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MARIE CRHOVÁ AND MICHAELA WEISS

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EDITORS' NOTE

Marie Crhová and Michaela Weiss

The volume *Silesian Studies in English 2018* presents selected papers from the 5th International Conference of English and American Studies Silesian Studies in English – SILSE 2018, which took place on 6th–7th September 2018 at the Institute of Foreign Languages, Faculty of Philosophy and Science, Silesian University in Opava, the Czech Republic.

As was the case with the preceding SILSE conferences, there was no prescribed theme of the contributions. Scholars were invited to present their latest research in the fields of Linguistics and Literature without being limited to a specific topic. The present volume thus reflects the current research trends in Central Europe, namely Germany, Poland, Slovakia, and the Czech Republic.

Following the structure of the conference, the current volume has been divided into two sections with 8 papers in the Linguistics section and 13 in the Literature section. *The Chicago Manual of Style* was chosen as the reference style for the proceedings; papers on linguistics use the author-date system, whilst the literary papers use footnotes. When it comes to electronic sources, the access dates are not provided, as all the links were checked by the editors to be fully functional at the time of publishing.

To provide fast and easy aceess to the volume, it will be produced not only in print but also in PDF form on the Institute of Foreign Languages webpage.

Similarly to previous years, the volume does not include all papers presented at the conference. While some participants did not meet the deadlines for submitting their contributions, others did not reach the required quality standard and their contributions were not accepted for publishing. All the papers published are full-length research articles.

We would like to express our thanks to the Institute of Foreign Languages the reviewers, the organizers, and the participants, who created an excellent atmosphere and made the conference a memorable and successful event.

I. LINGUISTICS

ENHANCING PERSUASION IN SERMON CONCLUSIONS THROUGH FEAR INDUCTION

Martin Adam

ABSTRACT: Pathos, one of the three Aristotelian sources of appeal, is generally mediated via affect and emotions. In religious discourse it is, among other things, effectively reinforced by the intentional juxtaposition of the factual (serious theological content, intertextual references to credible sources) on the one hand, and the affective (both positive and negative emotions) on the other. It follows that a whole scale of emotions may undoubtedly be ignited in religious discourse; these are intended to promote the doctrine as well as to make the believers realise and accept spiritual truths. The corpus-based paper examines how negative affect, viz. fear induced deliberately by the preacher, may foster the persuasive effect in sermons.

KEYWORDS: persuasion, sermon, religious, conclusions, fear, pathos

1. PERSUASION: OPENING REMARKS

In a sense, persuasion is believed to be virtually omnipresent across discourses, genres, contexts, times, and cultures (Dillard & Pfau 2002, Halmari & Virtanen 2005, 3). Inevitably related to peoples' beliefs and convictions, in one way or another, it constitutes one of the formative aspects of texts people produce. Persuasive strategies are adopted by users to highlight crucial points, to present ideas as well as to procure one's arguments with the intention to convince others. In recent decades the need for tactical employment of persuasion seems to be accelerating, particularly in connection to the world of media, advertising and politics (Cotterell & Turner 1989, Perloff 2010). There is, nevertheless, one type of discourse which has been – owing to its long-time, traditional and stable role in society – a persuasive discourse *par excellence*: religion. No other discourse is so clear-cut and actually straightforward in its intention to persuade; no other human activity perhaps appears to see persuasion – a red thread historically interwoven in its genetic code – as one of its ultimate goals.

The present paper sets out to explore the religious discourse, more specifically the conclusion passages of sermons, in terms of the manifestation of pathos as one of the three Aristotelian components of persuasion in rhetoric. Pathos is generally mediated via affect and emotions; the emotions aroused in sermons are intended to promote the church's teaching as well as to encourage believers to make decisions, strive for a godly life, etc. Even though positive conclusions represent a prototypical climax of sermons, the present corpus-based paper will examine how negative affect, viz. fear induced deliberately by the preacher, may foster the persuasive effect in sermons.

As part of a larger-scale research project on persuasion in English and Czech specialised discourses, the present paper aims to explore the persuasive rhetorical strategies conceptualized in scripted sermons especially in connection to the purposeful employment of fear-induction. It will examine how negative emotions (viz. fear), those related to pathos in particular, are employed in the concluding passages of sermons to enhance persuasion.

2. METHODOLOGY AND RESEARCH CORPUS

As the paper deals with a qualitative (and partly quantitative) analysis of a corpus of scripted sermons, it will largely utilise the analytical framework and methods of discourse and genre analysis (e.g., van Dijk 1977, Schiffrin et al. 2001; Swales 1990, Bhatia 1993). In terms of the quantitative examination (statistical data), selected tools of corpus analysis will be used, the primary software being SKETCH ENGINE.

The research corpus gathered for the purposes of the present paper (REL-ENG) comprises 43 individual sermons in English that were randomly selected from online sources, each of a comparable length. The sermons were delivered by 20 different native speakers of English (anonymised for research purposes). The corpus set amounts to ca 100,000 words in total. All sermons represent the genre of scripted sermons, which means that these were originally written by the authors to be delivered in a church environment and later published on the website of the church or on the preachers' blogs. Individual examples adduced below are marked with unique codes that consist of the corpus code and the relevant number of the corresponding sermon in the corpus (i.e. REL-ENG-1 to REL-ENG-43).

In order to make the selection representative and, at the same time, thematically comparable, I decided to focus on a single theme only, rather than to deal with a multifaceted complex of sermons; to be more specific, the messages under investigation are equivocally related to Advent and Christmas. Furthermore, to enhance the homogeneity of the corpus, all the sermons are intentionally recruited from mainstream Protestant denominations traditionally established in the United Kingdom and the United States of America, viz. Baptist, Presbyterian, Methodist and other free Protestant denominations. The point is that other major branches of Christian churches, such as the Roman Catholic Church or Orthodox Church, would display differences in terms of the genre of sermon based on the specific role homiletics plays in the given denomination; with a certain degree of simplification, it is possible to see that unlike the Protestant tradition, which accentuates the sermon within the church service as the mediation of the Word of God, the other denominations seem to place an emphasis on the liturgy itself along with the Eucharist as the centrepiece rather than on the homiletic message (Allen 1992, Robinson 2014). Chronologically speaking, the selected messages broadly represent the last three decades. Thus, the corpus gained is believed to present a relatively uniform set of reconcilable texts, both in the formal and thematic senses.

3. DISCOURSE OF SERMONS

Religious discourse in its entirety comprises a multi-layered set of different genres, registers and text types. No matter what the differences are, all items that can be labelled religious are closely related to the basic purpose of religious communication: to create, mediate and reflect ideology in order to persuade the reader of the veracity of the Christian doctrine (Cotterell & Turner 1989, 26-33, van Dijk 1998, 317). As an effective vehicle of ideology dissemination, persuasion is the flagship of religious texts in both the linguistic and extra-linguistic senses. In line with this claim is van Dijk's argument, "discourse has a special function in the expression, implementation and especially the reproduction of ideologies, since it is only through language use, discourse or communication … that they can be explicitly formulated" (van Dijk 1998, 316-7). In other words, by means of persuasion the two-fold mission of religious discourse is fulfilled: the audience is persuaded of the church's teaching and Christian ideology is legitimised.

By definition, a sermon (also known as a homily, particularly within the Roman Catholic Church) is "discourse from a pulpit" (Onions 1996, 812). It is a religious speech delivered typically in a church building, usually from a pulpit or an ambo (L. *sermō* = discourse). Sermons constitute a part of secondary religious discourse, which is represented by writings that comment on, further discuss, disseminate or interpret the primary religious texts (above all the Bible), such as biblical commentaries (i.e. a distinct genre of theological literature interpreting the Scriptures) or homilies delivered in a church.

Sermons typically take one of two forms: topical/thematic sermons (the preacher draws on various Bible passages to corroborate a thesis about a particular theme), and expository/text sermons (a single passage of the Bible is used as a jumping-off point to discuss a particular thesis; as a rule, text messages follow the text in a verse-by-verse fashion, moving from the text to application (Robinson 2014, 11-15, Allen 1992). The typical structure of protestant sermons is usually as follows: OPENING – BIBLE READING – MAIN BODY (further structured into EXEGESIS = context analysis along with critical explanation of the text; HERMENEUTICS = interpretation; and, APPLICATION) – CONCLUSIONS (e.g. Garlock 2002, 39, Fee & Stuart 2003, 13-25; cf. Robinson 2014, 71ff). The content of the sermon closings is, as a rule, rather varied: it may offer a closing Bible verse, whether as a revision of what was discussed earlier or an additional one; furthermore, it typically provides the congregation with a (revising) summary of the main points presented earlier. The inherently obligatory final move of the sermon closing may be characterised as the message culmination, i.e. a concluding idea, the aim of which is to challenge the audience, typically by stirring up emotions, such as evoking of sentiment (often through pathos). Even though individual points may be enriched and further exemplified by the preacher's illustrations, personal digressions, intertextual allusions, and the like, these do not usually take the form of an extended narration for fear of being perceived as an undesirable anti-climax, a "sleeper", instead. Conciseness is preferred to lengthiness. All the aspects mentioned above may vary according to the audience present, their experience, and their cultural and spiritual modes of knowing.

Concluding passages of the sermon actually represent a natural climax of the whole text and should thus present the strongest point of the message; their goal is then to finish the application discussed in the previous sections of the homily above all by appealing to the audience effectively and encouraging response. Such a conclusion ought to give a sense of closure as well as to round off the sermon as such. Thus, from the point of view of rhetoric, the preacher should "give a burning focus to the takeaway of the sermon" (Larson and Miller 2018), sometimes by including a moment of surprise, creativity and/or reinforced emotional appeal. All in all, using metaphorical language, one may say that in terms of an effective sermon it is not only important for the preacher to know how to take off, but also how to land. And landing is considered the most risky moment of flight.

4. PERSUASIVE STRATEGIES

The purpose of religious writing, including sermons, is naturally connected with persuasion. As mentioned above, persuasion, owing to its multidisciplinary nature, must be approached from a number of different perspectives, the common denominators being the indispensable reflection of the dialogic and interactive nature, and its cultural, social and situational dependency that determines the choice of language means. The authors who explore human communication (e.g. Perloff 2010) see persuasion as "a symbolic process in which communicators try to convince other people to change their attitudes or behaviours regarding an issue through the transmission of a message in an atmosphere of free choice" (Perloff

2010, 12); they naturally point out the cultural dimension and interactive character of the process. In the realm of rhetoric, scholars (e.g. Connor 2004, Hogan 2013) approach persuasion as part of the more general notion of argumentation which is actually typical of almost all discourses and is used with the ultimate goal of persuading. Finally, linguistic studies on persuasive language examine the linguistic manifestations of persuasive discourse in different genres (e.g. Virtanen & Halmari 2005, Dillard & Shen 2013). Virtanen & Halmari (2005, 5), for instance, define persuasion as a communicative purpose conveyed by various rhetorical strategies and related "linguistic choices that aim at changing or affecting the behaviour of others or strengthening the existing beliefs and behaviours of those who already agree, the beliefs and the behaviours of persuaders included".

Generally speaking, persuasion across genres and discourses can manifest itself by means of a distinctive set of persuasive strategies. According to their nature, persuasive strategies are classically understood to fall into the broader categories of individual persuasive features manifested through language, such as identity construction, stance and evaluation, dialogicity/engagement, and various types of intertextuality, which in effect add to ethos building (Virtanen & Halmari 2005, van Leeuwen 1996). In order to achieve the intended persuasive effect in their communication, authors adopt an array of different techniques, usually mingled in a fusion. Generally speaking, persuasion is manifested either overtly, i.e. through explicit linguistic realisations (e.g. use of imperatives, reiteration, modality, ways of greeting and address, choice of personal pronouns, use of questions, etc.), or, alternatively, in a more or less covert manner (i.e. various rhetorical strategies in which persuasion is more implicit, such as employment of emotions, some interactive features, humour, etc.) (Cotterell & Turner 1989, 294-299, Dillard & Pfau 2002, Hogan 2013; cf. van Leeuwen 1996).

Furthermore, the essence of the phenomenon of persuasion may be aptly explicated by means of the three classical types of Aristotelian appeal to the audience (aptly summarised e.g. in Halmari & Virtanen 2005, 5-6, Hogan 2013, 2-5), namely: (i) ETHOS, i.e. the ethical "voice of the persuader, the linguistically mediated message of her or his believability, reliability, and competence" (Halmari & Virtanen 2005: 5), encompassing, for example, direct appeal, sharing personal experience, claiming common ground/past experience, narrative of belonging, narrative of achievements, us and them, building speaker credibility on the basis of authority/expertise, humour, etc.; (ii) PATHOS, which represents the emotional appeal to the audience (perhaps not typical of specialised professional discourses, but nevertheless quite crucial in the area of religious discourse); (iii) LOGOS, i.e. the appeal to the rationality of the audience, for example, through presenting the present/future as a natural consequence of the past, causality mechanisms, reference to facts such as statistical data, experimental proof, exemplification (analogy and metaphor), etc. (cf. also van Leeuwen 1996, Connor 2004, Sperber et al. 2010).

5. FEAR-INDUCTION AS A TOOL OF PERSUASION

In the analyses presented below, particular persuasive strategies will be explored, especially with regard to the employment of the three types of rhetorical appeal to the audience as well as tangible linguistic realisations that foster persuasion in sermon closings. As mentioned above, special attention will be paid to intentional fear-induction; it is especially the closing passages of sermons that include a distinct emotive load, which is to make the conclusion more coercive, effective, and, last but not least, memorable (cf. Dillard & Seo 2013).

The qualitative analysis below sets out to examine how negative affect, viz. fear induced deliberately by the preacher, may enhance the persuasive effect in sermons. Prior to

the analysis itself I should like to make clear that "fear" is not necessarily to be understood in the negative sense; fear in religious discourse may operate on the level of positive, desirable affect typically related to the feeling of reverence, the sentiment of respect, and awe before God. Furthermore, I am not trying to say that the evocation of fear should be automatically looked down upon in the discourse of sermons; I see it as a legitimate means of persuasion as long as it does not trespass the thin borderline between persuasion and manipulation. Unlike manipulation, i.e. ideology imposed on "passive victims" whose destiny is to believe or act as they are told, e.g. in medial or political discourse, in the case of pure persuasion the audience may participate actively in the persuasive process and are free to believe or act as they please, depending on whether or not they accept the arguments of the persuader (Mulholland 1993, van Dijk 2006).

The construal of persuasion in sermon conclusions builds on an intricate mycelium of varied persuasive strategies and their linguistic realisations. Deriving from the data under scrutiny, however, one may observe a certain patterning, i.e. the individual moves of the three Aristotelian appeals that are functionally sequenced in several possible ways:

The Bible says, … (L) → *Once I met a woman who…* (E) → *What about you?* (P)

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i. LOGOS: the preacher begins with a Bible reading, a direct quote as a rule, referring primarily to the facts presented by the Scripture – thus he appeals to the rationality of the audience;

ii. ETHOS: then he goes on to illustrate the doctrine presented by sharing a story/personal experience/alternatively a series of hard data – he provides the link between the "theory" in the Bible and the real Christian "practice", enhancing his credibility and fostering the "ethical voice" of the speaker;

iii. PATHOS: finally, the preacher offers a practical application relating to the believers' lives, thus transferring the issue under discussion onto the personal level – typically, he stirs emotions and thus adds to the sentiment of the climax.

Such patterns may, for instance, take other sequences:

E – L – P

In May the US president…→ *In the parable of…* → *We also should…*

P – E – L

Have you ever experienced…? → As we sing in one hymn,… → Likewise Jesus…

These alternating, variable sequences of persuasive constituents operate against the background of one another, gradually preparing the way for the final climax and triggering the persuasive effect. In the case of sermon closings, the most powerful aspect of persuasion seems to be rooted in the area of pathos that works through the purposeful use of affect. In the following passages of the paper I am going to demonstrate that owing to the employment of various shades of negative emotions, the message conveyed is more appealing, and thus persuasive, to the audience.

The patterns described above usually consist of a number of individual subsections, or persuasive moves; these more or less follow most of the steps given below (in various sequences and selectively):

    i. Bible verse (revised and/or an additional one);
    ii. a personal illustration or other sources (intertextual links);
    iii. realization of the moral consequences (personal move);
    iv. feelings stirred up, move to emotions, doctrine applied;
    v. a challenge, encouragement to change.

The sample text (1) below will illustrate how individual steps of persuasive process gradually move the argumentation towards its climax:

Sample 1: REL-ENG-14

> "***Repent***, *for the kingdom of heaven is at hand*"(Amos 8:11). |L|
> ***Repent***, *for this is the way to prepare for the coming king.* ***Repent***, *for what are you relying on? Where are you looking for happiness? When you look at your life, what fruit do you see? Is it good fruit or rotten fruit, or a bit of both? (...)* |E|
> ***And what about the fruit in your life?*** *Have your deeds been always filled with love, your words always kind and helpful, your thoughts always for the good of others, and your desires always holy and pure? Or is there rottenness in you as well?* ***I know*** *how I answer those questions.* ***The same as you.*** |P|

The text presented above as Sample 1 follows the prototypical L-E-P pattern of persuasive moves (logos – ethos – pathos). The preacher opens his sermon conclusion by quoting directly the topical Bible verse on the need for repentance. This is immediately followed by a multiple repetition of the key word, *repent*, that seems to build a thematic bridge between the Biblical logos and the ethical application; the preacher obviously turns his attention to the audience, raising personal questions, often of yes-no type. The final move goes on to employ emotions, especially in the sense of "assuming the expected answer". As a result, the addressees are to be moved and touched: the concluding conclusions are openly sentiment-provoking, stirring one's emotions.

       It is essential to note the prevailing use of a black-and-white prism; things are either good or bad; one's implied answer is either yes or no. Overall, such emotions may be labelled as purposefully induced fear of several shades. The rhetoric strategies that are to awaken emotions in the listeners' minds in Sample 1 include e.g. remorse, implied reproach, negative assumptions, evoking one's feeling of guilt, and the like, the goal being an active realization of the desired conviction, and, finally, a practical act on the side of the addressee. The ultimate aim of the persuasive strategy described is to persuade the audience of their imperfections and spiritual needs.

Sample 2: REL-ENG-7

> *Many centuries have come and gone since the visit of the wise men. We do not know if the wise men were kings or not but we do know that there is coming a day when every king, every magistrate and every person on earth will bow to the King of Kings.* |E|L|
> *Phil. 2:10-11 says, "At the name of Jesus every knee should bow, of things in heaven, and things in earth, and things under the earth; And that every tongue should confess that Jesus Christ is Lord, to the glory of God the Father."* |L|
> ***How will you respond to Jesus? Will you respond with antagonism, apathy, or adoration?*** *There are people today who will respond in one of these three ways.* ***Some bow up with antagonism (like animals bow up when they feel threatened).***

Some bow out in apathy (they just don't care enough to get personally involved so they take themselves out of the situation). |E|
Some bow down in adoration. **Will you bow down to Him today?** |E|P|

At this point, it should be noted that in some cases the Aristotelian types of appeal admittedly overlap and so the interpretation of individual persuasive moves may at times be somewhat blurred. For instance, the first paragraph of Sample 2 both includes ethical appeal to the reader and presents facts extracted from the Bible, thus combining ethos and logos (this interplay is indicated as |E|L|). The factual aspect of argumentation is also corroborated by modality and expressions such as *We do know*. Analogously, the final question *Will you bow down to Him today?* is, on the one hand, clearly pathetical since it appeals to the audience's emotions, and, on the other, definitely ethos-related owing to its evidently moral message (|E|P|).

In Sample 2, the preacher opens this closing passage of the sermon by providing a historical-cultural context of the event under discussion, and only then offers the biblical verse. This move is again followed by a set of thought-provoking questions that are directly targeted at the congregation. Prototypically, the audience is actually given a "controlled choice" (i.e. the preacher, as a matter of fact, leads their mental exercise and suggests an implied answer) and thus is personally challenged to take a stance through the emotional appeal. The closing suggestive question adds the necessary portion of pathos in play – it directly places the listener into a position in which he or she is expected to provide an answer; the context of this situation is heavily influenced, if not determined, by the feelings aroused deliberately by the preacher. One is at stake and "has to" take the right side.

Incidentally, another underlying, and latently omnipresent persuasive strategy adopted in sermon conclusions consists in an "obligatory" culminating pattern that could be summarised as follows: in their concluding appeal of the sermon, preachers should end up at the cross. The story around the crucified Lord Jesus, His sacrifice and the act of redemption as if were behind the scenes no matter what the topic of the sermon is; all said works for that climax, including corresponding emotions, such as sentiment, gratitude, encouragement, feeling of guilt, and the like. This strategy gets usually most prominent in the final sentence that is meant to remain in the believers' minds as a pathetic stimulus. Cf. *Will you bow down to Him today?* (Sample 2), or *The same as you.* (Sample 1).

An analogous strategy is adopted by the closing passage utilized in Sample 3 below:

Sample 3: REL-ENG-9

We have a choice as to which of the last scenes in history will we stand. God has provided that if we believe in Jesus Christ, in faith repenting of our sins, we are assured that we will be in the Rapture, caught up to meet the Lord in the air when He comes for the children of God. |E|
Or we can choose not to accept His offer of forgiveness of sin and eternal life and because men are sinners, they stand condemned already to the Devil's hell. |P|
If there is one here today who has not placed his or her trust in Christ Jesus, this day can be a time of joy and rejoicing for you also. The Bible says that all who have not received Jesus Christ as their Savior stand condemned by their sin. |E+L| *Yet, Christ came to the world, suffered and died for you, that you might have eternal life.* **You can today, in repentance ask God even at this moment to save you. You can believe and place your faith in God, our Savior and Lord, Jesus Christ.** |P|

Out of the three sample sermon conclusions presented, Sample 3 is perhaps the most coercive. In its persuasive pattern, the aspects of logos, ethos and, above all, pathos are functionally and intricately interwoven in the text. The fear-related emotions induced in this sermon conclusion encompass threat and fear of condemnation. The message latently perceivable between the lines clearly communicates the need to act immediately ("My chance is here and now"). It has become obvious that at times, such negative emotions may be just a step away from what could be perceived as manipulation or even abuse of emotive pressure balancing on the edge of emotional blackmail. These practices, I hasten to add, are, as a rule, observed within some non-standard churches and cults.

6. CONCLUSIONS

To complete the mosaic of the persuasive strategies discussed above, I am presenting below an enumerative outline of the varied tools traced in the corpus. Pathos (manifested through the purposeful employment of emotions and feelings) can take different forms and have different content. Obviously, apart from the more usual, positive peak of the sermon (typically encompassing expression of hope, encouragement, confidence or a vision cast), a whole array of legitimate emotions may be labelled as negative. The typical pathetic moves identified in the corpus under examination could be schematically generalized as follows:

- God can see that, the congregation can see that, the preacher knows me… → I should stop doing this…
- Jesus is perfect. I am different. Others are better than me. → I should be like Him / them.
- My faith is not strong enough. I might not be saved. → I should strive more and…

The different shades of fear induced in such mental frameworks include, for example, worries, anxiety, sentiment, admonition, remorse, frustration, self-reproach, distress, regret, compassion, sadness, grief, penitence, repentance, warning, threat, feeling of guilt, shame, fear, fright, dismay and terror. All these may appear in different degrees and in various contexts.

The paper examined how negative affect, viz. fear induced deliberately by the preacher, may foster the persuasive effect in sermons. It is especially the unique interplay of all the three Aristotelian constituents of persuasion in rhetoric (logos + ethos + pathos) in various patterns that enhance the persuasive effect in sermon closings. The audience is exposed to and challenged by a sophisticated sequence of individual persuasion aspects; the climax often comes through the pathetic phase, in the course of which emotions are stirred up. Such an emotive load is then expected to result in a more powerful impact on the addressee, with the ultimate goal, i.e. a mental conclusion or practical action.

In a sense, the sequencing of logos, ethos and pathos described above actually appears to be in line with any sort of narrative, such as fiction or drama. In its narrative structure with different phases, emphases and culminations, it is the archetypal phenomenon of story-telling in the broadest sense of the word that serves the need of the church teaching via preaching. The story as such, as it were, carries the line of narration and helps to point out ideas, illustrate the doctrine as well as draw conclusions. The story represents the common denominator of all the sequences of Aristotelian persuasive aspects; it is the fundament, the method and the goal of sermon closing passages.

It follows that owing to the employment of various shades of fear the message conveyed is more appealing, and thus persuasive, to the audience. Thus pathos can promote the doctrine effectively, making the believers realise and accept spiritual truths. Eventually, pathetic culmination of a sermon has an apparent potential to lead to a change in believers' thinking, to encourage them to strive for a godly life, and, ultimately, to believe and to convert.

The paper also touched upon the observation that within the multifaceted realm of religious discourse it is rather difficult to distinguish between what is still persuasion and what may be already perceived as forceful coercion or even manipulation (cf. Cialdini 1993 and van Dijk 2006). Such a borderline is almost impossible to be drawn as the seam between different rhetoric strategies is formed by a grey zone of means; at times it is perhaps only an application of psycholinguistics, cognitive linguistics and pragmatics that could throw light on this demarcation line.

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LAMENTING THE TRANSITIONAL MOMENT OF LITERACY ENVIRONMENT

Václav Řericha, Libor Práger

ABSTRACT: Present day teachers are in the transitional moment that occurs always when a new technology/medium is introduced and the tendency to see any new environment as if it were still the old one has always been a part of any transitional period. Those used to an established environment find the experience of the introduction to new technologies/media traumatic and puzzling. The discussion about the difference between the environment of alphabet and the environment of electronic media frequently accents the main advantage of the Internet; instantaneous retrieval of information. However, the retrieval itself and its processing with hyperlinks demands new cognitive skills which are changing the brains of the users. These new cognitive skills do not exist parallel to those established by the environment of the previous media and this presents a challenge to the role of the historic centrally-controlled classroom as a principal instrument of education, which had provided an environment for the textbook as a major form of controlling and teaching pupils. This type of a classroom has become obsolete, especially with the implosion of the electronic information movement focused on each pupil in the classroom who are on the Internet. The direct physical influence has become irrelevant as everything happens everywhere at the same time and it does not matter where the pupils are now. Therefore, the historic centrally-controlled classroom with the textbook as its major instrument has been made obsolete by the Internet deleting spatial and temporal limitations, the electronic environment has made the textbook archaic with most pupils permanently involved as full-time authors, photographers and players. The printed book is still available as one of many often less cumbersome information resources albeit competing and losing with interactive and instantaneous electronic environment.

KEYWORDS: transition, technology, teaching, education, classroom, internet, textbook, electronic environment

1. INTRODUCTION

It is almost comical when in Plato's dialogue *Phaedrus* (370 B.C.) we hear Socrates use the same words as the present day teachers when complaining about the impact of the social media on their students:

> This discovery of yours (the letters) will create forgetfulness in the learners' souls, because they will not use their memories; they will trust to the external written characters and not remember of themselves. The specific which you have discovered is an aid not to memory, but to reminiscence, and you give your disciples not truth, but only the semblance of truth; they will be hearers of many things and will have learned nothing; they will appear to be omniscient and will generally know nothing; they will be tiresome company, having the show of wisdom without the reality.[1]

In the dialogue, Socrates's part may be replaced by present-day teachers stressing the impropriety of electronic social media.[2] The environment they have generated is harmful

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[1] Socrates refers to the Egyptian king Thamus talking to the god Theut, the mythical inventor of the alphabet. Plato, 1892. *Phaedrus*, in B. Jowett, ed. and trans. *The Dialogues of Plato*, vol. 1. (Oxford: Oxford University Press), 391–491.
[2] Both Carr (2011) and McLuhan et al. (2011) refer to the dialogue of *Phaedrus* and superiority of the spoken word and the invention of writing.

because the learners will lose the skills provided solely by the literacy environment and will be left with deteriorating memory and social skills.

2. TRANSITIONAL MOMENTS

Both Plato and present day teachers are in the transitional moment that occurs always when a new technology/medium is introduced and the environment changes. Plato´s transitional moment had been from the oral environment to the alphabet one with speech transferred to manuscript. The manuscript culture had fought against the introduction of the printed book, similarly to the present literacy culture fighting against social media culture, because printed books were considered to be trivial and vulgar without authority since they did not speak directly to the students. The teachers today are in the transitional moment when printed books are competing with electronic platforms.

When a new medium enters our existing and suddenly parochial environment we have to deal with it in the same way as we deal with the old medium. We do not realize that we have become surrounded by a new environment and we tend to repeat the approach and behaviour based on the old environment.

We attempt explaining the new medium with the concepts invented when the previous medium had been introduced, we are able to understand it as it were the old medium only in a new form, that is as if it were a mere technological translation of the old medium. We even try to fit it into the forms of the old medium, i.e., into the medium of reading and writing using the technology and forms of the alphabet. We are trying to protect the literacy environment with electronic *readers*, *e-books*, electronic *pencils* and search in electronic *pages* and we are surprised and puzzled when the sensory and cognitive impacts of electronic media are different from those when we were dealing with the historic forms of pen, paper and printed text.

Our misunderstanding and intuitive rejection of a new environment generated by new medium is documented not only by the above forms imitating the medium of literacy but by the terminology describing the emerging new environment as well. It is possible that some of the terms are not convenient metaphors but just a nostalgic attempt to explain the environment as a mere technological innovation of the old one. The terms range from the romantic (*canoe,* a Twitter conversation with numerous usernames, *cloud, footprint* and *troll*) and specialized (*to bump*, to move an online post chronologically) to true metaphors like *catfish* which had been however borrowed into the social media environment from the eponymous movie from 2010 and it is used today in a degenerated meaning. *Optical cable, wireless radio* and *mobile phone* are well-established examples of explaining the forms of new media by old ones. In another lexical development we have anthropomorphized some forms of the electronic environment like *smart phone, intelligent transport system* implicitly admitting a transfer of our minds outside on to the electronic circuit. The tendency to see any new environment as if it were still the old one has always been a part of any transitional period, cf. *telephone* (from "*a far sound*") and *camera* (from "*a dark chamber*").

3. THE VANISHING STORY

What are the consequences of the new electronic media for the person having grown up in the old literacy environment? Those used to an established environment, be it Socrates or a contemporary teacher, find the experience of the introduction to new technologies/media traumatic and puzzling. McLuhan points out that for familiar institutions and associations the

transition may seem at times menacing and malignant. "These multiple transformations … are the normal consequence of introducing new media into any society whatever" (McLuhan et al. 2011, 278).

However, only the literacy environment users can be aware of and be sensitive to the effects of electronic technology enveloping alphabet technology. One of the effects of the increased speed and instantaneous response enabled by electronic media is that it has abolished the slow linear story-line. Unsurprisingly, the story-line is vanishing simultaneously with archetypal stories for children (See Bryndová 2018), but the loss of the archetypal narratives is lamented by the literary environment generation only. The electronic environment generation of young parents cannot obviously be aware of any loss. The printed book as the principal form of literacy environment offers a story recorded by linear text. When the story vanishes in the literacy environment panic and negative reactions ensue, this was well documented when the first volumes of Sterne´s *The Life and Opinions of Tristram Shandy, Gentleman* were published in 1759. Panic and negative reactions of the teachers are evident in the present-day education based on linear texts. Students do read, but they do not read the ink-and paper novels which are the form of the obsolete literacy environment as they are already living in the electronic environment which has wrapped about the environment of slow, linear printed text rendering it archaic.

The discussion about the difference between the environment of alphabet and the environment of electronic media frequently accents the main advantage of the Internet; instantaneous retrieval of information. However, the retrieval itself and its processing in web screens with hyperlinks demands new cognitive skills which are changing the brains of the users. The new cognitive skills do not exist parallel to those established by the environment of the previous media. The new cognitive skills generated by the possibility of instantaneous response, the convenience of having everything here and now and the portability as well as the provision of immediate gratification have been demanding a new type of fiction, webserial or webnovels immediately disseminated by cell-phones as cell-phone novels.

Cell phone novels have typically a form of series of short chapters of about 100 words, the completed chapters are immediately uploaded on the cell phones of the registered users. The advantage is that the chapters can reflect topical events and changing trends of teenage culture. One of the arguments (Takatsu n.d.) supporting this form of fiction is their convenience and brevity which "saves time". This is an argument which the experienced ink-and-paper-novel readers find incomprehensible, because for them reading of longer texts is the desired activity for which they save time. Moya Sarner (2018) in her article *Learning to relax can be life-changing* reading suggests reading as a remedy; "read and be still … I'm very happy just lying by … fire and reading. It's a real treat … I think back to how I liked to pass the time when I was young; the quiet times sitting reading a book". Sarner who is not cognitively adjusted to dealing with electronic environment is one of the bygone literacy environment inhabitants speaking.

Reading of a traditional printed novel used to be a goal, complete activity, but reading of a cell-phone novel is a means to obtain a readily available, portable instant gratification. The content of the cell-phone novel is generated by the electronic media, it is an expression of technological possibilities of the media. However, the cell-phones novels are not just heavily abbreviated romantic fiction moved to an electronic platform, the issue is that these technological platforms have been changing cognitive the skills of the users.

Cell phone novels claim to be establishing new standards of aesthetical functions of text. Because the inherent feature of the smart phone technology is the overall speed and quick consumption of all its functions, writing of cell phone novels presuppose

instantaneousness/brevity and ease of consumability of the text. Cell phone novels aesthetical functions are determined by and result from the form of social media environment, the cell phone novels themselves are just a few of many contents of the electronic technologies. Their authors claim to observe aesthetic standards of quality narration and poetic and careful style but even those have to accommodate the social media environment demands of instantaneousness and brevity. The content of the novels is determined by the simplest common denominators; romantic feelings and insecurities of young readers on the background of highly topical, up-to-the-minute events. Their language, vocabulary and syntax are similarly receptive to the social media environment and the reading needs of their young audience.

These novels are an equivalent of McDonald's fast food designed for uncluttered and quick satisfaction, the reader of the cell-phone novel is quickly sated, satisfied. Its aesthetic values are adjusted to the reader like the signature McDonald's straw which is slightly wider than a typical straw "so all that Coke taste can hit all your tastebuds" (Peter 2018).

Our view above of the cell-phone novel presented above is an obvious value judgement from the point of view of the old literacy environment. However, their Japanese authors insist that this form "allows writers to sound much more sophisticated and literary beyond their age by creating a hyper sensitivity, heightened perception, crystallization of tiny moments in life.… It is a bridge between the old and the new, even hearkening back to ancient Greek poetry and narrative poetry or plays through the ages, up to the verse novels of today" (Takatsu n.d.).

The complete first chapter of the popular cell-phone novel *Secondhand Memories* (Takatsu n.d.) has simple vocabulary and it is written in parataxis but it may be involving to the sensibility adapted to the new electronic environment. Cf.: "It was July. She looked at me with a smile on her face. I smiled back. It was summer. School was off. I was in complete bliss. There was nothing better than this. With her beside me, nothing could go wrong. 'Let's go.' I heard myself say. She nodded."

The "traditional" literature in social media environment becomes obsolete and invisible as 21 year old cell-phone novelist Rin explains: "Young readers do not read books by professional writers because the sentences are too difficult to understand, their expressions are intentionally wordy and the stories are not familiar to them" (Carr 2011, 105).

The success of the movie *The Jaws* from 1975 had terminated the popular film d'auter because movie studios realized there was a profit-making formula, "the all-important quality of uniformity and repeatability" (McLuhan 1974, 203). This quality, ideally suited for electronic environment, is utilized not only in cell-phone novels but replacing long movies with shorter series movies (less demanding, instantaneousness, short, little context, repetition, the same formula had been made use of in newspapers publishing successive chapters of a novel in their weekend editions).

Another reason why young people turn away from ink-and-paper novels may aby the fact that the book has become a mass product, a verbal commodity driven by marketing campaigns. Some of them are derivatives from popular TV series. The trend of changing literature to mass product is almost 300 years old, McLuhan notes that "Pope had seen the tribal consciousness latent in the new mass culture of book-trade. Language and the arts would cease to be prime agents of critical perception and become mere packaging devices for release on a spate of verbal commodities" (McLuhan et al. 2011, 268).

The loss of a story-line in the TV environment has been demonstrated by the genre of music videos. The music videos have supported the maxim that the message of TV is not its content but the technology itself. In music videos the medium o TV made possible a story

without a story-line. The music videos achieve full involvement of the viewer by simple alternating of several different shots (e.g., a sunset, freight train, flying bird and a truck) each lasting less than four seconds. None of the shots has a story-line, the music video is a mosaic leaving it to the viewer to become an author and supply their own story.

McLuhan in another context notes that this technique was applied by James Joyce who „also accepted the grotesque as a mode of broken or syncopated manipulation to permit inclusive or simultaneous perception of a total and diversified field. … This parataxis of components ... is without a point of view or lineal connection or sequential order" (McLuhan et al. 2011, 267).

The TV music video is different from symbolist poetry which is based on illogical, intuitive associations. There need not be any careful intention to associate the shots in the video. The content of the shots and a potential story are incidental for the medium. The effect of the music clip, in comparison with a poem using the same technique, is achieved by the medium of the television with the constant 3-4-second-long shots alternating to stimulate the eye. The combination of the visual stimulation and syncopated manipulation explain the popularity of the music video which without the purely physical visual excitement would be incomprehensible to the viewer raised in the environment of alphabet literacy relying on linearity and the logic of context. The content is the technology, the medium itself.

The song by Ariana Grande *Thank U Next (Next)* with tens of millions of followers will be similarly disappointing to a dweller in the literacy medium used to the perception of the linear medium of alphabet. The song will sound monotonous to them, without an obvious beginning and end, it is never clear whether the song will (as it easily could) run on for another 3 or 10 minutes, there is no obvious anticipated, logically developing musical context. This is a spontaneous perception of a visually text-oriented oriented person who anticipates linearity, context and a story line. But A. Grande is a successful composer for social media users who do not expect a linear story gradating to an end which would complete the song. They have been in advance hypnotized and involved by the ceaseless Net surfing from one web page to another achieving instant gratification regardless of the content. And the song *Thank U Next* is a music metaphor of the Net surfing and produces the identical effect on the audience. Deep reading, contemplating poetry, classical music and other acts of sustained concentration cannot fully exploit the potential of online activities.

4. THE MEDIA OF OBLIVION

McLuhan's analysis of media provides a theory allowing us to imagine any environment from which the medium/technology has been removed, and its impact on the users' memory.

The balance of the tactile, audio and visual perception typical for the historic forms has been shifted with the electronic forms imitating them and has changed cognitive skills. It seems that pen, paper and printed text inherent in alphabetic writing had not been merely arbitrary and convenient forms used for the medium of alphabet but they themselves are the medium. It is noted above that the forms of electronic media like *e-books, electronic pencils, cell-phone novels* and search in electronic *pages* have different sensory and cognitive impacts than historic forms of literacy environment like ink, pen, paper and printed text. The distraction and temporary impact of electronic readers and electronic pencils are another proof of McLuhan's maxim that the message is the medium itself and not its content.

The users of social media sharing professional experience (e.g., Facebook communities of physiotherapists, physical therapy blogs and websites) use the electronic media selectively. They actually translate the social medium platform of Facebook to the pre-

Gutenberg oral technology of a seminar room. The professional websites instantaneous visual and audio participation is changing the social medium into a convenient university classroom mode. A comparison with pen, paper and textbook forms, i.e., an environment from which the medium/technology has been removed, will make evident the shift from individual study to a group life-long education, with all the advantages and disadvantages of joining a permanent seminar group.

However, the fastest growing segments of social media exploit the visual and tactile aspects and instant social interaction. The computer games played by 80 percent of young men are an example having gradually evolved from an isolated activity to a widely shared social activity combining visual, oral, tactile and audio faculties. In addition to the permanent sensorial (over)stimulation they have added the social dimension of a collective instantaneous social gratification and enhanced audio component consisting of the default layer of the noise of the game and simultaneous conversation between the game participants.

The obsessive participation in high-involvement technological forms like TV or the Internet reduces critical self-disciplined thinking of the medium user who is always susceptible to and hypnotized by any new environment. "Those who experience the first onset of a new technology," writes McLuhan in *The Gutenberg Galaxy*, "whether it be alphabet or radio, respond most emphatically, because the new sense ratios … present men with a surprising new world" (2011, 23). This technologically-imposed hypnosis is further manipulated and objectivized by marketing campaigns, e.g., *As Seen on TV*, which transfers the high involvement from the medium to the product itself.

It has been a major complaint of both Socrates' and teachers' that the users of electronic media will not involve their memory and instead will store their data on technological platforms be it a scroll of parchment or the Facebook.

We were surprised to find out - although theoretically it should have been expected – that some Czech secondary grammar school students had unreliable knowledge of the order of the letters in the Czech alphabet. This knowledge which is the most inherent one to the medium of literacy is being uttered, stored on the medium platforms. Although most of the data on the platform surface are organised alphabetically the users do not need to know the order of the alphabet because just the first letter or two of the word they are searching for is necessary.

"The Web is a technology of forgetfulness," says Carr (2011, 193). "When we outsource our memory to a machine, we also outsource a very important part of our intellect and even our identity." Plato insisted that the discovery of the letters will create forgetfulness in the learners' souls, because they will not use their memories.

The environment before the technology of alphabet relied on poetry which was a technology for information storage, retrieval and transmission. Laws, records … had to be composed in formulaic verse, remembered poetry moves us to the environment of the African child who lives "in the implicit magical world of the resonant oral world" (McLuhan 2011, 19). Their lives might be briefly experienced by the inhabitants of the literacy or electronic environments if we sang in a group *a capella*.

5. FACEBOOK AND TEXTBOOK

A classroom relies on direct physical influence. The historic centrally-controlled classroom as a principal instrument of education had provided an environment for the textbook as a major form of controlling and teaching pupils. But this type of a classroom has become obsolete with the implosion of the electronic information movement focused on each pupil in the

classroom who are on the Internet. The direct physical influence has become irrelevant as everything happens everywhere at the same time and it does not matter where the pupils are now. The relationship between the physical world and cognition has changed into an instantaneous experience of everything. The Internet has made obsolete not only the classroom, it has deleted the spatially and temporally restricted physical world with profound cognitive and educational consequences. The classroom audience of pupils has changed into a group of authors, photographers and players who have cognitively transported themselves on social media platforms. The textbook has been replaced by Facebook, classroom communication is purely superficial and each pupil is involved in their own infinite worlds of shared easily manipulated daydreaming. Our research shows a declining importance of the textbook in education; whenever a new environment surrounds, envelops the previous one most of its forms, like textbooks become obsolete. The pupils who are now full-time authors, photographers and players are permanently involved on the electronic platforms and must necessarily ignore non-interactive textbooks.

A general argument is that the pupils involved on the social media platforms read more than the previous literacy media generations. They do spend more time reading but the screen-based reading is a new skill different from the older deep reading skill demanding uninterrupted concentration because its quality depended on the wider context. Carr notes that book readers have a lot of activity in brain regions associate with language, memory and visual processing while experienced Net users display main activity associated with decision making and problem solving (2011, 121). The last two activities are developed and reinforced by the constant demand to select the next web page, or more importantly by the decision which pages to skip. Reading linearity (context) has been replaced by verticality (splitting context to fragments). A linguistic metaphor offers the linear syntax (providing context) and vertical morphology (providing information about words). Skimming is becoming our dominant form of reading, Carr (2011, 134) quotes a research stating that hardly anybody read online text in a methodical, line-by-line way, as they´d typically read a page text in a book. The vast majority skimmed the text quickly, their eyes skipping down the page in a pattern that resembled, roughly, the letter F.

The strategies of screen-based reading seem to be directed on the search for "hard data", facts and information. The technology of the Internet does not encourage deep reading, it has been constructed as an increasingly efficient information retrieval system resource. A comparison of the technology of the linear text in printed books and the technology of the Internet enabling interactive vertical skimming of web pages is immaterial. They are not two concurrently competing technologies, the new technology of interactive web pages has wrapped about the technology of printed books and made it obsolete. In the electronic environment the printed books are acquiring an aesthetical "romantic" dimension, a historical parallel may be ice cutting and ice houses having been wrapped about by the technology of mechanical refrigeration and air conditioning. Book reading, undoubtedly still available, has been made as obsolete as ice houses, undoubtedly still possible. The real issue being that superficial screen-based reading has been changing our brains, most authors agree that the Net is mind-altering technology (Carr 2011, 196).

The printed book is becoming one of many information/entertainment resources. The book is everything that the social media are not. The social media lack the aesthetical dimension and form of the book. The pupils do not need the book as a source of entertainment any more, the leisure time activities offered by social media are involving, interactive and instantaneous. The users of social media will get cognitively adjusted to both interactivity and instantaneousness and find the printed book lacking both.

6. CONCLUSION

The loss of enthusiasm in the traditional classroom education is upsetting both teachers and pupils. The ensuing anxiety is explainable by McLuhan's theory of the environments generated by new media/technologies (1974). Today's school is a part of the environment in transitional moment. While pupils adapt to the environment created by electronic media teachers are used to the environment created by the technology of pen, paper and printed book.

Both teachers and pupils are hypnotised by the cognitive impact of their respective media. Teachers intuitively behave as if the electronic media were just technologically translated media of the old literacy environment and the pupils are at best finding the archaic literacy environment historically amusing. Teachers despair of the pupils who are losing literacy media skills but pupils living in the non-sequential instantaneous environment cannot be aware of any losses, their electronic world is complete. New literary forms like the very brief cell-phone novels emerge scorned by the literacy environment adherents but these texts are ideally suited to the rearranged perception of Internet surfers. The arguments of electronic media being responsible for deteriorating memory and a lack of social skills are as justified as Socrates' laments about the impropriety of writing threatening the skills of oral environment.

The historic centrally-controlled classroom with the textbook as it major instrument has been made obsolete by the Internet deleting spatial and temporal limitations, the electronic environment has made the textbook archaic with most pupils permanently involved as full-time authors, photographers and players. The printed book is still available as one of many often less cumbersome information resources albeit competing and losing with interactive and instantaneous electronic environment. In the transitional moment Socrates' lament echoed by the contemporary teacher ought to be replaced by full awareness of the effects the changing environment will have had on education.

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ENGLISH LOANWORDS FROM MINOR LANGUAGES – CZECH

Pavel Kolář

ABSTRACT: The English word stock is a mixture of numerous languages, primarily of Germanic and French origin. During its development it acquired other words from major languages like Greek, Latin, Spanish, Dutch and also quite a few from minor languages. A dominant role was played by the proximity factor and mutual social contact. Despite the fact that Czech is spoken by only a little more than 10 million people it also played its relevant role in the development of the English language.

KEYWORDS: loanword, borrowing, historical period, false loan, pistol, robot, hacek, kolache, howitzer, polka, Bren, Semtex, descriptive calques, univerbal true loans.

1. INTRODUCTORY REMARKS

When one language takes a word from another, it is called a loanword, borrowed word or simply a loan or a borrowing. The terminology is rather confusing because a loan presupposes return which is not true in this case. Linguists do not usually consider this aspect – except Crystal who is not completely satisfied with the traditional term (Crystal, 1995, 126). English, unlike many other languages, welcomes words from other cultures. Probably due to the historical development of its lexicon, which was a true melting pot mixing lexemes from numerous languages.

In order to present an example of a minor language that influenced English we have taken into account Gaelic. We are aware of the fact that Irish, Welsh or Scottish Gaelic used to be driven to the outskirts of communication in the United Kingdom and linguists appeared to neglect its influence in the past. Josef Vachek, a Czech linguist, claimed that there were only about 10 words of Celtic origin in English (Vachek, 1966). Crystal, on the other hand, claimed at the end of the century that there are "large numbers of Celtic place-names in England. A small selection would include Arden, Avon, Exe, Leeds, and Severn, as well as the hundreds of compound names which contain a Celtic component." (2004, 25)

It is rather questionable whether we should or should not consider Gaelic lexemes as borrowings or the real roots of the English language. From the linear historical perspective the argument for the true origins might seem true. If we, on the other hand, pursue the complexity of the development of the English language it would certainly not be so. The reason why I use the example of Gaelic in this case is that it represents a seemingly minor influencer in terms of the English lexicon. Crystal (1995, 126) claims that there are some 120 languages on record as sources with the locations of contact. He presents a map with notes that renders some principal borrowings of interest:

- GERMAN: Dachshund, gimmick, hamburger, kindergarten, lager, waltz, sauerkraut
- YIDISH: chutzpah, gelt, kosher, nosh, oy vey, schmuck
- CZECH: howitzer, pistol, robot
- CROATIAN: cravat, slivovitz (Crystal 1995: 126)

2. CZECH CONSIDERED I (METHODOLOGY AND UNSUBSTANTIATED EVIDENCE)

When analysing the lexical influence of the above-mentioned languages, we would certainly find a lot more examples. The question is whether there are more than three loans from Czech, the native language of some 10 million people. Although it might seem rather inaccurate we could also consider a very close Slovak language which shares with Czech a substantial part of the lexicon. On top of it, people globally are still likely to consider Czechs and Slovaks as one nation with a common Czechoslovakian language. This is linguistically wrong but valid in terms folk linguistics. Can then a minor language like Czech influence the lingua franca? We shall now try to answer the question, but first let me introduce the methodology.

