BEYOND PHILOLOGY

AN INTERNATIONAL JOURNAL
OF LINGUISTICS, LITERARY STUDIES
AND ENGLISH LANGUAGE TEACHING

10

WYDAWNICTWO UNIWERSYTETU GDAŃSKIEGO
GDAŃSK 2013

ISSN 1732-1220

Wydawnictwo Uniwersytetu Gdańskiego

Contact address
Institute of English and American Studies
University of Gdańsk
ul. Wita Stwosza 55
80-952 Gdańsk
Poland
Phone: (+48) 58 523 25 50
Fax: (+48) 58 523 25 13
Email: beyond.philology@univ.gda.pl

Beyond Philology is published in print and online (<http://www.fil.ug.gda.pl/pl/instytuty--anglistyki_i_amerykanistyki--beyond_philology/>).
The online version is primary.

Beyond Philology is indexed by
- The Central European Journal of Social Sciences and Humanities (CEJSH) (<http://cejsh.icm.edu.pl>)
- Index Copernicus (<http://www.indexcopernicus.com>)
- MLA International Bibliography

BEYOND PHILOLOGY 10

CONTENTS

ACADEMIC TEACHING

REVIEWS

REPORTS

LINGUISTICS

Beyond Philology No. 10, 2013
ISSN 1732-1220

Natural Neogrammarians and *poussière linguistique*

MAŁGORZATA HAŁADEWICZ-GRZELAK

Abstract

There seems to be a rift between historiographic studies on phonology and phonological studies per se as far as paradigm transmission is concerned. In particular, it seems that from a historiographic and historical linguistics perspective, the scholarly merit of Neogrammarians is indisputable and self-evident (cf. e.g. Wilbur 1975; Koerner 1989); however, contemporary phonology has practically managed completely to exorcise even the name *Neogrammarian* from its agenda and all the phonological merit of the school has subsequently been denied. The paper aims to counter and reach beyond this widespread criticism of the Neogrammarian school, showing affinities with the European version of structuralism and with Natural Phonology as a Neogrammarian base upon which subsequent schools have constructed their paradigms. The term *poussière linguistique* serves as a lantern for a guided tour of Neogrammarian achievements. It is used in two ways. The first is as was intended by de Saussure, implying those elements which are no longer active in a given synchronic state, and the other is metaphoric usage, building somewhat on the Saussurean idea, implying a tendency to situate Neogrammarian achievements as inactive and irrelevant for contemporary linguistics. The basis for the discussion includes elaborations by Bynon (1996), Jankowsky (1972), Bouissac (2010), Percival (1981, 2011) and Jakobson and Koerner (1999), via which I point to misapprehensions about Neogrammarian achievements.

Key words

Neogrammarians, natural phonology, structuralism, paradigm change, *poussière linguistique*

Les néogrammairiens naturels et la « poussière linguistique »

Résumé

Il paraît qu'en ce qui concerne la transmission du paradigme, il y ait une fissure entre les études historiographiques sur la phonologie et les études phonologiques *per se*. Il semble en particulier que selon la perspective de l'historiographie et de la linguistique historique, le mérite académique des néogrammairiens est indisputable et évident (cf. par exemple, Wilbur 1975; Koerner 1989). La phonologie contemporaine a pourtant réussi d'éradiquer même le terme *néogrammairien* de son agenda et par la suite, tout le mérite phonologique de l'école a été nié. Le présent article a pour but de contrer et de dépasser le criticisme répandu de l'école néogrammairienne, en montrant ses affinités avec la version européenne du structuralisme et avec la phonologie naturelle vue comme une base néogrammairienne sur laquelle les écoles suivantes ont construit leurs paradigmes. Le terme de la « poussière linguistique » sert de lanterne pour la visite guidée des accomplissements des néogrammairiens. Il est utilisé de deux façons. La première façon est celle qu'a entendue de Saussure, désignant tous les éléments qui ne sont plus actifs dans un certain système synchronique. La seconde, c'est son usage métaphorique, construit en quelque sorte sur l'idée saussurienne, qui implique la tendance de percevoir les accomplissements des néogrammairiens comme inactifs et sans pertinence pour la linguistique contemporaine. La base de cette discussion comporte les travaux de Bynon (1996), Jankowsky (1972), Bouissac (2010), Percival (1981, 2011) et de Jakobson et Koerner (1999), à travers lesquels je montre les malentendus sur les accomplissements des néogrammairiens.

Mots-clés

néogrammairiens, phonologie naturelle, structuralisme, changement de paradigme, poussière linguistique

1. Background[1]

In the words of Dziubalska-Kołaczyk (2001-2002: 15), "[a]ny view that one expresses and signs his or her name underneath is bound to be 'personal'". Following in these footsteps, I propose a personal backstage retrospective of some of Neogrammarian achievements. Although the paper is primarily a study in defense of Neogrammarian achievements, undertaken with the help of the concept *linguistic dust*, its main contribution lies in a broader frame and that is taking a general view on the evolutionary and revolutionary nature of linguistic paradigms in the course of language development as such.[2] To analytically capture the said dichotomy between

[1] All translations in the paper from Russian, Spanish, Polish and French are mine, MHG. The paper is part of a larger project, surveying the Neogrammarian linguistic scene of the late 19th century (e.g. Haładewicz-Grzelak forthcoming 2014a and 2014b). A recurring reference Jakobson (1973) is in fact a collection of Roman Jakobson's papers from the 1950s and 1970s (French edition). Jakobson (1971) is an English version of the paper which appeared in Polish in *Biuletyn Polskiego Towarzystwa Językoznawczego* in 1960.

[2] According to Pociechina, the concept of the scientific paradigm became widespread in the second half of the 20th century: "Во второй половине XX века широкое распространение получило понятие научной парадигмы, которое восходит к античной и средневековой философии и характеризует сферу вечных идей как первообраз, образец, в соответствии с которым бог-демиург создает мир сущего (от греч. παραδείγμα — пример, образец). В современной философии науки при помощи термина *парадигма*, введенным Г. Бергманом и разработанным Т. Куном (Kuhn 2001), определяется система «теоретических, методологических и аксиологических установок, принятых в качестве образца решения научных задач и разделяемых всеми членами научного сообщества» (Грицанов 2003, 731)." (Pociechina 2009: 14). See also Adamska-Sałaciak (1995). Kiklewicz (2007, Chapter 1) is a reference for a detailed overview of the development of Kuhn's theory in philosophy of language, reviewing, among others, the work of S. Stepanov, I. Bobrowski and semiotic perspectives in the search for "the fifth paradigm".

evolutionary versus *revolutionary* nature of linguistic paradigms, I propose the term *poussière linguistique* 'linguistic dust', which, according to Jakobson (as cited in Percival 2011: 242), can be traced back to de Saussure. In Saussure's original understanding it refers to "isolated, non-productive elements or features present in the language of a particular period that had survived from earlier stages of a language" (Percival 2011: 242).[3] The present paper will use this concept as a lantern for a guided tour of some aspects of Neo-grammarian achievements, tracing some of the ways paradigm presentations can be shaded or enhanced by subsequent generations. The concept is thus just one of the possible instruments in helping to define the transition of one paradigm to another, in addition to 'viable' elements that made the transition.

Wilbur (1977) straightforwardly states that "successive paradigms in linguistics do not incorporate previous paradigms. They simply shove them aside in a crude and rough manner that Hymes (16) describes as 'polemical overkill'. This is the characteristic battle of the 'true believer' and of the 'arriviste' who must establish his role" (Wilbur 1977: XX). Kiklewicz (2007: 37) turns our attention to the strategy which he calls *hipostazing*: magnifying one particular aspect of language and overlooking the others, which is a characteristic both of formalist, semasiological and integrationist paradigms:

> Each separate paradigm takes into account one particular, objectively existing, aspect of language – the form of signs, their nominative function, their structure and their environment. For some time focusing attention on one aspect solely may be propitious, because it permits gathering detailed knowledge on one chosen facet of language. But at the same time one must not overlook the fact, that vitality and efficiency of the language is

[3] As Percival (2011: 242) further observes, the term *linguistic dust*, strangely enough, does not occur in the posthumous *Cours*, nor in any of the three courses on general linguistics that Saussure gave at the university of Geneva.

> conditioned by the dynamic cooperation of all its aspects (Kiklewicz 2007: 37).

It seems thus that from the historiographic perspective, the accumulation and the gradual upgrading of ideas in linguistics is nothing but a cliché, yet on an everyday basis phonologists rather tend to adopt the *revolutionary* perspective, berating all that had happened before their school came into effect.

The discussion will necessarily be selective, focussing on the schools which are most renowned for their emphasis on the communicative function of language: traditional structuralism studies – as in the Prague circle – and Natural Phonology (e.g. Stampe 1972). There will be no mention in the paper of, e.g., the Copenhagen circle or American structuralists; while I admit that such a move would have brought a new dimension to the issue being discussed, and it would deepen the discussion; due to space limitations this thread had to be omitted from the analysis. Moreover, the focus of the present discussion is only on general phonological epistemology, without making any diachronic linguistic claims (cf. e.g. Koerner 1973, 1989 for examples of historiography on the topic). With these tenets in mind, the objective of the reported research is thus to bring the word *Neogrammarian* back to the contemporary phonological milieu and independently to motivate the claim by Bynon that the Neogrammarian model "still constitutes the essential foundation upon which both the structuralist (or 'taxonomic') and the transformational-generative models were erected, these constituting no more than elaborations and modifications of it" (Bynon 1996: 16).

The paper is structured as follows. The first section outlines an overview of the Neogrammarian school, introducing some of the controversies besetting the topic. The next two sections focus on the communicative thrust of Neogrammarian research. The discussion points to the fact that such an aspect has continued within several European schools of phonology, in particular Prague structuralists and Natural Phonology. The discussion shows how the reference to original tenets could

become blurred in the course of the development and decline of linguistic paradigms. The final section raises the topic of the connections of the Leipzig scholars to the Kazan circle, within the narrow scope of a possible paradigm transfer and mutual feedback.

2. Neogrammarians: General issues

Percival, reviewing certain aspects of what he reluctantly calls the "Saussure cult", points out that "[p]ositivism is perhaps not a completely satisfactory term to describe the approach to linguistics of such nineteenth century practitioners as the so called '*Junggrammatiker*' ('Neogrammarians'), to whom Jakobson and his colleagues were so staunchly opposed […]. Although Jakobson on occasion did use the term 'empirical', (see Jakobson 1971b: 393), he seems to have preferred the term *Naturalismus* to describe the approach he disapproved of […]. See Jakobson's article "Um den russischen Wortschatz" where he makes the following significant statement:

> Um unsere Jahrhundertwende hatte die Naturwissenschaft das große Wort in der wissenschaflichen Welt gefürt, der Naturalismus beherrschte die Philosophie, seine Fragstellung und Metodologie war für sämtliche Forschungszweige richtunggebend. Namentlich von der verschiedenen sprachwissenschaftlichen Fragen wurden / diejeningen an erster Stelle gerückt, die anscheinend eine naturalistische Lösung am meisten zuließen. Es war die Zeit der phonetischen Überhandnahme in der Sprachforschung" (Percival 2011: 239, footnote 4).

Bouissac (2010: 45) calls Neogrammarians a group of young, knowledgeable, ambitious and aggressive *privatdozenten*, whose goal was the methodic search for objective laws that could explain scientifically why the Indo-European Languages differ so much in spite of their common origin. These people, as Jankowsky (1972: 114) points out, excessive and extremistic in many respects, were totally immunized against Romaniticism. They wanted to reach beyond "the mere

comparison of these languages in the framework of the mainstream paradigm which was then inspired by the Darwinism of Ernst Haeckel (1834-1919) and August Schleicher (1821-1868)" (Bouissac 2010: 45).

As Wilbur (1977: XXIV) observes, Karl Brugmann (1849-1919) was preparing in Leipzig for his professional career through the weekly meetings of *Grammatische Gesellschaft* (organized by Curtius) and the concomitant ambient of scientific debate. In 1870 another prominent scholar appeared in Leipzig: August Leskien (1840-1916), who, having completed his *Habilitation* in 1867, was called to fill there a post of newly created professorship in Slavic Philology.

The group which came to be known as *Neogrammarians* is usually assumed to comprise, apart from Brugmann and Leskien, also: Hermann Osthoff[4] (1847-1909), and Berthold Delbrück (1842-1922). As Jankowsky (1972: 127) observes, there were also scholars in some ways associated with the group although, as latecomers, they were only loosely connected with the original group: Hermann Paul (1846-1921), Eduard Sievers (1850-1932), Friederich Kluge (1856-1926) and Wilherlm Braune (1850-1926). Usually, however, together with Carl Verner (1846-1896), they are all put into the Neogrammarian taxonomic drawer.[5] Jankowsky controversially concludes the presentation by claiming that the Neogrammarian school never existed, all that happened was that "individuals with broad and diversified interests and with a healthy, critical attitude towards each other, found them-

[4] He completed his habilitation (Dr Litt.) in 1875, only three years before Saussure's *Mémoire* came out in Leipzig.

[5] Roman Osipovich Jakobson, famous for his contempt of the Neogrammarian school, proposes a different grouping, by suggesting an anonymous group with "Brugmann as their champion" and opposing to it an *avant guarde* "de la meme époque en particulier les quelques publications initiales de Henry Sweet (1845-1912), de Jan Baudouin de Courtenay (1845-1929), de Jost Winteler (1846-1929) de MIkołaj Kruszewski (1851-1887) et de Ferdinand de Saussure (1851- 1887). Tous considéraient la doctrine des néogrammariens comme inadequate ou insuffisante pour développer une science du language plus générale et plus immanente, comme Kruszewski l'écrivit à Baudouin dans une lettre perspicace daté de 1882" (Jakobson 1973: 79).

selves largely in agreement on the principle of sound law and its relation to psychologically conditioned analogy" (Jankowsky 1972: 192).

One of the most concise historiographies on the Neogrammarians is Wilbur (1977), who insightfully presents the protagonists of the subsequent "Neogrammarian debate" and provides a plethora of data with respect to the Leipzig circle. Crucially, the author points to the *spiritus movens* status of Georg Curtius, who in 1861 arrived in Leipzig as a professor of Classical Philology, where "he developed as a true spiritual son of von Humboldt" (Wilbur 1977: XIII).[6] Curtius subsequently turned Leipzig into a world hub for linguistic studies (Wilbur 1977: XIII), with the programmatic statement as follows:

> Indem ich von der Verbindung der Philologie und Sprachforchung redete, have ich damit das besondere Ziel bezeichnet, das ich mit gesetzt habe, die classiche Philologie, welche zu lehren und zu fördern mir obliegt, mit der allgemeinen Sprachforschung in lebendige Wechselwirkung zu setzen (*Kleine Schriften* I, 149) (Wilbur 1977: XIII).

An interesting perspective on the topic was broached by Amsterdamska (1985), who examined the social and institutional conditioning of the cognitive innovations proposed by the Neogrammarians. She analyzed the Neogrammarian claims of cognitive innovations not as a revolution in linguistic methodology but as the reaction of a group of scholars to changes in the *academias* within which they worked.

[6] Let us recall that for subsequent generations of scholars, it became customary to oppose the Neogrammarians to Humbodtian vision of language as *energeia*. For example, Jakobson, mentioning the presentations during the Second International Linguistic Congress (1931), says that "l'un des premiers représentants français de ce courant [structuralism], le promoteur de la syntaxe structurale Lucien Tesnière (1893-1954), faisant l'éloge de Humboldt (...) a vivement reproché a la tradition neogrammarienne d'avoir sous-estimé cet 'esprit universel hautement cultivé et armé en particulier d'une culture scientifique approfondie' et de lui avoir préferé 'un simple technicien de la grammaire comparée comme Bopp'" (Jakobson 1973: 15).

The conclusion of Amsterdamska's research was that "the methodological claims made by the Neogrammarians can be understood as a strategy of 'reinvestment' shaped by the institutional contingencies within which the members of this school competed for the power to define the boundaries of their discipline and impose their own evaluative criteria rather than as logical or necessary consequences of cognitive developments within historical and comparative linguistics" (Amsterdamska 1985: 335). This is a novel perspective, which in fact motivates the claim that there was no Neogrammarian revolution and which proposes the basic reason for the rise of the Neogrammarian school as a pure instance of a 'bid for scientific authority' (cf. Amsterdamska 1985: 335).

3. Neogrammarian structuralists or Natural Neogrammarians: The communicative aspect of language

As already indicated in the introduction, across most contemporary linguistic schools, Neogrammarians seem to have been granted the status of a straw man, taken out of the phonological closet to offset the merits of their opponents. This tendency was most conspicuous among structuralist scholars, as the most immediate successors of the Leipzig circle. An exemplary statement from the introduction to the Prague Circle points out that

> the Neogrammarian conception of language approved only of the historical linguistic research. Hermann Paul, the foremost theoretician of the group, even went so far as to stamp nonhistorical analysis of language as unscientific […]. It will be easily seen that in this point the Prague conception again showed a radical departure from the Neogrammarian tradition which, as a rule, was intent on the observation and study of some isolated language element through the history of a given language, without considering the question of whether the relationship of such an element to its partners in the system remained unchanged or

whether it was subject to minor or major shifts and alternations (Vachek 1972: 12f).

On a similar note, Martinet observes that, "from the Neogrammarian point of view, to which we owe for example chapters treating the development of the Latin *u* from the times of Cicero until contemporary times, without any connection to other phonic units of subsequent linguistic systems, we oppose a structuralist conception, according to which it is impossible to understand a character and the evolution of a phoneme without placing it constantly in the system, within which it fulfils its functions" (Martinet 1970: 33). Were these criticisms just?

According to Bynon (1996), a cynosure of Neogrammarian analytical attention was the assumption that language change is ordered and as such, should be amenable to systemic investigation. The expectation that that language development is rule-ordered was in turn based on certain universal aspects of language itself, such as e.g. its communicative function, the consistent way in which language is transmitted from one generation to another or its production using common articulatory apparatus. The Neogrammarians thus argued that since language is essentially a human activity, "guiding principles for the study of its evolution should be sought *within the general rules that govern human behavior* [emphasis mine, MHG]" (Bynon 1996: 24).[7]

Bynon is not isolated in pointing out the communicative aspect of Neogrammarian research. For example, Murray (2010) observes that in their Neogrammarian manifesto Osthoff and Brugmann (1878: iii) complained that "languages were extensively investigated but there was much too little investigation of the speaker" (Murray 2010: 72). Murray further points out that, especially for Paul, the crucial

[7] Amsterdamska also mentions that the theory of language change the Neogrammarians set out to formulate "was based on a definition of language as a psychophysical activity and on the assumption of causal uniformitarianism (the belief that language is subject to the same laws in all periods of its development)" (Amsterdamska 1984: 337).

balancing factor was "the verbal communication of linguistic intercourse, since it is only within this context that an individual generated language" (Paul 1920: 30-40) cited in Murray 2010: 75). Murray overtly proposes that the foundations for structuralism are explicit in work of scholars such as Paul and Sievers. In addition, "many Neogrammarian positions were also accepted by the structuralists, for example, the insistence on the study of the spoken language" (Murray 2010: 70f). Similarly, Sweet (1888: xi) in the preface to his *History of English sounds* writes the following words: "We set out faces against 'the woodenness' which then characterized German [pre-Neogrammarian] philology: its contempt for phonetics and living speech and reverence for the dead letter, its one- sided historical spirit and disregard of analogy".[8]

The pivotal status of the communicative aspect of language and the focus on the speaker is consistent with views held by contemporary Natural Phonology. In particular, Donegan and Stampe (2009: 1) define phonology as "the study of categorical discrepancies between speech as perceived and intended, as speech as targeted for actuation. The theory of natural

[8] Murray mentions three other important factors present in Neogrammarian oeuvre. One is the paving the way for what later became a markedness (preference theory): "He [Paul] clearly envisions an interpretation in which some particular sounds, sound sequences etc. are more preferred or favored (*Bequemer* –more convenient) over others, where the primary basis for the preference is physiological. For example, an assimilated *atta* is preferred over unassimilated *akta*. Such changes occur in tiny increments below the speaker's threshold of awareness, and over time, both the sound image and the variants around the mental target move in tandem" (Murray 2010: 76). Second, Paul can be indeed credited with the laying out the basis for the structuralism as such: "his interpretation requires some further invisible mechanism, and here we find an incipiently structuralist approach. All languages have a certain harmony in their sound systems (*Harmonie des Lautsystemes*) in which the movement of one sound in a particular direction can impact on the other sounds in the system" (Murray 2010: 77). Finally, Murray enhances Neogrammarian merits in founding the dialectological studies: "a Neogrammarian project for dialect study is laid out in Wagner (1880) [1976], a funding and research proposed by Wilhelm Braune, Hermann Paul, Eduard Sievers and Jost Winteler. The primary goal of the document was to lobby the scholarly community in support of funding and resources from the *Reichkanzler* to carry out dialectology projects" (Murray 2010: 78).

phonology takes these discrepancies to be due to the operation of natural processes, categorical mental substitutions, each of which corresponds in real time to an innate limitation of the human faculty for fluent speech perception and production". (Donegan and Stampe 2009: 2).

Furthermore, one of the landmarks of Natural Phonology is the claim that language is "a natural reflection of the needs, capacities, and world of its users" (Donegan and Stampe 1979: 127), rather than a conventional institution. Stampe assumes that the underlying segments "are mental representations of sounds which are, at least in principle, pronounceable" (Stampe 1979: 35). Thus it follows that the notion of explanatory adequacy in phonology cannot be theory internal but must be based on phonetic facts and on the nature of human communication: "if a given utterance is naturally pronounceable as the result of a certain intention, then that intention is a natural perception of the utterance" (Donegan and Stampe 1979: 163). In conclusion, "although phonological substitution is a mental operation, it is clearly motivated by the physical character of speech – its neurophysical, morphological, mechanical, temporal and acoustic properties" (Stampe 1979: 6).

The communicative function of language was also a key tenet of several branches of European structuralism, in particular the Prague Circle scholars; a large number of the *Thesis* theorems (1928) explicitly focus on the role of the speaker. An exemplary citation taken from Kořenský describes the Prague program as "program činnostního chápání jazyka v plné integrovanosti jeho vytváření a působení do komplexu lidských činnosti nejazykových, program 'lingvisiky mluvčího' jako lingvisiky zkoumání účelů výrazů a sdělení; pravě v tom má být spatřována podstata funkčního stanoviska" [program of active comprehending of the language, with the full integration of its formation and usage, within the complex of human activities, a programme of linguistics of the speaker as a linguistics for investigating the aim of expression and message, that is where the gist (basis) of functional attitude

should be seen] (Kořenský 1991: 206). Further on, the scholar writes that "[v]ztah pojmů jazyk – systém je záležitostí způsobů výkladu vnitřní organizace jazyka jako potenciálu postředků mluvčím užívaných v řeči" [the relation of the concept of language – a system – is a question about the method of explaining the inner organization of the language as potential resources for use by the speaker in speech] (Kořenský 1991: 207). On a relevant note, Percival observes that *Thèses* puts emphasis on nomogenenesis, that is, "inherent developmental laws, or as it was termed in the *Thèses* 'the lois d'enchaînement des faits d'évolution linguistique' (Vachek 1964: 36)" (Percival 2011: 244, footnote 10).[9]

Another scholar who was "notorious" for communicative bias was a French structuralist, André Martinet. He upheld that from the perspective of linguistic dynamics, we should not consider the arbitrary elements of each language, i.e. those that constitute its system, independently of the conditions in which they occur during the communicative process. The recipient of the message should take into account that "it is not in fact possible to consider any evolutionary process without having first examined the reaction of the permanent factors of the whole linguistic economy with regard to tensions and particular pressures of the system in question" (Martinet [1964] 1974: 29).

We can thus see that the Neogrammarian focus on the communicative function is continued by at least three

[9] It might be of merit to mention at this point the Prague concepts of center and periphery of language, which directly relate to the theme of linguisitic dust. For a detailed discussion a reader is refered to Vol. 2 of *Travaux linguistiques de Prague 2, Les problèmes du centre et de la périphérie du système de la langue.* Prague, Academia – Editions de l'Académie Tchécoslovaque des Sciences, 1966. The topic also received a recent continuation by means of the Linguisitc Colloquium *Centre et périphérie dans le système linguistique* (Nové Hrady, 2009). As stated by Radimsky, "d'une façon générale nous pouvons aussi dire que le modèle centre-périphérie s'intègre à plusieurs théories formulées par les linguistes pragois afin de décrire le caractère asymétrique et irrégulier du système linguistique – comme la potentialité ou synchronie dynamique (Mathesius), le dualisme asymétrique du signe linguistique (Karcevskij) ou le caractère vague de la langue (Neustupný)". (Radimský 2010: 8). Cf. also Vachek (1976).

independent phonological paradigms: structuralism in the version of the Prague Circle and of André Martinet, and in Natural Phonology. In fact, none of the structuralist schools ever admitted to having anything in common or having owed anything to the Neogrammarians. Natural Phonology scholars do admit the affinity to such predecessors as Jan Baudouin De Courtenay, Mikołaj Kruszewski, Roman Jakobson or Paul Passy and Henry Sweet, however, the name *Neogrammarians*, to the best of my knowledge, has been brought to light only once: in their (2010) paper, Dressler *et alli* conclude that "whereas phonostylistic change may be the antecedent of later morphonotactic patterns, these may in turn be transformed in diachrony into isolated, fossilized lexical instances, obviously because of morphological analogic levelling. This corroborates the general view of both Neogrammarians and Natural Morphology that when phonology and morphology interact in diachrony, the former is typically active, the latter reactive" (Dressler et al. 2010: 64).

4. A Natural Phonology extension of some epistemological issues

The NP assumes that "systems of phonological processes are real, that the underlying and superficial representations of utterances really exist. And that they are constrained and interrelated by the actual agency of these processes. It assumes that when processes perform substitutions, these are actual substations occurring in the performance (mental well as physical) of utterances" (Stampe 1979: 43f). In contrast, learned phonological constraints do not govern our phonetic behavior: "[a]n innate constraint represents a palpable restriction on the speech capacity. In the other hand to suspend an obligatory substitution of /s/ for /k/ in *electric* / *electricity* presents no articulatory difficulty whatsoever" (Stampe 1979: 46).

The distinction that Stampe introduces between innate phonological processes and acquired phonological 'rules' is crucial, because these two classes of constraints have different characteristics. As Stampe emphasizes, "recent work in phonology has been marred by a failure to make the distinction between processes and rules on the mistaken assumption that all constraints and substitutions are governed by acquired rules […]. The distinction between processes and rules as I understand it, is an absolute one, a distinction between constraints which the speaker brings to the language and constraints which the language brings to the speaker" (Stampe 1979: 46f). In other words, the generative model does not acknowledge the distinction between learned and innate phonology. Dziubalska-Kołaczyk (1995) provides an exhaustive juxtaposition of the main differences between the components of the phonology module, processes and rules.[10] This juxtaposition is presented in Table 1.

Table 1

Processes versus rules in Natural Phonology (adapted from Dziubalska-Kołaczyk 1995: 44, and Donegan and Stampe 2009: 10f)

Processes	Rules
possess synchronic phonetic motivation	possess no synchronic phonetic motivation, possess grammatical function
are inborn	have to be learned
apply unconsciously	formulated through observation
are exceptionless	tolerate exceptions
apply to slips of the tongue	are not productive
may be obligatory or optional	are obligatory, style-independent
make no reference to morphological information	never govern allophonic substitutions
apply to lexical representations in real time	typically apply within grammatical words

[10] See also Dziubalska-Kołaczyk (2001-2002) for an in-depth overview of earlier uses of naturalness in explaining language phenomena.

Morphonological rules are conventional and they are part of morphology because they "specify alternations of phonemes particular to certain morphosyntactic situations. Processes, on the other hand, operate on purely phonological conditions. Both may produce regular patterns in a language, processes are first encountered as idiosyncratic limitations and remain idiosyncratic even if other speakers share them. Generative phonology distinguishes between lexical and postlexical rules, which are ontologically the same" (Donegan and Stampe 2009: 5). Processes are universal, rules, on the other hand, must be learned by observing other speakers (Donegan and Stampe 2009: 6). Furthermore, processes can make allophonic substitutions and speakers may be quite unaware of their effects. Rules also may be habitual and quite unconscious but they never govern allophonic substitutions. It implies that alternations can be morphologized, but processes cannot (Donegan and Stampe 2009: 6).

With respect to meaning, it must be observed that "allophones do not acquire morphological conditions or mark morphological differences; only phonemes do […]. Further, processes do not express semiotic differences, because even when they result in perceptible (phonemic) changes, they do so for purely phonological reasons. Rules, which exist only because they make a perceptible (phonemic) change for no apparent phonological reason, are therefore capable of expression semiotic differences" (Donegan and Stampe 2009: 6). "Only rules may have semiotic functions but some rules may have no semiotic function at all, like the *t*-deletion in *soften, moisten*" (Donegan and Stampe 2009: 9f). For example, explaining palatal umlaut in German (Donegan and Stampe 2009: 10) point out that it started as a process,

> merely assimilating the frontness of a following high front vowel in its foot. Later the causal *i* vowel began to be reduced to *e* which had not caused fronting. The reduced *e* was still intended as *i* but children could not guess that and could only interpret the fronted vowel as intended (phonemic). Thus they could only understand

> this intentional alternation of back vowels in the singular and front vowels in the plural as morphological expression of plurality, and it lived on as such in future generations, and extended its usefulness to many words that never had *i* plurals" (Donegan and Stampe 2009: 9f)[11]

As can be seen, there can be noticed certain parallels once we straighten up the terminological issues. Namely, a Neogrammarian rule = a Natural Phonology process.

Let us recall that for Neogrammarians, at the phonetic level,

> language change is governed by the principle of *the regularity of sound change.* This states quite generally that the conditions which govern sound change are purely phonetic ones. […] The rules which govern sound change are thus (1) exclusively phonological since they are independent of the morphological, syntactic and semantic function of the word to whose segments they apply; (2) exceptionalness, that is to say that all the data which fall within the scope of the rule have to be accounted for and if any data should violate the rule and not be explainable by reference to some other linguistic principle, the rule is invalidated (Bynon 1999 [1976]: 25).

I understand the Neogrammarian term *blind* as denoting processes that apply mechanically, outside consciousness. Neogrammarian *analogy* could be proposed to surface as a NP morphonological rule – linguistic dust, which survived as

[11] It could be observed that Twaddel's (1957) analysis of *umlaut* in a number of Germanic languages seems to have provided quite similar insights. The synopsis of Twaddel's discussion is given in Bynon (1977), who concludes that at the final stage of the phonologization process in question, "/oː/ and /öː/ have become independent phonemes, and at this point they are represented by distinct orthographic symbols (...). This fronting rule, or umlaut, in fact affected all back vowels including /a/ and /aː/ and is a chief source of a great deal of morphological variation in Modern German (*gut* /guːt/ 'good' : *Güte* /ˈgüːte/ 'goodness', *Gast*/gast/ 'guest' : *Gäste*/ˈgestə/ 'guests', etc.)]. The frequent though not regular association of umlaut in Modern Germanic languages with certain grammatical categories, such as for instance plural or third person, is thus secondary and simply the consequence of the former presence of an *i* vowel in the syllable which followed the back vowel" (Bynon 1996 [1977]: 27).

a relic in the form of morphonological alternation.[12] All that happened in the meantime was refinement of the linguistic vocabulary and crystallization of phonology as an autonomous linguistic layer.[13]

The discussion reported in this section by no means implies to say that for example Natural Phonology can be equated with the Neogrammarian thought: the NP model has to offer many other multileveled insights which were not available in the Neogrammarian model, however what I meant to point out is that all the subsequent inspiring insights were cumulatively

[12] It could be of merit to recall here that Radwańska-Williams (1993), in her thorough appraisal of Mikołaj Kruszewski, points out that in *Očerk nauki o jazykie* Kruszewski's maintains that phonological phenomena are "ultimately physical in their nature, and are therefore governed by laws which are exceptionless in the same sense as physical laws [...] Phonological change is uniform throughout the system and potentially affects all words of a language, while morphological change is particular to certain lexical items and subsystems" (Radwańska-Williams 1993: 115). Crucially, since the language at any moment in time is the outcome of its past history, the regularity of the sound system *per se* mirrors the regularity of sound change: "We can consider this phenomenon as the first regularity in the deposits of sound laws: it would not be possible if *the same sounds* (static laws) were not subject to the same changes (*dynamic* laws)" (Kruszewski [1881: 35] as cited in Radwańska-Williams [1993: 115]). Interestingly, Kruszewski compares the process of sound change to the geological process of sedimentation. The simile is important because it might be a potential original of Saussure's subsequent elusive concept of *poussière linguisitque*: "Everywhere in nature we see the massive results of the work of causes which are negligible in their separate actions, but powerful in their prolonged [action] [...]. If a river, in places where its current is slower, deposits sand in insignificant quantities every day over time span of entire centuries, then we should expect that we shall find massive sand deposits on its banks, providing that they have not been destroyed or moved by some outside force (Kruszewski 34-35 as cited in (Radwańska-Williams 1993: 117f).

[13] Scheer for example captures the phenomenology of this issue by comparing phonology to a chemical process, which occurs "when a piece of composite material is dipped into a chemical bath: based on the ingredients of the piece and the properties of the bath, a chemical reaction goes into effect which ennobles the original piece and makes it apt for its life in the real world. The architect of the ingredients of the piece, of its size and of the timing of its dipping is the Translator's Office. It cannot alter the pieces that come from the (morpho-syntactic) factory, but it may rearrange them, add some ingredients at given locations (morpheme and word boundaries) and it decides which piece is dipped into the bath, and how many times it is repeated" (Scheer 2006: 103).

built on the achievements which were created by ingenious pioneering scholars in the nineteenth century, also through Neogrammarian discussions and controversies. As Jankowsky observed, "Saussure grew not on Saussure but on Paul and others who shortened, by their mistakes and their achievements, the way for Saussure to reach where his predecessors could not" (Jankowsky 1972: 149).

4. Leipzig versus Kazan

This section seeks to explore aspects of intricate relations between the Leipzig and the Kazan linguistic circles, concentrating, in accordance with the overall perspective, on the aspect of the 'porousness' of boundaries and the exchange of linguistic ideas.[14]

In Jakobson's (1973) essay on Kruszewski, there is a mention of Karl Brugmann, and I would like to cite the note in full since, paradoxically, in this note, Jakobson seems to contradict his own pervasive negative bias towards the Neogrammarian school. The tone of the interpolation is of course highly negative, yet it relates a crucial fact: Karl Brugmann in 1882 (at the age of 33, the age when he had just become a professor of comparative philology at Leipzig) actually praised the 1881 thesis by Mikołaj Kruszewski.

> La version allemande de l'introduction à sa [Kruszewski's] these sur la *guna* fut publiée à ses frais par Kruszewski en 1881, sous le titre *Über die Lautabwechsung* (Kazan 1881), du fait que les revues linguistiques allemandes avaient refuse de la publier, sous le pretext qu' 'elle s'occupait plutôt de méthodologie que de linguisitque'. Malgré tout, les idées de Kruszewski réussirent

[14] The section is but a brief outline of the Kazań relations with Leipzig. An excellent appraisal of the oeuvre of Kazan circle can be found e.g. in Jakobson (1971) and in contributions to post-conference volume in Rieger (ed.) 1989. See also Radwańska-Williams (2006) for an in-depth review of the oeuvre of linguists affiliated to the Kazań Circle, which implies the inspection of documents relating to scholars such as JBdC, Mikołaj Kruszewski (1851-1887), but also the legacy of Vasilij Alekseevič Bogorodickij (1857-1941), Jan Michał Rozwadowski (1867-1935) and Jerzy Kuryłowicz (1895-1978).

> à pénetrér en Occident. Le chef des néogrammariens, K. Brugmann, qui fut mis en guarde par cet écrit de Kruszewski contre le mauvais usage du terme et surtout du concept des 'changements phonétiques' au lieu duquel était proposé l'idée synchronique d'alternance, s'y référait en ces termes dans le *Literarisches Centralblatt* de 1882: "Tout linguiste qui a un intérêt quelconque pour les principes de l'histoire linguistique et qui est capable de les comprendre lira cet essai avec satisfaction et profit" (Jakobson 1973: 254).

A simple historical test again applies: a person who has just obtained a professorial tenure in the linguistic hub of the time, who has just changed his department of employment, in other words, who is definitely in the position of an academic 'novice', reads works that appear in the far-away Kazań centre and, moreover, has the courage to mention Kruszewski's revolutionary theories in his own papers. In my personal view, such a fact shows an extraordinary openness of mind; let us also recall that, at the age of 27, Brugmann was cited as a leader of a rebellious movement, opposing his superiors (Curtius especially) as only an assistant professor.

Radwańska-Williams (1993) provides a more informative account of the situation in question, commenting additionally that Brugmann seems to have misunderstood Kruszewski's distinction between sound alteration (*Lautabwechslung* or *Lautwechsel*) and sound change, which is the gist of Kruszewski's argument. As a support, she cites the following passage from Brugmann's review in her translation: "[u]nder the term 'sound alteration' the author refers to what is commonly called 'sound transition' or 'sound change' and tries to describe their nature" (Brugmann [1882: 400] as cited in Radwańska-Williams [1993:154]). Her conclusion of the report seems particularly pertinent to the topic of paradigm change and loss through the concept of *poussiere linguistique*:

> Reading Brugmann's endorsement of Kruszewski's critique of the Neogrammarian position on sound laws, one wonders whether the 'Lautgesetz controversy' was about anything at all, other than

> a clash of generations. Brugmann's failure to distinguish between 'Lautwechsel' and 'Lautwandel' however, shows, that he did not perceive that this distinction could have any methodological consequences, i.e. he was content to keep the investigation of sound laws, dead or not, on the historical plane (Radwańska-Williams 1993: 154).

Jakobson brought to light another mention of Brugmann, authored by Mikołaj Kruszewski himself: the passage which Kruszewski wrote in his article in *Russkij filologičeskij vestnik* in 1880 (a year after the appearance of Saussure's *Mémoire,* the book which, it must be pointed out, at the time aroused heavy controversies also among the Neogrammarians themselves).

> Dans n'importe quelle branche des sciences naturelles, des traveaux comme ceux de Brugmann et de Saussure auraient fait grand bruit : on se les serait arrachées, et ils auraient été traduits, ils auraient provoqué une suite de nouvelles recherches [...] mais en linguistique, où à peu près chaque specialist a sa propre method, sa propre préparation et ses propres tâches, et où, de ce fait, très peu de spécialistes sont en mesure de se comprendre l'un l'autre, les remarquables découvertes de Brugmann et celles, plus importantes encore, de Saussure sont passées à peu près, inaperçues'" (Kruszewski as cited in Jakobson 1973: 253f).

Jakobson (1973; see also Percival 2011: 238, footnote 3) reminds us of the fact that Saussure actually met de Courtenay in Paris in 1881. At the end of that year Jan Baudouin was elected a member of *Societé de linguisitique de Paris* and during its December meeting, he presented there some of the work of his own and of Kruszewski's. Saussure was also present at that meeting as an adjoined secretary to the society, with a presentation of his research on the phonetics of Romance Swiss dialects (Jakobson 1973: 254). Saussure was at the time 24, and his doctoral dissertation which he defended a year earlier in Leipzig has just been

published in Geneva. On the other hand, as Bouissac (2010) observes, by that time Saussure had already had a considerably long "apprenticeship" in the Society, having been admitted there already at the age of 17, with his first essay presented at one of meetings a year later (Bouissac 2010: 51).

Since then, Saussure had been in contact with Baudouin and was definitely familiar with the works of Kruszewski, which Baudouin had brought to Paris (Jakobson 1973: 255). In Saussure's recently published manuscripts[15] there is also an explicit mention testifying that also Saussure knew about the work of Eastern European linguists: "[s]everal Russian linguistics (sic!), namely Baudouin de Courtenay and Kruszewski, were closer than anyone else to the theoretical look at the language, without stepping out of the realm of linguistics proper, they are however not known to western scholars in general" (Saussure 2004 [2002]: 239).

I would like to end the section by mentioning another detail in favor of the osmotic and evolutionary nature of paradigm transfer. Kaupuż (1989) reconstructed two years in the life of JBdC basing on the archival materials in Leningrad and Kiev. She observes that in 1870 the scholar was informed that, being a graduate of Szkoła Główna (Main School) in Warsaw, he could not open his M.A. procedures at the Petersburg University. Nevertheless, having managed to be granted permission to leave for Waldeck county to recuperate his health, he passed by Leipzig, and his journey to Hesse ended there. At the Leipzig university young de Courtenay promptly (in 1870) defended the Ph.D. thesis (and started printing his M.A. thesis) under the supervision of August Leskien, a Neogrammarian, who in the same year had been given the chair of the extraordinary professor of Slavic philology (Kapauż 1989: 592; see also Radwańska-Williams 1991: 360).[16]

[15] They came out in 2002 as *Écrits de linguistique générale.*

[16] In 1995 Nikolaev published archival material from the National Archive of the Republic of Tatarstan, such as Baudouin's letters to authorities of Kazan university, reviewed in Radwańska-Williams (2006). She observes that at the time when JBC wrote his first letter of application for a post in Kazan University (1873), he was also staying in Leipzig, working on his second

5. Conclusions

The paper has aimed at constructing a defence of the Neogrammarians and correcting the record, vis-à-vis their treatment in contemporary linguistics, by highlighting their contributions and showing that many modern functional perspectives on language have a Neogrammarian basis. In this dimension, *poussière linguistique* relates to the undeserved stigma that any mention of Neogrammarian research currently involves: if Neogrammarian scholars are ever cited, it is never to give them credit for their work but usually to show how incorrect they were and how much wrong they did to linguistic analyses. *Linguistic dust* could thus, metaphorically, be understood as a way in which subsequent schools of scholars, starting from the structuralists, came to emphasize the revolutionary over the evolutionary merit of their oeuvre: techniques of overshadowing one paradigm by another.[17] By a sad twist of fate, the same explicit rebuttal – *poussière* – has befallen structuralists themselves several decades later. Both phonological schools, which were created in the 1960s and 1970s (Generative and Natural) made a very strong point that they were rejecting the phonologically wrong ways of structuralism and that they were introducing, not a cumulative extension thereof, but a totally new perspective on phonological enquiry.[18]

---

doctorate, which was defended in St. Petersburg in 1875 (Radwańska-Williams 2006: 370).

[17] It is heartrending that such a plight befell a generation of linguists who themselves strongly emphasized the evolutionary nature of humanistic scholarly achievements. For example, Hermann Paul, as cited in Pociechina (2009), writes: "to understand the historical development of the subject it is generally not sufficient to know the laws of a single basic experimental science. Any historical process, and especially the development of an entire branch of human culture, is very characteristic of the constant interaction of different forces, the elucidation of the essence of which is the most diverse task of various sciences". (Paul 1960: 25 as cited in Pociechina 2009: 17f).

[18] For example, Stampe (1979) assumes that "[t]he failure of previous phonology to carry through such analyses is due in part to structuralist conviction that languages are to be understood in terms of their own structure. In phonology this led to a rejection of the traditional view that

The discussion presented above by no means aspires to the status of an exhaustive presentation or historiography. As referential research shows, the controversies besetting *the Neogrammarian controversy* are numerous and there is no agreement, even among historiographers. I do hope, however, to have shovelled away some of the phonological dust that has fallen onto the work of the Neogrammarians and to have shown that beneath that dust there still lies much to discover and much to acknowledge.

References

Adamska-Sałaciak, Arleta (1995). "Paradigms and Linguistic Historiography". In: Edmund Gussmann (ed.). *Licensing in Syntax and Phonology*. Lublin: Wydawnictwo Folium, 239–248.

Amsterdamska, Olga (1985). "Institutions and schools of thought: The Neogrammarians". *American Journal of Sociology* 91/2: 332-358.

Bonfante, Giuliano (1947). "The neolinguistic position (a reply to Hall's criticism of Neolinguists)" . *Language* 23: 344-375.

Bouissac, Paul (2010). *De Saussure: a Guide for the perplexed.* London: Continuum Int. Publishing Group.

Bouquet, Simon, Rudolf Engler, Simone Weil (2002). (eds.) *Ferdinand de Saussure: Writings in General Linguistics* [Écrits de linguistique générale]. Oxford: OUP.

Bouquet, Simona, Rudolf Engler, Simone Weil (2004 [2002]). (eds.) *Ferdinand de Saussure: Szkice z językoznawstwa ogólnego* [Écrits de linguistique generale]. Transl. Magdalena Danielewiczowa. Warszawa: Wydawnictwo Akademickie DIALOG.

phonemes are underlying mental sounds in favour of the functional view that they are abstractions based on the distinctive features of actual sounds. In this view phonemes are related to sounds not by the application of processes but by invariance of their distinctive features" (Stampe 1979: 14f).

Bynon, Theodora (1996 [1977]). *Historical Linguistics.* Cambridge: CUP.

Christy, T. Craig (1983). *Uniformitarianism in Linguistics.* Amsterdam: John Benjamins Publishing Company.

Donegan, Patricia, David Stampe (1979). "The study of Natural Phonology". In: Daniel A. Dinnsen (ed.). *Current Approaches to Phonological Theory*. Bloomington: Indiana University of Pennsylvania, 126-173.

Donegan, Patricia, David Stampe (2009). "Hypotheses of Natural Phonology". *PSiCL* 45/1: 1-32.

Dressler, Wolfgang Urlich (1999). "What is *natural* in Natural Morphology (NM)?" *Travaux du Cercle Linguistique de Prague* 3: 135-144.

Dressler, Wolfgang Urlich (2006). "Introduction: Natural Morphology". *Folia Linguistica* 40: 1-6.

Dressler, Wolfgang U., Katarzyna Dziubalska-Kołaczyk, Linda Pestal (2010). "Change and variation in morphonotactics". *Folia Linguistica* 31: 51-67.

Dziubalska-Kołaczyk, Katarzyna (2001-2002). "Challenges for Natural Linguistics in the twenty first century". *University of Hawai'i Working Papers in Linguistics* 23: 15-39.

Goldsmith, John (1995). *Handbook of Phonological Theory.* Oxford: Blackwell.

Hale, Mark (2007). *Historical Linguistics: Theory and Method*. Oxford: Blackwell Publishing.

Haładewicz-Grzelak, Małgorzata (forthcoming 2014a). "Sustainable Neogrammarians and the rheology of language". In: *Perspectives on Contemporary Language Studies.* Frankfurt am Main: Peter Lang.

Haładewicz-Grzelak, Małgorzata (forthcoming 2014b). "Neogrammarian Ferdinand: A natural hermeneutics of *Mémoire sur le système primitif des voyelles dans les langues indo-européennes*". *Acta Neophilologica* 1.

Jankowsky, Kurt (1972). *The Neogrammarians: A Re-evaluation of Their Place in the Development of Linguistic Science.* The Hague: Mouton.

Jakobson. Roman (1971). “The Kazan school of Polish linguistics and its place in the international development of phonology”. In: Roman Jakobson. *Selected writings*. Vol. II: *World and language*. The Hague: Mouton, 394- 428.

Jakobson, Roman (1973). *Essais de linguistique générale.*Paris: Les Éditions de Minuit.

Kaupuż, Anna (1989). “Z archwaliów dotyczących życia Jana Baudouina de Courtenay w latach 1870-1871”. In: Janusz Rieger (ed.). *Jan Niecisław Baudouin de Courtenay a lingwistyka światowa.* Wrocław: Ossolineum, 591-596.

Kemmer, Suzanne (2009). “Biographical sketch of Karl Brugmann”. *Ling* 403. Available at <http://www.ruf.rice.edu/~kemmer/Found/brugmannbio.html)>. Accessed: 10. 09.2012.

Kemmer, Suzanne (2009). “Observations on the ‘Neogrammarian Manifesto’”. *Ling* 403. Available at <http://www.ruf.rice.edu/~kemmer/Found/ostbrugessay.html. Accessed: 10.09.2012.

Kiklewicz, Aleksander (2007). *Zrozumieć język: Szkice z filozofii języka, semantyki, lingwistyki komunikacyjnej.* Łask: Oficyna Wydawnicza LEKSEM.

Kiparsky, Paul (1995). “The phonological basis of sound change”. In: John Goldsmith. *Handbook of Phonological Theory.* Oxford: Blackwell.

Koerner, E.F. Konrad (1973). *Ferdinand de Saussure: Origin and Development of His Linguistic Thought in Western Studies of Language*. Braunscheig: Vieweg & Sohn.

Koerner, E.F. Konrad (1989). *Practicing Linguistic Historiography.* Amsterdam: John Benjamins B.V.

Koerner, E.F. Konrad (1999). *Linguistic Historiography: Projects and Prospects.* Amsterdam: John Benjamins B.V.

Kořenský, Jan (1991). “K vzájemným vztahům a vývoji základních pojmů pražské školy”. *Slovo a Slovesnost* 52/3: 206-212.

Leroux, Jean (2007). “An epistemological assessment of the Neogrammarian movement”. In: Douglas Kibbee (ed.).

History of Linguistics. Amsterdam: John Benjamins Publishing Company, 262-273.

Martinet, André (1974 [1964]). *Economía de los cambios fonéticos:tratado de fonología diacrónica.* Madrid: Editorial Gredos.

Murray, Robert (2010). "Language and space: The Neogrammarian tradition". In Peter Auer, Jürgen Erich Schmidt (eds.) *Language and Space: An International Handbook of Linguistic Variation: Theories and Methods*. Berlin: Walter de Gruyter, 70-86.

Nikolaev, G. A. (1995). "Pis'ma Boduena de Kurtene v Kazanskij Universitet". In: G. A. Nikolaev (ed.). *Boduen de Kurtene: Teoretičeskoe nasledie i sovremennost': Materials from the conference held on the occasion of the 150th anniversary of Baudouin's birth*. (*Učenye zapiski* 131). Kazan: Izdatel'stvo Kazanskogo Universiteta, 90-102.

Lehmann, Winfred (1967). *A Reader in Nineteenth Century Historical Indo-European Linguistics.* Bloomington: Indiana University Press.

Osthoff, Hermann, Carl Brugmann (1878). *Morphologische Untersuchungen auf dem Gebiete der indogermanischen sprache.* Vol. 1. Leipzig.

Osthoff, Hermann, Carl Brugmann (1967 [1978]). "Preface to *Morphological Investigations in the Sphere of the Indo-European Languages*". Trans. Winfred Lehmann. In: Winfred Lehmann. *A Reader in Nineteenth Century Historical Indo- European Linguistics.* Bloomington: Indiana University Press, 197-209.

Paul, Hermann (1886 [1920]). *Prinzipen der Sprachgeschichte.* 5th edition, Halle: Max Niemeyer.

Paul, Herman (1970 [1920]) *Priznipien der Spachgeschichte.* Trans. H. A. Strong. Tübingen: Newmeyer.

Percival, Keith (1981). "The Saussurean paradigm: Fact or fantasy?". *Semiotica* 36/1-2: 33-49.

Percival, Keith (2011). "Roman Jakobson and the birth of linguistic structuralism". *Sign System Studies* 39(1): 236-262.

Pochiechina, Helena (2009). *Грамматическая вариантивность в славянских языках: Морфонологический аспект* [gramaticheskaya varyantivnost' v slavyanskich yazykach: morfonologicheskiy aspekt]. Olsztyn: Wydawnictwo Uniwersytetu Warmińsko-Mazurskiego.

Pomorska, Krystyna, Stephen Rudy (eds.) (1985). *Roman Jakobson: Verbal Art, Verbal Sign, Verbal Time.* Minneapolis: University of Minnesota Press.

Radwańska-Williams, Joanna (1991). "Baudouin de Courtenay and his place in the history of linguistics". *Historiographia Linguistica* XIII/2-3: 349-367.

Radwańska-Williams. Joanna (1993). *A Paradigm Lost: The Linguistic Theory of Mikołaj Kruszewski.* Amsterdam: John Benjamin's Publishing Company.

Radwańska-Williams, Joanna (2006). "Examining our patrimony: The case of the Kazan School". *Historiographia Linguistica* XXXIII/3: 357-390.

Radimský, Jan (2010). "Centre – périphérie dans le système linguistique". *Écho des etudes romaines* VI/1-2): 7-10. Available at <www.eer.cz/files/01-Radimsky-E9.pdf>. Accessed: April 2013.

Rieger, Janusz (1989) (ed.). *Jan Niecisław Baudouin de Courtenay a lingwistyka światowa.* Wrocław: Ossolineum.

Scheer, Tobias (2006). "How non-phonological information is processed in phonology". Handout for the Summer School of Generative Grammar EGG 2006. Available at: <http:// www.unice.fr/dsl/tobias.htm>.

Schneider, Gisela (1973). *Zum Begriff des Lautgesetzes in der Sprachwissenschaft seit den Junggrammatikern.* Tübingen: Fotodruck Präzis.

Silverman, Daniel (2012). "Mikołaj Kruszewski: Theory and Vision. Part One". *Language and Linguistics Compass* 6/6: 330-342.

Stampe, David (1979). *A Dissertation on Natural Phonology.* New York: Garland.

Sweet, Henry (1888). *A History of English Sounds from the Earliest Period.* Oxford: Clarendon Press.

Vachek, Josef (1964). *A Prague School Reader in Linguistics.* Bloomington: Indiana University Press.

Vachek, Josef (1972). "The linguistic theory of the Prague School". In Villem Fried (ed.). *The Prague School of Linguistics and Language Teaching.* Oxford: Oxford University Press, 11-28.

Vachek, Josef (1976). *Selected Writings in English and General Linguistics.* Prague: Mouton.

Vennemann, Theo, Terrence Wilbur (1972). *Schuchardt, the Neogrammarians, and the Transformational Theory of Phonological Change*. Frankfurt: Athenāum.

Wilbur, Terrence (1975). "Zum Begriff des Lautgesetzes in der Sprachwissenschaft seit den Junggrammatikern. By Gisela Schneider". *Historiografia Linguistica* 2/1: 110-124.

Wilbur, Terence H. (1977). (ed. & introd.). *The Lautgesetz-Controversy: A Documentation*. [Texts by Georg Curtius (1820–1885), Berthold Delbrück (1842–1922), Karl Brugmann (1849–1919), Hugo Schuchardt (1842–1927), Herman Collitz (1855–1935), Hermann Osthoff (1847–1909), Otto Jespersen (1860–1943).] Amsterdam: John Benjamins.

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

Beyond Philology No. 10, 2013
ISSN 1732-1220

The concept of anti-globalisation as an object of modern discourse analysis

IRYNA NEDAINOVA

Abstract

Since anti-globalisation is a relatively new problem in the modern world, its discourse, that is the verbal expression of the concept of anti-globalisation, can also be viewed as a new issue in linguistics.

In our research, the concept of anti-globalisation is presented as a mega-concept in the structure of which some conceptual components are identified. We define them as anti-globalisation subjects (Personalities, Organisations, Movement Groups and Social Forums), anti-globalisation objects (World Economics, World Politics, World Culture, World Ecology) and anti-globalisation ideology.

At this stage, anti-globalisation seems to be a multi-format and less-studied phenomenon that is viewed against the background of globalisation processes and is analysed in close connection with cultural, demographic, political and economic problems.

Key words

anti-globalisation, concept, anti-globalisation subjects, anti-globalisation objects, anti-globalisation ideology, discourse analysis

Le concept de l'anti-mondialisme comme un objet de l'analyse du discours moderne

Résumé

Puisque l'anti-mondialisme est un problème relativement nouveau dans le monde moderne, son discours, qui constitue l'expression

verbale du concept de l'anti-mondialisme, peut être vu comme une sphère nouvelle de la linguistique.

Dans nos recherches, le concept de l'anti-mondialisme est présenté comme un « méga-concept » dans la structure duquel on révèle certaines composantes conceptuelles. Nous les définissons comme les sujets antimondialistes (personnalités, organisations, groupes de mouvement, forums sociaux), les objets antimondialistes (économie mondiale, politique mondiale, culture mondiale, écologie mondiale) et l'idéologie antimondialiste.

Actuellement, l'anti-mondialisme semble être un phénomène à plusieurs présentations qui a été peu étudié. Il est présenté contre le fond des processus de mondialisation et il est analysé en relation étroite avec les problèmes culturels, démographiques, politiques et économiques.

Mots-clés

anti-mondialisme, concept, sujets antimondialistes, objets anti-mondialistes, idéologie antimondialiste, analyse du discours

1. The anti-globalisation social grounds in the modern world

Important events that happened at the end of the twentieth century, like the falling of the Berlin Wall and the disintegration of the Soviet Union and Communist regimes in Eastern European countries, resulted in the acceptance of the democratic Western style in political communication and the establishing of market relations in world economics. Such a state of affairs seemed to be unchanging for years; however, after the long-term disintegration and the defeats of the left's forces on the political arena, there appeared a new movement that quite actively shows up in different parts of the world. This movement is not united with one common idea. The focus of its interests is rather manifold: its activists fight against incorporated economic and political bodies, defend national cultures' authentication, openly attack the powerful corporations and famous world associations (such as working

meetings of the World Economic Forum or the Group of Eight). The activists of this movement defend the interests of large groups of the planet's population from social injustice in modern globalisation surroundings. Today, this movement already has its name, Anti-Globalisation, and is positioned as a new social and political actor, a new type of modern transnational force, which has a specific, flexible organisation, its own strategy and tactics of struggle and even its own consolidating body, the World Social Forum, that aims at uniting all anti-globalisation organisations to work on alternative socio-economic projects. It is natural for anti-globalists to show their negative attitude toward globalisation as the world's political ideology.

After a study of the ways of anti-globalisation forming as a socially important world force (Кузнецов 2008; Мегорский 2003; Эриксон 2002; Brecher, Costello, Smith 2000; Held, McGrew 2007), it is possible to distinguish the following social premises that gave birth to a new concept:

1. Anti-globalisation is becoming stronger in the world thanks to the fact that its participants adopt modern innovations of global technologies to their struggle: for a faster reaction and a stronger influence on some processes, anti-globalists actively use the tools created by their opponents – the globalists (mobile phones, e-mail, the Internet, faxes etc.). The use of modern ways of communicating has its advantages in information exchange, in planning protests and marches, in coordination and mobilisation of actions – all this makes anti-globalisation actions very effective and leads to the emergence of new strategies in the fight against globalisation. Today it is quite natural to organise network anti-globalisation events as the network way of communication provides the opportunity to debate in censorship-free space. What is very important is the fact that in their struggle arsenal, anti-globalists have their own media-agencies and publishing centres independent of governmental or powerful bodies (see: Independent Media Centre,

Alternative Press Review, openDemocracy, mediactivism etc.).

2. The ideological basis of the anti-globalisation movement has its own specificity: inside it, there is no certain unifying idea as anti-globalisation traces can be found in any social sphere of today's world; the ideas and features of the analysed phenomenon are formed in ideological settings and values which are directed towards criticism of globalisation in the prism of the phenomena caused by it in modern political, economic, demographic and cultural spheres (Кузнецов 2008; Мегорский 2003; Held, McGrew 2007).
3. In spite of the fact that the anti-globalisation movement has already proved to be one of the most massive movements in the world, that is, it is a collective body with a certain structure, its own strategy and fighting techniques, at the same time we observe some individual and short-term participation in this movement: it is very easy both to join an anti-globalisation event or group and to leave it without any further engagement.

All these social grounds give us the chance to research anti-globalisation as a newly-formed concept in the modern world picture, that is, to study the activity of the social movement at the level of a person's thinking.

2. The conceptualisation of anti-globalisation

2.1. Concept as an object of linguistic study

As various mental constructs represent the objects of the real world, the conceptual system is viewed as a complex system that is constantly changing. However, due to the ability to construct concepts, human beings adapt to new realities of today's world (Воркачев 2002; Карасик, Слышкин 2005; Степанов 2007; Dijk, Kintch 1983; Murphy 2002; Wierzbicka 1992). In this paper, we consider concepts through the prism of language and cognition.

Russian and Ukrainian linguists see *concept* as the lexical meaning that a word activates in thinking (Кубрякова 2009; Никитин 2004; Жаботинская 2009), the configurative unity of meanings and linguistic form (Радзієвська 2010: 6-9), the verbalisation of the relationship between language and thought, language and society, language and culture (Левицкий 2013: 502). From the structural point of view, there are different approaches to the study of concepts: a concept is the structural accommodating of information which is well-known to all native speakers, information known to a restricted number of people and historical information (Степанов 1997); a concept has its image, perceptual and evaluative components (Карасик 2004: 118); in the structure of a concept, intra-zone, extra-zone, quasi-zone and extra-quasi-zone can be distinguished (Слышкин 2004: 6, 17-18); a concept is an imaginative, notional entity that has cognitive and pragmatic implications (Никитин 2004: 59-60).

American linguists, Lakoff and Johnson for example, address the process of conceptualisation as the bodily experience of an individual and humanity as a whole, the experience that is mediated through some cultural component (Lakoff, Johnson 1980: 14), According to Cruse, a concept is a basic cognitive unit of a person's activity that refers his/her experience concerning different categories (Cruse 2005: 125). Jackendoff insists on studying the conceptual framework as "[…] conceptual structure ("thought"), the domain-general medium of mental representation" (Jackendoff 1989: 70). Jackendoff also proposes his own theory, which says: "[…] the relation that plays the role of reference in the theory is between the mental structure encoding the linguistic expression and the language user's conceptualisation of the world all inside the mind. Let us call this relation mentalist reference" (Jackendoff 2011: 689).

The famous researchers in the field of Prototype Semantics, Rosch and Wierzbicka, also come to similar conclusions, saying that the real world is perceived by people in the form of certain mental structures (categories) (Rosch 1973, 1978) and

in culturally-bound representations of the world through the concepts that have their names (Wierzbicka 1985, 1993).

Van Dijk and Kintch (1983: 5) understand *concept* in a different way, in which the emphasis is put on discourse analysis: in their work entitled *Strategies of Discourse Comprehension* they claim that "Persons who understand real events or speech events are able to construct a mental representation, and especially a meaningful representation, only if they have more general knowledge about such events" (van Dijk, Kinch 1983: 5).

Taking into consideration all the above-mentioned opinions, in this research, *concept* as the object of linguistic studies is understood *as an entity reflecting an individual's experience in collective thinking and having its verbal representation in a culturally-homogeneous linguistic space*. Such a perspective can help us to determine the structure and properties of anti-globalisation and describe its conceptual topology. In such a way, we will try to prove that anti-globalisation as a concept is the quantum of knowledge about the realities of today's world (the term by Kubryakova, *Краткий словарь когнитивных терминов* 1997: 90), forming linguistic and conceptual spheres and functioning as the organising discursive principle and serving as a basic concept of this discourse.

In our research, we follow the theory of Karasik who describes the three-component structure of the concept (Карасик 2004: 118). Following this theory, we can see the concept of anti-globalisation as a mega-concept, that is the basic fragment of the image of the anti-globalisation world, the structure of which comprises less generalised interrelated concepts, every one of each is an image having perceptual and evaluative components.

The concepts subordinate to the mega-concept of anti-globalisation have been clearly marked and they appear to centre around other important facts that are reflected in the human mind, i.e. anti-globalisation subjects, anti-globalisation objects and anti-globalisation ideology.

The structural modelling of the mega-concept of anti-globalisation is built on the discursive study of the linguistic units which verbalise the activity of anti-globalisation subjects that are guided by special ideological and evaluative settings to anti-globalisation objects in the English-language discourse. As an illustration of this, we use the "Theory of Anti-Globalisation Movement" by Charles Morse (Morse 2003) and the Internet publication of *Global Corporate Media Cover* ("Anti-Globalisation Movement"), which, in our opinion, constitute the discursive sphere of anti-globalisation.

2.2. Anti-globalisation: The conceptual structure

2.2.1. Anti-globalisation subjects

As the first component in the mega-concept, we see anti-globalisation subjects as the sphere of the concept in which, in our view, both the collective behaviour of the anti-globalisation activists and some spontaneous individual activity of their supporters appear. In addition, anti-globalisation subjects as a conceptual component comprise the movement participants who, by their individual perception of global changes (which, in their opinion, are negative), very actively influence anti-globalisation development as a social process. They are the movement ideologists, the force that gives anti-globalists the hope for further global unification.

Let us consider the following examples:

(1) *Finally, after years of disintegration and defeat on the Left,* ***a new movement*** *has erupted* ***upon the political landscape****. It is not organised around a single issue, identity-based, or somehow "implicitly" radical* […] *It is bold, anti-authoritarian, and truly global* […] (Morse 2003)

(2) ***Trade unions*** *play a major role in the campaigns against financial speculation and in support of debt cancellation. The debt cancellation has a noticeable religious presence, too, so far dominated by Christian churches, but sure to include other* ***religious institutions*** *as it grows.* ***Environmental groups***

are active in the financial reform movements, and, in the form of the Green Lobby, have played a major role in the campaign against the WTO. ***Consumers' groups, workers' guilds*** *and* ***farmers' associations*** *have also played important roles in building the anti-WTO campaign. All of the movements have in their front lines* ***the youth of various societies****, who are tired of watching TV and their future being sold to transnational corporations* […] ("Anti-Globalisation Movement")

(3) […] *the movement for "globalisation from below" can transform the world* ***by leading people*** *to withdraw their consent from dominant social relationships, which will prevent the reproduction of the social order, and thus create a situation in which the movement can impose different, more just norms upon society as a whole* […] (Morse 2003)

In the examples given above, we distinguish the group of lexical units that refer to the agents of anti-globalisation practices: *a new movement upon the political landscape*, *trade unions*, *religious institutions*, *environmental groups*, *consumers' groups*, *workers' guilds and farmers' associations*, *the youth of various societies*, *leading people.*

Associations evoked by certain events famous for the activities of anti-globalisation subjects (famous personalities, anti-globalisation organisations, groups, parties, social forums) form concrete images in the minds of the language users. So, for most people who speak the same language (English in our study), even for those who do not take part in anti-globalisation practices but just watch television or listen to the radio in their cars regularly, the examples given above can be associated, for example, with the hippie movement in the 1970s, with the first McDonald's attack in France in 1993 and its initiator Jose Bové, with subcomandante Marcos, the leader of the Mexican peasants (1994), the well-known Greenpeace and its projects in different parts of the world, with the Russian or Cuban Communist parties, with desperate anti-globalisation around-the-world marches against the World Trade Organisation, World Monetary Fund and NATO, with

traditional protests against the World Economic Forum and G7, G8 or G20 meetings etc.

For a more prepared or a more interested person, these lexical units will define one of the first anti-globalisation initiative groups in their discursive space: "Peoples' Global Action", which includes trade unions, various non-governmental organisations, environmental and social action groups; the ATTAC organisation, which was founded in France in 1998 and is now the most powerful and well-known anti-globalisation force in the West; anti-globalisation speeches, articles and books by famous people in the world, such as the Canadian author and social activist Naomi Klein, the American linguist, philosopher and activist Noam Chomsky, the Serbian film-maker, actor and musician of Bosnian descent Emir Kusturica, and others.

All these language facts, being the reflection of definite events or processes, serve to form the image and perceptual components of anti-globalisation subjects and, in the language user's mind, correlate the concept with the concrete sphere of people's activity.

As regards the evaluative characteristics that form the concept of anti-globalisation subjects in the selected texts, we find lexical units which refer to certain features to the subjects of the anti-globalisation movement and, in such a way, these features help the participants of the discourse to make appropriate evaluative conclusions about the activities of these subjects:

(4) […] *the emergence of* ***a democratic, direct action-based movement*** *against global capital is an indication of the success of the anti-authoritarian tradition. Years ago they might have called for a small "c" communism or some form of Green Party-like electoralism but, instead, they praise this anti-authoritarian movement* ***for its democratic sentiments, commitment to protest, and oppositional stance****. They want to speak the language of* ***the growing movement against global capitalism*** […] (Morse 2003)

(5) *This movement has already introduced a radical critique into the debate on the global economy and demonstrated* ***the capacity to physically shut down meetings of trade ministers****. It seems possible that* ***this movement will continue to grow, deepen its radicalism, and revolutionise the world according to the radically democratic principles it embraces*** […] (Morse 2003)

(6) […] *the anti-globalisation movement to a broader revolutionary project in a way that* ***is coherent, concrete, and irrefutable*** […] (Morse 2003)

(7) *There is* ***a steadily mounting grassroots movement against globalisation****, and it is* ***a lot*** *more* ***nuanced, united and sophisticated*** *than the global media would have viewers believe* […] ("Anti-Globalisation Movement")

(8) […] *the anti-globalisation citizens' movement* ***is presently centred around four well-organised and active international campaigns*** *that work on opposing the World Trade Organisation, calling for Third World debt cancellation* […] ("Anti-Globalisation Movement")

(9) *While the four campaigns have their* ***distinct agendas, leaderships and strategies****, there is also* ***a great deal of shared operations and agreement on tactics****. Organised* ***at the local, regional, national and international levels****, the campaigns have become* ***a widespread*** *yet difficult to pinpoint counter-movement on a global scale* […] ("Anti-Globalisation Movement")

On the basis of these examples, we can see that in this discourse, the activity of anti-globalisation subjects is positively evaluated and the discursive tactics are aimed at forming a democratic, progressive actor, socially significant in the world.

2.2.2. Anti-globalisation objects

The second anti-globalisation mega-concept constituent – anti-globalisation objects – can be illustrated with the help of the following examples:

(9) […] *this movement directly* ***attacks global capital's economic and political infrastructure*** *with a radically democratic politics and a strategy of confrontation* […] (Morse 2003)

(10) […] *this interconnection, they assert, could potentially serve the interests of people and the earth, not just* ***the elites*** […] (Morse 2003)

(11) *They want to build a world structured by "human values other than greed and domination", one "less dominated by* ***the culture and values of global capital****"* […] (Morse 2003)

(12) […] *try to concretise these norms with a detailed programme for reducing* ***poverty****, limiting* ***environmental destruction****, and enhancing democratic* ***control over the economy*** […] (Morse 2003)

(13) […] *active international campaigns that work on opposing* ***the World Trade Organisation****, calling for Third World debt cancellation, reforming* ***international financial organisations*** *(e.g., World Bank and International Monetary Fund), and countering* ***global financial markets*** *by way of new taxes on financial transactions* […] ("Anti-Globalisation Movement")

(14) […] ***the propaganda regime*** *would cover up the mounting dissent, the fourfold movement shattered their dreams of a smooth transition to* ***absolute corporate rule*** […] ("Anti-Globalisation Movement")

(15) […] *the campaigns against* ***financial speculation*** *and in support of debt cancellation* […] ("Anti-Globalisation Movement")

(16) […] *Issues that are sure to be on the agenda will include drawing attention to problems of economic development while carrying massive international debt, the increasing necessity for transparency in financial institutions, further calls for taxes on speculation, an end to* ***corporate welfare*** *and other forms of* ***public support for private investment, taxes based on ecological concerns****, and further debates on the role of* ***sovereignty in an age of globalisation*** […] ("Anti-Globalisation Movement")

The anti-globalisation objects manifest themselves in the anti-globalisation discourse as:

- World Economics: *global capital's economic and political infrastructure*, *the (economic) elites*, *values of global capital*, *control over the economy*, *the World Trade Organisation*, *international financial organisations*, *global financial markets*, *absolute corporate rule*, *financial speculation*, *private investment;*
- World Politics: *global* […] *political infrastructure*, *the (political) elites*, *the propaganda regime*;
- World Culture: *the culture* […] *of global capital*, *sovereignty in an age of globalisation;*
- World Ecology: *environmental destruction*, *ecological concerns*.

Evaluation, in this case aimed at building the awareness of these negative images, is directly expressed by emotionally charged lexical units and words with negative connotations, for example:

> *a* ***radically*** *democratic politics and a strategy of* ***confrontation***, ***greed*** *and* ***domination***, *global* ***capital***, ***poverty***, *environmental* ***destruction***, ***control*** *over the economy*, *the propaganda* ***regime, absolute*** *corporate rule*, ***massive*** *international debt*, ***the increasing necessity*** *for transparency in financial institutions.*

Being employed in anti-globalisation discourse, these examples give us a clear picture of anti-globalisation objects against which anti-globalisation subjects direct their activity. Besides, the discursive functioning of this constituent contributes to the evolution of anti-globalisation as a mega-concept in the modern world picture.

2.2.3. Anti-globalisation ideology

While investigating the third component in the structure of the mega-concept of anti-globalisation, which we called anti-globalisation ideology, we came to the conclusion that all the discursive strategy here is built on explicit resistance to globalisation. The formation of this concept within the mega-concept structure follows two directions: criticising the ideas of

globalisation and confronting globalisation processes. In our opinion, it is anti-globalisation ideology as a part the mega-concept that in fact determines the two components described above: anti-globalisation subjects and anti-globalisation objects. It is right here in this conceptual segment that the features of the formation of anti-globalisation and the transformation of anti-globalisation values in today's global society are identified. The evaluative basis of anti-globalisation is built on its relation to global practices, which touch upon all social spheres of modern life and which, in general, appear to be the feedback to the technological progress and globalisation process (Богуславский 2009; Кузнецов 2003; Соколов 2011; Brecher, Costello, Smith 2000; Held, McGrew 2007; Starr 2001). In anti-globalisation articles and speeches, we find the communicative task that is universal for opposing discursive genres – to form the addressee's positive attitude to "our (anti-globalisation)" concepts and negative attitude to "their (globalisation)" realities.

In this respect, the article by Morse, "Theory of the Anti-Globalisation Movement", in which he gives a critical review of two books, *Globalisation from Below: The Power of Solidarity* by Jeremy Brecher, Tim Costello and Brendan Smith, and Amory Starr's *Naming the Enemy*, seems to be helpful. Morse does not give us his personal opinion: he just stresses the authors' view of anti-globalisation values in contrast to globalisation ideology. From the examples given below, we can definitely see the good features of anti-globalists and their opponents:

(17) *In Globalisation from Below, Jeremy Brecher, Tim Costello and Brendan Smith (BCS) argue that* ***the economic, political and cultural interconnectedness signified by globalisation*** *is irreversible and possibly a good thing: this interconnection, they assert, could potentially serve the interests of people and the earth, not just the elites. Although* ***the rich and powerful have shaped globalisation in their interest*** *thus far (BCS call this "globalisation from above"),* ***there is a counter-movement that seeks to reshape our interconnected world in the interests of people and the planet*** *(which*

BCS call "globalisation from below")... They believe that the movement for "globalisation from below" can transform the world by ***leading people to withdraw their consent from dominant social relationships, which will prevent the reproduction of the social order, and thus create a situation in which the movement can impose different, more just norms upon society as a whole****. BCS try to concretise these norms with* ***a detailed program for reducing poverty, limiting environmental destruction and enhancing democratic control over the economy*** [...] (Morse 2003)

(18) *Amory Starr's Naming the Enemy is a comparative analysis of the ways* ***activists in the anti-globalisation movement criticise global capital*** *and the types of alternatives they envision. She offers a panoramic view of the movement structured around* ***three responses to global capital: restraining it, democratising it or building local alternatives to it*** [...] *Her second category is "globalisation from below," or* ***movements that want to democratise globalisation by making governments and corporations accountable to people instead of elites****... Her final category is "delinking", in which she treats* ***movements that want to separate from global capital and build locally based alternatives to it*** [...] *anti-globalisation activists articulate how they "understand their enemy and envision rebuilding the world* [...] (Morse 2003)

The opposing evaluation appears to be found both in *Globalisation from Below: The Power of Solidarity* and *Naming the Enemy*, and the components of this image are even given their names by the authors – "globalisation from above" and "globalisation from below" (finding its lexical realisation in the use of the antonymic nouns).

Having examined anti-globalisation ideology, we can conclude that this is the core constituent of the mega-concept of anti-globalisation. The evaluative component is clearly prominent in it.

3. Conclusions

The reorganisation of the values in the international community in the late twentieth century led to the emergence of new social structures that developed their own vision of global processes and helped to spread their alternative views around the world.

The global processes served as the social grounds for the formation of anti-globalisation as a concept and gave the basis for the development of the anti-globalisation movement, which, in our view, differs from other protest movements: it uses modern innovations in global technology in anti-globalisation activities and has wide support of the modern media; it forms the ideological values that criticise globalisation through contemporary political, economic, demographic and cultural issues in such a way that these problems are related to everyone; it organises massive anti-globalisation events using mobile and flexible strategies and tactics that allow it to unite both devoted professional fighters and amateurs.

In this study, we regard anti-globalisation as a mega-concept in the structure of which stable structural components can be identified. The conceptual structure is built on the anti-globalisation discourse investigation where *the subjects* of the anti-globalisation activities pursue their practices against the anti-globalisation *objects* sharing *ideological values*.

We define anti-globalisation as a space consisting of less generalised constituent concepts of anti-globalisation subjects, anti-globalisation objects and anti-globalisation ideology, every one of which possesses perceptual and evaluative components. We consider anti-globalisation ideology the core constituent of the mega-concept of anti-globalisation. The evaluative component is clearly present in it. These observations give us the right to claim that anti-globalisation subjects carry out definite activity with regard to anti-globalisation objects and this activity is finally aimed at forming anti-globalisation as a mega-concept.

To sum up, the analysis of the anti-globalisation conceptual structure verbalised in the modern discourse gives us the right to speak about the formation of the system of anti-globalisation values built on finding and describing the facts of social injustice which is caused by the spread of globalisation. The formed anti-globalisation values call up the subjects of the anti-globalisation movement to fight against injustice and this fight is realised in the struggle against the existing global social and political practices.

References

Богуславский, Алексей (2009). Первый кризис "анти-глобализма". <http://perspectivy.info/oykumena/ekdom/pervyj_krisis_antiglobalisma_2009>.

Воркачев, Сергей (2002). "Методологические основания лингвоконцептологии". *Теоретическая и прикладная лингвистика* 3: 79-95.

Жаботинская, Светлана (2009). "Концепт / домен: матричная и сетевая модели". *Культура народов Причерноморья*, 254-259.

Карасик, Владимир (2004). *Языковой круг: личность, концепты, дискурс*. Москва: ГНОЗИС.

Карасик, Владимир, Геннадий Слышкин (2005). "Базовые характеристики концептов в лингвокультурной концептологии". В: Владимир Карасик, Иван Стернин (ред.). *Антология концептов* 1. Волгоград: Парадигма, 13-15.

Кубрякова, Елена (ред.) (1997). *Краткий словарь когнитивных терминов*. Москва: Филол. ф-т МГУ им. М.В. Ломоносова.

Кубрякова, Елена (2009). "О когнитивных процессах, происходящих в ходе описания языка". *Исследование познавательных процессов в языке* V: 22-29.

Кузнецов, Андрей (2008). *Дискурс глобализма и альтерглобализма в современном политическом процессе*. <http://rudocs.exdat.com/docs/index-48800.html>.

Левицкий, Андрей (2013). “Концепты СОН и МЕЧТА в восточнославянских и западногерманских лингвокультурах”. В: Андрей Левицкий, Сергей Потапенко (ред.). *Лингвоконцептология: перспективные направления*. Луганск: Изд-во ГУ «ЛНУ имени Тараса Шевченко», 502-523.

Мегорский, Борис (2003). *Антиглобалистское движение в современном политическом процессе*. Санкт-Петербург.

Никитин, Михаил (2004). “Развернутые тезисы о концептах”. *Вопросы когнитивной лингвистики* 1: 53-64.

Радзієвська, Тетяна (2010). *Нариси з концептуального аналізу та лінгвістики тексту: Текст – соціум – культура – мовна особистість*. Київ: ДП “Інформ.-аналіт. агентство”.

Слышкин, Геннадий (2004). *Лингвокультурные концепты и метаконцепты*. Волгоград : Перемена.

Соколов, Михаил. *Субкультурное измерение социальных движений: когнитивный поход*. <http://subculture. narod. ru/texts/book2/sokolov.html>.

Степанов, Юрий (1997). “Константы: Словарь русской культуры. Опыт исследования”. В: *Языки русской культуры*. Москва: Языки славянских культур, 40-76.

Степанов, Юрий (2007). *Концепты. Тонкая пленка цивилизации*. Москва: Языки славянских культур.

Эриксон, Диана (2002). “"Антиглобалистские" движения: истоки, стратегии, состав, ресурсы, культура, цена участия”. *Дискурс Пи* II: 99-142.

“Anti-Globalisation Movement”. *Global Corporate Media Cover*. <http://academic.brooklyn.cuny.edu/education/progler/writings/published/globalisation.html>.

Brecher, Jeremy, Tim Costello, Brendan Smith (2000). *Globalisation from Below: The Power of Solidarity*. New York: South End Press.

Cruse, Alan (2005). *Meaning in Language*. Oxford: Oxford University Press.

Dijk, Teun A. van, Kintch, Walter (1983). *Strategies of Discourse Comprehension*. New York: Academic Press.

Fauconnier, Gilles, Eve Sweetser. *Mental Spaces, Grammar and Discourse*. <http://www.cogsci.ucsd.edu/~faucon/preface-ms.pdf>.

Held, David, Anthony McGrew (2007). *Globalisation/Anti-Globalisation: Beyond the Great Divide*. Cambridge, UK: Polity Press.

Jackendoff, Ray (1989). "What is concept that a person may grasp it?" *Mind & Language* 4/1-2: 68-102.

Jackendoff, Ray (2011). "Conceptual Semantics". In: *Semantics: An International Handbook of Natural Language Meaning* 1, 688-709.

Lakoff, George, Mark Johnson (1980). *Metaphors We Live By*. Chicago; London: The University of Chicago Press.

Morse, Charles (2003). "Theory of the Anti-Globalisation Movement". *New Formulation* 1/2. <http://flag.blackened.net/nf/1antiglobalisation.htm>.

Murphy, Gregory L. (2002). *The Big Book of Concepts*. Cambridge, MA: MIT Press.

Rosch, Eleanor (1973). "Natural categories". *Cognitive Psychology* 4: 328-350.

Rosch, Eleanor (1978). "Principles of categorisation". In: *Cognition and Categorisation*. Hillsdale, NJ: Lawrence Erlbaum, 27-48.

Starr, Amory (2001). *Naming the Enemy: Anti-Corporate Movements Confront Globalisation*. New York: Zed Books.

Wierzbicka, Anna (1992). *Semantics, Culture and Cognition: Universal Human Concepts in Culture-Specific Configurations*. Oxford: Oxford University Press.

Wierzbicka, Anna (1985). *Lexicography and Conceptual Analysis*. Ann Arbor: Karoma Publishers.

Iryna Nedainova
Luhansk National University
82, vul. Vatutina
Luhansk
91034
Ukraine
Email: nedafox@gmail.com

Beyond Philology No. 10, 2013
ISSN 1732-1220

Generic space revisited: A cognitive-pragmatic analysis of the conceptual structure in *Cars 1*

JOANNA REDZIMSKA

Abstract

The present paper is centered around the culturally-conditioned model of conceptual blending. The hypothesis assumes that this unique model is realized in a specific way and it influences the meaning construction in cartoon films for children. Since the introduction of the model of conceptual blending (Fauconnier and Turner 2003), it has been often used as an alternative method to a conceptual theory of metaphor. The case study is based on *Cars 1* and the analysis reveals that the most significant element of the blend is the generic space. Consequently, the generic space is a complex conceptual structure that in the further process decides about the frames for the conceptual blending. Additionally, the paper deals with personification (as a kind of metaphorical process) that enhances the humorous effect of this cartoon film.

Key words

conceptual blends, conceptual metaphors, generic space, cultural models, personification

Espace générique revisité: Une analyse cognitivo-pragmatique de la structure conceptuelle dans *Cars: Quarte Roues*

Résumé

Le présent article est centré sur le modèle conditionné culturellement du mélange conceptuel. L'hypothèse suppose que ce modèle unique est réalisé d'une manière spécifique et qu'il influence la construction de la signification dans les dessins animés pour les enfants. Dès l'introduction du modèle du mélange conceptuel (Fauconnier et Turner 2003), il a été souvent utilisé comme une méthode alternative à la théorie conceptuelle de la métaphore. L'étude de cas est basée sur le film *Cars: Quatre Roues* et l'analyse révèle que l'espace générique constitue l'élément le plus signifiant du mélange. Par conséquent, l'espace générique est une structure conceptuelle complexe qui détermine ensuite les cadres du mélange conceptuel. En outre, l'article traite de la personnification (vu comme une sorte de processus métaphorique) qui augmente l'effet humoristique de ce dessin animé.

Mots-clés

mélanges conceptuels. métaphores conceptuelles, espace générique, modèles culturels, personnification

1. Introduction

The general focus of the present article is on how the model of conceptual blending is realised in the meaning construction and analysis in children's cartoons. Since its introduction (Fauconnier and Turner 2003), this model is often used as an alternative method to a conceptual theory of metaphor. The main aim of the work is to reveal how blending works in the cartoon film *Cars 1*, with the assumption that a crucial element for such a blend is a generic space. Thus, the claim is that, if there are a number of constituent elements present in a generic space, this space possesses a complex conceptual

structure that later on is imposed on the emergent structure. Besides, the metaphor (to be precise, personification) serves as the source of humour for the main plot of the movie.

2. Theoretical background

2.1. Conceptual blends

Since its introduction, the theory of conceptual blending (Fauconnier and Turner 2003) has attracted the considerable attention of scientists from different fields beginning, obviously, with cognitive studies (with priority given to linguistics) but also including such disciplines as literary studies or even theatrical studies.

One of the most basic terms connected with this theory relates to the idea of mental spaces, since they are a major tool by means of which certain cognitive operations are performed. As Radden and Dirven (2007) define them, mental spaces are representations of a situation in the speaker's and hearer's mind. Thus, such representations are both reflections of one's knowledge, experience and cultural background as well as part of one's cognitive apparatus, which plays an active role in linguistic competence and linguistic performance.

Generally, conceptual blending theory involves the creation of a separate structure/construal (blend) from a number of mental spaces, which, in a dynamic way, allow for a reading of the meaning. Fauconnier and Turner (2003) emphasise that the blended space is the result of the exploitation of counterpart connections between inputs; however, not all counterparts have to be fused in the blend. The two linguists (2003: 46) propose a schematic representation of the blending process (see Figure 1).

The emergent structure, which is the space where a new meaning is construed, inherits partially structures from input spaces; the blended space, however, constitutes the site for central cognitive work.

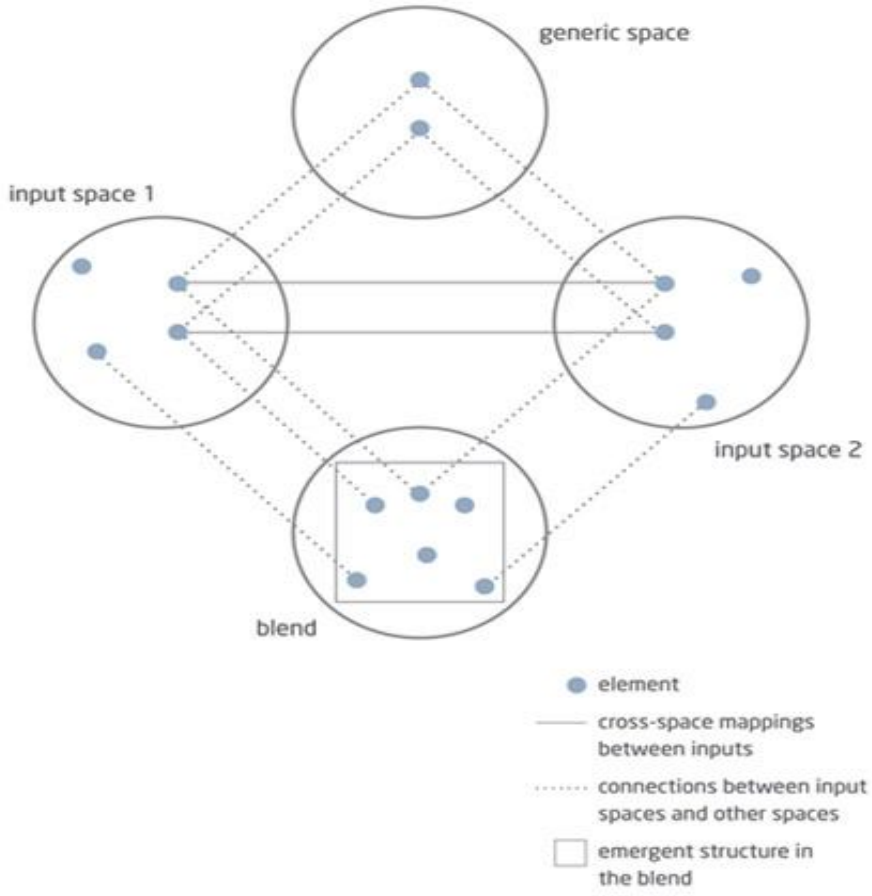

Figure 1

In the process of blending, one can distinguish: composition, completion and elaboration (Fauconnier and Turner 2003: 47-48) as fundamental operations that organise the meaning construal. As Fauconnier and Turner (2003) point out, composition aims at linking elements from the input spaces in order to form relations absent in the separate inputs. This means that "counterpart elements can be composed by being included separately" in the blended space or "are being projected onto the same element in the blend" and this kind of

projection is called "fusion" (Fauconnier and Turner 2003: 48). Completion, as another operation, recruits background knowledge and meaning patterns to a great extent in order to obtain a complete conceptual form. The result is that parts of a familiar frame are used in the blend where "a minimal composition is often automatically interpreted as being a richer pattern" (Fauconnier and Turner 2003: 48). The third procedure, namely elaboration, allows us to treat conceptual blends as simulations that can be analysed and understood in an imaginative way, yet following the principles established for the blend.

Moreover, the operations mentioned above give rise to a structure "that is not copied from the inputs" (Fauconnier and Turner 2003: 49) and this emergent structure (as any structure in the blend) can be modified at any moment. These conceptual operations, however, constantly recruit mappings and frames that are entrenched in the conceptual system of language users.

The theory of blending, however, can be treated as an alternative/complementary method to the theory of a conceptual metaphor as far as the analysis of indirect meaning is concerned. Namely, in a conceptual metaphor (Kövecses, Turner, Lakoff and Johnson and others), the mapping involves two conceptual domains, one of which requires the complementation of its conceptual structure (a target domain) and the other provides this lacking conceptual structure (a source domain). As a matter of fact, Lakoff and Johnson (2003) claim that metaphors are omnipresent in everyday life and their role in human conceptualisation as well as in under-standing seems unquestionable. Yet, in the further part of this article, I shall prove that because of the fact that this mapping involves a rather limited number of conceptual structures, for more complex and intricate meanings conceptual blends seem to offer a more effective analytical tool.

2.2. Humour

The situation with a theoretical background explaining the phenomenon of humour is similar to the situation with blending or conceptual metaphors – the selection of articles and other publications available is so wide that it would be impossible and pointless to include them in this work. That is why the focus is on a few selected ideas that exemplify the phenomenon of the humorous effect.

To begin with, one of the first and widely-discussed approaches is the theoretical explanation of the humorous effect presented by Koestler (1964: 51), who stated:

> The sudden bisociation of an idea or event with two habitually incompatible matrices will produce a comic effect, provided that the narrative, the semantic pipeline, carries the right kind of emotional tension.

Thus, one can see a humorous effect in the situation when this effect is unpredictable and the least expected, which means the moment when two distinct and incongruous concepts are brought together in the same context.

The above process resembles in principle the process behind the idea of the conceptual metaphor (mentioned above). In Fónagy's (1982) and Pollio's (1996) justification for a humorous effect, these two linguists point out the fact that the semantic distance, which is a constitutive element for a metaphor, also creates a humorous effect between two compared concepts. Furthermore, Coulson (2001: 32) highlights the semantic-pragmatic consequences: that for a humorous effect the interpretation requires semantic reanalysis which, on the other hand, results in a shift in the implications. No matter which approach one follows, for the sake of this work I take the view, following Dynel (2009), that it is incongruity which enforces the appreciation of two competitive meanings and a humorous effect.

3. A case study

As has already been pointed out in the introduction, the aim of this work is to prove that the generic space encompasses a major part of the conceptual framing that governs the constitution of the conceptual blend for the cartoon film *Cars 1.* Additionally, the focus is on the idea that for this cartoon movie it is metaphor/personification which provides and enhances the humorous/ironic effect.

3.1. About *Cars 1*

This Pixar and Disney film is a story about a racing car, Lightning McQueen, which, because of some strange events and definitely against his will, arrives at a small American town – Radiator Springs near Route 66 in Carburetor County. Thus, the plot focuses on this car's adventures in this bizarre place. Other characters (which are cars only) that play a crucial role are (to name only a few): Tow Matter (a local hauler), Sally (a local lawyer that moved from LA), Hudson Hornet-Doc Hudson (a local judge and a former racing legend), Sheriff (a local representative of the police forces), Luigi (a local owner of a tire shop) and Guido. Anyway, the audience is presented with a spectrum of representative inhabitants of a southern American town that used to be a famous place and now looks like a forgotten and deteriorated spot.

3.2. A cognitive analysis

The thesis of the work is that the generic space has a form of a Multi-Space Model that encompasses three elements: personification, cultural context and humorous effect. As a consequence, this is the model that organises the conceptual structure of the blend.

3.2.1. Personification

Since the times of Aesop, personification has been one of the most common practices for stories, legends or films. In this case as well, right from the very beginning of the film, personification is the most obvious process involved in the movie creation. Thus, what one can see is the conceptual mapping between a source and a target domain, where human features and characteristics constitute a source domain and these elements are then mapped onto a car's domain to allow movie characters to speak, behave and talk in a human way.

An interesting aspect concerns the fact that major characters speak in a way typical for members of the group they represent. To be more precise, McQueen's (a racing car) language recalls the kind typical for a famous celebrity that likes to boast a lot and talks with others (at least at the beginning) from a superior position (especially perceivable in the pronunciation, pitch and intonation). Sally (a Porsche) speaks in a way typical for her profession (a lawyer) with complex sentences organised in a logical way (the scene when she is in a court to supervise McQueen's trial). On the other hand, Tow Matter, as a representative of the local inhabitants, uses the kind of language characteristic for uneducated people living in small towns/communities; one can even hear the southern pronunciation and dialect expressions (e.g. the greeting 'howdy'). Thus, using a diagram, the personification mapping looks as presented in Figure 2.

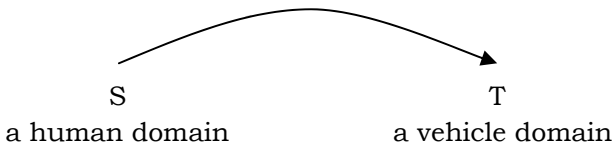

Figure 2

This human-vehicle relation is strengthened by the kind of proper names that major characters possess (e.g. Tow Matter) or the names of places – Radiator or Carburetor – which originally are parts of vehicles. Also, this process of personification provides grounds for numerous humorous/ ironic situations.

3.3. Humorous effect

It is common knowledge that a film is the piece of art where all aspects count for its overall reception. This also applies to the cartoon film in question, especially if one is to consider the humorous effect. Obviously, all characters behave in a comic way from time to time; they make faces or move in awkward ways that a spectator can recognise easily as a mocking reflection of human behaviour (the position of surprised eyes or lips; blowing one's nose or burping in the least expected moment). Thus, personification, in this respect, works even better than in other aspects in this cartoon movie.

As has already been pointed out in this work, the humorous effect (as well as an ironic one) is based on the idea of the incongruity of concepts, which can be easily seen in the following dialogues:

[McQueen has done a sloppy job of repaving the road]
Sally: *It looks terrible.*
McQueen: *Well it matches the rest of the town.*

[McQueen has entered Hudson's garage without permission]
Doc Hudson: *The sign says, "Keep Out".*
McQueen: *You have three Piston Cups! How could you have...*
Doc Hudson: *I knew you couldn't drive. I didn't think you couldn't read.*

The humorous aspect in the first dialogue concerns the situation when Sally wanted to reprimand McQueen and point to the fact that the road was still not in a good condition, whereas McQueen turned this remark into a retort. In the

second dialogue, Hudson mocks McQueen's poor skills at car racing, pointing at the same time to McQueen's inability to read and follow rules. Thus, this incongruity is about the discrepancy between what is being said as well as meant on the part of a speaker and what is understood on the part of a hearer (in Clark's (1996) three-dimensional model of layering, what is actually said belongs to the first layer and what is implied belongs to the second layer).

3.4. Cultural context

The third element of the Model for the generic space, proposed in this work, is related to the cultural background for the main plot.

One of the most obvious aspects connected with American culture is related to the issue of cars. Since Ford started its production of cars available for everyone, cars have become an indispensable element of people's lives in America. From a sociological point of view, a car guaranteed independence and freedom of movement for everyone who had one. Additionally, in the 1950s, when the car culture flourished, the common view was the bigger and fancier your car was, the more important you were. Taking into consideration the aspects mentioned previously, it seems that the choice of various kinds of vehicles from the American roads for the characters in *Cars 1* is not a coincidence. In the movie, there is also reference to modern car racing, when Luigi (a tire shop owner) mentions NASCAR (the *National Association for Stock Car Auto Racing*), which is the American equivalent of Formula 1 Racing.

This multitude of car models and types visible in the movie is of a representative character. Namely, they not only represent most of the models present on American roads, but also this multitude of models to a large extent is to represent the diversity of the multi-cultural social model which is a characteristic feature for American society in general. The *melting-pot* term is subsequently used to refer to the human

diversity that provides the basis for the American dream, tolerance and democracy. Thus, in the movie, one can see representatives of hippies (e.g. Fillmore that tries to persuade everyone to use eco/green fuel), native southern inhabitants (e.g. Doc Hudson or Tow Matter), businesswomen (Sally that is an owner of a hotel and a former lawyer from LA or Flo that is a petrol station owner) or descendants of immigrants (Luigi and Guido that work in a tire shop) as well as some other groups that co-exist with one another.

Moreover, they all must fight for the support of their local community whose situation worsened because of the fact that the Route 66 stopped being used by tourists who happened to choose the Interstate Highway. Radiator Springs (located in Carburetor County) at this respect has become almost "a ghost town" that used to be a place full of life and prosperity but, with time and the construction of highways, has started to deteriorate. So, the road that used to be "the Mother Road" has now lost its importance. Yet, all the inhabitants realise how inconvenient their situation has become and they are all determined to do everything to improve this state of affairs.