Trying to follow the traces of certain lexemes, we usually address dictionaries. If we cannot manage to retrieve a particular lexeme, the only other way is to search a robust language corpus (British National Corpus, Corpus of Contemporary American, iweb corpus, etc.) All these resources present different data and that is why it is necessary to make a comparative study (see table 1).

In tracing the influence of Czech lexicon on English, we should probably start with the Old English. Was it possible for two distant cultures and languages to have some entities in common that would presuppose a direct contact. Janko claims that there were words of the Czech origin in Old English and mentions: OE *taper* – Cz *topor*, OE *siolok*, *seolec* – Cz *šelk*, *hedvábí* and OE *mattuc* – Cz *motyka* (1940, 21-28). The current English resources render "unknown origin" in case of *mattock* and Latin in case of *silk*. To be strictly oriented towards Czech in these cases would not be accurate, since general Slavic origin would suit better. Janko mentions another three words dating back to the 16th century: *sable* – Cz *sobol*, *siskin* – Middle Dutch *siseken*, G *Zeisig* from Cz *čížek* and *gherkin* – Cz *okurka*. All the three words are classified among items of Slavic origin. The particular language is not specified. Analysing the names of birds the motivation in the naming process should also be considered, which is not mentioned by Janko at all.

3. CZECH CONSIDERED II (16th – 19th CENTURIES)

Going back to history with real linguistic and cultural evidence we could start with the words pertaining to the Hussite weaponry. **Pistol**, which today has two meanings - a small firearm held in one hand and whose chamber is integrated with the barrel, or in US English an informal attribute for a very energetic or enterprising person. The former sense originated in Czech (*píšťala*, of which the original meaning was "whistle", hence "a firearm" by the resemblance in shape and function). It did not enter English directly, but via Middle High German *pischulle* and Middle French *pistole*. Its first usage in English can be retrieved back in the 16th century.

Then we have two words which were first used in 17th century English: **howitzer** and **pram**. The meaning of the former is an artillery gun shooting at high trajectories and medium muzzle velocities. It comes from Czech *houfnice* which became German *Haubnitze* and via Dutch *howitzer* entered English. The lexeme *pram* in the sense of flat-bottomed sailing boat is another word of probable Czech origin with the evidence in Late Middle English. It came via Middle Dutch *prame*, Middle Low German *prāme* and very likely original Czech word *prám* (raft).

The word **Polka** in the sense of a lively dance of Bohemian origin in duple time is of true evidence. It was first used in the mid-19th century and came to English via French and

German. The original Czech word is *půlka* meaning half step. It is also used as a premodifier in a compound word *polka-dot* and as an intransitive verb (*polkas*, *polkaing*, *polkaed* or *polka'd*). The word *polka* is mentioned by Janko who also added a word from the same semantic field *redowak,* which is not fully substantiated. The word is not in the English lexicon, although it exists in German denoting an older dance and music of Czech origin. Janko, a Germanist, wrongly assumed that it was also an English word (Janko ditto).

Kolache /kola:tʃe/ (also *kolach, kolatch, kolace*) with the meaning of soft pastries of yeasted dough with a divot in the centre, traditionally filled with sweetened cheese, fruit or ground poppy seed, entered American English namely in Texas, Nebraska, Oklahoma or Iowa[1] (states with large Czech immigration community) directly and it is derived from a round shape the pastry has.

4. CZECH CONSIDERED III (20th CENTURY)

The 20th century renders probably a more numerous evidence due to a closer contact of the cultures in Europe. The word **robot** *(205774 hits in iWEb v. 437 in BNC)* in the meaning of a machine capable of carrying out a complex series of actions automatically, especially one programmable by a computer. It was coined by a popular Czech author Karel Čapek in his drama *R.U.R.* in 1920[2]. The word is derived from the word *robota* – forced labour. We should also mention its clipped form *bot* which has been used in English since 1960s, e.g., *"we have maintenance bots in there."*[3]

The 1930s offer a fairly specific word **Bren** *(approximately* 3000 hits in iWeb v. approximately 40 hits in BNC) which is a hybrid blend composed of Moravian city **Br**no and – London borough **En**field. It is the name of an LMG (lightweight machine gun) which was originally a British licence of the Czechoslovak machine gun ZGB 33 manufactured in Brno and later as ZB 26 in Enfield. The weapon had a massive deployment in the 20th century wars (World War II, Korea, Vietnam and the Falklands).

In terms of weaponry we should not neglect Czech plastic explosive *semtex*. It is also a blend composed of **Semt**ín, smaller town near Pardubice in the Czech Republic, and **ex**plosive.

Another true Czech word is **háček** /hɑ:tʃɛk/ (1953 with approximately 20 hits in iWeb v. 0 in BNC) denoting a diacritic mark over a letter as in *č*. Its origin is in the diminutive form of the word *hák* meaning *hook*. It was identified as a relevant item and as such introduced to current English usage by William Roland Lee (1911–1996) an English language teacher in the English department of Charles University at the time.

We can now address a group of popular brand names that come from Czech: **Škoda**, **Zetor**, **Budvar** and **Baťa**. The most common in Britain today is, by no means, Škoda without the diacritic mark háček – Skoda, the name of popular cars. Its origin comes from a proper name – Emil Škoda (1839–1900) – an influential Bohemian entrepreneur, founder of Škoda Works (originally an arms factory) in Plzeň.

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[1] Several of these communities organize "kolache festivals" or "kolache days". See *Kolache Festival,* https://www.praguekolachefestival.com/, https://www.facebook.com/events/verdigre-nebraska/verdigre-kolache-days/444657589297258/, St. Ludmila's Kolach Festival, https://kolachfestival.org/.
[2] Even though the true author of the word is Karel Čapek's older brother Josef. Ivan Margolius, "The Robot of Prague," *The Friends of Czech Heritage* 17 (Autumn 2017). https://czechfriends.net/images/RobotsMargoliusJul2017.pdf.
[3] "Bot," *Lexico*, https://www.lexico.com/definition/bot.

Zetor (with 148 hits in iWeb v. 45 hits in BNC) is a brand name of tractors which were popular namely in Ireland. It is also the name of the company producing them in Brno. Lexically speaking it is a blend of two components: *Zet* – intial letter of Zbrojovka (Zbrojovka Brno – see also Bren) and *-or*, the ending of tractor.

Budvar (with 148 hits in iWEb v. 1 in BNC) is the name of Czech lager beer produced in the South Bohemian capital České Budějovice. It is also a blend of two components (**Bud**ějovice and pivo**var** – brewery).

The last mentioned is **Baťa** (with approximately 1590 hits in iWeb v 0 in BNC). Baťa (1876-1932) was the founder of a global shoe empire, originally in Zlín, Czech Republic with numerous subsidiaries worldwide. The final product, the shoes, and also a world distribution network still bear his name.

Culturally speaking, we should not neglect world known composers: **Smetana**, **Dvořák** and **Janáček** where a family name becomes a common name of a piece of music by a particular author. Mahler is another example – but only territorially because he was a German born in Bohemia (Jihlava/Iglau district).

In terms of territory we should pay attention to the etymology of US dollar which comes from *taler,* also Dutch or Low German *Daler,* a clip *of Joachimstaler.* It was a silver coin made in St. Joachimsthal in Bohemia, which is Jáchymov in the Czech Republic today. We can even find the evidence of the symbol in the basement of its town hall where the supporting pillars have $ carved in stone.

Here, we could also mention multi word expressions like *Moravian Church* (522 hits), *Moravian Brethren* (118), *Czech Brethren* (15), or *Prague Spring Music Festival*, *Velvet Revolution*, *Voucher privatization* which are all pure calques of unique Czech phenomena.

The 1990s coined a seemingly new word in the Czech language – *tunelování* and its agentive form *tunelář*. Its meaning is asset striping in English which is nothing new in the world of business. Although especially Czech press often used it and journalists claimed that it was a fraudulent activity invented by Czech businessmen, the statement was subsequently acquired by linguists. It was even translated into English – *tunelování - tunnelling*. The word is not existent in this particular meaning in English, although it can be found in Czech Wikipedia. Actually it is a false loan word, and as such its usage is limited within the so called folk etymology. In Czech it was originally used in criminal lingo and its meaning was to help someone evade prosecution or even break free from confinement (physically by digging a tunnel).

The period after 1990 with open frontiers brought intensive contacts of cultures. A massive number of English and American tutors came to the Czech and Slovak Republics. On the other hand numerous citizens from central Europe came to Britain and also the USA for various reasons, namely tourism, education and job opportunities. In terms of foods the robust corpora offer new lexemes after 2000. They are *smažák* /smaʒa:k/ – fried cheese, *svíčková* /svi:tʃkova:/ – roasted beef with specific creamy sauce, *knedlíky* (G knödel) – a type of dumpling, and a specific Slovak and Czech sheep cheese *bryndza*/*brynza*. The lexeme *bryndza* can be found also as a proper name. It is the surname of a popular English writer of criminal genre Robert Bryndza, who adopted the name of his Slovak partner Ján and settled in Slovakia.

In terms of the above-mentioned words we can see that the borrowing process is dynamic. It has one prerequisite: the word has to express a unique entity in the particular source language. Then it starts spreading across borders and becomes common in different language environments. The very process of acquisition can have two phases:

1. Descriptive calques (*smažený sýr* – fried cheese, *bryndza*- ewe's cheese, *svíčková*-roasted beef with cream sauce and dumplings, *chlebíček*-bread topped with potato salad and ham, cheese, egg and onion).
2. True loan (*smažák*, *brynza*, *chlebíček*) – univerbal units

The second phase takes place only on condition that different cultures have a relatively high level of contact and the particular entity is existent in both.

By the same token we trace similar examples in the opposite direction from English to Czech. While before there was a tendency to translate the original word from the source language, the communication required higher standards and accuracy. Thus, e.g., Czech *smeták* for *mop* and *tvaroh* for *cottage cheese* was not enough, *smeták* being much too specific on one and *tvaroh* too generic on the other hand. If we try to retrieve new borrowings from Czech we can basically find lexemes from the semantic field of foods. The process resulted in the fact that current Czech usage borrowed English *mop* and *cottage cheese* without adaptations.

5. CZECH CONSIDERED IV (PANENKA)

It is not surprising that we can find evidence of a loanword in the field of football, which is by no means the most popular sport in the world. Today there are some common expressions with a proper name. The older generation was familiar with the *Pelé* (Brazil) *run-around*, a football move designed to get around an opponent. (Mcdonald, 1971, 8-47). A quite similar type is *Cruyff turn* named after a famous Dutch player Johan Cruyff. In 1974 Cruyff feigned a pass before dragging the ball behind his standing leg, turning 180 degrees, and accelerating away (Brewin, 2016). If we recall the 1976 UEFA European Championship final we cannot miss an incredible kick performed by Czech Antonín Panenka – in Czech *Panenkův dloubák* (Italian *cucchaio*, German *Panenka Heber*). He is referred to by Susie Dent in her *Secret Languages of Britain* (2016, 151-152). We can find her description of the famous kick. Due to the reason of accuracy, we shall rather quote from English Wikipedia:

> In association football, the **Panenka** is a technique used in penalty kick-taking in which the player, instead of kicking the ball toward the left or right corner of the goal, gives a subtle touch underneath the ball, causing it to rise and fall within the centre of the goal thus deceiving the goalkeeper. It was first used by Czech player Antonín Panenka, who presented this technique to the world in the 1976 UEFA European Championship final, when he beat German goalkeeper Sepp Maier to claim the title for the Czechoslovakian national team. After its sensational debut in the tournament, the Panenka kick has been used on rare occasions and mostly by highly respected players who can deal with the consequences of missing such an attempt. This style of penalty kick is also called Il cucchiaio ("the spoon") in the Italian-speaking world. ("Panenka (penalty kick)")

Unlike S. Dent, who mentions the term only in the form of simple noun phrase with the definite article (the Panenka), a wider reference renders a number of forms: Panenka kick (pre-modifier), a Panenka (head noun), the Panenka (head noun), to Panenka (verb).

a. Panenka kick: *The most recent example of a player successfully completing **a Panenka penalty kick** in the Euro's is Andrea Pirlo against England.*
b. A Panenka: *We call this style of penalty **a Panenka** after a Czechoslovakian player Antonín Panenka who scored in this way in the 1976 European.*

c. The Panenka: *One penalty that is seen as the ultimate of cheekiness is **the panenka***.
d. Panenka chip: *Barkley won the second penalty and pulled of the audacious with a sublime **Panenka chip***.
e. To Panenka: *Just when Arsenal were nursing an intense pang of frustration – with Arsene Wenger being sent to the stands for his reaction, not before pushing fourth official Anthony Taylor – Ben Mee was penalised for a high boot on Laurent Koscielny, allowing Alexis Sanchez **to Panenka** it home after 98 minutes.*

To further substantiate the popular word we can render a selection of headlines from British media:

- "Antonin Panenka – the footballer Pele described as 'either a genius or a madman'". *Football writers.co.uk*.
- "Euro 2012: Pirlo's courage to kick a penalty like Panenka helped Italy's 4-2 win over England". *The Star*.
- "Andrea Pirlo explains THAT Panenka penalty which bamboozled Joe Hart at Euro 2012". *The Mirror*.
- "I nearly tried a cheeky panenka penalty in Champions League final, admits Drogba". *The Daily Mail*.
- "Fulham starlet Moussa Dembele misses 'Panenka' penalty in Youth Cup final". *The Daily Mail*.
- "The cult of the Panenka penalty". *FIFA.com*.
- "The Anti-Panenka! Alexandre Pato's awful penalty easily saved by Dida, costs Corinthians penalty shoot-out v Gremio". *101 Great Goals*. 24 October 2013.
- "Aaron Ramsey: 'I didn't know venue was home of the Panenka!'". *Mail Online*.

Table 1: Czech borrowings in iWeb and BNC corpora

Search item	iWeb corpus	BNC	Period
Pistol	128600	560	16th c.
Robot	205774	437	1920
Howitzer	3852	19	17th c.
Polka	20774	35	Mid. 19th c.
Pram	10967	262	LME
Hacek (also Dr. Hacek)	28/13	0	1950s
Semtex	740	78	1980s
Kolache, kolach, kolatch, kolace	309	0	10th c.
Bramborak (potatoe pancake)	2	0	21st c.
Skoda	11262	45	20th c.
Zetor	148	11	20th c.
Budvar	189	1	20th c.
Bren	3664/2773	53/39	20th c.
Kurva (East European) (expletive)	9	0	21st c.
Panenka, the …, a …, to …	190	0	1970s
Brynza	4	0	20th c.
Bryndza (Robert B. writer)	29/15	0	21st c.

halusky	8	0	21st c.
Bryndzove halusky	11	0	21st c.

6. FINAL NOTES

The current survey tries to trace and retrieve English words which were and are classified today as loanwords from Czech. Some statements are not fully substantiated (*motyka*, *čížek*…) and some are generally accepted as such (*pistol*, *robot*, *polka*, *howitzer*). There is one widely used in 20th century Bren, whose original meaning is not known to English speakers today. On the other hand a Czech football player, who deserves a dominant role as an influencer of English, Antonín Panenka with his *dloubák* (*a Panenka*, *the Panenka*, *Panenka kick* and *to Panenka*). We can also point reader's attention to previous author's survey dealing with Angloromani and Czecho-Slovak Roma population in Britain (SILSE – Silesian studies in English 2009).

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MORALITY AND GENDER IN HUMANITARIAN DISCOURSE

Hana Čechová

ABSTRACT: This paper stems from a doctoral research of gender in humanitarian discourse regarding the use of language means employed by good-will ambassadors in humanitarian speeches. Five categories of status, morality, evidence, action and power emerged through the process of coding. The presented paper elaborates on the use of typically male and typically female rhetorics in gender in the category of morality. More specifically, how do male and female speakers express themselves in terms of employing the rhetorics typically associated with their own gender, i.e., own speech community or the opposite speech community. While seeking revenge, justice and fairness, pointing fingers, placing blame, looking for a perpetrator is regarded as the typically male rhetoric, female rhetoric manifests nurturance, compassion and care as moral obligation, fronting the victim, and it lacks in search for agent. A statistical data processing software SPSS Statistics has been used to determine whether there are significant differences between male and female speakers. In order to ensure objectivity, a second variable of *professional status* was introduced dividing the two main gender groups further into male/female politicians, professional orators, natural speakers, e.g., celebrity humanitarians.

KEYWORDS: gender, morality, humanitarian discourse, male speakers, female speakers, rhetoric

1. INTRODUCTION

This research is an attempt to join the on-going debate regarding gender differences and their manifestations through language. Historically, numerous claims have been made that men and women speak "different languages" (e.g., Jespersen 1922, Lakoff 1975; Fishman 1978; Spender 1980; West and Zimmermann 1987; Tannen 1990; Coates 1997). Accepting that these differences are both *pre-programmed* (i.e., inborn; based on the traditional biological dichotomy of male and female) as well as *instilled* (i.e., inscribed) through culture and its contemporary social norms - in other words *imposed* on the individual in the process of *being gendered* (e.g., Butler 1990; uses the term *cultural inscription*) the paper operates within the binary scope of a rather narrow socio-biological view – based on the basic biological dichotomy of sexes, i.e., male and female. Having left aside intersex and transsexual categories, it is necessary to acknowledge a rapidly growing interest of sociolinguists in these, previously marginal, speech groups (e.g., Hall and O´Donovan 1996). This increasing tendency to view gender as fluid allows the individual to identify themselves on a spectrum rather than conforming to the accepted, strict binary opposition.

The established theories of linguistic gender are based on *heteronormativity*, i.e., heterosexual dichotomy of male versus female, with male serving as a norm. From the chronological perspective the original theory, *the theory of deficit,* regards women's language as inadequate and holds male language as the norm, or a more inventive, vigorous and vivid language (Jespersen 1922, Lakoff 1975). The succeeding *theory of dominance* (Lakoff 2004; Cameron 1990; Spender 1980; West and Zimmermann 1987) supports the idea of male dominance in the society as an influence on both female gender and language, rendering it still somewhat subordinate. Finally, *the theory of difference* (Fishman 1978; Tannen 1990, Coates 1997) claims that neither, the language of men or women, is dominant or deficient. Instead, it sees them as different in terms of language means, communication goals and strategies; mainly due to the fact that men and women come from different *sociolinguistic subcultures* with different social roles and norms ascribed to them and developmentally instilled in them.

Based on the above, the author of this paper assumes that feminine and masculine speech communities differ regarding their communicative means, strategies and goals. At the same time, the author partly rejects such simplistic perceptions and supports Coates (2013, 6) who presents the fourth and the most recent theory, i.e., *the dynamic approach.* It emphasises the "dynamic aspects of interaction. … Gender identity is seen as a social construct rather than as a given social category" Coates (2013, 6). In this approach, researchers take *a social constructionist perspective* to gender. They understand gender as a socio-cultural manifestation of one´s sex but not as something one is. Therefore, the dynamic approach allows for the presupposition that the speaker might use both languages, previously seen as typically male and female, depending on the socio-cultural aspects, i.e., the context, their status, age, position, etc. Their relationship is a dynamic, *an interplay of various aspects.* This means that gender is no longer the only, fixed, variable determining the speaker´s preference of language.

Therefore, the author of this paper acknowledges that the social model of language is shaped by other factors besides gender, e.g., culture, communicative situation, status, age, etc.; with gender being just one of the evaluating criterium. Moreover, the criterium of gender has enjoyed a rather short-lived period of relevance and the author is of the opinion that it is ceasing to act as a sole determiner while assuming the role of a mere variable. In line with this claim, the second variable employed in the research is *professional status*; whether the speaker is a professional orator, such as a politician, a head of state, or a layman, natural speaker, for example a celebrity.

The selected research field of *humanitarian discourse* is a fairly new, socio-linguistic domain primarily denoting any kind of war or conflict talk (negotiations, peace talks, speeches, etc.,) including political actions (e.g., intervention). In this paper, humanitarian discourse is treated as a part of political discourse as it bears similar features and principles such as exercise or exploitation of power, both political and social (Fairclough 1989), manipulation, persuasion (e.g., van Dijk 2009), planting ideology, threatening, propaganda, etc., to pursue the speaker's communicative goals. Yet at the same time, humanitarian discourse encompasses several other discursive fields (e.g., education, religion, medicine, sociology, etc.) that are rather foreign to or partly overlapping with political discourse as such. More precisely, humanitarian discourse is an intersection between political discourse, humanitarianism, discourse of compassion (Nussbaum 2001) and pity (Boltanski 1999). *Humanitarian speech*, delivered by humanitarians or good-will ambassadors, is seen as a primary linguistic manifestation of humanitarian discourse.

2. MORALITY

"What is morality to you?"
A man responds:
"Morality is basically having a reason for or a way of knowing what´s right, what one ought to do; and, when you are put into a situation where you have to choose from among alternatives, being able to recognize when there is an issue of "ought" at stake and when there is not; and then ... having some reason for choosing among alternatives."

A woman responds:
"Morality is a type of consciousness, I guess, a sensitivity to humanity, that you can affect someone else´s life. You can affect your own life, and you have the responsibility not to endanger other people´s lives or to hurt other people. So morality is complex. Morality is

realizing that there is a play between self and others and that you are going to have to take responsibility for both of them. It´s sort of a consciousness of your influence over what´s going on." (Lyons 1983, p.125)

As with language and gender differences, the issue of morality, ethics, moral judgement and its development in men and women came to the fore through psychology (see Kohlberg 1969; Gilligan 1977, 1982) followed by sociolinguists, e.g., gender and morality in political discourse. The former yielded rather interesting results during the mid 1980s. While a developmental psychologist Lawrence Kohlberg (1969), basing his work on Piaget´s developmental stages, only interviewed boys regarding morality and moral development, both Piaget and Kohlberg agree that boys prefer rules, commands and display a sense for what is legally correct or fair. This to Kohlberg and Piaget is the highest form of morality. Once again, as with language, female morality was viewed as deficient, or inferior.

Freud told us that women have deficient superegos and therefore deficient consciences (a matter of anatomy), and Piaget suggested that women have deficient cognitive capacities (a matter of socialization). But for all, the problem was that women were not making moral decisions the same way that men were. And for all, that difference implied deficiency. (Tavris 1982)

Gilligan (1977, 1982) enriches Kohlberg´s paradigm by factoring in both genders. She concluded that men are indeed more likely to approach a moral dilemma in terms of *justice* and *individual´s rights* while women in terms of *care for others* and their *relationship with them.* In plain terms, she asserts that there is a *justice-care distinction* between men and women when making moral judgement in respective order. While men supposedly act from the position of duty and justice, women would consider the least evil alternative, avoiding hurting others or jeopardising their relationship with others.

Lyons (1983; as quoted at the beginning of this section) supports Gilligan´s claims that men make moral consideration in terms of *what´s right*, *a reason* and *what ought to be done*. To women, morality is *sensitivity* and *consciousness*, *responsibility* not to hurt others.

With women stepping in the political limelight, the issue of morality has been revisited through advancement in technology. Prinz (2010) lists several neurological findings regarding male and female neurological reaction to the issue of justice and ethics. The findings hint at physiological reasons why women are supposedly more empathetic, nurturing and care-oriented, while men tend to seek justice and revenge. The brain research indicates that we are hardwired this way. For example:

> When looking at pictures of immoral acts, women´s judgments of severity correlate with higher levels of activation in emotion centers of the brain, suggesting concern for victims, whereas men show higher activation in areas that might involve the deployment of principles (Carla Harenski and collaborators). When men watch wrongdoers getting punished, there is activation in reward centers of their brains, whereas women's brains show activation in pain centers, suggesting that they feel empathy for suffering even when it is deserved (Tania Singer and collaborators). Prinz (2010)

3. METHODOLOGY AND RESULTS

The paper analyses a situation-bound type of discourse, i.e., humanitarian speeches delivered by male and female speakers acting as good-will ambassadors. The *social actors* in humanitarian discourse are from all walks of life, such as politicians, statesmen, humanitarian

workers, social workers, educators, healthcare workers and recently-emerged celebrity humanitarians, generating new related terminology.[1]

The corpus material was compiled and acquired online, in form of transcribed delivered speeches. The sources and the speakers are listed at the end of the paper. The speakers include good-will ambassadors such as Hillary Clinton, Benazir Bhutto, Bella Abzug, David Cameron, Barack Obama, Oscar Arias Sanchez and others. Professional male speakers, politicians are marked as MP (n =10), male celebrity speakers as MC (n =10), and female politicians as FP (n =10), female celebrity speakers as FC (n =10). The overall number of speakers is n = 40. The total of 333,000 words made up 185 norm pages of text.[2] The corpus has been divided into male and female speech groups, further into professional and celebrity speakers based on the speakers´ affiliation to one of the speech community to determine whether there are any *significant differences* among them.

The primary corpus data was subjected to a *mixed research*, using qualitative *(coding)* as well as quantitative *(t-test, two-way ANOVA)* research methods to guarantee the most objective results. The statistical tool IBM SPSS Statistics 21 was used for both methods, the t-test and the ANOVA.

For the purpose of this paper and in accordance with the established theory the following manifestations of morality were observed:

- *typically male code of morality CM2* – the features of this category of morality typically associated with men are *revenge, justice, fairness, blaming, search for perpetrator*.

- *typically female code of morality CF2* – the features of this category of morality typically associated with women are *nurturance, compassion, care, moral obligation, empathy, fronting the victim – no agent, pleas, emphasising relationships*.

3.1 THE QUANTITATIVE RESEARCH

In this part of the research, the data has been subjected to quantitative analyses in order to compare the individual research groups among themselves concerning their use of typically male or female rhetoric - either supporting or disproving the research that there are significant differences between men and women, and between male and female politicians and celebrities.

This step included *assigning frequencies* (by manually and repeatedly counting the *number of occurrences*) to the observed language phenomena, methodologically referred to as *codes* in order to analyse the differences among the selected groups while introducing the two main variables: 1) gender - comparing men versus women, then 2) professional status - comparing celebrities versus professional speakers, and both variables simultaneously:

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[1] celanthropists – a blend of celebrity and philanthropist; someone willing to spend money and being seen doing so,
maltruism – a blend of the prefix mal- meaning bad and altruism; a concern for others for reasons other than selfless,
charitainment – a blend of charity and entertainment; turning the act of helping others into a show or entertainment, attracting a different kind of attention than is needed,
badvocacy – a blend of bad and advocacy,
celebrigod – a blend of celebrity and god; a person of god-like nature. *The Guardian* 2017.
[2] full transcript available in Čechová (2018) as Appendix III. on enclosed CD

comparing male celebrities, male politicians, female celebrities, and female politicians among themselves.

Statistical methods, valid in *corpus linguistics,* were used in this quantitative part of research. These are *independent-samples t-test* and *two-way between groups ANOVA*.

T-test has been used to compare the differences in the frequencies of individual codes (both typically male CMs and females CFs) between male and female speakers, regardless of their professional status, and further between celebrities and politicians regardless of their gender. *Independent-samples t-test* is generally used to determine whether there is a statistically significant difference in the mean scores for the two groups (men x women; politicians x celebrities). These serve a categorical or independent variable while typically male and female codes (CMs and CFs) serve as a continuous or dependent variable. In other words, to see if there is a difference in the mean[3] scores of CMs and CFs frequencies for men and women, politician and celebrities.

Two-way between groups ANOVA has been used in order to describe a significant interaction effect of two main independent variables gender x professional status (statistical notation: gender* status) on mean scores of typically male CMs and typically female CFs frequencies. As the term ´two-way´ suggests there are two independent variables (gender and professional status), while ´between-groups´ means that there are different speakers in each group (men, women, who are also politicians or celebrities). It has been analysed whether there was a significant difference in the effect of professional status on the frequencies of individual codes for males and females by detecting the effect of the second variable of professional status on the sample group and observing whether it manifested significant differences in the use of individual codes, not only in men or women but also in men - politicians versus men-celebrities, women-politicians and women-celebrities.

Prior to the hypotheses testing, *Levene´s test of homogeneity* was used to assess the equality of variances. At the same time *normality of data* was also verified. By doing so, the preconditions for using the selected statistical tests were verified as suitable for the task.

3.2 THE GENDER AFFILIATION VARIABLE (MEN x WOMEN)

In this part of the research, *the variable of gender* and its effect on the research sample has been tested. The mean scores of frequencies/occurrences of individual codes were compared to analyse their usage as typically-male rhetorics and its manifestations (CMs) and typically-female rhetorics (CFs) determining whether there are certain preferences among male and female speakers. Put another way, to confirm whether men prefer their own rhetorics to female rhetorics or vice versa. Hence the main (independent) *variable* here is gender affiliation.

For me to claim that there are any differences among men and women performing as good-will ambassadors, significant differences had to be statistically confirmed; differences are statistically significant if *p* is less than 0.05. The following Table 1a shows that when comparing the speakers according to their gender and their use of typically female (CFs) and male (CMs) rhetoric devices, significant differences p = 0.03 were detected in the use of typically female codes CFs.

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[3] Mean scores of frequencies were used instead of frequency scores due to the fact that the analysed speeches were of different lengths. Hypothetically, this would mean that the longer the speech, the more occurrences could be found. For this reason, all frequencies or occurrences in each speech were divided by the number of norm-pages of that particular speech in the attempt to prevent distortion of results.

Table 1: CMs and CFs means in men and women

Group Statistics

	Gender	Mean	Std. Deviation	Std. Error Mean
CM_mea n	Male	2,0252	,97403	,21780
	Female	2,0292	1,28206	,28668
CF_mean	Male	1,4582*	,63360	,14168
	Female	2,1400	1,17598	,26296

*Differences are significant at the level 0.05

3.2.1 TYPICALLY FEMALE RHETORICS

As shown above a significantly lower score in mean values in *typically female rhetorics* CFs was detected in male speakers, whose mean frequency score is M = 1.4. This suggests that men either tend to avoid using feminine rhetorics in their speeches despite being aware of the specifics of humanitarian discourse, even though such knowledge is to be expected in politicians and professional orators. At this stage of the research, men were tested as a whole regardless of their status affiliation, i.e., whether they are professional speakers, aka politicians, or celebrities.

Another possible explanation is that men are simply unaware of the specifics of humanitarian discourse as a rather nurturing and victim-oriented field, therefore being more of a women´s realm in terms of suitable rhetoric, which this time might be the case with male celebrities. Yet at this point, male speakers are analysed simply of their gender affiliation, therefore it is not possible to detect which explanation is valid.

As for women, again regardless of their professional status, it is also possible that women as humanitarian ambassadors tend to overuse their own rhetorics CFs perhaps in an attempt to appear as more appealing or empathetic, which is in line with the field of humanitarian discourse. This way women exceed men in applying their own, female, rhetorics as women´s mean frequency score was M = 2.14.

Furthermore, the levels of standard deviation[4] SD = 0.634 from the mean M = 1.458 in males and SD = 1.176 from the mean M = 2.140 in women, indicate that there are differences within males as well as among females in their own groups. The reason for differences within both groups might be the fact that speakers in each group are of different statuses, some are celebrities and some professional orators (of the same gender), and that is why their use of typically female rhetorics differs.

When analysing individual categories, significant differences (p = 0.01) were detected in the area of MORALITY, more precisely applying the female rhetoric devices pertaining to CF2 i.e., nurturance, compassion, care, moral obligation, empathy, fronting the victim – no

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[4] Standard deviation is a value used for measuring the distribution of data in a group, i.e. how the data are spread out from the average (= mean). According to Gaussian distribution or normal distribution of data, a low standard deviation means that most of the data are very close to the mean which means there is little difference within the group. A high standard deviation means that the numbers are spread out suggesting differences among the members of the group.

agent, pleas). In the area of morality, women scored CF2 mean M = 2.26 (SD = 2.17) exceeding men whose CF2 mean score is M = 81. This confirms that women see humanitarian discourse as a form of their natural habitat in which they apply their own rhetoric means, while fronting the victim, showing compassion and empathy and seeing humanitarian help as moral obligation, not seeking justice or revenge which is a typical male manifestation in this area. Also, the standard deviation is very low SD = 0.73 which means the data distribution is very close/tight within the group, suggesting that women form a rather homogenous group when expressing their morality CF2. These finding can be interpreted in a way that male and female humanitarian speakers, regardless of their status of a professional or a non-professional speaker, naturally express themselves differently when providing moral causes or justification for humanitarian action. The results are in line with the gender theory above.

3.2.2 TYPICALLY MALE RHETORICS

Regarding the use of *typically male rhetorics* CMs, no significant differences were detected in either men or women p = 0.99. This finding suggests that both males, whose mean score is M = 2.0252, and females, whose mean score is M = 2.0292, apply typically male rhetorics without any significant difference.

One possible explanation as to why none of the groups, neither men nor women, exceed the other in using typically male rhetorics is that men operating in field of humanitarian discourse opt for not adopting female rhetorics while dialling down or moderating their use of overly male rhetorics. This way they do not exceed women in applying their typical male rhetorics, as expected for political disourse.

A second possible explanation is that women understand public speaking as a previously male domain (being a part of political discourse) and as in such they adopt some features of typically male rhetorics, matching male speakers, as no significant differences were detected between the groups and their use of male rhetorics.

However, the levels of standard deviation SD = 0.974 from the mean M = 2.025 in males and SD = 1.282 from the mean M = 2.029 in women signals that there are again differences within members of each gender, that men in the male group and women in the female group do not use typically male rhetoric in the same way, supporting the presupposition that one´s professional status will effect the use of rhetorics for each gender. This was explored in depth later in the research when two-way ANOVA was applied, dividing the gender groups further based on the professional status of each speaker.

3.3 VARIABLE OF PROFESSIONAL SKILLS
(POLITICIANS x CELEBRITIES)

The speech communities were further compared factoring in the second *variable of professional skills,* divided not according to their gender but according to their professional status into politicians (skilled, professional orators) and celebrities (natural speakers, conditioned by gender).

When comparing the mean use of typically male and female rhetorics in politician and celebrities, no significant differences were detected in the use of *typically male rhetorics CMs* mean p = 0.95 and in typically female rhetorics CFs the significance value p = 0.97. Also mean scores and significant differences between celebrities and politicians, regardless of their gender, showed to be very similar. This means, that when comparing the speakers based on their professional status of a celebrity or a politician, an amateur speaker or a professional

orator respectively, the overall use of typically male or female rhetorics in the two groups does not differ significantly.

3.4 PROFESSIONAL STATUS IN MALE RHETORICS (CMs)

Even though, no significant differences were detected in the use of typically male and female rhetorics in global, as seen above, significant differences might appear in individual codes as in the case of gender and individual codes.

      Statistically significant differences (p = 0.05) were detected in the area of MORALITY - male rhetoric manifestations CM2 (i.e., revenge, justice, fairness, blaming, search for perpetrator). Surprisingly, celebrities scored M = 3.12 (SD =2.694) exceeding politicians whose CM2 mean score is M = 1.41 (SD = 2.463). The search for a perpetrator and finger pointing is typically associated with men and therefore expected to be adopted by skilled speaker, i.e., politicians in political discourse.

      This finding might be explained by the nature of humanitarian discourse, as argued above, which differs significantly from the political discourse. It is therefore possible that politicians respect the differences between these two discursive fields and therefore they do not apply the typical male MORALITY rhetoric devices CM2 when delivering humanitarian speeches as it is not the primary aim of humanitarian discourse to find and punish the perpetrator.

3.5 INDIVIDUAL CRITERIA (CMs, CFs) AMONG THE FOUR GROUPS (PROFESSIONAL STATUS x GENDER)

As explained above, no significant differences were detected in the overall use of either typically male or female rhetorics when factoring in both variables - GENDER and PROFESSIONAL STATUS. The next step - analysing individual codes, i.e., typically male CM and female CF manifestations within the mutual categories of STATUS, MORALITY, EVIDENCE, ACTION and POWER for significant differences. At this stage, each category (STATUS, MORALITY, EVIDENCE, ACTION and POWER) is compared within the four designated groups (male politicians, male celebrities, female politicians and female celebrities).

3.5.1 TYPICALLY MALE RHETORICS EXPRESSING MORALITY – CM2

In the category of MORALITY, both male and female politicians tend to abstain from using typically male rhetorics CM2 *(revenge, justice, fairness, blaming, search for a perpetrator)* of finger pointing, which is often associated with the field of political discourse when compared to celebrities. These findings point at the fact that neither of them find it necessary to identify the perpetrator in humanitarian discourse while confirming that the discursive fields of politics and humanitarianism are indeed two different entities. However, when comparing male professionals´ mean score M = 0.92 to their female counterparts´ mean score M = 1.90 (Table 2), it is clear that female politicians manifest a bigger preference of male rhetorics when expressing morality, than male politicians whose mean score is rather low, signalling their respect for humanitarian discourse. The fact that women as professionals surpass male professionals in using typically male rhetorics, pointing fingers, blaming and seeking justice, might indicate their professional training in political discourse where such typically male discourse is the norm.

Interestingly enough, both male celebrities (M = 3.40) and female celebrities (M = 2.85) display a rather strong tendency to find the perpetrator and seek justice, which is believed to be natural in men and which upholds the theory of difference, yet the fact that non-professional females do it, comes as a surprise, suggesting that it might not be an entirely male way of expressing MORALITY.

The above can only be viewed as observed tendencies, as the differences in this area were proved insignificant with p = 0.36.

3.5.2 TYPICALLY FEMALE RHETORICS EXPRESSING MORALITY – CF2

Typically female rhetorics CF2 *(nurturance, compassion, care, moral obligation, empathy, fronting the victim – no agent, pleas)* manifested as a tendency toward nurturance, compassion and care reasoning, while fronting the victim proved to be foreign to male celebrities (M = 0.97; Table 3) who seem to naturally refrain from it. A similar tendency to avoid typically female rhetorics has been detected in male professionals (M = 0.65) despite their assumed knowledge of the specifics of humanitarian discourse.

By far the highest mean score has been recorded in female celebrities M = 3.04 (Table 3) confirming that it is indeed a natural, gendered rhetorics of women. The female politicians´ mean score is slightly lower M = 1.50, compared to the female non-professionals, which again might be attributed to their political professional training in male rhetorics. However, these are still viewed as mere tendencies, as the differences in this area were proved insignificant with p = 0.22.

Table 2: Morality CM2 for variables – gender and professional status

Descriptive Statistics
Dependent Variable: CM2 MORALITY

Gender	PxC	Mean	Std. Deviation
Male	Celebrity	3,3950	2,73951
	Politician	,9200	,83448
	Total	2,1575	2,34453
Female	Celebrity	2,8450	2,76594
	Politician	1,9080	3,40149
	Total	2,3765	3,05541
Total	Celebrity	3,1200	2,69415
	Politician	1,4140	2,46319
	Total	2,2670	2,69041

Table 3: Morality CF2 for variables – gender and professional status

Descriptive Statistics
Dependent Variable: CF2 MORALITY

Gender	PxC	Mean	Std. Deviation
Male	Celebrity	,9730	,63512
	Politician	,6480	,81396
	Total	,8105	,72986
Female	Celebrity	3,0370	2,73322
	Politician	1,4880	1,06674
	Total	2,2625	2,17004
Total	Celebrity	2,0050	2,20245
	Politician	1,0680	1,01908
	Total	1,5365	1,75906

4. DISCUSSION AND CONCLUSION

The paper aimed at determining whether there are significant differences between male and female humanitarian speakers, i.e., whether they apply the same or different communicative strategies. A rather virgin territory of humanitarian discourse (from the perspective of statistics) yielded interesting results partly confirming the theory of gender dichotomy, i.e., men and women differ in their language use. However, only when introducing another variable of professional status, the differences became statistically significant.

It was verified that in line with their professional training, respecting the specifics of humanitarian discourse, both male and female politicians tend to abstain from using *typically male rhetorics* of CM2 MORALITY - revenge, justice, fairness, blaming, search for perpetrator of finger pointing – associated with the field of political discourse. These finding point at the fact that the discursive fields of politics and humanitarianism are indeed two different entities. However, when comparing male professionals to their female counterparts it is clear that female politicians are more inclined to use male rhetorics when expressing morality than male politicians. I would explain the tendency of women as professionals to top male professionals in using typically male rhetorics - pointing fingers, blaming and seeking justice, by their professional training in political discourse where such typically male discourse is the norm, again bringing female politicians closer to male politicians in their discursive preferences.

Interestingly enough, both male celebrities (M = 3.40) and female celebrities (M = 2.85) exceed politicians, due to their lack of knowledge of the field, and display a rather strong tendency to find the perpetrator and seek justice. It is believed to be natural in men – male celebrities, which upholds the gender-centric theory above. Yet it is surprising in non-professional females, suggesting that CM2 might not be an entirely male way of expressing

MORALITY. The above can only be viewed as observed tendencies, as the differences in this area were proved insignificant (with p = 0.36).

Fronting the victim, nurturance, compassion, care, moral obligation, empathy, pleas - *typically female rhetorics* CF2 proved naturally foreign to male celebrities (M = 0.97) who seem to naturally refrain from it. The similar tendency to avoid typically female rhetorics has been detected in male professionals (M = 0.65) despite their assumed knowledge of the specifics of humanitarian discourse but still in line with the linguistic theories of gender. By far the highest mean score has been recorded in female celebrities (M = 3.04) confirming that humanitarian discourse might indeed be a natural, gendered rhetoric field of women, with female politicians´ mean score slightly lower (M = 1.50) compared to female non-professionals. However, these are still viewed as mere tendencies, as the differences in this area were proved insignificant (with p = 0.22).

I believe that the paper proves that theories of gender-based language differences are a partly valid theoretical framework. Yet at the same time, the results suggest that gender should not be observed in isolation (as a single variable), because when analysed in a relationship with other variables - as proposed above (in this case the variable of professional status) - then the manifestations of gender in the speakers change or develop further: while rhetoric manifestations of celebrities (from the perspective of status seen as natural speakers) were in line with the theories of linguistic gender differences of speakers preferring their own typical (natural) rhetorics, professionals did not manifest those natural gender-based preferences. They were clearly affected by their professional status in terms of their choice of rhetoric means.

This serves to prove that *gender is indeed relational*. Gender is not a set or fixed attribute of one´s identity. For further research, observing gender in interaction with other aspect of speaker´s identity (age, nationality, communicative situation, etc.) would surely prove interesting and expand our notion of gender in language.

Endnote:

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ON FORMAL AND PHONETIC ADAPTATION OF SOME GEOCACHING LOANWORDS IN CZECH

Gabriela Entlová

ABSTRACT: Exploring the technical languages that display dynamism in their word-formation, the present paper focuses on the contemporary state of Czech *geocaching* terminology, i.e., mainly newly incorporated terms, still not fully adapted into the Czech language. It briefly outlines how the currently used borrowings function in the Czech *geocaching* vernacular and their level of adaptation to the Czech orthographic, phonological and morphological systems. This article will aim to show how these new lexical items are being adapted to the Czech language on different levels of the three language systems mentioned. The vocabulary under investigation was collected from the Czech newspaper magazine *Víkend Dnes* issued on 14 July 2018.

KEYWORDS: borrowing, loanword, Anglicism, adaptation, terminology, vernacular, orthographic, phonological, morphological, geocaching

1. INTRODUCTION

The article deals with the topic of loanwords used in the field of Czech *geocaching* terminology. It outlines a characteristic of how these borrowings function in the Czech *geocaching* vernacular and concentrates mainly on their occurrence and usage in the Czech language and their level of adaptation to the Czech orthographic, phonological and morphological systems. The vocabulary under investigation was collected from an article *Na lovu kešek,* published in the Czech newspaper magazine *Víkend Dnes*[1]. The process of adaptation will aim to show how the collected borrowings, namely *geocaching, keškaření, geocache, keš(ka), geocacher, kačer*, and their derivatives, are being adapted to the Czech language on different levels from the synchronic point of view. The attention is focused on the expressions that are used in contemporary Czech *geocaching* terminology, i.e. newly borrowed terms, still not fully adapted. Some essential information on the terms' origin in English as a donor language is also included. To support the topic, the introductory passages include some general notes on borrowings and Anglicisms in Czech, as well as on the history of this outdoor recreational activity carried by enthusiasts all over the world.

2. SOME GENERAL NOTES ON FORMAL ADAPTATION OF BORROWINGS IN CZECH

As for the classification of borrowings, there are three basic groups of formal adaptation of loanwords in Czech (Svobodová 2007:26-28). For better illustration of the whole process of borrowing in Czech some non-English borrowings are given, too (here slightly modified for the present paper): i. **inflexible unadapted English expressions** containing words and collocations that are used in their original spelling; pronunciation and morphological adaptation are only partial, e.g. *de facto* (Latin), *politikon* (Greek), *faux pas* (French), *science fiction* (English), catchphrases, quotations or sayings, e.g. *carpe diem, Veni – Vidi – Vici,*

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[1] Available online: Hlaváč, Jakub. "Na lovu kešek stačí používat hlavu, užívají si ho i rodiny s dětmi." *Magazín*, https://hobby.idnes.cz/geocaching-keska-kaceri-lovci-kesek-rodinna-hra-flt-/hobby-domov.aspx?c=A180725_164334_hobby-domov_mce.

know-how, time is money; ii. **adapted loanwords** on the morphological level but preserving the original spelling and, in part, their pronunciation, e.g. *franšízing-u/francizing-u* (from *franchising*); orthographically adapted expressions, e.g. *buly, džíp,* orthographically variable expressions, e.g. *speaker – spíkr, beachvolejbal – plážový volejbal*, fully domesticated lexical units that are not felt as foreign anymore, e.g. *box* (from *boxing*), *škola, akademie, prezident, atlet*, hybrid expressions, e.g. *elektroléčba, megaúspěch, in-line hokej*; and iii. **loan translations/calques** that include word-forming calques as a result of translational process, e.g. *země-pis, basketbal-ista/košíková – košíkář, fan-oušek, za-tejpovat*, multiword calques, e.g. *červená/žlutá karta (red/yellow card), běžný účet (conto corrente)*, and semantic calques, e.g. *helikoptéra* (originally an aviation term denoting an aircraft, in freestyle skiing/skateboarding/waterskiing also a 360° turn performed midair with the body vertical). Between these three groups of loanwords there exist certain intermediary stages that mingle from one language system to another, from the center to the periphery and from the periphery to the center of the language system (Entlová 2014:70).

The basic typological determination of the methods and stages of the terms' formal adaptation have been taken mainly from the publications of Czech scholars, nevertheless, some English and other renowned names in the present-day lexicography, all listed in the bibliography at the end of this article were consulted, too. Both terms, i.e. *loanword* and *borrowing* are used as synonyms even though the term *borrowing* is used to describe the linguistic phenomenon in its most general terms while the term *loanword* is used in reference to a particular type of borrowing (Haugen 1950:211). In accordance with Daneš (2002:32), Durkin (2014:3), Pinnavaia (2001:50) but also Vachek (1986), Rejzek (1993), Sochová and Poštolková (1994), Srpová (2001) and Svobodová (2007), the terms *borrowing* and *loanword* (in Czech *výpůjčka*) are more or less used metaphorically as there is no literal lending process included in them, i.e. there is no transfer from the source language to the receiver language and no returning process of these words back to the source language. In addition to *borrowing* and *loanword* we also use a term suggested by Görlach (1994), i.e. an *Anglicism*, which denotes new words and expressions from the English language: "An Anglicism is a word or idiom that is recognizably English in its form (spelling, pronunciation, morphology, or at least one of the three), but is accepted as an item in the vocabulary of the receptor language." (Görlach 1994:239).

Taking over new lexical items is one of the most productive ways of Czech vocabulary enrichment. The actual and constantly changing reality makes it necessary to enlarge the vocabulary of many developing professions with this new language device in the form of technical terms and their subsequent word-formation, *geocaching* terminology being no exception. The new lexical items in Czech have become more or less international in recent years and they are universal for their comprehensibility among professionals as well as everyday users (Entlová: 2014). Czech has been flooded with new terms, especially English ones referred to as Anglicisms, very often regarded as internationalisms nowadays because they are found in other languages, too (e.g., *geocaching* in English, Czech and Polish, *géocaching* in French, *Geocaching* in German, etc). Many of new lexical items are still not codified, though, i.e. there exists a larger amount of lexical items that are being used actively than there is in dictionaries and other respectable publications, e.g. *Nový akademický slovník cizích slov* (2005), *Nová slova v češtině – slovník neologismů* (2004), *Slovník spisovné češtiny pro školu a veřejnost* (1994). The dictionary entry for geocaching and its derivatives is not listed in any of them and the following lines illustrate how complex the process of taking over new lexical items is.