However, Radiator Springs is one of the towns on the famous Route 66 and even nowadays this road has its historical and cultural significance: initially, it linked Chicago with Los Angeles and it provided a source of income for local towns and communities. In the 1960s and 1970s, many Americans were *on the road*, which was treated as part of the American experience of the road. This historical link is strengthened by the fact that the inhabitants of Radiator Springs call this road *Mother Road*, which actually is a common name for this route.

As has been mentioned above, there are at least a few elements which constitute the cultural background for the main plot of the movie. All of them must be present in the generic space of the blend since they provide the conceptual background (a kind of scheme) for the story.

3.5. The Multi-Space Model

All the above-mentioned constituents form the generic space of the conceptual blend that governs the construal of the plot in *Cars 1*. Thus, schematically, this space will have the form as presented in Figure 3.

This general frame that is suggested, or even superimposed on the whole blend, must have reflections/counterparts in particular elements. The point is that as far as input spaces are concerned, Fauconnier and Turner (2003) point out that it is not necessary for all elements to be used in the construal of the blended space. Yet, the situation is different for the generic space, all of whose elements must be present either in the input spaces or in the blended space. Figure 4 shows how all elements co-operate in the construal of the blend.

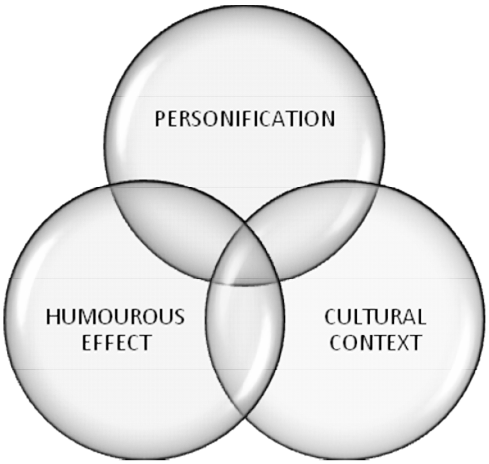

Figure 3

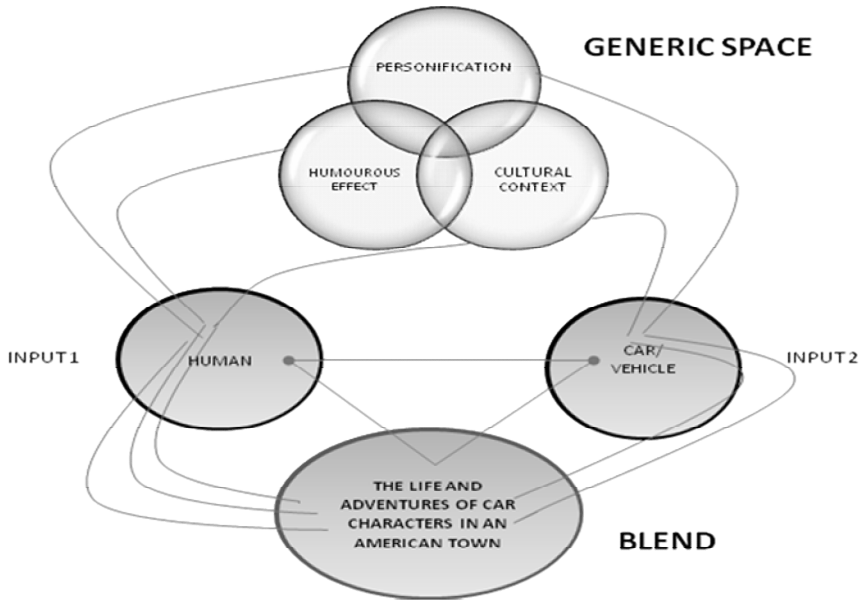

Figure 4

As can be seen in this general diagram above, particular elements from the generic space influence both input spaces and, via these input spaces, they take part in meaning formation (and understanding) of the blended space. To be more precise, personification, humorous effect and cultural context play a significant role in the construal of the conceptual background for the cartoon movie *Cars 1*.

4. Conclusions

The paper aimed to account for the Multiple-Space Model of the generic space that is superimposed on the conceptual blend on the basis of the conceptual background for the cartoon movie *Cars 1*. This Multi-Space Model consists of three mental spaces whose reflections/correspondences are present during the process of conceptual blending. The major reason

for this fact is that it is the generic space that provides the conceptual frames of meaning for the conceptual blend, which practically means that the more precise it is, the easier the conceptualisation processes and the reading of the structure.

It can also be safely concluded that personification (as a kind of conceptual metaphor) has a humorous potential and this potential can be explained on various grounds. Although the personification effect in this case is rather predictable, still the juxtaposition of particular concepts may seem surprising for an interpreter. Also, this corresponds to the incongruity between the domains, whose interpretation lies totally on the part of an interpreter.

Nowadays, producers, supported by technical inventions, are able to impress their audience with outstanding art productions, whose great part includes movie productions. Although cartoons are aimed at children, most of them are rather complex in conceptual structure (which makes them interesting for adults), which results in the situation that adults can enjoy watching them as well.

References

Clark, H. (1996). *Using Language.* Cambridge – New York: Cambridge University Press.

Coulson, S. (2000). *Semantic Leaps: Frame-Shifting and Conceptual Blending in Meaning Construction.* Cambridge: Cambridge University Press.

Dynel, M. (2009). *Humorous Garden-Paths: A Pragmatic-Cognitive Study*. Newcastle: Cambridge Scholars.

Fauconnier, G., M. Turner (2003). *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities.* New York: Basic Books.

Fónagy, I. (1982). "He is only joking (Joke, metaphor and language development)". In: F. Keifer (ed.). *Hungarian Linguistics*. Amsterdam: John Benjamins.

Koestler, A. (1964). *The Act of Creation.* London: Hutchinson.

Lakoff, G., M. Johnson (2003). *Metaphors We Live By*. Chicago: University of Chicago Press.

Pollio, H. (1996). "Boundaries in humour and metaphor". In: J. S. Mio, A. N. Katz (eds.). *Metaphor, Implications and Applications*. Mahwah: Erlbaum, 231-253.

Radden, G., R. Dirvén (2007). *Cognitive English Grammar*. Amsterdam – Philadelphia: John Benjamins.

Joanna Redzimska
Instytut Anglistyki i Amerykanistyki
Uniwersytet Gdański
ul. Wita Stwosza 55
80-952 Gdańsk
Poland
Email: joared@wp.pl

Beyond Philology No. 10, 2013
ISSN 1732-1220

Systems of symbolic representations of English sounds 2: Systems of phonetic symbols[1]

LUCYNA RYNDAK

Abstract

The primary concern of the second part of the paper is to present selected transcription systems introduced by various linguists in relation to English vowels and diphthongs. This part is also devoted to diverse representations of English sounds offered by some pronouncing dictionaries in comparison to the symbols of the International Phonetic Alphabet (the IPA). Besides, a more extensive account is given of the IPA, on whose principles various systems of transcription are based.

Key words

transcription systems, non-IPA transcriptions, the IPA, phonetic symbols, diacritics.

Systèmes de représentation symbolique des sons anglais 2: systèmes des symboles phonétiques

Résumé

L'intérêt principal de la deuxième partie de cet article est de présenter un choix des systèmes de transcription introduits par plusieurs linguistes pour les voyelles et les diphtongues anglais. Cette partie est aussi consacrée aux représentations diverses des

[1] Part one of this paper appeared in *Beyond Philology* No. 9 (Ryndak 2012).

sons anglais proposées par quelques dictionnaires de prononciation, par comparaison avec les symboles de l'alphabet phonétique international (API). En outre, on présente un commentaire plus extensif de l'API, dont les principes servent de base pour plusieurs systèmes de transcription.

Mots-clés

systèmes de transcription, transcriptions non-API, symboles phonétiques, diacritique

To the memory of my husband Bogdan

1. The International Phonetic Alphabet

1.0. This section is devoted to the presentation of the most contemporary phonetic alphabet, the International Phonetic Alphabet.

1.1. The aim of the IPA

The aim of the International Phonetic Association is to advocate the study of the science of phonetics and its practical applications. In both cases, it is desirable to have a compatible way of designating the sounds of language in written form. From its foundation in 1886 the Association has been preoccupied with developing a set of symbols which would be convenient to use but comprehensive enough to deal with a wide variety of sounds found in the languages of the world. Both the Association and its alphabet are widely referred to by the abbreviation *IPA*, so to distinguish between them, the Alphabet is generally abbreviated to *the IPA*.

The IPA is based on the Roman alphabet, which has the superiority of being widely familiar, but also contains letters and additional symbols from a variety of different sources (see: Handbook 1999: 3). The IPA can be used for many objectives;

namely, it can be used as a way to show pronunciation in a dictionary, to record a language in linguistic fieldwork, to form the basis of a writing system for a language, or to decode acoustic and other displays in the analysis of speech. For all these tasks it is essential to have a generally consistent set of symbols for denoting sounds without ambiguity, and the IPA follows to accomplish this role (see: Handbook 1999: 3).

Phonetics, like any science, evolves over time. New facts appear, new theories are generated, and new solutions to old problems are devised. The transcription system of any science reflects facts and theories, and so it is usual that from time to time the Alphabet has to be adjusted to adopt innovations. The alphabet presented here is the most recent version, updated in 1996 (see: Figure 1). It depicts remarkable continuity with the Association's Alphabet as it was at the end of the nineteenth century (see: Handbook 1999: 3).

1.2. Description of the chart

The chart is indeed a number of separate charts. The arrangement of the symbols of the IPA is an effort to summarize a complete theory of linguistic phonetics on a single page. It does not cover all possible types of phonetic description, including, for instance, all the types of voice quality that differentiate one person from another. On the contrary, it is confined to these sounds that can have linguistic significance in that they can alter the meaning of a word in some language (see: Ladefoged 1975: 275).

The symbols in the chart are organized in such a way that if there are two items within a single cell, the one on the right is voiced. This enables the consonant chart to be assumed as a three-dimensional illustration of the main features of consonants: their place of articulation (across the chart), their manner of articulation (down the chart), and the state of the glottis (within each cell). The consonant chart also shows, by means of shadowed areas, which combinations of features are considered to be unattainable. The empty cells on the chart

mark combinations of features that are feasible, but have not been detected in any language (see: Ladefoged 1975: 276).

The vowel chart also reveals that there are three dimensions applicable to vowels: front-back across the top of the chart, close-open down the chart, and rounding classified by the relative locations of the members of pairs of vowels. Non-pulmonic sounds occupy the next section in the IPA chart. However, because of the fact that none of the sounds exists in English, there is no need to consider them. The chart also consists of a section of "other symbols", most of which designate sounds that could not be appropriately described in terms of the main sets of features examined here (see: Ladefoged 1975: 277).

The diacritics section of the chart allows a number of additional aspects of sounds to be denoted by attaching a mark above or below the symbol of the basic features of the sounds. In this way, extra states of the glottis are identified by supplying aspirated, breathy-voiced, and creaky-voiced diacritics. As far as specific tongue shapes are concerned, more precise features are perceived by applying diacritics for linguolabials, dentals, apicals and laminals. Advanced vowel qualities can be indicated by means of many other diacritics (see: Ladegoged 1975: 278).

Additionally, the IPA chart supplies symbols for denoting stress, length, tone and intonation. As regards stress, three variants are recognized: primary stress, secondary stress and unstressed. There are four possibilities of expressing length: long, half-long, unmarked and extra-short. The possibilities for intonation and tone include five contrasting levels and several combinations (see: Ladefoged 1975: 278).

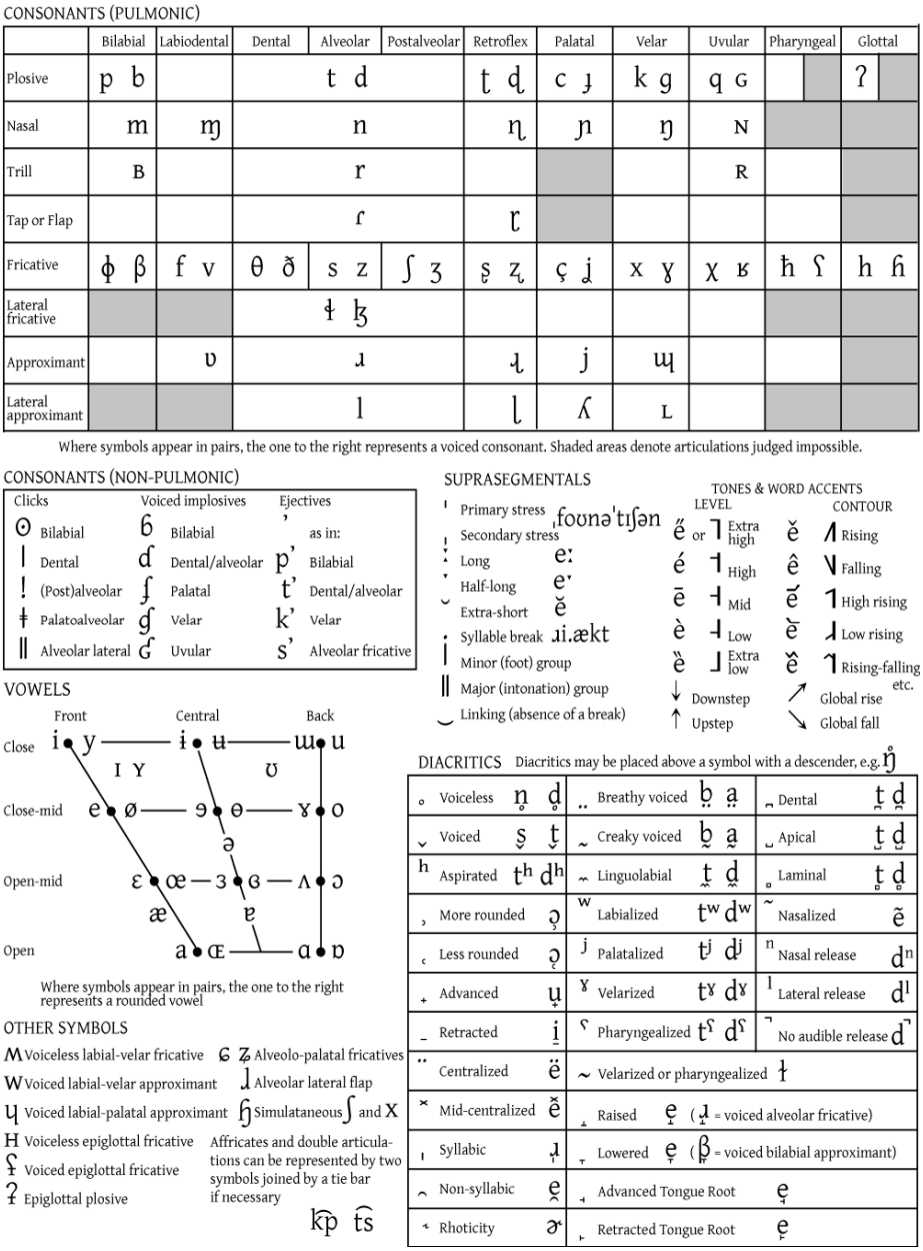

Figure 1

The International Phonetic Alphabet (Jones 2003: XX)

1.3. Exemplification of the English sounds

As this work concerns different systems of symbolic representation of English sounds, the intention of the present author is to exemplify only these symbols which exist in English or its varieties. The phonemic transcription of the exemplifying words will be introduced in slanting lines. Also, allophonic transcription will be used when necessary to indicate additional aspects of the sounds. The latter notation will be provided by means of square brackets. The exemplification follows the Handbook (1993: 18–25), where, in contrast to Gimson's notation, no colon is used for indicating the length of vowels. In the case of discrepancies, Gimson's transcription is given in brackets.

1.3.1. Plosives

p as in *pea* /pi/ (G. /piː/)
b as in *bee* /bi/ (G. /biː/)
t as in *tea* /ti/ (G. /tiː/)
d as in *deep* /dip/ (G. /diːp/)
k as in *cap* /kæp/
g as in *gap* /gæp/
ʔ as in *top* [tɒʔ]

1.3.2. Nasals

m as in *me* /mi/ (G. /miː/)
ɱ as in *emphasis* [ɛɱfəsɪs]
n as in *knee* /ni/ (G. /niː/)
ŋ as in *hang* /hæŋ/

1.3.3. Trills

r as in Scottish Eng. *crack* [krak]

Most forms of English do not have trills except in over-articulated speech.

1.3.4. Taps or flaps

ɾ as in Am. Eng. *atom* [ˈærəm]

ɽ as in Am. Eng. *birdie* /ˈbɝ.di/, [b̥ɝ.ɽi]

1.3.5. Fricatives

f as in *fee* /fi/ (G. /fiː/)
v as in *vat* /væt/
θ as in *thief* /θif/ (G. /θiːf/)
ð as in *thee* /ði/ (G. /ðiː/)
s as in *see* /si/ (G. /siː/)
z as in *zeal* /zil/ (G. /ziːl/)
ʃ as in *she* /ʃi/ (G. /ʃiː/)
ʒ as in *vision* /vɪʒn/
ç as in *huge* [çɯ̟ʤ̊] (G. /hjuːdʒ/
j̊ Eng. variant of [j] in *yeast* [j̊ist]
x as in Scottish Eng. *loch* [lɒx]
h as in *he* /hi/ (G. /hiː/)
ɦ as in *ahead* [əˈɦɛd]
[ɦ] represents a breathy voiced sound, rather than an ordinary voiced sound.

1.3.6. Lateral fricatives

ɬ as in Welsh *llan* [ɬan] ‘church’

1.3.7. Approximants

ɹ as in British Eng. *read* [ɹid] (G. /riːd/)
ɻ as in Am. Eng. *read* [ɻid] (G. /riːd/)
j as in *yes* /jɛs/ (G. /jes/)

1.3.8. Lateral approximants

l as in *leaf* /lif/ (G. /liːf/)

1.3.9. Vowels

i (G. /iː/) as in *heed* /hid/ (G. /hiːd/)
ɪ as in *hid* /hɪd/
e as in Scottish Eng. *hay* [he]
ɛ (G. /e/) as in *head* /hɛd/ (G. /hed/)
æ as in *had* /hæd/
ɑ (G. /ɑː/) as in *father* /fɑðə(ɹ)/ (G. /fɑːðə(r)/)
ʌ as in *hut* /hʌt/
ɒ as in British Eng. *bother* /bɒðə/
ɔ (G. /ɔː/) as in British Eng. *caught* /kɔt/ (G. /kɔːt/)
ʊ as in *book* /bʊk/
u (G. /uː/) as in *school* [skuɬ] (G. /skuːl/, [skuːɬ]
ə as in *ahead* /əˈhɛd/ (G. /əˈhed/)
ɜ (G. /ɜː/) as in *bird* /bɜd/ (G. /bɜːd/)

1.3.10. Other symbols

ʍ as in Scottish Eng. *whether* [ʍɛðəɹ]
w as in *weather* /wɛðə(ɹ)/ (G. /weðə(r)/)
t͡ʃ as in *chief* [t͡ʃif] (G. /t͡ʃiːf/)
d͡ʒ as in *jar* /d͡ʒɑ/ (G. /d͡ʒɑːɹ/)

1.3.11. Suprasegmentals

Generally, in English one or two degrees of stress are marked: primary and secondary. Length is not contrastive in English, but allophonic differences are shown by the use of the length diacritics:

ː *bead* [biːd] - fully long
ˑ *beat* [biˑt] - half-long
ˇ *police* [pəliˑs] - short

White spaces may be used to mark word boundaries. Syllable breaks can be indicated when needed by using a dot, as in *lamb prepared* [ˈlæm.pɹəˌ pɛəd]. Other two boundary symbols are applied to show larger prosodic units, namely | and ‖, as in *Jack, preparing the way, went on* [ˈdʒæk | pɹəˈpɛəɹɪŋ ðəˈweɪ | wɛntˈɒn ‖].

The symbols of global rise and global fall are suitable for use in English to denote intonation.

↗ *No?* [↗noʊ]
↘ *No.* [↘noʊ], *How did you ever escape?* [↗haʊ dɪd ju ɛvər ɪ↘skeɪp]

1.3.12. Diacritics

Diacritics are used to create symbols to indicate various additional types of sounds. In English, diacritics are basic to produce detailed or allophonic transcription. Below there is a list of diacritics commonly used for English.

◦ the voiceless diacritic is used to depict that a symbol that usually denotes a voiced sound on some occasions depicts a voiceless sound, e.g. in a detailed transcription of conversational English *Please say…* as [pl̥iz̥ seɪ] (G. [plßiːzß seɪ]);

ˬ the voiced diacritic is used to show that a symbol that usually denotes a voiceless sound on some occasions corresponds to a voiced sound, as in a detailed transcription of conversational English *back of* as [bækˬ əv];

ʰ aspiration, or delayed voice onset, as in detailed transcription *pea*, *tea*, *key* [pʰi], [tʰi], [kʰi] (G. [pʰiː], [tʰiː], [kʰiː]);

, in some forms of English, for instance, RP, over-rounded [ɔ] occurs, e.g. *caught* [kɔ̹t] (G. [kɔ̹ːt]);

̜ in some forms of English, e.g. Californian, under-rounded [ʊ] occurs, e.g. *good* [gʊ̜d];

̟ advanced, as in *key* [k̟i] (G. [kɎiː]);

̠ retracted, as in *tree* [t̠ɹi] (G. [tÞɹiː]);

̈ centralized, as in *well* [wëɬ] (G. [weãɬ]);

̽ mid-centralized, as in *November* (G. [nɒvɛmbə(ɹ)];

̩ beneath a consonant: syllabic, as in *fiddle* [fɪd̩];

˞ rhoticity, as in Am. Eng. *bird* [bəd] (G. [bɜd]);

ʷ superscript following a consonant: transitional labialization, e.g. [t] in *twin* [tʷɪn];

ʲ palatalized, as in *leaf* [lʲif] (G. /liːf/, [lʲiːf];

ˠ velarized, as in New York English *feel* [filˠ] (G. /fiːl/, [fiːlˠ]);

˜ through a consonant: velarization or pharyngealization, as in *hill* [hɲ̴];

̃ above a vowel or consonant: nasalized, e.g. [ã], [w̃];

̝ raised, closer position, as in *get* [g̝ɛt];

̞ lowered, more open position, as in *check* [tʃ̞ek];

̪ dental, as in *width* [wɪt̪θ];

ⁿ nasal release, as in *happen* [hæpⁿm̩];

ˡ lateral release, as in *bottle* [bɒtˡl̩ˠ];

̚ no audible release, as in *act* [ækt̚];

1.4. Concluding remarks

The aim of the IPA is to represent all the particular sounds in languages. Separate symbols represent the sounds that are capable of making one word distinct from another in

a language. The IPA makes use of ordinary letters of the Roman alphabet or simple variations of these letters. Sometimes, when a large number of symbols for a set of related sounds is required, the IPA favours the use of diacritics. Nowadays, the IPA is widely used in the world.

2. IPA-based and non-IPA transcription systems

2.0. The aim of this section is to introduce several transcription systems of the English language, and to point out the differences in representing the English sounds by famous linguists and by some dictionary writers of English. Some notation systems are in accordance with the principles of the IPA (IPA-based) but others do not follow these rules. The former category comprises Jones', Ward's, Jassem's, Gimson's and Biedrzycki's transcription systems whereas *Webster's New World Dictionary* and the *Concise Oxford Dictionary* are examples of non-IPA notation systems.

2.1. Transcription systems for British English according to Jones, Ward, Jassem and Gimson

Most currently existing transcription systems are based on the phonemic principle, i.e. they only have separate symbols for sounds which function contrastively (see: Sobkowiak 1996: 28). Such systems are called phonemic or broad transcriptions.

There are many systems of broad transcription for English which differ in a variety of ways, especially in representing vowels and diphthongs. The differences are due to conflicting theoretical claims about the nature of the English phonological system as well as to individual preferences of the authors. Beneath, there are several transcription systems introduced by famous linguists. The vowels and diphthongs are numbered for the purpose of reference (see: Sobkowiak 1996: 29).

2.1.1. Jones's transcription system

Daniel Jones suggests the following system of English vowels and diphthongs (see: Jones 1956b: 24).

Vowels		**Diphthongs**	
No 1. iː	as in *see*	No 13. ei	as in *play*
No 2. i	as in *sit*	No 14. ou	as in *go*
No 3. e	as in *set*	No 15. ai	as in *my*
No 4. æ	as in *sat*	No 16. au	as in *now*
No 5. ɑː	as in *calm*	No 17. ɔi	as in *boy*
No 6. ɔ	as in *not*	No 18. iə	as in *here*
No 7. ɔː	as in *bought*	No 19. ɛə	as in *there*
No 8. u	as in *put*	No 20. ɔə	as in *more*
No 9. uː	as in *soon*	No 21. uə	as in *poor*
No 10. ʌ	as in *but*		
No 11. əː	as in *bird*		
No 12. ə	as in *about*		

Below there is a sample of phonemic transcription by Daniel Jones taken from *The Daughter of Time,* by Josephine Tey (Jones 1956a: 182).

The orthographic version

He looked up from his book to find matron standing in the middle of the room. 'I did knock', she said, 'but you were lost in your book.' She stood there, slender and remote; her whitecuffed hands clasped loosely in front of her narrow waist; her white vail spreading itself in imperishable dignity; her only ornament the small silver badge of her diploma. Grant wondered if there was anywhere in this world a more unshakeable poise than that achieved by the matron of a great hospital.

The phonemic version

hi: ˈlukt ˈʌp frəm iz ˈbuk tə faind ˈmeitrən ˈstændiŋ in ðə ˈmidl əv ðə ˈrum ‖ˈai ˈdid ˈnɔkˈ| ʃi ˌsed | ˈbət ju: wə ˈlɔst in jɔ: ˈbukˈ ‖ ʃi: ˈstud ðɛə | ˈslendə ənd riˈmout ‖ hə: ˈwaitkʌft ˈhændz ˈklɑ:spt ˈlu:sli in ˈfrʌnt əv hə: ˈnærou ˈweist ‖ hə: ˈwait ˈveil ˈspredіŋ itself in imˈperiʃəbl ˈdigniti ‖ hə:r ˈounli ˈɔ:nəmənts ðə ˈsmɔ:l ˈsilvə ˈbædʒ əv hə: diˈploumə ‖ ˈgrɑ:nt ˈwʌndəd if ðɛə wəz ˈeniwɛər in ðis ˈwə:ld ə mɔ:r ʌnˈʃeikəbl ˈpɔiz ðən ˈðæt əˈtʃi:vd bai ðə ˈmeitrən əv ə ˈgreit ˈhɔspitl ‖

Daniel Jones uses a colon to distinguish **i:** in *achieved* from **i** in *did*, **u:** in *loosely* from **u** in *book*, **ɔ:** in *ornaments* from **ɔ** in *hospital* and **ə:** in *world* from **ə** in *from*. Jones' transcription implies that the primary difference between these vowels is considered to be one of segmental duration (see: Jassem 1983: 654).

Thus, his analysis of the English vowels is concerned not only with the category of quality (phonemes), but also with the category of duration (long and short **chronemes**). He differentiates the members of the pairs [iː - ɪ], [ɔː - ɒ], [uː - ʊ], [ɜː - ə] by means of length, or chronemic feature, to which the qualitative contrast is subordinate. Accordingly, these vowels are long and short members of four phonemes and the pairs may be written in the simplified version [iː - i], [ɔː - ɔ], [uː - u], [əː - ə], where the sign [ː] indicates not only length but also quality (see: Gimson 1980: 99).

2.1.2. Ward's transcription system

Ida Ward proposes the following system of English vowels and diphthongs (Ward 1972: 79).

Vowels			**Diphthongs**		
No 1. i	as in	*see*	No 13. eɪ	as in	*play*
No 2. ɪ	as in	*sit*	No 14. oʊ	as in	*go*
No 3. ɛ	as in	*set*	No 15. aɪ	as in	*my*
No 4. æ	as in	*sat*	No 16. aʊ	as in	*now*
No 5. ɑ	as in	*calm*	No 17. ɔɪ	as in	*boy*
No 6. ɒ	as in	*not*	No 18. ɪə	as in	*here*
No 7. ɔ	as in	*bought*	No 19. ɛə	as in	*there*
No 8. ʊ	as in	*put*	No 20. ɔə	as in	*more*
No 9. u	as in	*soon*	No 21. ʊə	as in	*poor*
No 10. ʌ	as in	*but*			
No 11. ɜ	as in	*bird*			
No 12. ə	as in	*about*			

Ward suggests there are twelve pure vowels and nine diphthongs. All vowels can be pronounced long or short: the vowel **i, ɑ, ɔ, u, ɜ,** however, under the influence of stress and surrounding sounds are longer than the remaining vowels, **ɪ, ɛ, æ, ɒ, ʊ, ʌ, ə.** Ward believes that it is common to denote length only in the case of the long vowels **i, ɑ, ɔ, u, ɜ** in phonetic transcriptions because the different degrees of length are difficult to detect in the short vowels (see: Ward 1972: 162). According to her, there are three main degrees of length: short, half-long and long; long vowels are marked with **ː** and half-long vowels with **ˑ** following them.

Below there is a sample of a phonetic transcription of parts of *King George V's Message to the Empire, Christmas, 1935* by Ida Ward (Ward 1972: 220–222). The transcription is basically phonemic, but allophonic as regards the specification of length.

The orthographic version

I wish you all, my dear friends, a happy Christmas. I've been deeply touched by the greetings which in the last few minutes have reached me from all parts of the empire (...). My words will be very simple, but

spoken from the heart, on this family festival of Christmas. The year that is passing, the twenty-fifth since my accession, has been to me most memorable (...). How could I fail to note in all the rejoicings, not merely respect for the throne, but a warm and generous rememberence of the man himself, who may God help him, has been placed upon it. (...) It binds us together in all our common joys and sorrows as when this year you showed your happiness in the marriage of my son, and your sympathy in the death of my beloved sister. (...) it is good to think that our own family of people is at peace in itself (...).

The phonetic version

aɪ ˈwɪʃ ju ˈɔːl | maɪ ˈdɪə ˈfrɛndz | ə hæpɪ ˈkrɪsməs ‖ ɑɪ v biˑn ˈdiˑplɪ ˈtʌtʃt bə ðə ˈgriˑtɪŋz wɪtʃ ɪn ðə ˈlɑˑst ˈfjuˑ ˈmənɪts | hæv riˑtʃt mi | frəm ˈɔːl ˈpɑˑts əv ðɪ ˈɛmpaɪə ‖(...) maɪ ˈwəːdz | wɪl bɪ ˈvɛrɪ ˈsɪmpl| bʌt ˈspoʊkən frm ðə ˈhɑˑt | ɒn ðɪs ˈfæmɪlɪ ˈfɛstəvl ɒv ˈkrɪsməs ‖ ðə ˈjɪə ðət ɪz ˈ pɑˑsɪŋ | ðə ˈtwɛntɪ-ˈfɪθ | ˈsɪns maɪ ækˈsɛʃn | həz ˈbiːn tə ˈmiː | ˈmoʊs ˈmɛmrəbl ‖ (...) ˈhaʊ kʊd aɪ ˈfeɪl tə ˈnoʊt | ɪn ˈɔːl ðə rəˈdʒɔɪsɪŋz | ˈnɒt ˈmɪəlɪ rəsˈpɛkt fə ðə ˈθroʊn | bət ə ˈwɔːm ænd ˈdʒɛnərəs rɪˈmɛmbrəns | əv ðə ˈmæn hɪmˈsɛlf | ˈhuː meɪ ˈgɒd ˈhɛlp ɪm | hæz biːn ˈpleɪst əpɒn ɪt ‖ (...) ɪt ˈbaɪndz əs təˈgɛðə | ɪn ˈɔːl aʊə ˈkɒmən ˈdʒɔɪz ˈænd ˈsɒroʊz | æz ˈwɛn ˈðɪs ˈjɪə | ju ˈʃoʊd jɔː ˈhæpɪnəs ɪn ðə ˈmærɪdʒ əv maɪ ˈsʌn | æn jɔː ˈsɪmpəθɪ | ɪn ðə ˈdɛθ əv maɪ bəˈlʌvəd ˈsɪstə ‖ (...) ɪt ɪz ˈgʊd tə ˈθɪŋk | ðət aʊə ˈʔoʊn ˈfæmɪlɪ əv ˈpiˑplz | ɪz æt ˈpiˑs ɪn ɪtˈsɛlf (...) ‖

The speech is purposefully slow; the sense groups are smaller and the pauses longer than in normal speech, but the ordinary rhythm is very little disturbed by this, nor is there much exaggeration of sound or any undue stressing. Some of the unimportant words which in quicker speech would have a weak form have the full vowel here. These appear often after a pause and sometimes within the group when the slow speed would mean too great a length for neutral vowel:

/bʌt ˈspoʊkən frm ðə ˈhɑːt/, /hæz biːn ˈpleɪst əˈpɒn ɪt/,
/ə ˈwɔːm ænd ˈdʒɛnərəs rɪˈmɛmbrəns/ (see: Ward 1972: 224).

Ward indicates some details of this specific pronunciation. First of all, the habitual use of **ə** where many people use **ɪ**, for instance: /rədʒɔɪsɪŋz/, /rəspɛkt/, /bəlʌvəd/. The **oʊ** is close to **ɔʊ** in many words: [spɔʊkən] but [noʊt]. A voiced **h** is used in *help* in /gɒd hɛlp ɪm/. Linking r is practically not used: /ɔ ɪn dɪstrɛs/, /wɛə ɛvə juːɑ/, /ɔ ɪn ɛnɪ pɑːt əv ðɪ ɛmpaɪə/. In one place a glottal stop is used: /aʊə ʔoʊn fæmɪlɪ əv piːplz/. The occasional dropping of the **d** of *and*, and of **t**: /moʊs mɛmərəbl/, /diːpəs sɪmpəθɪ/, and of **h** in unstressed positions /ɪm/ (see: Ward 1972: 225).

2.1.3. Jassem's transcription system

Wiktor Jassem offers the following list of phonetic symbols for the vowels and diphthongs (see: Jassem 1983: 658).

Vowels		**Diphthongs**	
No 1. ij	as in *see*	No 13. ej	as in *play*
No 2. i	as in *sit*	No 14. əw	as in *go*
No 3. e	as in *set*	No 15. aj	as in *my*
No 4. ɛ	as in *sat*	No 16. aw	as in *now*
No 5. ɑ	as in *calm*	No 17. ɔj	as in *boy*
No 6. ɔ	as in *not*	No 18. iə	as in *here*
No 7. o	as in *bought*	No 19. ɛə	as in *there*
No 8. u	as in *put*	No 20. oə	as in *more*
No 9. uw	as in *soon*	No 21. uə	as in *poor*
No 10. a	as in *but*		
No 11. ɜ	as in *bird*		
No 12. ə	as *a* in *about*		

Below there is a sample of phonemic transcription by Jassem taken from *Laugh and be merry,* by Langenscheidt (Jassem 1981: 351–353):

The orthographic version

The village hadn't even a cinema, and when a fifth-rate theatrical company came there it was an event. Tonight they were playing 'The Madness of Mabel Mudguard', but the intervals were long and the audience impatient. To keep them quiet a versatile member of the cast who had been on the music-halls undertook to do a knife-throwing turn. He threw knife after knife, slowly and surely pinning his pretty assistant between two rows of gleaming blades. Sometimes the knife missed her by only a hair's breadth. The audience watched the exhibition in solid silence for some time. Then a disgusted voice at the back of the hall remarked audibly: 'Bill, let's clear out. The old fool's missed her again'.

The phonemic version

ðə ˈvilidʒ hɛdnt ijvn əˌsinimə | ən wen əˈfifθ rejt θiˈɛtrikl ˈkampəni ˌkejm ðɛə | it wəz ən iˌvent ‖ təˈnajt | ðej wə plejŋ ðə ˈmɛdnəs əv mejbl ˌmadgɑd ‖ bət ði ˈintəvlz wə ˌlɔŋ | ən ði ˈɔdjəns imˈpejʃnt ‖ tə ˈkijp ðəm ˌkwajət | ə ˈvɛsətajl ˈmembər əv ðə ˌkɑst hud bin ɔn ðə ˈmjuwzik ˌholz ‖ andəˈtuk təˈduw əˌnaif ˈθrəwiŋ ˈtɜn ‖ hi ˈθruw ˈnajf ɑftə ˌnajf ‖ ˈsləwli bət ˈʃoli ˈpiniŋ iz ˈpriti əˌsistnt |bitwijn ˈtuw ˌrəwz | əvˈglijmiŋ ˌblejdz ‖ ˌsamtajmz | ðə ˈnajvz ˈmisthə baj ɜwnli ə ˈhɛəz ˌbredθ ‖ ði ˈɔdjəns ˈwɔtʃt ði eksiˌbiʃn | in ˈsɔlid ˌsajləns fə ˈsam ˈtajm ‖ ˈðen | ə disˈgastid ˌvɔjs | ət ðə ˈbɛk əv ðə ˌhol | rəˈmɑkt ˌɔdəbli | ˌbil | ˈlets kliərˌawt ‖ ði ˈəwl ˈfuwlz ˈmistər əˈgejn ‖

Jassem chooses to use **j** to mark the second part of diphthongs in *again*, *knife* or *voice*. This choice probably makes it easier for Poles to acquire the symbols as **ej**, **aj** and **ɔj** sequences have a comparable, although not exact, phonetic value of the English sounds so transcribed. According to Sobkowiak, "his transcribing solution would not be appropriate for the English reader, for whom the preferred phonetic value of (j) is **dʒ**" (Sobkowiak 1996: 27). Jassem also decides to show extra duration of the **i**-sound and the **u**-sound by transcribing them diphthongally, i.e. with two symbols, e. g. in words *even* and *music*.

2.1.4. Gimson's transcription system

The symbols introduced by Gimson are the most contemporary of all presented in this work and are widely used in dictionaries concerning the English pronunciation. They are also treated as basic in the present paper.

Below there is the list of phonetic symbols for the vowels and diphthongs devised by A. C. Gimson (see: Gimson 1980: 93-94).

Vowels		**Diphthongs**	
No 1. iː	as in *see*	No 13. eɪ	as in *play*
No 2. ɪ	as in *sit*	No 14. əʊ	as in *go*
No 3. e	as in *set*	No 15. aɪ	as in *my*
No 4. æ	as in *sat*	No 16. ɑʊ	as in *now*
No 5. ɑː	as in *calm*	No 17. ɔɪ	as in *boy*
No 6. ɒ	as in *not*	No 18. ɪə	as in *here*
No 7. ɔː	as in *bought*	No 19. ɛə	as in *there*
No 8. ʊ	as in *put*	No 20. ʊə	as in *poor*
No 9. uː	as in *soon*		
No 10. ʌ	as in *but*		
No 11. ɜː	as in *bird*		
No 12. ə	as *a* in *about*		

Below there is a sample of a phonemic transcription according to Gimson's system taken from *Conversational passages* by J. D. O'Connor (1980: 130).

The orthographic version

I need a couple of shirts. Grey terylene, please.
Certainly, sir. I'll just get some out. Would you mind taking a seat for a minute. I shan't be long.
No, don't be too long. I haven't very much time.
Very good, sir. Here's a nice shirt; we sell a lot of this one.
Do you, now? Yes, it's a sort of style I want, but I asked for grey. This is purple.

The phonemic version

‖ aɪ ˈniːd ə ˈkʌpl əv ˈʃɜːts ‖ ˈgreɪ ˈterəliːn ˌpliːz ‖
‖ ˈsɜːtnlɪ ˌsɜː ‖ aɪl ˈdʒʌs ˈget sʌm ˈɑʊt ‖ ˈwʊdjuː ˈmaɪnd ˈteɪkɪŋ ə ˌsiːt fərə ˈmɪnɪt ‖ aɪ ˈʃɑːnt bɪ ˌlɒŋ ‖
‖ˈnəʊ | ˈdəʊnt bɪ ˌtuː ˌlɒŋ ‖ aɪ ˈhævnt ˈverɪ ˈmʌtʃ ˈtaɪm ‖
‖ ˈverɪ ˌgʊd sɜː ‖ ˈhɪəz ə ˌnaɪs ˌʃɜːt ‖ wiː ˈsel ə ˈlɒt əv ˌðɪs wʌn ‖
‖ ˈduː juː ˌnɑʊ ‖ ˈjes | ɪts ðə ˈsɔːt əv ˈstaɪl aɪ ˌwɒnt | bət aɪ ˈɑːskt fə ˈgreɪ ‖ ˈðɪs ɪz ˈpɜːpl ‖

Gimson's notation gives a good deal of specific data about the phonetic realization of phonemes, especially the relation of quality and quantity. According to Gimson, length is not a permanent distinctive feature of the vowel, but is rather dependent upon the context. The so-called pure vowels: **iː** or **uː** commonly comprise a glide between two distinct elements, particularly in a final position. However, because of the fact that the qualities of the elements are phonetically closely related, these two vowels can on phonetic grounds be assigned to long vowels (see: Gimson 1980: 97).

It can be observed that Gimson takes into account both quality and quantity in his transcriptional system of the English vowels. Though, having in mind the fact that the length of the vowels relies on the context, it must be stated that quality carries the greater contrastive weight. Thus, his transcription indicates qualitative features, representing quantity by means of the length mark at the same time (see: Gimson 1980: 100).

One significant matter must be raised as far as the number of the vowel and diphthong phonemes is concerned. Contrary to the previous phoneticians mentioned in this work, Gimson suggests twenty vocalic phonemes made up of seven short vowels, five long vowels and eight diphthongs. He dispenses with the diphthong **ɔə** like in the word *more*, substituting it with the long monophthong **ɔː** (see: Jassem 1983: 651).

2.1.5. A general comparison of the transcription systems discussed

Depending on the purpose being followed as well as on the phonetic features which are considered important, the symbols used for a broad or phonemic transcription of the vowels and diphthongs of English vary considerably (see: Gramley 1992: 106). The following table provides a synopsis of the phonetic symbols used for vowels and diphthongs of the English language discussed above (see: Table 1).

Table 1
A comparison of transcription systems

No.	Jones	Ward	Jassem	Gimson	Key word
No 1.	iː	i	ij	iː	b**ea**t
No 2.	i	ɪ	i	ɪ	b**i**t
No 3.	e	ɛ	e	e	b**e**t
No 4.	æ	æ	ɛ	æ	b**a**t
No 5.	ɑː	ɑ	ɑ	ɑː	p**ar**k
No 6.	ɔ	ɒ	ɔ	ɒ	p**o**t
No 7.	ɔː	ɔ	o	ɔː	p**or**t
No 8.	u	ʊ	u	ʊ	p**u**t
No 9.	uː	u	uw	uː	b**oo**t
No 10.	ʌ	ʌ	a	ʌ	b**u**tt
No 11.	əː	ɜ	ɜ	ɜː	b**ir**d
No 12.	ə	ə	ə	ə	**a**bout
No 13.	ei	eɪ	ej	eɪ	b**ai**t
No 14.	ou	oʊ	əw	əʊ	b**oa**t
No 15.	ai	aɪ	aj	aɪ	b**i**te
No 16.	au	aʊ	aw	ɑʊ	ab**ou**t
No 17.	ɔi	ɔɪ	ɔj	ɔɪ	b**oy**
No 18.	iə	ɪə	iə	ɪə	b**ee**r
No 19.	ɛə	ɛə	ɛə	ɛə	b**ea**r
No 20.	ɔə	ɔə	oə	ɔː	b**oar**d
No 21.	uə	ʊə	uə	ʊə	p**oor**

Each system is identified by the name of its author. As can be noticed, the variety of symbols is indeed amazing. With the exception of the vowel in the word *about*, and the diphthong in the word *bear*, there are no sounds which would be transcribed in the same way in all four sources. On the other hand, some symbols stand for different sounds in different systems: **i** represents the vowels in *beat* or *bit*, **ɔ** corresponds to *pot* or *port*, and **u** describes the vowels in *put* or *boot* (see: Sobkowiak 1996: 27).

Careful inspection of the table reveals some interesting facts. Studying the table vertically, certain preferences in each source can immediately be noticed. Jassem, for instance, uses **j** to signify the second part of diphthongs in the words *bite*, *bait* and *boy*. Also, he chooses to use **j** and **w** after **i** and **u** in *beat* and *boot*, thus diphthongizing long vowels (see: Sobkowiak 1996: 27).

Ward offers a transcription system in which three degrees of length were shown, e.g**. iː** in *been*, **iˑ** in *peace* and **ɪ** in *will* or *this*. This system is not strictly phonemic and disregards the fact that **ɪ** in *will* tends to be longer than **iː** in *been* (see: Jassem 1983: 654–655).

Another interesting regularity is the use of the length mark **ː** by Jones and Gimson. Although Jones introduces different phonemes in pairs of related vowels, he underlines that segmental duration is the main difference within the pairs. Thus, the only system of phonemic transcription of the RP which indicates both qualitative and durational differences is Gimson's (see: Jassem 1983: 654).

2.2. Transcription systems for British and American English according to Biedrzycki

Biedrzycki's *A Practical Pronouncing Dictionary of British and American English* includes pronunciations of both British English (RP) and American English (General American). It is a very specific dictionary since it gives quite a considerable

number of words in both varieties of English, British and American. In other words, it consists of two pronouncing dictionaries in one volume, which makes it really unique. The main advantage of this book is the fact that it provides extensive material to compare the two varieties of the English language (see: Biedrzycki 1995: V).

Table 2
Phonetic symbols introduced by Biedrzycki
for British and American English

British English	American English	Key words
/ɪ/	[ɪ]	b**i**d, p**i**t, s**i**p
/e/	[ɛ]	b**e**d, p**e**t, b**e**ll
/a/	[ʌ]	b**u**d, p**u**tt, c**u**p
/ɒ/	[ɑ]	G**o**d, p**o**t, l**o**ck
/ʊ/	[ʊ]	g**oo**d, p**u**t, p**u**ll
/ə/	[ə]	**a**bove, sof**a**, camer**a**
/ɛ(ɛ)/	[ææ]	b**a**d, S**a**m, c**a**rry
/ɑɑ/	[ɑɑ]	ps**a**lm, c**a**lm, p**a**lm
/oo/	[ɔɔ]	s**aw**, t**a**lk, c**au**se
/əə/	[ɛɹ]	b**ir**d, p**ur**t, w**or**d
/ɪj/	[ɪj]	b**ee**, b**ea**t, n**ee**d
/ej/	[ej]	b**a**y, l**a**te, b**a**te
/aj/	[aj]	b**uy**, l**igh**t, n**i**ce
/ɒj/	[ɒj]	b**oy**, v**oi**ce, t**oy**
/aw/	[aw]	h**ow**, t**ow**n, h**ou**se
/əw/	[ow]	g**o**, h**o**me, h**o**pe
/ʊw/	[ʊw]	wh**o**, d**o**, b**oo**t
/ɪə/	[ɪɹ]	f**ier**ce, h**ere**, f**ears**
/ɛə/	[ɛɹ]	t**ear**, c**are**less, sc**ar**ce
/a(j)ə/	[aiɹɹ]	t**ire**, f**ire**, fl**yer**
/a(w)ə/	[awɹɹ]	t**ower**, pl**ower**, p**ower**
/ʊə/	[ʊɹ]	t**our**, p**oor**, m**oor**

Biedrzycki uses here the system of phonetic transcription which he worked out himself in two slightly different versions: for British pronunciation – put in slant brackets, and for American pronunciation – put in square brackets. The phonetic transcriptions introduced in this dictionary differ considerably from the notation suggested by Gimson (see: Biedrzycki 1995: VI).

The main difference is in presenting the two long close vowels. Biedrzycki treats Gimson's **uː** and **iː** as diphthongs and marks them as **uw** and **ij**. In this particular aspect his transcription is close to that of Jassem's. It must be remembered that phonetic transcription is a kind of convention, and although the authors rely on the symbols of the International Phonetic Alphabet, they have to decide which sound of a language is the closest to a given vowel. The most significant thing for the accepted transcription system is its consistency (see: Biedrzycki 1995: VI).

The use of two distinct phonetic notations has made it possible to catch and make visible the differences between the British and the American phonetic systems. The way of presenting a word stress is the same both for British English and American English. Biedrzycki's dictionary proposes three kinds of stresses placed before the stressed syllable. A bigger circle signifies the primary stress, a smaller circle shows a secondary stress and a dot marks the minor stress, which occurs only in multisyllable or compound words (see: Biedrzycki 1995: VI).

As regards British vowels, Biedrzycki introduces in his dictionary six short vowels: **ɪ**, **e**, **a**, **ɒ**, **ʊ**, **ə**, four long vowels: **ɛ(ɛ)**, **ɑɑ**, **oo**, **əə** and ten diphthongs: **ɪj**, **ej**, **aj**, **ɒj**, **aw**, **əw**, **ʊw**, **ɪə**, **ɛə**, **ʊə**. The sounds **a(j)ə** and **a(w)ə** are triphthongs, but they are usually shortened, or rather simplified by means of dropping the central element **j**, **w**, which is indicated by round brackets. It is worth emphasizing that two vowels, **ɪj** and **ʊw**, are treated here as diphthongs not as long vowels. According to Biedrzycki, these sounds behave quite unstable in different

contexts and for this reason they are assigned to diphthongs (see: Biedrzycki 1995: VII).

For the purpose of this work it might be beneficial to draw up a set of phonetic symbols introduced by Biedrzycki for both British and American English.

Below there is a sample of phonetic transcription by the present author according to Biedrzycki of the short passage taken from *Great Expectations* (Dickens 1994: 30).

The orthographic version

(…) The apparition of a file of soldiers ringing down the butt
-ends of their loaded muskets on our doorstep,
caused the dinner-party to rise from table in confusion,
and caused Mrs Joe, re-entering the kitchen empty-
handed, to stop short and stare, in her wondering
lament of 'Gracious goodness gracious me, what's gone – with the – pie!' (…)

The phonetic version in British English

‖ðɪˈɛ(ɛ)pəˈɹɪʃnn əv əˈfajl əvˈsəwldʒəzˈɹɪŋɪŋˈdawn ðəˈbat
ˈendz əv ðɛəˈləwdɪd ˈmaskɪts ɒnˈa(w)əˈdoostep|
ˈkoozd ðəˈdɪnəˈpɑɑtɪ təˈɹajz fɹəmˈtejbll ɪn kənˈfjʊwʒ(ə)n |
ənd ˈkoozdˈmɪsɪzˈdʒəw | ˈɪɹj ˈentəɹɪŋ ðəˈkɪtʃɪnˈemptɪ
ˈhɛ(ɛ)ndɪd | təˈstɒpˈʃoot ənd ˈstɛə | ɪn həˈwandəɹɪŋ
ləˈment əvˈgɹejʃəsˈgʊdnɪsˈgɹejʃəs mɪ |ˈwɒtsˈgɒn wɪð ðəˈpaj ‖

The phonetic version in American English

‖ðɪˈ ææpəˈɹɪʃən əv əˈfajl əvˈsowldʒəɹzˈɹɪŋɪŋˈdawn ðəˈbʌt
ˈɛndz əv ðɛɹˈlowdəd ˈmʌskəts ɑnˈa(w)əɹˈdoɹˈ stɛp |
ˈkɔɔzd ðəˈdɪnəɹˈpɑɹtɪ(j) təˈɹajz fɹəmˈtejbl ɪn kənˈfjʊwʒən |
ənd ˈkɔɔzdˈmɪsɪzˈdʒow | ɹɪjˈɛntəɹɪŋ ðəˈkɪtʃənˈemptɪ(j)
ˈhæændəd | təˈstɑpˈʃɔɹt ənd ˈstɛɹ | ɪn həɹˈwʌndəɹɪŋ
ləˈmɛnt əvˈgɹejʃəsˈgʊdnəsˈgɹejʃəs mɪ |ˈhwɑtsˈgɔɔn wɪð ðəˈpaj ‖

Table 3
Selected vowels and diphthongs in British and America English

British English (RP)	American English (GA)	Key word
/e/	[ɛ]	b**e**d
/ɒ/	[ɑ]	G**o**d
/ɛ(ɛ)/	[ææ]	b**a**d
/oo/	[ɔɔ]	s**a**w
/əw/	[ow]	h**o**me
/ɒj/	[ɔj]	b**oy**

The differences between RP (Received Pronunciation) and GA (General American) are manifold. They result, for instance, from the fact that, in British English, "r" is not pronounced whereas in American English "r" is pronounced. When for the same vowel in a given word two different symbols are used, it means that this vowel has different pronunciations. For instance, for the vowel of the word *bud* in RP Biedrzycki gives the symbol **a** while in General American he offers **ʌ**.

The American vowel is more central whereas the English vowel is more retracted (see: Biedrzycki 1995: VIII). Similar differences concern the vowels and diphthongs listed in Table 3.

2.3. Selected non-IPA representations

2.3.0. The aim of the present section is to show how some English pronouncing dictionaries which do not follow the principles of the IPA alphabet indicate the characteristics of English sounds by applying various symbols or diacritic marks (see: Jones 2003: V).

2.3.1. *Webster's New World Dictionary*

The pronunciations recorded in *Webster's New World Dictionary* are for the most part those found in the normal

conversations of educated speakers of the American English.

Key to pronunciation: The symbols used in the dictionary can be easily understood from the key words in which they occur. For comparison, the symbols are accompanied here by the generally known phonetic symbols of the IPA (see: *Webster's New World Dictionary* 1982: IX-X).

Table 4

Symbols in *Webster's New World Dictionary*

Symbol in Webster's dictionary	Key words	Symbol of the IPA in Gimson's version
ā	**a**pe, d**a**te, pl**a**y	/eɪ/
a	**a**sk, f**a**t, p**a**rrot	/æ/
ä	**a**h, c**a**r, f**a**ther	/ɑː/
â	c**a**re, **a**ir, m**a**re	/ɛə/
e	**e**lf, t**e**n, b**e**rry	/e/
ē	**e**ven, m**ee**t, mon**e**y	/iː/
i	**i**s, h**i**t, m**i**rror	/ɪ/
ī	**i**ce, b**i**te, h**i**gh	/aɪ/
ō	**o**pen, t**o**ne, g**o**	/əʊ/
o	**o**dd, h**o**t, n**o**t	/ɒ/
ô	**a**ll, h**o**rn, l**a**w	/ɔː/
o͞o	**oo**ze, t**oo**l, cr**ew**	/uː/
o͝o	l**oo**k, p**u**ll, m**oo**r	/ʊ/
u	**u**p, c**u**t, c**o**lor	/ʌ/
ə	**a**go, foc**u**s, ag**e**nt	/ə/
yo͞o	**u**se, c**u**te, f**ew**	/juː/
û	b**ur**n, t**er**m, f**ur**	/ɜː/
oi	**oi**l, p**oi**nt, t**oy**	/ɔɪ/
ou	**ou**t, cr**ow**d, pl**ow**	/aʊ/
ch	**ou**t, cr**ou**d, pl**ow**	/tʃ/
j	**j**oy, a**g**ile, ba**dg**e	/dʒ/
ng	ri**ng**, a**ng**er, so**ng**	/ŋ/
sh	**s**ure, cu**sh**ion, ru**sh**	/ʃ/
th	**th**in, bo**th, no**t**h**i**ng**	/θ/
t͟h	**this**, ba**th**e, fa**th**er	/ð/

The remaining symbols of the Webster's Dictionary do not differ from those of the IPA so there is no need to show them. The placement of the stress mark on the words is peculiar as the primary stress is put after the syllable bearing the heavier accent ['] and the secondary stress follows the syllable having somewhat lighter accent [.] (see: Webster's 1982: X).

Below there is a sample of phonetic transcription by the present author according to Webster's dictionary of the short passage taken from *Gulliver's Travels* (Swift 1992: 11).

The orthographic version

But, my good master Bates dying in two years after, and I having few friends, my business began to fail; for my conscience would not suffer me to imitate the bad practice of too many among my brethren. Having therefore consulted with my wife, and some of my acquaintance I determined to go again to sea. I was surgeon successively in two ships, and made several voyages, for six years, to the East and West-Indies; by which I got some addition to my fortune.

The phonetic version

but | mī go͝od' mäs'tər bāts' dī'ing in to͞o' yirz' äf'tər | and ī hav'ing fyo͞o'frendz'| mī biz'nis bigan'to͞o fāl'‖fôr mī kon'shənz wo͝od' not suf'ər mē to͞o im'ətāt thə bad' prak'tis əv to͞o men' i əmung' mī breth'rən ‖ hav'ing thâr'fôr kənsult'id with mī wīf | and sum' əv mī əkwāt'əns | ī ditûr'mind to͞o gō' əgen' to͞o sē' ‖ ī woz' sûr'jən səkses'ivli in to͞o ships' | and mād' sev'ərəl voi'ijiz | fôr siks' yirz' | to͞o ēst' and west' in'diz ‖ bī wich' ī got' sum ədish'ən to͞o mī fôr'chən ‖

2.3.2. The *Concise Oxford Dictionary of Current English*

As the name of the dictionary suggests, the purpose of this dictionary was to present a lucid but compact picture of

English vocabulary. The way of introducing the pronunciation of the words seems to be quite peculiar and worth mentioning. Phonetic respelling is placed in round brackets immediately after such words which require it, and the symbols in the phonetic scheme are mainly intended for this purpose, e.g. *abele* (*a*bēl', ā'bl).

However, respelling is usually saved by applying the same symbol in entry printed in bold type; **bănĭsh**, for instance, has no respelling, and **dĭspōse** has only (-z). The following additional symbols, besides those presented in the phonetic scheme below, are used in the entries:

ė = ĭ (**nāk'ėd, rėlī'**)

u͡r, ū͡r = e͡r (**bu͡rth**, **bu͡rn**)

ȳ, y̆ = ī, ĭ (**ĭmplȳ**, **sŭnn'y̆**) (see: *Concise Oxford Dictionary* 1951: XII).

Phonetic scheme: Similarly to Webster's dictionary, the symbols in the scheme below can be clearly comprehended from the key words in which they are introduced. They are also accompanied by the equivalent phonetic symbols of the IPA, e.g. those used by Gimson.

The other symbols of the *Concise Oxford Dictionary* are the same as those of the IPA, so it is needless to place them here. The main accent is shown by the mark: ', usually placed at the end of the stressed syllable; e.g. **sta͡rr'y̆.** The locating of two accents on a word means either that the two marked syllables are equally stressed, as in **tĭt'bĭt'**, or that the stress varies according to position in the sentence (see: *Concise Oxford Dictionary* 1951: XII).

Table 5
Symbols used in the *Concise Oxford Dictionary*

Symbol in the *Concise Oxford Dictionary*	Key word	Symbol of the IPA
ā	m**a**te, g**a**te, t**a**ke	/eɪ/
ă	r**a**ck, p**a**ck, b**a**d	/æ/
a͡r	p**ar**t, l**ar**k, d**ar**k	/ɑː/
ĕ	r**e**ck, b**e**d, l**e**g	/e/
ē	m**ee**t, w**ee**p, r**ea**d	/iː/
ĭ	r**i**ck, n**i**ck, b**i**g	/ɪ/
ī	m**i**te, n**i**ce, m**i**ce	/aɪ/
ō	g**o**, h**o**me, al**o**ne	/oʊ/, /əʊ/
o͡r	p**or**t, f**or**k, p**or**k	/ɔː/
o͞o	m**oo**t, f**oo**l, f**oo**d	/uː/
o͝o	r**oo**k, w**oo**d, g**oo**d	/ʊ/
ŭ	r**u**ck, l**u**ck, **u**s	/ʌ/
ū	m**u**te, t**u**be, n**ew**s	/juː/
ŏ	r**o**ck, p**o**t, cl**o**ck	/ɒ/
e͡r	p**er**t, s**er**ve, n**er**ve	/ɜː/
a	**a**bout, **a**go, **co**mply	/ə/
a͡r̄	m**ar**e, c**ar**e, h**ar**e	/eə/
e͡r̄	m**er**e, h**er**e, fi**er**ce	/ɪə/
ī͡r	m**ir**e, f**ir**e, t**ir**ed	/aɪə/
ū͡r̄	m**ur**e, end**ur**e, f**ew**er	/jʊə/
ch	**ch**in, **ch**eap, **ch**ur**ch**	/tʃ/
j	**j**oke, **j**udge, **j**og	/dʒ/
ng	si**ng,** ri**ng**, thi**ng**	/ŋ/
sh	**sh**ip, **sh**oe, da**sh**	/ʃ/
th	**th**in, you**th**, weal**th**	/θ/
dh	**th**is, ba**th**e, fa**th**er	/ð/
zh	vi**zh**n=vision, cohe**s**ion	/ʒ/

2.3.3. A comparison of Webster's and the Concise Dictionaries

It can be observed that both *Webster's New World Dictionary* and *The Concise Oxford Dictionary of Current English* take advantage of diacritics. The phonetic symbols presented in both of them differ a lot from those offered by such linguists as Jones, Gimson, etc. Also, the placement of the stress mark on the words seems to be quite unusual since in the two dictionaries it is always placed at the end of the stressed syllable, unlike in other pronouncing dictionaries. Although the usage of diacritics in the two dictionaries is basic, most of them are different and worth comparing. Below, there is a list of phonetic symbols which vary.

Table 6
Varying symbols used in *Webster's New World Dictionary* and the *Concise Oxford Dictionary*

The Concise Oxford Dictionary	Webster's Dictionary	Key words
ă	a	r**a**ck, f**a**t
a͡r	ä	p**ar**t, c**ar**
ĕ	e	r**e**ck, t**e**n
ĭ	i	r**i**ck, h**i**t
o͡r	ô	p**or**t, l**aw**
ŭ	u	r**u**ck, c**u**t
ū	yo͞o	m**u**te, **u**se
ŏ	o	r**o**ck, n**o**t
e͡r	û	p**er**t, f**ur**
a͡r	â	m**are**, c**are**
a	ə	**a**go, **a**bout

2.4. Concluding remarks

The differences in transcribing English sounds mainly result from the treatment of vowels and diphthongs with regard to phonemic interpretation and segmental duration. Daniel Jones gives priority to segmental duration i.e. quantity, to which the feature of quality is subordinate. Ida Ward bases her transcription system mostly on the qualitative interpretation of the sounds. Though she differentiates long and short vowels, her system of marking the length is not always consistent. What is peculiar about Jassem's system is the treatment of diphthongs and the representation of extra duration of vowels by means of diphthong – like symbols. Gimson's transcription system seems to be the most complete of all since his notation combines both qualitative and quantitative characteristics.

Biedrzycki supplies extensive material to compare British and American English. The phonetic symbols he offers are based on the principles of the IPA, and the treatment of long vowels and diphthongs resembles that proposed by Jassem.

The way of symbolic representation of English sounds in *Webster's New World Dictionary* and the *Concise Oxford Dictionary* does not conform to the principles of the International Phonetic Alphabet (IPA), and thus is of little use for comparative phonetic purposes.

3. Conclusion (Part 1 [Ryndak 2012] and Part 2)

The paper is primarily devoted to presenting selected systems of symbolic representation of English sounds.

There have been many attempts in establishing the proper phonetic notation. Over the years, numerous phoneticians were preoccupied with generating phonetic notations, some of them more, some of them less successful. Their work resulted in various types of notation which can generally be divided into analphabetic and alphabetic ones. As a matter of fact, Roman-based alphabetic notation contributed to the creation of the International Phonetic Alphabet at the end of the

nineteenth century and its principles are widely used nowadays in representing languages of the world.

Systems of phonetic transcription rely largely on theories of phonemes and allophones, so, in the present paper, the terms *phoneme* and *allophone* are explained. There are two ways of examining the phoneme. On the one hand, the phoneme is regarded as a family of sounds which are related in character and whose occurrence is conditioned by a phonetic context (D. Jones' approach). On the other hand, the phoneme is perceived as an abstract set of units, units being sounds produced in slightly different ways (Roach's approach). The variant realizations of a particular phoneme are called allophones.

Most currently functioning notation systems rely on the phonemic principle, i.e. they possess individual symbols for distinctive sounds. Such a system is named a phonemic, or broad phonetic transcription. In that type of transcription, symbols are used for strictly contrastive sound categories. The number and type of symbols employed in the phonemic notation result from the kind of the phonemic solution which has been devised for the language. As regards English, especially the English vowel system, several phonemic solutions have been invented, yielding corresponding notation systems.

On the contrary, in the allophonic, or narrow phonetic transcription, an attempt is made to include a considerable amount of data concerning articulatory activity or auditory perception of allophonic attributes. Allophonic notation benefits from additional symbols, the so called diacritics, which are applied above, below or through the main symbol. Such notation is specific and detailed though it gives an impression of perplexity of the utterance. It must be remembered that allophonic notation is invaluable for descriptive and comparative purposes, e.g. for describing and comparing variant types of pronunciation.

In order to provide the transcription of individual words in pronouncing dictionaries, another type of notation has been

introduced, namely canonical. This type of notation (phonemic or allophonic) shows the pronunciation of words taken out of the context, i.e. without any influence of the neighbouring sounds.

For the purpose of introducing more detailed information about analogous sounds in different accents, the division into simple and comparative transcription seems to be inevitable. A form of transcription which includes only ordinary Roman letters is called simple whereas one which comprises more exotic letters, e.g.: ɹ, ʧ is called comparative. The latter one offers phonetic facts of detailed pronunciation specific to a particular language or accent.

The main dissimilarities encountered among phonemic transcriptions of British English are due to the varying importance attached to vowel quality and quantity. Therefore, the most reasonable was to introduce a division into qualitative and quantitative transcriptions, respectively. According to this, in the different phonemic transcriptions of English, the vowels of *not* and *bought* are represented as /ɔ–ɔː/, or /ɒ–ɔ/, or /ɔ–o/, or /ɒ–ɔː/.

The paper presents selected transcription systems of English functioning either in accordance with the principles of the IPA or totally neglecting them. It has been shown that various systems of phonemic transcription can be formed for the same variety of a language, all of which obey the rules of the IPA. The differences between the systems arise due to the fact that more than one phonetic symbol can be applicable to a single phoneme. A proper example would be the vowel phoneme of the word *get*, which in RP has allophones, according to the phonetic context, between the cardinal vowels e and ɛ. Thus, it is allowed to select any of them to indicate the phoneme.

In other instances, the discrepancies between transcriptions stem from different ways of denoting phonological variation between sounds. For example, in words *bead* and *bid* the phonological variation concerns both vowel quality and vowel quantity. A phonemic illustration can apply the symbols

iː and **ɪ**, where the distinction in letter shape shows the difference in vowel quality, and the length mark **ː** shows the difference in vowel quantity (as in Gimson's transcription system). However, it is also possible to represent these phonemes as **iː** and **i**, where only the difference in length is shown (as in Jones's transcription system), or as **i** and **ɪ**, where only the vowel quality is demonstrated (as in Ward's transcription system).

Other dissimilarities result from alternative phonemic analysis. It is widely known that English long vowels and diphthongs are regarded as individual phonemes, e.g. **iː** as in *heed* or **aʊ** as in *how*. In the case of **aʊ**, a phonemic symbol comprises two letter symbols and in the case of **iː**, a letter and a diacritic mark. Accordingly, **aʊ** is an example of a "true diphthong" while **iː** and **uː** can be regarded as "diphthongized vowels". It is characteristic of Jassem to treat the "long or diphthongized vowels" such as **iː** and **uː** as diphthongs **ij** and **uw** and give them the notation (a combination of a short vowel and an approximant).

In his *Practical Pronouncing Dictionary of British and American English*, Biedrzycki follows the rules of the IPA. He offers two distinct versions of phonetic transcription separate for Received Pronunciation and General American. Generally, he applies the principle of vowel quality though his treatment of segmental duration is different. Namely, he does not use the length mark but introduces a double vowel phoneme in the case of some long vowels, e.g. **ɑɑ**, **oo** or a diphthong in the case of other long vowels, e.g. **uw**, **ij**.

There are English dictionaries with an older traditional way of representing sounds. Such are, for example, *Webster's New World Dictionary* and *The Concise Oxford Dictionary of Current English,* which seem to have a similar attitude towards representing English sounds. They widely make use of diacritic marks which, in combination with the letters of the regular spelling, are intended to demonstrate the articulatory quality as well as segmental duration of the sounds. In

contrast to many other dictionaries, they put the stress mark at the end of the stressed syllable. Such dictionaries can hardly be used for comparative research in phonetics. They are in complete discord with the principles of the IPA.

The point is that there is no such thing as a single proper type of transcription of English; distinct types are accurate for different objectives. However, it is fundamental to be consistent and keep within one type of transcription in a particular descriptive or comparative work. In the present paper, the main point of reference is the transcription according to the International Phonetic Alphabet, in Gimson's version.

It should be added that the IPA notation may be compared with other systems of symbolic representations of sounds as well. The present author will concentrate on the differences between the International Phonetic Alphabet and the Slavonic Phonetic Alphabet[2] in another paper.

Acknowledgements

The present paper is a revised version of a master thesis submitted to the Faculty of Humanities of the Polonia University Częstochowa and defended in 2007. The present author wishes to thank Professor Kazimierz A. Sroka who supervised this thesis.

The author would like to express her thanks to the following Publishers and Authors for kindly permitting her to quote the works indicated:

(1) Cambridge University Press, *Handbook of the International Phonetic Association*, 1999;
(2) Cambridge University Press, Daniel Jones *An Outline of English Phonetics*, 1960;
(3) Cambridge University Press, Daniel Jones, *The Pronunciation of English*, 1956;

[2] The Slavonic Phonetic Alphabet is presented in Madelska and Witaszek-Samborska (2000). See also Wiśniewski (1998) and Wróbel (1995).

(4) Cambridge University Press, John Laver, *Principles of Phonetics*, 1994;
(5) Cambridge University Press, J.D. O'Connor, *Better English Pronunciation*, 1980;
(6) Cambridge University Press, Peter Roach, *English Phonetics and Phonology*, 2000;
(7) Cambridge University Press, Ida Ward, *The Phonetics of English*, 1972;
(8) Edinburgh University Press, David Abercrombie, *Elements of General Phonetics*, 1971;
(9) Państwowe Wydawnictwo Naukowe, Warszawa, Wiktor Jassem, *The Phonology of Modern English*, 1983;
(10) Wydawnictwo Naukowe Uniwersytetu im. A. Mickiewicza, Poznań, Lilianna Madelska and Małgorzata Witaszek-Samborska, *Zapis fonetyczny*, 2000;
(11) The International Phonetic Association, Department of Theoretical and Applied Linguistics, School of English, Aristotle University of Tessaloniki, Greece.

REFERENCES

Abercrombie, David (1971). *Elements of General Phonetics*. Edinburgh: Edinburgh University Press.

Abercrombie, David (1965). *Studies in Phonetics & Linguistics*. London: Oxford University Press.

Bell, Alexander Melville (1867). *Visible Speech: The Science of Universal Alphabetics*. London.

Biedrzycki, Leszek (1995). *A Practical Pronouncing Dictionary of British and American English*. Warszawa: Państwowe Wydawnictwo Naukowe.

The Concise Oxford Dictionary of Current English (1951) edited by H. W. Fowler and F. G. Fowler based on the 'Oxford Dictionary'. 4th Edition revised by E. McIntosh. Oxford: Clarendon Press.

Dickens, Charles (1994). *Great Expectations*. London: Penguin Books.

Gimson, A. C. (1980). *An Introduction to the Pronunciation of English*. London: Edward Arnold.

Gramley, Stephan, Kurt-Michael Pätzold (1992). *A Survey of Modern English*. London – New York: Routledge.

Handbook of the International Phonetic Association (1999) edited by The International Phonetic Association and John Esling. Cambridge: Cambridge University Press.

Hill, Thomas (1958). "Institutional Linguistics". *Orbis* 7: 441-455.

Holdsworth, William, William Aldridge (1766). *The Natural Shorthand.* London.

Jassem, Wiktor (1981). *Podręcznik wymowy angielskiej*. Warszawa: Państwowe Wydawnictwo Naukowe.

Jassem, Wiktor (1983). *The Phonology of Modern English*. Warszawa: Państwowe Wydawnictwo Naukowe.

Jespersen, Otto (1889). *The Articulations of Speech Sounds*. Marburg.

Jones, Daniel (1924). *Outline of English Phonetics*. Cambridge: Cambridge University Press.

Jones, Daniel (1956a). *The Pronunciation of English*. Cambridge: Cambridge University Press.

Jones, Daniel (1956b). *Everyman's English Pronouncing Dictionary*. London: J. M. Dent & Sons.

Jones, Daniel (1960). *An Outline of English Phonetics*. Cambridge: Cambridge University Press.

Jones, Daniel (2003). *Cambridge English Pronouncing Dictionary*. Cambridge: Cambridge University Press.

Ladefoged, Peter (1993). *A Course in Phonetics*. Los Angeles: University of California.

Laver, John (1994). *Principles of Phonetics*. Cambridge: Cambridge University Press.

Madelska, Lilianna, Małgorzata Witaszek-Samborska (2000). *Zapis fonetyczny*. Poznań: Wydawnictwo Naukowe Uniwersytetu im. Adama Mickiewicza.

O'Connor, J. D. (1980). *Better English Pronunciation*. Cambridge: Cambridge University Press.

Pike, K. L. (1943). *Phonetics: A Critical Analysis of Phonetic*

Theory and a Technic for the Practical Description of Sounds. Ann Arbor.

Pitman, Isaac (1837). *Stenographic Soundhand.*

Roach, Peter (2000). *English Phonetics and Phonology*. Cambridge: Cambridge University Press.

Sobkowiak, Włodzimierz (1996). *English Phonetics for Poles*. Poznań: Wydawnictwo Naukowe Uniwersytetu im. Adama Mickiewicza.

Sweet, Henry (1890, 1906). *Primer of Phonetics.* Oxford.

Swift, Jonathan (1992). *Gulliver's Travels*. Ware, Hertfordshire: Wordsworth Editions.

Ward, Ida (1972). *The Phonetics of English*. Cambridge: Heffer.

Webster's New World Dictionary (1982). New York: Simon & Schuster.

Wilkins, John (1668). *An Essay towards a Real Character and a Philosophical Language.* London.

Wiśniewski, Marek (1998). *Zarys fonetyki i fonologii współczesnego języka polskiego*. Toruń: Wydawnictwo Uniwersytetu Mikołaja Kopernika.

Wróbel, Henryk (1995). *Fonetyka i fonologia*. Kraków: Wydawnictwo Instytutu Języka Polskiego Polskiej Akademii Nauk.

Lucyna Ryndak
Liceum Ogólnokształcące
im. Mikołaja Kopernika w Tuchowie
ul. Jana Pawła II 10
33-170 Tuchów
Poland
Email: kelop1@o2.pl

LITERARY STUDIES

Beyond Philology No. 10, 2013
ISSN 1732-1220

Studying Pynchon's horology: Orthogonal time and Luddite sorrow in *Mason & Dixon*

ARKADIUSZ MISZTAL

Abstract

This essay examines Thomas Pynchon's ideas of time and attitude towards lived temporality in his 1997 novel, *Mason & Dixon*. I argue here that Pynchon not only recognizes implicit and explicit dimensions of measuring and telling time, but also brings them into his articulations of time anxieties and temporal systems that constrained and shaped the twentieth-century experience. In *Mason & Dixon* Pynchon studies these anxieties and systems by tracing down their trajectories to the 18th century emergence of a new temporal order. An integral part of this order constitutes horology, which this paper seeks to discuss by examining some of the ideas of time in Pynchon's *New York Times* essays and his other novels. More specifically, this paper explores Pynchon's concepts of orthogonal time and dream time and applies them to delineate his distinctive attitude towards time and technology in *Mason & Dixon.*

Key words

Thomas Pynchon, Mason & Dixon, time, horology, Luddism

Etudier l'horologie de Pynchon: Le temps orthogonal et le chagrin luddite dans *Mason et Dixon*

Résumé

Le présent essai étudie les idées du temps de Thomas Pynchon et son attitude envers la temporalité vécue, dans son roman de 1997, *Mason et Dixon*. Je soutiens ici que Pynchon reconnaît les dimensions implicites et explicites de mesurer et de dire le temps, mais aussi qu'il les introduit dans ses articulations des anxiétés du temps et des systèmes temporels qui ont contraint et formé l'expérience du XXème siècle. Dans *Mason et Dixon*, Pynchon étudie ces anxiétés et ces systèmes et remontant leurs trajets jusqu'à l'apparition d'un nouvel ordre temporel au XVIIIème siècle. L'horologie, que le présent article cherche à discuter en examinant quelques idées du temps présentes dans les essais de Pynchon publiés dans *New York Times* et dans ses autres romans, constitue une partie intégrale de cet ordre. Pour être plus spécifique, l'article explore ses concepts du temps orthogonal et du temps de rêve pour les appliquer ensuite à décrire son attitude distinctive envers le temps et la technologie dans *Mason et Dixon*.

Mots-clés

Thomas Pynchon, Mason et Dixon, temps, horologie, luddisme

Horology, the study of time measurement, enters Pynchon's narratives in numerous ways. The most obvious are the clockwork mechanisms and various temporal frames consistently employed in his texts. As J. T. Fraser notes, clocks being the most general machines "readily lend themselves to serve as metaphors across the vast domain of the arts, the letters and the sciences" (Fraser 2007: 97). Yet even more importantly, clocks and calendars are "metaphysical mechanisms" that in their structures and functions reach far beyond themselves. "More than any other machine, clocks and calendars are scientific, social, artistic

and philosophical devices. One cannot say much about them without an appeal to our understanding of nature and to the needs of man, the clockmaker" (Fraser 2007: 99). Thus, what is built into the apparently simple act of telling time are philosophical traditions, unquestioned beliefs, unnoticed social conventions, and pragmatic common sense. I argue in this essay that Pynchon not only recognizes these implicit dimensions of measuring and telling time, but also brings them into his articulations of time anxieties and temporal systems that constrained and shaped the twentieth-century experience. In *Mason & Dixon* Pynchon studies these anxieties and systems by tracing down their trajectories to the 18th century emergence of a new temporal order. An integral part of this order constitutes horology, which my paper seeks to discuss by examining some of the ideas of time in Pynchon's essays and other novels.

In his *New York Times* article on sloth, "Nearer, My Couch, to Thee", Pynchon discusses the deep, but somewhat overlooked, significance of horology by exploring the idea of time that accompanied and contributed to the transformation of America into "a Christian capitalist state". Indicative of the emerging mechanized and industrial capitalist order, the new time ruled early American city life. A case in point for Pynchon was Philadelphia, which already in the late 18th century answered less and less to the religious vision of William Penn. "The city was becoming a kind of high-output machine, materials and labor going in, goods and services coming out, traffic inside flowing briskly about a grid of regular city block. The urban mazework of London, leading into ambiguities and indeed evils, was here all rectified, orthogonal" (Pynchon 1993: 57). Pynchon brings up in this context Charles Dickens's remark from his visit to America in 1842: "It [Philadelphia] is a handsome city, but distractingly regular. After walking about it for an hour or two, I felt that I would have given the world

for a crooked street" (Pynchon 1993: 57).[1] Sloth, in this urban high-output machine, was not so much a sin against God as against the new orthogonal time: "uniform, one-way, in general not reversible". Sloth was thus redefined as a sin against a clock-time. Accordingly, Franklin's hectic aphorist, Poor Richard, tirelessly reminded its readers: "You may delay, but time will not". Thus, as Pynchon puts it, "[b]eneath the rubato of the day abided a stern pulse beating on, ineluctable, unforgiving, whereby whatever was evaded or put off now had to be made up for later, and at a higher level of intensity" (Pynchon 1993: 57). It is perhaps Franklin himself that best exemplifies this new attitude towards economy and time. His autobiography appears to be one of the very first works on time management and personal productivity published on American soil. Looking at the daily agenda included in the text of *The Autobiography*, Pynchon notes that Franklin was allowing himself only a few of hours for sleep. The remaining hours were meant to be spent productively, maybe except for the block of time between 9 pm and 1 am devoted to the Evening Question, "What good have I done this day?". "This must have been the schedule's only occasion for drifting into reverie – there would seem to have been no other room for speculations, dreams, fantasies, fiction. Life in that orthogonal machine was supposed to be nonfiction" (Pynchon 1993: 57).

Time in that machine was regular, predictable, and linear: "every second was of the equal length and irrevocable, not much in the course of its flow could have been called nonlinear, unless you counted the ungovernable warp of dreams [...]" (Pynchon 1993: 57). Antithetical to this overriding capitalist chronometry, dreamtime is, for Pynchon, a mode of resistance, offering a non-linear, imaginative awareness which does not translate time into money. It is the time of fiction and writers, whom Pynchon jocularly calls "the mavens of sloth" selling their dreams. The writers are the ones who have long

[1] One can only wonder what Dickens thought of Glasgow, which he visited 5 years later; its large grid system of ruler-straight roads was actually a model copied by many American cities.

since contested the idea of time as commodity and its direct convertibility into money. Herman Melville's *Bartleby the Scrivener: A Story of Wall-Street* (1853) provides a good example of this non-compliant attitude. Its title character, located in the very center of robber baron capitalism, refuses to be a part in the Wall-street money-making machine and develops a kind of secular acedia, which by that time was no longer a spiritual vice, but an offense against the economy. Later in this essay, Pynchon points to another strategy of resistance made available in the 20th century, video time, which allows reshaping temporality at will and seemingly exploiting it forever. "We may for now at least have found the illusion, the effect of controlling, reversing, slowing, speeding and repeating time – even imagining that we can escape it" (Pynchon 1993: 57). While the video experience offered by the cinema and television could easily hypnotize the viewer into mental idleness, it can also foster a non-linear awareness which requires some inner alertness that can transcend the passive gesture of sloth into a more mindful posture of resistance.

The succinct presentation of these two conflicting ideas of time in this essay reveals Pynchon's distinctive attitude towards time, which is, as I argue, even more prominent and pronounced in his novels: the affirmation of a plurality of times, the exploration of both homogenous and heterogenous nature of time, its atomistic and fluid texture, and the inquiry into the possibility and extent of reversing time direction. The corollary of this attitude is what Pynchon calls "Luddite sorrow", a stance of self-defense "against what now seems increasingly to define us – technology" (Pynchon 1993: 57).

In another *New York Times* essay, Pynchon explores the Luddite phenomenon in the context of C.P. Snow's famous Rede Lecture on the disjunction between the literary and scientific cultures. Surveying "a broad form of resistance" to the emerging technopolitical order, he discovers in literary narratives of the early 19th century "some equalizer" to the unsettling appearance of the Age of Technology. This under-

current, nocturnal stream of resistance informed early Gothic fiction, which embodied the impulse to resist the new paradigm. Accordingly, Pynchon regards Mary Shelley's *Frankenstein* as an early example of what he calls "the Luddite novel". "If there were such a genre as the Luddite novel, this one, warning of what can happen when technology, and those who practice it, get out of hand, would be the first and among the best" (Pynchon 1984: 40).The craze for Gothic fiction that has continued to the present day, expresses also a deep yearning for the miraculous. "To insist on the miraculous is to deny to the machine at least some of its claim on us" (Pynchon 1984: 40). The stance of resistance permeates *Mason & Dixon*, a postmodern example of the Luddite genre.[2] One of this novel's central concerns is the appearance of the new Zeitgeist, which my paper seeks to discuss by examining the various horological elements inherent in Pynchon's narrative. In what follows I will concentrate on explicating their historical and scientific contexts that Pynchon incorporates into his encyclopedic narrative.[3]

In *Mason & Dixon*, the most astronomically saturated of all his novels, Pynchon could not have ignored the greatest challenge and the thorniest dilemma of the 18th century: the longitude problem. Focused on the idea of drawing straight lines and the pregnant implications and ominous consequences stemming from the accomplished linearity and regularity, so dear to the newly born modern mind, his text, if not always directly and explicitly, does in fact re-trace the fascinating and epic scientific quest for yet another set of lines,

[2] For a lucid overview of Pynchon's Luddite vision in *Mason & Dixon*, see chapter five of David Coward's *Thomas Pynchon & the Dark Passages of History*.

[3] Edward Mendelson introduced the critical category of "encyclopedic narrative" in his paper on *Gravity's Rainbow*, "Gravity's Encyclopedia" and he further elaborated the concept in a later essay, "Encyclopedic Narrative from Dante to Pynchon". It might be worth noting at this point that one of the salient features of encyclcopedic narratives is that they "attempt to render the full range of knowledge and beliefs of a national culture, while identifying the ideological perspectives from which that culture shapes and interprets its knowledge" (Mendelson 1976: 1269).

the longitude lines. As Dava Sobel notes in her book *Longitude*, on which I shall draw in the following, the problem of determining longitude stumped the brightest European minds for over four centuries. Theoretically the issue was solved by various astronomical methods respectively developed by Galileo Galilei, Jean Dominique Cassini, Christiaan Huygens, Sir Isaac Newton, Edmond Halley, and many other astronomers of lesser magnitude. Yet, its practical and accurate application defied all attempted solutions till the late 18th century. Before that time sailors could fairly accurately determine their latitude either by the length of the day or by the altitude, the height of the sun and the known stars above the horizon. Longitude, in turn, remained beyond the range of the most brilliant navigators. Virtually all of the great captains in the Age of Exploration, from Vasco de Gamma, to Sir Francis Drake, despite the best available maps and compasses, were literally lost at sea. As Sobel observes: "they all got where they were going willy-nilly, by forces attributed to good luck or the grace of God" (Sobel 1995: 6). Fortune did not always smile at them. Thus for instance, in a single accident from 1707, four homebound British warships under the command of Sir Cloudsely Shovell ran aground at what Pynchon calls "the cruel Rocks of Scilly" (Pynchon 1997: 323) located off the southwestern tip of the Cornish peninsula and nearly two thousand men lost their lives. In 1714 the British Parliament passed the so-called Longitude Act that set a prize equal to a king's ransom (several million dollars in today's currency) for a "Practicable and Useful" means of defining longitude. The newly launched Board of Longitude was soon flooded by various schemes, blueprints and ideas. None of them could in fact stand the trial at sea. With each year Isaac Newton, who presided over the Board, was becoming more and more desperate. Convinced that the problem could only be effectively solved by an astronomical method, he waited impatiently for the updated catalogue of stars on which the first Astronomer Royal, John Flamsteed, had been working for forty years. Meticulous to the extreme, Flamsteed would not

share his records until they were completed and kept them all under seal at Greenwich. Newton must have been truly at the end of his patience. Together with Halley he somehow got hold of the unfinished and unverified star catalogue and published a pirated edition in 1712. "Flamsteed retaliated by collecting three hundred of the four hundred printed copies, and burning them" (Sobel 1995: 60). The problem of longitude was eventually solved by a Yorkshire carpenter turned clockmaker, John Harrison, who produced the first accurate marine chronometers. With no formal education or apprenticeship to any watchmaker, this mechanical genius constructed a series of reliable chronometers impervious to even the most extreme weather conditions. Pynchon refers to this longitude challenge and Harrison a number of times in *Mason & Dixon*.

Harrison was probably not aware that his invention would change the political map of the world. The prime meridian or the zero degree longitude was no longer left at the discretion of cartographers, who from Ptolemy's time were free to choose its location. With the latitude challenge solved by Britain, the zero meridian ran through Greenwich and its placement, as Sobel reminds us, was purely a political decision. The International Meridian Conference of 1884 confirmed the placement and established Greenwich Mean Time as the world's time standard, answering thus to the growing needs of travel, shipping, telegraphy, and other commercial interests. The international time zone system was gradually introduced, in which all zones referred back to GMT on the prime meridian. This regularization and standardization of time was opposed on various grounds. The French, for instance, continued to treat Paris as the prime meridian and defined legal time in France as Paris Mean Time minus nine minutes and 21 seconds, which was in fact the same time as GMT. Nine minutes and 21 seconds represents the difference in longitude between Greenwich and Paris. To make things even more interesting, still in the early years of the 20th century, one would find on the facade of a French railway station a clock showing local time, while inside another clock would give "the

Paris time", often intentionally kept five minutes slower, so as to help tardy travelers to change trains. Pynchon amusingly refers to this situation in Chapter 14 of his *V.*, where he describes Mélanie's train ride from Brussels to Paris in July 1913:

> The clock inside the Gare du Nord read 11:17: Paris time minus five minutes, Belgian railway time plus four minutes, mid-Europe time minus 56 minutes. To Mélanie, who had forgotten her travelling clock—who had forgotten everything—the hands might have stood anywhere [...] By the cover of Le Soleil, the Orleanist morning paper, it was 24 July 1913. Louis Philippe Robert, duc d'Orleans, was the current Pretender. Certain quarters of Paris raved under the heat of Sirus [...]" (Pynchon 1999: 424).

It is worth noting that Mélanie's last name "l'Heuremaudit" translates into "the accursed hour" and as Randall Stevenson shows in his essay, her arrival in Paris in 1913 is suggestive of "a highly specific historic moment" Pynchon elaborates on in this text.

Let us return to colonial Philadelphia and its first citizen. Pynchon's depiction of Benjamin Franklin is far from the clichéd view that one finds for example in Benjamin West's painting: Franklin as a semi-divine figure drawing electricity from the sky. The Franklin of *Mason & Dixon* is not a man of such mythical proportions, never portrayed as putting dots in his table of virtues, accompanied by Molly and Dolly, two attractive "students of the Electrickal Arts"; he is, nevertheless, an authority and influence not to be underestimated in such matters as science, politics, business and of course, horology. When visiting the old Charles Mason, "he [Franklin] resists the impulse to take out his Watch, ever Comforter and Scripture to him" (Pynchon 1997: 760). Franklin as a businessman and man of science is the most perfect embodiment of the efficient orthogonal time in the novel. Pynchon's critical view of Franklin as "[...]a man entirely at ease with the inner structures of Time itself" (Pynchon 1997: 271) is not ungrounded. It is a little known fact that

Franklin was probably the first to conceive the notion of the daylight saving time. David Prerau in *Seize the Daylight* retells the anecdotal story of Franklin, who, when living in Paris, was awakened early and surprised that the sun was well above the horizon. He humorously described in his letters how he checked the phenomenon on the following mornings and found that the sun indeed rises so early every day. Thrilled by his "discovery", Franklin calculated how many candles could be saved in Paris if people awakened earlier, and he whimsically suggested firing cannons in each square at dawn "to wake the sluggards and open their eyes to their true interest" (qtd in Prerau 2005: xiv). This jocular remark sounds darkly ominous in the context of Pynchon's narrative, and so do the final words that the dying Mason directs to Franklin, present at the former's deathbed: "'Tis a Construction, [...] a great single Engine, the size of a Continent. I have all the proofs you may require. Not all the Connexions are made yet, that's why some of it is still invisible" (Pynchon 1997: 772). It appears to be a construction of the "high output machine" with its new concept of time that Pynchon explicitly discussed in his *New York Times* essay.

In his other novels, though in varying degrees, Pynchon also re-traces the emergence of this temporal paradigm. Some of the main stations of its trajectory into the 20th century include the introduction of global time, time zones, clocking-in machines, and the Taylorian system based on "rules, laws, and formulae", which translated time into money. As Fredrick Winslow Taylor put it in his *Principles of Scientific Management*, "in the past the man had been first; in the future, the system must be first" (Taylor 1911: 7). Pynchon, in *Gravity's Rainbow* gives this phenomena the name of the "Temporal Grid": a grid in which time is viewed as artificial resource constructed and manipulated by the System. But already in *Mason & Dixon* the Greenwich observatory becomes a symbol of centralized authority, the sacrosanct fetish of modern life, to use Conrad's expression from *The Secret Agent*. The control of the dimension of time becomes a matter of utmost importance

relegating to the margins even the scientific pursuits. Nevil Maskeylne, the 5th Royal Astronomer in charge of Greenwich bitterly complains:

> Instead of the old Arrangements, we've now a sort of...Contract... rather lengthy one, indeed...in return for this,— "gesturing 'round, yet keeping his elbow bent, as if unable to extend his Arm all the way, - they own my work, they own the products of my thinking, perhaps they own my Thoughts unutter'd as well. I am their mechanickal Cuckoo, perch'd up here in this airy Cage to remind them of the first Day of Spring, for they are grown strange, this Cohort, to the very Wheel of Seasons. I am allow'd that much usefulness,— the rest being but Drudging Captivity" (Pynchon 1997: 727).

In this light one understands all the better Pynchon's Luddite sorrow and his anxiety of technology more forcefully defining our lives and our experience of time. Stephen Kern has shown in his study of American and European culture of time and space how radically the sweeping changes in technology transformed the experienced nature of time and created new modes of thinking about time and space in the period between 1880 and 1918.

Pynchon traces down this spatio-temporal reorientation even further back to the 18th century. While science, politics, and business interest worked steadily towards the establishment of "the Temporal Grid", one could also see reciprocal, sometimes almost simultaneous movement in the contrary direction (Stevenson 2000: 126). *Mason & Dixon* embraces the dynamic dialectics of these two movements. In a number of ways it juxtaposes the modern drive for linearity and regularity with the recalcitrant and non-compliant. Thus, the orthogonal temporality created by adoption of the Gregorian calendar in England and Scotland in 1752, which involved dropping eleven days and moving from 2nd to 14th

September overnight,[4] is counterbalanced by the eleven days missing story in which Mason travels "into that very Whirlpool of Time, – finding myself in September third, 1752, a date that for all the rest of England, did not exist, – *Tempus Incognitus*" (Pynchon 1997: 556). But even more importantly, the unknown realm of time is charted in chapter 73 in which Pynchon by means of the subjunctive mode (the imagined-as-true) asks the readers to imagine Mason and Dixon crossing Ohio and continuing far west. One recognizes here Pynchon's strategy of approaching the past, of tracing down those forks in history that Colonial America did not take.

Yet, even aside from its historiographic importance, the subjunctive reveals itself as corollary of dream and video time and allows Pynchon to break through the oppressing temporal orthogonality, to approach "the Flow of Time" and contemplate "what lies at its heart" (Pynchon 1997: 326). Accordingly, *Mason & Dixon* closes with the theme of "sky fishing", which is most likely a reference to Thoreau's memorable passage from *Walden,* "Time is but the stream I go a-fishing in". While, as Cowart suggests, sky-fishing helps Pynchon to articulate the peculiarly American conflation of spatial and temporal, it also expresses the qualitative difference between the experience of clock time and the living time, and even more importantly the difference between the shallowness of "that human one-way time we're all stuck with locally here" (Pynchon 1995: 15) and eternity.

References

Cowart, David (2011). *Thomas Pynchon & the Dark Passages of History*. Athens, Ga.: University of Georgia Press.

[4] It is worth noting that when the American colonies adopted the new calendar, Benjamin Franklin welcomed the change, writing, "It is pleasant for an old man to be able to go to bed on September 2, and not have to get up until September 14."

Fraser, J. T. (2007). *Time and Time Again: Reports From a Boundary of the Universe.* Supplements to the study of time, vol. 1. Leiden – Boston: Brill.

Kern, Stephen (2003). *The Culture of Time and Space, 1880-1918: With a New Preface.* Cambridge, Mass.: Harvard University Press.

Mendelson, Edward (1976). "Encyclopedic narrative from Dante to Pynchon". *MLN* (91) 1976: 1267-1275.

Prerau, David S. (2005).*Seize the Daylight : The Curious and Contentious Story of Daylight Saving Time.* New York: Thunder's Mouth Press.

Pynchon, Thomas (1984). "Is it O.K. to be a luddite?" *The New York Times Book Review* 28 Oct. 1984: 1, 40-41.

Pynchon, Thomas (1987). *Gravity's Rainbow.* 1973. New York: Penguin Books.

Pynchon, Thomas (1993). "*Nearer, My Couch, to Thee.*" *The New York Times Book Review* 6 June 1993: 3, 57.

Pynchon, Thomas (1995). *Slow Learner*. 1984. London: Vintage.

Pynchon, Thomas (1996). *The Crying of Lot 49.* 1966. New York: Vintage.

Pynchon, Thomas (1997). *Mason & Dixon.* New York: Henry Holt.

Pynchon, Thomas (1999). *V*. 1961.New York: Harper Perennial.

Sobel, Dava (1995). *Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of His Time.* New York: Walker.

Stevenson, Randall (2000). "Greenwich meanings: Clocks and things in modernist and postmodernist fiction". *The Yearbook of English Studies: Time and Narrative* 30: 124-136.

Taylor, Fredrick Winslow (1911). *The Principles of Scientific Management*. New York: Harper.

Arkadiusz Misztal
Instytut Anglistyki i Amerykanistyki
Uniwersytet Gdański
Wita Stwosza 55
80-952 Gdańsk
Poland
E-mail: amisztal@ug.edu.pl

Beyond Philology No. 10, 2013
ISSN 1732-1220

The deity against the human: The image of God in novels by Philip K. Dick

ANNA MOJSIEWICZ

Abstract

In this article, I shall claim that Dick dramatises the concept of an insane semi-god in many of his works. Furthermore, he invests his false Gods with the characteristics of the Gnostic Demiurge, a deranged architect and governor of the material reality. I shall examine three novels from Dick's enormous oeuvre: *The Man in the High Castle* (1962), *The Three Stigmata of Palmer Eldritch* (1965) and *VALIS* (1981). The world was not created by God but by a false deity, the Demiurge, whose metaphor in *VALIS* is the Empire. Palmer Eldritch is one of many incarnations of the Demiurge. The Nazis assume the role of the governors of the fictional reality which they shape as they please. As the architects of the novel's world, they share a number of characteristics with the menacing entities described above.

Key words

the Demiurge, flawed deity, dehumanise, devour, collectivity vs. individual

La déité contre l'humain: L'image de Dieu dans les romans de Philip K. Dick

Résumé

Dans le présent article, je vais soutenir que Dick dramatise le concept d'un demi-dieu fou dans plusieurs de ses œuvres. De plus, il donne à ses faux dieux les propriétés du démiurge gnostique – un

architecte dérangé qui gouverne la réalité matérielle. Je vais examiner trois romans issus de l'immense œuvre de Dick : *Le Maître du Haut Château* (1962), *Le Dieu venu du Centaure* (1965) et *SIVA* (1981). Le monde n'a pas été créé par Dieu, mais par une fausse divinité, le démiurge, dont la métaphore est l'Empire dans *SIVA*. Palmer Eldritch dans *Le Dieu venu du Centaure* est une de plusieurs incarnations du démiurge. Les Nazis jouent le rôle des gouverneurs de la réalité fictionnelle qu'ils forment à leur guise. En tant qu'architectes du monde dans le roman, ils partagent plusieurs attributs avec les entités menaçantes décrites ci-dessus.