3. ANALYSIS

Following Svobodová's (2007:11) statement that "the process of taking over words from different languages is sometimes very complex: from the etymological point of view we can regard a language as an intermediary one in the case when its influence is evident on either the written form of the loanword, its pronunciation or on its meaning," the following paragraph demonstrates that an already adopted word (a part of a word) from one language can be adopted into Czech repeatedly through another foreign language.

The compound term *geocaching* in English is made of two parts, a loan-blend composed of 1) a combining form *geo,* Greek prefix 'of the earth', describing the global nature of the activity, and 2) a gerund *caching,* from French root *cacher,* 'to hide'. Also, the word *cache* has two different meanings in English, both of them very appropriate for the activity itself. According to OALD[2], a *cache* is a) a hidden store of things such as weapons and, b) (computing) a part of a computer's memory that stores copies of data that is often needed while a program is running; this data can be accessed very quickly. It is the combination of *the earth* (geo), *to hide* (cacher), and *technology* (memory cache) that gave birth to a very apt term for the activity – *geocaching*. However, the *GPS Stash Hunt*[3] was the original and most widely used term until 2000, when *Selective Availability* (SA)[4] was discontinued by the U.S government in order to make Global Positioning System (GPS) more responsive to civil and commercial users worldwide. For everyone who worked with GPS technology, this was the prelude for the ideas about how the technology could be used. The concept of geocaching is to hide a cache (a small waterproof container filled with a logbook, pen or pencil and items for trading, e.g. Kinder Surprise toys) out in the woods and note the coordinates with a GPS receiver, mobile device or other navigational techniques. A geocacher (player of geocaching) signs his code name and date into a logbook to prove that they found the cache and, according to the rules *"Take some stuff, leave some stuff"* trades some miscellaneous trinkets.[5]

The previous paragraph suggests a hybrid character of the term *geocaching* in English (Greek + French), nevertheless, it was at the end of the 20th century that American English gave birth to this activity as well as its naming unit – compound *geo + caching*. English is considered to be the donor language in Czech and, therefore, in this article is being called an Anglicism, too.

As stated in the beginning, the paper illustrates the formal adaptation of *geocaching* and its derivatives. This Anglicism is in Czech used in its original English spelling; pronunciation and morphological adaptation are only partial, (e.g. morphologically adapted genitive *geocachingu* or in hybrid connections *geocaching mapa, geocaching předměty*). Recently adopted expressions that are adapted on the morphological level but preserve the original spelling and, in part, their pronunciation, are the derivatives *geocacher/ka*. These examples of inflexible, unadapted English expressions as well as adapted loanwords used in professional geocaching environments are stylistically unmarked. Orthographically adapted expressions that are still felt as foreign because they do not denote facts of common

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[2] OALD. *Oxford Learners' Dictionaries.* [online]. [cit. 30.08.2018]. Available
at:https://www.oxfordlearnersdictionaries.com/definition/english/cache_1?q=cache
[3] This appellation was later, due to its negative connotations (*stash* = to store sth in a secret place, in Czech *ulít si/zašít/tajná skrýš*) replaced with *geocaching*.
[4] An intentional degradation of public GPS signals implemented for national security reasons.
[5] For more information see *The history of Geocaching*. In: *geocaching.com*. [online]. [cit. 30.08.2018]. Available at: https://www.geocaching.com/about/history.aspx

knowledge include *geokešing* or *keš* (in English *geo/cache*). In Czech, there is a tendency to use the simplified forms *kešer/ka, keš/ka, keškaření*, etc. On the other hand, fully domesticated lexical units that are not felt as foreign because their foreignness does not cause any orthographic, grammatical, lexical or stylistic problems are slang terms *kačer/ka, kačeři*. Orthographically variable expressions that fluctuate between two or more graphic forms are, e.g. *geocacher/ka – geokačer/ka – kačer/ka, geocache – cache – keš – keška*.

The main problem that appears in the process of adaptation of Anglicisms is the difference between the acoustic and graphic forms of the expressions that are unusual in Czech. Nevertheless, the rising number of people with a good knowledge of English and the rising number of adopted Anglicisms both have a great impact on Czech because the acceptance of original orthographic forms and original orthoepic realizations of Anglicisms is very common today. As the acoustic and graphic forms coincide only in a small number of words such as *box, set, top,* etc., with a slight modification to the Czech pronunciation rules, newly borrowed units, such as *geocaching, (geo)cacher*, remain almost unadapted (cf. Entlová 2014:74). Even though they preserve their original orthography, the spoken realization is very close to the original English pronunciation and Czech speakers substitute 'the most nearly related sounds' for those of the English language (cf. Haugen 1950:215). Generally speaking, the Czech and the English phonemic systems are regarded as quite similar. However, certain striking differences in the perception of some phonemes in Czech and English lead the Czech users of Anglicisms to quite a different sound production of particular English phonemes than the original Standard English pronunciation proposes (Entlová: 2014:77). As for the classification of possible orthographically-orthoepic combinations of *geocaching* in Czech, there exist two ways of pronunciation, either */džijo(u)kešiŋk/*[6], where the articulation of English phonemes unusual in Czech is adapted to Czech spelling according to English pronunciation, or */geokešiŋk/*, where the first part consisting of an earlier adapted combining form of Greek origin *geo* is pronounced with Czech pronunciation according to spelling */geo/*.

The analysis follows the basic typological determination of the methods and certain stages of the terms' formal adaptation on different language levels that were used in my Ph.D. dissertation *The present-day Anglicisms in Czech within the domain of sport* (Entlová: 2014).

The corpus consists of forty-eight entries, all derivatives of *geocaching*, a loanword that is regarded as an Anglicism in Czech. The original orthographic form *geocaching*, a noun that is adapted phonetically and morphologically in Czech, is of masculine gender. In the article, it is used for eleven times (in two paradigms of Czech noun declension, i.e. nom. sg. *geocaching*, gen. sg. *geocachingu*). The Czechisized variant *keškaření*, nom. sg, neuter gender, is only used once. The English naming unit for a hidden container, i.e. *geocache* or *cache,* is used only in its orthographically adapted simplified forms *keš* and *keška*, both of feminine gender. *Keš* is used for twelve times (in three paradigms of noun declension, i.e. nom. sg. *keš,* nom. pl. *keše,* gen. pl. *keší*) and *keška*, used for fifteen times (in seven paradigms of noun declension, i.e. nom. sg. *keška,* instr. pl. *keškami,* inst. sg. *keškou,* acc. pl. *kešky,* dat. sg. *kešce,* gen. pl. *kešek,* acc. sg. *kešku*). A person who plays geocaching is called *geocacher*, in Czech also *cacher, geokešer,* and *kačer* (a naming unit of unknown origin; probably according to the phonetic transcription of the original English term *'geokečr'*[7]). However, the article consists only of nine slang terms of *kačer* in its five paradigms of noun declension (nom. sg. *kačer,* gen. sg. *kačerem,* nom. pl. *kačeři,* gen. pl. *kačerů,* acc. pl. *kačery*).

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[6] In this article, the simplified Czech transcription in forward slashes is used.
[7] See: *Kačer/Geocacher*. In: *kesky.cz* [online]. [cit. 30.08.2018]. Available at:
https://kesky.cz/slovnicek-pojmu-v-geocachingu/kacergeocacher/

The following table and figures show the types of adapted *(geo)caching* derivatives in the Czech geocaching context as well as the numbers of their usage and the exact number of orthographically adapted derivatives vs. orthographically unadapted loanwords that indicate the preference in the usage of some of them.

Table 1: Types of loanwords (and their derivatives) used in the text

Na lovu kešek *Víkend Dnes*, 14 July 2018		
English Denomination	**Czech Context** / total: 48 loanwords	
	English Orthography / 11 morphologically adapter	**Czech Orthography** / 37 morphologically and orthographically adapted
geocaching	geocaching / 11 (geocachingu)	keškaření / 1
(geo)cache	Ø	keš / 12 (keše, keší)
(geo)cacher	Ø	kačer / 9 (kačerem, kačeři, kačerů, kačery)

keška / 15 (keškami, keškou, kešky, kešce, kešek, kešku) — appears in the (geo)cache row, Czech Orthography column.

Figure 1: Types of adapted *(geo)caching* derivatives in Czech

Types of adapted *(geo)caching* derivatives in Czech

- keš — 12; 25%
- keška — 15; 31%
- keškaření — 1; 2%
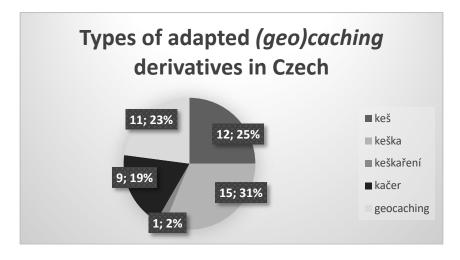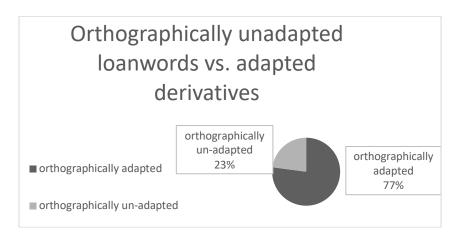- kačer — 9; 19%
- geocaching — 11; 23%

Figure 2: Orthographically unadapted loanwords vs. adapted derivatives (a pie chart showing percentages)

5. CONCLUSION

The outcomes in the table and the two figures illustrate that out of the total forty-eight loanwords collected from the newspaper magazine *Víkend Dnes* in an article *Na lovu kešek* published on 14 July 2018, only 23% remain orthographically unadapted, with pronunciation adapted to Czech pronunciation rules, morphologically partially adapted, i.e. *geocaching* (e.g., gen. *geocachingu* or/and hybrid connections, e.g., *geocaching předměty*). The international character of geocaching Anglicisms means that not all of the loanwords and their derivatives are being Czechicized and adapted on the same levels of adaptation, nevertheless the actual figures indicate certain preference in the usage of orthographically adapted loanwords in comparison to orthographically unadapted ones. In most cases, the reasons why Czech speakers take up borrowings so easily are their international character, comprehensibility, language economy, ability to make derivations and the fact that they function as synonyms and contribute where there is no corresponding Czech expression. Although in the professional sphere domestication would reduce the international character, in the non-professional sphere the Czech language is flooded with all kinds of unpredictable variations and modifications of loanwords that mingle from slang area to terminological and, especially through journalistic texts, from slang and nomenclature to common use (cf. Entlová 2014: 169-174).

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PROFESSOR STANISLAV J. KAVKA AND HIS CONTRIBUTION TO ENGLISH AND CONTRASTIVE LINGUISTICS

Miroslav Černý

ABSTRACT: It has been three years since Stanislav J. Kavka, Professor at the Department of English and American Studies at the University of Ostrava´s Faculty of Arts and respected follower of the Prague School scholars Vilém Mathesius, Josef Vachek and Jan Firbas, passed away. The present paper outlines Kavka´s professional life as a linguist and university pedagogue both in the Czech Republic and abroad, and specifies his multifarious research outcomes, especially in the field of English and contrastive linguistics. The article is meant to serve as a contribution to the history of English studies in Central Europe.

KEY WORDS: Stanislav J. Kavka, English and contrastive linguistics, teaching, history of English studies

1. INTRODUCTION

The article commemorates Stanislav Jindřich Kavka, the late Professor at the Department of English and American Studies, Faculty of Arts, University of Ostrava. It has been three years since he passed away and his long and prolific career in the field of British studies terminated. Since key stages of Professor Kavka's lifestory have been presented elsewhere (e.g. Bolková 2015, Čermák 2017, Černý 2011, Černý 2013, and Černý & Holeš 2008), I am not going to dive too deep into his personal history. My aim is to present rather an outline of his main professional concerns and results of his linguistic pursuits.

2. STANISLAV J. KAVKA (21 Sept 1946 – 6 Jun 2015)

Stanislav Jindřich Kavka was born in Polička on 21 September 1946 and died on 6 June 2015, at the age of 68. From the beginning of his professional career till his death he was closely connected with Ostrava and its tertiary institutions, first of all Pedagogical faculty, and later with Faculty of Arts. For some time he was also employed at State Language School and a private LAROS School of Languages. He also stayed for quite a few years at foreign universities in Germany, Poland, Sweden, and in the United States where he worked as a researcher and/or a lecturer of the Czech, Russian and Spanish languages.

Kavka moved to Ostrava soon after completing his studies of English and Spanish at Palacký University where he was mentored by Jaroslav Macháček. The contact with Professor Macháček (a disciple of Professor Ivan Poldauf) and later with Professor Josef Vachek and Jan Firbas made him acquainted with the principles and theories of the Prague School of Linguistics, which he then consistently applied and further developed in his own work.

During the four decades of his pedagogical and research activities in the English department Kavka gained most of the scholarly degrees. He defended his PhDr. dissertation (1974) and Ph.D. doctoral dissertation (1978), followed by his Candidate of Sciences doctorate in 1980. In 1986 he was awarded his Associate Professorship (again in 2002) and, finally, in 2004 he was awarded Full Professorship in Linguistics and the English language. In the meantime, he served as Head of the Department, Head of Ostrava Branch of the Circle of Modern Philologists, and also as Chair of the Doctoral Program Committee.

Kavka's bibliography includes over 70 publications of various genres (monographs, textbooks, primers, research articles and reviews), ranging from English phonology, grammar, and semantics to the history of languages and idiom study. Some of his contributions will be presented in the following section of the article.

3. CONTRIBUTION TO PHONETICS AND PHONOLOGY

It is generally known that in his career as a scholar and university pedagogue Kavka was keen on phonetics and phonology/phonemics, looking upon the issues of these domains of language analysis from the functional and contrastive viewpoints. I remember how Professor Kavka recollected modestly at several occasions that already in the early 1970s, as a young lecturer, he dared to inform about new trends in phonology, which then were not familiar to a common public, and that he always paid attention to intensive phonetic and orthography training (cf. Kavka 2013, 61). The truth is that Professor Kavka taught phonetics and phonology for more than forty years, and hundreds of students, both in the Czech Republic and abroad, had the opportunity to learn about the sound level of languages during his lectures and from his publications.

Stanislav Kavka wrote many useful textbooks on phonetics and phonology, and these books saw several editions and reprints, some of them published in Poland: *Vybrané kapitoly z fonologie* (1980), *Fonetika a fonologie* (1984), *Mluvená a psaná forma současné angličtiny* (1990), *Fonetika i fonologia ogólna i kontrastywna* (2007) and *Modern English Phonemics* (2009).

Kavka also published several articles, written in Czech and in didactic manner, which in his opinion were "to supplement Professor Firbas' contributions in the area of orthography, namely the issues then less familiar to learners and therefore often discussed" (Kavka 2013: 1): for example "K problému rozdělování slov na konci řádku v angličtině" (1974), "K užívání apostrofu v angličtině" (1976), "O velkých písmenech a spojovnících v angličtině" (1977). He even translated some of Firbas' Czech articles on orthography into English as part of the project *Collected Works of Jan Firbas* (2008-2010), organized by Masaryk University and University of Ostrava.

4. CONTRIBUTION TO COMPOUNDING AND IDIOMATOLOGY

As far as it emerges from the bibliography of his writings, one of Kavka's cardinal research concerns was compounding. He dealt with this word-formation process for the first time in the mid-1970s in his article "English Compounds Revisited" (1976). Throughout his academic career Kavka examined compounds from diverse facets, eventually arriving at a conclusion that these multiword naming units could be viewed as "minimal idiomatic expressions" (cf. Kavka 2013, 167). In a private communication with Professor Kavka I was told that it was actually Professor Jacek Fisiak from Poznań University who motivated him to look at compounds from the novel, idiomatology point of view.

The first talk from the field of idiomatology Kavka delivered at the conference *European British and American Studies at the Turn of Millenium* (1999), held in Ostrava and organized by Kavka himself. His talk ("Some Aspects of Idiomaticity") was published in the conference proceedings and became a trigger point for a series of articles that soon followed. The most relevant research outcomes were published in prestigious linguistic platforms, e.g. *Studia Anglica Posnaniensia* ("On the Idiomatic Status of English Compounds", 2002), *Linguistica Pragensia* ("English Compounds (Revisited) as Idiomatic Expressions and

Continua", 2003), *SKASE Journal of Theoretical Linguistics* ("Glimpses on the History of Idiomaticity Issues", 2004), or in *The Prague School and Theories of Structure* ("Whims of Context in the Interpretation of Idiomatic Expressions").

More importantly, Kavka was able to summarize his findings in the form of a monograph (*A Book on Idiomatology*, 2003) or chapters in collective monographs, for example in *Rudiments of English Linguistics II* ("Idiomatology", 2003) and in *The Oxford Handbook of Compounding* ("Compounding and Idiomatology", 2009). As is typical for Professor Kavka, his investigation was also transformed into a reader-friendly textbooks: *A Basic Course in Idiomatology* (2003, e-learning material) or *Compounds and Compounding: An Attempt at a Complex View* (2006, co-authored by Pavol Štekauer). The final item contains "Diachronic Notes on English Compounds", which gives evidence that in addition to synchronic studies Kavka also followed the historical line of investigating English (see the subsequent section).

The last contribution to idiomatology Kavka managed to share with public is his article "Idioms and Their Potential Lexical Extension" (2013). Providing analysis of sixty idiomatic expressions (e.g. *break the ice*, *beat about the bush*, *cry stinking fish* or *turn a blind eye*) which was checked against introspective judgements by twenty native speakers of British and American varieties of English, he came to the conclusion that though the idiomatic expressions under scrutiny are mostly "frozen" entities, under certain circumstances their extension and/or modification is acceptable (cf. Kavka 2013, 150-158).

5. CONTRIBUTION TO HISTORICAL LINGUISTICS

Following the legacy of the Prague School linguists V. Mathesius, B. Trnka and J. Vachek, who were always attentive to the study of English in its historical perspective, Kavka made several contributions to English (and also Spanish) historical linguistics. Kavka's interest in language change is clearly visible already at the start of his scholarly career in his first monograph titled *Semantic Determinations within the Noun Phrase in Modern English and Spanish* (1980) which includes chapter on diachronic investigations. However, it was the last decade of the 20th century and the first decade of the 21st century during which he devoted most of his academic effort to the history of languages.

First of all, Kavka published two university primers, one for English (*Nástin dějin anglického jazyka*, 1993) and one for Spanish (*Cesta k moderní španělštině*, 2004), which provided students with the outline information on the evolution of these two languages. Later on, he transformed the former handbook into a thorough, English written, textbook titled *Past and Present of the English Language* (2007, 2009). He also co-authored the article "Whims of the Old English Prefix ge- Revisited" (with Miroslav Černý, 2009), collecting arguments that the explanation for the demise of the prefix in the English language lies in certain facts of semantic and syntactic character. All this discussion is framed into a larger sociolinguistic context, stressing the important role of language contact and diglossia (Kavka & Černý 2009, 54-66).

Interestingly, this study is dedicated to the memory of Professor Antonín Beer (1881-1950), an eminent Brno Germanist, famous for his scrutiny of the Gothic language. Professor Kavka studied Gothic under the tutorship of Leopold Zatočil (1905-1992), another Brno specialist in Germanic philology (and Antonín Beer's student), and was well-versed in the laws of this Eastern Germanic language. All his publications about the history of English include an interlude providing essentials of Gothic, and Kavka even initiated the publication of a book on the Gothic language (see Černý 2008).

What is important, Kavka had a profound knowledge of other Germanic languages, especially German, Dutch, and Swedish which – together with other languages he knew (besides his mother tongue Czech also Russian, Spanish, Latin and Greek) – formed the basis for his contrastive and comparative studies (see below).

6. CONTRIBUTION TO CONTRASTIVE LINGUISTICS

Mentioning the fact that in the context of English historical linguistics Professor Kavka can be viewed as a successor of the great representatives of Prague School of Linguistics, the same may be articulated about his contributions to contrastive studies. The comparative and contrastive approach pervaded nearly all Professor Kavka's fields of interest, being the golden thread of his research and pedagogic work.

His interest in contrastive studies dates back to the very beginning of his academic career and strikes primarily the sound and grammatical level of language analysis. Regarding the sound level of the English language, contrastive textual material was used in Kavka's articles "How to Consciously Make English Sound English" (1980), "Further Notes on Conscious Mastering of Foreign Languages" (1985) and "Some Remarks on the Vowels of English, German and Czech" (1998; co-authored by Karl Odwarka).

Differences and similarities between English, Czech, Spanish and other languages on the level of morphology, syntax (and also semantics) are investigated in his monographs and primers *Semantic Determinations within the Noun Phrase in Modern English and Spanish* (1980), *The English Verb: A Functional Approach* (1995) and *Semantics: Around and Beyond* (2015) as well as in a series of individual studies such as "Deep Structure of the English and Czech Noun-Phrase" (1979), "Negation in English and Czech Revisited" (1986), "On Some Problems of Attribute Position in English and Czech: An Attempt at a Contrastive Czech-English Approach" (1989), or "Inflectional and/versus Derivational Morphology: Clear-Cut Types or Continua?" (2003).

Logically enough, contrastive approach was employed by Kavka also in many of his contributions to compounding and idiomatology: for example "A Way of Mastering Idiomatic English: How to Approximate the Ideal?" (2003), "Will Linguists Ever Arrive at an Agreement about the Compound Status? A Few Remarks with Special Regards to Spanish Compounds" (2008) and so on.

7. CONCLUSION

To give a satisfactory account of Professor Kavka's work would require a more extensive previous study of his writings and, as a result, a more elaborate treatise. For example, Kavka's contributions to sociolinguistics (notably his articles about language management and language planning) deserve thorough examination, as well as Kavka's comments related to the history of English Studies in the Czech Republic. However, what is, in my opinion, obvious even from the outline I have just presented is that Stanislav Kavka was a creative linguist and a dedicated university teacher whose research encompassed a vast area and is still inspiring and worth studying. Luckily enough, most of Professor Kavka's writings are now available in the comprehensive one-volume collection entitled *Selected Studies in English Linguistics* (2013).

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CZECH DIGITAL EDUCATIONAL RESOURCES FOR TEFL – ERROR ANALYSIS

Markéta Bilanová

ABSTRACT: The present paper summarizes the findings of error analysis carried out on a sample of digital educational materials currently accessible from official repositories and platforms operating or subsidized by the Czech Ministry of Education. About 200 digital materials designed by Czech teachers of English to suit the TEFL primary and secondary education, each of which has been viewed from about 1,000 to 10,000 times by other teachers of English, were evaluated. The materials in question were analyzed with respect to any errors their creators made. The research results reveal that the analyzed materials contain a plethora of errors as far as the content, language and punctuation is concerned even though one of the main aims of the digital educational resources repository was to enable teachers access materials for instant classroom utilization.

KEYWORDS: didactic materials, TEFL, TESL, ICT, digital tools, error analysis

1. INTRODUCTION

The study presented by this paper represents a part of an extensive research of digital educational resources (DERs) available for Czech teachers of English. As has been pointed out by previous research (Bilanová and Kostolányyová, 2018), there exists a terminological incoherence and ambiguity of the Czech translation *Digitální učební materiály* (DUM) that represent the core of the analyzed subcorpus of DERs. The concept of Digital Learning Objects (DLOs) introduced in 1960's that served as a platform for the translation of the term into Czech was defined by Wiley (2000) as "digital entities deliverable over the Internet" which include "components (called 'objects') that can be reused in multiple contexts".

The majority of DUMs created by Czech teachers are primarily aimed at other teachers, not learners, thus, for the sake of translation, the hypernym Digital Educational Resources (DERs) was used in this study to better suit the general idea of digital materials whose purpose is rather ambiguous: they are attributed to enhancing learning as well as facilitating teaching, but their main target group focus sways from learner-centered materials to teacher-centered ones. It is, of course, purported that the specific target groups of the materials in question and their function and actual application can only be ascertained during an in-practice evaluation which will be provided by a future pedagogical experiment.

The corpus of the present study was excerpted from a sample of DERs accessible from an official repository subsidized by the Czech Ministry of Education, namely *Metodický Portál RVP* (MP RVP). The current description of DERs, as far as their content, quality and formal aspects are concerned, has not changed since 2008 and is still available in the form of a 'Handbook' on the MP RVP (Příručka). The reasons for the choice of this particular corpus out of many other available repositories were predominantly driven by these factors mentioned by Neumajer (2012) concerning the publication criteria of DERs by MP RVP:
- the creators (authors) of the materials were financially remunerated until April 21, 2012
- a critical review was to be provided by other proficient teachers prior to the uploading of the DTMs

- the content should comply with the Framework Educational Program (RVP) which was, similarly to the Methodological Portal, created by the Czech National Institute for Education
- all DERs available from the Methodological Portal must be checked with regard to the content and grammatical correctness prior to their publication (the quality can also be assessed by anyone who logs into the portal)
- the DTMs should be instantly available for utilization with pupils/ students

2. AIM OF RESEARCH AND METHOD OF ANALYSIS

The process of error analysis used in this case study included three steps: first, it was decided which DERs will be scrutinized, second, errors were identified and marked, and third, errors were described and categorized. Richards (1971) classified errors into three major categories: interference errors, intra-lingual errors and developmental errors. According to him, interference errors occur due to the influence of a learners' mother tongue, intra-lingual errors are caused by their faulty generalizations of rules, incomplete application of rules or disregarding of conditions under which such rules apply, and developmental errors occur when non-native speakers build up hypotheses about the target language on the basis of limited experiences.

Following the above mentioned criteria for creating DERs, it was presumed that the DERs in question should be of high quality not only as far as grammatical and lexical correctness is concerned, but also regarding factual correctness of content. Thus the paper should provide answers to these research questions postulated for the studied corpus: (1) which, if any, grammatical errors appeared in the DERs, (2) which, if any, lexical errors were present, (3) which, if any, factual errors were present, (4) to what extent might these errors have an impact on the instant teachability/usability of these DERs.

In general, the aim of analyzing errors made by non-native teachers of English can help identify linguistic difficulties that are persistent even in performances of advanced users of English, which can serve as feedback for pedagogical faculties devising remedial measures.

3. THE CORPUS

The number of DERs to be found on the MP RVP repository has remained almost the same since 2012 when the uploading of DERs stopped being financially advantageous, as was ascertained by a previous study (Bilanová and Kostolányová, 2018a). Altogether, there are 675 DERs, out of which 293 DERs aim at lower primary learners of English, 243 DERs at higher primary education, 45 DERs aim at secondary schools and 94 at language schools. Despite the fact that the present case study is a qualitative one, for the sake of clarity, the sample DERs used for the analysis will be quantified in the following table:

Table 1

DERs aimed at	number
Higher primary education	120
Secondary education	45
Language schools	62

The choice of sample DERs was practical, as it was presupposed that DERs aiming at lower primary education will contain more pictures than text and thus include less material to focus on. As DERs in the "language schools" category can often be utilized even by secondary school teachers, they were analyzed together with the secondary education category as example sources of the DERs aiming at more advanced learners, and another 120 DERs were randomly chosen from the higher primary category for the sake of comparison.

4. RESULTS

First, the more advanced DERs will be discussed. Out of the 107 DERs, 24 included at least one linguistic error of various nature: grammatical errors concerning e.g. concord, syntax, grammatical coherence and use of tenses, lexical and lexico-grammatical errors concerning countability, idiomaticity and collocability, as well as formal errors in spelling, punctuation or created by omitting a whole word. The quantification with respect to the most salient errors can be seen in Table 2:

Table 2

Errors concerning	number of DERs
Idiomaticity	11
Spelling	9
Grammatical coherence	8
Concord	5
Collocability	5
Countability	5
Word order	3
Usage of tenses	2
Word omission	2
Punctuation	1

As can be seen above, there were numerous DERs that contained erroneous use of vocabulary, such as: * *Name two states between which was Washington, D.C.* ***found****. / * **Making** *an interview* / * *The dentist* **adviced** *me to brush my teeth before I go to bed. / * Super size pizza, etc.* Among spelling mistakes that can be disregarded as typos occurred: * *then* (in the context of making comparisons), * *argueing*, * *althought*, * *questionaire*, * cat**h**egory, Jun**y**, etc.

Grammatical errors most prominently concerned the word order e.g. in direct and indirect questions: * *He could help me, but why* **he would** *do it.*, * *What each* **word mean**?, or concord: * *Can I try* **it** *on*? (speaking of trousers).

The nature of lexico-grammatical errors often reflected the discussed subject matter, e.g. countability: * **any** *example*, * **any** *clothes shop*, * *the city has as* **much** *inhabitants*, * *other British* **food**, * *stone* **fruit**, * *citrus* **fruit**, * *He has* **a** *lunch at noon*, etc. The majority of linguistic mistakes concerned idiomaticity and collocability, eg.: * *Does it fit* **to** *you?*, * *to* **pay** **it**, * *we were looking* **forward being** *at home*, * *Explain* **them**, * *It gives us great pleasure to be* **in** *this show* (on the radio), * **try remember** *my dreams*, etc.

Apart from linguistic errors, 22 DERs for secondary education and language schools also included factual errors. Some can be attributed to metalinguistic terminological

discrepancies, e.g. informing about *future tenses*, regarding the form "sleep" as *infinitive*, speaking about question tags as *větné dovětky* in Czech and using a wrong Czech example: *Nemá děti, **že jo**? Tvoji rodiče nejsou rozvedeni, **že jo**?,* or stating that we can divide verbs in two groups: *elite and 99,9% of others* (probably meaning auxiliary/modal verbs and function verbs, nevertheless there are other categories as well).

Other errors included obvious lack of knowledge: *there are only two ways to form a question* (not true), *the Tasmanian devil is an Australian animal* (incorrect: it can only be found in Tasmania)*, New York is usually called the Big Apple or Melting Pot* (incorrect: Melting pot is a metaphor associated with the assimilation of immigrants into the USA)*, D. C. is one of 51 states of the United States of America* (incorrect: there are only 50 states)*, Kvarteto is a Czech card* game (incorrect: it is a Dutch game).

As far as primary school DERs were concerned, the analyzed subcorpus included errors in all the above mentioned categories. As can be seen in Table 3, their frequency distribution within the categories did not copy the secondary education pattern:

Table 3

Errors concerning	number of DERs
Grammatical coherence	37
Idiomaticity	17
Collocability	9
Spelling	6
Countability	5
Usage of tenses	4
Word order	2
Concord	1
Word omission	1
Punctuation	1

In the majority of cases, it was erroneous use of articles that affected grammatical coherence: * *The Room of Requirement was visible for members of the Order of the Phoenix, but for **the** others it was invisible.* / * *On **the** planet B612 were three volcanoes.* / * *Why did you leave your planet and **a** flower?* / * *It's the distance from **city** of Marathon to Athens.* / * ***Universe** was created by **big bang**.*, etc.

Idiomaticity and collocability, similarly to the first group of studied DERs, proved problematic with primary school teachers, too: * *Hagrid is big, Flitwick is **small*** / * *Use the superlative form of **right** adjectives* / * *Hogwart's **director** – Dumbledore* / * *The teacher should cooperate with students, **control** their pronunciation and help them.* / * *Harry Potter is the most famous kid in **magicians'** world.* / * *I meet my best friend every **second** day.*

Other lexico-grammatical errors included eg. countability issues: * *In year two Harry and his friends had **less** exams than the year before.* / * *The money **are** paid.* / * *Money for the future National Theatre **were** collected* / * *Don't make **a** noise.*

Interestingly, even though the two sub-corpora were almost the same in size, the primary education DERs included fewer factual errors, which can be attributed to their predominant focus on practicing linguistic skills rather than communicative competences, as was concluded by another study (Bilanová, Kostolányová 2018b). For example a teacher

stated that we never say "jedny peníze" in Czech (similarly to monies in English this is not true), or a probable misrepresentation stating that *na prvním místě ve větě* [v trpném rodě] *bude stát předmět* (in passive voice, the first position in a clause is occupied by the **object**) as in *"Nike shoes are made in China"* (probably meant by the object of the action or active voice).

Many errors involved didactic competences, e.g. incorrect explanation of pronunciation: **Vyslovuje se, jako když říkáme **dz** (např. v neexistujícím slově dzima), ale ještě mezi zuby vystrčíme (jen) špičku jazyka.* ([Th-cluster] is pronounced as [dz], e.g. in a non-existing word dzima, we just insert the tip of the tongue between our teeth) / * *[æ]: Jde vlastně o široké dlouhé é, třeba jako ve jméně Béďa.* ([æ] is pronounced as a wide, long [e], e.g. in the name Béďa), or incorrect symbols in transcription of words: "their" = * [ðeːr] / "thing" = *[θi**ng**] / "thrilling = * [θrili**ng**].

The only phenomenon that was not discovered sooner than during the analysis of the second corpus, was the predominant use of incorrect typographic sign for the apostrophe. In English, we distinguish "the curly" (Unicode character U+2019) and "the straight" (Unicode character U+0027) apostrophe which are the only ones considered acceptable in print. The former is identical to the right single quotation mark: ['], whereas the latter is a preserved "typewriter" apostrophe: [']. In the vast majority of cases, though, Czech teachers used none of these two signs, instead, they persistently employed the Czech vowel length sign: [´]. The effect is merely cosmetic, but the negligence poses a question relating to the teachers' ICT competences and the fact that many of them probably did not set English as the preferred language while creating the DERs and thus lost the opportunity to have their text autocorrected, which might be the reason for the high number of not only spelling mistakes but also errors affecting grammatical concord and coherence, which might have been otherwise easily avoided.

5. CONCLUSIONS

To sum up, the findings presented and discussed above suggest that the random probe in the form of error analysis of chosen DERs created by Czech teachers of English proved worthwhile. Not only did many of the scrutinized DERs include linguistic errors, they also contained factual discrepancies and typographic issues even though the Methodological Portal proclaims them proof read as all the materials must be peer-reviewed prior to publishing. Interference errors were quite prominent, especially with regard to countabillity and concord (e.g. * money are important) or idiomaticity and collocability (e.g. * Hagrid is big, Flitwick is small), intra-lingual errors concerned predominantly grammatical coherence and the faulty use of articles (e.g. * Universe was created by big bang), and developmental errors appeared for example in the teachers' inability to transcribe the -ng cluster as [ŋ] or their frequent use of an incorrect apostrophe sign.

In conclusion it may be admitted that even though the present case study touched upon the first three research questions, it would be too hypothetical to judge whether the errors in question could have an impact on the instant teachability of the studied DERs as this aspect was only considered by the author of this paper herself. For this reason, an in-practice evaluation of DERs which will be provided by a future pedagogical experiment seems unavoidable.

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INVESTIGATING PEER INTERACTION IN ENGLISH AS A FOREIGN LANGUAGE USING CONVERSATION ANALYSIS

František Tůma, Linda Nepivodová, Nicola Fořtová

ABSTRACT: To date Czech educational research has focused mainly on frontal teaching in primary and lower-secondary education, leaving interaction among peers and upper-secondary education rather under researched. In light of this, this article details a research project on peer interaction in the upper-secondary Czech classroom using Conversational Analysis (CA). The aim of the proposed research is to uncover the practices that the peers use in interaction during pairwork or groupwork activities.

After a brief introduction, the article clarifies the meaning and use of CA as the chosen method of research, before presenting a review of some of the current research on peer interaction in the classroom. The research methodology, including the data analysis procedures, is described, before concluding the paper with a brief summary of the research and outcomes. It is hoped that this research project will add to the limited research in this area, and to foreign language didactics overall.

KEYWORDS: conservation analysis, peer interaction, upper-secondary education, educational research

1. INTRODUCTION

Since the 1900s Czech educational research has tended to focus on primary and lower-secondary education, leaving the area of upper-secondary education rather underresearched. As regards Czech primary and lower-secondary education, we seem to know some of the quantitative parameters of Czech English as a foreign language (EFL)[1] classroom interaction, such as the numbers of words uttered by the persons involved, the proportion of Czech and English used or the proportion of time in which the learners have the opportunity to develop the four skills (for a review see Tůma, 2014). However, the existing research seems to reveal little about the interactive nature of frontal teaching. Furthermore, peer interaction in groupwork and pairwork activities is an area that has not been studied to date in any detail in Czech educational research.

In this article we understand the term interaction in line with its etymology, i.e. comprising the adverb/preposition inter (between, among) and noun actio (performing, doing). We are interested mainly in the verbal aspects of interaction and we therefore use the term talk-in-interaction from conversation analysis interchangeably in this article. Classroom interaction denotes the participants' mutual influencing and reacting, which is realized primarily by means of spoken language.

The phenomenon of classroom interaction has been studied from a number of perspectives, including quantitative observation methods, ethnographic research, critical theories, sociocultural theory and conversation analysis (Markee 2015; Mercer 2010). The use of conversation analysis for the project described in this paper affords a theoretical and methodological framework which can contribute to our understanding of the nature of interaction, namely the processes of mutual influencing among participants, performing actions and maintaining intersubjectivity.

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[1] For the sake of consistency and with regard to the cultural and educational aspects of the context in which this project will be realized, we prefer to refer to *foreign* rather than *second* languages, and use the term *English as a foreign language* (EFL) rather than *English as a second language* (ESL).

The aim of this research is to shed light on how the participants (teachers and students) in Czech upper-secondary schools, interact, using conversation analysis. The aim is therefore to uncover the practices that the participants use in interaction. In this paper we focus solely on interaction among peers during groupwork or pairwork activities. Despite the inductive nature of the analysis, we expect that the outcomes of our analyses will contribute to the body of conversation-analytic research in the area of peer interaction in educational settings (see section 3).

The focus on upper-secondary education, peer interaction and the use of conversation analysis (CA) methodology are "gaps" in Czech educational research which the project detailed in this paper aspires to fill. The outcomes related to peer interaction are relevant to contemporary research on classroom interaction internationally (Gardner 2013; Mori and Zuengler 2008). Therefore the aim of this paper is to introduce the research project.

2. THEORETICAL BACKGROUND

Theoretically and conceptually, the research described in this paper draws on ethnomethodological conversation analysis, which can be viewed as an integration of Goffman's and Garfinkel's ideas about the nature of social interaction (Heritage 2001). As we introduce this method in more detail in section 4, below, the present section situates the concept of intersubjectivity, that is, mutual understanding among participants, within the framework of conversation analysis. We also introduce the view of language learning, as well as the concept of institutional talk, within this perspective.

In the context of classroom interaction Macbeth (2011, 441) distinguishes two types of understanding. One type refers to understanding in terms of instructional outcomes, that is, what students have learned at the end of a teaching unit. This type of understanding is the object of testing, and many analyses of teaching and learning refer to this type of understanding. The other type underlies the organization and coherence of instruction. This understanding is realized "locally, immediately, publicly, accessibly, sanctionedly, and continually" in interaction (Moerman and Sacks 1988, 185; see also Schegloff 1992b, 1338). For example, one person is silent while another speaks; after one is selected to speak, he or she typically starts to speak and in the way he or she speaks the understanding of the previous utterance is reflected (Moerman and Sacks 1988, 185–186). In the context of classroom interaction, Macbeth points out that "it is the achievement of these understandings that organize the very order and possibility of instruction" and observes that educational research seems to pay relatively little attention to this type of understanding (2011, 445). If this latter type of understanding is to be addressed by research with the aim of describing and better understanding the complexity of classroom interaction, conversation analysis has great potential, namely in its focus on the organization of interaction (in this context, Seedhouse 2004, 237, refers to "the architecture of intersubjectivity").

By using conversation analysis, researchers can describe how "learning processes are publicly displayed and accomplished in situ as observable learning behaviors", while it is crucial to recognize that these behaviors are "co-constructed by participants in and through talk-in-interaction" (Markee and Kunitz 2015, 429). This view of learning in its essence corresponds to Vygotsky's view on the social origin of higher mental functions (e.g. Vygotsky 1978, 56–57) and his conceptualization of internalization and the zone of proximal development (Vygotsky 1978, 55–57, 84–91; Wertsch 1991, 19–28), which presuppose intersubjectivity between the learner and the more knowledgeable other. The concepts of zone of proximal development and internalization have been used in sociocultural second language

acquisition (SLA) theory (e.g. Lantolf and Thorne 2006), which has also been integrated with conversation analysis (Markee and Kunitz 2015).

The object of conversation analysis is talk-in-interaction. Classroom interaction can be seen as an institutional instance of this talk-in-interaction (for institutional interaction or institutional talk see Drew and Heritage 1992; Drew and Sorjonen 2011). Although the dividing line between ordinary conversation and institutional interaction is rather blurred (Drew and Heritage 1992, 21), the following features of institutional interaction have been outlined: (1) participants' goal orientations associated with the institution or the participants' institution-relevant identity (e.g. teachers, learners), (2) constraints on what is allowable and (3) inferential frameworks and procedures associated with specific institutional contexts (Drew and Heritage 1992, 22–25). The "institutionality" of interaction may be observable, for example, in the organization of turn-taking, sequence and repair (Drew and Heritage 1992, 29–53; Heritage and Clayman 2010), which are central areas of interest of conversation analysis.

As far as the teaching of EFL in the classroom is concerned, Seedhouse (2004, 183) points out that the core institutional goal is that "the teacher will teach the learners the L2 [the foreign language]". Relatedly, there is a reflexive relationship between interaction and pedagogy. In this sense, the outcomes of our research can inform and contribute to the body of research in foreign language didactics (and educational sciences in general).

3. LITERATURE ON PEER INTERACTION

Recent reviews of classroom research in the conversation-analytic tradition (Gardner 2013; Mori and Zuengler 2008) suggest that details of turn-taking, repair, and various types of speech exchange systems have been analyzed. They also add that more recent studies explore how different classroom activities other than teacher-fronted lessons are accomplished among peers (Mori and Zuengler 2008, 20; see also Gardner 2013).

To illustrate the foci of conversation-analytic studies of interaction in (upper-)secondary foreign language classrooms, we select five relatively recent studies. On the basis of three datasets comprising video-recordings of 34 classroom hours of foreign language teaching in three different contexts, Sert (2015) investigated how teachers and students conducted repair sequences and how they used multilingual and multimodal resources, building on a dataset comprising lessons from primary, secondary and higher education. Rusk et al. (2017) investigated, among other things, how peers in tandem classes (i.e. peer interaction) used known-answer questions to initiate, negotiate and conduct language learning sequences, using two large data sets, including 95 hours of video-recordings from upper-secondary schools. Morton (2015) analysed a dataset of twelve 50-minute classes to show how secondary school teachers and learners in CLIL classrooms conducted vocabulary explanation sequences, namely how they made the lexical items salient, how teachers elicited the meaning through L2 synonyms or code-switching and how the participants contextualized the words.

Gan and Davison (2011) looked at the role of gestures in L2 interaction and explored the potential differences in the use of gestures between higher- and lower-scoring students in group oral language assessment situations, using videotaped excerpts of 2 representative samples of group interaction among secondary school ESL students. And finally, Lam (2018), based on video recordings of 42 groups of learners, investigated the strategies used by upper-secondary learners in the assessed group interaction task of their Diploma of Secondary Education to show how they implemented interactional competence.

The above outline seems to show that conversation analysis is a common research method in classroom interaction research, that language classrooms in (upper-)secondary education are addressed by the research and that some attention has been paid to interaction during pairwork and groupwork activities. However, none of these five findings seems to be reflected regarding Czech educational research.

4. RESEARCH METHODOLOGY

The aim of the current research is to uncover the practices that students use in peer interaction in Czech upper-secondary EFL classrooms. In order to present a thorough picture of how the research will be realized, the following sections detail the research methodology, the procedure for data analysis, and the role of additional information to be gathered to potentially complement the results.

The data are to be collected and interpreted within a multiple-case study design (Yin 2008), as we intend to collect data in different classes in different upper-secondary schools and need to know contextual information for each class (the importance of having access to this information is emphasized, for example, by Sidnell 2013, 85). The aim of data collection is to assemble a rich dataset which will make it possible to study an interactional phenomenon in different contexts and to allow for analytic (not statistic) generalization.

The selection of schools and teachers was purposive and we have drawn on our network of graduates and schools that the Department of English and American Studies cooperates with[2]. We have selected 5 different upper-secondary schools (three grammar schools and two schools where other specializations are offered: fine arts and economics) and within each school we plan to record at least three (consecutive, if possible) lessons taught by one teacher with the same group of students. All five teachers in our sample were fully qualified to teach English in upper-secondary education, had been working in the school for at least three years and had taught the group/class for at least two years. It follows that the teachers had known the school environment and their students well, and were therefore comfortable with the groups and consistent in their performances. In addition, due to various levels of EFL courses at different schools, we recorded classes in the final (fourth) grades, in which the students were likely to have approached at least a fully developed B1 level (CEFR 2001), which is also the level of the Czech state school-leaving examination that the students may take at the end of the school year. In this respect, the teachers reported that the classes which we videotaped were between B1 and C1 levels (CEFR 2001). The students in final years of Czech upper-secondary education were also older than 18, which allowed for smoother data-collection and administration of informed consent.[3]

We negotiated the recording with schools and teachers at the beginning of the research project and made the necessary arrangements. Data collection started in September 2018, which is the beginning of the school year in Czechia. We recorded at least three consecutive classes in each school, within each of which we placed voice-recorders onto the

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[2] In this respect we approached several graduates and teachers in upper-secondary schools, with whose help we contacted the teachers willing to have their classes recorded within this project.

[3] The participants were informed of the purpose of the study and asked to sign informed consent. The participants were assured that their identities will be anonymized before publishing the transcripts. We negotiated the possibilities for those not willing to participate before contacting the class, so that the students could select from several options (e.g. to join another group, sit outside the scope of the cameras, not to be recorded in peer interaction activities etc.) In the end, with the exception of some students in one class, all the students granted informed consent and were willing to participate.

desks in front of pairs of students as well as two video-cameras. Typically, we situated one camera to the front part of the classroom to capture peer interaction during pairwork and groupwork activities, and another camera to the side or back of the classroom to record whole-class work.

We minimized the potential disturbance that the presence of the recording equipment may cause by repeating the data collection over multiple sessions in order to allow participants to "acclimatize" (ten Have 2007, 89–90). In addition, the data comprised the researcher's fieldnotes, collected classroom materials, syllabi and contextual information etc., to which we refer as "ethnographic data", which may complement the analysis (see section 4.2). As of 14th November, we have recorded 12 classroom hours using two video-cameras (i.e. 1,206 mins of video-recordings) and (usually) four voice-recorders to capture peer interaction (i.e. 2,016 mins of voice-recordings). We have arranged to capture at least six more lessons by the end of November. For the purposes of conversation-analytic research this sample size is more than sufficient, as "recent classroom research into communication in both L1 and L2 classrooms has considered between 5 and 10 lessons a reasonable database from which to generalize and draw conclusions" (Seedhouse 2004, 87, see also section 3). The data will be transcribed in December, January and February and then throughout the rest of 2019 and 2020 we will be analyzing the data that we have collected.

4.1 THE PROCEDURE

Conversation analysis can be characterized as a qualitative, inductive and data-driven approach. The analytic procedures are described and exemplified in a number of publications (e.g. Pomerantz and Fehr 2011; Sidnell 2013; ten Have 2007). In this sub-section we outline the most important steps in the analysis of the recordings.

The first stage in the analysis is transcription, which reflects details of the talk-in-interaction under investigation. During the analysis, attention is paid both to the original recording (i.e. the data) and the transcript, which is a representation of the data (Hutchby and Wooffitt 1998, 73–92). As transcription is closely related to analysis (the transcript helps the researcher focus on the phenomena, see also ten Have 2007, 99–106) the detailed transcription will be realized by the research team. In addition to the transcribing of the recordings of whole-class work, we are planning to transcribe and then analyze the combinations of the video and audio recordings that show how students carried out pair- and groupwork activities.

The analytic procedure itself can be outlined in three steps. First, the analyst starts by identifying relevant phenomena and related passages, which is referred to as "unmotivated examination" (Sacks 1984, 27) or "unmotivated looking" (Seedhouse 2004, 38; ten Have 2007, 120–121). Second, the analyst selects a sequence and carries out a micro-analysis of the sequence (Pomerantz and Fehr 2011, 173), whose outcome is a provisional analytic scheme, i.e. detailed description of the practices that the speakers used to produce the sequence. It should be pointed out that a micro-analytic and the participants', i.e. emic, perspective is adopted; mechanistic treatment of the data is generally rejected in CA (Schegloff, Koshik, Jacoby, and Olsher 2002, 18). Third, the researcher looks for other instances of the practices in the data to refine the provisional analytic scheme. This can be achieved by locating similar cases or deviant cases (ten Have 2007, 147, 153). Steps 2 and 3 require a systematic and thorough analysis of relevant instances in the dataset (ten Have 2007, 147–149, 162), which contributes to the robustness of the analysis. Starting in a unique (micro)context, similarities are sought with other instances, thus working with a more abstract contextual level (Schegloff 1987; Seedhouse 2004, 208–215).