Mots-clés

le démiurge, déité imparfaite, déshumaniser, dévorer, collectivité vs. individualité

In his short story entitled *Ze wspomnień Ijona Tichego I* (1961), Stanislaw Lem tells a story of a scientist named Corcoran, who has invented an artificial world confined in a network of computers. The virtual people inhabiting the non-reality do not comprehend their situation; they experience the artificial world as reality. Corcoran spends his time on observation of the ersatz universe and its evolution. Although the scientist feels a strong desire to reveal himself, participate and help his children, he remains hidden and uninvolved. He believes that indifference and tacit consent to pain and iniquity are the only form of divinity acceptable to people. There is one human in Corcoran's artificial world who accuses the creator of being as incompetent and flawed as the universe he has created. The rest of the virtual population consider the man insane.

Philip K. Dick resembles Lem's "mad" character because the author rejects a God who allows his children to suffer. A God who brings pain and chaos upon people is an imperfect deity, who only deems himself the Supreme. In this article, I shall claim that Dick dramatises the concept of an insane semi-god in many of his works. Furthermore, he invests his false Gods with the characteristics of the Gnostic Demiurge, a deranged

architect and governor of the material reality. I shall examine three novels from Dick's enormous oeuvre: *The Man in the High Castle* (1962), *The Three Stigmata of Palmer Eldritch* (1965) and *VALIS* (1981).

1. The Gnostic Demiurge: A brief introduction

The word *Gnosticism* derives from the Greek *gnosis* meaning *knowledge* (Webster 1967: 971); thus, gnosis pertains to acquiring the knowledge of the origin of humankind and the universe. What is important, gnosis, understood as discovering the sacred truth, is in fact a divine revelation; hence, Gnostics do not have the need to substantiate their vision with discursive reasoning (Quispel 1988: 94). Although Gnosticism had many branches, the basic theme of all Gnostic mythologies is the fall of the human soul, which originates from a realm beyond the physical universe, into the material world (Quispel 1988: 89). I shall focus on the Valentinian structure as the main character of *VALIS*, Fat/Phil admits that basically his "doctrine is Valentinian" (V: 97).

According to Valentinus, all that lives comes primarily from the original father, called alternately the Godhead, Bythos, Abyss or Depth, who is beyond human comprehension. The human mind cannot grasp the idea of the father because none of the characteristics that people attribute to deities apply to him: he is neither good nor bad, neither great nor small, neither corporeal nor intangible, for he is above all this; one cannot even say that he exists as he is beyond existence, more complete and perfect than anything one can imagine existing (Quispel 1988: 71-72).

Gnostics, however, believe that the material world is the creation of the Demiurge, a false and insane deity, who deems himself the one and only God. Yet the Demiurge is far from being perfect; hence, the world which he has designed is flawed as well. Born of and governed by insanity, passion and ignorance, the universe is, in fact, nothing but a prison from

which humanity must break free. Gnostics cannot find anything good in the material world because they perceive it as an apotheosis of evil standing in opposition to the Godhead – the embodiment of goodness. The phenomenal reality does not mirror the Pleroma, where the Godhead resides; instead it rather mocks the perfect Depth. The alienation and fear that Gnostics experience in relation to the universe manifest themselves as contempt for the material world and its architect (Quispel 1988: 96). To support this idea, Quispel quotes the Apocrypha of John, according to which it was not Satan who persuaded Adam and Eve to disobey God the Creator but Christ (1988: 87). The Demiurge, though mighty, menacing and avid for power, remains further from the Godhead than a human being; thus, he is weaker than a man, whose soul comes directly from the realm of Pleroma.

2. The Empire as a metaphor of the Demiurge

VALIS is a curious book. Written in 1981, it combines the elements of science fiction, autobiography, a typically Dickian pulp-fiction thriller and a theological treatise (Durham 1992: 195). One of themes that Dick exploits in the VALIS trilogy[1] is an example of the most frequently posed questions concerning theology, i.e., the reason why God, the supreme and perfect Father of all beings, created such a flawed world as ours. The protagonist of *VALIS* states this in an extremely prosaic, yet ironic, way: "On judgment day when I'm brought up before the great judge I'm going to say, 'Hold on a second', and then I'm going to whip out my dead cat from inside my coat. 'How do you explain *this*?'" (V: 28). The narrator seems to have the answer to this question: the world was not created by God but by a false deity, the Demiurge, whose metaphor in *VALIS* is the Empire.

[1] The VALIS trilogy comprises *VALIS* (1981), *The Divine Invasions* (1981) and *The Transmigration of Timothy Archer* (1982).

The beginning of the novel is not a happy one. Horselover Fat/Phil Dick,[2] a science-fiction writer who suffers from a nervous breakdown and split personality, has to face the suicidal death of his friend Gloria and the sight of yet another friend, Sherri, dying of cancer. Fat/Phil, however, has recently encountered God or, in his own words, God "had fired a beam of pink light directly at him, at his head, his eyes" (V: 21). Stricken with grief, Fat/Phil tries to comprehend why "the universe makes certain decisions and on the basis of those decisions some people live and some people die" (V: 21), and to confront his helplessness and to discover the role of God in all this, which constitutes the opening of the novel. Unfortunately, Fat/Phil is unable to make sense of the seemingly irrational law; he cannot decide whether to disavow the unjust deity or to believe in the omnipotence and benevolence of the Supreme.

On the one hand, he saves the protagonist's son by firing direct information concerning the boy's illness straight into Fat's/Phil's mind, yet on the other, he allows a young Christian to die of cancer. The deity who allows for such a grave iniquity is not omnipotent, for he has made a very human and almost ludicrous error: possessing the power to fire lifesaving information straight into somebody's mind, God was not able to come in time to cure the sick girl; he was too late. Fat/Phil can only helplessly watch the suffering of an innocent person (Palmer BAV 1992: 268). Interestingly enough, when Fat/Phil makes an attempt to help Gloria and dissuade her from committing suicide, he too is late. During the day they spend together, Fat/Phil realises that Gloria "talked herself out of existence" and "she is dead now" (V: 14). His efforts at discouraging Gloria from suicide prove futile, for the woman has already chosen death. Thus, the deity and the human being share a common characteristic: both can fail.

[2] The narrator, Phil Dick, reveals that Horselover Fat and he are the same person at the beginning of the first chapter. Yet shortly afterwards, the character seems to forget about the fact and narrates as if they were two separate personas (Fitting 1992: 106).

Hence, in the narrator's view, this God is far from being perfect (Palmer BAV 1992: 266).

The sheer fact that God allows people to die and that death exists seems to point to the deity's incompetence. The characters express a conviction about the absurdity of death several times in the novel, going as far as to negate the necessity of Christ's sacrifice:

> In a sense Fat hoped that the Savior would heal what had become sick, restore what had been broken. On some level, he actually believed that the dead girl Gloria could be restored to life. This is why Sherri's unrelieved agony, her growing cancer, baffled him and defeated his spiritual hopes and beliefs. […]. In fact, Fat could not really make out why Christ, the Son of God, had been crucified. Pain and suffering made no sense to Fat; he could not fit it into the grand design. (V: 142)

Fat/Phil believes that the Supreme should bring joy and life, as life itself is the greatest and the most sacred value (Palmer BAV 1992: 267). Consequently, God, as the quintessence of goodness, should treasure human life at least as much as Fat/Phil does. The deity, however, seems to disregard this value and floods the world with pain and suffering instead of securing peace and happiness on earth. Thus, it appears that God prises the destructive rather than the creative power, as opposed to humankind in general, Fat/Phil in particular, and, finally, as opposed to reason. Therefore, the character views Jesus Christ's self-sacrifice not as the ultimate sacrifice to humankind but as an unforgivable sin against the sanctity of life. The protagonist does not accept the fact that the Lord's ways are mysterious and incomprehensible to man; he demands a logical explanation, which he cannot find. Gloria should not have died; Sheri should not be dying; both their deaths serve no purpose. Since death is illogical, it is the evidence of the deity's insanity. "'My ways cannot be known, oh man.' Which is to say, 'My ways do not make sense, nor do the ways of those who dwell in me.'"(V: 82) Filled with anger and disappointment, Fat/Phil rejects the Christian dogma in

favour of humanist ideals. He refuses to worship or to stand in awe of the flawed deity; an attitude which he expresses by employing bitter mockery in his paraphrase of the Biblical quotation. According to Fat/Phil, God's ways are unknown not because of human deficiency but because of the deity's fault: his inability to explain them rationally. Taking this into account, the conclusion is that only a deranged deity could have invented such illogical laws to govern the world.

In his essay *A Visionary Among the Charlatans*, Stanislaw Lem states that Dick frequently introduces an enigmatic, ominous power, discernible only by virtue of its manifestations, which preys on the fictional realities of the author's novels (1992: 52). *VALIS* is no exception to the rule: as we have noted, the world of the novel is governed by irrational laws designed by an insane mind, whose presence is signified by death, pain and helplessness in the face of suffering. Fat/Phil mentions this menacing power several times, addressing it as *the Empire*, most often by reciting regularly, almost as if it were a chant, the sentence "The Empire never ended".

> 'But he [God] could be irrational,' Fat said.
> 'How would we know?'
> 'The whole universe would be irrational.'
> Dr Stone said, 'Compared with what?'
> Fat hadn't thought of that. But, as soon as he thought of it, he realised that it did not tear down his fear; it increased it. If the whole universe were irrational, because it was directed by an irrational – that is to say, insane – mind, whole species could come into existence, live and perish and never guess, precisely for the reason that Stone had just given.
> 'The Logos isn't irrational,' Fat decided out loud. 'What I call the plasmate. Buried as information in the codices at Nag Hammadi. Which is back with us now, creating new homoplasmates. The Romans, the Empire, killed all the original ones.' (V: 70)

The character expresses his radical idea about the nature of God, but soon his theory is challenged by a basic epistemological question: how is it possible to recognise something as

irrational without having anything rational to compare it to? At first, Fat/Phil is surprised by the question and ready to succumb to the idea that insanity and ignorance are the substance of existence. Yet, after a moment, he comes to the conclusion that it would be impossible. If the world with its creator and the laws governing it are irrational, there must be an element of rationality somewhere else. Otherwise, the knowledge of this reign of madness would remain inaccessible or even invalid, for insanity cannot exist without sanity, just as a shadow cannot exist without light.

Therefore, he concludes that the true God, the Logos, remains hidden from the irrational world and from its mad architect, who deems himself the Supreme. Fat/Phil points to the Nag Hammadi Library, one of the most important collections of Gnostic scriptures discovered in the 20th century, as the place where God resides. His intention is transparent: the true God awaits in the Gnostic codices. The Empire stands in opposition to God as the entity that destroys and perverts the truth from becoming known. Thus, the Empire assumes the role of the Demiurge – the imperfect designer of the world – "a malignant cancer" (Lem 1992: 52) to which the world has fallen prey. Therefore, death, grief and pain (the consequences of the irrational law) are the manifestations by which the Empire becomes visible. As Fat/Phil writes in *Tractates Cryptica Scriptura*, "the Empire is the institution, the codification, of derangement; it is insane and imposes its insanity on us by violence, since its nature is a violent one" (V: 151).

Interestingly enough, another significant feature of the Empire is its ability to dehumanise people. Several times in the novel, the narrator of *VALIS* expresses the idea that forcing people to become units, thus destroying their individuality, transforms them into mindless automatons.

> There is this tyrant obviously based on Richard Nixon called Ferris F. Fermount. He rules the USA through those black secret police, I mean, men in black uniforms carrying scope-sight

> weapons, and those fucking cheerleader broads. […]. Ferris Fermount's citizen army. All alike and all patriotic. (V: 170)

The passage describes the film *VALIS*, written, directed and produced by the members of the Friends of God, a cipher which the initiated are to decode and relate to their reality. It presents the United States as a country ruled by an authoritarian leader who prevents VALIS from doing whatever it wants to do. What is significant, in the film Ferris Fermount stands in opposition to VALIS, which is marked by the choice of the film characters. Those who follow Fermount resemble copies of two prototypes, a cheerleader in a "red-white-and-blue uniform" and a man "dressed in skin-tight black shiny uniform, carrying a futuristic weapon" (V: 159). The agents of VALIS, Nicholas Brady, Eric Lampton and Linda Lampton, on the other hand, are as far from being typical as possible. Both men are musicians, which already identifies them as uncommon. With Brady being an audio electronic genius and Eric Lampton, a most dreadful songwriter who transforms into a brilliant composer after encountering VALIS, their work proves to be highly original as well. Even the wife of Eric Lampton is unusual, as the woman possesses "an unearthly appearance with her nearly bald head and enormous luminous eyes" (V: 157). Therefore, Ferris Fermount is the one who binds humans into an indistinguishable mass and deprives them of their individuality. Christopher Palmer recognises the absorption into unity and destruction of the uniqueness as the characteristics of Dickian deities (BAV 1992: 266). VALIS, on the other hand, seems to preserve individualism. Hence, it might appear that Ferris Fermount assumes the role of the Demiurge while VALIS stands as the opposing power which attempts to overthrow him.

Nevertheless, as the movie projection proceeds, the audience discern a very ominous detail. All the characters connected with VALIS seem to undergo a slight transformation in their physicality; i.e., their eyes change and their reproductive organs disappear, which makes them appear

inhuman. What is more, the movie spectators learn that Eric Lampton's brain consists of "electronic miniaturised parts" (V: 158). The characters try to find a plausible explanation for this fact. Fat/Phil formulates several theories, including aliens, advanced technology or mind control; but none of them fully resolves the problem. Christopher Palmer suggests that the Friends of God are, in fact, dangerous because they appear as an extension of a malignant deity which has absorbed and taken control over them (BAV 1992: 270). What Fat/Phil and his friends deem to be the reflection of the truth may, as well, be a deception, which illustrates another lie and insanity of both the Friends of God and the deity they serve (Palmer BAV 1992: 270-271). Thus, what happens in the film foreshadows the truth about the Friends of God.

Fat/Phil also provides further clues which seem to corroborate the theory:

> To fight the Empire is to be infected by its derangement. This is a paradox; whoever defeats a segment of the Empire becomes the Empire; it proliferates like a virus, imposing its form on its enemies. Thereby it becomes its enemies. (V: 152)

The deity with which the characters are about to fight has an immense power, its weapon being the ability to absorb those who try to oppose it. Eventually, the adversaries of the Empire are defeated by being consumed by the Empire. The narrator compares it to Dionysus taking possession of people who encounter him. One may either become possessed by the god or try to oppose him and run, in which case the deity wins nevertheless, for the one who runs, falls into the hands of Pan, who serves Dionysus (V: 200). Hence, the narrator himself draws the reader's attention to similarities between the Greek concept of a deity consuming a human being and his own story, emphasising the importance of even such details as the location of the Lamptons' residence – Sonoma, California, which, "after all, is a wine country" (V: 200). The narrator's suspicion is, finally, confirmed by Sophia's words and her

eventual death brought by the Friends of God. The Empire, like the Greek deity, absorbs people into unity, transforming its opponents into a part of its own body. As a result, people become trapped and deluded into believing in the reality imposed by the Empire.

The power governing the fictionalised world of *VALIS* bears marks characteristic of the Demiurge. As Fat/Phil observes, the incompetence of the deity is marked by the sheer fact that the governor of the fictionalised reality allows death to exist. Nothing is gained by death; it brings only pain and suffering, hence death itself is irrational. Thus, the mind that has created such a world must be deranged. Fat/Phil blames the designer of the world, whom he by this point has identified as the Empire, for the inability to reach the true God hidden beyond the material realm. In his view, the Empire stands in complete opposition to God as this "institution of derangement" has not only created a flawed world but also imprisoned human beings in it. What is more, the Empire prevents people form rebelling against it and discovering the truth by devouring them – transforming into a unity, which converts its opponents into allies. The portrait of the fictionalised world is essentially similar to the Gnostic ideas of reality.

3. Palmer Eldritch as a God-like figure

The Three Stigmata of Palmer Eldritch (1965) is one of Philip K. Dick's best-known novels, ranked among his best works (Suvin 1992: 2). Palmer Eldritch most certainly is the ultimate capitalist (as well as the ultimate consumer); but he is also a deity (Suvin 1992: 9). Superior to humans, Eldritch is flawed, voracious and malevolent. Thus, he resembles the Empire sketched in the earlier section. They share common characteristics because they reflect Dick's image of the Architect of the world: imperfect, menacing and insane. As Aaron Barlow writes, "for each example used to discuss any of Dick's themes, five more can easily be found elsewhere in his

fiction" (2005: 8). Palmer Eldritch is one of many incarnations of the Demiurge.

Palmer Eldritch's monstrosity consists in the fact that once he transfers a character to the illusionary world of Chew-Z, neither the character nor the reader is able to distinguish between illusion and reality (Fitting 1992: 99). Thus, Eldritch imprisons his victims in a maze built of an illusion. Furthermore, the phantasmagorical world is so meticulously designed and similar to the actual reality of the novel that the characters believe their experience to be genuine (Watson 1992: 67). The scene in which Leo Bulero thinks that he has managed to escape from the hallucinogenic prison illustrates the point. Leo is convinced that he has returned to his office in New York. Only after seeing a creature similar to a "gluck" (unique to the Chew-Z illusion) does the character apprehend his situation. What is significant, even when the character realises that he is still experiencing hallucinations caused by Chew-Z, he still acts as if he were back in the fictional reality; the border between reality and illusion disappears for him. After receiving the hallucinogenic substance, Leo can never be sure whether what he is experiencing is reality or the effect of the drug. These doubts lead him to recognise Palmer Eldritch as a ruler of the phantasmagorical world, and himself as his subject. The character will never liberate himself from Eldritch's control because, even if the plot returns to the novel's phenomenal world, a question about its authenticity will arise. The illusion and the fictional reality of the book become equalised, provided that there still exists any reality (Watson 1992: 67). Thus, being no longer only the architect of the hallucinatory non-reality but also the master of those who are imprisoned in it, Palmer Eldritch appears to be a god-like figure; in fact, he literally is a God in his own universe (Fitting 1992: 99).

Nonetheless, Eldritch is not omnipotent. His power derives from Chew-Z; thus, he is dependent on the drug. Eldritch reveals an extremely important piece of information when he talks about the narcotic: he has been using the drug for a very

long time (in fact, he talks about it twice: while in the guise of Monica and, then again, in his own form). The information sheds new light on the character. Eldritch appears as a mere addict who does not fully comprehend his own situation. He might be possessed by some greater power of which he is not aware; a satisfactory answer to this question is, however, denied so the reader can only speculate. Yet what is significant, Palmer Eldritch clearly is heavily impaired, and thus the character prefigures the flawed deity from *VALIS* (Palmer BAV 1992: 266).

The fact is that other characters do not consider Eldritch to be a human being, which adds to his monstrosity. Since his return from the Prox system, they speculate as to what extent Eldritch is possessed by an alien form of life.

> It was a figment of some sort, artificially produced, and the irony came to him: so much of the man was artificial already, and now even the flesh and blood portions were, too. Is this what arrived home from Prox? Barney wondered. If so, Hepburn-Gilbert has been deceived; this is no human being. In no sense whatsoever. (TSPE: 163)

Barney Mayerson does not see a human being in Palmer Eldritch; he sees a strange entity with an artificial body. The artifice repels him and assures the character of the validity of the earlier speculations. According to Christopher Palmer, Dick despises the mechanical because it eradicates individuality: it is not born but produced; it does not reproduce but replicates (BAV 1992: 266). Eldritch appears as an unnatural hybrid of the human with the mechanical:

> He had enormous steel teeth, they have been installed prior to his trip to Prox by Czech dental surgeons; they were welded to his jaws, were permanent: he would die with them. And—his right arm was artificial. Twenty years ago in a hunting accident on Callisto he had lost the original; [...] it provided a specialised variety of interchangeable hands. […] And he was blind. At least from the standpoint of the natural-born body. But replacement

> [...] fitted into the bone sockets, had no pupils, nor did any ball move by muscular action. Instead a panoramic vision was supplied by a wide-angle lens, a permanent horizontal slot running from edge to edge. The accident to his original eyes had been no accident. (TSPE: 162)

What is striking about this description of Eldritch's appearance is the contrast between the artificial and the natural. Furthermore, the mechanical body parts substitute the natural equivalents that have been lost in various accidents, which means that the changes were not intended. Thus, the artificial parts of Eldritch's anatomy signify his impairment (Palmer BAV 1992: 266).

As Darko Suvin pointedly remarks, the three stigmata also represent the character's insatiable hunger as they constitute a simple, yet appropriate parallel between Palmer Eldritch and the Wolf from Little Red Riding Hood: his eyes to see and understand his victims, his arm to capture them, and finally his teeth to consume them (1992: 9): "Because that's what we are potentially for him: food to be consumed. It's an oral thing that arrived back from the Prox system, a great mouth, open to receive us" (TSPE: 186). Palmer Eldritch becomes reduced to one body part: a mouth, whose prime function is to enable consumption. Thus, Eldritch appears as a parasite who gains access to his victims by means of Chew-Z (Palmer ETP 2003: 225). Therefore, the earlier speculations as to the character's identity prove to be true: Palmer Eldritch is no longer a human, and everybody who has used Chew-Z either knows or feels that "there was a creepy presence though, where I [Norm Schein] was; it sort of marred things." (TSPE: 212).

The "creepy presence" to which one of the colonists refers is, naturally, Palmer Eldritch himself. His presence in the hallucinogenic world is marked by the steel teeth, the metal arm and the artificial eyes which initially appear only to and on people who have taken Chew-Z. However, by the end of the novel, nearly everyone bears the three stigmata of Palmer Eldritch. It appears that the entire humankind merges with

Palmer. Yet this is neither a union nor a symbiosis since Eldritch lures his victims into taking Chew-Z and then imprisons them in his illusory universe (Palmer ETP 2003: 142). Furthermore, Eldritch finally confirms that the hallucinogenic substance is an instrument by which he can reproduce. Thus, the stigmata appear as a manifestation of both his presence in the illusionary world and a proof of his habitation of the bodies of his victims. Not only does Eldritch imprison his victims in an illusionary non-reality which he controls but he also literally takes possession of them by transforming the individual into the collective. It seems that he substitutes the victim's identity with his own, thereby reducing the characters to replicas of himself (Suvin 1992: 9). Thus, Eldritch consumes them entirely as he not only resides in their bodies but also gains control of their minds. By abstracting their independence, Palmer Eldritch, in fact, dehumanises them; the stigmata appearing as a sign of the mutilation (Palmer ETP 2003: 142).

Furthermore, the character's power increases since his stigmata appear both on those who use his drug and on those who do not, which suggests that, apart from invading the minds of Chew-Z takers, Palmer Eldritch also appears to encroach on the entire fictionalised world in an attempt to seize it. The three stigmata become ubiquitous, which raises doubts as to the authenticity of the reality experienced by the characters. Consequently, a question as to Palmer Eldritch's role in the fictional universe appears: is he still only a master hallucinator (as Leo calls him) or has he really gained the ability to control the novel's reality (which makes him God)? Indeed, by the end of the novel, Barney Mayerson refers to Eldritch as God; at the same time, however, he admits that this God is not omnipotent and that in fact "he can't help us very much" (TSPE: 216). Anne Hawthorne, Mayerson's fellow colonist, replies that, though Palmer Eldritch has become superior to humankind, he is not God – precisely because God *is* omnipotent. Thus, Palmer Eldritch appears as a flawed

deity, superior to the human being but inferior to the true God.

The traces of ideas presented in *VALIS* are already visible in *The Three Stigmata of Palmer Eldritch*. Firstly, the image of a flawed deity, which Dick fully develops in *VALIS*, appears in the shape of the titular character. Naturally, one can see a significant difference between the Empire and the villain of *TSPE*. While in *VALIS* the characters reside in a world governed by the insane God from the very beginning, in *TSPE* the situation is different. The fictional world is so unbearable for the characters that they escape from it into an illusion of their own making. Nevertheless, once they enter the hallucinatory realm of Palmer Eldritch, they become imprisoned in his non-reality. Thus, in both cases, the governors of the flawed worlds imprison people. Furthermore, Palmer Eldritch as well as the Empire are impaired, which translates into the imperfection of their universes. Another common characteristic of both the Empire and Palmer Eldritch is their insatiable hunger. The malevolent pseudo-gods devour their victims and incorporate them into a unified collectivity. Devoid of individualism, people become dehumanised.

4. The Nazi elite as the architects of the fictional world

The parallel between *VALIS* and *The Three Stigmata of Palmer Eldritch* is fairly obvious as both works present worlds governed by flawed semi-gods. Yet *The Man in the High Castle* (1962) seems to be an utterly different case since the fictional world of the novel appears to be godless. The Nazi elite are different from the Empire as well as from Palmer Eldritch; they are not deities in any direct sense. Nevertheless, the novel presents a world almost entirely controlled and dominated by them. The Nazis assume the role of the governors of the fictional reality, which they shape as they please. As the architects of the novel's world, they share a number of characteristics with the menacing entities described above.

MHC depicts an alternative reality in which the Axis forces have won World War II, and Germany is the leading force in reshaping the face of the earth. In fact, after several years of Nazi dominance, Europe, Asia and Africa are utterly transformed. Germans have, among other things, "drained [the Mediterranean Sea], made [it] into tillable farmland, through the use of atomic power" (MHC: 19) and Africa has become a barren wasteland as a result of "the Final Solution of the African Problem" (MHC: 19).

The Nazis regard themselves as "Übermenschen" (MHC: 104); therefore they feel superior to the rest of humankind. Consequently, the Nazi elite treat the world as their property; thus, they make a testing ground of it. Yet they are the only ones who think so highly of themselves, since almost all the characters (including Baynes, a high-ranking German officer himself) most often refer to the Nazis as the insane. Bearing in mind what they have done to the fictionalised reality, the term "madmen" is, indeed, the only epithet that comes to mind. They, however, deem themselves to be gods, to paraphrase Baynes's words (MHC: 33). The character further elucidates the problem:

> Their view; it is cosmic. Not of a man here, a child there, but airy abstraction: race, land. Volk. Land. Blut. Ehre. Not of honorable men but of Ehre itself, honor; the abstract is real, the actual is invisible to them. Die Güte, but not good men, this good man. (MHC: 32)

The Nazis reject the concept of an individual; instead, they reduce human beings to racial types (Rieder 1992: 229). They employ abstract ideas to describe and shape the fictional world, forgetting that there is a single human being behind each concept. Thus, people become spare parts, material from which cups and utensils are made (MHC: 9). This is the ultimate dehumanisation because a system which deprives of individuality transforms human beings into replicas; since they are replaceable, they have no value (Rabkin 1992: 185).

Nevertheless, the Nazis seem not to comprehend the problem as their minds are possessed by the enormous power they wield. Thus, it appears that power itself corrupts. Lorenzo Di Tomasso even suggests that the novel precludes arriving at a definite answer as to whether the Nazis are evil or not (1999: 91ff.).

I strongly disagree with the latter statement. There is no place for ambiguity when it concerns evil: the Nazis are vile because they bring death. The strong conviction of the sanctity of human life is constant in Dick. When Juliana meets Joe Cinnadella for the first time in a local diner, a discussion about the virtues and vices of both invaders occurs. Yet when the cook says "No Japs killed Jews, in the war or after. No Japs built ovens." (MHC: 27), no one dares to counter his argument. Furthermore, the scene in which Tagomi experiences strong nausea during a meeting devoted to biographies of the candidates for the next German chancellor clearly indicates that their malevolence is unquestionable:

> There is evil! It's actual like cement.
>
> I can't believe it. I can't stand it. Evil is not a view. He wandered about the lobby, hearing the traffic on Sutter Street, the Foreign Office spokesman addressing the meeting. All our religion is wrong. What will I do? (MHC: 78)

The evil controls the fictional world and that makes the character literally sick (Palmer ETP 2003: 130). As a Taoist, he believes that good and evil, like light and darkness, complete each other, thereby creating harmony (Warric 1992: 78). Yet the Nazis introduce chaos for which Tagomi's religious system cannot account (Warric 1992: 85). Therefore, their actions undermine the character's belief in a balanced universe. Hence, evil is no longer a point of view but a real threat, while the Nazis appear as an incarnation of this evil.

Baynes criticises the German culture for its lack of creativity. On the road to San Francisco, he has a brief discussion about contemporary German art with an artist

named Lotze. During the conversation, Baynes accuses German art of having no meaning and functioning only as a representation of a given idea. This representational art precludes any possibility of interpretation. Thus, it stands in a complete opposition to pieces made by Frank Frink, a Jewish artisan, whose abstract art saves Tagomi's inner life and transforms Robert Childan from a self-despising racist into a man that has found harmony (Palmer ETP 2003: 128). German art does not allow for any progress precisely because it is repetitious and representational; it does not change, therefore it prevents development. Moreover, it symbolises the Nazis, since it does not generate anything new and original, exactly as they do not create but constantly repeat the pattern of destruction (Palmer ETP 2003: 127).

The above qualities: the lack of creativity and individuality, the repetitiousness and the emotional detachment relate to the mechanical. Indeed, the characters tend to associate the Nazis with automatons rather than living people. The reader will notice this while observing the change Joe Cinnadella undergoes during Juliana's and his trip to Denver. Lorenzo Di Tomasso recognises that the act of cutting false black hair marks the assassin's rejection of the assumed identity (1999: 91f). Yet it is not only his appearance that changes:

> His voice had a mechanical quality as if he were speaking from miles away through some sort of instrument; turning, he walked toward the bathroom with stiff, jerky steps. […]. He spoke reasonably, and yet still with the stark deadness as if he were reciting. (MHC: 172-173)

As long as Cinnadella plays the role of an Italian truck driver, he seems bitter, somewhat melancholic, mysterious and distant but, without any doubt, human. When, however, he reassumes his true identity, a new quality replaces the previous characteristics. Suddenly, the narrator accumulates a number of epithets pertaining to a mechanical device rather than a human being. Therefore, Joe Cinnadella appears as

a mindless automaton determined to complete his quest and nothing more than that. Thus, in a world dominated by the Nazi society, humanity ceases to exist because: (1) the Nazi elite treat the inhabitants of the occupied countries as things; (2) the Nazis themselves transform into machines.

Nonetheless, the Nazi influence is not reduced exclusively to political power. Despite their amazing technical and organisational skills, the Nazis introduce nothing but chaos, disintegration and death to the fictional world (Warric1992: 75). Furthermore, the principle behind this evil, the irrational racial doctrine of Aryan supremacy, spreads outside the German domain and corrupts the minds of a number of characters. One of them is Robert Childan, who expresses admiration for the racist ideology. Yet, as Christopher Palmer observes, the character actually has little choice. His ideological alliance with the Nazis gives Childan the feeling of superiority and the promise of power (ETP 2003: 122).

What is surprising, though, is that the racist indoctrination afflicts even the mind of Frank Frink, who faces the danger of being deported to Germany and being executed there:

> "You know what I think? I think you've picked up the Nazi idea that Jews can't create. That they can only imitate and sell. Middlemen." He fixed his merciless scrutiny on Frink. […].
>
> "You have no faith," McCarthy said. "You've completely lost faith in yourself—right? Too bad. Because I know you could do it." He walked away from the workbench.
>
> It is too bad, Frink thought. But nevertheless it's the truth. It's a fact. I can't get faith or enthusiasm by willing it. Deciding to. (MHC: 38-39)

Frink adopts the Nazi perspective on himself; he loses confidence in his abilities and creative potential (Di Tomasso 1999: 91ff.). By that very fact, the character validates the insane concept that he is a lesser human or even not a human at all. What is more, by undermining his own value as an individual, Frink succumbs to the process of dehumanisation; the character allows for the possibility that he is replaceable,

therefore worthless. Paradoxically, it is Frink's creation, however, that introduces a new quality to the fictional world, whereas German art remains meaningless and repetitive.

MHC is the earliest of the three novels which I have chosen to discuss. Nonetheless, despite the fact that almost twenty years passed between the publication of *MHC* and *VALIS*, it is possible to notice some continuity and the gradual development of Dick's ideas. Although the reader will recognise a distinction between the Nazi elite portrayed in the novel and the Empire presented in *VALIS*, both dramatise the same idea: the world is governed and shaped by an insane and menacing entity deeming itself a God. Therefore, despite their differences, they also share similarities. Both the Nazis and the Empire wield an enormous power over the fictional world; in both cases, they shape the fictional reality and transform it into a prison from which the characters cannot liberate themselves. The Nazis are actual people whereas the Empire is an intangible entity visible only by virtue of its manifestations. Yet the proofs of the Empire's existence are death, grief and senseless suffering; these are also hallmarks of the Nazi dominance over the world, as well as testimonies to their madness and evil. Therefore, they both threaten humanity; not only in the sense that they bring death. They consume their victims and their worshippers and, by devouring them, they dehumanise them. This is because a person deprived of their individuality becomes a part of the horrifying collective. Thus, the apocalypse does not come as Armageddon, nor as the obliteration of life, because this would cleanse the fictional reality of the evil "and leave the rest of us here and there in the world, still alive. Still enough of us once more to build and hope and make a few simple plans." (MHC: 207). Instead, the end of the human race is brought about by the disintegration of the individual.

5. Conclusions

The three novels I have chosen to discuss seem to have little in common; one is a curious mixture of a science-fiction thriller and a theological treatise with autobiographical elements, the second one tells the story of a clash between two drug barons set in the future, and the final describes an alternative history. Nonetheless, the three works share the same themes. Furthermore, the themes show the influence of Gnosticism.

One of the themes is the presentation of an impaired deity governing the fictional world. In *VALIS* it is the Empire, in *The Three Stigmata of Palmer Eldritch* the eponymous character assumes this role, and, in *The Man in the High Castle*, the Nazis. What is significant, in all three novels the architects of the fictional realities share considerable similarities as their portrayals are influenced by the concept of the Demiurge. Imperfect and insane, all consider themselves Gods. Furthermore, they imprison humans in the flawed universes they have created. These menacing tyrants threaten humanity because they incorporate people into their own bodies. In this process, they deprive their victims of their individuality, thereby reducing them to the status of automatons, of indistinguishable and worthless parts of ominous collectivities.

What is interesting, one can see how the concept of the imperfect governor of the world develops. In *MHC*, the sinister entity assumes the role of the Nazi elite, who are, after all, humans. Their enormous power originates from their technological advantages, organisational skills and ruthless determination in achieving their goals. Palmer Eldritch, however, is no longer a mere human when he returns from the Prox system; the characters of *TSPE* compare him to a deity. Indeed, his power over the illusory non-reality is limitless. Finally, the Empire is a mysterious, intangible entity visible only by virtue of its manifestations; i.e., ubiquitous death and suffering. Furthermore, it rules over the fictional reality inhabited by the characters of *VALIS* and has the status of a God. While, in the earlier novels, Dick equips his false deities

with characteristics that can be attributed to the Demiurge, in *VALIS* the malevolent God emerges in a fully-fledged form, since the resemblance between the Empire and the Demiurge is remarkable. Thus, the author creates more and more powerful entities that threaten humanity. The concept of menacing, yet mortal, tyrants develops into an image of an insane God with an immense power. It seems that, with time, Dick saw the world in more and more gloomy colours. His subsequent universes are more and more cruel, while the human possibilities to fight (or at least to resist) the menace are constantly being reduced by both the continuous growth of the power of the sinister semi-gods and the characters' helplessness.

Despite his increasingly pessimistic view of the world, Dick never loses faith in human beings. He also suggests that the search for a better world is a human responsibility. Dick praises the humble little man and despises the mighty authoritarian, for power enslaves and dehumanises. Nevertheless, the author recognises that the struggle of an individual against the collective is both heroic and tragic. Therefore, humans can only hope for the best, try not to succumb to despair and maintain their humanity.

References

Barlow, Aaron (2005). *How Much Does Chaos Scare You? Politics, Religion, and Philosophy in the Fiction of Philip K. Dick*. New York: Shakespeare's Sister.

Di Tomasso, Lorenzo (1999). "Redemption in Philip K. Dick's *The Man in the High Castle*". *Science Fiction Studies* 26/77: 91-117.

Dick, Philip K. (2001). *The Man in the High Castle*. London: Gollancz.

Dick, Philip K. (2003). *The Three Stigmata of Palmer Eldritch.* London: Gollancz.

Dick, Philip K. (2001). *VALIS*. London: Gollancz.

Durham, Scott (1992). "From the death of the subject to a theology of late capitalism". In: Istvan Csicsery-Ronay, Jr, Arthur B. Evans, Veronica Hollinger (eds.). *On Philip K. Dick: 40 Articles from Science Fiction Studies*. Greencastle: SF-TH Inc., 188-199.

Fitting, Peter (1992). "Reality as ideological construct: A reading of five novels by Philip K. Dick". In: Istvan Csicsery-Ronay, Jr, Arthur B. Evans, Veronica Hollinger (eds.). *On Philip K. Dick: 40 Articles from Science Fiction Studies*. Greencastle: SF-TH Inc., 92-110.

Gove, Philip B. et al. (eds.) (1967). *Webster's Third New International Dictionary of the English Language Unabridged*. Springfield: G. and C. Merriam Company.

Lem, Stanisław (1992). "A visionary among the charlatans". Trans. Robert Abernathy. In: Istvan Csicsery-Ronay, Jr, Arthur B. Evans, Veronica Hollinger (eds.). *On Philip K. Dick: 40 Articles from Science Fiction Studies*. Greencastle: SF-TH Inc., 49-62.

Lem, Stanisław (1973). "Ze wspomnień Ijona Tichego I". In: Andrzej Stobecki (ed.). *Opowiadania wybrane*. Kraków: Wydawnictwo Literackie, 109-124.

Palmer, Christopher (2003). *Philip K. Dick: Exhilaration and Terror of the Postmodern*. Liverpool: Liverpool University Press.

Palmer, Christopher (1992). "Postmodernism and the birth of the author in *VALIS*". In: Istvan Csicsery-Ronay, Jr, Arthur B. Evans, Veronica Hollinger (eds.). *On Philip K. Dick: 40 Articles from Science Fiction Studies*. Greencastle: SF-TH Inc., 265-274.

Quispel, Gilles (1988). *Gnoza*. Trans. Beata Kita. Warszawa: Pax.

Rabkin, Eric S. (1992). "Irrational expectations: or, how economics and the post-industrial world failed Philip K. Dick". In: Istvan Csicsery-Ronay, Jr, Arthur B. Evans, and Veronica Hollinger (eds.). *On Philip K. Dick: 40 Articles from Science Fiction Studies*. Greencastle: SF-TH Inc., 178-187.

Rieder, John (1992). "The metafictive world of *The Man in the High Castle*: hermeneutics, ethics, and political ideology". In: Istvan Csicsery-Ronay, Jr, Arthur B. Evans, Veronica Hollinger (eds.). *On Philip K. Dick: 40 Articles from Science Fiction Studies.* Greencastle: SF-TH Inc., 223-232.

Suvin, Darko (1992). "The opus: Artifice as refuge and world view (introductory reflections)". In: Istvan Csicsery-Ronay, Jr, Arthur B. Evans, Veronica Hollinger (eds.). *On Philip K. Dick: 40 Articles from Science Fiction Studies.* Greencastle: SF-TH Inc., 2-15.

Warric, Patricia (1992). "The encounter of Taoism and Fascism in *The Man in the High Castle*". In: Istvan Csicsery-Ronay, Jr, Arthur B. Evans, Veronica Hollinger (eds.). *On Philip K. Dick: 40 Articles from Science Fiction Studies.* Greencastle: SF-TH Inc., 74-80.

Watson, Ian (1992). "Le Guin's *Lathe of Heavens* and the Role of Dick: The false reality as mediator". In: Istvan Csicsery-Ronay, Jr, Arthur B. Evans, Veronica Hollinger (eds.). *On Philip K. Dick: 40 Articles from Science Fiction Studies.* Greencastle: SF-TH Inc., 63-72.

Anna Mojsiewicz
Filologiczne Studia Doktoranckie
Uniwersytet Gdański
ul. Wita Stwosza 55
80-952 Gdańsk
Poland
Email: mojsiewicz.podryg@gmail.com

CULTURE

Beyond Philology No. 10, 2013
ISSN 1732-1220

Edith Craig (1869-1947): Maverick Stage Pioneer

SEÁN MORAN

Abstract

Even a quick look at the life and career of Edith "Edy" Craig (1869-1947) should raise questions as to why she has been denied the recognition granted to her mother and brother, the acclaimed actress Ellen Terry and the scenic designer and theorist Edward Gordon Craig. Despite this 'handicap' of birth, she determined to make her own way and not to rely on the potential for nepotism such eminent relations would have permitted. This she did with a skill and passion that earned her, if not her proper place in theatre history, at least the respect of many of her contemporaries.

In the light of recent research which goes some way to compensate for the previous neglect, this essay provides a necessarily brief overview of her life and early career, including her work with The Pioneer Players, an independent theatre group she founded in 1911.

Key words

Ellen Terry, Edith Craig, suffrage, Pioneer Players, theatre

Edith Craig (1869-1947): une pionnière de la scène

Résumé

Même un regard rapide sur la vie et la carrière d'Edith « Edy » Craig (1869-1947) devrait soulever la question pourquoi on lui a refusé la reconnaissance qu'ont reçue sa mère et son frère – l'actrice acclamée

Ellen Terry et le décorateur scénique et théoricien Edward Gordon Craig. En dépit de cet « handicap » de naissance, elle était déterminée de suivre son propre chemin et de ne pas compter sur le népotisme potentiel qu'auraient permis ces relations éminentes. Et c'est ce qu'elle a fait, avec compétence et passion, qui lui ont gagné, sinon une place dans l'histoire du théâtre, au moins du respect de la part de plusieurs de ses contemporains.

A la lumière des recherches récentes, qui compensent le manque d'attention précédent, le présent essai montre, de façon sommaire, sa vie et les débuts de sa carrière, y compris son travail avec The Pioneer Players, un groupe de théâtre indépendant qu'elle a fondé en 1911.

Mots-clés

Ellen Terry, Edith Craig, suffrage, Pioneer Players, théâtre

In 1906, Ellen Terry celebrated fifty years on stage. To commemorate this jubilee, an eminent committee was formed, headed by the playwright Arthur Wing Pinero, to arrange a programme of events at London's Drury Lane Theatre. The celebration is significant not only because it commemorated one woman's career and her part in transforming the status of the actor in Britain, but also because it proved something of a liminal event in its own right. Originally, and in line with the prevailing conventions of the day, the event was to have been a male-only affair as far as possible; no woman sat on either the General or Executive Committees and the performances were contrived to exclude women with the exception of a few members of the extended Terry family and a token female cast in the one-act Gilbert and Sullivan comic opera *Trial by Jury*. After the predictable furore, the committee attempted a compromise by allowing a series of *tableaux vivants* where women would be allowed to participate. Terry's tart response was to propose that under these restrictive conditions she thought it more in keeping with the mood of the occasion if she too appeared only in *tableau*.

She did in the end attend the event in person and the *tableaux* took place, arranged hurriedly by her daughter. They provided a stark contrast to the "choric merry maidens" (Auerbach,1987:10) of *Trial by Jury*, depicting instead the power of individual women and their defiance of a male world: Joan of Arc, the late Queen Victoria, stage celebrities of the proceeding century such as Lily Langtry, and even the Virgin Mary. The event was ground-breaking in its transformation of the career of Terry's daughter from the mainstream to a more experimental and politically engaged theatre. According to Nina Auerbach (1987:9), one of the committees' objectives in omitting women from the guest-list had been expressly to prevent any appearance by this headstrong daughter, Edith Craig.

This article seeks to provide an introduction to the woman who provoked such an extreme reaction so early into her career, mainly for those to whom her name is not immediately familiar or for whom existing sources are not readily accessible. It will examine her status as something of a maverick and how this ostracism, part voluntary and part foisted upon her by suspicious peers, allowed her to produce some of the boldest and most experimental theatre in Britain in the years up to and including the First World War.

At the same time, one of the drawbacks to this isolation was that it allowed the established theatre, by and large, to ignore her work for many years, both during her life and well after her death, until a new wave of feminist critics, from the 1970s onwards, looked back to the women's suffrage era as a precursor to their own political struggles. The publication of *Julie Holledge's Innocent Flowers: Women in the Edwardian Theatre* in 1981 was a landmark in this fresh appraisal of a neglected literary heritage and the book contains a sizeable chapter dedicated to Craig. In the years since, more studies have continued to appear, including, inevitably, works on her mother or on the relationship between the two, such as Nina Auerbach's *Ellen Terry: Player in her Time* and Joy Melville's *Ellen and Edy* (both 1987), or general appraisals of the period,

Sheila Stowell's *A Stage of their Own: Feminist Playwrights of the Suffrage Era* (1992) being one influential example. In 1998, Katherine Cockin's biography *Edith Craig (1867-1947): Dramatic Lives* was published, and since then Cockin has written extensively on Craig and/or Ellen Terry, including *Women and Theatre in the Age of Suffrage: The Pioneer Players 1911-1925*, a critical study of Craig's innovative theatre society.

Ellen Terry is a landmark figure in the British theatre. She belonged to a generation which had literally grown up in playhouses, sleeping in dressing-rooms with her parents long before she debuted on stage at the age of nine in *The Winter's Tale*, and she personally benefitted from a change in public attitude to actors that she was instrumental in forging, largely in collaboration with another great figure, the actor-manager Henry Irving. Before he took over the Lyceum Theatre in London, the prejudice against actors and actresses as little more than vagabonds and prostitutes, well outside the Pale of respectable society, generally still held sway. By the time he died in 1906, he had become the first actor to receive a knighthood, and the assimilation of the acting profession into respectable society was almost complete. Prejudice still lingered, however, and Ellen Terry suffered her fair share of it. In an age when divorce was frowned on, she married three times,[1] and gave birth to two illegitimate children. Rather than hide them away as "the fallen woman's badge of shame [or] the permanent manifestation of her sin" (Auerbach, 1989:153), as was expected, Terry proudly vaunted them as "banners of her early rebellion" (ibid: 269), although Edith (1869) and Edward Gordon (1872) both struggled in life to escape the stigma of their birth. Her colorful lifestyle was probably one of the main reasons why Terry had to wait almost fifty years after Irving's knighthood to be similarly ennobled as a Dame.

[1] Terry's first marriage in the 1860s had been manna to gossip-mongers, as the bride was not yet seventeen and the groom forty-six. The scurrilous rumours continued unabated until the marriage ended childless less than a year later. It is the object of ridicule in Virginia Woolf's *Freshwater*.

From early childhood Craig's life was extraordinary; her father had built the family home near Harpenden, outside London, with a medieval façade and Japanese interiors. Convinced of the pivotal formative role played by environment and that young minds could be corrupted by "discordant colours, unsightly objects [and] unattractive shapes" (Melville 1987: 55), he had Edith's nursery decorated with Japanese prints and fans. She was often dressed in the style of Ancient Greece or in a miniature kimono – a gift from the artist Whistler – and by the age of four, she was able to distinguish Japanese from Chinese art. In her own words, she was "trained to know an artistic thing from an inartistic",[2] meaning in practical terms that only wooden playthings were allowed, all mechanical toys, trashy picture books or frilly dolls being consider "realistic and common" (Melville 1987: 55). When presented with a wax doll in a pink dress at the age of three, she declared it "vulgar" and smashed it into pieces on the floor (ibid). Unfortunately, as well as giving her an aesthetic appreciation well beyond her years, her childhood fostered this intolerance of folly which was to blight her later career.

Her mother's celebrity status also had a great impact on her early perception of gender roles and relations. In an age which stressed the innate subservience and domesticity of women, the theatrical system of payment based on merit enabled her mother to command the substantial sum of £40 per week when Edith was a child, rising to £200 when she was a young adult. Coupled with the separation of her parents in 1875, this gave Craig a uniquely female bias to her outlook on the supposed limitations of her sex. As children, when her younger brother confessed to being afraid of the dark, she smacked him with a wooden spoon and encouraged him to "Be a woman!" (Cockin 1998: 30). Her later efforts on the stage and in the cause of women's suffrage were an attempt to prove that all women could share in this freedom of opportunity, in the face of everything they had previously constrained them.

[2] Interview in *The Vote*, 12 March 1910.

When eight years old, she started scrapbooks of images to which she added throughout life as a reference source for costume and set designs, and her own stage debut occurred in the following year. Her absent father was, to a large extent, replaced by the figure of Bram Stoker, Henry Irving's "reverent assistant" at the Lyceum Theatre (Auerbach 1987: 1 89), a venue which was to dominate her life until the end of the nineteenth century. As children, she and her brother had roamed it freely as an unconventional second home and the scandal over the precise nature of their mother's relationship with Irving hung over them for many years.

She studied with a view to entering Cambridge University (a radical step by itself in the late nineteenth century) but later trained in Berlin and at the Royal Academy of Music in London as a pianist, until this door was closed by the onset of chronic rheumatism. It did, however, enable her to add an instinctive feel for music to her talents as a producer, in one case postponing a performance because no period music had been found (*Votes for Women*, 2 May 1913).

On her return to the stage, her mother peremptorily christened her 'Ailsa Craig', after a remote Scottish island she had seen on holiday. Edith did perform for a while under this new name, but eventually dropped the 'Ailsa' in order to avoid confusion with another actress. Edith and Gordon nevertheless decided to keep the 'Craig' as a solution to the question of their legal surname.[3]

Her acting career could not be described as successful. She was sacked from one theatre for laughing onstage and in her own segregation of actresses into ingenious, beautiful or just useful, she fell into the latter category. She claimed that a lack of confidence in front of audiences had put an end to her acting ambitions, but it is also equally possible that she was dissatisfied with the superficial roles generally available to

[3] They had been christened Godwin, but became Waddell when their mother remarried, confusingly after their step-father's real surname and not his own pseudonym of Kelly. By taking on 'Craig', they became independent of their mother.

women at the time. She did gain invaluable experience in Shakespeare, melodrama, the symbolism of Maeterlinck[4] and the naturalism of Pinero, for example, in whose *Bygones* she was spotted by George Bernard Shaw in the role of "a rather sinister maid-servant" (qtd in Cockin 1998: 39). Shaw then suggested her for the part of Prossy in *Candida*, which she played in 1897 and again in 1900. Later when they were neighbours, she was asked to play Mrs Bridgnorth in *Getting Married* after Shaw heard her shouting to her flat-mate from the street and realised that hers was the voice he had been searching for. In the interim, she had played Sister of Mercy in Ibsen's *When We Dead Awaken* and had also had what was possibly her earliest experience of a private theatre company. In an age where the alternative to such independent societies was apprenticeship in large theatre companies or under well-known actors or, alternatively, the nepotism which would have been "expected and accepted" in Craig's case (Melville 1987: 121), The Mummers, of which her mother was President, offered vital experience in the running of such societies.

She continued to work for the Lyceum, with a tour of the United States in 1895 consolidating her position, until Irving asked her to design the costumes for a production of Victorien Sardou's *Robespierre* in 1899, an event that was to determine the course of her life. While she had designed costumes before that date, Irving's approval launched her into costuming as a career, and in 1900 she set up the firm of Edith Craig & Co., financed with the help of her mother, and which, although it enjoyed a short life of a mere six years, firmly associated her in the public mind with costume and established her reputation as a talented and professional costumier.

Her insistence on accuracy should be seen against the background of a trend in theatrical costumes that Shaw had

[4] She played Melisande's servant in *Pelléas and Mélisande*. It was Maeterlinck's portrayal of potentially dangerous and disruptive women, as well as the technical challenges of staging his plays, that attracted her to his work.

earlier written off as "a tailor's advertisement making sentimental remarks to a milliner's advertisement in the middle of an upholsterer's and decorator's advertisement" (qtd in Kaplan & Stowell 1995: 11). Craig believed that costumes should be designed and made by the same person and, in the case of costume drama, made in the theatre where they were to be worn. After her mother had left the Lyceum and set up on her own in the Imperial Theatre, Craig worked again as costume designer, with her brother assuming the role of stage designer. Partly due to his unsuitable choice of Ibsen's *The Vikings at Helgeland* as a vehicle for his mother, this venture was a financial failure, necessitating a tour of the provinces in an attempt to recoup losses (with *The Merchant of Venice, Much Ado about Nothing* and Heijermann's *Good Hope* in a translation by Christopher St. John (Christabel Marshall), but without *The Vikings at Helgeland*).

Although they preferred the hand-made to the machine-made, brother and sister disagreed on many aspects of the theatre. He, in her opinion, envisioned a new theatre which had absolutely rejected the last vestiges of the old, where the stage-director conducted the play "as a musical conductor leads an orchestra" and where his will was imposed on everyone "like the hypnotist or the mesmerist", whereas she believed that there "should be nothing mechanical about anything connected with the stage" (Craig 1907: 312). The problem of modern theatre she saw as residing in "the apathy of the typical staff" (ibid), who had, for example, not been trained to care about what they were doing but rather to wait passively for the signal to pull a lever or a switch to activate the desired effect. For a "living, emotional thing like a play" (ibid), this substitution of habit for intelligence was fatal.

Praise for her practical invention was almost universal, Dame May Whitty's comment being typical: "she could transform the commonplace into something magical. Give her some old wooden cases, an odd prop or two, some nails and a hammer, and a charming scene would emerge" (Adlard 1949: 51). All through her professional life, she won admiration for

this ability to conjure splendour from the commonplace in a way that baffled those who attempted to reproduce it. By contrast, Gordon's set and costume designs for *The Vikings at Helgeland* had proved impractical, which only exacerbated the ill-advised choice of material: in the dim stage lighting actors could not find their footing on his rocky and uneven groundwork and in their Viking helmets they could neither see nor be seen.

As an extension of her theatre work, Craig was asked to produce a pageant for the town of Kendal to commemorate the coronation of King Edward VII in 1902, an event which instigated another career - the design and organisation of pageants, with which she would be particularly associated in the 1930s, after she had largely abandoned the stage – so much so, in fact, that she is considered[5] to have been one of the inspirations for the figure of Miss La Trobe in Virginia Woolf's final, posthumous novel *Between the Acts* (1941). Woolf certainly knew Craig and there are features in La Trobe which support the assumption: she is somewhat overbearing in manner with "the look of a commander pacing his deck" (Woolf 2012: 335), at one point her script is 'brandished" (ibid: 391) and she is a lady "of wonderful energy" who "makes everyone do something" (ibid: 334). She is seen "scattering and foraging" (ibid: 377) and can work wonders with cardboard crowns, silver-paper swords and dishcloth turbans. While many of these traits might be generic for the pageant organiser, there is also a *soupçon* of suspicion that Miss La Trobe may once have lived with an actress – a parallel to the rumours over Craig's sexuality and her domestic arrangements with Christopher St. John. However, this was not Woolf's only treatment of the Terry family. In 1935, she revised *Freshwater*, her only play and only comedy, which had been written about

[5] By Holledge, although Cockin disputes the value of this reading, preferring to see La Trobe as a type of woman and artist around whom "aesthetics, politics and sexuality coalesced" and who aroused Woolf's curiosity (Cockin 1998: 10).

twelve years earlier. In it, Ellen Terry appears posing as "Modesty crouching at the feet of Mammon" for her husband George Frederick Watts (Woolf 1976: 11), and both versions mock the artistic pretensions of Watts, while having Terry run off with the (fictional) figure of John Craig.

After her experience with The Mummers in 1888, Craig's next venture into theatre society was as co-founder of The Masquers in March 1903, although her part has been eclipsed by the likes of fellow members W. B. Yeats or the artist Walter Crane. It was formed to produce "various types of performance, including ballets and ceremonies which conveyed "a sense of beauty" (Cockin 1998: 73), and Yeats had hopes that it could become "the theatre of beauty" he had been seeking (ibid: 74). The society did not, however, have the full support of its organising committee and the plays it sought to produce, Greek Tragedy, symbolist or poetic drama and works in translation, were hardly calculated to ensure commercial success and The Masquers collapsed without producing a single play.

Her collaboration with Yeats did, however, bear fruit. In 1904, she and a colleague Pamela Colman Smith, designed minimalist scenery for *Where there is Nothing* for the Stage Society's London production and, at Yeats' request, for Synge's *The Well of the Saints* the following February at the Abbey Theatre in Dublin - the last known work of its kind by women until the mid-1920s (Boisseau, 2004:103). It is possible that Yeats, as an admirer of her brother's work, was more open to her ideas that he may otherwise have been, writing to Lady Gregory that Craig and Colman Smith "are particularly pleased because they know Gordon Craig's little stage dodges and are using them rather to his annoyance" (qtd in Boisseau, 2004:102). Inspired by Craig and Coleman's sketches for stage designs, Yeats decided to make "the rather drab settings of the garden and croquet lawn of Act 1 [of *Where there is Nothing*] more 'fantastic' by adding 'bushes shaped Dutch fashion into cocks and hens, ducks, peacocks &c'" (qtd in Van Mierlo 2012: 11). While Yeats had also worked with Gordon Craig, Edith

"emerged as the most influential member of her family in supporting Yeats' London fortunes" from initially suggesting the staging of *Where there is Nothing* in her capacity of committee member of the Stage Society to introducing him to other members to whom he outlined his theatrical plans (Schuchard 1978: 428-429).

Although there had been suspicion of Craig in The Masquers, Yeats made the effort to compose a letter of consolation to her after its demise. He owed much to her: her costume design and lighting arrangements for Laurence Housman's nativity play, *Bethelem*, as well as a back-stage tour, had all given him an insight into the mechanics of the theatre, as he again wrote to Lady Gregory, "I have learned a great deal about the staging of plays from 'the Nativity' " (qtd in Cockin, 1998: 74) and once more for Craig, the experience had added to her impressive practical experience and, far removed from her mother and brother, it had helped to promote her as an individual of talent rather than an individual from a talented family.

In 1907 she returned to the United States as stage manager for her mother, attracting press attention as the first woman to hold any such post in the professional theatre. With more than a touch of condescension, an article in the *Penny Illustrated Paper* includes a description of the duties involved in the role "to give the reader some idea of the pluck displayed by Miss Edith Craig in undertaking such a difficult post" (*Penny Illustrated Paper*, 21 January 1907). Another critic welcomed her intrusion, arguing that the theatre urgently required an injection of the "innate good taste" of women to counteract "the tawdriness and unreality of the usual stage scenery and properties" and "the ugliness and absurdity of [the] surroundings" (*Daily Express*, 12 January 1907). During this tour, she took the rare step of committing her theories to paper in *Munsey's Magazine*, where she describes herself as "the pioneer of a new departure in theatrical enterprise" (Craig, 1907: 311) and thanks New York backstage crews for being

pleasantly free of the British resentment against women dictating to them.

The next stage of her professional life is closely associated with the woman's suffrage campaign. Her friend and collaborator, Cicely Hamilton, described her as being more of a feminist than a suffragist, but this did not prevent her from working in many aspects of the campaign: newspaper vendor on the streets, speaker or steward at meetings, a member of her local branch of the Women's Freedom League,[6] a picket outside the Houses of Parliament, and of course, designing dresses and preparing plays and "to group our tableaux and make all prose and ugliness vanish from our fairs and festivals" (*The Vote*, 12 March 1910). Yet even here, she stands out from the stereotype in that she was not imprisoned for her activities and was therefore never called upon to undergo the ultimate trial of force-feeding that was, and has remained, such a potent symbol of the struggle.

Space permits only a fleeting overview of her suffrage work, but again she applied herself with characteristic fervour in a cause which contextualised her unconventional life-style. Surrounded by like-minded and equally driven women, she excelled in the skills she had honed in stage societies. As a director, her name is linked with two of the most popular suffrage dramas, *How the Vote was Won* and *The Pageant of Great Women*, the copyright to both of which she possessed and which she guarded against illegal performance.[7] The former was written by Cicely Hamilton and Christopher St. John, Craig's companion from 1899 until her death. It is a comic portrayal of men being forced to concede female enfranchisement through an all-out strike by women and it

[6] This was a smaller and more democratically structured counterpart to the Pankhursts' Women's Social and Political Union. As the WSPU published *Votes for Women*, so the WFL's official journal was *The Vote*.

[7] See, for example, *Votes for Women*, 12 August 1908, where the editors, at her request, remind readers that permission must first be sought before these and some of the most well-known suffrage plays are performed.

was one of the core plays in the suffrage repertoire and one in which Craig also acted. In Hamilton's allegorical pageant (inspired by an idea of Craig's), female characters from the past appear before the figure of Justice to oppose Prejudice, who denies their right to a vote. The pageant had a cast which varied according to circumstance and it required only a few professional actresses, as most of the historical figures were mute. The première at London's Scala Theatre was deemed newsworthy enough to merit a front-page photographic piece in the popular *Daily Mirror* on 13 December 1909.

In her study of the imagery of the suffrage campaign, Lisa Tickner describes Craig as being "indispensable for pageants and processions. She was just the sort of person, with exactly the kind of skills, that the suffrage movement needed to turn a political argument into a carefully orchestrated spectacle" (Tickner 1989: 24). She did not hesitate to describe what she was doing as propaganda, and overall this dedication and "ability to transform herself and others through costume and performance were vital contributions to the suffrage movement" (Cockin 1998: 86). By her own admission, she was a member of ten different suffrage societies and did invaluable work for the Suffrage Atelier, which, among other activities, produced many of the banners carried at processions, and for the Actresses' Franchise League, which as the name suggests mobilised the dramatic arts.

With a perceived gap between art and propaganda, her contribution was never fully appreciated and by dismissing suffrage plays as little more than dramatic political tracts, it was possible for the outside world to marginalise and isolate them, and Craig with them. For her next undertaking, she sought out a different audience again, but she never enjoyed nationwide success with any one play as she had with Hamilton's *The Pageant of Great Women*.

This enterprise was another subscription-run society, The Pioneer Players, formed in May 1911. Its founding principles were "to produce plays dealing with all kinds of movements of interest at the moment" and to "assist societies which have

formed all over the country in support of such movements" (Stowell 1992: 69). According to Holledge they

> wanted to move away from political tracts which relied on the theatrical traditions of the nineteenth century, such a melodrama, society and social drama. Instead they wanted the freedom to explore the work of foreign dramatists and the enjoyment of experimenting with new theatrical forms. (Holledge 1981: 139)

This much broader scope permitted a wider variety of plays than under the suffrage umbrella and The Pioneer Players lived up to its name, providing audiences with many challenging and entertaining spectacles before it wound down in 1926.

As a subscription-based society, The Pioneer Players was financially dependent on its members and any liabilities were spread evenly over the entire membership. Performances were to be given on Sunday evenings, with subscribers being assured a number of seats for each. The number of performances was set at two, held in venues hired specifically for the purpose. Craig occupied the position of Director, her mother that of President, and the core executive was made up largely of friends and family. It was not, however, an exclusively female enterprise, either in structure or in authors selected for performance. There was a token male presence in the shape of Laurence Housman and George Bernard Shaw on the advisory committee, but all other positions, from book-keeping to scene-shifting, were occupied by women, not all of whom were required to be pro-suffrage in outlook (Melville 1987: 213). It had a formal structure with annual general meetings and reports and a casting committee which decided on plays to be performed. No fee was paid to authors, but the society insisted on 25% if the work was later accepted for the commercial theatre, thereby presenting playwrights with an opportunity to showcase their work in the hope of a future West End run.

Craig wanted The Pioneer Players to be Britain's foremost art theatre – an impossible vision given the rarity of its

performances, its lack of home and a floating membership of a few hundred, but nevertheless, in the first three years of existence, with a bias towards female writers, they offered audiences unorthodox representations of women and at times uncomfortable explorations of the causes, as well as the effects, of oppression. For Craig, it offered the chance "to settle and consolidate her work" (Cockin 1998: 108) and The Pioneer Players was one of only two theatre societies to survive the First World War. The other, The Stage Society, tended to opt for safer plays, whereas The Pioneer Players seemed at times to invite scandal by the nature of its choices.

Its birth coincided with a campaign against theatre censorship, which had been in existence since 1737. As a private society, it was exempt from such restrictions and so was able to stage Shaw's *Mrs Warren's Profession* or Laurence Housman's *Pains and Penalties*, which had been banned by the Lord Chamberlain since "it made hostile reference upon the stage to the great-grand uncle of our present sovereign" through drawing analogies between King George IV's treatment of his Queen and the contemporary government's treatment of women (Holledge 1981: 128). Other issues tackled included the maltreatment of governesses in H. de Sélincourt's *Beastie* (1912[8]); enforced prostitution in Richard Wright Kauffman's *Daughters of Ishmael* (1912); social housing reform, food production, vegetarianism and women's rights - all in one play: Florence Edgar Hobson's *A Modern Crusader* (1912); a non-critical view of the 1916 Easter Rising in Dublin – W. F. Casey's *Insurrection* (1917); desertion from the army in time of war – Sewell Collin's *The Quitter* (1917); the potential for bigamy on the Home-Front during war – Gwen John's *Luck of War* (1917); capital punishment – Norreys Connell's *Rope Enough* (1913) and a discussion on childbirth and women's rights in and out of wedlock – Margaret Wynne Nevinson's *In the Workhouse* (1911).

[8] All dates in parentheses refer to the date of The Pioneer Players' performance only.

Although those plays that focused on the issue of prostitution were generally inspired by public debate on venereal disease and the scare over the so-called White Slave Trade, they refused to comply with the accepted convention that these women should be shown to be in need of redemption. H.M. Harwood's *Honour Thy Father* (1912), for example, argued that, far from being an object of pity, the prostitute might, with her keen sense of business and level-headed approach to life, prove a beneficial mentor to her sisters.

This is not to suggest that the entire repertoire consisted of scandalous plays on taboo or controversial themes: many of the productions dealt with topics of direct relevance to women, some of which would have been of limited interest to the average male stage critic. Shaw's *The Inca of Perusalem* given in December 1917, is a light-hearted comedy based around the instantly recognisable figure of Kaiser Wilhelm as the Inca. Plans to stage Yeats' *The King's Threshold* came to nothing, as did the ambitious idea of Hamlet with Edith Craig herself as the Prince of Denmark.

One characteristic feature of The Pioneer Players repertoire is the number of foreign authors represented, among them Herman Heijerman, Nikolai Evreinov and Anton Chekov, Paul Claudel, Pierre Louys and Piere Frondaie, and Zygmunt Krasiński.[9] In 1917 they mounted *Kanawa: The Incantation*, a play for marionettes by the Japanese writer Torahiko Kori in the author's English translation of his own original. While Katherine Cockin (1998: 125) suggests that it "attracted xenophobic (and misogynistic) responses from critics even though it was written in English", Yoko Chiba (1996-97: 433) states that the plays were well received "not only for their exoticism but also for their intrinsic dramatic value". It seems probable that Cockin is confusing this for another piece by the same author, *The Toils of Yoshimoto* (1922), which was indeed

[9] Gordon Williams (2005: 168) mentions that *The Undivine Comedy* was staged in 1917, but neither Cockin nor *'The Stage' Year Book* 1918 confirm this.

written in English. Although Kori was the first modern Japanese dramatist to have his plays performed outside his native country by Western actors, he made a greater contribution to the British stage when in 1915 he gave a demonstration of Noh which inspired Yeats to write *At the Hawk's Well* (Chiba 1996-97: 433).

Christopher St John played a vital role in The Pioneer Players as author and translator. *Macrena* is her account of a Polish nun resisting Russian oppression and *The First Actress* looks back to the appearance of women on the English stage in the seventeenth century. As a translator she worked on what was one of the society's most interesting productions: *Paphnutius* by Hrotsvit/Roswitha (spellings vary) "a nun belonging to the Benedictine monastery of Gandersheim, Lower Saxony" (*The Vote*, 2 January 1914), who wrote in the tenth century AD after the tradition of Terence and whose plays "are the only ones that have survived from the long period between the decay of the Pagan theatre and the rise of the popular mystery and miracle plays" (ibid). In her perceived role at the vanguard of woman's drama, Hrotsvit provided an invaluable link between women dramatists of the past and those engaged in contemporary social and political debates.

With the coming of war in 1914, the society tried to continue as usual, but realised that plays about women would have little appeal in times of international conflict. It found itself in the unique situation, given its mostly female make-up, of losing a potential audience to war but not its core membership or stage crew. War offered the opportunity for further exploration and in 1915, for instance, they brought Expressionism to England with Nikolai Evreinov's *The Theatre of the Soul*, in another translation by Christopher St. John. Despite being "a weird and clever piece", "extremely originally and striking" (qtd in Holledge 1981: 140), the play was denied a second performance by a theatre manager horrified by the "repulsive incident of a woman's wig being taken off and her bald head displayed" (ibid). Such incidents, and the range of war-related topics mentioned above, serve as a reminder of the

challenging nature of Craig's wartime work in opposition to a commonly held view that the theatre should be a place where soldiers, of course accompanied by charming young ladies, could find respite from the horrors of the war in dramas, musicals or comedies that were diverting, innocuous and thoroughly escapist.

The society's peak came with the work of Paul Claudel, possibly a reflection of a war-time need for spirituality, also evident in the renewal of the Nativity play as a genre. Three plays were produced: *Exchange* in May 1915, *The Tidings Brought to Mary* in June 1917 and *The Hostage* in March 1919. Holledge (1981: 141) cites a critic from *The Observer* who held back nothing in his praise:

> [...] surely this was drama; this long deliberate, deep-plunging, high-soaring, philosophic, yet passionate, dramatic showing of medieval France ... of all the beautiful things which Miss Craig has done this is the most beautiful that we have seen.

The interest on the part of Christopher St. John, a convert to Catholicism who had rechristened herself in honour of Saint John the Baptist, was in the religious dimension, while Craig, whose interest in the church was more general, was drawn to the poetic symbolism evident in Claudel's work.

Although 1916 was its most successful year, conditions under war were far from favourable: venues became harder to find, subscribers thought twice about renewing subscriptions, an Entertainment Tax was introduced and theatre rents and production costs quadrupled, driving potential investors away from the no longer viable Pioneer Players and into the production of commercial farces and musical comedies which promised successful and lucrative runs.[10]

The need for a permanent base also became more pressing, while at the same time the future remained unclear and funds

[10] Craig claimed that the Pioneer Players produced fifty-two plays for a total cost of £2,000 i.e. less than the expenditure on one contemporary musical comedy (Holledge 198: 145).

in short supply. Her anti-naturalist preference for minimal scenery was fortunate in that little else was available at the time. Her mother was also ill and in need of attention, so Craig gradually abandoned the role of pioneer. The society's activities were suspended in 1920 and five years later, the final production, Susan Glaspell's *The Verge*, was presented.

The Pioneer Players had had a twofold function; as a theatre society committed to a range of political campaigns and as an art theatre. It was instrumental in testing plays, launching new ones or those new to the London stage, in the translation and commissioning of plays, and was daring in set and costume design. In the words of George Bernard Shaw, The Pioneer Players, "by singleness of artistic direction, and unflagging activity, did more for the theatrical vanguard than any of the other coterie theatres" (qtd in Adlard 1949: 24). Tickner (1989: 224) gives a figure of more than 150 plays produced over a ten-year period.

Craig continued to work in the theatre, while also receiving numerous commissions to organise pageants[11]. Much to the frustration of friends, she was repeatedly denied the opportunity to work in the commercial West End, possibly a result of a reputation for being uncompromising and generally difficult to work with, possibly from fear of innovation on the part of a staid and complacent institution, and possibly due to persistent rumours about her sexuality. She was a member of the Committee of Theatre Practitioners, which urged the establishment of a university-level drama course[12], and in 1931 set up The Barn Theatre, another subscription-run society producing four to five unknown plays a year in the medieval barn at Smallhythe Place, the home she shared with Christopher St John and also, from 1916, the artist Clare 'Tony' Atwood, sixty-five miles from London.

The question mark over the exact nature of Craig's sexuality was undoubtedly a godsend to those who did not wish to see

11 There was no clear-cut division between the many 'stages' of her life.

12 The University of London eventually held the first examination in 1925.

her involved in the commercial theatre. As a young woman, she had planned to marry but this seems to have been a half-hearted concession to social expectations – for the rest of her life, lived distinctly under her own conditions, she gave substance to the abstract concept of the New Woman and she duly paid the price for this refusal to conform by being "rendered forcibly invisible" (Cockin 1998: 9). Cockin is quite happy to use the term 'lesbian' and states clearly that St. John's account of the arrangement at Smallhythe "dispels any suspicion that Craig, St. John and Atwood were just good friends who shared a house" (ibid: 61). What is certain is that Craig was not the predatory type exemplified by her fellow suffragette, the composer Ethel (later Dame Ethel) Smyth, whose advances were notorious and whose affections Virginia Woolf compared to "being caught by a giant crab" (Collis 1984: 180). Cockin does not quote any such criticism towards Craig,[13] but suggests instead that Woolf may have viewed her more with curiosity than sympathy or outright hostility. Vita Sackville-West (aka Orlando), however, writing to Woolf about one encounter with Craig, describes her as "the most tearing old Lesbian" (Cockin 1998: 26). For the purposes of the present study, it is enough that very suspicion of lesbianism in her lifetime served to underscore her position as an outsider.

Craig was awarded some recognition in 1938, when a Savoy dinner was held in her honour and a congratulatory telegram and expressions of goodwill were sent by Queen Mary, but Shaw gives the most succinct synopsis of her career:

> Gordon Craig has made himself the most famous producer in Europe by dint of never producing anything, while Edith Craig remains the most obscure by dint of producing everything. (qtd in Holledge 1981: 162)

[13] She once described St. John as a "mule-faced harridan" (Cockin 1998: 180), so her reticence cannot be attributed to sensitivity.

Craig wrote little about herself or her theories, preferring a hands-on, practical approach to the stage which took no account of prosperity. This lack of concern for the future meant that, with no children to defend or preserve her legacy as she had preserved her mother's, she slipped into oblivion after her death in 1947. A collection of essays was published in 1949, but Nina Auerbach, writing forty years later, regrets that few had told her story. With a recent resurgence of interest in the literature of the suffrage era, Craig has been lifted from obscurity and elevated to a more dignified position in literary history.

Although Shaw was one who had great faith in Craig's all-round abilities, her critics were able to marginalise her further by constant association with her celebrity mother and her more respected brother. Her relationship with the former was intensely close, so the comparison was natural, She was often described as "Miss Ellen Terry's clever daughter" (*The Penny Illustrated Paper*, 24 Jan 1907) or "the talented daughter of Miss Ellen Terry" (*The Daily Express*, 12 Jan 1907). Worse still, she was, and continues to be, simply ignored: many studies that refer to Ellen Terry or Gordon Craig make little or no reference to Edith. Even the actor John Gielgud, a close family relation,[14] wrote in 1986: "I was fascinated by the idea that Ellen Terry and Gordon Craig were my near relations and I read all Craig's books" (Gielgud 1986: 30). Elsewhere, he recalled "the chaos of Edy's stage world" and how she was "too managing to be tactful or popular", while admitting that she "was unlucky to have lived at a time when women were not greatly trusted with leading positions in the world of theatre (except as actresses) and in consequence she always had a good deal of resentment to contend with" (qtd in Auerbach, 1987: 430-431), which faint praise at least suggests some grudging contemporary recognition of her talent.

Even in death, her undoubted achievements were still obscured by reference to her mother. Her obituary in *The*

[14] Gielgud's grandmother was Kate Terry, Ellen's sister, who had been an extremely popular actress in her own right.

Times of 28 March 1947 claims that her "devotion to her mother shone out more brightly than the remarkable theatrical talent which never, perhaps, received its due attention" (qtd in Holledge 1981: 163), while the *Manchester Guardian* (29 March 1947) speaks of "that frequent bias of heredity which makes sons resemble their mothers and daughters their fathers", and asserts that her "combative nature and her gallant courage, as well as her acute artistic intelligence, came to her from her father". The author does provide an epitaph of sorts in the appraisal that her most valuable contributions to the stage were her costume designs and her effort to promote "the work of hitherto unknown English and foreign authors", although many of these productions found more acclaim than mass appeal. Still, it is indicative of her life that in the final paragraph of the obituary the name of Ellen Terry should feature as often as that of her daughter.

References

Adlard, Eleanor (1949, ed.). *Edy: Recollections of Edith Craig*. Gateshead on Tyne: Frederick Mueller Ltd.

Auerbach, Nina (1987). *Ellen Terry: Player in her Time*. London: Dent.

Boisseau, Robin Jackson (2004). *The Women of the Abbey Theatre, 1897-1925*. Doctoral Thesis, University of Maryland, 2004. <http://drum.lib.umd.edu/bitstream/1903/1530/1/umi-umd-1516.pdf>.

Carson, Lionel (1918) ed. *'The Stage' Year Book 1918* . London: *The Stage* Offices. <www.archive.org>.

Chiba, Yoko, Kori Torahiko, Edith Craig (1996-1997). "A Japanese Playwright in London and Toronto." *Comparative Drama* 30/4 (Winter 1996-1997): 431-451. <www.jstor.org>.

Collis, Louise (1984). *Impetuous Heart: The Story of Ethel Smyth*. London: William Kimber.

Cockin, Katharine (1998). *Edith Craig (1869-1947): Dramatic Lives*. London: Cassell.

Craig, Edith (1907). "Producing a Play", *Munsey's Magazine*, June 1907. www.unz.org

Daily Express Archive. <http://www.ukpressonline.co.uk/ukpressonline>. Accessed 9.12.2010.

Gielgud, John (1986). *An Actor and his Time*. London: Pan Books.

Holledge, Julie (1981). *Innocent Flowers: Women in the Edwardian Theatre*. London: Virago.

Kaplan, Joel, Sheila Stowell (1995). *Theatre and Fashion: Oscar Wilde to the Suffragettes*. Cambridge: Cambridge University Press.

Melville, Joy (1987). *Ellen and Edy.* London: Pandora Press.

Penny Illustrated Paper. British Library. British Newspapers 1800-1900. <http://newspapers.bl.uk/blcs/>. Accessed 12 Sept 2010 (site no longer available).

Schuchard, Ronald. "W. B. Yeats and the London Theatre Societies, 1901 - 1904". *The Review of English Studies*, New Series 29/116 (Nov., 1978), pp. 415-446. <www.jstor.org>.

Stowell, Sheila (1992). *A Stage of their Own: Feminist Playwrights of the Suffrage Era.* Michigan: University of Michigan Press.

Tickner, Lisa (1989). *The Spectacle of Women: Imagery of the Suffrage Campaign 1907-14.* London: Chatty & Hindus.

Van Mierlo, Wim (2012) "Introduction". In: *Where there is nothing and The unicorn from the stars: Manuscript materials, by W.B. Yeats and Lady Gregory*. Ithaca, NY: Cornell University Press. <sas.acedemia.edu/WimVan Mierlo>.

The Vote and *Votes for Women.* <http://news.google.com/archivesearch>. Accessed on various dates, 2010.

Williams, Gordon (2005). *British Theatre in the Great War: A Re-evalution.* London & New York: Continuum.

Woolf, Virginia (1976). *Freshwater: a comedy.* London: The Hogarth Press.

Woolf, Virginia (2012), *The Years and Between the Acts*. Ware, Herts: Wordsworth Classics.

Seán Moran
Katedra Lingwistyki
Stosowanej i Translatoryki
Uniwersytet Gdański
ul. Bielańska 5
80-952 Gdańsk
Poland
Email: sean.moran@ug.edu.pl

ACADEMIC TEACHING

Beyond Philology No. 10, 2013
ISSN 1732-1220

Learning design of a blended course in technical writing

IWONA MOKWA-TARNOWSKA

Abstract

Blending face-to-face classes with e-learning components can lead to a very successful outcome if the blend of approaches, methods, content, space, time, media and activities is carefully structured and approached from both the student's and the tutor's perspective. In order to blend synchronous and asynchronous e-learning activities with traditional ones, educators should make them inter-dependent and develop them according to instructional design. The writing component of a language course must aim at linguistic accuracy as well as simulated and authentic communication. All linguistic, communicative, general educational aims and single, measurable objectives should be clearly and precisely stated. The content of a course in Technical Writing should depend on students' needs and must be related to their study fields. If the learning environment is well organised, supportive and responsive, it provides good conditions and plenty of opportunities for personal growth and development of language skills.

Key words

e-learning, blended learning, writing, learning design

Projet d'apprentissage d'un cours mixte en écriture technique

Résumé

L'introduction des éléments de la formation en ligne dans la classe face-à-face peut produire des résultats fructueux si on combine les approches, les méthodes, les contenus, l'espace, le temps, les médias et les activités d'une manière bien structurée qui prend en compte les perspectives respectives de l'apprenant et du professeur. Pour relier les activités de formation en ligne, synchrones et asynchrones, avec les activités traditionnelles, les enseignants devraient les rendre interdépendantes et les développer selon un projet d'enseignement. La partie du cours de langue consacrée à l'expression écrite doit viser à développer la correction linguistique autant qu'à simuler une communication authentique. Tous les objectifs: linguistiques, communicatifs, éducationnels généraux et particuliers mesurables, devraient être communiqués avec clarté et précision. Le contenu d'un cours en écriture technique doit dépendre des besoins des apprenants et doit correspondre à leurs domaines d'études. Si l'environnement d'apprentissage est bien organisé, que l'atmosphère y soit ouverte et de soutien, il peut garantir des bonnes conditions et beaucoup de possibilités d'épanouissement personnel et de développement des compétences linguistiques.

Mots-clés

formation en ligne, apprentissage mixte, expression écrite, projet d'apprentissage

1. Blended learning

Blending face-to-face classes with e-learning technologies can lead to a very successful outcome if the blend of approaches, activities and media is carefully structured by course developers and tutors. This means that it is not sufficient to replace some traditional activities that have always taken place in the classroom with their equivalents developed in a new

environment, using innovative technologies. An e-learning component should be incorporated into the teaching programme in a meaningful way so as to enhance and improve it. Both educators and students must feel comfortable using new solutions and must understand why they have been introduced to the traditional, well-organised classroom. If teachers treat new technologies as unhelpful, they will not apply them, they will not encourage students to use them and they will not even check if students would like to work with them. If adult students do not realise what the purpose of blending is, they will not access e-learning materials at all or they will use them not very eagerly. If learners are told to do activities prepared in electronic format as additional training, they will probably occasionally access some materials, not paying special attention to their content. Moreover, if teachers do not monitor their students' work in an e-learning environment and do not support them when necessary (Mokwa-Tarnowska 2008), the outcome will be very poor. The most effective technology that can be used for teaching a foreign language is a virtual learning environment (VLE), that is, a course management system which is equipped with a vast range of tools and possibilities for developing versatile content, providing support and monitoring student progress.

2. Design

Incorporating e-learning into traditional face-to-face courses can be successful or unsuccessful, whichever result will be obtained depends on a wide range of factors. The content and structure of a blended programme, the way all the elements have been combined and the purpose they serve are of crucial importance. An e-learning component cannot be only an addition, its inclusion involves restructuring the whole teaching programme. If blended learning is to be effective, both the teacher and participants in the project should understand why they are using new technologies and what value these technologies are supposed to add. If an e-learning component

functions as a separate environment, it must also contain different well-developed support structures. What is more, both tutors and students must be aware of the affordances (Gibson 1979) of the technologies used in the project.

2.1. Structure of a blended course

When course developers decide to design a blended programme, they must consider the following factors: the method blend, the content blend, the space blend, the time blend, the media blend and the activity blend, and approach them from both the student's and the tutor's perspective (Littlejohn and Pegler 2007: 75-76). They should adopt the most effective combination of different teaching theories, which will allow them to meet course aims and specific objectives formulated for each module, activity and task. This stage of learning design must be done by experienced educators, who know how to motivate students and engage them in the learning process, and who have analysed students' needs. In this initial phase, developers must think over how much space in the blended programme should be given to the traditional environment and how much to e-learning, that is, what part of the course curriculum must be covered in class and what issues can be addressed using different specific technologies. In the case of a separate course in English for specific purposes, educators should decide if it can be taught entirely online, e.g., in a VLE or, if some topics must be discussed, during face-to-face meetings. In order to work it out, the types of learning environment available need to be specified and their ratio determined. Another important factor in the blending process is time. If a part of the course is to be prepared in a VLE, then, prior to developing synchronous activities, educators must find out whether the students and the tutor can meet at the same time to participate in them. Such activities may be incorporated into in-class teaching if

the meetings are in a room appropriately equipped[1] or they may be assigned as post-class learning if developers know ahead that both the students and the tutor can access the Internet and work simultaneously in the virtual classroom. When the types of learning environment have been chosen, it must be decided which media both teachers and students are able to use, and which they feel comfortable with. At this stage of learning design, it is necessary to select particular technologies which will be used to carry out course tasks and assignments. Prior to the commencement of the course, students must be informed what technologies and what version of software they are supposed to have in order to be able to complete the learning programme and to communicate with each other and with the tutor. e-Tools are likely to vary from one language course to another, their choice always depends on the materials and tasks developers want to include as well as on their usability and affordances, that is, on what can be achieved with them (Weller 2007: 121-123). Finally, educators must analyse what activities the curriculum must be structured around; whether the students need to work individually, in pairs or in groups; how effective problem-based learning will be in satisfying course aims and objectives. For example, as far as a course in academic or technical writing is concerned, it should be decided what activities, tasks and assignments will focus on developing simulated writing and what will help students practise genuine writing. In order to

[1] At the ONLINE EDUCA conference in Berlin in 2011, during one of the workshops, an interesting course in Technical Writing conducted at Iwate University in Japan was presented. Its aims were to improve students' language skills and to familiarise them with written discourse in English on the basis of the same topics which had already been covered during one of their regular courses in Biology, taught in Japanese. The cohort worked in a laboratory in the Moodle environment. All course materials were uploaded to the course website and, while working with them, the students were being supervised by a teacher of English, a linguist not a biologist, who provided them with feedback when they needed it. Their written productions were also peer reviewed. There were only synchronous in-class tasks and activities. The class was a success. The students improved their writing skills substantially, their productions were of a high standard, from the point of view of both language and content.

achieve the best possible learning outcome, the overall blend must be carefully and precisely balanced.

2.2. Interdependence of elements

In order to blend e-learning activities with traditional ones, educators should make them inter-dependent. This means that, when they introduce a topic that they want to be discussed and explored in class, they should design follow-up activities in an e-learning environment (Fig. 1), for example in a VLE, which students could do as homework.

If students learn during a traditional face-to-face lesson how to write a report on a certain subject, that is, what sections it must consist of, how it is laid out, what technical vocabulary and language structures it should contain, how to formulate research questions and how to make a hypothesis, they can be asked afterwards to do some exercises and answer questions about writing a report that the tutor or course developer has posted to a course website. Writing a report is an assignment which requires doing some research. Therefore, students should read appropriate information, e.g., uploaded for them and displayed on a webpage. On completion of their work, the tutor can ask their learners to send their reports via the VLE.

On the other hand, to successfully blend e-learning with traditional classroom activities, the tutor can first engage the students in some e-learning carried out either in class or before it, and then can add some speaking activities or paper-based tasks to be done during a face-to-face meeting or later at home (Fig. 2). If academic or technical writing is concerned, the course participants may be asked to find an interesting text on the Internet to be abstracted in class or they may be required to read before the class the uploaded research papers and the information on this genre prepared by the tutor or course developer and included in a VLE module. Later in class, the tutor may initiate a discussion on the research papers that the students have read earlier. The learners may be asked to evaluate their structure, to say whether the texts are analytical

or argumentative and what research questions or theses their authors included. They may be encouraged to summarise new ideas and findings and describe the experiments mentioned in the articles. The techniques of blending e-learning resources with traditional ones are called 'wrapping around' (Littlejohn and Pegler 2007: 30-31). An e-learning component is used to wrap around traditional activities or e-learning is wrapped around by conventional teaching (Fig. 1 and 2).

Figure 1
Wrapping around traditional resources
Source: based on Littlejohn and Pegler (2007: 30)

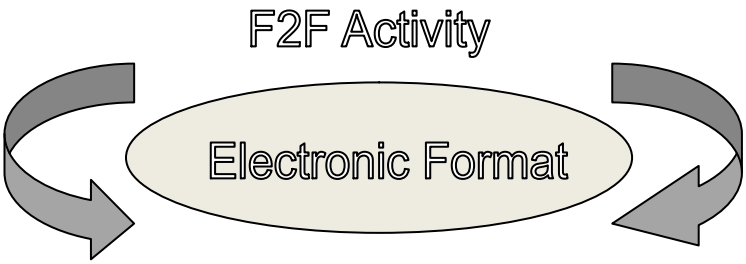

Figure 2
Wrapping around e-learning resources
Source: based on Littlejohn and Pegler (2007: 30)

2.3. Synchronous and asynchronous communication

When designing different e-learning activities, course developers should decide which of them will be synchronous and which asynchronous. Their choice must be influenced by learning design. If course developers or tutors regard synchronous face-to-face tasks as more authentic, thus better motivating, they should design activities around classroom teaching. If they think that synchronous chats in a technology-mediated environment are more interesting and more appealing to course participants than traditional discussions, they should include them in the lesson plan.

In the case of a course in academic and technical writing, asynchronous sharing of information is more useful as it allows more time for reflection and writing. As a result, student participation in such course activities leads to the improvement of their writing skills. When learners have enough time to prepare their posts, their entries are like small written assignments, whose quality is much better than that of synchronous responses. Asynchronous tutor feedback is also better structured and better thought-out than the immediate one, thus it can serve as a sample writing piece, especially when communication in formal English is a prerequisite for effective learning.

2.4. Instructional design

In order to prepare well-structured online activities, educators and course developers must pay special attention to instructional design, that is, to the designing of computer-based instruction (Jordan, Carlile and Stack 2008: 229-230). Firstly, the learning material should be divided into meaningful chunks. Smaller components are easier for students to work with and they can be reused, that is, incorporated into other online or blended modules. What is more, a modular arrangement of resources stimulates student engagement. Prior to the commencement of an online course

or an online component of a blended programme, learners should be informed what its aims are and, in the case of a separate course, what the contents are. Secondly, during the educational process, students should be exposed to course content arranged into modules, made available one by one. Too much information on web pages distracts attention, thus it is not advisable to give students access to all the resources, activities and tasks at once. If students could see and use any part of the course online materials just after they have enrolled, they would soon lose interest in them or, if they decided to do some exercises in advance, before they are properly introduced to them, they might not know how to approach them, which could result in the participants failing to complete the tasks. This could also dissuade some learners from doing them once again when required or necessary. Furthermore, each page of a learning resource should be carefully designed. Longish texts can discourage students, that is why they should be presented sequentially and each paragraph should not be much bigger than the size of the screen. Reflective tasks or short questions, easy to answer, must split a paragraph or end it so that the students will know what the most important ideas in the resource are. Finally, students need to know what they are supposed to learn and do immediately after they have read the description of a task, exercise or activity. Every instruction should be clear, precise and written in plain English. The linear or non-linear arrangement of resources, activities, tasks, exercises or assignments must be straightforward for the course participants. If they do not understand the foundations of the instructional design, they may have problems finding the appropriate information or activity on the course web pages, which can lead to underachievement, partial failure or even a high drop-out rate.

Passerini and Granger (2000) propose a constructivist model for instructional design that can be used by developers of online materials as well as editing tutors. It shows how each phase can be redesigned on the basis of the feedback

generated from evaluation procedures and support analysis (see Fig. 3). The modification process with revisions at each stage, based on summative and formative evaluation (Crooks 2001), should be actively carried out during the course in order to satisfy learners' needs and achieve the best learning outcome.

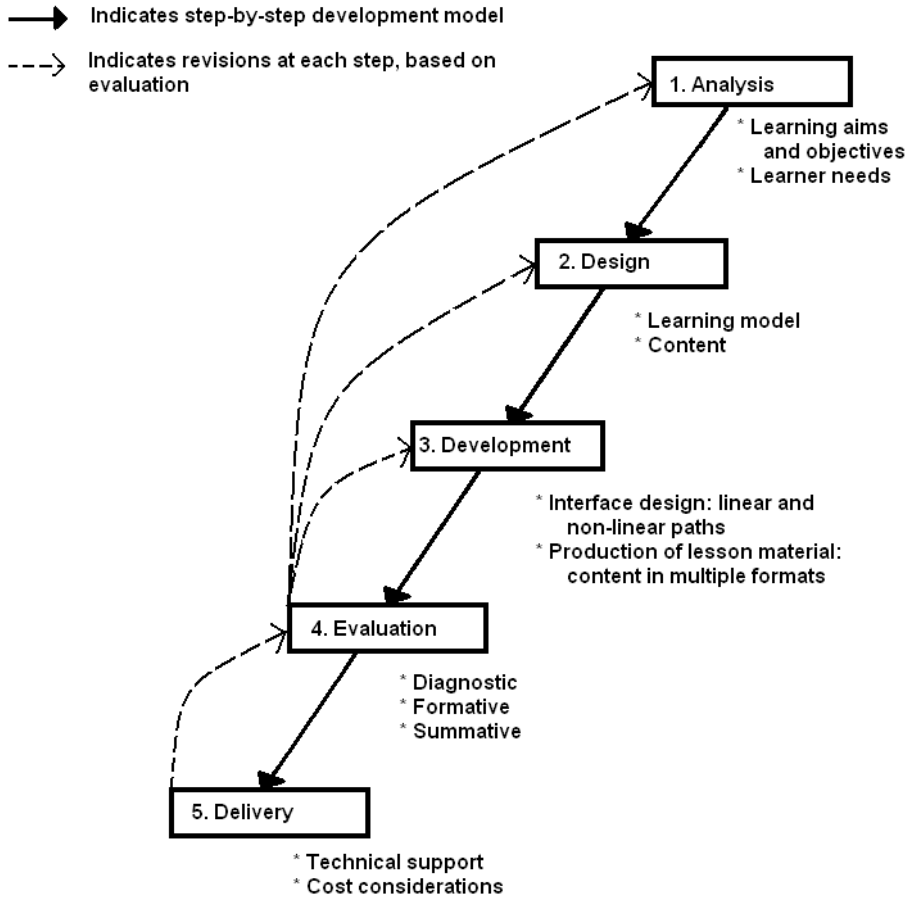

Figure3
Hybrid development model
Source: Based on Passerini and Granger (2000)

According to Passerini and Granger (2000), the first phase, called Analysis, should be devoted to defining learning aims and general objectives of an online course or a blended programme. Needs of target participants have a great impact on that, therefore educators must analyse users' characteristics before stating what the learning outcome is, which in the case of academic writing or technical writing in English does not pose major problems as students of universities, who are a relatively homogenous cohort, are the targeted group. Thus, their needs and requirements are easy to assess and they can be found out on the basis of discussions and surveys.

In the second phase, Design, course developers need to decide in what way learners will be presented with content. They should choose the general structure of online materials, types of activities as well as forms of assessment and their delivery modes. At this stage, the hierarchy of resources and their interdependence must be determined, linear and non-linear paths decided upon, and synchronous and asynchronous technologies selected. When designing resources and educational paths, developers should assume a level of language competence that cohort students should show prior to enrolment, which entails deciding how much freedom of choice students will be allowed. The final product will obviously depend on the budget, proposed by course developers and approved at this stage by decision-makers.

The third phase, called Development, is meant for detailed analyses of lesson plans. During it, educators must decide how to integrate tools or technologies into the instructional design. As Passerini and Granger (2000) point out, 'models that are applicable in the classroom or in educational television are not applicable in the highly interactive environment of the Internet'. That is why, e.g., course content must be divided into smaller chunks that can be used on a modular basis or which can supplement other resources in a blended programme. Because each module of a Writing in English course should constitute a separate, unified whole, it can be treated as a stand-alone entity, to be used when learners'

knowledge in this particular field needs upgrading. Furthermore, in comparison with resources used in a traditional face-to-face environment, online materials which cover similar topics are their shortened and largely modified versions, which focus mainly on key areas and problems. However, unlike traditional resources, they can be frequently updated and extended to include the most important issues. They also offer a range of opportunities for interaction, which keep students engaged in course activities.

In the fourth phase, the programme undergoes evaluation, both summative, which takes place at the end of the production, and formative, which delivers information throughout the whole process. Both types of assessment allow for modifying the content, interface, structure and support mechanisms to make the course more user-friendly. Unlike traditional paper-based materials, online resources can be constantly redesigned on the basis of feedback when the course is in progress. Summative evaluation is provided at the end of an activity, module and the whole programme. It not only assesses the overall student performance but also shows how effective the instructional design is. Formative assessment is used to encourage and motivate students and to aid them during the course. Positive feedback from the tutor provides guidelines which help learners overcome their problems. This remedial action substantially improves their writing. When the tutor knows which language areas their students are struggling with, they can change the design of the course to better satisfy their needs. Due to formative evaluation, certain important features of the virtual learning environment can be improved, that is, navigation, screen design, information presentation, media integration and overall functionality.

During the fifth phase, called 'Delivery', developers must decide what e-learning technologies should be used to design an online or blended programme and how to guarantee the quality of the delivery of Internet- or computer-based resources. If students are required to work systematically in a virtual learning environment, they need to have unrestricted

access to the course website, undisturbed by poor equipment quality, Internet failure, long downloading time or other technical problems. Otherwise, the delivery of instructional design will not be effective and students' motivation to use the virtual classroom will be affected. Therefore, the cost of hardware, software and their maintenance, necessary to assure quality, as well as the cost of technical support, tutoring and management must be calculated at this stage and included in the budget.

Instructional design is a complex process. However, due to its nature, constant evaluation and revisions that take place during course development and when the course is in progress, aims and objectives are met and the learning outcome is better.

3. Aims

According to Wenzel (2001: 96-108), the writing component of a language course aims at either linguistic accuracy or communication or both. The teacher should develop different writing tasks and exercises taking into account the aims to be met. Hence, the linguistic aim dominates over the communicative one at the initial stage of learning the second language. All the writing exercises which students must do at beginner and pre-intermediate levels are designed to improve students' accuracy, whereas language activities learners are involved in at a higher level of competence are meant to satisfy not only the linguistic aim but also the communicative one, which gradually becomes more important. Therefore, teaching the writing skill, which aims at communication only, can take place when students are able to communicate different ideas and express their viewpoints in a coherent way.

When students of technology are asked to write some sentences or a passage in which they must include certain grammar patterns such as tenses, passive voice, conditionals or new vocabulary and fixed expressions, they do not in fact improve the writing skill. They consciously practise the

accurate use of English in some specific contexts. Writing in this case is only a method to increase fluency, similar to gap-filling exercises or paraphrasing, even if, due to such exercises, cohesive strings of sentences in the technical context are produced. When students increase their knowledge about grammar and vocabulary, the linguistic aim has been fulfilled. Such a way of improving the knowledge of technical English can be treated as an introductory step towards mastering the writing skill and is very important at every level of competence. The more advanced learners are, the more consciously they can be engaged in doing tasks which aim at linguistic accuracy (Wenzel 2001: 98-99).