4.2 SPECIFIC ASPECTS OF THE ANALYSIS WITH REGARD TO ENGLISH LANGUAGE TEACHING

Generally, it is held that the analyst pays attention primarily to the talk-in-interaction[4], other data sources (e.g. participants' or institutional background) being relevant only if the participants themselves refer to these sources in their interaction (Markee 2000, 22; Scheggloff 1992a, 197; Seedhouse 2004, 15–16, 42–46, 91). However, additional data can be included to complement the recordings, depending on the focus of the analysis and relevant activities under investigation (ten Have 2007, 78). Since L2 classroom interaction can be seen as the realization of pedagogical actions of the participants, classroom interaction reflects the constant tension between the intended (i.e. planned) and actual pedagogy (Seedhouse 2004, 85). Therefore Seedhouse (2004, 92) maintains that ethnographic data can provide "a link between the micro and macro levels". In addition, Mori and Zuengler (2008, 23) hold that "the participants share a physical space and use nonvocal resources along with their talk to accomplish the sense-making processes", it is therefore vital to take these resources into account. Thus the data sources in this research will also include fieldnotes, classroom materials, teaching aids and, where possible, the teacher's plans.

From the dual role of language in language teaching (it is both a medium of instruction and its goal) it follows that language teachers have to deal with the following mutually related concerns: (1) their plans (aims) and the content to be taught, (2) the learners' ideas, (3) the learners' accuracy (for more details, see for example Brown 2002; see also CEFR 2001). As a result, a number of different types of activities occur in the classroom, which involve a number of different language use situations (for a review, see Ellis 2008, 788–790). Relatedly, Seedhouse (2004) distinguished the following four contexts in his CA study: form-and-accuracy contexts, meaning-and-fluency contexts, task-oriented contexts, and procedural contexts, in each of which the participants used different interactional practices.

It follows that the talk-in-interaction as recorded in this project will include a number of different contexts. In line with the analytical procedure outlined above, there will be no a priory categorization of contexts. However, in line with Seedhouse (2004, 196–197), the following types of evidence will be used when determining the type of context for interaction: (1) the teacher's statement of the intended pedagogical focus of an activity, (2) ethnographic data (lesson aims, classroom materials, etc.), (3) the participants' orientations to the context evident from the details of interaction. Clearly, the third source of data is the most relevant to CA, yet the other sources will also be used when addressing different types of context, which will emerge from the data. This inductive approach will guarantee the sensitivity of the analysis and its findings in relation to the actual interaction.

5. SUMMARY AND EXPECTED OUTCOMES

In light of the fact that little has been documented to date on peer interaction in the Czech upper-secondary classroom, the research project detailed in this paper has been designed to add to the momentarily limited body of Czech research in this area. It is believed that findings based on detailed analyses of the video and audio recordings will afford clearer insights into the interaction between teachers and learners and learners among themselves. In addition, by

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[4] An analysis of video recordings may also include visual aspects of interaction: gaze, gesture, the use of material artefacts etc. (ten Have 2007, 165–168).

focusing on classroom interaction among EFL learners in their final years in five different schools we hope to describe how the learners in our data were able to interact by the end of their upper-secondary education.

The practices used by the learners (and by the teachers) that underlie EFL classroom interaction in group/pair-work activities in upper-secondary classes can add to the body of CA research that has so far been conducted abroad (see section 3 for a brief overview). As indicated, the outcomes will contribute mainly to the area of research on language use and learning in classroom interaction and to foreign language didactics overall.

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II. LITERATURE

GENERIC AMBIGUITY AND GENDER POLITICS
IN *I WAS LOOKING AT THE CEILING AND THEN I SAW THE SKY*
BY JOHN ADAMS AND JUNE JORDAN

Mathieu Duplay

ABSTRACT: John Adams's *I Was Looking at the Ceiling and Then I Saw the Sky*, his only musical to date, tends to confuse audiences and critics due to its generic ambiguity. This article argues that the work's formal peculiarities result from a deep-seated disagreement between composer and librettist, as evidenced by their different responses to gender issues. While many commentators have interpreted the resulting tension as a symptom of artistic failure, one can also argue that it is, to some extent at least, deliberate and that it significantly enriches the piece.

KEYWORDS: musical theater, gender, comedy, satire

I Was Looking at the Ceiling and Then I Saw the Sky is one of John Adams's most problematic stage works due to the troubled circumstances of its birth and, more importantly perhaps, to its unusually difficult reception. America's best-known living "classical" composer, John Adams has won recognition for his operas and staged oratorios; few would associate him with Broadway-style musical theater, and most music lovers are probably unaware of *Ceiling/Sky*, his first and, to date, his only contribution to the genre.[1] Although it is regularly performed,[2] it usually fails to earn popular and critical approval; reactions to the 1995 premiere were mixed at best,[3] and revivals have failed to establish it as a significant addition to the John Adams canon. This comes as a surprise to an unprejudiced listener, who finds much to enjoy in the recording made in 1998 under the composer's baton. Not only is the music Adams wrote for *Ceiling/Sky* in no way inferior to his other compositions, but he took great care to enlist the help of experienced contributors, including librettist June Jordan (1936-2002), a Jamaican-born poet, novelist, and scholar whose reputation was on the ascendant, and director Peter Sellars. Why have audiences repeatedly found themselves unable to welcome a piece whose artistic qualities are often acknowledged even by its harshest critics?[4]

Arguably, *Ceiling/Sky*'s difficult reception is due to the formal complexity of a work whose ambivalent approach to issues of race and gender make its generic identity appear problematic, thus preventing listeners from passing easy judgment on its merits. There is no such thing as "good" music or a "good" libretto *in abstracto*; everything depends on the

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[1] Adams himself uses the abbreviated title throughout the chapter of his autobiography devoted to this work. Cf. John Adams, *Hallelujah Junction: Composing an American Life* (New York: Farrar, Straus and Giroux, 2008), 210-24. Hereafter cited in text as *HJ*.

[2] In recent years, *Ceiling/Sky* has been revived in London (2010), Paris (2013), Long Beach (2014), and Brussels (2018). The Brussels production is scheduled to travel to Paris (Théâtre de l'Athénée – Louis Jouvet) in 2020.

[3] Sarah Cahill, "I Was Looking at the Ceiling and Then I Saw the Sky" in May, ed. *The John Adams Reader: Essential Writings on an American Composer* (Pompton Plains, NJ: Amadeus Press, 2006), 345; Richard Dyer, "Adams, Sellars Think Smaller in New Opera" in May, ed. *The John Adams Reader*, 350.

[4] Myron Meisel, "*I Was Looking at the Ceiling and Then I Saw the Sky*: Opera Review," *The Hollywood Reporter* (25 August 2014). https://www.hollywoodreporter.com/review/i-was-looking-at-ceiling-727538.

artistic goal they are supposed to serve and on their ability to do so, both of which are difficult to ascertain in *Ceiling/Sky* as Adams's score and Jordan's lyrics appear to be working at cross-purposes for reasons which, one suspects, may to some extent be integral to the work itself. Available sources suggest that the authors openly disagreed about the kind of theater they were attempting to create. Jordan's intention was to defend her belief in the perfectibility of human nature by focusing on the troubled lives of her characters, a group of twenty-something Angelenos seeking emancipation in the aftermath of a major earthquake;[5] but Adams had a different project in mind and wanted to write a "dark," "acerbic" piece of satirical theater modeled after Kurt Weill's Weimar-era collaborations with Bertolt Brecht (*HJ*, 212). As a result, Jordan's libretto emphasizes the human ability to achieve a sense of community based on values such as empathy, respect, and love; she creates an optimistic drama of reconciliation in which the shock of the earthquake brings down prison walls and creates conditions conducive to solidarity and justice. Adams prefers a Brechtian approach which treats empathy with suspicion as an obstacle to hard-headed critical thinking: no sentimental answer is sought in the score to the grave social and political issues raised by the lyrics, whose hopeful message Adams sometimes seems to undermine. It is tempting to conclude that *Ceiling/Sky* is an immature work, riddled with issues over which Adams and Jordan failed to exercise proper control; this would appear to justify the lukewarm audience response. Still, while it seems clear that this unresolved tension was, to some extent, caused by a failure of communication between composer and librettist, one could also argue that it is an integral part of a work that openly sets out to disconcert the listener and whose deliberate ambiguity can be seen, in the end, as one of its strongest features.

Ceiling/Sky was composed in difficult circumstances in the aftermath of the controversy that surrounded the American premiere of *The Death of Klinghoffer* (1991), Adams's previous stage work. Having achieved immediate success with their first collaboration, the 1987 opera *Nixon in China*, Adams and his then librettist Alice Goodman decided to write another work dealing with present-day political issues: as they saw it, opera was particularly suited to a hard-headed examination of current affairs, and they believed it was their responsibility to rescue the genre from the routine into which it tends to fall in the hands of profit-driven, artistically conservative institutions.[6] They chose as the topic of their second collaboration the 1985 hijacking of the Italian cruise ship *Achille Lauro* by Palestinian activists who eventually killed one of the passengers, an American Jew named Leon Klinghoffer. Adams and Goodman clearly underestimated the sensitivity of American audiences to the issues raised by this particularly painful episode; and while the Brussels premiere was a success, things took a very different turn in the fall of 1991 when the production traveled to Brooklyn: the *New York Times* critic Edward Rothstein published a blistering attack on an opera he described as anti-Semitic,[7] Leon Klinghoffer's daughters issued a statement in which they called the work "historically naïve,"[8] and the ensuing demonstrations caused Los Angeles Opera and the Glyndebourne Festival to cancel their performances of a work they had themselves

[5] Josh Kuhn, "June Jordan" *Bomb*. 1 October 1995. https://bombmagazine.org/articles/june-jordan/
[6] Richard Scheinin, "John Adams on First – and Perhaps Favorite – Opera, *Nixon in China*," *The Mercury News* (7 June 2012). http://www.mercurynews.com/ci_20805969/john-adams-his-first-and-perhaps-favorite-opera.
[7] Edward Rothstein, "Seeking Symmetry Between Palestinians and Jews." *The New York Times* (7 September 1991). In May, ed. *The John Adams Reader*, 317-20.
[8] Alan Kozinn, "Klinghoffer Daughters Protest Opera," *The New York Times* (11 September 1991). http://www.nytimes.com/1991/09/11/arts/klinghoffer-daughters-protest-opera.html.

commissioned.[9] In the wake of the scandal, Alice Goodman found herself unable to pursue her career as a librettist, depriving John Adams of his most prized collaborator.[10]

He then decided to try his hand at another genre and resolved to compose a musical, in the hope that this would allow him to continue exploring topical issues while enjoying a greater degree of artistic freedom than had been possible in the opera house. This was an entirely reasonable expectation. Often associated by European audiences with light-hearted entertainment, the American musical has evolved since the 1940s into an ambitious art form fully capable of dealing with complex subjects in a sophisticated musical and theatrical idiom; Lin-Manuel Miranda's hip-hop musical *Hamilton* (2015) is a case in point, as became clear shortly after the 2016 election when the cast publicly addressed Vice-President Elect Mike Pence about his well-known opposition to gay rights, prompting Donald Trump to demand an apology.[11] Soon, however, it became clear that Adams had merely exchanged one set of difficulties for another. He deplores the lack of emulation which, in the opera house, all too often leads to creative disengagement;[12] but the extremely competitive world of musical theater is not without problems of its own: since the success of a Broadway production is correlated to box office results, the challenge faced by the composer consists in finding a way of courting audience approval without compromising artistic integrity, an all but insoluble conundrum except when s/he has learned the tricks of the trade through a long apprenticeship or, at the very least, is able to rely on experienced collaborators. However, Peter Sellars was in no position to help as he had never directed a musical, and the pair no longer had Alice Goodman to count on. They considered contacting several leading dramatists, including John Guare and Tony Kushner; preliminary exchanges with the British poet Thom Gunn proved fruitless (*HJ*, 213). Eventually, they chose to work with June Jordan, a writer whose firm stand on civil rights and LGBTQ+ equality chimed in with their concern for social justice. Moreover, they were aware that Jordan had already collaborated on a musical, *Bang Bang Über Alles* (1985), with composer Adrienne B. Torf; thus, they felt they could rely on her familiarity with the genre.

Jordan's libretto deals with a group of young people who face personal problems of various kinds: David, an African-American preacher with an eye for attractive parishioners, and his girlfriend Leila, who works at a family planning clinic; Consuelo, an undocumented immigrant, and her black boyfriend Dewain, a reformed gang leader; Mike, a white police officer who turns out to be a deeply closeted gay man, and Tiffany, a TV reporter who accompanies him on his daily round; and Rick, the Vietnamese-American lawyer who defends Dewain when Mike arrests him for stealing two bottles of beer. David cheats on Leila, who resents his infidelities; Consuelo has had two children with Dewain, but knows that she will eventually have to leave the country; Rick admires Tiffany, but she only has eyes for Mike who is secretly in love with Dewain. At the beginning of Act 2, their neighborhood is struck by an earthquake similar to the one that shook parts of Los Angeles on January 17, 1994. During the ensuing crisis, the characters are forced to come to terms with reality, an experience they find liberating in various ways. When he rescues a wounded Leila from the ruins of his church, David understands how much he loves her; Dewain seizes the opportunity

[9] Mark Swed, "Seeking Answers in an Opera." In May, ed. *The John Adams Reader*, 323.

[10] Stuart Jeffries, "Alice Goodman: The Furore that Finished Me," *The Guardian* (29 January 2012). http://www.theguardian.com/music/2012/jan/29/alice-goodman-death-klinghoffer-interview.

[11] Joanna Walters, "Trump Demands Apology From *Hamilton* Cast After Mike Pence Booed," *The Guardian* (19 November 2016). https://www.theguardian.com/us-news/2016/nov/19/mike-pence-booed-at-hamilton-performance-then-hears-diversity-plea.

[12] Richard Scheinin, "John Adams on First – and Perhaps Favorite – Opera."

to escape from jail; Consuelo makes up her mind to go back to El Salvador and fight for democracy; Tiffany understands why Mike has not responded to her advances and urges him to come out, while Rick plucks up the courage to declare his love. This explains Jordan's title, borrowed from a newspaper article in which a real-life earthquake survivor described her surprise as her house collapsed around her (*HJ*, 214): the crumbling ceiling symbolizes the barriers that prevent the characters from achieving personal freedom.

Difficulties arose when Adams set to work on Jordan's libretto. He says he encountered a technical obstacle: the success of a pop song depends on its ability to make effective use of a "hook," a short musical idea which immediately catches the ear of the listener, but Jordan's irregular prosody calls for much more complex musical structures (*HJ*, 219). Eventually, Adams was able to work his way around the problem, but Jordan sensed that he was not satisfied with her contribution and grew increasingly defensive; in order to avoid having to make any changes, she published the libretto in book form some time before the first performance, a move which effectively prevented them from making adjustments in the aftermath of the premiere. Even so, she found cause to complain that "there [had] been altogether too many libretto violations in this project" (*HJ*, 220). "From what I understand sometimes people don't speak to each other after all this," she later commented.[13] There is every reason to believe that the quarrel was bitter indeed; in the published libretto, Adams is barely mentioned at all whereas Jordan showers Sellars with fulsome praise, clearly implying that the composer had somehow failed her.[14]

It is tempting to conclude that this unresolved conflict was responsible for the audience's lukewarm reaction when *Ceiling/Sky* was performed in Berkeley, California, on May 13, 1995. "No one has figured out exactly what to call the new collaborative venture between composer John Adams, poet June Jordan, and director Peter Sellars," wrote critic Sarah Cahill,[15] a statement echoed by other reviewers.[16] As Cahill notes, the crucial issue concerns the work's generic identity. It is definitely not an opera, not so much because of the score's borrowings from pop musical styles – for which there are precedents throughout the twentieth-century operatic canon – as because of its odd dramatic structure: the libretto consists of a succession of lyrical monologues, with a few duets and ensembles thrown in; there are virtually no recitatives, and Jordan seems to go out of her way to block dramatic progression even in moments of suspense. For different, but no less cogent reasons, *Ceiling/Sky* does not resemble most musicals: there is no spoken dialogue, and the stop-and-go rhythm of a score that jarringly juxtaposes songs written in different musical styles is at odds with the tradition of musical theater, which tends to favor smooth transitions. Adams's use of the term "songplay" to describe this piece fails to clarify matters (*HJ*, 221). He probably means that *Ceiling/Sky* is comparable to a series of songs which, when performed one after another, follow a dramatic progression; however, there are few parallels for compositions of this kind save in the tradition of the concept album as practiced by rock musicians such as Frank Zappa, an artist Adams holds in high esteem (*HJ*, 183-86).

In the end, however, the most important precedent for what Adams tried to achieve in *Ceiling/Sky* is altogether alien to American culture, a fact that goes some way towards explaining its difficult reception. In his autobiography, he explains that the idea for this score

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[13] Josh Kuhn, "June Jordan."

[14] June Jordan, *I Was Looking at the Ceiling and Then I Saw the Sky* (New York: Scribner, 1995), 9. Hereafter cited in text as *IWL*.

[15] Sarah Cahill, "I Was Looking at the Ceiling and Then I Saw the Sky," 345.

[16] Myron Meisel, "*I Was Looking at the Ceiling and Then I Saw the Sky*: Opera Review."

came to him in 1993 when he "conducted Kurt Weill and Bertolt Brecht's *Mahagonny Songspiel*" – hence, presumably, his use of the neologism "songplay." "A mordant precursor of the wildly popular *Threepenny Opera*, the *Songspiel* appealed to [Adams] because of its skillful mixing of period jazz, cabaret songs, and the 'new' music of composers like Hindemith and Stravinsky" (*HJ*, 212). In other words, Weill's collaborations with Brecht interest Adams precisely because of what distinguishes them from the musicals he later wrote in the United States – a flair for heterogeneity and disconnection, a love of ironic juxtaposition, and an ability to amuse without compromising the music's satirical edge. "Compared to the sunny palaver and cheeky repartee of the Broadway musical of the same time, what the Germans in the 1920s were making was dark and acerbic theater that cut close to the bone, saying something deep and troubling about the human condition," Adams also writes (*HJ*, 212), implying that this expressive strategy was meant to cause discomfort, much as *Ceiling/Sky* tends to do.

Jordan pursued an altogether different set of priorities. When discussing *Ceiling/Sky*, she does not call it a "songplay," but uses the phrase "earthquake/romance" in order to draw attention to the fundamental optimism of a libretto which emphasizes the redemptive power of love: "[M]y idea of romance is that it's like an earthquake. … I hope folks will notice that although everybody [in *Ceiling/Sky*] is beleaguered, nobody gives up on the love. So, as far as I'm concerned, it's a good news piece."[17] This reflects one of Jordan's core political beliefs, that resistance to oppression requires an awareness of basic values which make solidarity possible across boundaries of ethnicity, gender, sexual orientation, and class.[18] In *Ceiling/Sky*, this leads her to adopt an overall dramatic structure reminiscent of the New Comedy initiated by Menander, imitated by Terence, and later adopted by Shakespeare: the shock of the earthquake reminds the characters of what is truly meaningful in life and makes them form stronger bonds with one another, a process symbolized by their quest for romantic fulfillment. In his autobiography, Adams offers a strikingly different interpretation of the plot when he says that Leila dies in David's arms (*HJ*, 217), even though this is not mentioned in the printed libretto where she is given lines to sing in the final scene (*IWL*, 93-95). If he is correct, *Ceiling/Sky* ceases to be a comedy and all the characters end up alone, for the time being at least: David's girlfriend dies, Consuelo leaves her boyfriend, Mike cannot hope to win Dewain's heart (as he is clearly heterosexual), and Tiffany's ambiguous response to Rick's advances leaves the audience in doubt as to the future of their relationship.

However, the most fundamental difference between Jordan and Adams concerns the role of empathy. Most characters come across as deeply flawed, initially at least: David treats Leila with complete disregard for her feelings; Dewain is a petty criminal; Mike behaves like a bully in a misguided attempt to pass as heterosexual; and Tiffany hurls racist abuse at Rick when she orders the former Vietnamese refugee to "get back on a boat." (*IWL*, 58) Eventually, these flaws are offset by corresponding qualities: David understands the depth of his attachment to Leila; Dewain turns out to be a loving partner and father; Mike stops lying to himself and to others; and Tiffany gracefully overcomes her disappointment. All are depicted in a manner that encourages audiences to identify with what is best in them, and even their worst failings are treated as evidence that there is always hope for everyone, provided s/he is willing to make up for past errors. Mike is a case in point: a brutal and domineering figure, he arrests Dewain under California's controversial "three strikes law," reminding the audience of

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[17] Josh Kuhn, "June Jordan."
[18] June Jordan, "Report from the Bahamas." In June Jordan, *Some of Us Did Not Die* (New York: Perseus Books, 2002), 219.

the white LAPD officers who, in March 1991, beat up the black cab driver Rodney King. Nevertheless, Jordan states that he is a victim of his own inner contradictions: "He believes that everything he does is about being a good man. So he's not coming from an evil place."[19] Far from denouncing systemic racism, Jordan thus emphasizes the role of individual ethics, approached from the perspective of Cavellian perfectionism: Mike's desire for a better life turns him into an Everyman figure whose example everyone is invited to follow, as he comes to stand for the perfectibility of human nature.

Nothing could be further from Brecht's, and Adams's, intentions. Written in 1927, and a precursor to the better-known opera *Rise and Fall of the City of Mahagonny* (1930), the *Mahagonny Songspiel* is an early example of "epic theater." In a 1931 essay, Brecht enumerates the features that set this new mode of theatrical expression apart from opera as practiced by late Romantic composers: in traditional or "dramatic" opera, music "dishes up," "heightens the text," "illustrates," and "depicts the psychological situation"; in "epic" opera, "[t]he music communicates," "sets forth the text," "takes up a position," and "gives the attitude," so that audience members may conduct a critical examination of social and political processes.[20] Such an approach is incompatible with empathy since the goal is to demonstrate that every course of action results from a choice whose motivations and consequences warrant careful examination. All too obviously, Adams could not follow such an example without coming into conflict with Jordan. In a Brechtian context, her romantic treatment of the characters seems unduly sentimental, as critics observed after the premiere.[21] Not only does she lay stress on supposedly universal emotions at the expense of critical analysis, but these feelings arise from situations in which they are treated with so little distance as to appear clichéd. Mike's relationship with Tiffany prior to the earthquake is a case in point. Everything about it is utterly predictable; when Rick tries, in the courtroom scene, to undermine Tiffany's credibility as a witness to Dewain's arrest by alleging that a single young woman like her cannot help being attracted to such a handsome man as Mike (*IWL*, 58), it is difficult to decide which is more embarrassing to the audience, the fact that Rick is made to voice such a platitude without risk of contradiction, or the fact that it actually turns out to be true. Later, Tiffany's inability to understand Mike's friendly but aloof demeanor stretches plausibility as everyone else seems to have guessed that he is gay, including Dewain (*IWL*, 62-63); this significantly trivializes the situation, since her naivety appears so extreme as to detract attention from the gender dynamics driving their relationship. When this plotline is finally resolved, Jordan's unquestioning adherence to stereotypical narratives of the "boy meets girl" variety weakens the impact of Mike's decision to come out: as he is the only gay character and therefore cannot be paired off with a potential love interest, his reluctant admission serves only one purpose, to make Tiffany available for Rick. This has the unintended effect of reasserting the heterosexual norm, whereas a Brechtian treatment of the same situation would have seized the opportunity to question its naturalness. There are indications that Adams would have been willing to pursue this line of inquiry since he makes the ending more ambiguous by refusing to let Tiffany fall at once into Rick's arms, contrary to what is suggested in the printed libretto (*IWL*, 85); however, there was little more he could do without making major alterations to the text, a choice Jordan would have refused to countenance.

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[19] Josh Kuhn, "June Jordan."

[20] Bertolt Brecht, "Notes to the Opera *The Rise and Fall of the City of Mahagonny*." In Bertolt Brecht, *Collected Plays* 2, John Willett and Ralph Manheim, trans. (London: Methuen, 1994), 347.

[21] Richard Dyer, "Adams, Sellars Think Smaller in New Opera," 352.

To some extent, *Ceiling/Sky*'s problematic reception thus results from unresolved contradictions between the composer's and the librettist's intentions. However, there are reasons to believe that they understood this and even tried to turn it to good account. In the published libretto, Jordan states that she leaves everything save the actual wording of the text to the discretion of the director; she adds: "I have visualized this work within Elizabethan and/or Brechtian traditions of stagecraft." (*IWL*, 12) As she does not elaborate any further, it is difficult to decide what she means by the "Elizabethan" tradition; she may have had in mind something like Sam Wanamaker's design for London's New Globe Theater, which was then under construction – a raised stage surrounded on three sides by an open area within which audience members are free to move as they please. Producing *Ceiling/Sky* in such a setting would enable the director to combine the legacy of Shakespearean romantic comedy with a non-naturalistic mode of staging conducive, to some extent, to the sort of meta-theatrical approach that Adams encourages. As to the Brechtian reference, it suits the overall structure of a script "arranged from the outset so as to represent a linear sequence of situations which add up to a dramatic form only in the course of their musically fixed dynamic succession," as Kurt Weill observes in an essay on *Rise and Fall of the City of Mahagonny*.[22] True, Jordan's position remains unclear since she persists in trying to create emotionally complex characters with whom she encourages audience members to empathize; none the less, the fact is that by accepting a switch from an "either/or" to an "and/or" situation, she appears willing to meet the composer half way. Moreover, her remark has the great merit of reminding her reader that "epic theater" is first and foremost a mode of performance: any play can be produced in a manner that creates a Brechtian *Verfremdungseffekt*.

Meanwhile, Adams adopts an equally ambivalent attitude towards Kurt Weill's work. True, the formal parallels are obvious. The discontinuous structure of Adams's score draws attention to the autonomy of the music, which refuses to lull the listener into a false sense of complacency; as to the use of visible hand-held microphones demanded by the composer for the first production (*HJ*, 221), it reminded the audience that the performance was technologically mediated and that singing was not meant to be mistaken for a "natural" medium of communication. However, it would be an exaggeration to say that Adams's score consistently "takes the text for granted" and "takes up a position," in accordance with the Brechtian definition of epic opera.[23] Like Weill, he borrows from a variety of popular styles, but the music composed for the character of Consuelo sounds remarkably different from the rest of the score: her two songs and her duet with Dewain come across as typically, and conventionally, operatic since they "illustrate" the text and "depict" Consuelo's "psychological situation" as an exile, a struggling young mother, and a star-crossed lover, thus encouraging empathy. In this regard, the parallel suggested by Richard Dyer between some sections of *Ceiling/Sky* and the operas of Puccini[24] appears remarkably convincing: like his Italian predecessor, Adams proves able to endow unremarkable lyrics with great emotional power, harking back to the post-Romantic aesthetics from which Weill and Brecht were keen to distance themselves.

Like some musicals such as Stephen Sondheim's *Sweeney Todd* (1979), *Ceiling/Sky* aspires to occupy an ambiguous position mid-way between various theatrical forms, some popular and/or "epic" in the Brechtian sense, others associated with high culture; thus, it is likely that its reception would have been very different if, like Sondheim, Adams and Jordan

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[22] Kurt Weill, "Notes to My Opera *Mahagonny*." In Bertolt Brecht. *Collected Plays* 2, 350.
[23] Bertolt Brecht, "Notes to the Opera *The Rise and Fall of the City of Mahagonny*," 347.
[24] Richard Dyer, "Adams, Sellars Think Smaller in New Opera," 352.

had aspired to a unity of effect capable of transcending their heterogeneous materials. The opposite is the case, as *Ceiling/Sky* deliberately tests the boundaries between genres which it continues to treat as essentially distinct. In the end, Adams is not especially interested in the future of musical theater; to him, Broadway is not a destination, but a convenient vantage point on the outskirts of the operatic world from which to scrutinize its contradictions. To a musical-loving audience, or to an audience of conventional-minded opera goers, this is no doubt a serious obstacle; but it could be argued that it also makes *Ceiling/Sky* unique, as a contribution to the critique of a genre to which it still belongs, to some extent at least. As Brecht wrote wryly, but not without some pride, "[p]erhaps *Mahagonny* is as culinary as ever – just as culinary as an opera ought to be – but … it brings the culinary principle under discussion, it attacks the society that needs operas of such a sort; it still perches happily on the old limb, perhaps, but it has started (out of absent-mindedness or bad conscience) to saw it through."[25]

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[25] Bertolt Brecht, "Notes to the Opera *The Rise and Fall of the City of Mahagonny*," 348.

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THE ROLE OF MILITARY MUSIC IN E. L. DOCTOROW'S *THE MARCH*

Marek Gajda

ABSTRACT: This paper explores the role of military music in E. L. Doctorow's novel *The March* (2005), with a focus on selected sections in which this kind of music occurs. It examines emotions evoked in the protagonists of the sections in question as well as the atmosphere it creates or underscores. From a historical viewpoint, it considers the musical instruments employed and considers their significance in the book. Furthermore, it investigates the extent to which military music contributes to the development of the story as well as the symbolical meaning it represents in some cases. *The March* in itself denotes not only Sherman's March to the Sea, but also signifies a musical genre, which is an integral part of military music. Special attention is paid to the drum, taking into consideration the fact that it is central to the accompaniment of military marches in general.

KEYWORDS: E. L. Doctorow, *The March*, historical novel, military music, drum, emotions

1. INTRODUCTION

Music has always been an indispensable part of people's lives, so naturally for some authors it plays a central role. In the case of E. L. Doctorow, whose novel *Ragtime* refers to a specific style of playing the piano and where music is essential to the novel as a whole, one has to ask to what extent music plays a part in his other works, in particular his later ones. This paper focuses on one of his last novels, *The March*, published in 2005. The title refers to a historic event known as Sherman's March to the Sea, which took place towards the end of the American Civil War.

The book consists of three parts, each in a different setting – Georgia, South Carolina and North Carolina, tracing the advance of the Union troops. The plot starts in the late autumn of 1864 and ends with the surrender of the Confederate forces in the spring of 1865. It features the fortunes of various characters from both sides of the conflict, mingling fictional characters (the Jamesons, Pearl, Emily, Sartorius) and real figures of the era (Sherman, Grant, Lincoln). Furthermore, it describes selected battles and military campaigns through cities such as Milledgeville and Savannah. Last but not least, it portrays the feelings of both main and minor characters, evoked by the dramatic course of events. In many cases, the feelings are aroused and the events are underlined by music. Out of all the music depicted in the novel (it occurs more than fifty times), this paper concentrates solely on military music and its role in the book, including the historical context.

2. GENERAL SHERMAN AND MUSIC

The title of the novel primarily refers to Sherman's March to the Sea, a military campaign which took place towards the end of the American Civil War and led to the ultimate defeat of the Confederacy. This event was celebrated in numerous songs and poems, one of the most famous being "Marching through Georgia", which glorified Sherman's campaign; however, the general did not like this song personally, in particular due to the message of emancipation conveyed in the lyrics.[1]

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[1] Cf. Christian McWhirter, *Battle Hymns. The Power and Popularity of Music in the Civil War* (Chapel Hill: The University of North Carolina Press, 2012), 169.

This attitude of his occurs in a very emotionally powerful scene during the fire in Columbia, portrayed in part two, chapter eight, section four. The desperate General Sherman himself gets involved in putting out the fire. Under trees on fire he notices a performance of music given by some members of a military band. What is, however, more important, is that the soldiers are dancing with African American women (in the book referred to as "nigger women"[2]) and what he finds particularly staggering is that the band is conducted by an African American (referred to as "some old darkie"[3]). What is more, the bandmaster is also on a raised platform, which further emphasises his position.

The way the general perceives this phenomenon is reflected not only by the above-mentioned references, but also in the way he looks at them (gaze) as well as his subsequent emotional reaction: "The General was speechless."[4] This unpleasant surprise resulting in shock changes into him feeling ashamed of himself. He becomes aware of his own dishevelled appearance and adjusts his uniform. It is not until he sees soldiers elsewhere trying hard to extinguish the fire that he feels relieved.

Although Sherman reacts as if it was a bad dream, rather than reality, it is true that African Americans did occasionally join Unionist military bands,[5] and accounts of their performances were recorded in cities such as Charleston, Petersburg and Richmond.[6] It is therefore well possible that he could have witnessed such a spectacle.

Throughout the novel, it is obvious that Sherman finds the freed black slaves a burden, incapable of fighting and impossible to be trained due to a lack of time. If it was only up to him, he would leave them to their fate, since in his view they are delaying the army and eating their supplies. Therefore, he would like to dispose of them because for him they present an obstacle to winning the war, which is his sole pursuit. Knowing his attitude towards the blacks explains his strong emotional reaction to the music.

3. SINGING SOLDIERS

The first mention of music performed by soldiers appears in the second section of the first chapter. The scene takes place in the parlour of a mansion belonging to plantation owners called the Jamesons, who had left their home because of the approaching war. After the house is seized by Lieutenant Clarke's men, they gather around the piano, played by Private Toller. The reader gets to know the interest aroused in Clarke's men by someone playing the piano.

The omniscient point of view aims at Clarke and describes his thoughts originating from his hearing somebody playing the piano. Probably due to his worries about his men's discipline, "he considered what tactics he might employ to move his men out".[7] After the auditory perception, a visual one is added, resulting in a surprise, as Clarke would never have thought that a soldier like Private Toller would be capable of playing the piano so outstandingly well. On the contrary, he considered him a big eater and a heavy drinker, his evidence being based on the appearance of Toller's hands (plump) as well as the way he is referred to by his nickname of Pudge.

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[2] E. L. Doctorow, *The March: A Novel* (New York: Random House, 2005), 182.
[3] Doctorow, *The March*, 182.
[4] Doctorow, *The March*, 182.
[5] See Steven Cornelius, *Music of the Civil War Era* (Westport: Greenwood Press, 2004), 93.
[6] See McWhirter, *Battle Hymns*, 166.
[7] Doctorow, *The March*, 12.

Similarly to the aforementioned case of Sherman, the fictional depiction of the scene could correspond to reality, as one person's memory of the Civil War era mentions the astonishment of the skill with which a Yankee, described as rough, vulgar and brutal, could play the piano.[8] Needless to say, the similarities with Doctorow's fictional performer are more than apparent.

The extract also reveals that the music was accompanied by other forms of life's little luxuries, so to speak; in particular drinking (bourbon) and smoking (cigars), the former coming from the Jamesons' supplies which they had not managed to take along with them. The phenomenon of performing music going hand in hand with drinking and was also common at that time.[9]

Apart from piano playing, another form of music, singing, is portrayed, with the men gathered round the piano singing a parody of "Just Before the Battle, Mother",[10] one of the most popular military songs of the time.[11] The tone of the original version is heroic and sentimental, entwining images of motherhood and death. Songs of mothers and family reached the height of their popularity in the middle years of the war, towards the end being increasingly replaced by lovers.[12] Taking into account the fact that the version of the song appearing in the book is a parody, it is necessary to mention that – especially in the case of well-known songs – dozens of different versions were registered; such works are referred to as pastiches.[13] In this case, the lyrics uncover the individualistic urges of the soldiers, trying to survive at all costs.[14]

In accordance with the tone of the modified version of the song, Clarke's subsequent behaviour can be described as anything but heroic. Seen in this light, the piece of music can be interpreted as a sort of foreshadowing of his cowardly and barbaric actions. Just as he could not resist the temptation of his men having a good time round the piano and eventually joining them, some of them were in turn carried away by his looting and ended up destroying the place completely, along with him: "taking axes to the furniture, tearing the curtains down, and soaking everything with kerosene."[15]

Unlike the first song, which appears in the form of a parody, in the case of the second one in chapter four, the first four lines of the first stanza are cited verbatim from the original version. The song in question is called "Lorena", a pre-war sentimental song composed by Henry and J. P. Webster,[16] and was probably inspired by Edgar Allan Poe's poem entitled "Lenora",[17] although its main theme is not that negative; the lyrics revolve around the cycle of

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[8] Cf. Cornelius, *Music of the Civil War Era*, 103.
[9] See Cornelius, *Music of the Civil War Era*, 102–3.
[10] For full lyrics of the original song, see for example George F. Root, "Just Before the Battle, Mother. Union Civil War song lyrics," AmericanCivilWar.com, 2012, https://americancivilwar.com/Civil_War_Music/song_lyrics/just_before_the_battle.html.
[11] See McWhirter, *Battle Hymns*, 17–8.
[12] See Cornelius, *Music of the Civil War Era*, 63ff.
[13] See Cornelius, *Music of the Civil War Era*, 33–34, 72, 109.
[14] For full lyrics of the parodical version, see for example Manfred Helfert, "Just Before the Battle, Mother. Anonymous/George F. Root. Parody (1860s)." Folk Archive, 2000, http://www.folkarchive.de/justbefo.html.
[15] Doctorow, *The March*, 13.
[16] Cornelius, *Music of the Civil War Era*, 86; McWhirter, *Battle Hymns*, 25.
[17] Including full lyrics, see "Songs & Lyrics of the Civil War," Masterpieces of American Literature, http://americanlit215.weebly.com/civil-war-songs.html.

life and memories of a beloved woman of the same name as the title. At that time, such songs helped soldiers overcome the horrors of war.[18]

The introductory part of the song, which is inserted in the text, includes references to years passing one by one and the approaching winter. Both of them are relevant with respect to the fact that the Union soldiers have been fighting for several years at this stage; in addition, the current season is really winter at the time of the song's rendering by the soldiers.

Considering that it is part of Arly and Will's (confederate deserters) perception, staying overnight in an abandoned house and hearing soldiers singing outside, it acquires a symbolic meaning, taking into account that both the given protagonists will die later in the story. Although there is no explicit reaction by Arly or Will described in the text, it was one of the songs which appealed both to Union men and Confederate soldiers.[19] What is more, with regard to the structure of the book, the song can be found in the fourth chapter, thus the metaphorical meaning of winter (the end of life, death etc.) is additionally emphasised.

The first two songs of which parts appeared in the text are sung by the Unionists. The third part of the book, however, contains a mention of an important song – although without quotation – the hymn of the Confederation, referred to as the Rebels. The song is characterised as "pagan shrieksong",[20] which is understandable, taking into consideration that it is perceived by Private Bobby Brasil from the Union army. As neither the title of the song is explicitly mentioned nor any lyrics quoted, one can only speculate on which particular song it could be. Given that it the two most widespread songs of the South referred to as unofficial national anthems are "Dixie's Land" and "God Save the South",[21] these are the strongest candidates to the song heard by the protagonist in question. In both cases, the songs include features of absurdity: in the former case, Dixie was in fact composed up in the north in New York.[22] Taking the latter into consideration, the meaning of the quality "pagan" attributed to it by the soldier would have an even more explicit absurd effect.

The Private's negative reaction to the song manifests itself in somatic symptoms as a result of his emotions; in particular, "the song was enough to make Brasil's neck hair rise."[23] Apart from his internal feeling, he also mutters: "Where did they get them all, it's a whole damn army…"[24] This mutter is caused by the surprise at the number of Confederate soldiers fighting against the Union army all of a sudden, since the Rebels were thought of as almost defeated at this point.

4. THE MUSIC ON THE MARCH

To return to the title of the novel, the march itself represents a musical genre which is an inherent part of military training, as it is believed to enhance discipline. In addition, it is associated with solemn occasions, such as parades, processions and ceremonies, but also

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[18] Cf. McWhirter, *Battle Hymns*, 25.
[19] Cf. McWhirter, *Battle Hymns*, 25.
[20] Doctorow, *The March*, 295.
[21] "Civil War Music: God Save the South", The American Battlefield Trust, 2018, https://www.battlefields.org/learn/primary-sources/civil-war-music-god-save-south; Meg Sutter, "Dixie, the Unofficial National Anthem of a Lost Confederacy", The Gettysburg Compiler, 2016, https://gettysburgcompiler.org/2014/11/05/dixie-the-unofficial-national-anthem-of-a-lost-confederacy/.
[22] Cornelius, *Music of the Civil War Era*, 26.
[23] Doctorow, *The March*, 295.
[24] Doctorow, *The March*, 295.

executions.[25] Moreover, it is one of the earliest musical forms; however, it was not until the 19th century that any grandiose military marches were composed,[26] which is contemporaneous with the Civil War era in which the novel is set. When it comes to the instruments accompanying the march, the crucial one is the drum, as the composition was originally merely an ornamentation of drumbeat.[27] Last but not least, the musicians playing the drums in the army are known as drummer boys.

The first reference to them appears in the first section of the third chapter: "Drummer boys kept the beat,…"[28] The omniscient point-of-view falls on Emily, the daughter of a judge from the South, looking out of the window and observing soldiers. It is striking that playing the drums is having hardly any effect on their discipline: "the soldiers walked in a careless manner, chatting and laughing and looking anything but military."[29] This spectacle results in, or rather contributes to her feeling of misgiving, which has been evoked by her dying father.

Emily experiences another, though fairly different encounter with military music in the next section of the same chapter. This time it is various instruments: "a clarinet, a tuba, a fife",[30] all of them an essential part of military bands.[31] Another important difference is the character of the music: in the text it is described as "strange", further on as "merry". These seemingly two contradictory qualities can be traced back to Emily's state of mind and possibly expectations. Their appearance, like that of the soldiers in the previous scene, indicates lack of discipline: "…their uniform coats unbuttoned…"[32] What is more, her perception of the music is further intensified visually: firstly, by the dancing slaves, secondly, by the Yankee flag, serving as a symbol of defeat, and thirdly, by confederate notes and books from the state library flying in the air. Taking Emily's perspective into account, even the characteristic "strange" plays a more important role than just that of perhaps sounding strange: it can be associated with "strangers", which is exactly what the soldiers from the North were for her.

These observations, including the simile "like autumn leaves",[33] are reminiscent of of some sort of apocalyptic vision in the sense of the destruction of the basic values of the state where she has grown up. At the symbolic level, strangers merrily destroying the values Confederacy had been based on. Thus, this extract can also be regarded as some sort of foreshadowing of the inevitable defeat of the Confederacy. Furthermore, Emily also hears some screams emitted by a woman, which is highly likely to be a euphemistic depiction of a rape going on somewhere in the dark. Taken together, it is now understandable why Emily finds the music strange, even though it is merry, as the whole scene means to her exactly the reverse.

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[25] Cf. Cornelius, *Music of the Civil War Era*, 110. The different kinds of marches are listed in Michael Kennedy, and Joyce Bourne Kennedy, *The Oxford Dictionary of Music*, edited by Tim Rutherford-Johnson (Oxford: OUP 2013), 530.

[26] Cf. Kennedy and Kennedy, *The Oxford Dictionary of Music*, 530.

[27] Cf. Andrew Lamb, "March," in *The Oxford Companion to Music*, edited by Alison Latham (Oxford: OUP, 2003), 735.

[28] Doctorow, *The March*, 26.

[29] Doctorow, *The March*, 26.

[30] Doctorow, *The March*, 28.

[31] For the description of the composition of military bands in greater detail, see Kennedy and Kennedy, *The Oxford Dictionary of Music*, 557.

[32] Doctorow, *The March*, 28.

[33] Doctorow, *The March*, 29.

Section four of the same chapter presents Emily standing at the window, viewing the marching army, the drummer boys fulfilling their role: "Drummer boys beating the pace with each company."[34] This time, no extraordinary emotional reaction is elicited, as Emily only tries to distinguish the numbers of the particular regiments. This corresponds to the previously mentioned proposition that drummers are an integral part of military troops.

Emily's next confrontation with military music is preceded by soldiers sawing down trees, which deeply affects her. Hearing the regimental band playing is extremely unpleasant to her, since "it seemed to be celebrating her sorrow."[35] In some respects, this section shares certain features with the previous one feeling like a contradiction in terms: joyful music on the one hand and bad luck on the other. Furthermore, clearing the alley of trees has a more profound impact on the reader with regard to the symbolic role of trees throughout the whole story. In this particular case, it stands for the end of the old order Emily has been accustomed to. As a consequence, she feels – at least for the time being – an aversion to Wrede Sartorius, a German doctor serving in the Union troops, her boyfriend later in the story, despite his "impeccable manners".[36] Like the music, the surgeon's name is referred to as "strange". Thus, at this stage, the features accompanying the Unionists are perceived by Emily as weird.

Her decision is reassessed during one of her subsequent experiences, where music is involved at least to some extent, namely in the person of a boy drummer, one of three Union prisoners of war who are to be executed by Confederate soldiers who arrived after the Unionists left Milledgeville. Being "appalled"[37] at the theatrics she has witnessed, Emily resolves to leave her town and find Sartorius.

The same scene is portrayed in the next chapter from a different perspective: the omniscient point of view is aimed at the prisoners, whereby one incident regarding the drummer boy is depicted: "Someone threw a rock, and it hit the drummer boy in the back. The boy stumbled along, tears streaming down his face."[38] In this way, the cruelty of the crowd enjoying the cowardly revenge on helpless soldiers is conveyed.

Such an atrocity is in sharp contrast with the image of a drummer boy, who is usually associated with innocence, bearing angelic features.[39] Considering the fact that drummers were literally boys, in many cases not yet even teenagers, the "dying drummer" became a common and powerful symbol and was part of numerous songs and pictures, the best-known probably being "The Drummer Boy of Shiloh".[40] The purpose of them was often to humanise the witnesses, which explicates Emily's reaction mentioned above: she was so disgusted by the merciless actions of her compatriots that she decided to abandon them.

Chapter three from the final part of the book presents an execution at which, on this occasion, one of the Confederate soldiers is executed, this time ordered by Sherman to give a warning to the Confederate soldiers brutally slaughtering the Union prisoners. The key instrument here is the drum again: "This execution was duly effected with a solemn march to a central square, the drums beating and the unlucky prisoner marched through a gantlet of soldiers at attention and officers on horseback."[41] This scene is in stark contrast to the previous one. The first difference is the person executed (a Confederate prisoner instead of a

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[34] Doctorow, *The March*, 31.
[35] Doctorow, *The March*, 32.
[36] Doctorow, *The March*, 32.
[37] Doctorow, *The March*, 34.
[38] Doctorow, *The March*, 41.
[39] Cf. Cornelius, *Music of the Civil War Era*, 60; Battle Hymns, 25.
[40] Cf. McWhirter, *Battle Hymns*, 25ff.
[41] Doctorow, *The March*, 243.

Federal one). Another dissimilarity is that it is not a drummer who is to be executed: on the contrary – the prisoner's march is accompanied by the drum. Yet both protagonists do have something in common: their role in society, particularly to entertain people: the drummer at least on some occasions (parades and the like), while the prisoner was previously described as "his company's clown."[42] Therefore, both scenes complement each other, resembling a mirror image.

5. PEARL AND MILITARY MUSIC

It is not only the music produced by playing the drum, but also the profession of the drummer itself which is of importance. Pearl, a slave girl born to her mother and Mr Jameson, a plantation and slave owner, has been taken on by Lieutenant Clarke, whose men sang around the piano in one of the sections discussed above. The only job suitable for Pearl in Clarke's foraging company is the drummer, as they do not have any, due to their mission. Owing to the fact that Pearl has not had any previous experience with playing the drum and probably having not been instructed either, she plays unrhythmically, causing entertainment among the soldiers: "She just hit the drum once every other step and they kept the pace, some with smiles on their faces."[43] Regardless of her lack of skill, however, the fact that she has become a drummer means her getting to safety, which gets even more obvious later in the story, when she serves as a drummer boy for Sherman for a time. Improbable as this might seem, it is true that if a Confederate battalion was in need of drummers, slaves were hired for this position.[44]

Pearl realises this during the bathing scene later in the story, having a conversation with Stephen Walsh, a Union soldier and her boyfriend, while being bathed by him. She tells him about her intention to go to New York and deliver a letter written by Lieutenant Clarke shortly before he was shot dead in captivity. Apart from handing over the letter she is going to tell his parents "how he [Clarke] took care of Pearl and hid her and made her a drummer boy to keep her safe."[45]

Pearl is in fact the only drummer boy (or rather girl) who is not anonymous. The notion of the innocent drummer boy discussed above is related to the meaning of her name, bearing connotations of innocence and purity. This is, however, in contradiction to the fact that she was born as an illegitimate daughter. Yet all in all, she is a protagonist of remarkable humanity, which is demonstrated throughout the story, from serving as a nurse in Sartorius' team through caring for her stepmother after Mr Jameson's death up to saving one of her stepbrothers from a prison camp.

Not only does Pearl produce the music, she also perceives it. The performance takes place at a parade in the city of Savannah, which was one of the most typical occasions music was employed in, namely to demonstrate force and power during the occupation of a Confederate city by Union troops.[46] She is aware of her inability to play professionally; as a result, she admires all the more the way other drummers as well as different musicians perform:

> What mighty music this was, the drums spattering better than she could ever manage with her one-two thump, and the brass horns shooting out the rays of the sun like to their blare, and

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[42] Doctorow, *The March*, 242.
[43] Doctorow, *The March*, 46.
[44] See McWhirter, *Battle Hymns*, 112.
[45] Doctorow, *The March*, 252.
[46] Cf. McWhirter, *Battle Hymns*, 164.

flutes and piccolos peeping from the top of the music like birds lighting on it, and the big tubas pumping away under it, and at the very back the two big bass drums announcing the appearance of the blocks of bluecoats in dress parade behind them.[47]

Apart from displaying admiration, a number of other phenomena are of importance here. Firstly, aside from the drums, other instruments are mentioned, in particular brass and woodwind instruments (brass horns, flutes, piccolos, big tubas), a combination typical of military bands.[48] Secondly, the drums are mentioned twice (the drums…the two big bass drums), which highlights their significance. Thirdly, there are two similes: both of them in connection to the quality of the music the given instruments produce: the blare in the case of brass horns, and birds in the case of flutes and piccolos.

The purpose of the music in this extract is three-fold: one, it performs the role of the music accompanying the parade and introducing marching soldiers, two, it impacts on Pearl to a great extent, and three, the readers familiarise themselves with how the music must have sounded through Pearl's viewpoint.

Just like military music emerges in the very first chapter of the book, it also appears in the last one, thus closing the circle of the story. This time it is Pearl who perceives music at a vast distance: "Pearl could hear the band music faintly even at this distance."[49] This time, the quietness of the music signifies the anticipation of the end of the march and the war, as well as the whole book.

6. ALBION SIMMS' SONG

In the final part of the book, an interesting phenomenon occurs; a song performed by Albion Simms, a soldier who has suffered a lethal head injury (having had a spike embedded in his head) and is slowly but surely dying. For Sartorius, who decides not to operate on him, he serves as a subject for one of his experiments: this time it should provide an insight into human memory. Being incapable of coherent communication, as his state of health deteriorates, the song represents practically the last meaningful production he is able to convey. Eventually, he gradually starts to forget the song as well.

It is not only Sartorius who is intrigued by Albion Simms' singing. David, a black boy saved by Hugh Pryce, an English journalist, and later after having been left by him in a camp of black folks rescued and taken care of by Pearl, is listening to him in part three, chapter seven, section two, serving as a sort of prompter once Simms is not able to remember one line: "Till the fourth day a July, David reminded him. Till the fourth day of July, Albion said."[50] Simms' subsequent gratefulness is blurred in the form of repeated questions ("Are you a good boy?"),[51] finally even unable to recall the second part of the question, thus making the boy uncertain: "Are you – I done tole you I is."[52] After that, the conversation moves away from the song to other subjects Simms asks David about.

The power of music to enhance Simms' imagination is obvious from his appearance: "… his eyes lifted upward as if he were seeing the bird he sang about".[53] The contrast between the role of music with respect to the patient Simms and his doctor Sartorius is all the more

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[47] Doctorow, *The March*, 91–92.
[48] See Kennedy and Kennedy, *The Oxford Dictionary of Music*, 557.
[49] Doctorow, *The March*, 357.
[50] Doctorow, *The March*, 311.
[51] Doctorow, *The March*, 311.
[52] Doctorow, *The March*, 311.
[53] Doctorow, *The March*, 271.

sharp: "Wrede [Sartorius] used the song as a measure of stability, asking Albion Simms to sing it every interview thereafter."[54] It is apparent that for Sartorius, the song means nothing but a guage of the progress of his patient's deterioration. When it comes to his memory, it is of importance that after several interviews, Simms is merely able to sing the song without understanding the meaning, thus confirming that music is engrained deeper in human memory than words and their meaning.

Soldier Simms' sings in fact the refrain of a traditional folk song about the cuckoo bird, existing in many different versions.[55] Considering the context, the song can bear several meanings: given the fact that the song emerges in the third and final part of the book and is sung by a dying soldier, it can signify the approaching end of the march. Moreover, it is actually the month of March in which the cuckoo starts singing;[56] taking this into account, the symbolic potential is at least three-fold: it emerges in the third part of the book, towards the end of the march (polysemic meaning), taking place in March (after the Battle at Bentonville), the third month of the year. Next, the cuckoo itself is associated with a number of symbols, including death, infidelity, and a guide to the underworld.[57] With regard to the fact that it is heard in the South, two more possible meanings have to be considered: firstly, just as the cuckoo is an intruder in other birds' nests, the Unionist army was down in the South. Secondly, considering that the cuckoo can also symbolise adultery,[58] the notion of the United States split into two parts is quite apparent (because of the Rebs, as Confederates are referred to in the book), all the more so because the lyrics include a reference to the Fourth of July, the Independence Day when the country was established. Last but not least, it illustrates that one can still play music even though one is on the verge of insanity, which is what Doctor Sartorius is interested in most; however, it can only be observed as a manifestation, not directly seen in one's head. Similarly, as Wordsworth once put it, a cuckoo "seldom becomes an object of sight".[59]

7. CONCLUSION

As has been demonstrated, military music plays a substantial role in the novel discussed. It evokes all sorts of different emotions in characters who perceive it, be these pleasant or unpleasant feelings: shock (Sherman), worries (Clarke), anger (Bobby Brasil), joy (the soldiers round the piano) or excitement (Pearl at the parade). In several cases, the tones and themes of the songs as well as the mood the music creates foreshadow future events or characters' fates (Clarke, Emily, Arly and Will). It has been shown that the drum is an essential instrument throughout the novel, accompanying not only the march, but also a number of ceremonial occasions (processions, parades, executions). The notion of the innocent drummer boy is to a certain extent embodied in one of the novel's main characters – Pearl. Moreover, the figure of the drummer boy has an impact on the development of the story (Emily's decision to leave her home after having witnessed the execution of a drummer boy). Apart from this, music performed by soldiers can carry symbolic meanings, such as the

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[54] Doctorow, *The March*, 271.
[55] For full lyrics, see "Lyrics to Coo Coo Bird," Ballad of America, 2012, http://www.balladofamerica.com/music/indexes/songs/coocoobird/index.htm.
[56] Cf. Michael Ferber, *A Dictionary of Literary Symbols* (Cambridge: Cambridge University Press, 2007), 48.
[57] Hope B. Werness, *Encyclopaedia of Animal Symbolism in Art* (New York: Continuum, 2006), 123.
[58] Cf. Ferber, *A Dictionary of Literary Symbols*, 48.
[59] Ferber, *A Dictionary of Literary Symbols*, 48.

approaching end of the war, death or, in Albion Simms' case, infidelity. Last but not least, Simms' song manifests the ability of music to go beyond casual speech. From the viewpoint of historical context, the instruments used as well as the music performed correspond to the music of that era.

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THE WHIRLPOOL OF PROGRESS GENERATED BY CHAOS IN TONY KUSHNER'S *ANGELS IN AMERICA*

Ivan Lacko

ABSTRACT: Numerous political and social commentators have referred to Donald Trump's election campaign and subsequent presidency using the term "chaos", thus rendering the state of affairs in the second decade of the 21st century as both problematic and, perhaps somewhat paradoxically, also potentially productive. This attitude echoes Tony Kushner's two-part drama *Angels in America,* which reflected on the Reagan administration's cultural mayhem in domestic policy and its parallel international success (ending the Cold War) in the 1980s. Kushner's epic draws on the ideas of scholars of the Frankfurt school, most notably Walter Benjamin, whose comments on Paul Klee's 1920 painting *Angelus Novus* became the creative catalyst for *Angels in America*, advocating the idea that chaos generates progress and that individualistic and adventurous attitudes are commonplace in American culture.

KEYWORDS: Tony Kushner, *Angels in America*, *Angelus Novus*, Donald Trump, political theatre

Two days after Donald Trump's victory in the 2016 presidential election in the United States, *The Times Literary Supplement* published a series of reactions to this astounding event provided by well-known commentators, writers, philosophers, psychologists and academics. They responded to a situation which the editors of the internationally renowned British literary and cultural weekly referred to as "chaos".[1] Chaos resonated in the individual reactions in various forms – from disenchantment resulting from the reality of the new situation, through concern about whether Trump would be capable to handle his role, all the way to cynical and sarcastic commentaries looking for a word to rhyme with "orange". However, the most interesting facet in several of the reactions was the strong resolve with which some of the intellectuals approached the new state of affairs, calling it a challenge and hope that Trump's presidency is something that not only American, but the entire Western society, could use productively to focus on development and progress – in society as well as in politics.

This situation, in which chaos might produce hope in progress, reminded me of Tony Kushner's famous theatre play *Angels in America*, first staged in 1990. The play, a legendary example of artistic and political effort, offered its audiences an experience that "spoke with breath-taking scope and intellectual, political, and theatrical daring to the concerns of a country living through the AIDS pandemic and the presidency of Ronald Reagan in the 1980s."[2] The play interrelates American domestic policy with the relevant geopolitical issues of that time, such as the Cold War, linking politics and power games with the fragile social position of homosexuals. In doing so, it "covers the most intimate and the most political territory."[3] Because *Angels in America* vociferously presented themes that are essential for American identity and history, it aspired to become an all-American work in the spirit of the ambitions of Walt Whitman and Ralph Waldo Emerson (and perhaps, in the nearly thirty years of its existence, it did).

This article will endeavour to show how Tony Kushner's concept of conflict, destruction and subsequent reconstruction become the elements that lead from initial chaos

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[1] *"Donald Trump: Reflections on the Chaos," The Times Literary Supplement,* November 10, 2016.
[2] Jill Dolan, *Theatre & Sexuality,* Theatre& (New York: Palgrave Macmillan, 2010), 52.
[3] Dolan, *Theatre & Sexuality*, 52.

and impending apocalypse to hope and progressiveness, realizing, along James Fisher's conjectures that "ruins of history [are] the price for progress."[4] Using a possibly provocative parallel to Donald Trump's America in the 21st century, I will present an overview of the significance of chaos for the purposes of progress in a society on the verge of transformation, drawing on Janelle Reinelt's analysis of *Angels in America* as an epic, Brechtian, American play, at the end of which one gets to see, "just barely … the outline for a different society."[5]

Kushner's grand work consists of two three-hour feature plays: the first part, titled *Millennium Approaches*, starts processes of deconstruction (even destruction) and hopelessness, while the second part, *Perestroika* catalyzes hope, reconstruction, rebirth and expectation. The impressive epic work is subtitled *Gay Fantasia on National Themes* – a daring title that would, undoubtedly, make most conservative politicians cringe even today. However, the most interesting aspect of *Angels in* America is not its specifically focused, somewhat post-modern Brechtian, social and political criticism that Kushner openly interweaves in the story, plot and stage directions, but his organically spun network of philosophical and artistic interpretation of the complexity of society and its cultural phenomena at the end of the second millennium.

The extent of the influence of the Frankfurt School on Tony Kushner's philosophy and aesthetics is evident – in the case of *Angels in America*, the most prominent inspiration was the work of Walter Benjamin and his commentary to Paul Klee's 1920 painting *Angelus Novus*. The painting, an important source of intellectual stimulus for Benjamin, provided Kushner with a metaphorical fundament for *Angels in America.* In the 1940 text *Theses on the Philosophy of History*, Benjamin famously referred to Klee's expressionist rendering of his angel as the "angel of history":

> A Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.[6]

The post-WWI context in which Klee painted the picture, as well as the pre-fascist era when Benjamin wrote his essay are significant: both works suggest the necessity of progress in the face of utter ruin and disintegration. The relevance for the period when the first part of *Angels in America* was put on stage – the political changes in the Eastern bloc bringing along the end of the Cold War and democratic reconstruction – is obvious in the way in which the angel of history is thrust towards the future with his eyes staring at the destruction he is leaving behind. Kushner's focus draws on Benjamin's description of the angel's inability, in other words, on the emphasis of "what the angel cannot do"[7] and on putting forward Benjamin's idea, as

[4] James Fisher, *The Theater of Tony Kushner: Living Past Hope,* Studies in modern drama (New York: Routledge, 2002), 54.

[5] Janelle Reinelt, "Notes on Angels in America as American Epic Theater," in Geis; Kruger, *Approaching the Millennium*.

[6] Walter Benjamin, *Illuminations* (New York: Schocken Books, 2007), 257

[7] Martin Harries, "Flying the Angel of History," in Geis; Kruger, *Approaching the Millennium*, 189.

presented by Susan Handelman, that angels were messengers whose "voices [were] raised in lament, hope, horror, chastisement" and who "lived in a precarious instant and soon to vanish into nothing."[8]

In *Angels in America*, Kushner simultaneously addresses almost all of the current and relevant issues of the time – including latent (or sometimes blatantly overt) ostracizing of homosexuals, the seemingly unresolvable AIDS pandemic, political polarization of the country, geopolitical threats, environmental, religious and economic problems, as well as historical cases (e.g. the Rosenberg trial). All these elements are fused into one very chaotic essence of the American nation – an imagined community reminiscent of Benedict Anderson's well-known definition[9] – that has given up on its Enlightenment ambitions from the time of the war of independence and neglected the positive individualism of the transcendentalists. Through his character Belize, a gay immigrant, Kushner ridicules the ideals of freedom, equality and democracy:

> BELIZE:
> I hate America, Louis. I hate this country. It's just big ideas, and stories, and people dying, and people like you.
> The white cracker who wrote the National Anthem knew what he was doing. He set the word "free" to a note so high nobody can reach it. That was deliberate. Nothing on earth sounds lees like freedom to me.[10]

All of this, however, is only part of the chaos, the Trumpian disarray, which will give rise to, perhaps in a hopeful, Phoenix-like fashion, something new – something propagating from all the misfortune, debris and death. Just like Harper, the depressed and agoraphobic Mormon wife in *Angels in America*, who is capable of peculiar visions, of prophetic revelations almost in the style of Mormon seer Joseph Smith, telling her not only how things will fall apart, but also how everything and everyone will recover and mend:

> HARPER:
> But I saw something only I could see, because of my astonishing ability to see such things:
> Souls were rising, from the earth far below, souls of the dead, of people who had perished, from famine, from war, from the plague, and they floated up, like skydivers in reverse, limbs all akimbo, wheeling and spinning. And the souls of these departed joined hands, clasped ankles, and formed a web, a great net of souls, and the souls were three-atom oxygen molecules, of the stuff of ozone, and the outer rim absorbed them, and was repaired.[11]

Harper's notion of repair, recovery and progressive development relying on initial disintegration mirrors Benjamin's (and ultimately also Kushner's) conjecture that we are thrust into the future while looking back at what we are leaving behind. This "painful progress" that Harper presents as a dominant human trait, is related to the idea of change as a major social and cultural phenomenon. Harper is told by the character of the Mormon Mother that change is God's work, in which he "splits the skin with a jagged thumbnail from throat to

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[8] Susan Handelman, "Walter Benjamin and the Angel of History," *Cross Currents*, Fall (1991): 346.

[9] Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (Verso, 1991), https://books.google.sk/books?id=4mmoZFtCpuoC, 6.

[10] Tony Kushner, *Angels in America. A Gay Fantasia on National Themes.: Part II: Perestroika* (London: Royal National Theatre/Nick Hern Books, 1994), 61.

[11] Kushner, *Angels in America. A Gay Fantasia on National Themes.*, 96.

belly and then plunges a huge filthy hand in, [then] pulls till all your innards are yanked out," and, ignoring the immense pain this causes, "stuffs them back, dirty, tangled and torn."[12] This naturalistic image only reinforces the notion that change has to be painful because it requires a total redoing of what one is made of. Therefore, any progress is bound to be painful – not only because it is preceded by sacrifice and suffering, but also because it is never permanent.

The angel in Kushner's play, coming as a messenger of God (who no longer resides in heaven) to tell humanity to stop any progress and movement, does not understand why people cannot just stop, why even negative movement is important for human development. The angel's main message, or command, is stasis – a motionless, still and unchanging world that is the only way to guarantee peace. This conservationist approach, of course, is harshly criticized by the liberal progressivist Kushner. Prior Walter, the protagonist of *Angels in America*, says this clearly when he speaks to the deities trying to stabilize the progress on Earth: "We can't just stop. We're not rocks, progress, migration, motion is... modernity. It's *animate*, it's what living things do. We desire. Even if all we desire is stillness, it's still desire *for*."[13] Prior refuses to be a prophet of stasis and explains that the human desire to be progressive, even if progress is often problematic, rests on our ability to endure and survive, or – in Kushner's probably most famous line – to live "past hope".[14] In short, just like Klee's angel of history, humans are always pushed forward by their will, desire and curiosity.

In American art, this individualistic and adventurous attitude is an almost traditional element – from such stubborn Romantic heroes as Herman Melville's Ahab, through Nathaniel Hawthorne's Puritan 'revolutionaries' like Hester Prynne, Walt Whitman's naturalness and the typical unrestrained 'barbaric yawp', or Emily Dickinson's buzzing flies heralding death, further through F. S. Fitzgerald's modernist but (self-)deceiving Gatsby, then the howling and travelling beatniks, all the way to Chuck Palahniuk's post-modernist Tyler Durden and his fist-fighting society. All these heroes accept chaos that is produced by any given social circumstance and make use of it as a departure point for their own, personal journey, the famous Frostian 'path less travelled'. They balance on the edge of total chaos and potentially new, advanced life, trying to tame the progressive whirlpool which can easily break angels' wings. In a more general sense, *Angels in* America can be seen, as Ron Scapp puts it, as something well beyond just "a straightforward fantasy", but, perhaps, rather as an expression of "a nation that can still be in the future something different that it is at the present: something that genuinely and lovingly offers more life."[15]

Aesthetics based on individualism and a strong sense of self-reliance has equally accepted American heterogeneity and diversity, which is, ultimately, the essence of American culture and which is demagogically denied by people like Donald Trump. From of the ruins of social chaos, such valuable cultural phenomena were born as African American art, feminist thought, community culture, among others. A confrontation with the conformity in the way in which art was perceived and a quest for progressive elements of expression, for example, in visual art, have brought the abstract expressionism of Franz Kline or Jackson Pollock. Then, late in the 20th century, Tony Kushner's *Angels in America* presented audiences with a story whose content and form connect the orthodox and traditional with the less traditional, or even

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[12] Kushner, *Angels in America. A Gay Fantasia on National Themes.*, 48.

[13] Kushner, *Angels in America. A Gay Fantasia on National Themes.*, 87–88.

[14] Kushner, *Angels in America. A Gay Fantasia on National Themes.*, 89.

[15] Ron Scapp, "The Vehicle of Democracy: Fantasies About a (Queer) Nation," in Geis; Kruger, *Approaching the Millennium*, 99.

innovative, while at the same time dialectically highlighting and questioning the reasons why democracy succeeded in America.[16]

However, the play's attempt at remedying the polarization of society fell short in situations when *Angels in America* provoked audiences because the critique it presented was merciless. Ken Nielsen, among other critics, took notice of this: "How can a play giving such a scathing criticism of American society become such a success unless the audience, and the system of production in which it is mounted, can read something redeeming into it?"[17] Indeed, the dialectical approach of the playwright, as well as the mixture of theatre magic and Brechtian 'Verfremdung' – wonderfully highlighted by Kushner himself in his stage directions when he points out that the angel has to be staged as a piece of "wonderful theatrical illusion"[18] – allows the play to become a platform for restoration, growth and progress. In *Angels in America*, Kushner remains true to Brechtian dialectic, but moves away from it by cathartically affecting the audience's perception and reaction – his theatre *does* "[respond] to the cultural geographies of young people[19] and never attempts to be instrumental in the sense of aspiring to become "a means of guiding our actions, and changing the world" because, as Joe Kelleher posits, it just "does not work – never did, never will."[20]

Therefore, Tony Kushner's *Angels in America* can be read as a representation of the angel of history's multifaceted nature and metaphorical meaning as a vehicle of progress rising from devastation and chaos, and at the same time as a prophetic metaphor of what the whirlpool of progress would bring in the future. For example, when Barack Obama became President in 2008, some people said that the United States definitely became a post-racial society, because now it was clear that the colour of one's skin no longer influenced one's career or success. However, the numerous incidents of racially motivated violence, or the racially and ethnically charged rhetoric of the Trump administration, prove that is not quite so. Donald Trump's media communication and political action seems to produce chaos in society instead of letting go and being swept by the whirlpool – and then, whilst on the progressive way into the future, having his wings broken.

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[16] Tony Kushner, *Angels in America. A Gay Fantasia on National Themes.: Part I: Millennium Approaches* (New York: Theatre Communications Group, 1992), 89–90.

[17] Ken Nielsen, *Tony Kushner's Angels in America,* Modern theatre guides (London: Continuum, 2008), 67.

[18] Kushner, *Angels in America. A Gay Fantasia on National Themes.*, 5.

[19] Helen Nicholson, *Theatre, Education and Performance* (Basingstoke: Palgrave Macmillan, 2011), 212.

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FALL: REVISITING TRAGEDY BY ARTHUR MILLER

Tomáš Kačer

ABSTRACT: The paper reconsiders crucial traits of tragedy as understood and dramatized by Arthur Miller in his early and mid-career plays centered around father-son relationships. It exposes innovative aspects of and flaws in this conception. Then, it moves on to a recent production of the play *Fall* by Bernard Weinraub (Huntington Theatre, 2018) based on the real life of Miller's son Daniel, who was placed into an institution as a baby after he was diagnosed with Down Syndrome. While the play attempts a non-judgmental stance towards Miller's decision and contributes to the development of a disability theatre culture by including an actor with Down Syndrome among the cast, reactions to the production show how difficult it is to distinguish between Miller's public persona and his personal life choices due to the fact that he was by many considered a moral conscience of the U.S. nation. Thus, this paper shows *Fall* as a play that puts to the test Miller's conception of tragedy.

KEY WORDS: tragedy, Arthur Miller, fathers and sons, Down Syndrome, disability theatre, *Fall* (play)

1. INTRODUCTION

A few weeks after the opening of his *Death of a Salesman* on February 10, 1949, Arthur Miller published a *New York Times* essay titled "Tragedy and the Common Man."[1] The essay was a reaction to critical reviews that pointed out digressions from a classical tragic structure, which Miller had followed more rigidly in his first Broadway hit *All My Sons* two years earlier. Despite the criticism and various shortcomings, Miller's conception of tragedy came to be recognized as a new trend in dramatic writing, and his plays have established themselves as classics. Miller himself has been seen as a moral authority on issues of "theatrical conscience"[2] to the American nation.

For many, then, it came as a surprise when they learned in 2007, two years after his death, that Miller had placed his Down-Syndrome afflicted son Daniel into an institution soon after birth.[3] The difficulty of that decision, its temporal context and effects on the family's life are explored in *Fall* by Bernard Weinraub (Huntington Theatre, 2018), which draws a parallel between a tragic hero's act of *hamartia* (an error of judgement or morals), which is one of the principal construction elements of tragedy according to Aristotle,[4] and Miller's own decision back in 1966 (the year when Daniel was born). Based on the above premises, this paper shows how our reading of Miller's private and public personas often gets muddled when discussing one of the crucial elements of Miller's plays where "the key relationship is that between a father and his … sons."[5]

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[1] Arthur Miller, "Tragedy and the Common Man," *The New York Times*, February 27, 1949, X1.
[2] Toby Zinman, "Vaudeville at the Edge of the Cliff," in *Arthur Miller's America. Theater and Culture in a Time of Change*, ed. Enoch Brater (Ann Arbor: The University of Michigan Press, 2005), 166.
[3] Suzanna Andrews, "Arthur Miller's Missing Act," *Vanity Fair*, September 13, 2007, accessed September 6, 2018. https://www.vanityfair.com/culture/2007/09/miller200709.
[4] Aristotle, *Poetics*, trans. Anthony Kenny (Oxford: Oxford University Press, 2013), 32.
[5] Christopher Bigsby, "Arthur Miller: The Moral Imperative," in *Modern American Drama 1945-2000* (Cambridge: Cambridge University Press, 2000), 105.

2. ARTHUR MILLER AND THE TRAGEDY OF THE COMMON MAN

Arthur Miller's 1949 essay contributed to a debate among literary and theatre critics over the possibility of tragedy in modern times. Considering modern classics such as Theodore Dreiser's novel *American Tragedy* or Eugene O'Neill's dramatic trilogy *Mourning Becomes Electra*, it seems that there is no question that tragedy is still possible. But for many contemporaneous critics and theorists, Willy Loman of *Death of a Salesman* is too banal and deranged to be a hero. Miller responds by introducing a new type of tragic character: the common man.[6]

According to Miller, "[i]n this age few tragedies are written."[7] He explains that the reason for this is that there is "a paucity of heroes among us."[8] By "heroes" he means the classical tragic hero of the Aristotelian breed representing "noble people and noble actions,"[9] typically a king or a prince. But Miller can see that tragedy has a lot to offer to a republican society, too: a moment of purification (*katharsis*) after a hero's just punishment for a flawed act that he or she had committed as a result of erroneous judgment (*hamartia*). To achieve this effect, Miller decided to make a "commonplace"[10] person the hero of the modern tragedy: "I believe that the common man is as apt a subject for tragedy in its highest sense as kings were."[11]

As in classical antiquity, the modern tragedy too should have a healing effect. Miller claims: "There is a misconception … that tragedy is of necessity allied to pessimism."[12] He sees it, rather, as a positive force in today's culture with its numerous injustices and traumas – those of the Great Depression, the world wars, and the Holocaust.

Miller considers tragedy a natural form of expression. In an interview, he compares the making of a play to making furniture, because both require craftsmanship and a sense of equilibrium: "There are forces that want to break out, and forces that want to contract. And if you've got a sense of form, you can make that projectile on stage move like a living thing. And move people with it."[13]

His 1949 theory of modern tragedy was more a self-explanation than a fully developed literary critical contribution. Therefore, he felt he needed to develop it further, which he did in his 1957 introduction to his collected plays.[14] Here, he tries to find a motivation for a tragic hero's action that follows after his flawed act. In his view, any tragic hero must possess such "intensity of feelings" that it would be impossible for them to "simply walk away and say to hell with it."[15]

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[6] See Matthew C. Roudané, "*Death of a Salesman* and the Poetics of Arthur Miller," in *The Cambridge Companion to Arthur Miller*, ed. Christopher Bigsby (Cambridge: Cambridge University Press, 1997), 63-64.

[7] Miller, "Tragedy," X1.

[8] Miller, "Tragedy," X1.

[9] Aristotle, *Poetics*, 20.

[10] Roudané, „*Death*," 63.

[11] Miller, "Tragedy," X1.

[12] Miller, "Tragedy," X1.

[13] *Arthur Miller: Writer*, directed by Rebecca Miller (HBO, 1992), TV film.

[14] For his discussion of classical tragedies and his approach in his "Tragedy and the Common Man" and the expansion thereof, see Arthur Miller, "Introduction to the Collected Plays," in *Collected Plays* (New York: Viking Press, 1957), 31-36.

[15] Arthur Miller, "Introduction to the Collected Plays," 7.

There were two opposing views of modern tragedy in the period's theoretical debate. In 1961, George Steiner published *The Death of Tragedy*. As the title suggests, Steiner presents a compelling argument that since the arrival of modernity in the 17th Century, humankind has reached "a point of no return"[16] and the conditions for tragedy have disappeared. A mythical connection between an individual and the world-order (and its disturbance) was gone forever. Therefore, what is called modern tragedy and all its "tracts, enduring as they may prove to be by virtue of their theatrical vigour, are not tragedies. … The point cannot be stressed too often. Tragedy speaks not of secular dilemmas."[17] Moreover, the "singularly modern"[18] idea of tragedy in prose lacks grandeur. All these reasons disqualify Miller's common man conception as a basis for tragedy.

On the other hand, the 1966 study *Modern Tragedy* by Raymond Williams vindicates Miller's points and inducts his early plays into a canon of modern tragedy as examples of "liberal" tragedy: "At the centre of liberal tragedy is a single situation: that of a man at the height of his powers and the limits of his strength, at once aspiring and being defeated, releasing and destroyed by his own energies."[19] This is exactly the case of Joe Keller in *All My Sons* and Willy Loman in *Death of a Salesman*. In both plays, we follow the "transformation of the tragic hero into the tragic victim."[20] It is also in line with Miller's attitude, which is to present a tragic flaw (*hamartia*) of the protagonist in the social context (the world of business) on the one hand, and in the personal (family relations) on the other. This is how the social-political and psychological-personal levels meet.

3. FATHERS AND SONS IN MILLER'S PLAYS

A conflict within a family takes place between the father and his son(s) in several of Miller's plays where it is a central theme. Relationships are broken beyond repair in, for example, *All My Sons*, *Death of a Salesman*, and *The Price*. While many feminist critics saw this as nostalgia for a lost world of patriarchy,[21] Miller himself explained it as an autobiographical feature *in absentia*: "I never had an argument with my father. It was part of the problem. We could never come to a fruitful conflict. So it took my work to do that."[22] By writing about father-son conflicts, he could imagine his father's reaction to his life choices. Instead of becoming a businessman like his illiterate father, he chose to "surpass him"[23] by becoming a writer; to become a leftist critic meant "simultaneously a blow struck at his father … and an act of absolution."[24]

All My Sons was Miller's first Broadway success in 1947. Joe Keller and his family are devastated by the news that one of the sons, a US military pilot, is missing in action during WWII. Keller, a manufacturer of plane parts, runs his company alone because his partner is in jail for sending off faulty engine cylinders, which led to deaths of several pilots. Another son, Chris, falls in love with Ann, his missing brother's fiancé: she feels that her sweetheart is

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[16] George Steiner, *The Death of Tragedy*, orig. pub. 1961 (New York: Open Road, 1997), 136.
[17] Steiner, *The Death of Tragedy*, 199.
[18] Steiner, *The Death of Tragedy*, 165.
[19] Raymond Williams, *Modern Tragedy*, ed. Pamela McCallum, orig. pub. 1966 (Toronto: Broadway Encore Editions, 2006), 113.
[20] Williams, *Modern Tragedy*, 113.
[21] Roudané, „*Death,*" 61.
[22] *Arthur Miller: Writer.*
[23] Miller qtd. in Bigsby, "Arthur Miller," 76.
[24] Miller qtd. in Bigsby, "Arthur Miller," 76.

dead. The mother refuses to acknowledge the son's death because when she does, it will mean that the son had gone on a suicidal mission because he could not live with his father's guilt anymore; his assumed death confirms that it was Joe who had sent out the faulty engine parts. When Joe learns about his son's decision, he admits he wronged his partner and commits suicide.

Keller is the tragic hero and his relationship with his sons is one of the crucial elements. He needs Chris to believe his side of the story, where he sees himself as innocent in the faulty cylinders fraud, because he "did it for the family."[25] When his fault is discovered by everyone, he is willing to take the blame, but he hopes that Chris would forgive him, because nothing is bigger than family. Keller tells his wife that he hopes for Chris' forgiveness, because he himself would forgive Chris anything:

> Keller: There's nothin' he could do that I wouldn't forgive. Because he's my son. Because I'm his father and he's my son.
> Mother: Joe, I tell you–
> Keller: Nothin's bigger than that. And you're goin' to tell him,
> you understand? I'm his father and he's my son.[26]

Paradoxically, Keller's ability to potentially forgive Chris is based on the same premise on which he had forgiven himself for his fraud – anything for family.

But Chris does not see it this way. He denounces Keller because for Chris, values such as truth and integrity are more than Keller's conception of family as an incentive to earn money.[27] Chris tells Keller: "*I* know you're no worse than most men but I thought you were better. I never saw you as a man. I saw you as my father."[28] Only now he sees him as the killer of his brother, too. Keller sees that his conception of business as source of provision for the family at all costs was in conflict with values that hold a family together. And because all his sons have left him, he takes his own life.[29]

In *Death of a Salesman* (1949), the world of Willy Loman is falling apart. He cannot keep pace with younger salesmen and effectively fails as a businessman. He finds recluse in his memories, but most of them turn out to be products of false self-imagination. His relationship with his two sons, Lucky and Biff, illustrates the difference between his life in self-delusion and reality. He sees them as talented salesmen destined for a great career, while they are both good-for-nothings. Lucky, the entertainer, invests his skills in womanizing instead of charming potential customers, while Biff, the dreamer, is a high school drop-out and a petty thief. Biff's fate turns out to be a direct result of his loss of faith in Willy after he found out that Willy's talk of business and family are in direct conflict with his career and actions. When he was a high school senior with a promising football career ahead of him, Biff

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[25] Arthur Miller, *All My Sons*, in *Collected Plays* (New York: Viking Press, 1957), 120.

[26] Miller, *All My Sons*, 120.

[27] Several critics have noticed a double motivation of Chris' insistence that his father should take the guilt. Besides morals, Chris is in love with Ann, who can be his girlfriend without restraints if the pilot brother is recognized dead by the family and Ann thus becomes single; furthermore, if Keller is guilty, then Ann's father is released and she will be freed of restraints towards Chris, her father's false accuser's son. For details, see, Steven R. Centola, "*All My Sons*," in *The Cambridge Companion to Arthur Miller*, ed. Christopher Bigsby (Cambridge: Cambridge University Press, 1997), 56.

[28] Miller, *All My Sons*, 125, original italics.

[29] It is worth noting that on the formal level, the play follows the three unities suggested by Aristotle (of story, place, and action). The final scene is in agreement with the classical tragic practice of not showing death on stage: Keller takes his life after exit. Yet, his suicide is "modern": he shoots himself.

went to visit his father in Boston to find support for his weak studies. Instead, he found him with another woman in a hotel room. At that moment, the relationship broke, and Biff gave up on his dreams, which had been planted in him by Willy – he saw them as false.

Towards the end of the play, Biff confesses to his father he has lost all respect of him. He even describes both of them as failures of a similar kind: "I am not a leader of men, Willy, and neither are you. You were never anything but a hard-working drummer who landed in the ash can like all the rest of them! I'm one dollar an hour … Pop, I'm nothing! … I'm just what I am, that's all."[30] Willy sees his likeness in Biff – but what he can see is not what the two of them truly are. Biff can see the discrepancy, has regret over his father, "pays attention"[31] to him as he is urged by Linda, the mother, but realizes he cannot change the course of things. After Willy kills himself, Biff says at his funeral: "He had the wrong dreams. All, all, wrong."[32] Presumably, Biff leaves New York and goes West, where he can work as a hired laborer while remaining free of the dubious business ethics and pressures which daunted Willy.

While Chris and Biff confront their fathers, the brothers Victor and Walter Franzs of *The Price* never do so. Their father dies before they meet in their father's house in order to decide what to do with the furniture. The play focuses on the two sons' inability to sort out their differences with their father in a direct conflict. The father lost money in the stock market crash in 1929, and since then, Victor had spent his life fulfilling his father's wishes as his caretaker, while Walter avoided confrontation by "walking out"[33] – and building his career as a surgeon.

The Price displays a conflict between a father and the sons from the perspective of its effect on the sons. In the dialogue, the two brothers confront each other's worldview with their own, but they always do so from the vantage point of their relationship to their late father. Victor stayed with him because of his moral beliefs, while Walter was more egoistic. Little changes in their views when Walter discloses to Victor that their father was not bankrupt, but kept a few thousand dollars. They would have acted the same. "In effect, Victor and Walter are Biff and Happy Loman twenty years later, the idealist and the materialist."[34]

Written in 1968, *The Price* seems prophetic of Miller's own fate regarding his relationship with Daniel, born two years earlier. Although Miller "did visit Daniel … on rare occasions,"[35] they never developed a father-son relationship. We do not know Daniel's side of the story,[36] but it seems that Miller, who used his plays to stage imaginary conflicts with his own father, includes a missing conflict in *The Price* to express this void in his life in both directions: towards his father and his son. Yet, he never wrote a play that would stage an imaginary exchange of ideas between him in the role of the father and a representative of his son. Bernard Weinraub attempted to do that in his *Fall* in 2018.

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[30] Arthur Miller, *Death of a Salesman*, in *Collected Plays* (New York: Viking Press, 1957), 216.

[31] Miller, *Death of a Salesman*, 162.

[32] Miller, *Death of a Salesman*, 221.

[33] Miller, *Death of a Salesman*, 71.

[34] Janet N. Balakian, "The Holocaust, the Depression, and McCarthyism: Miller in the sixties," in *The Cambridge Companion to Arthur Miller*, ed. Christopher Bigsby (Cambridge: Cambridge University Press, 1997), 132.

[35] Suzanna Andrews, "Arthur Miller's Missing Act," *Vanity Fair*, September 13, 2007, accessed September 6, 2018. https://www.vanityfair.com/culture/2007/09/miller200709.

[36] His siblings, custodians and friends speak about him in general terms only for the sake of protecting his privacy and he himself has not been interviewed.

4. *FALL* BY BERNARD WEINRAUB

After Miller's death in 2005, various details regarding his private life were published, as he was a national icon. Word spread that Miller in his last will had split his money among his four children. This was a bombshell, because only three of them were known to the public at the time: the producer Robert Miller and his sister Jane from the first marriage, and Rebecca Day-Lewis Miller, a successful film director and actress.

Then, in 2007, *Vanity Fair* published a thoroughly researched article, "Arthur Miller's Missing Act," by Suzanna Andrews. It identified Arthur Miller's fourth child, Daniel Miller, who was born in 1966 with diagnosed Down Syndrome. The child was placed into an institution – a ward for the mentally retarded in Southbury, which was ten minutes away from Millers' home in Ruxbury, Connecticut. Andrews further describes conditions in this institution and Danny Miller's childhood and later life, in which he became quite independent and was living in community housing, much to his father's pride and surprise. Danny was popular with friends and nurses, loving to his community and a successful sportsman. The article explained prejudices against people with Down Syndrome in the mid-1960s and developments in attitude to them since. Without reprimand, it exposed Miller as the initiator of Danny's placement into the institution and a cold father, who rarely saw his youngest son. Little did he make up for that, in Andrew's view, when he included Danny in his last will.[37]

This revelation launched a series of condemning reactions. At the core of most, there is rage over the fact that a playwright who positioned himself (or, so it was claimed) as the moral conscience of the nation was himself hiding a great flaw: his decision to refuse to nurture, support and acknowledge his own son. The rage has a rational basis: if nothing else, Arthur Miller's plays are strongly autobiographical and some deal with father-son relationships. An idea that Miller's own life was a tragedy in its own right was just too appealing for many to resist. Miller's theory of tragedy suddenly fit his own life narrative. The hero (Arthur Miller) commits a flawed act (institutionalization of a baby) based on his understanding of social realities (the period's approach to Down Syndrome) and ultimately fails at that in which he strives to excel (a father-son relationship).

A play that tackles this issue directly is Weinraub's *Fall.*[38] The title of the biographical play suggests that we will follow the hero's (Atrhur's) fall portrayed in a tragic tradition. However, the play is a realist biography that uses documentary methods (quotes from works, journals and speeches) and reenactments. It aims at plausibility: it includes scenes that are presented in a way that they most probably happened, based on available evidence. It consists of scenes from Miller's personal and professional life between 1964 and 2005, including the birth of Daniel and the decision to send him to Southbury, and a discussion of that decision with the mother, Miller's third wife, the photographer Inge Morath, as well as further encounters with the son when he was a grown up. The play shows Miller's life decisions in the context of the time when they were made, and thus it shows them objectively and leaves it up to the audience to make up their own minds.

Yet, this is one of the ways in which the play misses the mark. It is a "tepid" fall[39] with just one heated moment, an argument between Arthur and Inge about their decision. "But

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[37] The paragraph summarizes some findings in Andrews, "Missing Act."

[38] Bernard Weinraub, *Fall*, dir. Peter DuBois, The Huntington Theatre Company, 18 May 2018. A disclaimer: As I was unable to achieve a copy of the script, I must rely on available performance recordings, publicity materials and reviews.

[39] Robert Israel, "A 'Tepid' *Fall*," review of *Fall* by Bernard Weinraub, *The Fuse,* 1 June 2018, accessed 6 September 2018, http://artsfuse.org/171021/theater-review-a-tepid-fall/.

once that ache passes, *Fall* ends up chronicling bouts of pacing and moaning."[40] As such, it fails to achieve what a tragedy must do: lead the audience through the hero's angst and let them purify themselves (*katharsis*) through his suffering. A review summarizes Weinraub's distanced attitude: "Weinraub says that as a father himself, it is incomprehensible to him how this could have happened. But he is not out to demonize Miller, he says. He is just telling a sad story."[41] As such, it documents a part of Miller's life that all may not be familiar with, and thus contributes to his biography.

The production joined the current trend to cast actors with disabilities that resemble those of their characters. The Huntington Theatre thus engaged Nolan James Tierce, an actor with Down Syndrome. This is an excellent casting decision, but a reviewer noted that the play does not give Daniel sufficient space: "Any actor playing Daniel will get minimal stage time, minimal lines, and minimal benefit of the doubt from directors."[42] As a result of this creative choice, the production engaged Tierce in a limited way. His performance consisted mostly of "standing then sitting, or walking across the stage while a handler watches him from the wings."[43] While the documentary character of the script hinders the audience's empathy with Arthur, the father, the minimal and ungenerous stage presence in the production distances them from Daniel, the son. The mystery of this particular father-son relationship remains unresolved after *Fall*.

Rebecca Miller's documentary, which she began to shoot in the 1990s, gives a different perspective on Miller's private persona. Rebecca wanted to show his private self, which she found so different from his public persona. Daniel is not present in the film and Miller does not speak about him. Rebecca explains in a voiceover when the footage shows silent Miller: "I had the opportunity to finish this film in the 1990s, but I didn't know how to finish this film without talking about my brother. And I told my father this and he offered to do an interview about it. And I put it off. … And he died and now we'll never know what that interview would have said."[44] Bob Miller remembers that Miller called him and told him about his half-brother: "The way he said it was, you know, this is what the doctors said that we should do."[45] This same moment is developed in *Fall*, too.

Miller wrote about his feelings toward his newborn son in his diary. The documentary quotes:

> As the nurse was dressing Daniel in the hospital, preparing him for our journey to the institution, I turned to examine him – with some difficulty. In a few seconds I found myself, not doubting the doctor's conclusions, but feeling a welling up of love for him. I dared not touch him, lest I end up by taking him home, and I wept.[46]

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[40] Robert Israel, "A 'Tepid' *Fall*."

[41] Patti Hartigan, "At the Huntington, the Story that Arthur Miller Himself Wouldn't Tell," *The Boston Globe*, 16 May 2018, accessed 6 September 2018.
https://www.bostonglobe.com/arts/art/2018/05/16/huntington-story-that-arthur-miller-himself-wouldn-tell/JcwhscwIo2TVSbW2wB3QDO/story.html.

[42] Kitty Drexler, "Disabled Children Are No More a 'Life Sentence' Than Any Other Child: *Fall*," review of *Fall* by Bernard Weinraub, *The New England Theatre Geek*, 31 May 2018, accessed 6 September 2018. https://www.netheatregeek.com/2018/05/31/disabled-children-are-no-more-a-life-sentence-than-any-other-child-fall/ .

[43] Drexler, "Disabled Children."

[44] *Arthur Miller: Writer*.

[45] *Arthur Miller: Writer*.

[46] *Arthur Miller: Writer*.

Clearly, the film reacts to the accusations of Miller's being selfish, impassionate and cruel that followed Andrews' 2007 *Vanity Fair* article. But more importantly, the film shows that Daniel was never abandoned and forgotten. It does not deny, however, that Miller failed his youngest son.

5. CONCLUSION: MUDDLED PERSONAS (DRAMATIC, PUBLIC, AND PRIVATE)

Reactions to *Fall* show that the biographical genre and documentary style of the production make it difficult to distinguish between the character of Arthur Miller and Miller's private persona for a lot of audiences.[47] This is also amplified by Miller's plays being highly autobiographical and his prominence as a public figure. *Fall* tries to present a just image of a difficult life decision that has the potential to become a tragic moment. This is appealing because Miller is a writer of tragedies. Yet, for better or worse, life rarely follows Aristotelian rules of poetics and *Fall* remains just to Miller for its own credit in truthfulness, but fails to present a tragedy. There were thousands of parents who placed their Down Syndrome-afflicted children into institutions in the 1960s because they succumbed to social pressures like the modern tragic common man of Miller's plays. But *Fall* fails to offer purification.

Rebecca Miller was aware of the difference between her father's public and private personas when she was making her film. The documentary offers more silences and vacancies than answers or explanations regarding Daniel. As such, it reminds all who wish to learn about Miller: his characters are not him, and his public persona is not who he was in private – a father who never got a chance to talk as a father[48] to a son he failed, a privilege he gave to his tragic heroes.

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[47] See "*Fall* Audience Reviews" video at https://www.huntingtontheatre.org/about/history/2017-2018/fall/ .

[48] Miller explains he was never a father to Daniel, who knew Miller existed as a person, but did not know what it meant to have a father. See *Arthur Miller: Writer*.

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HARRY POTTER: THE BOY WHOSE STORY WE HAVE ALWAYS HEARD[1]

Filip Krajník

ABSTRACT: The present paper attempts to establish the reason behind the enormous popularity of the *Harry Potter* series – a topic which has been abundantly commented on in recent years by both experts in the fields of literature and culture, as well as professionals from the publishing industry, although with no clear consensus. Employing the concept of myth as an essentially psychological phenomenon, as presented by the Canadian psychologist Jordan B. Peterson is his *Maps of Meaning* (1999), the article argues both that *Harry Potter* is a fundamentally mythological story which strongly resonates with basic human experience of the world and that it is J. K. Rowling's adherence to archetypal story-patterns, rather than her originality, that makes her series for readers so easy to relate to.

KEY WORDS: J. K. Rowling, *Harry Potter*, children's literature, myth criticism, Jordan B. Peterson, *Maps of Meaning*, meta-myth

1. INTRODUCTION

The year 2017 marked the twentieth anniversary of the publication of *Harry Potter and the Philosopher's Stone*, the first instalment of what, since then, has become the most successful novel series in modern history. The jubilee provided yet another occasion for a retrospective recapitulation and assessment of "Pottermania" phenomenon and the discussion, once again, opened, asking what may lie behind the enormous success of the *Harry Potter* books among their readerships.

In recent years, a number of authors have tried to provide an answer to the question of why the stories about the eponymous young wizard have gained such notoriety and quickly became not only international best-sellers, but also the basis for a major commercial enterprise, which nowadays includes several spin-off books, a series of successful film adaptations, a play-sequel currently staged on three continents, countless of toys and memorabilia, and tourist attractions in the form of recreated film sets in both Europe and North America.

Judging the popularity of the series as a commercial artefact from a neo-Marxist perspective, Tammy Turner-Vorbeck has effectively denied the stories any special literary merit, considering them an essentially calculated product: "Is it something special about the Harry Potter books that has caused such a sensation or is it the sensation artificially manufactured and simply centered around them? An understanding of commodity fetishism supports the latter position."[2]

Turner-Vorbeck has not been alone in her harsh assessment of J. K. Rowling's novels. John Pennington, for instance, considers the series a "fundamentally failed fantasy";[3] in a similar vein, the American folklorist Jack Zipes has criticised *Harry Potter* stories for their

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[1] This study is dedicated to Míša, a spellbinding witch extraordinaire.

[2] Tammy Turner-Vorbeck, "Pottermania: Good, Clean Fun or Cultural Hegemony?" in *Critical Perspectives on Harry Potter*, ed. Elizabeth E. Heilman, 2nd ed. (New York: Routledge, 1999), 336.

[3] John Pennington, "From Elfland to Hogwarts, or the Aesthetic Trouble with Harry Potter," *The Lion and the Unicorn* 26(1):79.

"conventionality, predictability, and happy ends",[4] also famously calling them "formulaic and sexist".[5]

Other authors, however, have praised J. K. Rowling for the original treatment of her material. In a book companion to the jubilatory exhibition devoted to Harry Potter in the British Library in late 2017 and early 2018, director of Hay Children's Festival, Julia Eccleshare, on the one hand mentions the "traditional themes" of the series and admits that "any experienced reader might have felt they had read such a story before"; on the other hand, she stresses that Rowling's readers "were … captivated by the diverse and inventive cast of characters, the originality of everything about Hogwarts and especially Quidditch[.] … Rowling gave readers a whole new place to play in – one rich in imagination, vivid in adventure and deep in emotion".[6]

Despite their diametrically different judgements as to the value of the *Harry Potter* franchise, the abovementioned comments all seem, more or less explicitly, to refer to the series' strong conventional elements. This raises two major questions: Should we understand *Harry Potter* as a literary novelty or, rather, a predominantly traditional story? And if the latter, is it a reason to criticise or praise the series?