The communicative aim can be fulfilled in two different ways. Students write texts which either simulate communication or are authentic language interaction. Wenzel (2001: 99) calls the former – a "message [...] artificially procured by the teacher", and the latter – a message "genuinely expressed by the students". Both kinds of written production are very important if technical writing is concerned. Practising the first one will result in students being able to write well-structured, coherent texts in the future. If they are required to display such an ability at work, they will be well-prepared. Thus, the communicative aim of a course in Technical Writing will be partially achieved. Presenting viewpoints and describing the results of their research, which is the focal point of the second type of message, enables learners to develop thinking and reasoning skills, which is of great significance if they want to successfully function in workplace settings. If they learn how to conceptualise their own ideas in English, the communicative aim will be fully fulfilled. After completing a course in Technical Writing, they will be more knowledgeable in their field of interest as most of them will broaden their understanding of the subject matter when conducting the research projects necessary to pass module assignments. Thus, another aim, that is, the educational one, will be achieved.

According to Wenzel (2001: 102), the teacher achieves the aim of simulated communicative practice when they ask students to adopt a certain viewpoint and write a description from that angle. For him, such a task is very artificial, because a fictitious situation is not likely to arouse adult students' interest, and engage them deeply in the learning process. As one of the motivational aspects is missing, the learning outcome may be quite poor. The teacher can obtain considerably better results when they advise students to describe a given situation from their own point of view. Such a task involves imagination and creativity and is more authentic.

On the other hand, by practising simulated writing, students have a chance to learn how to produce a well-organised, informative, concise, dense, logical and specific technical text, which belongs to a given genre. Learners can see how a purpose-based writing construction, e.g., a research paper, differs from a technical report, or an abstract from a summary, and that text structure constraints are not very rigid, yet they form certain patterns. The teacher can provide course participants with a set of guidelines, which allow them to understand how to apply genre constraints to the information they want to include in their texts (Mokwa-Tarnowska 2006). Moreover, educators can use simulated writing to assess learner progress during, e.g., a Technical Writing course. For example, they can require their students to submit written assignments at the end of the module, which show how they have managed to develop their knowledge about such technical genres as manual or report. After assessing their work, teachers are able to state how satisfactory the outcome is. As Wenzel (2001: 104-105) points out, artificial writing, such as simulated communicative practice, can aim at the combination of communication with linguistic accuracy. If the teacher is aware of that, the assessment of student progress must show if both aims have been fulfilled. Taking into account only one aim can result in an entirely different impression of student achievement.

Therefore, the right balance of aims and their proper assessment are of great significance.

Unlike artificial writing, genuine writing has cognitive appeal for the student, who, after doing some research, wants to share their opinions and results with the teacher or tutor and fellow participants. If the learning takes place in the constructivist (Vygotsky 1978; von Glasersfeld 1995; Reinfried 2000) or constructionist (Papert and Harel 1991) environment, learners are encouraged to achieve results through co-operation and collaboration (Donelan, Kear and Ramage 2010). By collecting data, analysing them and presenting them in the form of a report or a research paper written in English, students not only develop the writing skill in the second language but they also gain specialist knowledge. Thus, a course in Technical Writing can provide good opportunities for professional training for undergraduate or postgraduate students as well as for continuing education for workers who want to upgrade their skills and knowledge. Wenzel (2001: 101) divides the genres that aim at genuine writing into two groups: those that are related to learning about the world and those connected with the art of creation. Writers of the genres associated with creative writing, that is, of poems, dramas, novels etc., treat the language as "substance, or constructive element of creation". Hence, no technical genre can be part of that group.

Texts within technical genres belong to Wenzel's first group, because they include descriptions of physical phenomena and technological processes, hypotheses on how to solve various scientific and technical problems as well as critical analyses of practice, solutions, equipment and materials. Authors of such written productions verify, falsify, clarify and present new ways of addressing different issues vital for engineers and scientists. These texts have cognitive appeal not only for the writer but also for the reader. One of their great advantages is that they teach reasoning, logical thinking and interpreting. Students attending a course in Technical Writing have a chance to practise genuine writing when they learn how to

write a report or a research paper. They can make use of the knowledge they acquired during classes and lectures run by specialists in their field of interest or when they collected data for projects assigned by faculty academics. They may decide to deepen their understanding of the subject matter in order to successfully complete their end-of-module assignments. In order to encourage course participants to participate in authentic language interaction, the teacher or tutor cannot provide them with ready-made theses, hypotheses or topics. Students must be allowed to formulate them themselves. Educators can only supply detailed information on genre constraints, that is, on the content, structure and ways of editing of, e.g., different kinds of reports and research papers. During the course, they may also give advice on how to write, e.g., well-constructed, cohesive and coherent summaries and abstracts by giving students some practical guidelines (Mokwa-Tarnowska 2005; 2006: 74-81).

To summarise, if the linguistic and communicative aims presented above are achieved, and if the learning environment, either blended, online or traditional, is well prepared and provides good conditions and plenty of opportunities for personal growth and development of language skills, students' technical writing will improve substantially, and their knowledge about different technical genres, the English language, the editing of the technical genres most frequently used, as well as some technological processes and phenomena, will be broadened. Therefore, on the successful completion of a course in Technical Writing in English:

- students will be able to produce a well-structured, coherent and cohesive text, within genre constraints;
- students will become conscious, self-directed learners, who can manage knowledge development;
- students will demonstrate a greater interest in developing their language competence.

4. Objectives

Aims are broken down into various objectives, which are precise, single and measurable (Heriot-Watt University 1999: module 2a). Like aims, they should be written before blended course materials are designed. Without defining them clearly beforehand, course developers may design units and modules which contain too many topics or too much material on each topic or which do not satisfy students' needs. In either case, when objectives are inadequate, course aims will not be achieved. The language in which they are written is very important. It must be easy to understand even for lower-level students. Objectives must focus on what students will achieve during the course, on the successful completion of the tasks and assignments. Therefore, they should be written in behaviourist terms.

Students should be familiarised with both aims and major objectives, that is, those which concern their achievements after passing a module, before they enrol on Technical Writing. The most important objectives should be:

- You will be able to correctly use the rules of capitalisation, spelling and punctuation important for technical writing;
- You will be able to use sentence patterns which often appear in technical texts;
- You will be able to write well-structured, coherent paragraphs;
- You will be able to write manuals and instructions;
- You will be able to produce reports;
- You will be able to structure and write research papers;
- You will be able to differentiate abstracts from summaries and you will demonstrate the ability to write both;
- You will be able to produce memos;
- You will be able to document different sources.

Some specific objectives, which state what progress learners will achieve after doing a task, can be given before students undertake that activity. During a face-to-face meeting, they can be orally presented by the teacher. In an e-learning or blended learning programme, however, objectives should be placed next to the task, on the same webpage or on a separate one if the link to it is distinctive. E-learning and blended learning provide fewer opportunities to meet the tutor in person, that is why everything students are assigned needs to be very straightforward and self-explanatory. When learners understand what they are supposed to do, and what they can achieve at each stage of the course, they can more easily evaluate their progress and assess the learning outcome.

5. Course content

The Technical Writing component can be introduced as a part of a blended course or as a separate course offered to students who are more experienced and knowledgeable, that is, to those who are at intermediate level, because beginner and pre-intermediate students lack the appropriate knowledge of the English language. Although they are able to produce simple sentences and some more complicated compound and complex patterns, which means that they know how to make their sentences cohesive, they are unable to produce coherent passages. Thus, they cannot produce either simulated communicative or genuine writing. Technical Writing as a component or a separate course can be delivered in different environments.

The content of a course in Technical Writing in English should depend on the needs analysis of the students who want to be able to produce technical texts. When a group of learners is homogeneous, that is, their level of language competence is the same or very similar, and they have chosen the same degree programme, the course must target their specific needs and be structured around a field-based curriculum. If a cohort consists of students from more than one year or from different

degree courses, the content must be varied to meet the needs of all of them. This means that the emphasis should be laid on the most significant language aspects as far as writing technical texts is concerned as well as on interdisciplinary research and projects. Students cannot be made to write about fields they do not want to specialise in or topics they are not interested in. They must be allowed to choose the subject they want to investigate or the discipline which arouses their interest. This will motivate them to produce genuine writing. Therefore, course tasks and assignments must be designed in such a way as to allow participants as much freedom as possible in determining the scope of the written work. When practising writing within a specific genre, students should be only familiarised with genre constraints and editing technicalities.

Students who want to write well in technical English need to upgrade their knowledge of different language areas (Mokwa-Tarnowska 2006: 7–53). Firstly, they must understand that a literary work is different from a technical text and so are the capitalisation, spelling and punctuation rules which apply to it. For example, boldface and italics can be used in written works in general English to emphasise, e.g., terms. In technical writing, however, emphasised words are usually in italics, as boldface is used for commands in information technology. In technical English, there are a vast number of compound nouns and compound adjectives. A technical writer must know which of them need to be hyphenated and in which contexts. Equally important is the use of acronyms, abbreviations, titles, numbers and symbols. Secondly, writing well-formed sentences, which results in text clarity and precision in reasoning, should be the prime target for a participant in a course in Technical Writing. Therefore, a learner must understand that, e.g., articles are frequently context-based words, whose usage determines the understanding of a certain noun or a phrase. Students and even academics specialising in science and technology are often confused how to use demonstrative pronouns and demon-

strative adjectives or indefinite pronouns. They do not know in which kinds of technical writing 'one' and 'you' appear, and often replace one with another, which leads to stylistic mistakes. During the course, learners should develop their knowledge about different adverbs and the positions in which they come in a sentence. Technical writers, whose texts must be precise, concise and devoid of mistakes hindering their comprehension and reception, should acquire the ability to write clear and correct sentences. They can achieve this by studying verb patterns which are essential for understanding the art of technical writing, the most important being those which show the verb-verb combination. The passive is quite common in technical texts, however, the active enables writers to produce simpler and more precise sentences. That is why they must know how to balance between passive and active constructions, and avoid complex sentences with a number of passive clauses, as the overuse of passive forms results in an ambiguous and longish passage. Students should also learn how to join sentence structures by using coordinating and subordinating conjunctions. One of the most important things for a technical writer is to understand the difference between defining, non-defining and connective relative clauses as well as the punctuation rules that apply to constructing them. If students develop their knowledge of the language areas mentioned above, they will be able to write cohesive sentences and the linguistic aim of the course will be fulfilled.

In order to achieve the communicative aim described above, students must learn how to link correct sentences to each other, and how to add data and calculations to create a coherent paragraph (Mokwa-Tarnowska 2006: 59–68). They should practise writing topic sentences and developing them. By inserting a topic sentence near the start of each paragraph, the writer helps the reader to understand what the passage is about. In order to become more skilful in technical writing, course participants need to learn how to insert mathematical expressions, figures, charts and tables into the text and how to describe and analyse them in English.

The communicative aim can be satisfied through both genuine and artificial writing, that is, through engaging course participants in activities leading to the production of various kinds of technical texts. During a course in Technical Writing in English, students should practise applying genre constraints to the information they want to convey. The genres students should become familiar with are those which they use during their university education, and which they may use at work (Mokwa-Tarnowska 2006: 72–105). Hence, they need to learn to write manuals and instructions, which are either self-contained documents or parts of scientific reports or other technical texts. They must know how to structure a business report or a research report in order to include the objectives, methods and findings of the study, and how to make it unbiased, logical and clear. Moreover, they need to learn how to present the topic they explored in the form of a research paper. This kind of technical writing will allow them to show their expertise and personal insight. Practising writing analytical and argumentative research papers in English will make them be able to produce professional texts in Polish as well. Summarising passages or papers will enable students to skilfully group the key areas or arguments. By doing this, they will acquire the ability which is indispensable in presenting somebody else's point of view. A great majority of under-graduate students of science and technology have no knowledge about what sort of writing an abstract is. Even academics who do scientific investigations and experiments, and who are experienced technical writers, sometimes have problems producing a condensed descriptive or informative abstract. Therefore, course participants should practise writing both kinds of abstracts. Finally, students can share their opinions with fellow participants by sending them memos, which is the most basic form of communication among company employees. If students are unfamiliar with the structure and style of covering letters, CVs and resumes, these kinds of texts should also be included in the course curriculum.

After completing a course in Technical Writing in English as presented above, students will demonstrate various skills, not only linguistic but also analytical, organisational, communication and study. They will be able to write better in English and their level of language competence will increase substantially. Writing can be a powerful tool in the acquisition of the second language as well as an efficient way of teaching creative thinking (Wenzel 2001: 108).

6. Broad lesson plan

When course developers want to design an effective blended learning programme, which can be launched several times or which can be implemented by a few tutors, who do not have to be very experienced in running online courses, they need to prepare a broad lesson plan linking online and face-to-face activities (Littlejohn and Pegler 2007: 83-93). This plan should inform the tutor about a general timing scheme, which timetables the introduction of both traditional and e-learning resources, activities and assignments. It must also contain the description of both tutor and student roles in the educational process so that particularly tutors who are less experienced in e-learning can appropriately and efficiently blend the content and activities as well as engage students in learning. Resources and activities should only be enumerated in the plan, a detailed account of what they involve is not necessary. It is essential, however, to state the mode they are in. Another important thing is to give the purpose of their inclusion in the course. This means that it should be made clear what each module or resource or group of activities aims at. In order not to produce too complicated plans with longish wording, aims and objectives must be written in simple English and should refer to as many entries as possible. It is necessary to specify detailed objectives, though. This may help both students and a relatively inexperienced tutor to run every activity and manage every resource, especially those developed in an e-learning environment, accordingly. The plan must include

courseware to be used during the educational programme. All e-learning applications need to be enumerated next to the activities and resources for which they are meant. Finally, it is necessary to show the most important feedback structures, that is, support mechanisms that come from the tutor and peers, as well as the forms of assessment suggested by course developers.

Such a pattern, which documents how traditional face-to-face teaching is blended with e-learning into a comprehensive educational programme, where aims, objectives and the general structure are presented, together with what different blends within the education process involve, is a quick overview of a teaching and learning scenario (McAndrew 2004). It can also be regarded by educators who want to design new blended learning projects as a starting point for developing other blends (Littlejohn and Pegler 2007: chap. 5).

A redesigned version of a relatively detailed lesson plan developed by Littlejohn and Pegler (2007: 82-133), called LD_lite, which was derived from different international studies, is shown in Figure 4. This framework takes into account the context of learning with its most important elements, which show the key areas that every developer of blended programmes must consider before launching any course involving the use of e-learning technologies which are to supplement traditional face-to-face activities. Although this scenario can be of great advantage to beginner developers of blended programmes or inexperienced tutors, in Littlejohn and Pegler's opinion (2007: 85-87), it has some drawbacks. Its matrix structure is useful for showing linear sequences of activities but it cannot document those which are non-linear or non-sequential, such as problem-based learning, where tasks can be subdivided into simultaneous activities. It also does not give the educator an overview of each lesson, which is left for further developing if necessary. Moreover, the plan does not allow a full understanding of learners and their needs.

Time	Mode	Tutor roles	Student roles	Resources (content)	Resources (courseware)	Aims, Objectives	Feedback Assessment
Week 5	Online	Introduce students to the module	Review the module, download, read sample texts and information	Texts in the module, links to sample texts	VLE - Moodle	Students will understand the structure of a report.	Feedback from tutor
	Online	Moderate discussion, post feedback to discussion board	Group discussion, members summarise their findings	Posts to discussion board (summaries, comments)	Discussion board	Students will be able to work collabora-tively.	Feedback from tutor and peers
	Online	Monitor progress, post feedback, send encouragement	Do exercises	Exercises on course webpages	Moodle quizzes	Students will improve their knowledge of vocabu-lary and genre constraints.	Feedback from tutor, system generated marks
	Face-to-face	Moderate discussion, offer feedback	Group discussion on problem areas			Students will deepen their under-standing of the genre.	Feedback from tutor on reports to submit
Week 6	Face-to-face	Offer feedback	Analyse feedback	Submitted reports		Students will be able to produce a report.	Feedback from tutor, assessment

Figure 4
Writing a report – lesson plan linking online and face-to-face activities. Source: based on Littlejohn and Pegler (2007: 86)

7. Summary

Blended learning is not about supplementing traditional face-to-face sessions with as many e-learning technologies as possible and is not about delivery channels. The most important thing is to effectively blend classroom activities with new tools for pedagogic gain. This means that developers

should focus on implementing the best possible ways of introducing the course content and on the most successful methods of stimulating learners. Their decisions should result in greater student engagement in the educational process.

Teaching students how to write technical texts can be conducted in various environments. A blended course with an online component may provide them with more versatile ways of practising the writing skill than the traditional classroom. The forms of written interactions possible in the VLE motivate students to engage in learning more actively. The tools offer them opportunities to develop knowledge through interaction and support structures, which can be easily modified to satisfy their needs. Such an environment allows for a learner-centred approach to gaining the necessary skills for technical writing.

References

Donelan, Helen, Karen Kear, Magnus Ramage (eds.) (2010). *Online Communication and Collaboration: A Reader*. London and New York: Routledge.

Gibson, James Jerome (1979). *The Ecological Approach to Visual Perceptions*. Boston, MA: Houghton Mifflin.

Glasersfeld, Ernst von (1995). *Radical Constructivism.* New York: Routledge Falmer.

Heriot-Watt University (1999). *Lola: Learning About Open Learning: Training Manual*. Glasgow: Heriot-Watt University.

Jordan, Anne, Orison Carlile, Annetta Stack (2008). *Approaches to Learning: A Guide for Teachers*. Meidenhead: Open University Press.

Littlejohn, Allison, Chris Pegler (2007). *Preparing for Blended e-Learning*. London – New York: Routledge.

McAndrew, Patrick (2004). *Representing Practitioner Experiences through Learning Design and Patterns*, report to the JISC e-learning programme. Available at <http://www.jisc.ac.uk/uploaded_documents/practioner-patterns-v2.doc>. Accessed 12 February 2013.

Mokwa-Tarnowska, Iwona (2005). "Technical writing – guidelines". In: L Szczuka-Dorna and B. Skwarska (eds.). *IV Międzynarodowa Konferencja Naukowo-Dydaktyczna: Edukacja Czyni Człowieka Etycznym / Education Makes Man Ethical.* Poznań: SJO PP, 61-65.

Mokwa-Tarnowska, Iwona (2006). *Technical Writing in English: Language and Editing Guidelines*. Gdańsk: Wydawnictwo Politechniki Gdańskiej.

Mokwa-Tarnowska, Iwona (2008). "Support mechanisms in teaching technical writing in the online environment". In: M. Chomicz and B. Trela (eds.). *International Language Teaching Conference: Seeking Most Effective Methods at Different Levels – Organisation, Methodology, Tools*. Warszawa: PWSBiA, 163-168.

Papert, Seymour, Idit Harel (1991). *Constructionism*. Ablex Publishing Corporation. Available at <http://www.papert.org/articles/SituatingConstructionism.html>. Accessed 12 February 2013.

Passerini, Katia, Mary Granger (2000). "A developmental model for distance learning using the Internet". *Computers & Education* 34: 1-15.

Reinfried, Marcus (2000). "Can radical constructivism achieve a viable basis for foreign language teaching? A refutation of the 'Wolff-Wendt' theorem". EESE 8/2000. Available at <http://webdoc.gwdg.de/edoc/ia/eese/artic20/marcus/8_2000.html>. Accessed 12 February 2013.

Vygotsky, Lev Semyonovich (1978). *Mind in Society: The Development of Higher Psychological Processes.* Cambridge, MA: Harvard University Press.

Weller, Martin (2007). *Virtual Learning Environments*. London – New York: Routledge.

Wenzel, Ryszard (2001). *The Education of a Language Teacher*. Gdańsk: Wydawnictwo Uniwersytetu Gdańskiego.

Iwona Mokwa-Tarnowska
Centrum Języków Obcych
Politechnika Gdańska
ul. Narutowicza 11/12
80-233 Gdańsk
Poland
Email: imtarn@pg.gda.pl

REVIEWS

Beyond Philology No. 10, 2013
ISSN 1732-1220

Idee religijne w literaturze fantasy: Studium fenomenologiczne [*Religious Ideas in Fantasy Literature: A Phenomenological Study*] by Jolanta Łaba

KAROL CHOJNOWSKI

Gdańsk: Gdański Klub Fantastyki, 2010.

Jolanta Łaba (born 1976) is a theologian who "graduated from Cardinal Stefan Wyszynski's University, Warsaw [...]. Her scholarly interests include pedagogy of religion, cultural anthropology, ethnology, literary studies, ethics and philosophy" (back cover).[1] Jolanta Łaba's book, which is based on her doctoral dissertation, concerns the relationships between fantasy and religion. Her aim, however, is not to allocate particular fantasy books to particular religious systems. The author's purpose is to analyze the books' "religious" rather than "theological content" (11). The material under analysis is a relatively narrow group of classic fantasy books in English by the following authors: P. S. Beagle, Robert E. Howard, Ursula Le Guin, Fritz Leiber, C. S. Lewis, Andre Norton, J. R. R. Tolkien and Roger Zelazny. As the methodological foundation of her analysis the author takes the phenomenology of religion, represented by Gerardus van der Leeuw, but she also draws upon such authors as Mircea Eliade and Bronisław Malinowski. Łaba's book is divided into five chapters, their subject matter being respectively: the

[1] All the quoted passages appear in the reviewer's translation.

sources of inspiration underlying fantasy; the relationship between religion and magic in the worlds of fantasy; several selected religious-magical motifs; types and functions of fantasy characters; and the non-human characters.

In the first chapter Łaba discusses the origins and definition of fantasy, pointing to the difficulties in defining the genre. She also presents brief profiles of the main forerunners of fantasy, most of whom lived at the turn of the 19th and 20th centuries (William Morris, Henry Rider Haggard, Howard P. Lovecraft, Edgar Rice Borroughs, E. J. M. D. Plunkett and Clark Ashton Smith). Then she lists the authors and texts from the period between 1930 and 1975 that she is going to discuss and ends with a preliminary discussion of the "hidden religious content" (37) in this kind of literature, concluding that "[fantasy] literature [...] has unexpectedly become a vehicle for serious ideas", but at the same time stressing that "it is no easy task to classify and describe the religious ideas in fantasy" (40).

In the second chapter Łaba reflects upon the inter-relationships between magic and religion in the universes created by fantasy authors. She distinguishes between magic as seen by anthropology and magic in fantasy. She also claims that the borderline between magic and religion is blurred in fantasy, and so are the functions of the wizard and the priest. The author notes different concepts of (combined) magic and religion in different texts. She professes that magic (religion) in Ursula Le Guin's original *Earthsea* trilogy consists of the equilibrium of opposing powers, which conditions the harmony of the world; that in Conan's universe magic and religion are shown in an unfavourable light: "the magical-religious activities [...] were aimed at gaining power and wealth" and were often connected with "dark powers" (53); that Andre Norton's magic is associated with femininity, men having no predisposition to it; and finally that Force can be "the source of morality" (59), e.g. in Lewis's and Tolkien's works.

Within the same chapter, the researcher mentions that, in the universes of fantasy, magic underlies the origins of cosmogony as well as religiousness, the latter being

synonymous with the characters' relationship to the Force. When discussing religiousness, Łaba mentions difficulties encountered when trying to describe the characters' "system of beliefs": one problem is that religious motifs are often solely "an element that makes [the plot] more attractive"; another is that "they are a syncretic medley of polytheism, the occult and ideas taken from Eastern religions" (67-68). Occasionally, however, the presentation of religion in fantasy can be quite different and an author may present a coherent religious system, e.g. Le Guin in *Earthsea*.

At the end of the second chapter, Łaba claims that in fantasy, wizards "have taken over the role of priests" (70) and that when fantasy literature created the figure of the wizard, it took inspiration from the figure of shaman in primeval cultures. Then the author discusses two types of these fantasy priests/wizards: the first being "emissaries of the supernatural realm" (71), or divine messengers (Gandalf and Galadriel), and the second being "discoverers of the Force" (73), who unexpectedly discover magical powers in themselves.

The third chapter is devoted to the discussion of certain archetypes found in fantasy: the journey, the initiation and the relationship of good and evil. The relationship of good and evil in fantasy may take various forms, such as interdependence, struggle or equilibrium; a relativist approach can also be sometimes found. Therefore it is impossible to formulate "one coherent system for judging the relationship of good and evil in fantasy literature" (96-97).

When discussing the opposing forces in the relationship of interdependence, Łaba observes that in many mythologies there is a god or a pair of gods that represent the connection between opposing forces. She provides examples of how this interdependence of good and evil is reflected in fantasy: in the dualist character of Gollum and in the "fluid" (as she calls them) interrelationships of good and evil in the Amber cycle; she also points to the "inconsistency of [Zelazny's] universe" (83).

The author presents the struggle of good and evil, using the examples of Tolkien and Lewis, and links it with the Christian system of values. At this point, she takes note of an interesting phenomenon, namely the lack of separation between the sacred and the profane in Tolkien's universe.

The perception of good and evil as two forces that should be balanced is to be found, according to Łaba, in the works of Le Guin and Norton and is connected with Taoist philosophy and with psychoanalysis (Jung). Łaba claims that this kind of understanding of good and evil leads to relativism. She cites Howard's Conan and Leiber's heroes as examples of characters with dubious morality. She links them with Norse mythology, where "thanks to [this kind of] heroes, mankind could live safely" in a brutal world (93); she also connects them with the ambiguous figure of the trickster (e.g. Loki). In spite of all this, notes Łaba, this kind of heroes "are very typical […] positive characters" (94).

As far as the motif of journey is concerned, the author perceives it as "an integral element of fantasy" (98), especially journey of the quest type, which is undertaken with the aim of fulfilling a particular task. The characters set out on a journey of their own accord or compelled by external circumstances. The purpose of the journey is normally fulfilled but the journey invariably causes significant and unexpected events to happen. Łaba notices the originality of *The Lord of the Rings* against this background: if, by rule, a popular goal of fantasy quests is finding some treasure, in *The Lord of the Rings* the goal is to destroy the treasure (101); moreover, the Fellowship of the Ring, even though it goes on a quest to save the world, isn't cheered by anyone, as could be expected. The motif of the journey leads Łaba to the motif of initiation which the journey symbolizes.

Citing Eliade, Łaba reminds us that in myths, when a hero entered "a forbidden land", it involved "stepping over the bipolar nature of the human way of life […] in order to reach the unity that existed before the creation of the world" (103). Such "myths […] were archetypes of the rites of passage" (103).

Similarly, in fantasy, the motif of initiation is presented in indirect ways, by means of symbols that represent the characters' "turning points in life" (103) or their "reaching a state of superior knowledge" (104). "Trials and sufferings" of the heroes "symbolize their formation in terms of the outlook on life, or even religious formation" (116). Łaba juxtaposes real-life initiation rituals with their fictitious counterparts in a table and, drawing on M. Buchowski's typology of rites of passage, she classifies the fictional rites, placing them in several categories according to their function. Further on, the scholar cites Eliade's division of initiation into three types – "coming-of-age rituals" (common), "rites of initiation into secret societies" and "mystical initiation" (110-111) – and points out that all three types are to be found in fantasy literature. Summing up the chapter, Łaba concludes there are "valuable mythological and religious ideas" in this kind of literature (116).

Chapter four of Łaba's book concerns the characters of fantasy, their typology and the ways in which they reveal "religious ideas" (117). The author sees fantasy characters as inspired by mythical heroes and the superheroes of popular culture. She presents several basic types of characters – warrior, thief, wizard and priest – stressing that they rarely appear in pure forms.

Citing J. Campbell, she suggests that mythical heroes recur in various myths, so that one can go as far as to say that "there is only one prototype of a mythical hero" and that "the journey of the hero always follows the mythical pattern: moving away from the world, reaching the source of force and returning refreshed" (121). It is a myth "about the quest for […] epiphany" and it is "repeated" in fantasy literature. The heroes of fantasy, having found this "ultimate good," are faced with the choice whether to return to the world or to "stay where they have found that good" (122) – and they make different decisions. Additionally, the fantasy heroes undertake their quests for idealistic reasons or for personal gain. Łaba also points to the relationship between the characters and

intraliterary myths: characters may invoke the deeds of mythical heroes from the fictional universe, or even copy them. The actions of a character "reveal values that are relevant to the plot" (125). Through the characters, says Łaba, the reader "discovers the truth about himself" (125). The author analyzes the exile as a "special [type of] character." She divides the exiles into outlaws and tragic heroes. The former, "running from […] danger, unexpectedly discover their destiny" (126). Sometimes there is a paradoxical pattern of escape from and return "to the loathed place, to regain the lost peace of mind there" (127). The tragic heroes must be defeated, so that the "mission that goes beyond the range of their actions" can be accomplished (129). Examples of the latter are Gollum/Smeagol and the characters of *The Last Unicorn* by P. S. Beagle.

At the end of the chapter, the author discusses the category of the "hero/king/chosen one" (134). She points out that the characters of the chosen ones in fantasy are modelled on messianic figures from mythology (Prometheus, Aeneas, Samson, Joseph son of Jacob etc.), especially in the sense that, in one way or another, they are appointed or prepared for their mission; though there are also characters that are unprepared, like Tolkien's hobbits. However, "the chosen one [in fantasy] is [always] announced" by prophesies. The chosen ones receive "a sign of their destiny," which confirms the fact that they are chosen (136). Accepting the role of the chosen one is not always an easy decision (Edmund from *The Chronicles of Narnia*, King Lir from *The Last Unicorn*).

The identification of the king with a messianic figure is once again rooted in mythology and religion. The typical king in fantasy follows "the path of 'the saviour of the world,'" which is "a series of unusual difficulties connected [with his] ancestry and future role." Such heroes sometimes must sacrifice what is dear to them "in order to save the reality surrounding them" (139). They may also have a feeling that their fortunes have been guided by some supernatural force. Fantasy stories often end with a triumphant march of the king, followed by the

flourishing of his kingdom. Łaba concludes that the "messianic ideas" embodied by the characters of "heroes and kings […] have a very strong influence on the readers' system of values" (140).

Chapter five discusses the non-human characters in fantasy. Łaba cites two different classifications of mythical monsters (Kopaliński's and Drapella's). She then points out that there has been an evolution within fantasy literature: initially, the non-human figures were only monsters the heroes fought, but later they became fully-fledged characters on equal terms with human figures. This emancipation allowed the writers to touch upon "moral and religious" matters (as well as "race issues" [144]). She also cites Tolkien's explanation of why human imagination creates human-animal characters: it is because we crave for "being united with [nature's] beauty" and for "conversing with other living creatures" (147).

Łaba considers examples of non-human characters in the works of C. S. Lewis (e.g. Aslan, a non-human messianic figure; Reepicheep, a non-human character undertaking a quest) and Tolkien (hobbits, elves and dwarves). Discussing Lewis, she mentions the fact that some of his non-human characters "stand for 'decent paganism'" (or natural law), which is supposed to prepare the readers to accept Christianity (147). When discussing Tolkien, she highlights the theme of overcoming animosity between conflicted races (Legolas and Gimli). In the discussion of the non-human characters in A. Norton's *Witch World* series, Łaba notices "the theme of divided personality and searching for the original unity" represented by the characters of the Were-rider Herrel and the witch Gillian (150).

Łaba also discusses the category of primeval beasts, related to the origins of the fictional universe: they may personify nature or, conversely, serve as its antithesis. She provides examples from the works of Le Guin (dragons), Howard ("ancient beasts, forgotten gods" etc. [152]), Zelazny (the unicorn) and Beagle (harpy Kelaino).

The scholar sums up the interpretations of fantasy beasts which symbolize good and evil as well as point to "the interdependence of nature and civilization, the relationship between the creatures and the Creator, and the relationship between people and animals endowed with the same privileges" (153-154). Moreover, "under the guise of monsters there are ancient tales about […] the difficulties involved in people's adapting to the wild world of nature" (154).

In the conclusion of the book the author comes back to the definition problems of fantasy and discusses the concept of the sacred, pointing out its positive-negative ambiguity and presenting static and dynamic ways of understanding it. She confirms her thesis that the sacred is present in fantasy literature but with the reservation that the way of presenting the sacred may vary (it may be related to Christianity, Oriental religions and philosophies, to New Age etc.). Łaba reminds us that fantasy literature is the manifestation of myth and that religion in fantasy is strictly connected with magic. She also emphasises that "[fantasy] literature, which was originally written for entertainment, has become a vehicle for […] serious ideas" (158). However, she points out that the sacred in fantasy is "sometimes […] strongly degraded" and fantasy itself, even though it "turns the reader's attention away from the […] secularized reality and to […] our most traditional heritage," nevertheless "often turns that attention away also from personalism and Christian solutions" (160). Łaba ends her book with suggestions for further research and an appendix presenting the results of a survey about the reception of fantasy.

Łaba's book is important, as it fills in a gap in Polish studies of popular literature, which lacks books on the relationship between speculative fiction and religion. To be more precise, Łaba's book – along with such titles as Dominika Oramus's *Imiona Boga* [*The Names of God*] – is only beginning to fill in that gap. Therefore, even though the scope of Łaba's research is relatively limited, it is a good start and an incentive for other scholars.

Apart from being a pioneering work, the book's main advantages are its interesting insights. Even if some of them are objectionable – as will be mentioned shortly – they still can fuel fruitful discussions. Other unquestionable advantages of the book include the fact that *Idee religijne…* is an orderly work: the author usually makes a coherent line of argument and every chapter, even some of the subchapters, start with a brief introduction and end with a summary of their main points. What should also be appreciated is the fact that the author, aware that she enters a new field of study, focuses on analysing classic fantasy texts, rather than selecting less well-known research material. She thus presents us with a solid starting point for further research into the field where fantasy meets religion.

However, there are also some drawbacks to the book. The main reservation that should be expressed about Łaba's study is that it does not exactly seem to focus on the area of research that it intends to cover. If it is an analysis of religious ideas in fantasy, why does the author fail to discuss fictional religious systems that appear in fantasy, concentrating instead on less obvious religious ideas concealed in archetypes, such as "quest" or "king"? A literary scholar reading Łaba's book may not expect this and feel misled. It is no accident that the respondents of the author's survey, when asked what religious ideas they perceive in fantasy, listed – among other things – "ancient religions," "polytheism" and "paganism" (166), which correspond to actual intratextual religious systems. One way of explaining the strange thematic shift may be the fact that Łaba is a theologian combining religious and literary studies in her book, so the misunderstanding may be a result of her using a different methodology than literary scholars would expect.

Another serious deficiency of Łaba's book – again from the point of view of a literary scholar – is the fact that the author does not support some of her claims with sufficient textual evidence. For instance, she claims that religion in fantasy is closely linked to magic and that wizards have taken over the

role of priests. She gives Le Guin's *Earthsea* cycle as an example of both phenomena. However, she does not cite any examples of Ged or other wizards acting like priests. The only reason Ged – and other characters like him in other texts – are considered to combine the role of a priest and a wizard seems to be the fact that Łaba perceives fantasy as taking inspiration from primeval cultures, where the shaman combined the two roles. However, even if some claims leave a literary researcher unconvinced, Łaba advances interesting claims, which may inspire further discussion.

A problem similar to the one above is posed by the author's statements that fantasy conveys "valuable [...] ideas" (116) and that it has "a very strong influence on the readers' system of values" (140). These claims do not seem to be supported with enough evidence. The fact that fantasy conveys religious ideas does not in itself testify to the successfulness of their transmission. As Łaba herself notes, a more thoroughgoing research into the reception of fantasy would be necessary. Admittedly, the author did some research of this kind and in spite of its limited scope (45 respondents) the results could be used as evidence to support the above-mentioned claim. But she merely includes the results of the survey as an appendix and hardly refers to them in the book. As far as unsubstantiated claims are concerned, this is not the only one: there are minor claims that, even if more convincing, call for a reference or exemplification.

Last but not least, Łaba's writing style poses no small hindrance to the reader. In spite of the fact that the work is generally well-organized, it is sometimes difficult to follow because of the language which is not clear enough and sometimes seems tautological or even trite. Suffice it to cite one of the examples of tautology: "The world presented in fantasy literature is based on a special kind of constructs, which are usually reflected in an alternative reality created by the writer's imagination" (61).

All in all, Jolanta Łaba's *Idee religijne w literaturze fantasy: Studium fenomenologiczne*, though not without flaws, is

a valuable study indispensable for scholars interested in fantasy literature and especially in the points of contact between religion and speculative fiction.

Karol Chojnowski
Filologiczne Studia Doktoranckie
Uniwersytet Gdański
ul. Wita Stwosza 55
80-952 Gdańsk
Poland
Email: karol.chojnowski@o2.pl

Beyond Philology No. 10, 2013
ISSN 1732-1220

Turtle Recall: The Discworld Companion...so Far by Terry Pratchett and Stephen Briggs

KAMIL KARAŚ

London: Golancz Ltd. 2012.

Encyclopedias and dictionaries, or generally reference books – whether in printed or in web editions – are always in demand. Companions to authors, books or other literary phenomena, though also very useful, tend to have a more limited appeal. Readers interested in Terry Pratchett and his Discworld series certainly welcomed the publication of the fourth[1] Discworld Companion, called *Turtle Recall: The Discworld Companion…so Far* by Terry Pratchett and Stephen Briggs. Although (or should it be: because?) Pratchett is a very popular writer, the book was the only one representing Pratchett criticism in 2012. If one were to compile a bibliographic list of critical works on Pratchett, it would be short, yet steadily growing. To provide examples of other relatively recent books on Pratchett's Discworld one could enumerate *Secrets of the Wee Free Men and the Discworld* and *The Folklore of Discworld* published in 2008 and 2009 respectively.

The authors of the most recent companion are Terry Pratchett himself and Stephen Briggs. The former, born in 1948 under the name of Terence David John Pratchett, is a British writer, well-known for his many successful fantasy books, though in fact he not only writes fantasy. At present, his *Discworld* series alone (with *Raising Steam* on the market) encompasses 40 books, every one meticulously crafted. Before

[1] The previous companions were published in 1994, 1997 and 2003.

he became a writer, he had earned his money as a journalist for Bucks Free Press and even as a Press Officer for Central Electricity Generating Board. Pratchett quitted the job in 1987 (after the publication of *Mort*) and since that time has focused only on writing. In 1998 he received the title of the Officer of the Order of the British Empire and in 2008 he was knighted by the Queen.

The second author, Stephen Briggs (born 1951) is also a British writer and a friend of Terry Pratchett, mostly known for his co-operation with the latter. He is a renowned voice-over actor, as well as book illustrator, and dramatist. As he speaks about himself in the introduction to *Turtle Recall…*, he is "a civil servant who dabble[s] in amateur dramatics", and he admits: "I fell into Discworld backwards … I hadn't meant to be here, but I'm jolly glad that I am". The effective collaboration of these two authors brought many fruits, for example, Briggs has so far adapted 18 of Pratchett's novels for the stage[2] (at least 15 of the adaptations were published) and has recorded a number of Discworld audiobooks. He is also the originator of the *Discworld* companions as well as Discworld Mapps.

Briggs and Pratchett have created the newest and one-of-a-kind Discworld Encyclopedia, the ultimate guide to everything that happens inside the imaginary world of the Disc. It is also the most up-to-date publication of this kind since it includes *Snuff*, the 39th Discworld novel, and lacks only *Raising Steam*, the most recent novel. *Turtle Recall: The Discworld Companion…so Far* consists of three parts: a brief introduction called "Where I Am", by Stephen Briggs, the main encyclopedic body, and a part called "Turtles All the Way Down: Even More Discworld Stuff". This latter part includes mostly Discworld trivia and is divided into four more items –

[2] *Wyrd Sisters*, *Mort*, *Guards! Guards!*, *Maskerade*, *Men At Arms*, *Carpe Jugulum*, *The Fifth Elephant*, *The Truth*, *Interesting Times*, *Night Watch*, *Feet of Clay*, *Lords and Ladies*, *Going Postal*, *Making Money*, *Monstrous Regiment*, *Unseen Academicals*, *Johnny and the Dead*, *The Amazing Maurice and his Educated Rodents*.

an interview with Terry Pratchett, "Readers and Fan Mail", "The Language Barrier" and the rules of a card game, Cripple Mr. Onion, apparently rather popular among Pratchett's fans

The first page, illustrated in a rather interesting manner by Briggs himself (he illustrated the whole book as well), covers introductory words of the author, in which he describes his history with the Discworld and Pratchett himself. He admits everything started when he adapted his first Discworld book for stage. Mr. Pratchett attended the play *in persona*, and was apparently amused enough, for he gave his permission to continue staging. Since then, the cooperation has flourished. Briggs also admits that the first Discworld Companion (1993) was his own concept, and that it took some effort to make Terry Pratchett agree because he did not see his fictional world the way Briggs did.

The second part of the Companion is the most essential one. Alphabetized from A to Z, the entries take 318 pages. Starting with the Abbot and ending with Zweiblumen, Jack, the encyclopedia has an entry for almost every single character appearing either in the 'canonical' Discworld books, or in Mapps or Diaries. However, due to unknown reasons, some entries are absent. For example, the reader will not find any information concerning the character of Granny Aching, nor will he read the story of the country of Zlobenia. On the other hand, the book offers a variety of tips about what to eat, drink, do (or not do) while in Ankh-Morpork. Readers will learn the glorious history of the Ankh-Morpork Royal Post Office from its beginning till the times of the Post Master Moist von Lipwig. They can also get acquainted with the motto, history, staff and status of organizations like the Fools' Guild, the Thieves' Guild, the City Watch or the Unseen University. Each entry contains crucial information about the person or place it describes – like who or what it is, where it can be found (and where and when we meet it for the first time), what you can do (or what you should not do) with it. What is essential, each entry contains abbreviations marking the volume where the reader can find the described items.

A careful reader of *Turtle Recall…* may notice two distinctive features of the language used in the second, encyclopedic part. First of all, each entry consists not only of direct (although unmarked) quotations from books, but also of a rather meticulous and accurate description based on Pratchett's novels. Most places are presented using very vivid language, which makes the reader feel as if he, or she, were there personally. Another important feature of the language is humour since the entries are written in a witty way which often brings a smile upon the reader's lips.

The third part of the book, divided – as we have already mentioned – into four parts, contains some material included in the previous Companions. The first part, taken from the first Companion (1993), contains Briggs' interview with Terry Pratchett, called "Terry Pratchett: The Definitive Interview". It covers the life of Sir Terry and his ideas about writing. For example, the readers can learn that for Terry Pratchett fantasy is "something old and commonplace presented in a new way so that you are almost seeing it for the first time". Pratchett also talks about the way he uses puns and mentions the sources of ideas for his books. An interesting issue is that Pratchett himself expresses his unwillingness to continue writing Discworld books since he is running out of ideas. Paradoxically however, twenty years after the first publication of the interview Terry Pratchett is still writing! The interview also covers Pratchett's interest in computers, possibilities of filming his books, foreseeable problems with the translation of the Discworld novels, and even the place where he buys his shirts.

The second item from the third part is called "Readers and Fan Mail" and is adapted from the 1994 edition of the Discworld Companion. Here, Terry Pratchett talks at length about his fans, the letters they write and the way his fandom functions. For example, he claims he gets an outstanding number of letters from GCSE students doing projects on him. Readers also learn about his contacts with the Discworld fans via the Internet and the webpage alt.fan.pratchett. However, one needs to remember that the information is nineteen years

old so the data included in the text may now be treated only as an insight into the times when Pratchett started being popular.

"The Language Barrier: It's all Klatchian to Me" is the title of the penultimate item from the third part of the book. It considers the problems translators from "small" countries (e.g. from the Netherlands or from the countries being far from the British culture) come across when translating Pratchett. On the example of Ruurd Groot, a Dutch translator, Briggs describes problems with puns and cultural connotations. For instance, the Big Bang hypothesis (which gave Pratchett an opportunity to make a rather funny erotic pun in one of the books) proved to be utterly untranslatable into Dutch without losing sexual connotations. In order to make the fragment amusing, Ruurd changed the name of the hypothesis to an equally hilarious Dutch phrase (which in fact made Pratchett laugh when he heard it). The phrase "het uitdijend heelal" model ("the expanding universe model") was changed into (sounding similarly) the "het Uitvrijend" Model ("the Making Love Outwards" Model), which will be funny for every Dutch speaker.

Turtle Recall ends with the explanation of the rules set up for a card game coming from the Disc, namely Cripple Mr. Onion. The game, being a blend of poker and blackjack is surprisingly complex and hard to master at first. However, it seems there are more and more fans who are eager to play the game and are ready to buy it.

The book is an interesting example of a reliable reference work which will appeal to anybody interested in Terry Pratchett's oeuvre. It is not free from faults, such as missed entries or already published materials, which does not seem an honest deal with a reader who has to pay a considerable amount of money and does not expect reprints. However, the book is well written and gives a taste of real Pratchettian sense of humour. It is a must have for any Pratchett fan and real help for both established and would-be Pratchett researcher, even though the book does not aspire to being a scholarly one.

What features should a companion like *Turtle Recall* have? First of all, it ought to be as if a word map of the literature it describes. A companion should systematize the knowledge about the topic it covers and bring data concerning possible intertextual or cultural references to different fields of studies. This book undoubtedly fulfills the requirements.

For a researcher, *Turtle Recall* may be an invaluable source for studying onomastics. As the field lacks surveys within the Discworld series, the book is a helpful tool bringing together probably every proper noun (with few exceptions) from Pratchett's oeuvre – names and surnames, names of places etc. The companion allows the reader to achieve an insight into the etymology and construction of the appellations appearing in the book. Also, he or she can learn the cultural an intertextual references that stand behind and have inspired the entries. Reading the encyclopedic part, however, the reader will not learn anything concerning the plot or what is going to happen to characters in the future publications.

As far as the usefulness for a literary scholar is concerned, it must be emphasized that no companion, no matter how profound, can replace more academic and critical works. *Turtle Recall* provides only explanations of terms and objects appearing in Pratchett's texts, but no critical commentaries or references are applied to the entries so that the reader has to analyze them on his or her own. In other words, however useful, the work is by no means an academic one and should not be treated as such. Its aim is to amuse and enlighten the readers but only in a rather unscholarly way.

When compared to another book of this kind, David Day's *A Guide to Tolkien* (1993), which in my opinion fulfills every requirement for a companion proper, *Turtle Recall* does not stand out much. In fact, the former consists only of the encyclopedic part with explanatory entries providing the history for every aspect of Middle Earth presented in Tolkien's books. It is worth mentioning that nowadays most guides similar to the aforementioned ones use the encyclopedic

formula, as it is the most ergonomic and the easiest way to systematize the knowledge.

All in all, *Turtle Recall* is a book I would highly recommend to both those who have started their adventure with Pratchett and yearn for more, and to those who have not and would like to try. The guide is a well-written supplement to Terry Pratchett's novels, diaries and other types of works, and will bring a considerable amount of joy to the reader. It may also encourage the reader to analyze Pratchett's books on a deeper level. I would recommend *Turtle Recall* even to those who had bought the penultimate *Companion* (and probably the previous ones as well), for every tome brings more (updated) data about the Discworld books published between the companions.[3]

Kamil Karaś
Filologiczne Studia Doktoranckie
Uniwersytet Gdański
ul. Wita Stwosza 55
80-952 Gdańsk
Poland
Email: kamil.b.karas@gmail.com

[3] For example, the volume from 1994 ended with *Soul Music*, the one from 1997 with *Maskerade* and the 2003 edition came up to *Night Watch*. It also included an interview with Pratchett called "Discworld Quo Vadis".

REPORTS

Beyond Philology No. 10, 2013
ISSN 1732-1220

The International Conference "Success in Glottodidactics", Warsaw 2013

OLGA ALEKSANDROWSKA

1. The Organizers, venue and theme

The International Conference "Success in Glottodidactics" was held in Warsaw on 20-22 June 2013. The Organizers were the Institute of German Studies and the Institute of French Studies of Warsaw University. The Organizing Committee included Professor Jolanta Zając, Dr Anna Jaroszewska, Dr Beata Karpeta-Peć, Dr Radosław Kucharczyk, Dr Maciej Smuk, Dr Joanna Sobańska-Jędrych, Dr Krystyna Szymankiewicz and Dr Marta Torenc.

The event took place in the new building of the Faculty of Modern Languages of the University of Warsaw. The venue was completed in 2012 and it now hosts four Institutes (the Institutes of English Studies, French Studies, German Studies, Iberian and Ibero-American Studies) and three Departments (the Departments of Italian Studies, Hungarian Studies and Formal Linguistics). The modern and well-equipped building, with state-of-the-art facilities, provided an inviting and comfortable place for a scholarly meeting, enabling its delegates to fully appreciate the event.

The main theme of the conference – "Success in Glotto-didactics" – turned out to be of particular importance since both – researchers and practitioners – are constantly searching for workable solutions that would help raise the level of foreign language education in Poland. The event was intended to disseminate completed research and research in progress on

successful practices in glottodidactics, and also to provide scholars and educators with a forum for the exchange of ideas in foreign language teaching.

2. The keynote speakers and the panel discussion

During the three-day conference, eight plenary lectures were delivered in Polish, French and German:

(1) Professor Jolanta Zając (Warsaw University): "Uczenie się 'wspierane nauczycielem' w teorii i praktyce glottodydaktycznej [Learning 'supported by a teacher' in theory and glottodidactic practice]";
(2) Professor Halina Widła (University of Silesia): „Mierzalne wykładniki sukcesu – operacjonalizacja zmiennych [Measurable indicators of success – operationalization of variables]";
(3) Professor Camilla Badstübner-Kizik (Adam Mickiewicz University, Poznań): "Erfolg in autentischen fremdsprachigen Lernräumen? Das Beispiel 'Film' [Success in authentic foreign language learning space? The example of 'film']";
(4) Professor Elżbieta Zawadzka-Bartnik (Warsaw University): "Rozważania o sukcesie z glottodydaktyką w tle [Considerations on success with glottodidactics in the background]";
(5) Professor Maria Dakowska (Warsaw University): „Rozwój glottodydaktyki jako nauki a profesjonalizm nauczyciela języka obcego [The development of glottodidactics as a science and the professionalism of a foreign language teacher]";
(6) Professor Klaus-Börge Boeckmann (Vienna University, Austria): "Erfolg im Sprachenunterricht aus der Perspektive von Unterrichtsforschung und Unterrichts-praxis [Success in language learning from the perspective of educational research and teaching practice]":
(7) Professor Katarzyna Karpińska-Szaj (Adam Mickiewicz University, Poznań): „Sukces w nauce języka obcego uczniów ze specjalnymi potrzebami edukacyjnymi [Success in foreign language learning of students with special educational needs]";
(8) Dr Freiderikos Valetopoulos (Université de Poitiers, France): "Les sentiments dans les manuels de FLE [Feelings in foreign language coursebooks]".

Among the highlights of the Warsaw Conference was also a panel discussion, entitled "2015 – the year of changes in the system of assessing learners' achievements". This highly informative and insightful panel session was chaired by Dr Radosław Kucharczyk (Warsaw University), and the team of panelists included: Dr Magdalena Szpotowicz (Coordinator of the team which developed the new core curriculum; leader of the Foreign Language Section at the Educational Research Institute, assistant professor at the Faculty of Education, Warsaw University), Dr Marcin Smolik (Central Examination Board, head of the Department of the Test and Examinations; assistant professor at Maria Curie-Skłodowska University, Lublin), Ms. Ludmiła Stopińska (Central Examination Board, head of the Foreign Languages Section) and Ms. Anna Grabowska (Coordinator of the European Language Label programme in Poland; editor-in-chief of *Języki Obce w Szkole*). The panel generated a lively debate about the changes currently taking place in the Polish system of examinations (the primary school final examination, the lower secondary school examination and the *Matura* examination). In addition to the panel discussion, the conference participants could also listen to Ms. Jolanta Urbanikowa (Rector's *Plenipotentiary* for the Bologna Process and Organization of Language Provision at Warsaw University), who talked about the organization of foreign language education at Warsaw University.

3. The participants, sectional papers and workshops

Over 80 participants attended the event. They were mainly researchers from different academic centres in Poland, foreign language teachers representing primary schools, lower and senior secondary schools along with some educational scholars from other countries. The attendees delivered their papers on eight major themes:

(1) Success and forms of teaching;
(2) Success and didactic materials (coursebooks and other teaching aids);
(3) Success and communicative forms of teaching;
(4) Success in bilingual education;
(5) Success from the learner's/student's perspective, age groups;
(6) Success from the learner's perspective: special educational needs / learner competencies;
(7) Success from the teacher's perspective: teacher education and professional development;
(8) Success from the teacher's perspective: teacher professional development and didactic practice.

The titles of the papers presented in separate sections are listed below (information based on the Conference Brochure).

20 June

Section 1: Success from the learner's perspective: special educational needs / learner competencies (chair: Professor Halina Widła):

(1) Krzysztof Nerlicki: "O sukcesach z perspektywy studentów, którzy boją się mówić [About successes from the perspective of the students who are afraid to speak]";
(2) Maciej Smuk: „Poczucie własnej wartości – prognostyk sukcesu w uczeniu się [The feeling of self-worth as a factor forecasting success in learning]";
(3) Anna Buczko: "Rozwijanie zachowań autonomicznych ucznia dorosłego poprzez kontrakt edukacyjny a sukces w uczeniu się języka obcego [Developing an adult learner's autonomous behaviours through educational contract in relation to success in foreign language learning]";
(4) Dorota Zawadzka and Anna Piwowarczyk: „Subiektywne odczucie sukcesu w procesie uczenia się języka obcego u osób dorosłych [A subjective feeling of success in the process of teaching a foreign language to adults]".

Section 2: Success from the teacher's perspective: teacher education and professional development (chair: Professor Sebastian Piotrowski):

(5) Mieczysław Gajos: "Sukcesy i porażki przyszłych nauczycieli języka francuskiego [Successes and failures of prospective teachers of French]";
(6) Halina Wiśniewska: "Sukces z perspektywy nauczyciela języka obcego [Success from the foreign language teacher's perspective]";
(7) Marta Torenc: "Projekt filmowy w kształceniu nauczycieli języków obcych – wyznaczniki sukcesu [A film project in educating foreign language teachers – success indicators]";
(8) Iwona Dronia: "Umiejętne zarządzanie dyskursem gwarantem sukcesu w praktyce dydaktycznej nauczyciela akademickiego [An effective discourse management as a guarantee of success in the academic teacher's didactic practice]".

Section 3: Success and forms of teaching (chair: Professor Magdalena Sowa):

(9) Beata Karpeta-Peć: "Liczy się efekt – otwarte formy pracy w glottodydaktycznym atelier [It is the effect that counts – open forms of work in glottodidactic atelier]";
(10) Aleksandra Kocjan: "Otwarte formy pracy w nauczaniu francuskiego poprzez sztukę [Open forms of work in the teaching of French through art]";
(11) Monika Sułkowska: "Dydaktyka frazeologii – sukces czy porażka? [The didactics of phraseology – success or failure?]";
(12) Agnieszka Dryjańska: „Sukces dydaktyki języków obcych w kolegiach jezuickich [The success of foreign language teaching at Jesuit colleges]".

Section 4: Success and coursebooks and other teaching aids (chair: Dr Barbara Głowacka):

(13) Ewa Andrzejewska: "Podręcznik a sukces w nauczaniu i uczeniu się języków obcych – przegląd badań [The

coursebook in relation to success in teaching and learning foreign languages – an overview of research]";
(14) Jolanta Janoszczyk: "Odłóżcie podręczniki. Nie będą nam dzisiaj potrzebne... [Put your coursebooks away... We won't need them today ...]";
(15) Barbara Czwartos: "Rola obrazków w nauczaniu języków obcych [The role of pictures in foreign language teaching]";
(16) Renata Kozieł: "Słownik i jego rola w nauczaniu języków obcych [A dictionary and its role in teaching foreign languages]".

21 June: The morning round

Section 1: Success from the learner's/student's perspective (chair: Professor Mieczysław Gajos):

(17) Marzena Blachowska-Szmigiel: "Indywidualny i społeczny wymiar sukcesu studenta filologii romańskiej [An individual and social dimension of a French Philology student's success]";
(18) Anna Jaroszewska: "Sukces w nauce języka obcego w opinii studentów pierwszego roku warszawskiej germanistyki [Success in foreign language learning from the perspective of the first year students of German Philology at Warsaw University]";
(19) Aleksandra Paliczuk: "Efektywność nauczania języków obcych w polskich szkołach publicznych z perspektywy ucznia [Effectiveness of teaching foreign languages at Polish state schools from the learner's perspective]".

Section 2: Success from the teacher's perspective: teacher education (chair: Professor Katarzyna Karpińska-Szaj):

(20) Izabela Marciniak: "Sukces w procesie kształcenia przyszłych nauczycieli języków obcych [Success in the process of educating prospective foreign language teachers]";
(21) Izabela Orchowska*:* "Świadomość epistemologiczna przyszłego nauczyciela a sukces w procesie nauczania/ uczenia się języka obcego w polskich i francuskich badaniach glottodydaktycznych nad kształceniem nauczy-

cieli [Epistemological awareness of the prospective teacher and success in the process of teaching/learning a foreign language in the Polish and French glottodidactic research on educating teachers]";

(22) Krystyna Szymankiewicz: "Nauczanie to świetna sprawa! – o poczuciu sukcesu u studentów odbywających praktyki szkolne [Teaching is a great thing! – about the feeling of success of students doing their school teaching practices]".

Section 3: Success from the teacher's perspective – professional development (chair: Dr Teresa Kwaśna):

(23) Radosław Kucharczyk: "Wielojęzyczność w polskiej szkole – sukces czy porażka? Kilka słów o wdrażaniu w życie nowej podstawy programowej [Multilingualism at a Polish school – success or failure? A few words about implementing the New Curriculum Framework]";

(24) Katarzyna Cybulska: "Świadomość polityki językowej i postawy nauczycieli języków obcych jako elementy sukcesu na drodze ku wielojęzyczności [Awareness of language policy and attitudes of foreign language teachers as elements of success towards multilingualism]";

(25) Magdalena Lewicka: "Sukces w dydaktyce języka arabskiego a arabska sytuacja dyglosyjna [Success in the didactics of the Arabic language and the Arabic disglossic situation]".

Section 4: Success and forms of teaching (chair: Dr Bernadeta Wojciechowska):

(26) Katarzyna Kwapisz-Osadnik: "Nauczanie całościowe gramatyki języka obcego: między nowym (?) wyzwaniem a skutecznością dydaktyczną. Na przykładzie francuskiego czasu passé composé [Holistic teaching of the grammar of a foreign language: between the new (?) challenge and didactic effectiveness: The example of the French tense passé composé]";

(27) Sebastian Piotrowski: "Sukces w komunikacji asymetrycznej [Success in asymmetrical communication]";

(28) Barbara Głowacka: "Lekcja 'zero' czyli o potrzebie sukcesu [Lesson 'zero' i.e. about the need for success]".

Section 5: Success and communicative forms of teaching (chair: Professor Maria Dakowska):

(29) Urszula Paprocka-Piotrowska: "Czym jest udana komunikacja w języku obcym? [What is successful communication in a foreign language?]";
(30) Anna Pado: "Integracja kompetencji językowej i komunikacyjnej a efektywne uczenie się języka obcego [Integration of linguistic and communicative competence in relation to effective foreign language learning]";
(31) Joanna Górecka and Bernadetta Wojciechowska "Uwzględnienie dynamiki współkonstruowania znaczeń jako warunek sukcesu w rozumieniu dyskusji radiowej na poziomie C1 [Considering the dynamics of the co-construction of meanings as a guarantee of success in comprehending a radio discussion on C1 level]".

21 June: The afternoon round

Section 1: Success from the learner's perspective – language for special purposes (chair: Dr Izabela Orchowska):

(32) Magdalena Sowa and Elżbieta Gajewska: "Wyznaczniki sukcesu w uczeniu się JO dla potrzeb zawodowych [Success indicators in learning a foreign language for professional needs]";
(33) Justyna Cholewa: "Użycie strategii komunikacji jako przeciwdziałanie problemom komunikacyjnym i klucz do osiągnięcia sukcesu w ustnej komunikacji specjalistycznej – raport z badań [Using a communicative strategy to counteract communications problems as the key to achieving success in oral specialist communications – report on the research";
(34) Anna Anielska: "Materiały multimedialne w nauczaniu języka obcego na przykładzie języka francuskiego dla celów biznesowych [Multimedia materials in teaching a foreign language: the example of teaching French for commercial purposes]".

Section 2: Success from the teacher's perspective – teacher education and professional development (chair: Professor Małgorzata Blachowska-Szmigiel):

(35) Katarzyna Malesa: "Sukces nauczyciela we współczesnej dydaktyce języka obcego a motywacja uczniów [The teacher's success in contemporary foreign language didactics in relation to pupils' motivation]";
(36) Magdalena Białek: "Trening kreatywności a sukces w kształceniu obcojęzycznym [Creativity training and success in foreign language education]";
(37) Agata Kozielska: "Profil nauczyciela jako istotny element sukcesu w dydaktyce tłumaczeń [The teacher's profile as a crucial element of success in translation didactics]".

Section 3: Success from the teacher's perspective – didactic practice (chair: Professor Urszula Paprocka-Piotrowska):

(38) Krzysztof Kotuła: "Sukces nauczyciela języka obcego w dobie nowych technologii [The foreign language teacher's success in the era of modern technologies]";
(39) Monika Bielska: "Aspekty prawne oceniania szkolnego i ich pozytywny wpływ na praktykę dydaktyczną nauczycieli języków obcych [Legal aspects of school assessment and their positive impact on the didactic practice of foreign language teachers]";
(40) Małgorzata Molska: "Nauczanie w duchu oceniania kształtującego [Teaching in the spirit of formative assessment]".

Section 4: Success and didactic materials (chair: Dr Małgorzata Kamecka):

(41) Joanna Godlewicz-Adamiec: "Teksty średniowieczne w nauczaniu języków obcych a sukces glottodydaktyczny [Medieval texts in foreign language teaching and glottodidactic success]";
(42) Małgorzata Sokołowicz: "Nauczanie języka obcego poprzez literaturę – co zrobić, żeby porażkę zamienić w sukces?

[Teaching a foreign language through literature – what can be done to change failure into success?]";

(43) Teresa Kwaśna: „Problem podręcznika literackiego w kształceniu studentów romanistyki w Polsce [The problem of literature coursebook in educating French Philology students in Poland]".

21 June: The late afternoon round

Section 1: Success from the learner's perspective – seniors (chair: Dr Anna Jaroszewska):

(44) Danuta Augustyn: "Życie na marginesie zdarzeń – sukces studenta seniora [The life on the back roads – a senior student's success]";

(45) Katarzyna Ciszewska: "Seniorzy uczący się języka włoskiego. Problemy i sukcesy uczniów 55+ (języka obcego) [Seniors who learn Italian: The problems and successes of (foreign language) learners 55+]".

Section 2: Success from the learner's perspective – special educational needs (chair: Professor Katarzyna Karpińska-Szaj):

(46) Joanna Sobańska-Jędrych: "Niepowodzenia szkolne uczniów uzdolnionych językowo i zapobieganie im na lekcji języka obcego [School failures of talented language learners and how to prevent them at a foreign language lesson]";

(47) Monika Janicka: "Wzbudzić nadzieję na sukces. Dobór efektywnych technik nauczania języka obcego w pracy z uczniem z ADHD [Raising hope for success: The choice of effective teaching techniques of working with ADHD learner]".

Section 3: Success from the teacher's perspective – didactic practice (chair: Dr Krystyna Szymankiewicz):

(48) Agnieszka Kubiczek: "Refleksja i elastyczność podstawą sukcesu nauczyciela języka obcego w erze post-metodycznej

[Reflection and flexibility as a basis for success of a foreign language teacher in the post-method era]";

(49) Agata Marzec: "Muzyka klasyczna – jeden z kluczy do sukcesu podczas pisania testów? [Classical music – one of the keys to success while writing tests?]".

Section 4: Success and didactic materials (chair: Dr Marta Torenc):

(50) Krystyna Mihułka: "Wpływ materiałów do nauki języka obcego na proces kształtowania kompetencji interkulturowej – spostrzeżenia i wnioski z analizy kursów *Alles klar* i *Direkt* [The impact of foreign language learning materials on the process of shaping intercultural competence – observations and conclusions from the analysis of the courses: *Alles klar* and *Direkt*]";

(51) Małgorzata Kamecka: "Doświadczenie Odmienności na zajęciach z wiedzy o kulturze Francji. Czy wykorzystanie materiałów audiowizualnych prowadzi do sukcesu [Experiencing Otherness at lessons on French culture: Does using audiovisual materials lead to success?]".

Section 5: Success and forms of teaching – project (chair: Dr Magdalena Dańko):

(52) Anna Małgorzata Kucharska: "Projekt – sukces czy porażka w nauczaniu języka obcego? [Project – success or failure in foreign language education?]";

(53) Marta Janachowska-Budych: "Dydaktyka kontaktowa w praktyce. Projekt międzykulturowy w polsko-niemieckim regionie przygranicznym ['Contact' didactics in practice: Multicultural Project in the Polish-German border area]".

22 June

Section 1: Success from the learner's perspective: age groups (chair: Professor Jolanta Zając):

(54) Magdalena Dańko: "Sukces w komunikacji na poziomie wczesnoszkolnej i przedszkolnej edukacji językowej w klasie języka francuskiego [Success in communication at early and preschool education at a French lesson]";
(55) Karolina Wawrzonek: "Mikołajek odnosi zwycięstwo czyli o sukcesie w nauczaniu języka francuskiego najmłodszych [Mikołajek achieves victory, i.e. success in teaching French to young learners]";
(56) Maria Baran: "Nauczanie języków obcych wśród dzieci – jak odnieść sukces? [Teaching foreign languages to children – how to achieve success?]".

Section 2: Success from the teacher's perspective: professional development and didactic practice (chair: Dr Radosław Kucharczyk):

(57) Dorota Pudo: "Sukces jako cel nauczania języków obcych i środek do tego celu [Success as a goal of foreign language teaching and a measure to achieve it]";
(58) Olga Aleksandrowska: "Osiągnięcia dydaktyczne nauczycieli języków obcych na ścieżce awansu zawodowego [The didactic achievements of foreign language teachers on the paths of professional advancement]";
(59) Anna Grabowska: "Kształtowanie refleksji nad doświadczeniem zawodowym przyszłych nauczycieli języków obcych na przykładzie uczestników programu Asystentura Comeniusa [Shaping reflection over the professional experience of prospective foreign language teachers on the example of the participants of Commenius Assistantship]".

Section 3: Success and teaching aids and materials (chair: Dr Beata Karpeta-Peć):

(60) Przemysław Wolski: "Symulator interakcji ustnej – pomoc w samodzielnej pracy ucznia [A simulator of oral interaction – assistance in the learner's autonomous work]";
(61) Katarzyna Oszust: "Sukces w nauczaniu języka obcego (rosyjskiego). Kilka refleksji na temat doboru materiałów dydaktycznych [Success in the teaching of a foreign

language (Russian): A few reflections on the choice of didactic materials]";

(62) Weronika Markowska: "Materiały dydaktyczne w nauczaniu wymowy języka rosyjskiego [Didactic materials in the teaching of Russian pronunciation]".

Section 4: Success and didactic materials (chair: Dr Joanna Sobańska-Jędrych):

(63) Gabriela Gorąca-Sawczyk: "Karty obrazkowe jako efektywna pomoc w nauce słownictwa – możliwości i sposoby użycia [Picture cards as an effective aid in teaching vocabulary – opportunities and ways of using]";

(64) Joanna Szczęk: "Okiem rzeczoznawcy – kilka słów o błędach w podręcznikach do języka niemieckiego [An expert's perspective on errors in German language coursebooks]";

(65) Renata Budziak: "Co stanowi współcześnie o atrakcyjności podręczników? [What makes contemporary coursebooks attractive?]".

Section 5: Success in bilingual education (chair: Dr Maciej Smuk):

(66) Małgorzata Bielicka: "Pomiar kompetencji w zakresie języka niemieckiego u dzieci z rodzin polskojęzycznych uczęszczających do przedszkola immersyjnego [Measurement of competencies in the German language in the Polish-speaking children attending an immersion kindergarten]";

(67) Adrian Golis: "Jakość dydaktyczna wybranych lekcji CLIL w podręcznikach do nauki języka angielskiego jako obcego na I etapie edukacyjnym [The didactic quality of selected CLIL lessons in a foreign language coursebook at the first educational level]".

In addition, the Conference participants could take part in 6 workshops devoted to the following educational issues:

(1) Marzena Blachowska-Szmigiel: "Kreatywność językowa ucznia języka obcego [Language creativity of a foreign language learner]";

(2) Bogumiła Manek: "Arbeit mit dem Kamishibaikasten im Deutschunterricht (projekt Deutsch-Wagen-Tour) [Working with *Kamishibai* (storycard theatre) at German lessons]";
(3) Gracjana Więckowska: "eTwinning – możliwość współpracy nauczycieli języków obcych z wykorzystaniem TIK [eTwinning – an opportunity for foreign language teachers to cooperate with the use of computer and information technology]";
(4) Małgorzata Janaszek, Michał Sosnowski: "Doskonalenie zawodowe w ramach europejskich programów i projektów edukacyjnych [Professional development in European programmes and educational projects]";
(5) Joanna Szczęk, Marcelina Kałasznik: "Odpowiednie dać rzeczy słowo, czyli o rzeczach trudnych w sposób prosty. Sukces w nauczaniu gramatyki języka niemieckiego [To give things proper words, i.e. about difficult things in a simple way: Success in the teaching of German grammar]";
(6) Beata Karpeta-Peć: "Otwarte formy pracy w glottodydaktycznym atelier w teorii i praktyce [Open forms of work in glottodidactic atelier in theory and practice]".

4. The social programme

Apart from the academic discussions, the Organizers offered the participants a number of social and cultural attractions. On the first day, an evening banquet was held at Pałac Ślubów (Old Town Wedding Palace), providing the chance for the conference participants to integrate and conduct informal discussions. The following day the participants were offered a 45-minute walking tour of the University of Warsaw. The Warsaw University Museum guide, Mr Adam Tyszkiewicz, gave an interesting speech about the history of Warsaw University and showed the guests its most impressive venues. Afterwards, the delegates were invited to attend the concert entitled "Song – not only the French one", held at Pałac Kazimierzowski, where the guests could listen to beautiful songs performed by a talented artist – Justyna Bacz (singer), accompanied by Mariusz Dubrawski (piano). The entertainment provided by the Organizers made the Conference an even more memorable event.

5. Final remarks

To sum up, the International Conference "Success in Glottodidactics" proved to be a stimulating and successful academic event. The conference participants benefited from a number of high quality papers delivered on positive outcomes in the field of glottodidactics and fruitful foyer discussions. The meetings were not only of high scholarly merit but were also conducted in a friendly and engaging atmosphere. This helped to build sustainable and mutually valued relationships between the event's attendees.

Most importantly, the Warsaw Conference left the participants with considerable enthusiasm and optimism for the future possibility of implementing all the successful strategies and educational innovations presented during the event.

The Organizers are planning to publish the papers selected in the peer-review process in a volume of conference proceedings.

Olga Aleksandrowska
Instytut Anglistyki i Amerykanistyki
Uniwersytet Gdański
ul. Wita Stwosza 55
80-952 Gdańsk
Poland
Email: aleola@op.pl

Beyond Philology No. 10, 2013
ISSN 1732-1220

Aspects of Irish Heritage: The National Print Museum/ An Músaem Náisiúnta Cló[1]

ANNA CISŁO

> "Printed artefacts capture the spirit of the age in which they were created. Through them, we connect not only with the content but also with the materials used, and with the evocative evidence of passing time and human interaction – thumbprints, dog-ears, notes, creases or coffee stains."
> (Jonathan Jones on *Art Blog*, *The Guardian*, 2010)[2]

To such artefacts belong the early printed copies of the Proclamation of the Irish Republic. This remarkable document was read aloud by Patrick Pearse on Easter Monday, 24 April 1916, outside Dublin's General Post Office, the recently seized headquarters of the Irish insurgents fighting against British rule. It justifies the rebellion, proclaims independence and offers a vision of Ireland where freedom and opportunity are rights of all Irish citizens. But the Proclamation, as it can be seen on paper, is also intriguing from a printing perspective. It was typeset and printed in secrecy on an old Wharfedale Stop Cylinder Press in a small printing office in Dublin. Once the three printers there – Michael Molloy, Liam O'Brien and Christopher Brady – had begun their work, it became clear to

[1] A visit to the National Print Museum in Dublin took place on 30 August 2013. Research into printing and publishing in Ireland is part of the project carried out by the author and financed from the resources of Narodowe Centrum Nauki.

[2] Quoted after *Hello – Welcome to the National Print Museum* booklet, the National Print Museum/Músaem Náisiúnta Cló.

them that they would not have enough type to set the entire document. Therefore they decided to print it in two halves:

> Once the top half was finished, they reused their type and set the text for the bottom half. They then locked up this forme and returned it to the bed of the machine. Next, they reinserted the half-printed sheets into the press. A clue to their technique can be seen in some copies of the Proclamation, as one half is more heavily inked than the other.[3]

The three printers used two-line Great Primer type, normal for poster work, in which some letters were in short supply. So, they had to replace them with a different font, which was done most often with the letter 'e'. There are also other curiosities:

The Old Garrison Chapel of Beggars Bush Barracks in Dublin 4, in which the National Print Museum is located.
Photo: Anna Cisło.

[3] *Ibidem*.

the 'R' in the 'IRISH REPUBLIC' has a fatter slanted leg because it was made from sealing wax added to the letter 'P'; the 'E' in 'TO THE' in the fifth line is an 'F' with an additional foot; the last letter in 'REPUBLIC' at the end of the fourth line, though looking like a 'C', is actually an adjusted 'O'.

Despite difficult circumstances, about a thousand copies of the Proclamation are believed to have been printed, out of which perhaps thirty survive. These copies, although worn, bear witness not only to the Easter Rising but also to the three Irish printers' ingenuity. An original 1916 Proclamation (on loan until 2016) – along with the machine similar to the one used by Molloy, O'Brien and Brady – is today one of the prized displays of the Irish National Print Museum.

While a museum devoted entirely to print may seem exceptional among European museums, in Ireland, as Seán Galavan (2006: 14) puts it, "[m]any people expressed the view that [such] a museum was a necessity and always felt one should have been built". When, with the advancement in new technologies in the 1980s, letterpress printing was being made redundant, a group of printers and typesetters, spear-headed by Galavan, a former compositor and union official, started collecting printing equipment. Several years later, in 1996, the collection was put together in the Old Garrison Chapel of Beggars Bush Barracks in Dublin 4 and the Museum was officially opened by President Mary Robinson.

The building is not big but the space is sufficient to accommodate the collected artefacts as well as to allow for organizing workshops, lectures, social and educational events. On the ground floor are the reception, museum shop, permanent exhibition, toilets, and café. This floor is fully accessible: entry for wheelchairs, prams and buggies is via the coffee shop. The mezzanine level, where the educational area and temporary exhibitions are located, is not accessible to wheelchair users. Nevertheless, what is displayed on the ground floor is sufficiently interesting to warrant a visit, especially that a self-guided tour, including a short audio-visual presentation, is free of charge.

The Museum's interior.
Photo: Anna Cisło.

Decorated Gaelic initials contained in the cases of type.
Photo: Anna Cisło.

Because, due to limited funds, it was not the policy of the Museum to purchase any items, the initial collection of printing equipment was presented to the museum by a wide circle of donors.[4] For example, the highly decorative Columbian Press, built in 1830, was presented by Raymond Tahir, who owned the Europa Press in the Dublin Industrial Estate in Glasnevin:

> He explained that he had previously been offered £7,000 by an American, and also that some Germans were interested in it [...] After a lengthy discussion, it was agreed that he would donate it

[4] It was later, in 2010, that the National Print Museum was awarded funding from the Department of Arts, Heritage and the Gaeltacht for the redevelopment of the permanent exhibition. See <http://www.nationalprintmuseum.ie/collection-and-permanent-exhibition/>, retrieved 15 October 2013.

> to the Museum on condition it was acknowledged that he had presented it. (Galavan 2006: 67)

The Wharfedale Printing Press was donated by Pat Ryan, Nenagh Guardian Ltd., Co. Tipperary, who also partially paid for dismantling, transporting and rebuilding it in the Museum. This machine that is similar to the one on which the Proclamation was printed in 1916. The beautiful, 1957, wooden-framed Shaw Pen Ruling Machine came from Harvey Printers in Waterford; and the Little Sisters of the Assumption in Ballyfermot, Dublin, donated the 1951 Heidesiek Platen printing machine, which they had used for printing business cards, invitations and menus to assist in raising funds. The machines described are just some of the examples of the printing machinery displayed in the Museum.

Today, as the Museum's official website informs us:

> The National Print Museum has a collection of over 10,000 objects that covers the whole range of the printing craft in Ireland. The collection comprises printing machinery and artefacts including printing blocks, metal and wooden movable type, ephemera, photographs, books, pamphlets, periodicals and one banner. The collection policy relates to the period in Ireland of printing from movable type, since its introduction to Ireland in the 16th century.[5]

Although printing was a relatively late arrival in Ireland – it was introduced by the government for administrative and propaganda purposes a century after Johannes Gutenberg's invention of the process in Mainz – the history of print culture in Ireland is not less, if not more, interesting than in other European countries. This is so because of the connection of the printed production with the status and activities of the two competing Christian Churches (Catholic and Protestant) in the country and also because of the existence of the two kinds of fonts – Roman and Gaelic – used in various contexts and to

[5] <http://www.nationalprintmuseum.ie/collection-and-permanent-exhibition/>, retrieved 15 October 2013.

varying extents in the production of texts in the Irish language. Gaelic script, whose form was first used by Elizabeth I and in which characters resemble letters from Irish medieval manuscripts, was held as a symbol of Irish distinctiveness from the times of the Irish revival, *i.e.* the end of the nineteenth century, well into the twentieth century, when it was officially removed from the Irish educational system.[6] In the National Print Museum, there are drawers in the cases of type on the ground floor containing Gaelic fonts, among which visitors may find the most beautifully cut, *Book of Kells* style, Gaelic initials: definitely one further reason for a visit.

Yet, the National Museum of Print provides its visitors not only with its rich collection of print-related artefacts but also gives them the opportunity to get an idea how to hand-compose and print. It is a living museum with a panel of active retired printers and typesetters, who are willing to demonstrate the collection and who regularly provide training. Apart from self-guided visits, available daily Monday-Friday from 9 am to 5 pm and Saturday-Sunday from 2 pm to 5 pm, the Museum offers inexpensive guided tours, which include a brief introduction to the history of printing as well as a demonstration of the Museum's print-shop style exhibition and the composing, printing and finishing areas. Thus, in this digital age, the Museum affords the rare "opportunity to step back in time to discover the traditional craft of letterpress printing and appreciate the importance of the invention of printed word"[7] or – as one of its printers noted – it makes its visitors aware that in the past books not only contained art, "books were art by themselves, and printers were artists".

[6] See Williams (2010: 101).

[7] See <http://www.nationalprintmuseum.ie/about-us/history-of-the-museum/>. The Museum's home page also contains all information useful to plan a visit as well as updated news on organised events.

References

Cabal, Marc, Andrew Carpenter (eds.) (2010). *Oral and Print Cultures in Ireland 1600-1900*. Dublin: Four Courts Press.

Galavan, Seán (2006). *An End to a Beginning: The Story of the National Print Museum*. Dublin: The National Print Museum.

Williams, N. J. A. (2010). "Gaelic texts and English script". In: Marc Cabal, Andrew Carpenter (eds.), 85-101.

Anna Cisło
Instytut Informacji Naukowej
i Bibliotekoznawstwa
Uniwersytet Wrocławski
pl. Uniwersytecki 9/13
50-137 Wrocław
Poland
Email: acislo@uni.wroc.pl

Beyond Philology No. 10, 2013
ISSN 1732-1220

Progress in Colour Studies, Glasgow 2012

EWA KOMOROWSKA and DANUTA STANULEWICZ

1. Introduction

Colour is a phenomenon investigated from different perspectives, by researchers representing various disciplines, including, *inter alia*, physics, biology, linguistics, art history, literary studies, philosophy and psychology. The organizers of the conferences Progress in Colour Studies (PICS), held at the University of Glasgow, aim at providing scholars with "a multidisciplinary forum for discussion of recent and ongoing research, presented so as to be accessible to scholars in other disciplines" – as they claim in their calls for papers and the PICS 2012 conference report.[1]

2. The previous PICS conferences and conference proceedings

The first PICS conference took place at the University of Glasgow in 2004, the second – four years later, in 2008.[2]

In 2006, two volumes containing the papers read at the first PICS conference were published: *Progress in Colour Studies* I: *Language and Culture* edited by Carole P. Biggam and Christian J. Kay, and *Progress in Colour Studies* II: *Psychological Aspects* edited by Nicola J. Pitchford and Carole

[1] See e.g. <http://www.arts.gla.ac.uk/STELLA/PICS08/Index.htm>; <http://www.gla.ac.uk/schools/critical/research/seminarsandevents/glasgowcolourstudiesgroup/pics12/>.

[2] See Stanulewicz and Pawłowski (2011).

P. Biggam. The volume including the papers presented at the second PICS conference, entitled *New Directions in Colour Studies*, came out in 2011. It was edited by Carole P. Biggam, Carole Hough, Christian J. Kay and David R. Simmons. All the three collections of papers were published by John Benjamins.

3. Progress in Colour Studies 2012[3]

3.1. Organizers and participants

The third PICS conference was held in Glasgow from 10 July to 13 July 2012. As the Organizers put it in the conference report, "PICS […] welcomed proposals for papers from any area of interest, including but not limited to anthropology, archaeology, art history, biology, cartography, linguistics, onomastics, philosophy, psychology, vision science and zoology".[4]

The Organizing Committee included five scholars affiliated with the University of Glasgow: Dr Wendy Anderson, Dr Carole Biggam, Prof. Carole Hough, Prof. Christian Kay and Dr David Simmons – most of them were engaged in the organization of at least one of the previous conferences and in editing the volumes mentioned above. In the call for papers, they invited scholars investigating the phenomenon of colour from the perspective of anthropology, biology, linguistics, archaeology, art history, philosophy, psychology, vision science and other disciplines.

The papers were submitted by scholars representing academic centres located, *inter alia*, in Belgium, Brazil, Canada, Estonia, France, Germany, Israel, Italy, Lebanon, Mexico, the Netherlands, New Zealand, Poland, Portugal, Russia, Spain, Turkey, the UK and the USA.

[3] See also our report in Polish: Komorowska and Stanulewicz (in press).

[4] <http://www.gla.ac.uk/schools/critical/research/seminarsandevents/glasgowcolourstudiesgroup/pics12/>.

3. The oral and poster presentations

The keynote speaker was Carole P. Biggam (University of Glasgow). In her lecture entitled "Prehistoric colour semantics: A contradiction in terms", she reconstructed the concept of RED, explaining how our Proto-Indo-European ancestors conceptualized this colour.

The delegates presented over 50 papers and posters at the conference.[5] The papers and posters may be grouped in different ways, depending on the adopted criteria, so the classification presented below is not the only one possible, especially if we take into account the interdisciplinary approach favoured by numerous participants.

The linguists who came to the conference concentrated on a number of languages, including, *inter alia*, English, Slavic languages: Polish and Russian; Romance languages: Spanish and Italian; as well as Scottish Gaelic, Estonian, Arabic and Aramaic. The following linguistic issues were considered:

I. Colour terms viewed from the historical and etymological perspective:

(1) Marc Alexander, Flora Edmonds and Christian Kay (University of Glasgow, U.K.): "The spread of *red* in the Historical Thesaurus of English";
(2) Andrew Swearingen (Lisbon, Portugal): "From blood to 'worms': Semantic evolution of a Portuguese colour term";
(3) Vilja Oja (Institute of the Estonian Language, Tallinn, Estonia): "Motivational analysis of some colour names".

See also paper No. 5.

[5] The abstracts are available at: <http://www.gla.ac.uk/media/media_236385_en.pdf>.

II. Colour metaphors and metonymies:

(4) Marc Alexander, Wendy Anderson, Ellen Bramwell, Flora Edmonds, Carole Hough and Christian Kay (University of Glasgow, U.K.): "*Blackguards*, *whitewash*, *yellow belly* and *blue collars*: Metaphors of English colours";
(5) Rachael Hamilton (University of Glasgow, U.K.): "Exploring the metaphorical use of colour with the *Historical Thesaurus of English*";
(6) Jodi L. Sandford (Università degli Studi di Perugia, Italy): "*Her blue eyes are red*: A conceptual model of color metonym" (poster presentation).

III. Onomastics:

(7) Leonie Dunlop and Carole Hough (University of Glasgow, U.K.): "Black, white and red: The basicness of Berwickshire watercolours" (poster presentation).

IV. Colours in sign language:

(8) Liivi Hollman (Institute of the Estonian Language, Tallinn, Estonia): "Colour terms in Estonian Sign Language".

V. A cognitive approach to colour vocabulary:

(9) Ewa Gieroń-Czepczor (Państwowa Wyższa Szkoła Zawodowa, Racibórz, Poland): "Radial category profiling in the investigation of polysemy of colour terms";
(10) Marzenna Mioduszewska (Universidad Rey Juan Carlos, Madrid, Spain): "Cognitive and linguistic aspects of colour categorization and naming".

See also II (presentations dealing with colour metaphors and metonymies).

VI. The use of colour terms in advertizing:

(11) Alena Anishchanka, Dirk Speelman and Dirk Geeraerts (University of Leuven, Belgium): "Beyond basicness: Conceptual and sociolectal factors in the use of basic colour terms in advertising".

VII. The cool colours: blue, green and GRUE, investigated from the linguistic and/or psychological perspective:

(12) Alexander Borg (Ben-Gurion University of the Negev, Israel): "The grue category in Middle Eastern languages";
(13) Galina V. Paramei and Cristina Stara (Liverpool Hope University, U.K.): "Blue colour terms in Italian monolinguals and bilinguals" (poster presentation);
(14) Irene Ronga (University College London, U.K., University of Turin, Italy) and Carla Bazzanella (University of Turin, Italy): "The categorization of blue spectrum in European languages: Binding together linguistic and social aspects of colour studies";
(15) Kaidi Rätsep (Institute of the Estonian Language, Tallinn, Estonia): "Sorting and naming blue: An Estonian case study";
(16) Mari Uusküla (Institute of the Estonian Language, Tallinn, Estonia): "Linguistic categorisation of blue in some Indo-European and Finno-Ugric languages";
(17) Magdalena Warth-Szczyglowska (University of Glasgow, U.K.): "Basic colour terms and the environment: A comparative corpus study of Polish *zielony* and English *green*";
(18) Sophie Wuerger (University of Liverpool, U.K.), Kaida Xiao (University of Liverpool, U.K.), Dimitris Mylonas (University College London, U.K.), Qingmei Huang (Beijing Institute of Technology, China), Dimosthenis Karatzas (University Autonoma de Barcelona, Spain), Emily Hird (University of Liverpool, U.K.) and Galina Paramei (Liverpool Hope University, U.K.): "Blue-green colour categorisation in Mandarin-English speakers" (poster presentation).

VIII. Other linguistic topics:

(19) David Robinson (University of Glasgow, U.K.): "Basic colour terms in Scotland: A multilingual environment" (poster presentation);
(20) Danuta Stanulewicz (University of Gdańsk, Poland), Ewa Komorowska (University of Szczecin, Poland) and Adam Pawłowski (University of Wrocław, Poland): "Axiological aspects of the Polish and Russian colour lexicons";
(21) Urmas Sutrop (Institute of the Estonian Language, Tallinn, Estonia): "Reconstruction of the history of the basic colour terms revisited".

Some papers concentrated on the use of colours from philosophical and other perspectives:

IX. Colours in film and philosophy:

(22) Mazviita Chirimuuta (University of Pittsburgh, USA): "Philosophy and the colour categories";
(23) Michael J. Huxtable (Durham University, U.K.): "Colour Ordering and its impact within the philosophy of Roger Bacon";
(24) Eduardo Urios-Aparisi (University of Connecticut, USA): "Pictorial Almodóvar and creative use of color in cinema".

X. Colour theories:

(25) Alexandra Loske (University of Sussex, U.K.): "Enlightened Romanticism: Mary Gartside's colour theory in the age of Moses Harris, Goethe and George Field";
(26) V. M. Schindler (Atelier Cler Etudes Chromatiques, Paris, France): "Colour and motion in Charles Henry's *Cercle Chromatique*".

As has already been mentioned, some of the papers listed above were prepared by psychologists. Other psychological issues analyzed in the presentations included the following ones:

XI. Colour categorization, perception and naming:

(27) James Alvarez, Alexandra Clifford, Amanda Holmes and Anna Franklin (University of Surrey, U.K.): "Attention modulates hemispheric lateralisation of categorical colour search: An alternative account for 'Lateralised Whorf'";

(28) Alexandra Clifford (University of Surrey, U.K.), Anna Franklin (University of Surrey, U.K.), Amanda Holmes (Roehampton University, U.K.), Vicky G. Drivonikou (University of Surrey, U.K.), Emre Özgen (Bilkent University, Turkey) and Ian R. L. Davies (University of Surrey, U.K.): "Neural correlates of acquired categorical perception of colour";

(29) Jules Davidoff (University of London, U.K.): "Perceptual and categorical judgements of colour similarity";

(30) Don Dedrick (University of Guelph, Ontario, Canada)*:* "Current status of colour categorization research: The recent past";

(31) Anna Franklin (University of Sussex, U.K.): "Infant colour categories";

(32) Brian Funt (Simon Fraser University, Canada): "Demystifying Logvinenko's object colour atlas";

(33) Yasmina Jraissati (American University of Beirut, Lebanon) and Elley Wakui (University of East London, U.K.): "Features of color categories";

(34) Delwin Lindsey and Angela Brown (Ohio State University, USA): "Sometimes, color perception is not categorical";

(35) Lindsay Macdonald (University College London, U.K.), Galina V. Paramei (Liverpool Hope University, U.K.) and Dimitris Mylonas (University College London, U.K.): "Gender differences in colour naming";

(36) Asifa Majid (Max Planck Institute for Psycholinguistics, the Netherlands): "The language of colour";

(37) Alessio Plebe, Vivian M. De La Cruz and Paola Pennisi (University of Messina, Italy): "Color seeing and speaking: Effects of biology, environment and language";

(38) Debi Roberson and J. Richard Hanley (University of Essex, U.K.): "Categorical perception of color depends on graded category structure";

(39) Christoph Witzel and Karl R. Gegenfurtner (Giessen University, Germany): "No categorical appearance of equally discriminable colours";
(40) Oliver Wright (Bahecesehir University, Istanbul, Turkey): "Influences of stimulus categorization on asymmetries in target detection and visual search tasks involving colorful stimuli".

See also VII, grouping presentations concerning the cool colours.

XII. Colour preferences:

(41) Valérie Bonnardel (University of Winchester, U.K., and National Institute of Design, India), David Bimler (Massey University, New Zealand), Jennifer Brunt (University of Winchester, U.K.), Laura Lanning (University of Winchester, U.K.) and Chihiro Sakai (University of Winchester, U.K.): "Personality and gender-schemata contributions to colour preferences";
(42) Chloe Taylor, Alexandra Clifford and Anna Franklin (University of Surrey, U.K.): "The relationship between colour-object associations and colour preference: Further investigation of Ecological Valence Theory".

XIII. Colour vision disorders:

(43) Gabriele Jordan (Newcastle University, U.K.): "The curious case of tetrachromacy";
(44) Julio Lillo, Humberto Moreira, L. Alvaro and D. Majarín (Universidad Complutense de Madrid, Spain): "Could I understand colour cognition using colour blindness simulations? Right and wrong uses of simulation tools".

XIV. Other psychological issues:

(45) Anja Moos, Rachel Smith and David Simmons (University of Glasgow, U.K.): "Exploring the colours of voices";

(46) Georgina Ortiz Hernández (National Autonomous University of Mexico): "The color and drawing as an expressive element of violence in children aged 10-12 years" (poster presentation);
(47) Lilia R. Prado-León (University of Guadalajara, Mexico), Karen Schloss (University of California, Berkeley, USA) and Stephen Palmer (University of California, Berkeley, USA): "Color, music, and emotion in Mexican and North American populations" (poster presentation);
(48) Lucia Ronchi (Giorgio Ronchi Foundation, Florence, Italy): "Colour prototypes and symbolism, yesterday and nowadays" (poster presentation);
(49) David Simmons (University of Glasgow, U.K.): "There's more to life than colour: The importance of visual appearance in characterising the visual world";
(50) Tom Troscianko (University of Bristol, U.K.), Stephen Hinde (University of Bristol, U.K.) and Ian Moorhead (Sci-Vision Ltd): "Presence and colour".

At the PICS conference, there were also papers presented by scholars representing biology – to be more specific, ornithology.

XV. Colours of eggs and plumage:

(51) Camille Duval (University of Birmingham, U.K.), Phillip Cassey (University of Birmingham, U.K.), Ivan Miksik (Academy of Sciences of the Czech Republic), S. James Reynolds (University of Birmingham, U.K.) and Karen A. Spencer (University of Glasgow, U.K.): Condition-dependant strategies of eggshell pigmentation: An experimental study in Japanese quail";
(52) Leila Walker (University of Cambridge, U.K.): "A window to the past: Does adult ornamental plumage reveal early life environments?"

And finally, some participants concentrated on colour and lighting as well as on textile dyes.

XVI. Artificial lighting and daylight in arts:

(53) Emma Armstrong (Renfrewshire Arts and Museums, U.K.): "Lighting up Shakespeare: The metamerism of Jacobean stage lighting using LED technology";
(54) Esther Hagenlocher (University of Oregon, USA): "Colorfulness and reflectivity in daylit spaces: How color reflectivity affects experience and performance";
(55) Juliana Henno and Monica Tavares (University of Sao Paolo, Brazil): "Study of interactive installations as a result of the mediation between body and colour materialized by light source" (poster presentation).

XVII. History of textile dyes:

(56) Anita Quye (University of Glasgow, U.K.): "Investigating the colourful past: Applications of scientific and historical research to textile dyes".

As can be easily seen, it was colour categorization that the appeared to be most popular topic at the PICS 2012 conference. The cool colours – blue, green and GRUE – attracted the attention of a considerable number of scholars, although red was also the subject of several presentations.

The participants voted for the best poster presentation. The winners of this competition were Galina V. Paramei and Cristina Stara, the authors of "Blue colour terms in Italian monolinguals and bilinguals".

Finally, should be noted that the Organizers are planning to publish at least one volume containing the papers delivered at the PICS 2012 conference.[6]

4. A final word

The conference provided the participants with an excellent opportunity to broaden their horizons, as they could listen to

[6] <http://www.gla.ac.uk/schools/critical/research/seminarsandevents/glasgowcolourstudiesgroup/pics12/>.

papers presenting colour research from different perspectives. Many linguists and psychologists – who were the two largest groups of scholars at the conference – demonstrated that colour categorization and naming should be investigated simultaneously from two or even more points of view, e.g. linguistic and psychological. Needless to say, the participants tremendously enjoyed the lively discussions as well.

Summing up, the third Progress in Colour Studies conference was a very successful, inspiring and splendidly organized scholarly event.

References

Biggam, Carole P., Carole Hough, Christian J. Kay, David R. Simmons (eds.) (2011). *New Directions in Colour Studies*. Amsterdam – Philadelphia: John Benjamins.

Biggam, Carole P., Christian J. Kay (eds.) (2006). *Progress in Colour Studies* I: *Language and Culture*. Amsterdam – Philadelphia: John Benjamins.

Komorowska, Ewa, Danuta Stanulewicz (in press). "Konferencja 'Progress in Colour Studies', Glasgow 2012 – sprawozdanie". In: Ewa Komorowska, Danuta Stanulewicz (eds.). *Barwa w języku, literaturze i kulturze* IV. Szczecin.

Pitchford, Nicola J., Carole P. Biggam (eds.) (2006). *Progress in Colour Studies* II: *Psychological Aspects*. Amsterdam – Philadelphia: John Benjamins.

Progress in Colour Studies 2012: List of abstracts. Available at: <http://www.gla.ac.uk/media/media_236385_en.pdf>.

Stanulewicz, Danuta, Adam Pawłowski (2011). "Konferencja 'Progress in Colour Studies', Glasgow 2008 – sprawozdanie". In: Ewa Komorowska, Danuta Stanulewicz (eds.). *Barwa w języku, literaturze i kulturze* II. Szczecin: Przedsiębiorstwo Produkcyjno-Handlowe ZAPOL, 191-200.

Ewa Komorowska
Instytut Filologii Słowiańskiej
Uniwersytet Szczeciński
Al. Piastów 40 B
71-065 Szczecin
Poland
Email: ekomorowska@post.pl

Danuta Stanulewicz
Instytut Anglistyki i Amerykanistyki
Uniwersytet Gdański
ul. Wita Stwosza 55
80-952 Gdańsk
Poland
Email: danuta.stanulewicz@gmail.com

Beyond Philology No. 10, 2013
ISSN 1732-1220

INFORMATION FOR CONTRIBUTORS

Beyond Philology is an international journal of linguistics, literary studies and language acquisition. The journal publishes articles, reviews, reports and interviews. The language of the journal is English.

The preferred length of papers is 3500-7000 words, but shorter and longer manuscripts are also considered for publication. Manuscripts should be accompanied by abstracts of about 150 words and key words.

Each contributor should send a note stating specifically that his/her manuscript is only being considered for publication in *Beyond Philology*.

Manuscripts (papers, book reviews, reports, interviews) and books submitted for review should be sent to:

Joanna Burzyńska-Sylwestrzak & Danuta Stanulewicz
Institute of English and American Studies
University of Gdańsk
ul. Wita Stwosza 55
80-952 Gdańsk, Poland
Email: beyond.philology@univ.gda.pl

For more information see:

<http://www.fil.ug.gda.pl/pl/instytuty--anglistyki_i_amerykanistyki--beyond_philology/>

All correspondence concerning subscriptions should be sent to:

Wydawnictwo Uniwersytetu Gdańskiego
ul Armii Krajowej 119/121
80-824 Sopot, Poland
Phone/fax: (48) 58 523 11 37
http://www.wyd.univ.gda.pl
Email: wyd@ug.gda.pl