A clue leading to possible answers to these questions could lie in a rather unorthodox (at least in terms of literary criticism) observation about *Harry Potter* and the novels' appeal to their audience on the part of a Christian author named John Granger, who, in the introduction to one of his theological commentaries on J. K. Rowling's books, asserts that "[t]he Harry Potter novels, the best-selling books in publishing history, touch our hearts because they contain themes, imagery, and engaging stories that echo the Great Story we are wired to receive and respond to".[7]

Granger's claim is, of course, one of a theologian (or, at least, a devoted Christian) rather than a literary or cultural scholar. The idea that men are "wired to receive and respond to" a particular story or stories, however, appears to be one worthy of further exploration. After all, at least since James George Frazer's *The Golden Bough* at the end of the nineteenth century, it has been acknowledged that stories and story-patterns tend to appear cross-temporally and cross-culturally, with no apparent link between them; indeed, as Christopher Booker, in his quite recent contribution to archetypal criticism *The Seven Basic Plots* (2004), points out, "one might find, for instance, a well-known nineteenth-century novel constructed in almost exactly the same way as a Middle Eastern folk tale dating from 1200 years before".[8]

The present paper will, therefore, try to define what a recurring, archetypal story (or, a myth) is and whether people might, indeed, be in some way especially responsive to it. (Unlike Granger, however, it will not invoke God or any other supernatural explanation and will remain within the boundaries of current scientific knowledge.) Secondly, the paper will assess to what extent the *Harry Potter* series could be considered such a story and what ramifications this might have for the novels' reception and popularity.

[4] Jack Zipes, *Sticks and Stones: The Troublesome Success of Children's literature from Slovenly Peter to Harry Potter* (New York: Routledge, 2001), 175.
[5] Ziper, *Stick and Sones*, 171.
[6] Julia Eccleshare, "The Journey," in *Harry Potter: A History of Magic*, ed. British Library Board (London: Bloomsbury, 2017), 19-21.
[7] John Granger, *Looking for God in Harry Potter* (Carol Stream, IL: Tyndale House, 2004), xix.
[8] Christopher Booker, *The Seven Basic Plots: Why We Tell Stories* (London: Continuum, 2004), 5.

2. WHAT IS A MYTH?

Indispensable aid to comparative mythology has always come from the field of psychology, be it the German ethnographer Adolf Bastian's concept of *Elementargedanke* (elemental idea) or Sigmund Freud's theories of the workings of the unconscious and common human experience – ideas and processes that are deemed to contribute to the formation of universal stories. Perhaps the most influential figure in modern myth criticism is, of course, Swiss psychologist Carl Gustav Jung, whose concept of the collective unconscious, which consists of "pre-existent forms, the archetypes, which can only become conscious secondarily",[9] is even today a staple of literary theory.[10]

Although current psychology finds some of Jung's key findings "insufficiently elaborated",[11] efforts to explain "the *fact* of patterned stories",[12] as observed by Jung and others, by means of a psychological model persist. One such model, which might be helpful for our purposes, has been offered by the Canadian clinical psychologist Jordan B. Peterson in his seminal study of systems of religious and ideological beliefs, *Maps of Meaning* (1999).

Peterson observes several propensities of people that are essentially rooted in human biology and are not culturally-bound, while being key to the formation of stories: 1) a mimetic propensity, expressed in imitative action; 2) a tendency to admire – that is, to embody (and even to invent) – heroic qualities; and 3) an ability to observe and categorise action and abstract information gained therein, comparable to the human ability to learn a language.[13] All these abilities appear to be crucial for human survival – for gaining, storing, employing and, subsequently, understanding what Peterson calls "behavioural wisdom".

While the particularities of the human condition vary across time and space, the fact that people are beings whose lives are bound by social structures and limited by disease, death and subjugation, and that "we are all engaged in a massive, cooperative and competitive endeavour"[14] constitutes a common ground for shared experience, which manifests itself in common stories. These stories, Peterson argues, share archetypal behavioural patterns, the wisdom of generations of our ancestors that we imitate, without necessarily understanding its rules:

> We watch ourselves, and wonder; our wonder takes the shape of the story or, more fundamentally, the *myth*. Myths describing the *known*, explored territory, constitute what we know about our knowing how, before we can state, explicitly, what it is that we know how. Myth is, in part, the image of our adaptive action, as formulated by imagination, before its explicit containment in abstract language; myth is the intermediary between action and abstract linguistic representation of that action. Myth is the distilled essence of the stories we tell ourselves about the patterns of our own behavior, as they play themselves out in the social and impersonal worlds of experience.[15]

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[9] Carl Gustav Jung, "The Concept of Collective Unconscious," trans. R. F. C. Hull, in *The Collected Works of C. G. Jung*, vol. 9, part 1, ed. Herbert Read et al., 2nd ed. (Princeton, NJ: Princeton University Press, 1968) 43.

[10] Both Christopher Booker and another key figure of twentieth-century myth criticism, Joseph Campbell, openly endorse Jung and refer to his theories in their own conceptualisations of story/myth.

[11] Jordan B. Peterson, *Maps of Meaning: The Architecture of Belief* (New York: Routledge, 1999), 92.

[12] Peterson, *Maps of Meaning*, 92. Original emphasis.

[13] See Peterson, *Maps of Meaning*, 32-108.

[14] Peterson, *Maps of Meaning*, 94.

[15] Peterson, *Maps of Meaning*, 75. Original emphasis.

Myth is essentially a high level of abstraction of this behavioural wisdom, which stands above some stages, such as play, ritual or drama, but is still below others, such as codified religion or rational philosophy.[16] Although myths appear to be "an essential precondition for social construction and subsequent regulation of complexly civilized individual presumption, action and desire",[17] we do not know the circumstances of their precise origins or understand the rules governing the behaviour which they represent – only the higher stage of abstraction, in the form of rationality, allows us to analyse them and comment upon them. As Peterson argues, since we mostly interact in a socialised manner and "shield ourselves from our own mystery", a retrospective analysis of mythological stories can tell us more about our true nature and lived experience than we might tend to believe.[18]

Regardless of place, time, or specifics, an individual has always constantly mediated between the *known* – that is, the explored territory, the set of rules and patterns shared by his or her compatriots within the common culture – and the transcendental *unknown* – that is, the unexplored territory, the part of a person's experience that "cannot be addressed with mere application of memorized and habitual procedures".[19] In doing so, the individual assumes the rôle of the *knower*, who embodies the exploratory process during which he or she faces the unknown in order to benefit from it and turn it into the known.

At a high level of abstraction, any archetypal story contains all of these three basic, universal aspects of human experience (the *known*, the *unknown*, and the rôle of the *knower*) embodied in the story's characters, symbols and themes. The *unknown* can represent, or be represented by,

> unexplored territory, nature, the unconscious, dionysian force, the *id*, the Great Mother goddess, the queen, the matrix, the matriarch, the container, the object to be fertilized, the source of all things, the strange, the unconscious, the sensual, the foreigner, the place of return and rest, the maw of the earth, the belly of the beast, the dragon, the evil stepmother, the deep, the fecund, the pregnant, the valley, the cleft, the cave, hell, death and the grave, the moon (ruler of the night and the mysterious dark), uncontrollable emotion, matter and the earth.

The *known*, then, appears in the story as

> explored territory, culture, Appollinian control, superego, the conscience, the rational, the king, the patriarch, the wise old man and the tyrant, the giant, the ogre, the cyclops, order and authority and the crushing weight of tradition, dogma, the day sky, the countryman, the island, the heights, the ancestral spirits and the activity of the dead.

Finally, the *knower*, or, the archetypal hero of the story, takes the form of

> the creative explorer, the ego, the I, the eye, the phallus, the plow, the subject, consciousness, the illuminated or *enlightened* one, the trickster, the fool, the hero, the coward; spirit (as opposed to matter, as opposed to dogma); the sun, son of the unknown and the known (son of the Great Mother and the Great Father). The central character in a story must play the role of

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[16] See Peterson, *Maps of Meaning*, 80 (figure 13). The levels of abstraction of behavioural wisdom according to Peterson are as follows (from the lowest to the highest): Creative Exploration, Generation of Adaptive Behaviour, Imitation of Adaptive Behaviour, Play, Ritual, Drama, Narrative, Mythology, Religion, and Philosophy.

[17] Peterson, *Maps of Meaning*, 78.

[18] Peterson, *Maps of Meaning*, 99.

[19] Peterson, *Maps of Meaning*, 99.

hero or deceiver; must represent the sun (or, alternatively, the adversary – the power that eternally opposes the "dominion of the light").[20]

The plot, then, describes the exploratory process, universal to all men, of voluntarily facing "a novel circumstance, event, or thing", through which a new input or new knowledge is generated, which ultimately becomes part of our "permanent but modifiable four-dimensional (spatial and temporal) representational model of the experiential field, in its present and potential future manifestations".[21] This model that we, independently of our will or real understanding, create for ourselves takes the form of a story. Every good story thus encapsulates the crucial aspects of human experience, which are transformed into a universal, comprehensive language that people, cross-culturally, understand and can easily relate to and imitate.

3. *HARRY POTTER* AS A MYTHOLOGICAL STORY

If we accept the above definition of a myth, it should be possible to distil a general story-pattern, or template, that mythological stories on a basic level share. Again, the idea of a universal story has been a staple of myth criticism for several decades: Booker, for instance, recognises seven "basic plots" that keep occurring in both ancient and modern stories; Campbell, on the other hand, talks about one ultimate story of the hero's journey that he calls the "monomyth".[22]

In this respect, Peterson's concept of myth resembles Campbell's by having one universal template, which Peterson calls the "meta-myth" (although the term seems to be a factual description rather than a technical coinage).[23] The elements of the meta-myth and their arrangement could be summarised as follows:

> Chaos breeds novelty, promising and threatening; the hero leaves his community, voluntarily, to face this chaos. His exploratory/creative act quells the threat embedded in chaos, and frees what is promising from its grip. Incorporation of this freed promise (this "redemptive" information) – symbolized by union with the virgin, or discovery of the treasure – transforms the hero. His transformed (enriched) behavior then serves his community as model. The group is therefore transformed and restabilized in turn.[24]

Chaos is the manifestation of the *unknown*, usually represented by a war, natural disaster, a dragon or a beast, the protection of a treasure or a virgin that, in turn, represent the creative, beneficial aspect of chaos (chaos, as a source of new things, is symbolically feminine). The community stands for the *known*, the culture, the kingdom, the city, the family, stability, the "paradise lost" representing the glory of the past. The hero, or, the *knower*, being the "product of divine parentage and miraculous birth",[25] faces the threatening chaos through a voluntary act of heroism and, after being devoured and tortured by it (usually in a cave, under water or

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[20] Peterson, *Maps of Meaning*, 103-104. Original emphasis.

[21] Peterson, *Maps of Meaning*, 72.

[22] For an application of Campbell's monomyth on *Harry Potter* stories, see, for instance, Julia Boll, "Harry Potter's Archetypal Journey," in *Heroism in Harry Potter Series*, ed. Katrin Berndt and Lena Steveker (London: Routledge, 2011), 85-104. In her analysis, Boll also draws on Jungian archetypes.

[23] Peterson, *Maps of Meaning*, 183.

[24] Peterson, *Maps of Meaning*, 181-182.

[25] Peterson, *Maps of Meaning*, 183.

underground), he defeats it and gains the valuable object which the beast held. Being transformed himself (after a death or death-like experience and ascension to a new life), the hero returns to his community, older, wiser and capable of enriching it through his triumph.

Variations and permutations of this plot have appeared in multiple stories across centuries and cultures. Perhaps the most obvious manifestation of it is the medieval story of St George (depicted on Peterson's scheme of the meta-myth),[26] who tames and, ultimately, slays the dragon that endangers the city of Silene, thus saving the community and rescuing the princess who was supposed to be the monster's next victim. An ancient version of the same story can be found in the Hebrew Book of Jonah, in which the eponymous central character tries to escape his divine mission, only to be swallowed by a giant fish, in whose belly he spends three days before being expelled, spiritually transformed and ready to prophesy to the inhabitants of Nineveh. (It is perhaps noteworthy that, in Hebrew and early Christian iconography, the monster that swallows Jonah was usually depicted as a sea-dragon rather than a giant fish.)

Yet another variant can be found in the epic of *Beowulf*, namely the episode of Beowulf's descent under the lake, where the hero finds a magic sword, with which he kills Grendel's mother and saves Hrothgar's kingdom. An ancient Greek version of the same basic story is the myth of Princess Andromeda, who is to be sacrificed to the sea monster Cetus in order to spare her kingdom the monster's further wrath. Ultimately, she is saved by the demi-god Perseus, who subsequently marries the princess and becomes the founder of the Perseid dynasty.

If we compare the template of this meta-myth with the *Harry Potter* series, we can easily see resemblances both on the level of individual instalments and the heptalogy as a whole. In *Harry Potter and the Chamber of Secrets*, Hogwarts represents the safety of the community, the culture, the *known*. This community, however, is threatened by a dragon-like manifestation of chaos (the *unknown*), which starts destroying it and its inhabitants. From within the community, a hero (the *knower*) arises, who descends to the underground cave (represented by the eponymous Chamber of Secrets), where he faces and, ultimately, slays the monster. However, in the process, he is fatally wounded and has to be "resurrected" (transformed) by the phoenix. As a reward, he frees a virgin named Ginny ("Virginia"), who was held by the dragon.[27] Finally, he returns to the community, which is saved by his action.

A strikingly similar trajectory for the narrative can also be observed on the level of the entire series: The world of culture and order (represented by the magical world, but also by the mundane world of the "muggles") is threatened by the forces of chaos (represented by the ever-stronger Voldemort), which start devouring and destroying it. A hero of both princely and humble origin, who has two sets of parents (the celestial one, representing the mythological Culture and Nature, and the step-parents, representing our worldly lineage), embarks on a long journey, during which he suffers much torment and pain, ultimately to face the monster in the last book and to die and come back to life in order to defeat the forces of evil. The community is saved and transformed through Harry's heroic deeds and the hero ultimately marries the virgin.

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[26] Peterson, *Maps of Meaning*, 184 (figure 39).
[27] For a discussion of Ginny as an archetypal princess in the vein of Cinderella or Sleeping Beauty, see Ming-Hsun Lin, "Fitting the Glass Slipper: A Comparative Study of the Princess's Role in the Harry Potter Novels and Films," in *Fairy Tale Films: Visions of Ambiguity*, ed. Pauline Greenhill and Sidney Eve Matrix (Logan, UT: Utah State University, 2010), 85-87. Lin, however, dismisses Ginny's mythological rôle, arguing that "[t]here is no direct link between the conquests Harry makes through the series and his marriage to Ginny" (86).

If we thus return to Zipes's notion that *Harry Potter* is conventional and predictable, or Eccleshare's observation that readers of the novels "might have felt they had read such a story before", we can easily agree with these assessments, as well as a number of similar ones made by other authors. However, we have already seen that it is precisely these conventional story elements that place *Harry Potter* alongside classic archetypal stories, which, besides shaping our culture and cultural awareness, contain great truths about human nature and behaviour. In his study of human belief, Peterson argues that we use stories to

> regulate our emotions and govern our behavior. They provide the present we inhabit with a determinate point of reference – the desired future. The optimal "desired future" is not a state, however, but a process: the (intrinsically compelling) process of mediating between order and chaos; the process of the incarnation of *Logos* – the Word – which is the world-creating principle. Identification with this process, rather than with any of its determinate outcomes (that is, with any "idols" or *fixed frames of reference* or *ideologies*) ensures that emotion will stay optimally regulated and action remain possible no matter how the environment shifts, and no matter when.[28]

In the light of this, Granger's initial notion that people are "wired" to respond to certain kinds of story seems to be much more insightful and accurate than we might have originally thought, although it is so apparently thanks to thousands of years of evolution rather than to any divine programming. The present author, therefore, proposes that the popularity of the stories about Harry Potter lies, in large part, in their adherence to conventional story-patterns that have kept appearing and re-appearing in hundreds and thousands of forms across epochs and cultures ultimately to tell the story of the shared experience of us all, regardless of details or specific conditions.

That it is this mythological aspect of the stories to which the series owes its popularity, rather than to any other of its surface features, can also be inferred from the (lack of) acceptance of the additional instalment of the saga, entitled *Harry Potter and the Cursed Child*, on the part of Harry Potter fandom. While many readers were thrilled by the simple fact that there was a continuation of their favourite story, a vocal group of fans immediately refused to accept *Cursed Child* as part of the canon.[29] Although specific plot-twists or inconsistencies with the original books are sometimes mentioned, the truth is that the eighth story seems to be more concerned with social justice issues (such as race, gender, and inclusion), thereby disregarding some basic elements of an archetypal narrative (for instance, by blurring the line between good and evil by treating Slytherin students as essentially positive but misunderstood characters).

4. CONCLUSION

The purpose of this article was to contribute to the ongoing discussion of the popularity of the *Harry Potter* series, employing a perspective of myth criticism grounded in current psychological research. Employing Peterson's concept of mythology as an abstracted form of behavioural wisdom, shared across cultures and time-periods, the *Harry Potter* stories seem largely to adhere to what Peterson calls the meta-myth, a common template for archetypal

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[28] Peterson, *Maps of Meaning*, 185-186. Original emphasis.
[29] Kim Renfro, "Some 'Harry Potter' fans are so disappointed with the new story that they're refusing to call it canon," Business Insider. https://www.businessinsider.com/harry-potter-cursed-child-reactions-2016-7 (accessed November 28, 2018).

stories that reflect shared human experience. J. K. Rowling's creative employment of conventional themes, symbols, story-patterns, and archetypal characters appears to be one of the main reasons why, in the past two decades, several generations of readers (both children and adult) have been so responsive to the *Harry Potter* stories, even ready to imitate their heroes and their deeds outside the world of literature (for instance, by organising themselves into colleges or Quidditch teams or by following in the characters' footsteps in the real-life places mentioned in the books or shown in the film adaptations). In spite of all the novelty of J. K. Rowling's wizarding world, it could be argued that Harry Potter is, ultimately, a boy whose story we have always heard, liked and admired.

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PRAISE THE UNTELLABLE: SPATIAL FORM IN JOHN BANVILLE'S *KEPLER*

David Coughlan

ABSTRACT: This chapter explores John Banville's *Kepler* (1981) as a spatial form. First considering the book as a physical volume of significant shapes and areas, the chapter then analyses how the text further structures its space by disrupting its linear order. Finally, it discusses how the space is perceived, asking how the reader can ever achieve a complete vision of the space of this or any text. It also wonders about the reason for this structure and concludes that the text, by creating form from the chaos of Kepler's life through repetition and coincidence, succeeds in producing a truer representation of the space through which Kepler believed he moved.

KEYWORDS: John Banville, *Kepler*, space, repetitions, vision

This paper discusses the space of a text, John Banville's *Kepler* (1981). Though beginning with the physical dimension, with the book as an object to be held in the hand and with the printed word on the page, the discussion soon sees the space of the text emerging as something less familiarly solid, produced by disturbances in the line of the text which curl the pages back upon themselves, marking the printed line with points which intersect, coincide, and repeat.

Though recognising the existence of this spatial juxtaposition means realising the possibility of comprehending the text as an existing whole, it must also mean confronting the difficulty for the reader of gaining this vision of the text. In particular, therefore, this discussion revolves around those points where the reader seems granted some special insight into the space of the text but always with the awareness that not everything is tellable.

1. VOLUMES AND AREA: PHYSICAL SPACINGS

Take a book from a shelf, say Banville's *Kepler*, heft it in your hand, and feel the weight of the volume; this is certainly our first, tactile encounter with the space of the text. As W. J. T. Mitchell states, "the literal level, the physical existence of the text itself, is unquestionably a spatial form."[1] Holding *Kepler* in your hand, you might wonder if the space of the book is the same thing as the space of the text. It makes sense to wonder about the site of textual space and how far it extends, because *Kepler* is seen as one in a trilogy of books by Banville on men of science, astronomers and mathematicians, *Dr Copernicus* (1976) and *The Newton Letter* (1982) being the other two. It may be that the text is not something easily contained on the shelf but something extensive and is not a thing of two dimensions, spread thin across a page bordered by margins to the edge of the paper, but multi-dimensional, reaching down and out and up, connecting itself to other volumes, new places, and different contexts. Even so, to begin with there is just the book in the hand, *Kepler*, a slim volume whose world centres on the life of the astronomer from Weilderstadt but whose space charts for us an entire cosmos.

Banville's book is about Johannes Kepler (1571-1630), the astronomer, reluctant astrologer, and imperial mathematician, whose purpose in life was to describe through geometry the true design of the solar system and not to be content to "save the phenomena, to set up a model which need not be empirically true, but only plausible according to the

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[1] W. J. T. Mitchell, "Spatial Form in Literature: Toward a General Theory," *Critical Inquiry* 6, 3 (1980): 550.

observations."[2] *Kepler*, set in Central Europe four hundred years ago, could easily be classified as an historical biography, but as Linda Hutcheon details in *Narcissistic Narrative* (1985), it qualifies also as historiographic metafiction due to its self-conscious regard for its fictional construction. Banville's work, as Rüdiger Imhof says, "is characterised by a predominant concern with shape. *Kepler*, for instance, represents an extraordinarily complex compositional tour de force," as we shall see.[3]

In his lifetime, Kepler published three main works, *Mysterium Cosmographicum* (1596), *Astronomia Nova* (1609), and *Harmonice Mundi* (1619), in which he detailed his discoveries of what were the first three fundamental laws of planetary motion. Kepler's first cosmological theory, proposed in *Mysterium Cosmographicum*, was later "dealt a blow" (*K*, 181) by his own discoveries as described in *Astronomia Nova,* but he never abandoned the hope it held out of the "possibility of order" (*K*, 7) in the "familiar – O familiar! – disorder" of his world (*K*, 6). This first theory was prompted by a single question, "Why are there just six planets?" and since Kepler believed he was dealing with a perfectly structured system, designed by a perfect God ("nothing in the world was created by God without a plan the basis of which is to be found in geometrical quantities" [*K*, 25]), he decided that there were six planets so that their orbits would hold the "five regular perfect solids, also called the Platonic forms," which are perfect because their sides are identical (*K*, 35). He therefore proceeded to place the five regular solids – the cube, tetrahedron, dodecahedron, icosahedron and octahedron – between the orbits of Saturn and Jupiter, Jupiter and Mars, Mars and Earth, Earth and Venus, and Venus and Mercury respectively.

Kepler later structured his book *Harmonice Mundi* on this same model, foreseeing "a work divided into five parts, to correspond to the five planetary intervals, while the number of chapters in each part will be based upon the signifying quantities of each of the five regular or Platonic solids" (*K*, 148). As Imhof details, this is the very model and method which Banville adopts to structure his text. *Kepler* has five parts (named after five of Kepler's books and following the order of their publication: *Mysterium Cosmographicum*, *Astronomia Nova*, *Dioptrice* [1611], *Harmonice Mundi*, and *Somnium* [1634]), and the number of chapters in Part I, for example, is six, based on the six sides of a cube. In each Part, the chapters are of approximately the same length and cover the same number of pages, just as the sides of each of the polygons would be identical in area.[4]

Kepler, therefore, is given a spatial form, but for the moment, we are talking only of the space of planets and orbits, a cosmic form suggested by the physical arrangement of the words on the page. We should, however, consider how much of this form would be evident on a physical level if, say, all the pages of *Kepler* were to be displayed together on a single surface as if it were an example of visual art. Certainly, the five parts would be discernible and the equal areas of the sub-divisions within them, but we could not say that the form of the cube or of the tetrahedron would be directly perceptible. In order to draw attention to the potential significance of the physical construction of the text, Banville has to employ a form of internal prompting, highlighting the importance of spatial constructions in general to alert the reader to similar possibilities in the form of the novel. So he includes Kepler's plan for his *Harmonice Mundi* to signal the existence of elaborately structured texts, but he also describes Kepler's plans for a drinking cup "which shall be a model of the world according to my system, cast in silver" (*K*, 32), but, to convince the Duke that it is worth financing, must first

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[2] John Banville, *Kepler* (London : Minerva, 1991), 25. Hereafter cited in text as *K*.
[3] Rüdiger Imhof, *John Banville: A Critical Introduction* (Dublin: Wolfhound Press, 1989), 8.
[4] Imhof, *John Banville*, 132.

be made with "scissors and paste and strips of coloured paper" (*K*, 34), this paper model described within and contained by the mirroring form of Banville's paper text.

Banville, however, is not content to simply copy Kepler's stated structure but expands and adapts it also, introducing further nuances of design. It is possible, Imhof argues, to claim that not only does he impose the structures of the Platonic solids upon his work but he also evokes the form of those orbits within which the solids were to be placed, the five parts becoming the five orbital divisions. The main device Banville uses to accomplish this is chronological reordering, returning at the end of each of the sections to the same time frame within which he started so that, as he says, "time in each of the sections moves backward or forward to or from a point at the centre, to form a kind of temporal orbit."[5] Nor is this cyclical nature confined to the five sections, for the novel as a whole suggests the form of a circle, as if to represent the crystal sphere which was thought to surround the planetary system and onto which the stars were fixed.

Of course, given the context of Kepler's life and work, it is natural to speak of the form of the text in terms of orbits or revolutions. Thinking of the text without regard for its subject-matter, however, it seems that we can still conceive of it as possessing a circular form. It is in recognising this that we finally move away from any discussion of space in terms of stars and planets and seem instead to be describing a textual space, a space not set by physical dimensions, by the purely material organisation of the printed line, but formed by the line of textual signifiers. To illustrate, we can see that, again and again, *Kepler* presents us with spatial orbits (textual circles) evoked through temporal shifts, the various time-frames themselves indicated by simply stating the date or by references to particular people, events, and places. At times, however, as with the circular movement of the text as a whole, the orbits are achieved not by returning to a particular time but only through the reiteration of themes and motifs, such as "a reference to dreaming," "the theme of financial destitution," and "the theme of Kepler's religious persecution."[6] It is, then, the text which draws the circle, not the plot; if the text has a space, it is a product of signs and not of their referents, so that our focus must be on the space of the text, not the world of the text.

2. LINES, KNOTS, AND REPETITIONS

Kepler structures its space by disrupting its linear order through repetitions. Looking, for example, at Part I of *Kepler*, we can see the circularity of the text manifest itself in the repetition of particular signs: the "borrowed hat" (*K*, 3) reappears when someone "lent Kepler a hat" (*K*, 52); Mistress Barbara "shook him by his ill-shod foot" (*K*, 3) and "would shake him, looming down" (*K*, 52); and "0.00429" (*K*, 3) repeats as "0.00 something something 9" (*K*, 52). The evocation of the sphere which contains the solar system requires similar repetitions, so that the first line, "Johannes Kepler, asleep in his ruff, has dreamed the solution to the cosmic mystery" (*K*, 3), is twinned with "I must have been asleep … Such a dream I had, … such a dream. … Ah my friend, such dreams" (*K*, 191); the second line, "He holds it cupped in his mind" (*K*, 3), is recalled by "Anna Billig came and filled his cup with punch" (*K*, 192); and, we might argue, the third and fourth sentences, "O do not wake! But he will" (*K*, 3), speak for "Never die, never die," the final sentence (*K*, 192). It is these repetitions in the line which signal the return to that point of the circle which we had first encountered, for the repetitions signal not just the recurrence of like parts but the spatial coincidence of parts.

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[5] Qtd. in Imhof, *John Banville*, 134.
[6] Imhof, *John Banville*, 132.

We are not experiencing the re-appearance of an element of the line but returning to that original point on the line where we first encountered it. And yet, this is perhaps not really the same point for, as J. Hillis Miller points out, "even an exact repetition is never the same, if only because it is the second and not the first."[7] Banville seems to suggest just this sense of difference in his repetitions which repeat without repeating exactly, giving us "0.00429" (*K*, 3) and "0.00 something something 9" (*K*, 52), while his talk of temporal orbits implies not just the chronological reorderings they employ but also the time required to travel their path. So it is that the line of text, turning back upon itself, deviating from its line, produces the form which leads us to speak of a recognisably multi-dimensional textual space.

When it comes to understanding the space of *Kepler*, Miller's work on the nature of the line is most relevant. When we speak of the line of text, we speak, says Miller, of the way "the reader follows, or is supposed to follow, the text … reading word by word and line by line from the beginning to the end."[8] The circularity discovered in *Kepler*, however, disrupts this immediate notion of the direct(ed) line of the text. Recognising the significance of this disruption, Miller argues that "this linearity is broken … by anything in the words on the page which in one way or another says, see page so and so. An example of this," as we have seen, "is the repetition from one place to another of the same word, phrase, or image."[9] Visualising this break in the line can be difficult, however. We could think of the physical extremes of the circle, the first and last pages of the book, as connected by some virtual line drawn between them, this line then rather unsatisfactorily completing the circle. Imhof's accounts of the elliptical form of *Kepler*'s orbits, however, depend always on the text to shape them and not on projected lines. Alternatively, we could manipulate the physical structure of the book so that it better imitates its text, curling the pages back so that the corresponding parts of the text touch. The book is barely malleable enough to manage a single roll, however, and the line of *Kepler*'s text is so complex that to mimic it we would need to destroy the book as book in our cutting, folding, and sticking.

The result, in fact, should be close to Kepler's model for his "cosmic cup," a copy of the one he made with "scissors and paste and strips of coloured paper" (*K*, 34), but it would not necessarily be so. Kepler's orbits should circle around each other, yet readers encounter the orbits in order, as five circles forming loops along the line. Part V's final orbit, between Venus and Mercury, is evoked through repetitions such as "A fine rain drifted slantwise" (*K*, 155) and "The rain beat upon the world without" (*K*, 192), but this last page, part of the innermost orbit, is of course also supposed to be part of the cosmic sphere which contains all the orbits; it occupies, or contains, the two extremes of the cosmic space. It is at points like this that the knot of the textual line seems to pull so tightly that it must break free from its place on the page, transcending any form we could grant it through our manipulation of the physical form of the book, and emerging into a truly textual space.

3. DOTS AND BITS OF STRING

Spatial form sees the textual line twist and slip from the printed page, and yet it also remains grounded on that page, for the physical organisation of the text – the division into five parts and the number of chapters in each part – remains a structural element in shaping the space. The situation of the forms of repetition at the beginnings and ends of these divisions also aids

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[7] J. Hillis Miller, *Ariadne's Thread: Story Lines* (New Haven: Yale University Press, 1992), 5.
[8] Miller, *Ariadne's Thread*, 5.
[9] Miller, *Ariadne's Thread*, 5.

in the identification of the circular patterns. The importance of the interaction of the various aspects of this emerging textual space is seen in Miller's distinction between the manipulation of the printed and textual lines. Considering "the breaking of the text into numbered or titled parts, books, or chapters, and publication in parts," Miller argues that physical distribution alone does not necessarily construct a textual space.[10] As he says, "One must distinguish sharply, however, between effects of discontinuity, spaces or hiatuses between segments of a narrative line, and true disturbances of the line that make it curve back on itself, recross itself, tie itself in knots. Those spaces may have a powerful effect, in one way or another, on the meaning, but they are not in themselves forms of repetition breaking linearity."[11] Whatever the extent of its distribution in space and time, the line of the text is not in this way complicated by the form of repetition which would lead us to speak of it producing a textual space; instead, the distributed line "is like bits of string laid end to end in series."[12]

What these bits of string can facilitate, however, is the perception of the possible existence of larger textual structures. Smaller structures, more easily apprehended in their entirety, provide us with a glimpse of potentially grander spaces; in *Kepler*, the third chapter of the first part performs a perfect circle, moving from "the 19th of July, 1595, at 27 minutes precisely past 11 in the morning: that was the moment" (*K*, 19), back to 1593, before returning to that very moment, this minor orbit reflecting the presence of the wider textual orbits. This idea that divisions in physical space grant us access to discrete parts of the textual space is akin to Philip Stevick's thesis in "The Theory of Fictional Chapters," where he argues that chapter divisions play a vital role in our understanding of the work as a whole. As with Miller, he does not suggest that it is the simple fact that the novel's "temporal continuity should be so frequently interrupted" that produces disturbances in the line, but he does see these interruptions delimiting an area within which we are more likely to perceive non-linear patterns.[13] He bases his view on the idea of gestalt perception, that tendency of humans to perceive patterns between parts; if three dots are seen, so is the possibility of those three dots forming a triangle. He feels that this gestalt impulse is equally applicable to narratives, that "the impulse to shape narratives into patterns is simply the ineluctable result of the human perceptions that lie at its basis."[14] The gestalt perception falters, however, when faced with an entire narrative and "the sheer bulk of its detail."[15] It is through the use of chapters, "partly discrete, partly enclosed units," each of which has a form in itself, that the pattern of the whole is conveyed: "one responds to the form of a novel by responding to its chapters."[16] Stevick's approach highlights two significant factors. Firstly, there is the possibility that the scope of the textual space might surpass our comprehension, that "the whole exceeds the limits of the esthetic understanding."[17] Secondly, there is difficulty in correctly identifying and interpreting formal patterns, because sometimes the writer might give us "an irregular sprinkling of dots; we may experiment, if we wish, with lines and curves and figures, but any

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[10] Miller, *Ariadne's Thread*, 5.
[11] Miller, *Ariadne's Thread*, 6.
[12] Miller, *Ariadne's Thread*, 5.
[13] Philip Stevick, "The Theory of Fictional Chapters," in *The Theory of the Novel*, ed. Philip Stevick (New York: The Free Press, 1967), 172.
[14] Stevick, "The Theory of Fictional Chapters," 173.
[15] Stevick, "The Theory of Fictional Chapters," 173.
[16] Stevick, "The Theory of Fictional Chapters," 172, 174.
[17] Stevick, "The Theory of Fictional Chapters," 176.

enclosure which we make is uncertain, subjective, and arbitrary, like interpretations of Rorschach ink-blots."[18]

In his description of the reader who connects the dots with "lines and curves and figures," Stevick seems to recall those astronomers who would attempt to "save the phenomona" (*K*, 25) and tend to fit their theories to the observable evidence rather than pursue the theoretical source which produced those observations. Thinking in these terms, we see a strange symmetry in *Kepler*, for the space which readers encounter in the text is a model of that very space for which Kepler himself seeks to provide evidence. Even as we trace the movement of the textual line, place the parts in relation to each other, and try to observe the whole, so Kepler maps the movements of the stars and planets, traces their orbits, and tries to understand the forces which organise this cosmic unity. In turn, Kepler encounters similar difficulties to the reader of *Kepler*, challenged to correctly interpret the passage of the orbits and to gain an insight in to the nature of the space in its entirety. As such, Banville's account of Kepler's quest might give some indication of how he might expect us to produce our own spatial reading.

4. DIVINING ORDER AND EARTHLY CHAOS

Kepler's life's work is marked firstly by a trusting faith in the Author of his cosmic space, his God. If he held "the world to be a manifestation of the possibility of order" (*K*, 7), it was because "his God was above all a god of order" (*K*, 25). If the suggestion would seem to be that we, too, should have faith in our author and trust Banville's purpose, it is problematised by the fact that, in contrast with Kepler's desired order, his own life seemed one of absolute disorder. Driven by nature and circumstance from his home town of Weilderstadt to Tubingen, Graz, Prague, Linz and, finally, to Sagan, and through occupations varying from teacher to courtier to astrologer and mathematician, he was a victim of the religious and political upheavals of his time, of the religious persecutions of Archduke Ferdinand against those of the Protestant faith, and of the national financial constrictions which condemned him eventually to a state of near-poverty. He must ruefully agree that "one has always to contend with disturbance" (*K*, 7).

This contrast between divine order and earthly chaos is seen when Kepler attempts to interest the Duke in his "cosmic cup" (*K*, 34); the perfect geometry of the design he describes contrasts with the chaotic scene he finds himself in, "jostled … and *pushed*" by those around him. And yet, this disorder seems too conveniently discordant (*K*, 35): "The room was crowded," writes Banville, "the milling courtiers at once aimless and intent, as if performing an intricate dance the pattern of which could be perceived only from above" (*K*, 34-35), perhaps by the "angels" or "angry bearded god" painted on the ceiling (*K*, 34). Order, and of course this means here a spatial order, becomes a matter of perspective, suggesting that the truest reading will result from an adoption of the author's position, that is, attempting to occupy the seat of God.

There are moments when Kepler is accorded some special vision of the world. Fittingly for an astronomer and author of two works on lenses and optics, these moments tend to involve the refraction or passage of light, not through some instrument aimed at the sky but through more mundane and earth-bound elements such as windows and tears. When he first conceives of the relation of the orbits to the Platonic forms, the false discovery which he believes ensures that he "shall live forever," he is brought to tears, and "the very walls of the

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[18] Stevick, "The Theory of Fictional Chapters ," 175.

room dissolved to a shimmering liquid" (*K*, 27). Another time, "he walked slowly to the window … The mystery of simple things assailed him …: was it the music of the spheres?" (*K*, 60-61; see also 7, 29, 58, 72, 101, 121). Sometimes, in "these scientific epiphanies a transcendent truth is suddenly *seen*," although often the "meaning revealed … is neither true nor false but simply not adequate."[19] Other times, these visions, framed and filtered by the refracting surface, do not grant him access to heavenly knowledge but intensify an apprehension of and empathy with the world around him, the "simple things" (*K*, 61), "the mysteriousness of the commonplace" (*K*, 86; see also 99).[20] They thus recall the epigraph to Banville's text, "Preise dem Engel die Welt," Rilke's words from the Ninth Elegy of his *Duino Elegies* (1923), which are translated in the text itself as "*Give this world's praise to the angel!*" (*K*, 86) and would continue with "not the untellable: you can't impress him with the splendour you've felt; in the cosmos where he more feelingly feels you're only a novice. So show him some simple thing. … Tell him *things*."[21]

Yet Kepler's focus is still ultimately directed toward the stars and not toward things on earth, and still he would seek the view from the angel's place on high, with the heavens themselves in his sights and not just wordly things. Unsurprisingly, Kepler suggests that only in death will we be granted that totalising vision, a moment of revelation: "death is the perfecting medium" (*K*, 134). In textual terms, "the End is a figure for [our] own deaths," where, if we were to understand the text in traditionally linear terms, we too might expect to arrive at a full understanding of what has gone before, for the end is the point of logical conclusion or the result of a causal series.[22] Two things, however, undermine the possibility of this final revelation, for Kepler and for the reader. Firstly, Kepler's discoveries are greeted by him as those lasting truths which grant immortality (he "shall live forever" [*K*, 27], "Never die, never die" [*K*, 192]), and indeed, death does not arrive for him in the course of the text (the fact of his death in "Regensburg on November the 15th, 1630" is instead given in a Note following the main body of the text). Also, as Frank Kermode remarks, "[M]en die because they cannot join the beginning and the end," so of course Kepler eludes a true end because, as we have seen, the text circles back upon its beginning, repeating.[23]

Secondly, when we return to those first lines on that first page, we realise that all that the author had, has, and will have to say is already evident. The very first lines reveal a whole which is always and everywhere already formed, and nothing can be added to it at its end that has not already been inscribed in its parts. As Imhof relates, "Kepler's idiosyncratic notion regarding the epistemological and astronomical discoveries; his ideas about the shape of the cosmos; the many wrong turns he took on his way towards arriving at his momentous laws; his marital difficulties and the family disharmony – these are some of the themes sounded at the start."[24] Imhof notes that even elements of the form of the novel are implied in the first paragraph, for the use of different tenses anticipates the anachronies which will inform the

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[19] Elke D'hoker, *Visions of Alterity: Representation in the Works of John Banville* (Amsterdam: Rodopi, 2004), *Visions of Alterity*, 56, 58.
[20] See D'hoker, *Visions of Alterity*, 60–65.
[21] Rainer Maria Rilke, *Duino Elegies*, in *Selected Works: Poetry*, trans. J. B. Leishman (London: Hogarth Press, 1976), 245. See also D'hoker 92– 103.
[22] Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction* (London: Oxford University Press, 2000), 7.
[23] Kermode, *The Sense of an Ending*, 4.
[24] Imhof , *John Banville*, 104.

orbital structure of the parts.[25] Therefore, all the matter of the text, all that matters in the text, is evident at the beginning but quickly outstrips us. It is as Kepler's friend Wincklemann suggests, that "at the beginning God told his chosen people everything, everything, so now we know it all – and understand nothing" (*K*, 47), or "Everything is told us but nothing explained" (*K*, 191). No point in the text, therefore, is privileged above any other, and no place, particularly the end, suggests itself as a site of revelation. The text is not oriented as if along some horizontal line toward an end point which gives meaning to its beginning but instead occupies a transversal plane on which all points are equally significant.

5. TELLING THINGS IN JOHN BANVILLE'S *KEPLER*

Faced with the complex structure that Banville creates for *Kepler*, we can legitimately put to him the question the Duke asks Kepler when shown the plans for his cosmic cup, "'That is clear, yes,' he said, 'what you have done, and how; but, forgive me, may we ask *why*?'" (*K*, 36). Imhof praises Banville for his "admirable portrait of the man Kepler," but it is hardly intended as an historical biography, a true and accurate representation of a man and his times.[26] If *Kepler* is usually described as an historiographic metafiction, attention tends to focus on the second part of this categorisation rather than the first. In this interpretation, Kepler emerges not as a reader but as an author in his own right, as when he produces his models of the cosmos, "both supreme fictions, creations of the mind that have no counterpart in reality."[27] His model of his universe, his paper toy, is as false and fictitious a representation of his own world as Banville's is, and so he comes to be seen as a supreme artist as well as an accomplished scientist. By adopting his harmonious structure, Banville can be seen as both paying homage to Kepler for constructing such an artistically perfect form, while perhaps also gently mocking a search for a harmony that cannot exist, which can remain only a fiction, a work of art.

Yet by presenting Kepler's world-view as an artistically perfect form, Banville may not be treating Kepler's theories ironically but may offer them some fond support. If Kepler believed that death would reveal that his life had gone to plan all along, that at "the final moment, we shall at last perceive the secret & essential form of all we have been, of all our actions & thoughts" (*K*, 134), then Banville grants this final wish by fitting the parts of his life to that essential form Kepler had always sought, so allowing perfect order to emerge from the apparent chaos of Kepler's life. We have seen already how Banville manipulates the passage of Kepler's life to create this form, but Kepler would perhaps hope that even the disorder of his world might result in some harmony, for, as he observed, "Even random phenomena may make a pattern which, out of the tension of its mere existing, will generate effects and influences" (*K*, 175). In fact, Kepler himself perceives in the confusion of his life some emerging patterns, some uncanny coincidences. He feels this most clearly at the time of his mother's trial. Declared innocent of witchcraft, her acquittal nevertheless coincides with the disappearance of Wincklemann: "Kepler could not rid himself of the conviction that somewhere, in some invisible workshop of the world, the Jew's fate and the trial verdict had been spatchcocked together" (*K*, 174). These chance occurrences, then, the apparent connection of unrelated events, speak to Kepler of some controlling force, so that it is as if "someone had been trying to tell him something" (*K*, 158), "as if it had all been slyly

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[25] Imhof, *John Banville*, 107.
[26] Imhof, *John Banville*, 124.
[27] Imhof, *John Banville*, 129.

arranged" (*K*, 101; see also 50, 164). These points of coincidence become new windows on the controlling order of his life, evidential fragments which might yield a more profound insight given further study. The incident of Wincklemann's disappearance becomes "a pin-hole in the surface of a familiar world, through which, if only he could find the right way to apply his eye, he might glimpse enormities" (*K*, 174). In the same way, it is the points of repetition, of spatial coincidence, which become meaningful for us and alert us to reorderings in the textual line and the production of the textual space, prompting us to search, in the apparent connection of unrelated points on the textual line, for a clue to the significance of the textual space as a whole.

Like Kepler, we may aspire to the position of the angel but our perspective is limited; each knot in the line is just one part of the overall pattern, each loop just a "pin-hole" to look in on the whole, and we are denied the chance to confirm the legitimacy of our reading in the end. A tension remains, in fact, between the sense that all is ordered, that the events of the world are engineered for significance, and the sense that everything occurs by chance, without intended meaning. It is in deciding between what is meaningful and what not that Kepler moves from being a reader, interpreting raw data, to assuming the position of writer that is granted to him by the metafictional interpretation of the text. Something similar occurs in the course or our own reading of the text, for the possibility remains that we "might be overdoing it," that the repetitions in the line which we read so much into are merely coincidences, in the sense of chance events.[28] By interpreting such moments as significant, by creating new connections and relations between parts of the text, we too seem to move from being just readers of the text to something more, co-creators of the textual space we move through; "he who discovers them creates them; the perceiver creates form and structure just as an artist creates texture and form," writes Imhof, referring to Kepler's adherence to a Platonic epistemology which leads him to argue that the proportions which "everywhere abound … are all relation merely, and inexistent without the perceiving soul" (*K*, 180).[29]

6. CONCLUSION

At this point, we might suggest a "why" to explain Banville's design. When we consider the apparent emergence of form from the chaos of Kepler's life through repetition and coincidence, we begin to understand that Banville's imposing of geometric forms on Kepler's biography is not a violent act. Paradoxically, Banville introduces order through literally disordering Kepler's life, through the anachronies which disrupt chronological order to produce spatial harmony. The devices described, the orbits and repetitions, mirror Kepler's circular wanderings ("there was something, an eerie sense of being given a second chance at life, as if it were Graz and the Stiftsschule all over again" [*K*, 165]) and the ways in which his life's path turns back on itself ("all this had happened before somewhere" [*K*, 97]). The textual spatiality Kepler moves in may not represent accurately the chronological path of his life, but it may produce a truer representation of the space through which Kepler believed he moved, an harmonious and perfect cosmic space not simply containing or contrasting with the chaos, coincidences, and repetitions of Kepler's life, but resulting from them. The textual space does not record the reality of the solar system or the true movements of the planets but instead offers a sight of the ordered world which Kepler felt he existed within but simply could not fully apprehend. Banville's text accords fully with the experience of his subject, a

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[28] Imhof, *John Banville*, 133.
[29] Imhof, *John Banville*, 129.

man who came to some of his greatest discoveries "quite by accident."[30] The textual space becomes a lived space with Kepler as its source and centre: "our lives contain us" (*K*, 134), "the soul and the circle are one" (*K*, 180).

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[30] Imhof, 131.

DEADWOOD DICK, DIME NOVELS, AND THE RISE OF THE WESTERN

Jozef Pecina

ABSTRACT: The last third of the nineteenth century witnessed the emergence of so-called "dime novels". While before the Civil War, popular fiction was dominated largely by urban themes, the late nineteenth century dime novels contributed to the enormous popularity of the Western. In 1877 the first Deadwood Dick story was written by Edward L. Wheeler and published by Beadle and Adams. Eventually, Deadwood Dick became one of the best-known protagonists of the Western in the late nineteenth century. By making him an outlaw, Wheeler paved the way for such quintessential Western heroes as Billy the Kid and Jesse James. The paper focuses on the origins of dime novels and more closely, it investigates the importance of Deadwood Dick stories for the Western genre.

KEYWORDS: dime novels, Western, Deadwood Dick, violence, cross-dressing

In the last third of the nineteenth century, dime novels dominated popular entertainment. While their authors exploited a wide range of topics and settings, it was the Western that attracted the largest audiences and wielded the most significant influence. It was in this period when the plainsmen, outlaws, and cowboys entered the popular imagination and Buffalo Bill, Deadwood Dick, and Calamity Jane became household names. The paper briefly traces the development of the dime novel Western with an emphasis on Beadle and Adams's Deadwood Dick series. It also places the Western in the context of cheap popular fiction and investigates the influence it had on twentieth-century popular culture.

The dime novel owes its name to a company named Beadle and Adams based in New York. The company originally published songbooks and handbooks, but in 1860, Erastus Beadle decided to start a fiction series. Today, a dime novel is a generic term for basically any cheap popular fiction printed on low-quality paper regardless of price, but originally it was a brand name invented by the company. It was first used for *Malaeska, the Indian Wife of the White Hunter* (1860), which was launched as the first instalment of Beadle's Dime Novels series. By calling it a "dime novel", the company highlighted the price as the selling point on one hand, and a way how to distinguish it from the company's competition on the other. Eventually, Beadle and Adams became the most successful dime novels publisher of the era.[1] Although almost all the stories were called "dime novels", many of them were nothing more than 30,000-word novelettes. An important fact to mention is that the early stories appealed to adult readers, but these soon gave way to ones intended for young boys.[2]

As far as the authors are concerned, the majority of dime novels were written by anonymous or pseudonymous hacks who were turning in dozens of pages at prodigious speed. Randolph Cox claims that sometimes the author would not know how the story would end once he began writing and might tie up the loose ends illogically to end the story within the required page count.[3] In terms of writing and production, there was not much difference between large companies producing dime novels in the 1870s and 1880s and the comic book publishers of the 1940s. This is how Brown describes Beadle's office: "Writers composed

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[1] See Colin Ramsey and Kathryn Zabelle Derounian-Stodola, "Dime Novels," in *A Companion to American Fiction, 1780 – 1865,* ed. Shirley Samuels (Malden: Blackwell Publishing, 2004), 264-5.
[2] see Randolph Cox, "Dime Novel Days: An Introduction and History," in *The Dime Novel Companion. A Source Book*, ed. Randloph Cox (Westport: Greenwood Press, 2000), xv.
[3] see Cox, "Dime Novel Days," xvii.

stories upstairs; below them, editors blue-pencilled offensive language and excess words, artists produced illustrations, and typesetters set type; below them ran the presses."[4]

Probably the most prolific of all the dime novelists was Prentiss Ingraham, the author of numerous Buffalo Bill stories. One of his 40,000-word tales was apparently written on a rush order in twenty-four hours, which is quite a remarkable feat since Ingraham was not able to use a typewriter.[5] Ingraham led a far more interesting life than any of the fictional dime novel heroes. He was a former Confederate officer who later fought under Benito Juarez in Mexico; he served on the staff of the Austrian army at the Battle of Sadowa and was condemned to death in Cuba by the Spaniards but managed to escape.

The year 1877 brought a turning point to the development of the dime novel Western. A new type of hero appeared. Michael Denning claims that he was "a figure that was to cause more controversy than any other dime novel character."[6] His name was Deadwood Dick, and he was a road agent, an outlaw. Contrary to other types of Western heroes who enjoyed their popularity before him, Deadwood Dick was a rebel, a social outcast who openly defied the law.[7] However, the idea of a criminal as a title character was obviously not entirely new. Robin Hood stories date back to the medieval era and the stereotype of justified pariah or likeable criminal appeared frequently in antebellum sensational fiction. Pirate novels were enormously popular throughout the 1830s and 1840s and radical authors such as George Lippard and George Thompson in their city mysteries often portrayed criminals as victims of unfavourable circumstances.

Deadwood Dick stories were part of *Beadle's Half Dime Library* launched in 1877. They were aimed at adolescent boys who might not have a dime to spend each week for a new story. They were usually half the length of traditional dime novels and their illustrated covers were intended to attract immediate attention. Besides using an outlaw for a protagonist, another innovation, which would forever transform popular literature, was the concept of a recurring character. After the first novel, it was clear that Deadwood Dick would return and with him a whole cast of characters that included, among several others, probably the best-known Western heroine: Calamity Jane.[8] Edward L. Wheeler, the author of the stories, was one of the few whose names became well-known among dime novel audiences.

In his *The Dime Novel Companion: A Source Book*, J. Randolph Cox claims that "most people who have heard of him have never read a single one of the thirty-four stories written between 1877 – 1885."[9] For the first time, he appeared in *Deadwood Dick, The Prince of the Road, or, The Black Rider of the Black Hills* (1877), and what an appearance it was: "He was a youth somewhere between sixteen and twenty, trim and compactly built, with a preponderance of muscular development and animal spirit; broad and deep of chest, with square, iron-cast shoulders; limbs small yet like bars of steel, and with a grace of position in

[4] Qtd. in Ramsey and Stodola, "Dime Novels," 266.

[5] See Albert Johanssen, "Ingraham, Prentiss" in *The House of Beadle and Adams and its Dime and Nickel Novels*, ed. Albert Johanssen (DeKalb: Northern Illinois University) https://www.ulib.niu.edu/badndp/info.html#info.

[6] Michael Denning, *Mechanic Accents: Dime Novels and Working-class Culture in America* (London: Verso, 1987), 157.

[7] See Daryl Jones, *The Dime Novel Western* (Bowling Green: Bowling Green University Popular Press, 1978), 76.

[8] See Ramsey and Stodola, "Dime Novels," 266.

[9] Randolph Cox, "Deadwood Dick" in *The Dime Novel Companion. A Source Book*, ed. Randloph Cox (Westport: Greenwood Press, 2000), 73.

the saddle rarely equalled; he made a fine picture for an artist's brush or poet's pen."[10] He rides a black steed and wears a black outfit, black hat, and black veil over his face. His real name is Edward Harris, he is an orphan from the east who was swindled out of his share of family wealth. He is handsome, intelligent, and chivalrous. He has been driven outside the law by forces beyond his control and his main motivation is revenge.

Deadwood Dick stories can be read in any sequence. In many of them, Deadwood Dick is killed only to be resurrected at the end or at the beginning of the next story. Frequently, he is not a main protagonist but plays an important role in the plot. One factor that made the stories so popular was that while being a fictional character, Deadwood Dick walked the streets of contemporary mining towns. In the late 1870s, the Black Hills gold rush was in full swing, which is made clear in Chapter 2 of *The Prince of the Road*: "Deadwood! the scene of the most astonishing bustle and activity this year (1877). The place where men are literally made rich and poor in one day and night. Prior to 1877, the Black Hills have been for the greater part underdeveloped, but now, what a change!"[11] Therefore, the readers in the East who formed the largest audience for Beadle and Adams could experience the gold rush without undertaking the risk of visiting South Dakota.

The plots are fast paced and formulaic. In his 1907 article for *Atlantic Monthly*, Charles M. Harvey writes that "in dime novels deeds and not words talk."[12] The narrative convention of persecution and revenge appears frequently, the villains are almost always punished, and often there is a marriage at the end. As a rule, the character's names are alliterated, and besides Deadwood Dick, the stories are full of likes of Arkansas Alf, Fearless Frank, Dusty Dick, and Kentucky Kit. One of the most common conventions applied by Wheeler and other authors are false identities. Deadwood Dick stories also involve a lot of cross-dressing. Quite often, young female characters try to pass for boys for one reason or another. When a reader encounters a figure clad in male clothing "of a boy of eighteen with a pretty, beardless face" of "a plump, graceful form,"[13] it immediately raises a suspicion as to the character's real gender. An interesting opinion is presented by Agnew, who calls it an "innocent transvestite disguise"[14] and claims that for adolescent readers just discovering girls in sexual terms, the idea of a girl cross-dressing herself as the main protagonist's sidekick makes her a boyish companion and a sexual fantasy at the same time.

False identities and cross-dressing reach truly epic proportions in *Deadwood Dick on Deck or, Calamity Jane, the Heroine of Whoop-Up* (1870)*,* where virtually every character is disguised or pretends to be someone else. There is a scene where Calamity Jane is disguised as Deadwood Dick in disguise while Deadwood Dick is disguised as a Regulator named Old Bullwhacker. Eventually, Calamity Jane unmasks herself: "Then the old man stepped back a pace, touched a spring in his clothing and his ragged garb fell to the ground revealing a well-fitting buck-skin suit beneath. Off then came the wig and false beard, and there, before the astonished crowd stood – not Deadwood Dick, but the dare-devil, Calamity Jane!"[15]

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[10] Edward Wheeler, *Deadwood Dick, The Prince of the Road, or, The Black Rider of the Black Hills* (New York: Beadle and Adams, 1877), 4.
[11] Wheeler, *Deadwood Dick, The Prince of the Road*, 4.
[12] Charles M Harvey, "The Dime Novel in American Life," in *The Atlantic Monthly,* July, 1907, 37-45.
[13] Edward Wheeler, *Deadwood Dick on Deck; or, Calamity Jane, the Heroine of Whoop-Up* (New York: Beadle and Adams, 1877), 4.
[14] Jeremy Agnew, *The Age of Dimes and Pulps: A History of Sensationalist Literature, 1830-1960* (Jefferson, McFarland & Company, Publishers, 2018), 69.
[15] Edward Wheeler, *Deadwood Dick on Deck,* 12.

During their golden era in the last third of the nineteenth century, dime novels were incredibly popular but not everybody appreciated their influence on the American public. There is another parallel between dime novels and mid-twentieth century comic books: both forms of popular entertainment faced hostility from various conservative groups at one time or another. Just as the comic book industry battled with the psychiatrist Frederick Wertham, who claimed that comic books encouraged juvenile delinquency, the late nineteenth century publishers of dime novels had their own Frederick Wertham in the young New York reformer named Anthony Comstock. Similarly to Wertham, Comstock was a crusader against the publication and distribution of materials he considered to be obscene or harmful to young readers' minds. In 1883, he published a book named *Traps for the Young* (just to remind the reader, Wertham's book was called *Seduction of the Innocent*) where he claimed that story papers and dime novels are "branding irons heated in the fires of hell and used by Satan to sear the highest life of the soul. The world is the devil's hunting-ground, and children are his choicest game."[16] Furthermore, they "breed vulgarity, profanity, loose ideas of life, impurity of thought and deed. They render the imagination unclean, destroy domestic peace, desolate homes, cheapen woman's virtue, and make foul-mouthed bullies, cheats, vagabonds, thieves, desperadoes, and libertines."[17] Comstock believed that the innocent youth would proceed to act out the plots of murder, theft, and seduction and wanted parents to boycott newsdealers who distributed such "traps." Finally, he considered dime novel publishers "Satan's efficient agents to advance his kingdom."[18] In 1873 the so-called "Comstock Law" was passed, which banned the mailing of indecent materials; one of the effects of the law was that in 1883 the Postmaster General forced the publisher of the stories of Frank and Jesse James to stop selling them.[19]

When we compare dime novel Westerns with antebellum sensational fiction, we notice a number of important changes. Before the Civil War, popular fiction was dominated by urban themes represented largely by city mysteries. After the 1860s, the vast majority of dime novels had a Western setting. Durham in Jones claims that "approximately three fourths of the dime novels deal with the various forms, problems, and attitudes of life on the frontier."[20] There are several reasons that explain this shift. The last third of the nineteenth century was the era of the opening of the West. The westward expansion coincided with the industrialization and urbanization of the East, and readers in the eastern cities had a good reason to seek an escape from the disturbing changes which surrounded them.

Another change was related with violence. Although in his article named "Blood and Thunder: Virgins, Villains and Violence in the Dime Novel Western", Darryl Jones argues that the "plethora of violence is probably the most notable characteristic of the dime novel Western,"[21] Western authors never resorted to graphic depiction of violence. Nor are there elements that could be labelled freakish or disgusting. There is a lot of shooting, knife and fistfights, and an occasional hanging, but despite their reputation, dime novels lag behind other forms of nineteenth-century popular literature. The bar was set quite high (or low, depending on one's tastes) by George Lippard and George Thompson, who tried to "out-

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[16] Anthony Comstock, *Traps for the Young* (New York: Funk and Wagnalls, 1883), 240.

[17] Comstock, *Traps for the Young*, 25.

[18] Comstock, *Traps for the Young*, 242.

[19] See Jim Cullen, *The Art of Democracy: A Concise History of U.S. Popular Culture in the United States* (New York: Monthly Review Press, 1996), 112.

[20] Qtd. in Jones, *The Dime Novel Western*, 78.

[21] Daryl Jones, "Blood'n Thunder: Virgins, Villains, and Violence in the Dime Novel Western." *The Journal of Popular Culture* IV, 2 (1970): 507.

gross" one another with depictions of rotting limbs and bodies torn to the tiniest parts by explosives, and by the *Crockett Almanacs* of the 1830s and 1840s, where the characters regularly carried gouged-out eyes in their pockets or as earrings.

Finally, there are no titillating scenes in Westerns. Antebellum city mysteries were among the most erotic and perverse texts published in the nineteenth-century United States, and with their depictions of homosexuality, and inter-racial and group sex, their authors crossed every imaginable taboo. But thanks to crusaders against obscenity such as Anthony Comstock, there are no "splendid busts" or "magnificent bosoms" in Westerns. The description of Calamity Jane from *Deadwood Dick on Deck* with "a velvet vest, and one of those luxuries of the mines, a boiled shirt, open at the throat, partially revealing a breast of alabaster purity"[22] hardly counts.

Dime novels were intended for rapid reading and rapid disposal. Taking into consideration their notoriously ephemeral printing matter, it is not surprising that the vast majority of works from that huge body of popular literature disappeared shortly after publication. In fact, were it not for dedicated librarians and book collectors, not much would be left for present-day readers and scholars. Occasionally, some examples of the genre have been reprinted or anthologized, but until recently nineteenth-century dime novels were only available in rare book collections at American libraries. However, thanks to the work of some academic institutions, Northern Illinois University being the most prominent, a great number of these popular works have been digitized and made available online for readers and scholars all around the world.

Despite the fact that the golden era of dime novel Westerns did not last longer than thirty years, there is a general agreement among scholars that they had a long-lasting influence. They present an important record of one specific era of American history. They were a major form of entertainment for working classes and young boys. With their marketing and publishing practices, companies like Beadle and Adams blazed the trail for the publishers of pulp fiction and comic books in the following century. Furthermore, their influence on the Western genre cannot be forgotten. Although James Fenimore Cooper is generally credited to be the father of the Western, no other print medium in the nineteenth century played a more important role in the creation of the West as a legend than the dime novel.[23] Dime novel Westerns established traditional Western conventions, settings, and stock characters such as the plainsman, outlaw, cowboy, and masculinized female. In the 1910s and 1920s, all these conventions were adopted by the film medium that pushed the depiction of the American West to a completely new level.

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FROM LONGFELLOW TO WHITMAN: CZECH RECEPTION OF AMERICAN POETRY IN THE SECOND HALF OF THE NINETEENTH CENTURY

Bohuslav Mánek

ABSTRACT: The paper outlines and discusses the Czech reception of American poetry through translations in periodicals, books and anthologies and the related criticism in the period from the 1850s when the first specimens were published to 1918. Special attention is devoted to the reception of the writings of the poets Henry Wadsworth Longfellow, Edgar Allan Poe, William Cullen Bryant, Thomas Bailey Aldrich and Walt Whitman and to the contributions of the translators František Doucha, Edmund Břetislav Kaizl, Primus Sobotka, Josef Václav Sládek, Jaroslav Vrchlický and Antonín Klášterský. It also includes the treatment of American poetry in critical articles along with various surveys of American literature printed in the period.

Though both Longfellow and Whitman published their most famous books, *The Song of Hiawatha* and *Leaves of Grass*, respectively, in 1855, their Czech reception was not simultaneous; there was a long delay in the wide reception of the latter. This interval signals a transition of interest and at the same time a kind of progress in the development of Czech culture, language and translation techniques which paralleled the development of Czech original writing.

In the previous period of the nineteenth century, i.e. in the period of the Czech National Revival – from the 1780s to the 1850s inclusive, defined here in agreement with Arne Novák's periodization (1936-39, 210-219) – due to the discontinuation and deformations of the development of Czech literature for nearly two centuries after the Thirty Years' War, the emerging Czech reading public was limited to the lower orders and the rising middle class, anxious to be educated and entertained. A limited number of well-educated Revivalists strove to develop the neglected Czech language and to restore the full scale of its functions so that it might be able to also express the latest scientific knowledge and the finest contemporary works of literature (Vodička 1969, 55-71; Goldstücker 1975; Macura 1983).

Translations from foreign literatures, including those in the English language, greatly contributed to this restoration, though their translators often experienced great difficulties coping with the originals. Beginning in 1785, dozens of poems by British poets were translated and published, ranging from old ballads and poems by Milton, Pope, Macpherson (Ossian) and Thomson to the translator's own contemporaries such as Scott, Lord Byron and Moore. Translated prose included mainly the works of Bunyan, John William Polidori, Bulwer-Lytton and Frederick Marryat, whereas drama was limited to a few plays by Shakespeare (the first being *Macbeth*, *Hamlet*, *King Lear*, *Romeo and Juliet*, *The Comedy of Errors*, *The Merchant of Venice*, *Othello*, the texts of some of which has not been preserved). At the end of the Revival, contemporary Victorian literature was represented by several specimens from Dickens and Tennyson. In this period, American literature was mostly represented by prose. The first "American" writer was Captain John Smith, a selection from whose travel writings, rendered from a German translation, was published by Václav Matěj Kramerius as early as 1798. In the following decades, from the 1820s to the 1850s, in particular Benjamin Franklin's writings, translated mainly from German versions, and Washington Irving's tales translated from the originals were popular with Czech readers. Irving was one of a few American writers who visited Bohemia in the 1820s. He recorded his

impressions, draw sketches of sights, and in Prague on 23 November 1822 he attended a theatre performance (Irving 1919, vol. I, 114-136; Vočadlo 1954, 9-10). Other translated writers were represented by stories and novels by Poe and Cooper. American drama was represented least, although Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) was quickly introduced in two translations (1853, 1854), and dramatized and staged as *Strejček Tom* [Uncle Tom] in Prague in August 1853 (Javorin 1958, 45)[1]. It should be also noted that throughout the 19th century American literature was usually referred to as "English literature of North America" and in the first half of the 19th century many works of English fiction were translated, very often quite freely, from German renderings." (Mánek 1997, 2002; for a detailed bibliography see Arbeit 2000).

The late 1850s and the 1860s were a period of transition from the Revival to the rapidly developing Czech economy, society, literature and other arts in the second half of the century, culminating in the establishment of independent Czechoslovakia in 1918. This development was accompanied by increased numbers of translations from foreign literatures. Due to the economic and political situation in the country, in the late 1840s throughout the 1850s there was substantial Czech immigration to the USA and thus an increased interest in American affairs. (Polišenský 1992, 1996). The 1850s thus saw the very beginnings of a more systematic Czech interest in American history, literature along with social and political life, reflected mainly in the activities of Jakub Malý (1811-1885), who translated and compiled the first Czech history of the American continent in six volumes, and Edmund Břetislav Kaizl (1836-1900), who between 1855 and 1865 published several articles on American poets with translated specimens, including e.g. William Cullen Bryant, Joseph Hopkinson, George Pope Morris, John Pierpont, L. H Sigourney. (Mánek 2002, 2010).

The first translated poem by an American writer was published in the literary magazine *Lumír* in 1852, and a year later reprinted in Josef Bojislav Pichl's (1813-1888) anthology of poetry *Společenský krasořečník český* [A Social Czech Declaimer] of 1852-53 in the section of translations from English literature. The work was Longfellow's *Hymn of the Moravian Nuns of Bethlehem, at the Consecration of Pulaski's Banner*[2] translated by František Doucha (1810-1884), a prolific translator from several languages, as *Hymnus moravských jeptišek, když prápor Pulaského byl zasvěcen*, attractive for the patriotic priest undoubtedly because of its theme. The author was introduced as "Skladatel H. W. Long-Fellow, angl. básník americký" [Composer H. W. Long-Fellow, an English American poet]. Doucha's translation of the first stanza illustrates the limits of the Revivalist translation techniques (Longfellow 1852):

> Západního slunce zář
> Hledí mřížkou před oltář.
> Blyskou svíce vzdálené
> V ‚sester‘ hlavy halené;
> A kadidla vonný dech
> Stoupá k místu v libý spěch,
> Kde teď prápor zasvěcen
> Modlitbou ve slavný den.

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[1] Two performances took place on 25 and 28 August.
[2] Kazimierz Michał Władysław Wiktor Pułaski, in English Casimir Pulaski (1745– 1779) was a Polish nobleman, soldier and military commander who immigrated to North America to help in the cause of the American Revolutionary War. He created the Pulaski Cavalry Legion and died at the Battle of Savannah.

A jemný jeptišek tu zazvzněl zpěv –
Z tajemných síní svato-věstný zjev.[3]

    When the dying flame of day
     Through the chancel shot its ray,
    Far the glimmering tapers shed
    Faint light on the cowled head;
    And the censer burning swung,
    Where, before the altar, hung
    The crimson banner, that with prayer
    Had been consecrated there.
And the nuns' sweet hymn was heard the while,
Sung low, in the dim, mysterious aisle.[4]

A small selection of poems (including, e.g. *Excelsior*, *The Arrow and the Song*) followed in 1855, translated by Josef Rodomil Čejka (1812-1862) (Longfellow 1855). More Longfellow poems were then received quickly and well. Between 1856 and 1864, E. B. Kaizl wrote two informative essays on Longfellow (1856a, 1859) discussing his oeuvre in the context of American culture as well as translated and published several of his poems (1857, 1864). His most important contribution to and the foundation stone of the Czech reception of Longfellow became Kaizl's essay "H. W. Longfellow a zpěv o Hiawathě" [H. W. Longfellow and the Song of Hiawatha, 1856[a]), published just one year after the original publication of the poem in *Lumír*, the leading Czech literary magazine of the period. The essay includes a short biography of the poet, lists his principal works, gives a short summary of the narrative poem *Evangeline*; Hiawatha's story is told incorporating several translated passages of the poem (altogether 144 lines from *Introduction* and *Canto VII., XI., XII., and XXII.*):

    Tážeš se mne odkud zpěv ten?
    Odkud pověsť a podání,
    se zápachem temných hvozdův,
    se vší mhlou a parou lučin,
    s kadeřavým kouřem chyžic,
    s valným šumem velkých proudův,
    s častým tím opakováním
    a divokým odrážením
    jakby hromu v dalných horách?

    Odpovím ti a povím ti:
    Z oněch prérií a hvozdův,
    od severa velkých jezer,
    ze země té Odžibwéjův,
    ze země té Dakotanův,
    z hor, a z bařin, a ze slatin,
    kde se volavka Šušugá
    pase v rákosí a v sítí;
    opáčím je, jak mne došly
    ze rtů pěvce Nawadahy,

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[3] First stanza. *Lumír* 2 (1852): 1153. Reprinted in: Pichl 1853, 269–270.
[4] "Hymn of the Moravian Nuns of Bethlehem at the Consecration of Pulaski's Banner." Longfellow 1994, 11.

hudce a sladkého pěvce.[5]

Should you ask me, whence these stories?
Whence these legends and traditions,
With the odours of the forest,
With the dew and damp of meadows,
With the curling smoke of wigwams,
With the rushing of great rivers,
With their frequent repetitions,
And their wild reverberations,
As of thunder in the mountains?

I should answer, I should tell you,
"From the forests and the prairies,
From the great lakes of the Northland,
From the land of the Ojibways,
From the land of the Dacotahs,
From the mountains, moors, and fenlands,
Where the heron, the Shuh-shuh-gah,
Feeds among the reeds and rushes.
I repeat them as I heard them
From the lips of Nawadaha,
The musician, the sweet singer. [6]

The translated passages reveal all the principal features of Kaizl's technique (for details see Mánek 2002). In conformity with these precepts, Kaizl preserved the trochaic meter of the original, which is exotic in English but common in Czech. The syntactic structure of the poem is not complicated – there are frequent repetitions and parallelisms, also commonly found in Czech folk poetry. He coped quite well with exotic names and cultural references.

The poem became popular and served as a kind of introduction to the world of Native Americans for several generations of Czech readers, in particular later, due to the poet Josef Václav Sládek (1845–1912) whose translation of the complete poem followed in 1872. Sládek's version illustrates the gradual progression in Czech literary language and translation techniques mentioned above.

Tážete se, odkud vzal jsem
tyto pověsti a báje
s doubravin a lesů vůní,
s hustým dýmem vigvamovým,
se šumotem vodopádů,
s častým téhož povídáním,
s divokými ozvěnami,
jako v horách rachot hromu?

Nuže, slyšte, odpovídám:
Z lesů jsou a ze prérií,
z velkých jezer na severu,
z krajiny jsou odžibvejské,
z krajiny jsou Dakoťanů,

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[5] "Vstup," lines 1–20. *Lumír* 6 (1856[a]):573.
[6] "Introduction," lines 1-20, Longfellow 1994, 202.

z hor a slatin, mokřin, bažin,
Šušuga kde, bukač, žije
mezi třtinou, rákosinou.
Povídám jen jak jsem slyšel
z úst je pěvce Navadahy,
nejsladšího hudebníka.[7]

Sládek travelled through the United States in 1868-1870. His translations from British and American literatures (including Burns, Coleridge, Keats, Tennyson, Thomas Bailey Aldrich, Bret Harte, Oliver Wendell Holmes, Poe, Edmund Clarence Stedman and many others) along with his articles on literatures in English greatly contributed to the Czech reception of these literatures.[8] Later two more Czech versions of the poem appeared, *Hiavata, píseň* [Hiawatha, a Song] translated by František Prachař (Longfellow 1905) and *Píseň o Hiawathovi* [The Song of Hiawatha], translated by Pavel Eisner (Longfellow, 1952, 1957, 2000). Sládek's translation and his own original poems containing Indian motifs inspired the Czech painter Mikoláš Aleš (1852–1913) to create his famous cycle *Živly* [The Elements, 1881] (see Sládek – Aleš 1951). Longfellow was thus instrumental in introducing the themes from the life and myths of Native Americans into Czech culture.

Numerous translations of other Longfellow's poems were published in the following decades, in particular by Primus Sobotka (1841-1925), who closely followed Longfellow's career, reviewed his books and translated several poems between 1868 and 1882, including the large narrative poem *Evangeline, A Tale of Acadia*, in 1877 (Longfellow 1877) as well as several shorter poems, e.g., *Daybreak, Kéramos*. A distinguished folklorist, a minor poet, and a prolific translator, Sobotka graduated in classical philology from Charles University in Prague and worked as an educator, editor and university office worker. Most of his translations are from English, others from several Slavic languages and German. His translations from English include mainly the poetry of Longfellow and Tennyson along with short selections from other British and American poets, as well as several novels and travel books. He also wrote numerous reviews and critiques on English, American and other authors and contributed entries to several volumes of *Slovník naučný* [Encyclopedia], mainly in 1868-1873 (Horák 1926).

In addition to Longfellow's introduction to the world of Native Americans there were several reasons why his writings were attractive for translators and readers. The poet was almost unreservedly admired in the United States and well received in Britain as well as on the European continent, as his writings were closely related to traditions of European literatures and thus more easily accessible. Translating the works of internationally renowned writers into Czech was a strong component of Revivalist ideology and later nineteenth-century Czech culture. *The Song of Hiawatha* employed folkloric, mythological, and historical motifs, which were also in harmony with Revivalist Romantic and later post-Romantic poetics. Sobotka (1882) formulated this view in Longfellow's obituary:

His poetry speaks to the soul. … [H]is poetry rests upon the firm ground of reality, is based on pure humanity, in which it finds an inexhaustible source, and dresses itself in the charming robe of plastic expression. … His lyrical poetry is imbued with a noble feeling, it is meditative,

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[7] Longfellow 1872, 11.
[8] Polák, 1964: 35-49, 1984.

prone to elegy, full of serious ideas … How happy Longfellow is in genre painting, in which he presents delightful pictures from life with a serious ethical background.[9]

Longfellow himself even paid a short visit to Bohemia in the January of 1829, when he travelled from Vienna to Dresden and Prague. On the 11th of January, he recorded in his *Diary*:

> I left Vienna on the 9th, and reached this city to-day at noon. I travelled in company with a Hungarian noble and his "*homme d'affaires*." The route was not very interesting. The Bohemian pine-forests reminded me of Brunswick; and Bohemian small beer, of old Uncle Trench's. Prague is a pretty city, and very ancient; situated on the banks of the Moldau, which divides it into the old and new city. A beautiful bridge connects them. I shall leave to-morrow for Dresden. Good night![10]

A Prague motif is found in his poem *The Beleaguered City* (1839, Longfellow 1994, 7), which is a reflection on life based on an allegedly ancient Czech legend (of which the present author has not succeed to find any Czech or other source or reference).

In the final stage of Longfellow's reception in the early twentieth century, his poetry was translated by Antonín Klášterský (1866–1938) (Longfellow 1902), František Krsek (1854–1928) (Longfellow 1903, 1926) Jan Kašpar (Longfellow 1911) and Marie Klímová (Longfellow 1916). Later translations are rare (Longfellow 1982, 1996).

Simultaneously with Longfellow, Kaizl introduced into Czech literature the poetry of Edgar Allan Poe (1856):

> He belongs to the trefoil of poets who are justly considered to be the most prominent ones in North American literature. We, who are more distant, easily place Longfellow in the first place. It is not quite so decided in the United States itself. Boston, naturally, always holds to Longfellow, whereas New York raises Bryant in every possible way, and the southern states, their Edgar Allan Poe.[11]

Poe's short stories were also published during the century, with the first ones, *The Gold-Bug* and *Some Words with the Mummy*, having earlier been translated by František Šebek (1831–1873) in 1853 (Mánek 2010, 285). Kaizl translated six poems including *The Bells*, *Eldorado*, and *Ulalume* as specimens at the end of his essay on the author:

> Noc byla střízlivá, šerá,
> A list už se točil a schnul;

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[9] Jeho poezie mluví do duše. … [J]eho poezie spočívá na pevné půdě skutečnosti, zakládá se na čisté lidskosti, v níž nalézá nevyčerpatelný zdroj, a odívá se v půvabné roucho plastického výrazu. … Jeho lyrika jest provanuta citem ušlechtilým, dumavá, náchylná k elegii, plna vážných myšlenek. … Jak šťastným jest Longfellow v kresbě genrové, v níž podává rozkošné obrázky ze života s vážným éthickým pozadím. *Světozor* 16 (1882): 198.

[10] *The Letters of Henry Wadsworth Longfellow I*, ed. André Hilen (Belknap Press of Harvard University Press, 1967), 294. Samuel Longfellow, *Life of Henry Wadsworth Longfellow: with Extracts from His Journals and Correspondence I* [1887], reprinted (Sequoyah Books, 2003), 162.

[11] "Náležíť k trojlistu básníkův, kteří platí vším právem za nejpřednější v severo-americké literatuře. Nám vzdálenějším ovšem snadno je dáti první místo Longfellow-ovi. Ne tak zcela rozhodnuto je to v severo-americkém Soustátí samém. Boston ovšem vždy se přidržuje Longfellow-a, zato však Nový York pozdvihuje všemožně Bryanta a jižní státové svého Edgar Allan Poe-a." *Lumír* 6 (1856): 1027–1028.

A list ten už vadnul a schnul;
Noc říjnová, jak málo která,
A rok, jenž mnou nejvíce hnul;
To blízko u Aubra jezera,
Kde tajný kraj Weirský se pnul,
Dolem u bahna Aubra za šera,
Kde les upírův Weirských se pnul.[12]

The skies they were ashen and sober;
The leaves they were crisped and sere –
The leaves they were withering and sere;
It was night in the lonesome October
Of my most immemorial year:
It was hard by the dim lake of Auber,
In the misty mid region of Weir –
It was down by the dank tarn of Auber,
In the ghoul-haunted woodland of Weir.[13]

In 1869, the poet and journalist Vratislav Kazimír Šembera (1844–1891) introduced *The Raven*, translated as *Havran*, i.e. *rook*; the zoologically more exact term *krkavec* was used much later (Poe 2008).

Ležím v noci, o půlnoci, churavý a bez pomoci –
zaháním si v své nemoci čtením trapně dlouhý čas;
vtom usínám já znenáhla – aj, tu jak by ruka sáhla
po dveřích; cos klepe jemně – hle, teď zase, zas a zas.
Přítel, myslím, jde snad ke mně, klepe zase, zas a zas,
    jenom to a více nic.[14]

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore –
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door –
"'Tis some visitor," I muttered, "tapping at my chamber door –
    Only this and nothing more."[15]

A substantial collection of Poe's poems including *The Raven* was published much later in 1890 by Jaroslav Vrchlický (1853–1912) (Poe 1890). These translations started a still-continuing series of translations, which includes the versions by distinguished poets and translators, e.g., Vítězslav Nezval and Otto František Babler[16] and many others (Arbeit 1999; Poe 1985, 1990).

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[12] First stanza." Ulalume. Ballada." *Lumír* 6 (1856): 1049.

[13] Poe, Edgar Allan. *The Complete Poetical Works*, ed. R. Brimley Johnson. (London: Henry Frowde, Oxford University Press, 1909), 129.

[14] *Květy* [Flowers] 4 (1869): 366, reprinted in Poe, Edgar Allan. *Havran. Šestnáct českých překladů* [The Raven. Sixteen Czech Translations] ed. Alois Bejblík (Praha: Odeon, 1985, 2nd ed., 1990), 85.

[15] Poe, Edgar Allan. *The Complete Poetical Works*, ed. R. Brimley Johnson (London: Henry Frowde, Oxford University Press, 1909), 17.

[16] See Poe, Edgar Allan. *Havran. Šestnáct českých překladů* [The Raven. Sixteen Czech Translations] edited by Alois Bejblík. Praha: Odeon, 1985, 2nd ed., 1990.

The introduction of Walt Whitman's poetry was long delayed. His name was most probably first mentioned in a Czech text by the poet and translator Josef Václav Sládek, who authored a large article on American culture, arts and literature in the magazine *Osvěta* [People's Education] on the occasion of the centennial of the U.S.A. (Sládek 1876). Besides Longfellow and Poe, here Sládek valued mainly the poets whose style of writing was close to European poetry of the period, e.g., James Bayard Taylor (1825–1878), Thomas Bailey Aldrich (1836–1907) and Bret Harte (1836–1902), whose works he also translated (Sládek 1907, Štěpaník 1946). Whitman was described as an eccentric and Sládek appreciated only a few of his poems on Lincoln:

> Henry Wadsworth Longfellow is doubtless the most popular poet of his country as well as the best one known abroad. Managing nearly all the realm of sensibility, being excessively gifted in plastic imagination, depicting lively and naturally, and touching mainly the most sacred strings of the human heart with a gentle hand and pleasing word: Longfellow has become a dear friend to everybody who has plunged in his writings. Every, even the shortest poem of his is imbued with one idea and it also possesses that artistic unity which stems from sparing use of rich matter. … Longfellow's ability to depict, for both the eye and the soul, a scene, place, event and person finds a very small number equals, and as far as the sonority of his verses the American poet competes with Tennyson as a master with a master. … Edgar Allan Poe. The most beautiful and original poems of this light-minded, great heart cannot be rendered in a foreign language; as Poe was a great original just both in the idea and the form and was able to unite both of them is such an inseparable manner that what remains in the hands of the translator is ether a gold vessel without a content, or a content without a vessel. … Differing from all the above-mentioned ones very much, Walt Whitman who stormed literature with "a barbaric yawp" and whom malicious English critics consider to be the father of the only supposedly original tone in American literature: "the war cry of the Red Indians".[17]

Sládek's statement shows that he was acquainted with both the original poems and its period criticism.[18]

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[17] Henry Wadsworth Longfellow jest bez odporu nejoblíbenější básník své vlasti, jakož jest i nejznámějším v cizině. Ovládaje skoro celou říši citovou, jsa nadán nad míru plastickou obrazotvorností, líče živě i přirozeně a dotýkaje se především nejsvětějších strun lidského srdce rukou jemnou, slovem potěšujícím: stal se Longfellow milým přítelem každému, kdo se do jeho spisů zahloubal. Každá i nejmenší báseň jeho proniknuta jest jedinou myšlenkou i má onu uměleckou jednotu, kteráž pochází z šetrného užívání bohaté látky. … Longfellowova schopnost vylíčiti oku i duši výjev, místo, událost i osobu nalézá málo sobě rovných a co do zvučnosti veršů závodí básník americký s Tennysonem co mistr s mistrem. … Edgar Allan Poe. Nejkrásnější a nejpůvodnější básně tohoto lehkovážného, velkého srdce nedají se cizí řečí podati; bylť Poe právě tak velkým originálem v myšlence jako ve formě a uměl obé slíti tak neodlučným způsobem, že zůstává překladateli v rukou vždy jen zlatá nádoba bez obsahu aneb obsah bez nádoby. … Od všech předcházejících liší se velice Walt Whitman, který vrazil do literatury „s barbarským skřekem" a považován jest od zlomyslných anglických kritiků za otce jediného prý původního tonu v americké literatuře: „indiánského válečného vřesku". Sládek 1876, 821, 823, 825.

[18] "I sound my barbaric yawp over the rooftops of the world." Song of Myself, LII, l. 3. Sládek is most probably referring to this source: "His poems – we must call them so for convenience – twelve in number, are innocent of rhythm, and resemble nothing so much as the war cry of the Red Indians." Unsigned review of *Leaves of Grass*. *The Critic*. *London Literary Journal*, 1 April 1856, 170-171, quotations p. 171. Reprinted in Milton Hindus (ed.). *Walt Whitman. The Critical Heritage* (London: Routledge, 1971, reprinted 1997), 55-60, quotations p. 57.

Later Václav Emanuel Mourek (1846-1911), Professor of German Studies at Charles University in his *Přehled dějin literatury anglické* [A Survey of English Literature], an extended version of his entry for *Ottův slovník naučný* [Otto Encyclopedia] presented Whitman in a more positive manner:

[A]n ordinary man, alternatively a farmer, a book printer and a poet, mainly because of the mystical-democratic songs *Leaves of Grass*, … which allegedly show a true picture of original American opinions. Really, they are distinguished by a certain distinctive force and a depth of the content, but they completely ignore the harmony of the outer form, despising all artistry of rhythm and rhyme.[19]

The first published translation of a Whitman's poem dates from 1881, rendered by the actor, poet and translator Václav Černý (1864-1894).[20] Due to the prevailing poetic diction of the period, it needed a note saying "Translated in the free form of the original":

Lesní hrob

Klopotně stoupaje kdys Virginskými lesy,
Za zvuku praskajícího klestí, jež rozrývala noha má (neboť byl podzim;)
Zhledl jsem u paty stromu hrob bojovníka;
Raněn smrtelně byl zde pochován na útěku, (snadno jsem vše pochopil)
Krátký odpočinek – dále v před! – čas ubíhal – a přec zbyl nápis
Načmárán zde na tabulce, přibité na kmen nad hrobem"
  „Udatný, opatrný, věrný, drahý můj kamarád!"

Přeloženo ve volné formě originálu.[21]

More translations from Whitman were published in the 1890s by several translators. Jaroslav Vrchlický (1853-1912), the poet and prolific translator from a wide range of literatures,[22] collected his translations in 1906. Vrchlický's renditions use his typical Parnassian poetic diction:[23]

Pracně kráčeje lesy Virginskými...

Pracně kráčeje lesy Virginskými,
při hudbě šustících listů, jež zrývala noha (bylť podzimek),

---

[19] "muž z lidu, střídavě rolník, tesař, knihtiskař a básník, hlavně na základě mystickodemokratických písní *Leaves of Grass* … v nichžto prý jeví se věrný obraz amerických domorostých názorů. Skutečně vyznačují se jakousi rázovitou silou a hloubkou obsahu, ale pranic nedbají lahody vnější formy pohrdajíce vší uměloslí rhythmu i rýmu." Mourek, Václav Emanuel. *Přehled dějin literatury anglické (*Praha: J. Otto, 1890), 132.

[20] Dalibor Holub, "Václav Černý," in *Lexikon české literatury 1* [A Lexicon of Czech Literature I] (Praha: Academia 1985), 455-456.

[21] First stanza. *Květy* [Flowers] 3 (1881): 740.

[22] Jaroslav Vrchlický, *Z cizích Parnassů* (Praha: Bursík a Kohout, 1894). The anthology contains 14 poems by Whitman (pp. 34-57) and 9 poems by W. C. Bryant (13-29), along with poems by M. Arnold, R. Browning and translation from other languages.

[23] Cf. Zdeněk Vančura, "Vzpomínka na Jaroslava Vrchlického jako na překladatele z angličtiny [Remembering Jaroslav Vrchlický as Translator from English]." *Časopis pro moderní filologii* (35): 129-147.

já spatřil u paty stromu hrob vojína,
zde byl smrtelně raněn a pochován zde na útěku (to lehce jsem mohl vyrozumět).
Jen krátký oddech polední – pak dále, nebo kvapí čas – však nápis zůstal
na tabulku naškrabán a přibit na stromě nad hrobem:
„Byl statný, opatrný, věrný můj milý kamarád.“[24]

As Toilsome I wander'd Virginia's woods

As toilsome I wander'd Virginia's woods,
To the music of rustling leaves, kick'd by my feet, (for 'twas autumn,)
I mark'd at the foot of a tree the grave of a soldier;
Mortally wounded he and buried on the retreat, (easily all could I understand,)
The halt of a mid-day hour, when up! no time to lose – yet this sign left,
On a tablet scrawl'd and nail'd on the tree by the grave,
Bold, cautious, true, and my loving comrade.[25]

At the turn of the century, Whitman's poetry was very attractive also for the young authors of the Czech symbolist and decadent writers' circle who established the magazine *Moderní revue* ([Modern Review], 1894-1925), the principal editors of which were Arnošt Procházka (1869-1925) and Jiří Karásek ze Lvovic (1871-1951). Translations of Whitman's poems were published in the magazine and recited at the performances of *Intimní volné jeviště* [The Intimate Free Stage]. Closely connected with the circle and magazine, the Intimate Free Stage was a small theatre active in 1896-1899. Besides chamber theatre plays, it also staged poetry recitals and lectures; e.g., on 7 November 1898 Jiří Karásek ze Lvovic lectured on Whitman and American poetry as well as read his own translations.[26] Jiří Karásek viewed American poetry before Whitman and the poetry of his American contemporaries as closely related to English and European poetics. In his essay on Whitman published in 1898 he stressed the American's originality:

Only in the poems of Walt Whitman we find a self-styled aesthetics, which does not accept its laws from European aesthetics, which is not its reflection, but which dictates its own entirely new and distinctive laws by which it excites unexpected and surprising uprushes and effects and which is a lonely glowing light for itself. Only in his creations we comprehend the innermost and substantial features absolutely differing from those which we find in the books of our poets, – and it forces us to study this complex, eccentric, strong and original artistic character, this surprising, original poetic head.[27]

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[24] First stanza. Whitman, Walt. "Pracně kráčeje lesy Virginskými..." in *Stébla trávy. Výbor.* [Leaves of Grass. A Selection.] Translated by Jaroslav Vrchlický. (Praha: B. Kočí, 1906), 101.
[25] First stanza. Whitman , Walt. *Leaves of Grass* (New York: Airmont, 1965), 220.
[26] *Literární listy* 20, 1899, 157. See Lumír Kuchař, "Glosa k historii Intimního volného jeviště v Praze" [A Note on the History of the Intimate Free Stage in Prague] in Závodský, Artur (ed.). *Otázky divadla a filmu II. Opera Universitatis Purkynianae Brunensis, Facultas Philologica*, 170. (Brno 1971), 127-140, see page 137.
[27] Teprve v básních Walta Whitmana se shledáváme se samorostlou esthetikou, jež nepřijímá zákonů svých z esthetik evropských, jež není jich odrazem, ale sama sobě diktuje zcela nové a zvláštní zákony, jimiž budí vzněty a účiny nečekané a překvapující, sama sobě je světlem osaměle zářícím, teprve v jeho výtvorech postihujeme niterné a podstatné vlastnosti naprosto se lišící od těch, s nimiž se shledáváme ve knihách našich básníků, – a to nás nutí k studiu této složité, podivínské, silné a originelní umělecké povahy, této překvapující, původní básnické hlavy. Jiří Karásek, *Ideje zítřku* [Ideas of the Tomorrow]. *Henrik Ibsen – Walt Whitman* (Praha: H. Kosterka, 1898), 60.

Though Whitman was usually termed as an innovative poet, "the poet of tomorrow," the members of the circle translated his poems into the symbolist and decadent poetic diction of the *fin de siècle*.

> *Odpluj, o Duše...*
>
> Oh, my nemůžem čekati déle!
> My také chápeme se lodi, o Duše!
> My také radostní, vrháme se na bezestopá moře!
> Bez bázně, k neznámým břehům, na vlnách extase plout,
> u prostřed vanoucích větrů (ty, tisknoucí se ke mně a já k tobě, o Duše!)
> zpívajíce chvalozpěvy volně – zpívajíce svoji píseň Boží,
> pějíce svůj zpěv veselého zkoumání.[28]

> *Passage to India 8*
>
> O we can wait no longer!
> We too take ship, O soul!
> Joyous we too launch out on trackless seas,
> Fearless for unknown shores on waves of ecstasy to sail,
> Amid the wafting winds, (thou pressing me to thee, I thee to me, O soul,)
> Caroling free – singing our song of God,
> Chanting our chant of pleasant exploration.[29]

> *Odvážíš se nyní, o Duše...*
> Odvážíš se nyní, o Duše
> vyjíti se mnou do Neznámého Kraje,
> kde není ani půdy pro nohu, ani stezky k sledování?[30]

> *Darest thou now, O Soul*
> Darest thou now, O Soul,
> Walk out with me toward the Unknown Region,
> Where neither ground is for the feet, nor any path to follow?[31]

A considerable number of translations were made by Emanuel šl. z Lešehradu, later using the name Emanuel Lešehrad (1877-1955), a member of the circle, who published his selections in a series of books in 1901, 1909, and 1931. In 1909, he views Walt Whitman as

> an American, body and soul, an adventurer, a *pantheist, poet of democracy*, enthusiastic singer of life, its pain and joy. … He draws his inspiration from *the life itself*, which is born and dying around him, from the flowering nature, the pampas and prairies, from savannas, selvas, llanos, from the streets of New York, from megapolises, from the infinity, from the whole world which he embraces with his inexhaustible, stammering love. There are no predecessors as well as relatives in his contemporaries in American poetry … His songs are

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[28] "Odpluj, o Duše..." Anonymous translator, *Moderní revue* 8 (1898), 6: 187.
[29] First stanza. Walt Whitman, *Leaves of Grass* (New York: Airmont, 1965), 290.
[30] First stanza. "Odvážíš se nyní, o Duše..." Anonymous translator. *Moderní revue* 8 (1898), 4: 128.
[31] First stanza. Walt Whitman, *Leaves of Grass* (New York: Airmont, 1965), 305.

elemental, unrestrained and original, and belong to all inhabitants of the globe equally. Whitman does not follow the rules of metrics, destroys the laws of grammar and aesthetics.[32]

In the later interwar edition, Lešehrad adapted his version to a more colloquial diction in accordance with the general trend in Czech original and translated poetry. Other versions followed, a selection translated by Pavel Eisner (1889-1958) in 1945, and the first full version translated by Jiří Kolář (1914-2002) and Zdeněk Urbánek (1917-2008) in 1969.

Also František Xaver Šalda (1867-1937), the distinguished and influential literary critic of the then young generation of writers, in his essay *Hrdinný zrak* [Heroic Vision] of 1901, later collected in his pioneer book *Boje o zítřek* [Struggles for Tomorrow, 1905] stressed Whitman's innovative contribution to Czech as well European literatures. Summarizing the qualities which were being appreciated by the Czech translators and readers, he viewed Whitman as

> a sweet barbarian who trained his vision in the company of forest and prairie beasts of prey, placing alongside each other, apparently pell-mell, a few simple, sharp, visual impressions, a few famous wide horizons, a few large landscape panoramas, a few undiluted and unestablished, unattenuated and reliable, fully and clearly speaking instincts, enumerating in extreme materiality all things with their technical names – and lo and behold, a poem! And all this without gradation, without points, without a story, without all rules and wits of composition, without a plot, without rhyme and apparently without rhythm and form, without any trivial and excitable spices of the literary kitchen. And after all, a poem! And what a magnificent one–strength, greatness, deliverance![33]

Lesser attention was devoted to several other American poets as well, e.g., Thomas Bailey Aldrich (1903) and William Cullen Bryant (1910). Before publishing the selections of their poems as books, these translations and translations from several other poets, e.g., R. H. Wilde, Bret Harte, O. W. Holmes, E. Field, E. W. Wilcox, were usually first published in literary magazines or literary supplements to daily papers.

Besides the pioneer translations from Whitman, at the turn of the century a trend of mimetic translation arose which can be labelled "academic translation." Supported by the Czech Academy of Sciences and Arts, it attempted to present the best foreign literature rendering meaning as well as the form, but usually losing certain poetic qualities of the

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[32] "Amerikán tělem i duší, dobrodruh, *pantheista, básník demokracie*, nadšený pěvec života, jeho bolesti a radosti … Své inspirace čerpá ze *života samého*, jenž vůkol něho se rodí a umírá, z kvetoucí přírody, z pamp a prerií, ze savan, selv, llan, z ulic New-Yorkských, z veleměst, z nekonečna, z celého světa, jejž objímá svojí nevyčerpatelnou, zajikavou láskou. Nemá předchůdců, jako nemá příbuznosti se současníky v poesii americké. … Jeho zpěvy jsou *živelní*, nespoutané a samorostlé a patří všem obyvatelům zeměkoule stejně. Whitman neřídí se pravidly metriky, boří zákony gramatiky a estetiky." "Preface", in Walt Whitman, *Básník zítřku* [Poet of Tomorrow] (Praha: Emanuel Lešehrad, 1909), 3. Note: selvas, *wild forests*; llanos, *grassland plains*.

[33] "sladký barbar Walt Whitman, který cvičil svůj zrak ve společnosti lesních a stepních dravců, položí vedle sebe zdánlivě bez ladu a skladu několik prostých, ostrých zrakových dojmů, několik slavných širých obzorů, několik velkých krajinných panoramat, několik nerozředěných a nezavedených, nezeslabených a spolehlivých, plně a jasně hovořících pudů, pojmenuje v strašné věcnosti všecko svým technickým jménem – a ejhle, báseň! A to bez gradace, bez pointy, bez anekdoty, bez všech komposičních pravidel a vtipů, bez sujetu, bez rýmu a zdánlivě i bez rytmu a formy, bez všeho malicherného a dráždivého koření literární kuchyně. A přece báseň! A jaká – síla, velikost, vysvobození!" "Hrdinný zrak," *Volné směry* 6, 1901, reprinted in *Boje o zítřek. Soubor díla F. X. Šaldy. I.* Praha: Melantrich, 1948, 39.

originals. Some translators, e.g., František Krsek, continued to publish their translations from Longfellow and others till the 1930s in this rapidly dated poetic diction.

The nineteenth-century reception of American poetry culminated in the publication of the two-volume anthology *Moderní poesie americká* [Modern American Poetry] I (1907) and II (1909), selected and translated by the poet Antonín Klášterský. His main sources were the anthologies made by Douglas Sladen (1891) and Edmund Clarence Stedman (1900). Though he selected mainly the today little-known Parnassian style and symbolist poets, the books also included poems by Henry Timrod, Emily Dickinson, William Dean Howells, Francis Bret Harte, Joaquin Miller, Sidney Lanier, Emma Lazarus, Edwin Markham, Ella Wheeler Wilcox, Hamlin Garland, Harriet Monroe, Stephen Crane, Paul Laurence Dunbar, thus paving the way for the reception of what can be called truly modern poetry in the twentieth century.

The reception of American poetry in the second half of the 19th and the early 20th century, together with translations from other foreign literatures, thus widened the horizons of Czech culture. During the course of the 19th century we can see a development towards the reception of a larger number of poets including contemporary writers. A gradual crystallization of translators' strategies and techniques along with the formation of conventions and norms parallel to the general development of new-Czech literature (the development of verse techniques, formation of a poetic language, mastering of a wide variety of established verse forms, etc.) can also be found.[34] The shift of focus from Longfellow to Whitman, though his poems were first translated in Parnassian and decadent dictions, was one of the important trends which paved the way to Czech translations of modern twentieth century poets.

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[34] Bohuslav Mánek, "Changing Roles of Czech Translation of English Poetry in the 19th Century," in *Cultural Learning: Language Learning*, eds. Susan Bassnett and Martin Procházka (Prague: Perspectives–Litteraria Pragensia, 1997), 91–99.

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NOT TOO COLD FOR CRIME: ALASKA IN DANA STABENOW'S CRIME FICTION

Šárka Bubíková

ABSTRACT: In recent decades we witness a growing critical attention paid to literary space. However, literary scholarship's interest in literary geography and poetics of place, i.e. in the way literary works depict places, landscapes, specific rural and urban environments has so far been mainly devoted to classics and "high" literature, although Douglas R. McManis claimed already in 1978 that "mystery writing is an abundant source of literary geography."[1] In order to support McManis's assertion, the paper[2] focuses on the Kate Shugak fiction by Dana Stabenow, a series of crime novels set in Alaska, and it analyzes how they represent a specific place and create a literary landscape.

KEYWORDS: ethnic crime fiction; Dana Stabenow; Kate Shugak series; Alaska; place in literature

Crime fiction ranks among the most widely read genres of popular literature. Traditionally overlooked by literary critics,[3] it found its way into the mainstream of literary scholarship in the 1980s. At about the same time, a new mode or sub-genre of crime fiction appears – ethnic crime fiction. Impacted by the politics of (ethnic) identity, the sub-genre marks a turn from the early focus on the "whodunit" to a more socially engaged writing allowing for far greater explorations and ensuing literary representations of the local community in which the crime happens and is investigated. Since about the 1980s, many crime fiction writers have employed this popular genre to even disseminate ethnological awareness about minorities and to raise interest in cultural history. Thus while Sherlock Holmes was, in the words of Josef Škvorecký "the gourmet of logic,"[4] many contemporary investigators are experts in cultural anthropology instead, including the investigator in the ethnic crime fiction of the contemporary American author Dana Stabenow.[5]

Up until recently, American crime fiction was typically set in urban milieu. John Scaggs explains this both as a result of the realism of the genre (especially of the police

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[1] Douglas R. McManis, "Places for Mysteries," *Geographical Review* 68, 3 (1978): 319.

[2] The paper was supported by the Czech Science Foundation GA CR 19-02634S.

[3] There are naturally some exceptions to the rule, as for example W.H. Auden, or the Czech writers and literary critics Karel Čapek and Josef Škvorecký.

[4] Josef Škvorecký, *Nápady čtenáře detektivek* (1965; Prague: Městská knihovna v Praze, 2017), 111.

[5] Apart from book reviews, not much critical attention has been paid to Stabenow's work yet. There is a sub-chapter devoted to several early novels in the Kate Shugak series in Ray B. Browne's *Murder on the reservation: American Indian crime fiction: aims and achievements* (Madison: University of Wisconsin Press, 2004); Stabenow is discussed among other ethnic crime fiction writers in *Mystery and Suspense Writers: The Literature of Crime, Detection, and Espionage*, ed. by Robin W. Winks (New York: Simon & Schuster Macmillan, 1998) and as a writer of the Arctic in *Arctic Discourses*, ed. by Anka Ryall, Johan Schimanski, and Henning Howlid (Newcastle: Cambridge Scholars Publishing, 2010); a brief mention about Stabenow appears in Bob Hahn's article "Country Crime: Six Regional Mystery Authors," *Publishers Weekly* 259, 19 (May 7, 2012): 16–23; Stephen Knight devotes a paragraph to Stabenow in "The Postcolonial Crime Novel" in *The Cambridge Companion to the Postcolonial Novel* edited by Ato Quayson, 166-187 (Cambridge University Press 2016); and Ethelle S. Bean contrasts the lack of use of forensic technologies in Kate Shugak series with more references to technology in Stabenow's Liam Campbell series (suggesting that it is possibly because Campbell is a state trooper) in her article "Technology and detective fiction," *Clues* 24, 1 (2005): 27-34.

procedural) and as legacy of the American Hard Boiled School.[6] However, rural settings have become more frequent, particularly in the ethnic crime fiction (such as the vast Navajo Reservation in the crime novels of Tony Hillerman or the Ohio farmland in Paul L. Gaus's *Amish-Country Mysteries*). Similarly, the far north with hardly any urban population, as George J. Demko mentions, had previously appeared as setting for crime fiction only rarely: "*The Hubin Bibliography* that lists settings for all English language mystery novels from 1949 to 1990 lists only 20 novels set in the Arctic." Nevertheless, "in recent years, Alaska in particular and the U. S. Arctic region in general have become very popular venues for mystery writers."[7] Dana Stabenow is one of them. She has situated her novels in Alaska and peopled them with "dog mushers, miners, hunters, trappers, fishermen, bush pilots, pipeline workers, Park rats and Park rangers, other Aleuts, Athabascans, and a few Tlingits."[8] The crimes are investigated by Kate Shugak, of Aleut origin. She is a former District Attorney's investigator who had quit her job after several years of working on domestic violence and who lives alone on a homestead in Alaska Bush near a fictional town of Niniltna. Her sole companion is Mutt, a half husky, half timber wolf. Similarly to human companions of detectives, Mutt is present during most of Kate's investigations, if not necessarily as a helper, than certainly as a protection. The respect Mutt induces is frequently commented on, often in an ironic way: "It was remarkable the attention one 'woof' got when it came from a half-husky, half-wolf hybrid with a set of healthy white teeth, most of which were displayed to advantage in a wide, panting grin."[9] Kate sees Mutt as "her alter ego, her backup man, her sister, her friend [and] savior, on more than one occasion."[10]

Kate left the DA's office, as her former boss explains, "after a knife fight with a child molester"[11] during which Kate's throat was almost literally cut from ear to ear. Although Kate survived, she was traumatized both by the injury and by the fact that she was forced to kill the perpetrator in front of his own children. She withdraws into the wilderness so her photograph "could be found in Webster's after the word 'loner'."[12] Nevertheless, Kate's self-imposed solitude ends at the series' beginning because she is hired to look for a missing Park ranger. Stabenow provides several descriptions of Kate throughout the series, the most detailed one in the first volume where a visiting FBI agent estimates that Kate was about thirty, "five feet tall, maybe a hundred and ten pounds" and further notices marks of her ethnicity: "she had the burnished bronze skin and high, flat cheekbones of her race, with curiously light brown eyes tilted up at her temples, all of it framed by a shining fall of utterly black, utterly straight hair."[13]

There are two frequently mentioned features of Kate's appearance – the "hint of epicanthic eye fold"[14] and her scar. The first one refers to Kate's ethnicity, the other one to her personality. Although she is most often referred to as Aleut, in the 12th novel of the series her

[6] John Scaggs, *Crime fiction* (New York: Routledge, 2005), 88.

[7] George J. Demko, "Crime in Cold Places: A Geographic Review," *Demko's Landscapes of Crime*, http://www.dartmouth.edu/~gjdemko/cold.htm, accessed September 2nd, 2018.

[8] Dana Stabenow's official website, https://stabenow.com/novel-details/kate-shugak/; accessed June 5th 2018.

[9] Dana Stabenow, *Play with Fire* (1995, London: Head of Zeus, 2013), 49.

[10] Dana Stabenow, *A Grave Denied* (2003, London: Head of Zeus, 2013), 85.

[11] Dana Stabenow, *A Cold Day for Murder* (1992, New York: Berkley Prime Crime, 1993), 15.

[12] Dana Stabenow, *A Grave Denied* (2003, London: Head of Zeus, 2013), 21.

[13] Stabenow, *A Cold Day for Murder*, 9.

[14] Mentioned for example in Dana Stabenow, *Dead in the Water* (1993, London: Head of Zeus, 2013), 64; in Dana Stabenow, *A Cold-Blooded Business* (1994, London: Head of Zeus, 2013), 176.

background is described as mixed: "I'm an Alaska Native. Aleut, mostly, but if you go back a generation or two, it's quite a mix. Pretty much everyone who dropped by Alaska dipped their pen in my ancestors' inkwell, from Russians on down. Heinz fifty-seven American."[15] The following novel even adds that Kate's ancestry included: "a Russian commissar and a Jewish tailor [and] also Uncle Dieter whom everyone thought had been a Nazi in Germany sixty years before."[16]

Kate's ethnicity is inscribed in her body just like the scar, the other most often noted feature of her appearance. Although the "twisted scar stretche[s] across her throat almost from ear to ear,"[17] Kate refused plastic surgery to have it fixed. Thus since the accident, the "whitish, flattened rope of twisted tissue … pulled at her vocal chords [and caused her] voice to rasp like a rusty file."[18] The scar is therefore a constant reminder of Kate's trauma, of the violent and dangerous side of her job, as well as of the reason why she has, as Ray Browne puts it, "a fierce contempt for humankind."[19] However, the scar is also seen as "a badge of honor, an emblem of courage … a warning, too" because "[a]nyone who had a scar like that and was still around to wear it was not someone you want to mess with."[20] Clearly, "Kate Shugak didn't give up, she didn't give in and she wouldn't give out."[21] Thus Stephen Knight in his discussion of postcolonial crime fiction is correct when he characterizes Kate Shugak simply as "small, brave, and determined."[22]

In the series, Stabenow addresses various issues concerning the contemporary life in Alaska: different and often conflicting uses of the land (for example hunting for sustenance and wildlife protection in *A Cold Day for Murder*; hunting for sustenance as opposed to hunting for trophies and fun in *Blood Will Tell* or *Hunter's Moon*; need for local development connected to tourism and desires for strict environmental preservation restricting tourism in *Blood Will Tell*, the exploits of ocean, commercial fishing and sport fishing in *Dead in the Water* or *Killing Grounds*; the necessity both of oil and of environmental protection in *A Cold Blooded Business* or in *A Fine and Bitter Snow* – or more generally conflicting interests of prospectors, local people, tourists and environmentalists in most books of the series); the hardship of artic jobs such as crab fishing (in *Dead in the Water*), or oil drilling and pipeline work (in *A Cold Blooded Business*), as well as the history of the state of Alaska and the fate of Alaska Natives (in *Blood Will Tell* or *A Taint in the Blood*) and the problem of illegal selling of Alaska Native artefacts (in *A Cold Blooded Business*).

George J. Demko asserts that in crime fiction "*the place* is critical because it is the milieu or context thrown into disorder" and he further explains that "the physical setting, type of legal system, types of people involved, the accessibility of the place of the crime" are "important in order to understand what is transpiring." Stabenow indeed pays a great attention to the setting, introducing it vividly and meticulously at the series' opening where she draws a contrast between the human-made world of technology and a seeming tranquility of a winter scene, into which major icons of Alaska wildlife are incorporated: "The rending, tearing noise of the snow machine's engine echoed across the landscape and affronted the artic peace of

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[15] Dana Stabenow, *A Fine and Bitter Snow* (New York: St. Martin's Minotaur, 2002), 143.

[16] Stabenow, *A Grave Denied*, 187.

[17] Stabenow, *Dead in the Water*, 64.

[18] Dana Stabenow, *A Fatal Thaw* (1992, London: Head of Zeus, 2013), 2.

[19] Browne, *Murder on the reservation*, 131.

[20] Stabenow, *Dead in the Water*, 64.

[21] Dana Stabenow, *Hunter's Moon* (1999, London: Head of Zeus, 2013), 195.

[22] Stephen Knight, "The Postcolonial Crime Novel" in *The Cambridge Companion to the Postcolonial Novel* edited by Ato Quayson, (Cambridge University Press 2016), 172.

that December day. It startled a moose stripping the bark from a stand of spindly birches. It sent a beaver back into her den in a swift-running stream. It woke a bald eagle roosting in the top of a spruce."[23]

The narrative voice then moves on to a detailed description of Kate's homestead, specifically enumerating structures not typically present in contemporary American homes ("an outhouse, tall, spare and functional," "an elevated stand for a dozen fifty-five-gallon barrels of Chevron diesel fuel," "a cache elevated some ten feet in the air on peeled log stilts, with a narrow ladder leading to its single door"[24]). Similarly, the interior of Kate's log cabin is carefully described, highlighting both the remoteness and wild beauty of the place, as well as its tidiness and functionality, qualities that define the protagonist as well. The description even includes a literary allusion placing thus the scene in a literary context familiar to most readers of American literature – a stranger visiting the homestead imagines it to be a cabin where Jack London was writing the story "To Built a Fire" making "generations of Alaska junior high English students miserable in the process."[25]

Having thus introduced Kate's home, the next chapter introduces a larger setting – the Park in which Kate's homestead is situated. Representing, according to Stabenow "a generic national Park in Alaska,"[26] it roughly approximates the Wrangell-St. Elias National Park & Preserve. It is compared, on several occasions, to the best known of Alaska national parks, the Denali: "The Park occupied twenty million acres, almost four times the size of Denali National Park but with less than one percent of the tourists,"[27] or "[t]he major difference between tourist mecca Denali National Park and this one was a road. Denali had one."[28] Parts of the chapter introducing the Park read as a biologist's guide as they enlist species of fauna and flora to be found there, including their typical habitats; other parts as a travelogue explaining, among others, the difficulties of access and travel. Similar techniques are used throughout the series because the Park and Alaska wildlife is described in almost all the novels, for example by including pages from a child's school project in biology.

The third chapter of the opening volume centers on the fictional town of Niniltna and apart from describing its character and inhabitants, it also provides historical background including a discussion on the impact of and the reactions to Alaska Native Claims Settlement Act of 1971.[29] Both the physical and the human geography are rendered as significant for Stabenow's crime narrative.

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[23] Stabenow, *A Cold Day for Murder*,1-2.

[24] Stabenow, *A Cold Day for Murder*, 3.

[25] Stabenow, *A Cold Day for Murder*, 4.

[26] Dana Stabenow's official website, https://stabenow.com/novel-details/kate-shugak/, accessed November 27th, 2018.

[27] Stabenow, *A Cold Day for Murder*, 19.

[28] Stabenow, *A Cold Day for Murder*, 20.

[29] It is therefore not surprising that readers' reactions (as expressed on the Goodreads website) to the first volume vary depending mostly on the enjoyment (or lack thereof) of the background information. There are many positive comments on the series' setting, for example reader Mary states that "the descriptive writing in this book is fabulous" and that "visiting Alaska after reading this book will result in déjà vu;" reader Emma gave "most of the stars … to the setting, the brutal beauty of the Alaskan wilds, and for Kate Shugak's half wolf pet, Mutt" and reader Lightreads appreciated the fact that "the landscape, weather, wildlife, history, and politics sometimes feel like characters themselves." Cynthia is equally enthusiastic claiming that she loves the way Stabenow "paints a portrait of the glorious Alaskan wilderness," just like reader Eleanor who "enjoyed this most for its setting in the Alaskan wilderness in winter, beautiful and forbidding." Others are critical of the descriptive parts, as for example Louis Weinstein who complains of "a long period of introducing characters and the Alaska

From the point of view of narrative strategies as identified by Charlotte Linde and William Labov in their study of the transformation of spatial lay-outs into temporally organized narratives, these introductory chapters employ both the more common tour strategy as well as the rarer map strategy, which allows the reader to picture the setting as if from an elevated, bird-eye perspective.[30] Eventually, Stabenow even had a map of the Park and of the Niniltna town drawn by cartographer Cherie Northon[31] and included in her novels. The inclusion of maps into crime stories has, as Demko puts it, "a rich history"[32] dating back to 1878 *The Leavenworth Case* by Anna Katharine Green. While maps were highly popular during the English Golden Age of detective fiction, they have become rather rare "as psychological stories and the post-modern style have impacted the scene"[33] but because maps so greatly enhance the plot of crime fiction, Demko hopes in their revival. And in fact the maps in Stabenow's Kate Shugak series were met with great enthusiasm by her readers.[34]

Most depictions of landscape in the series include mountains, usually framing a scene. The mountains, immoveable and changing only very little with time are in sharp contrast to the shortness and fragility of human life: "The shot echoed down off the indifferent shoulders of the Quilaks."[35] Mountains therefore often symbolize stability in any upheaval and restore in Kate her sense of balance. Kate is reminded of their ancient character for example when she pursues a culprit trying to escape over a mountain pass to Canada: "Above them the Quilak Mountains clawed at the surface of the pale blue dome of the sky, and on every side they were confronted with the rough and tumble detritus left by the last remaining scions of the Ice Age."[36] Or, after a particularly charging investigation, Kate finds solace in the view: "The sky acquired that soft clarity it always got after a hard rain. Through it the mountains looked higher and more sharply edged, the valleys and passes between as if they went on forever, to Shangri-La and beyond."[37] Even in *Dead in the Water* taking place mostly aboard a crabbing vessel in the Bearing Sea, mountains, in the form of volcanoes, are present: "Each island had its own volcano, rising steeply to tickle at the belly of the sky. … The snow did not so much soften the islands' rugged outlines as it emphasized them."[38]

The specifics of Alaskan climate are often mentioned in the series, with special attention paid to light and length of daylight during various times of the year. Winter light is for example described in the following sentences: "The sky was of that crystal clarity that comes only to lands of the far north in winters; light, translucent, wanting cloud and color.

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locale, with a plot going nowhere;" Lauren claims that "the endless descriptions of the Alaskan outback detract from the flow of the narrative and pacing of the mystery," Shawn sees "the first two chapters [as] a lot of unnecessary information" and reader Val admits skipping over tedious parts of "so much background about Alaska." https://www.goodreads.com/book/show/271295.A_Cold_Day_For_Murder.

[30] Charlotte Linde and William Labov.,"Spatial Networks as a Site for the Study of Language and Thought," *Language* 51 (1975): 935.

[31] The maps are included in the books and presented on Stabenow's official web page as well, see https://stabenow.com/novel-details/kate-shugak/?fbclid=IwAR1WRuvwAr2YW_46MLIT-NqbxVQLmxboc7ZbrKxfXK7nT6onKVoWprOy7Sg, created January 2013, accessed November 15th, 2018.

[32] Demko, "Mapping the Mystery," *Demko's Landscapes of Crime*, http://www.dartmouth.edu/~gjdemko/maps_mysteries.htm, accessed October 29th, 2018.

[33] Demko, "Mapping the Mystery."

[34] See readers' comments on Stabenow's Facebook page.

[35] Stabenow, *A Cold Day for Murder*, 188.

[36] Stabenow, *A Fatal Thaw*, 191.

[37] Stabenow, *Play with Fire*, 219-20.

[38] Stabenow, *Dead in the Water*, 53.

Only the first blush of sunrise outlined the jagged peaks of mountains to the east though it was well past nine in the morning."[39] Winter evening is depicted as: "It was one of those rare clear winter evenings when it was warm enough to be outdoors. … The stars seemed to be in a contest to see which could shine the brightest."[40] Of spring the text says: "[D]aylight increases by five minutes and forty-four seconds every twenty-four hours,"[41] and "All [was] well illuminated in that maddening half-light of an Artic spring evening when the sun was down but not out."[42] Uniqueness of Alaskan summer is for example represented by a rainbow which a character comments on: "A full rainbow at twenty minutes past eleven in the evening. Only in Alaska."[43] Of course, the most unique Artic phenomenon, the aurora, appears as well:

> Slender tendrils of feathered aurora felt their way down from the north, shedding their cold glow over the broken arctic landscape, ephemeral ribbons of confectioner's sugar spun into pastel strands of pale green and red and blue and white. Closer they crept, and closer, until … Kate could hear them talking among themselves, a muted, electric hum of gossipy comment over the broken scene below.[44]

Apart from the depiction of landscape and climate, Stabenow's novels pay attention to the people inhabiting the place. They depict Alaska Natives and their traditions, paint a sympathetic picture of the fishermen, crab hunters, or pipeline workers. The narrative clearly communicates Stabenow's understanding of their hard and dangerous jobs, as for example in *Killing Grounds*: "It was hard, backbreaking work, but Alaskan fishermen were the last of the independent businessmen, stubborn, self-reliant, always cantankerous, frequently adulterous and … wholly admirable."[45]

Interestingly enough, the main social friction present in the series does not necessarily run along the racial lines dividing, for example, white Alaskans from Alaska Natives but between inhabitants of Alaska and non-Alaskans. As one character puts it: "We all live here, all together, Native and white and … African American. We're neighbors."[46] On the other hand non-Alaskans, referred to as Outsiders, are often depicted unfavorably. They are inexperienced greenhorns at best, as for example when Dinah is introduced as "this blonde, from Outside, the rawest of cheechakos, the most innocent of Alaskan naïfs, a literal babe in the woods,"[47] racists or murderous bigots at worst. Thus for example when, in *A Grave Denied*, a black character's brother arrives from Tennessee, he is shocked that his sister-in-law is white and ignores her afterwards, while regarding his niece with open disgust as a mongrel. Pastor Simon Seabolt in *Play with Fire*, a prejudiced and misguided religious zealot originally from Midwest, shows open contempt for Alaska Natives: "He was ignoring all the Anglos and preaching directly to us, the Natives, the only sinners in the room. And our only sin … was in being born and raised Native."[48] Seabolt also manipulates his parishioners into killing a teacher for his liberal and progressive teaching.

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[39] Stabenow, *A Cold Day for Murder*, 2.
[40] Stabenow, *A Fine and Bitter Snow*, 26.
[41] Dana Stabenow, *Breakup* (1997, London: Head of Zeus, 2013), 1.
[42] Stabenow, *Breakup*, 17.
[43] Stabenow, *Play with Fire*, 34.
[44] Stabenow, *A Fatal Thaw*, 209.
[45] Dana Stabenow, *Killing Grounds* (1998, London: Head of Zeus, 2013), 18.
[46] Stabenow, *Breakup*, 204.
[47] Stabenow, *Play with Fire*, 33.
[48] Stabenow, *Play with Fire*, 218.

If tensions among various segments of Alaskan population exist, they either stem from simply personal matters, or are caused by political development, of which the Alaska Native Claims Settlement Act is specifically named as divisive agent: "It don't matter that we [Alaska Natives] deserved restitution for getting our asses kicked around for three hundred years. We got money and land because we had brown skin and the people we'd been living next to for a century didn't."[49] Or, in the thoughts of a rich white character:

> Somewhere down deep inside, the practical businessman resented the hell out of these upstart Natives, these people who hadn't done a lick of work in three hundred years' worth of Alaskan history and who had it all handed to them on a platter thirty years before and now were a force with which to reckon – a political force, a social force, a governmental force.[50]

Yet, occasionally the novels admit to certain ethnic uneasiness still existing among Alaskans, as for example in the encounter of two Alaskan Natives:

> He took in the color of her skin and the epicanthic folds of her eyes, she the slant of his cheekbones and the thick, straight black hair. He didn't say 'Aleut?' and she didn't say, 'Athabaskan?' but they both relaxed a little, the way people of color always do when the door closes after the last white person left the room.[51]

The series paints a similarly unfavorable picture of (foreign) tourists, who are either ignorant or arrogant or both. Thus for example in *Cold Blooded Business* Japanese tourists want Kate Shugak to produce an igloo and show them penguins, German tourists-hunters in *Hunter's Moon* show no respect for wildlife and hunting regulations; in *Play with Fire* French tourists want to see dogsled in summer and later get almost killed by a moose because they scare its calf when excitedly photographing it. Lacking sensitivity towards the specifics of Alaska, tourists often fail to differentiate between various nations of Alaska Natives and mistake Kate for an Eskimo. Sometimes, they attach to Kate stereotypes associated with other Native Americans, as for example Andy, a deckhand from California in *Dead in the Water*: "You're an Aleut? A real live Aleut? … Have you ever paddled a kayak?"[52]

On the other hand, the constant incoming of Outsiders to Alaska and the fact that they are easily identifiable by their lack of experience (unlike newcomers to the East Coast, for example), highlights the image of Alaska as still a frontier setting with all the characteristics associated with it, such as fight for survival, meeting of wilderness and civilization, or place of new opportunities: "When Outsiders came into the country, it was as if their previous life had never existed. Alaska was a place to start over, to begin anew, to carve a new identity out of the wilderness, or what was left of it."[53] One character puts it quite blatantly: "I came to Alaska because I wanted to see what it was like to live in a last frontier."[54]

In Stabenow's Kate Shugak series, Alaskan landscape is presented not as a stage where the plots happen but as a complex, living organism, abundant in wildlife and rich in human history. Such rendition of a setting provides readers with more geographical and historical information that is necessary for understanding of the unfolding of a plot. In this

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[49] Stabenow, *Breakup*, 204.
[50] Dana Stabenow, *A Taint in the Blood* (1993, St. Martin Press Paperbacks, 2005), 310.
[51] Stabenow, *Play with Fire*, 76-7.
[52] Stabenow, *Dead in the Water*, 22.
[53] Stabenow, *Play with Fire*, 94.
[54] Stabenow, *A Cold Day for Murder*, 199.

way, ethnic crime fiction seems to deny Karel Čapek's assertion that in detective fiction things exist only as traces and characters are nothing but sets of traces for the detection.[55] Even if Dana Stabenow's Kate Shugak series is not as rich in Native American lore as the novels of the unofficial founder of American ethnic crime fiction Tony Hillerman,[56] they still provide readers with insight into a specific place. Therefore, Stabenow's series proves McManis' claim that crime fiction can be rich in literary geography. The series popularity with readers and the fact that majority of the fans[57] appreciate it for its rendering of Alaskan setting also confirm Joseph L. Coulombe's assertion that "writing to teach is as natural as reading to learn."[58]

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[55] Karel Čapek, *Marsyas čili na okraj literatury* (1931; Prague: Městská knihovna v Praze, 2009), 157.

[56] See for example my article Šárka Bubíková, "Ethnicity and Social Critique in Tony Hillerman's Crime Fiction," *Prague Journal of English Studies* 5, 1 (2016): 141-158.

[57] See the official fan Facebook page The Danamaniacs.

[58] Joseph L. Coulombe, *Reading Native American Literature* (Routledge, 2011), 7.

THE FIRST AMERICAN "SUPERSPY": SECRET AGENCY AND THE BLACK NATION IN MARTIN R. DELANY'S *BLAKE*

Jeff Smith

ABSTRACT: Martin R. Delany's only novel, *Blake; Or, the Huts of America,* has been studied for its black-nationalist ideas but criticized as poorly crafted. There is widespread confusion even as to its genre. This essay argues that both its artistic and ideological aims are clarified if we view its hero, Henry Blake, as a forerunner of later "superspies" like Richard Hannay and James Bond. Blake serves no existing state but the black "nation within a nation," as Delany had earlier called it. His secret mission: to lend that nation agency, bringing it into existence through his international, omni-capable exploits.

Even admirers of Martin R. Delany's only novel, *Blake; or, The Huts of America,* have been hard pressed to claim it as a good work of fiction. Its first modern editor, Floyd J. Miller, politely suggested viewing this early black-nationalist text as "a montage," the "creative offering of an activist rather than the political expression of an artist."[1] Its latest editor, Jerome McGann, takes a slightly more positive view in his 2017 corrected edition, finding in *Blake* a "startlingly innovative" aesthetic."[2] McGann too, though, acknowledges the common view that Delany "was a very bad novelist," and calls it "not mistaken."

As a political polemic, *Blake* does lack features that critical tastemakers generally esteem, like complex characters and vivid turns of phrase. It is also difficult to evaluate properly given significant doubt about what its lost ending contained – and therefore, what Delany was actually envisioning.[3] Another key problem, though, is that scholars have had trouble even agreeing on the novel's genre. It has been variously identified as or among the slave and "Pan-African nationalist" narratives,[4] abolitionist or anti-slavery novels,[5] a "revolutionary handbook,"[6] "an ur text in the genre of black empire narratives,"[7] a "picaresque

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[1] Floyd J. Miller, "Introduction," in *Blake or The Huts of America, A novel by Martin R. Delany* (Boston: Beacon Press, 1970), xxi, xiii.

[2] Jerome McGann, "Rethinking Delany's *Blake*," *Callaloo* 39, 1 (2016): 83, 85, 86. Hereafter "Rethinking." This essay is a revision of McGann's introduction to his new, corrected 2017 Harvard University Press edition of *Blake.*

[3] The extant novel cuts off with Henry Blake and his Cuba-based insurgency about to launch a race war, but both McGann and Robert S. Levine speculate that the actual lost ending might have been a peaceable settlement. McGann, "Rethinking," 88-89; Levine, *Martin Delany, Frederick Douglass, and the Politics of Representative Identity* (Chapel Hill, NC: University of North Carolina Press, 1997), 215-216.

[4] Wilson Jeremiah Moses, *The Golden Age of Black Nationalism, 1850-1925* (Oxford: Oxford University Press, repr. 1988), 154.

[5] Traore Moussa, "Teaching Martin R. Delany's Blake or the Huts of America," *African Diaspora Archaeology Newsletter* 10, 1 (March 2007): 1, http://scholarworks.umass.edu/adan/vol10/iss1/10.

[6] Jean Fagan Yellin, qtd. in Roger Whitlow, "The Revolutionary Black Novels of Martin R. Delany and Sutton Griggs," *MELUS* 5, 3 (Autumn, 1978): 27.

[7] Michelle Ann Stephens, *Black Empire: The Masculine Global Imaginary of Caribbean Intellectuals in the United States, 1914-1962* (Durham, NC: Duke University Press, 2005), 302n9.

novel" that lacks "formal unity,"[8] "a narrative of familial reconstruction" partly operating "from within the conventions of an abolitionist literary genre,"[9] the many "analogues" or artistic responses to Harriet Beecher Stowe's *Uncle Tom's Cabin*,[10] the "quintessential North American geographic novel,"[11] and even seafaring tales like Herman Melville's.[12] Abandoning efforts to place it in a specific genre, McGann concludes that *Blake* remains a "highly unusual," even "unique" work for its period.[13]

   This essay will suggest another possibility: that *Blake* did not fit existing genres because it was anticipating a genre not yet born. In many ways it resembles a kind of story that would become very familiar to twentieth-century readers (and filmgoers), but that had only rudimentary precursors at the time it was written. Recognizing this, moreover, is not just a route to a finer literary appreciation of *Blake,* but is part of recognizing in full what the novel implicitly argues. In writing *Blake,* Delany was doing more than simply recasting his political ideas as a story; he was creating a character who *performs* them, and thereby demonstrating how thoroughly they depend on performance.

   To apologize for *Blake's* deficiencies, then, as critics have traditionally done, or to look past its art while focusing on its politics, is to risk missing a key feature of the art and the politics both. As Delany sees it, a certain kind of inactivity is part of the political problem at hand – in fact is almost what defines it – so an alternative politics requires imagining activity of the right kind, and persuading others to imagine and undertake it as well. An obvious, perhaps even essential vehicle for doing that is a fictional story, especially a story centered on a character like Henry Blake.

1. "A NATION WITHIN A NATION"

Blake was Delany's only work of fiction. A writer mostly of treatises, pamphlets, reports and speeches, Delany was a key figure in the nineteenth century's continuing arguments over black America's future prospects.[14] Particularly important in connection with *Blake* was his pioneering discussion of African America as a "nation within a nation." Long a part of political debate, the phrases "nation within a nation" and "state within a state" would at various times be applied to a great variety of entities, from the Dutch East India Company to Freemasons to the Catholic Church to, most ominously, Jews ("*einen Staat innerhalb der Staaten*," thundered Hitler in *Mein Kampf*[15]). The rise of modern nation-states involved both centripetal forces – the fitful, ongoing effort to subsume the claims of various sub-national groups into a shared cultural identity and rule of law – and centrifugal: to identify the "peoples" entitled to nationhood and assert their claims to self-rule within bounded territories

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[8] Levine, *Representative Identity*, 191.
[9] Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (Cambridge, MA: Harvard University Press, 1993), 26, 28.
[10] Vernon Loggins, qtd. in Miller, xx; Gilroy, 27.
[11] Martha Schoolman, *Abolitionist Geographies* (Minneapolis: University of Minnesota Press, 2014), 1.
[12] Katy L. Chiles, "*Blake; or the Huts of America* (1859-1861)," *Encyclopedia Virginia*, Virginia Foundation for the Humanities,
https://www.encyclopediavirginia.org/Blake_or_the_Huts_of_America_1859-1861.
[13] McGann, "Rethinking," 83, 86.
[14] Delany's extensive contributions to African American self-organizing are detailed in John Ernest, *A Nation Within a Nation: Organizing African-American Communities Before the Civil War* (Lanham, MD: Ivan R. Dee, 2011). See especially chapter 5.
[15] Adolf Hitler, *Mein Kampf* (1925; München: Zentralverlag der N.S.D.A.P., 1936), 165.

of their own. A nation within the nation existed where these processes were incomplete or mismatched. It could be a group that was not yet fully assimilated, but also, perhaps, a people still unformed and struggling for self-awareness but present in embryo.

Those are the terms in which Delany describes black America in his key 1852 treatise, *The Condition, Elevation, Emigration, and Destiny of the Colored People of the United States*: "We are a nation within a nation; – as the Poles in Russia, the Hungarians in Austria, the Welsh, Irish, and Scotch in the British dominions."[16] Such unrealized nations existed "in all ages, in almost every nation."[17] Delany's, however, was made up of "mainly the domestics and menials of society." They were subject to the arbitrary rule of the "dominant classes," but this was more than a mere exercise of power; it is an ideological creation, an arrangement whose essential, enabling premise is "their incapacity for self-government." What the dominant classes had discovered was that most effective way of keeping a people in servitude is to de-constitute it altogether, denying it the political identity without which it is not part of but merely "excrescences on the body politic."[18]

Contrary to appearances, Delany argues, the logic of this "policy of political degradation" does not reflect racial differences but, rather, creates them, with subordinate groups first singled out because of the weakness of their political claims and, only then, assigned the traits that allegedly mark them as inferior. This is a remarkably far-seeing description of what today would be called the "social construction" of race. As Delany understood, racism was a massive exercise in fabricating a "pretext." Exclusion from the larger body politic was not a consequence of race, as racists claimed, but the precondition for imagining it – a point that Delany saw borne out in the way that once-disparaged immigrant "races" ceased to be racialized ("became white," in modern parlance) as their power increased and their political position improved.[19]

Meanwhile, racist doctrine degraded not only slaves but free black Americans as well, despoiling and corrupting both groups and making them "nonentities." Claims of inferiority became self-fulfilling, "leaving us in character, really a *broken people*."[20] However, this logic of degradation could also be turned around and run in reverse. If racist oppression arises from political vulnerability, it would best be fought by asserting political agency. As Delany put it, "Every people should be the originators of their own designs, the projectors of their own schemes, and creators of the events that lead to their destiny – the consummation of their desires."[21] The oppressed group must demonstrate its ability to make a history for itself on the same terms as other peoples, show itself capable of self-government, and thereby win the right to appeal for help to other nations: "The claims of no people … are respected by any nation, until they are presented in a national capacity."[22] That African Americans were a nation within the nation, a nation "enveloped by the United States," must be turned from disability to advantage.[23] A nation not admitted to the larger body politic should become a body politic of its own.

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[16] Martin Robison Delany, *The Condition, Elevation, Emigration, and Destiny of the Colored People of the United States, Politically Considered* (Philadelphia: Published by the Author, 1852), 209.
[17] Delany, *Condition*, 12.
[18] Delany, *Condition*, 11, 13, 14.
[19] Delany, *Condition*, 14, 18-21. Original emphasis.
[20] Delany, *Condition,* 14, 209. Original emphasis.
[21] Delany, *Condition,* 209.
[22] Delany, *Condition,* 210.
[23] Delany, *Condition,* 212.

By definition, though, this was something that Delany insisted his fellow black citizens could do only for themselves. Criticizing their "slothfulness," he urged them to give up relying on prayer, the patronage of the well-meaning, or the "futile hope" that people with no sovereign power of their own could rely on others to serve as their "agent." They should not be "content to remain as we are, sparsely interspersed among our white fellow-countrymen," nor to "stand still and continue inactive," mere "passive observers" of the great events of the age.[24] Prayer, passivity, standing still, a disabling dispersion, and the lack of an agent were among the problems that Delany would confront in *Blake*.

2. HENRY BLAKE: SECRET AGENT OF THE NATION WITHIN

Blake, which appeared as two magazine serials in 1859 and 1862, centers on the peripatetic Henry Blake, an originally free-born West Indian native captured into slavery in Mississippi, who escapes and spends Part 1 trekking around the South and across the United States on a threefold mission – to rescue his wife Maggie, who has been sold away and transported to Cuba; to escort a group of runaway slaves to safety in Canada; and to prepare the way for the destruction of slavery itself. Often just one step ahead of evading pursuers, Blake stops at various remote hamlets and calls the slaves living in them into private meetings or "seclusions," where he hears details of their struggles and instructs them on his plans for their "deliverance."[25] Part 2 is set in Cuba and West Africa, where Blake rescues Maggie, surveils an African "slave factory" and helps free its captives on the voyage back, and enlists a group of associates to mobilize a secret "Army of Emancipation" that will strike for the worldwide liberation of nonwhites. Convening as a "Grand Council," Blake and his fellow insurgents organize a secret provisional government, appointing various ministers of state and commissioning Blake as their General-in-Chief. "I am for war – war upon the whites," he declares with the council's agreement (291). Resisting various outrages at the white community's hands, and with rumors of an uprising beginning to spread, the council seems ready to launch its planned war. One council member's cry, "Woe be unto those devils of whites, I say!" (313), ends the extant text; the chapters remaining, and all trace of what happens in them, are lost.

Interpreting *Blake* depends on understanding what kind of character and action Henry Blake represents. Like the closely related problem of genre, this is more difficult than it might seem. For most of the novel he has no clearly defined role. He seems to seize opportunities as they arise, and whatever strategic plans he develops are not fully revealed to us. Robert S. Levine has argued that Delany, a Freemason, has Blake "creating a sort of black Masonic network in the slave South, with himself as grand master," thus making him "a Moses-like leader."[26] The problem with this is that Blake never presides over anything resembling Masonic rituals, and the text gives us only two passing mentions of Moses, enough to show that Delany was aware of that comparison but opted not to develop it. Though pious at moments, moreover, Blake is in fact critical of received religion, rejecting the role of

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[24] Martin R. Delany, "Political Destiny of the Colored Race on the American Continent" (August 1854), in Robert S. Levine, ed., *Martin R. Delany: A Documentary Reader* (Chapel Hill, NC: University of North Carolina Press, 2003), 249.
[25] Martin R. Delany, *Blake; Or, the Huts of America: A Corrected Edition,* ed. Jerome McGann (Cambridge, MA: Harvard University Press, 2017), 84, 86. Subsequent parenthetical references are to this edition. On *Blake's* publishing history and its context within Delany's career, see Miller, xi-xii; Chiles; and McGann, "Rethinking," 90.
[26] Levine, *Representative Identity,* 195.

"spiritual leader" (104) and sharply criticizing religion's tendency to disable slaves from taking action. (Delany was also critical of Stowe's Uncle Tom on these grounds.)[27] Self-serving whites have convinced the slaves to "Stand still and see the salvation," but they have misunderstood this not as temporary tactical caution but as a reason not to act (123). Blake also discourages comparisons between himself and Nat Turner, even when these are offered at one point by a secret league of Turner's own former companions.

When Blake does eventually acquire a more formal office, it is the familiar one of clandestine guerilla leader. Yet even this occurs only late in the story, at which point the role actually limits him, subordinating his previous freedom of action to an emerging political structure. If *Blake* was meant to be the story of a kind of nineteenth-century Che Guevara, then Delany has structured it in an odd way, constraining and somewhat subduing his hero as the story proceeds.

There is, however, another character type that Blake seems to model. Long before he becomes a general, Blake spends most of the narrative as a spy and secret agent at large, continually moving about among states and continents in ways presumably inspired by Delany's own extensive travels. The manifold adventures this entails make him an early example, apparently the first in American fiction, of the free-ranging, omni-capable field operative and international man of action – the "superspy" type that would become so familiar to twentieth-century readers and filmgoers through the tales of John Buchan's Richard Hannay, H.C. McNeile's Bulldog Drummond, Ian Fleming's James Bond, Tom Clancy's Jack Ryan, and their countless imitators in popular fiction and film.

While those characters all lay in the future, Delany did have access to the nascent spy-adventure genre – notably in James Fenimore Cooper's 1821 *The Spy; A Tale of the Neutral Ground,* perhaps the first bestselling American novel. Loosely based on factual reports about a "cool, shrewd, and fearless" covert agent, a lone figure "hourly environed by danger" as he traveled about in service of the American revolutionary cause, *The Spy* continued to appear in new editions in the years when Delany was writing *Blake.*[28] Delany would surely have known of it, and it's interesting that the name "Henry Blake" phonetically resembles that of Cooper's hero, "Harvey Birch."

Blake is a story explicitly marked by "espionage" on all sides. It features just the kinds of improvisations, close shaves, narrow escapes and even bits of comic relief that would become wholly familiar to devotees of twentieth-century superspy novels and movies. Recognizing this helps make sense of what its critics have taken to be mere artlessness or narrative mistakes. It is true, for instance, that the story lacks "formal unity" and that Blake moves about "with a speed that defies plausibility,"[29] but loose plotting is also a feature of superspy tales, which are often a blurred rush of shifting scenes and events – a series of credulity-stretching perils that arise not from strict narrative logic but as opportunities to showcase the hero's astonishing range of talents. Blake has these talents in abundance. He is "handsome, manly and intelligent" as well as "bold, determined and courageous" (18), often relying on agility and strength but also capable of acting with "shrewdness and discretion" (69-70). His combinations of trickery and intelligence-gathering involve a large assortment of

[27] Miller, xx and xxvii note 24. Delany's published comments on Stowe, along with Frederick Douglass' replies, are reprinted in Levine, *Documentary Reader*, 224-237.

[28] James Fenimore Cooper, "Author's Introduction" (1849), *The Spy; a Tale of the Neutral Ground* (1821, 1911), http://www.bartleby.com/1007/100.html, paragraphs 4, 5.

[29] Levine, *Representative Identity,* 191; Christopher Castiglia, *Interior States: Institutional Consciousness and the Inner Life of Democracy in the Antebellum United States* (Durham, NC: Duke University Press, 2008), 226.

disguises, aliases and cover stories. Working incognito, forever infiltrating, impersonating and improvising, Blake consistently outmaneuvers the slavers and their ubiquitous officials and agents. A master horseman and seaman, he is equal to every occasion, sometimes drawing on skill and subtlety, sometimes on bribery, and when needed on a willingness to kill. Slipping "adroitly" in and out of hiding and past armed patrols (118), he always finds a way to free himself from every predicament.

Granted, without the micro-cameras, rocket cars and other gadgetry of the modern superspy, Blake must rely on wits and endurance. In this, and in covering huge distances on foot, he more nearly resembles Richard Hannay, of World War I vintage (when the term "superspy" came into use), than the Cold War's James Bond. Also like Hannay, Blake is earnest and faithfully married, not a Bond-style ladies' man or suave sophisticate with a taste for Scotch and sardonic *badinage*. Even so, he anticipates Bond in cutting a finer, more cultured figure than those around him. A "man of good literary attainments" who is "always mild, gentle and courteous" (18), he is a truer gentlemen than the self-flattering whites of his world – just as today's action heroes are truer bearers of the highest civilized virtues than the polished but preening villains they invariably outfox.

3. "BOLD AND ADVENTUROUS DEEDS OF MANLY DARING"

Superficially, Blake's many hair-raising adventures may seem secondary to *Blake's* story of preparations for race war. Before slaves can revolt, they need to be mobilized; they are scattered all over the country; to organize them, therefore, Blake is obliged to travel, and this exposes him to danger at a time when the Fugitive Slave Act denies him safe harbor in any state. Under these conditions, Blake might seem to be doing no more than what the task at hand calls for, responding as needed to practical obstacles as they arise.

Such a view, though, is incomplete. Blake's exploits prepare the grounds for his war not just practically but conceptually; they matter as much as his Army of Emancipation, and Secret Agent Blake is as indispensable as Blake the General-in-Chief. Agents, like armies, are instruments through which nations are enabled to act – to establish and protect themselves and assert their will in the world. Blake's nation has been unable to act because it has not yet defined its own existence. It has no agency, apart from Blake, and is itself a secret, not least to its own people. As Delaney had earlier theorized, what stood in the way of racial elevation was ignorance, "the want of general information."[30] The first major challenge that *Blake* sets for its hero, then, is releasing slaves from their brutish condition through "the destruction of oppression and ignorance" (102). Living as they do in isolated huts, the slaves whom Blake encounters in Part 1 have no "politics" in the classical sense of life in a polity – that is, a life of civic engagement with fellow citizens, deliberating publicly on matters beyond their own households. They are confined instead to tiny clans preoccupied with the bare struggle for survival.[31] They have not yet developed an "imagined community," to borrow Benedict Anderson's influential term for the sense of interconnectedness needed for political

[30] Delany, *Condition*, 7.
[31] On the "civic idea" or "political way" and the brutish state it contrasts with, see Ivan Hannaford, *Race: The History of an Idea in the West* (Washington: Woodrow Wilson Center Press, 1996), 10-13, 50-57. Hannah Arendt similarly describes the "stateless" peoples of Europe in the era of the world wars as "deprived of expression within and action upon a common world" and reduced to the "dark background of mere givenness." Arendt, *The Origins of Totalitarianism,* new ed. (San Diego: Harvest / Harcourt Brace, 1979), 300-302.

nationhood.[32] This itself is part of their suffering. They are unconstituted constituents, victims of the "political degradation" that Delany had earlier described, unable to command respect or help from other peoples because their claims have not yet been "presented in a national capacity."[33]

Blake's travels from hut to hut attack this problem by linking the slaves in a common purpose. His interviews invite them to objectify their circumstances, to see their situation in a wider perspective and themselves as part of a larger whole. For slaves who are mostly illiterate, the "seclusions" perform something like the function that Anderson ascribes to newspapers, bringing a fragmented and inchoate population of previously colonized subjects to a new awareness – a recognition that it shares a common existence and destiny, that even individuals living far apart and never meeting face-to-face are all, in some sense, nonetheless living one life.[34] To the slaves this comes as a revelation, a sudden onset of "light" (102, 104).

The messages that carry this promise, though, are more than just information. They are calls to and instructions for action and assurances that action can work, as Blake's own tireless action so clearly shows. In Delany's own earlier words, black Americans' opponents had concealed information from them "that they are well aware would stimulate and impel them on to bold and adventurous deeds of manly daring" if it were known.[35] Secret Agent Blake is nothing if not a figure of "manly daring," and is so described on numerous occasions (26, 84, 155). Blake's task is to find ways to activate in others a manly daring resembling his own. His action heroics are not just random expedients or means to the practical end of reaching his next destination in one piece; they are direct performances of what nationhood is and means, a demonstration of freedom that is the literal opposite of standing still. Becoming a people means committing to the kind of bold action that Blake both models and calls forth. He is an agent who lends agency to others – his most important work on behalf of his nation in waiting.

Like the later superspies, who operate with little supervision and want less, Blake does not wait for orders from headquarters. Of course, for him, no headquarters yet exist. James Bond is an agent of the British government and more loosely of "the Free World." Henry Blake is an agent of his nation as well, and of the greater cause of freedom over bondage, but the difference is that Blake's nation is, at the outset, little more than Blake himself and his own vision. Within the story's time frame it remains a nation within the nation, a potential only, still crying to be made real. Self-directedness, therefore, is not just helpful to Blake's mission but the essence of it. Not only is his mission one that he imagines and defines for himself, but so is the nation on whose behalf he conducts it. For most of the story, the embryonic black nation has no effective existence apart from Blake's own efforts to bring it to life.

Of course, by himself, Blake can be only the nation's agent, not the nation as such. This is the gap that Part 2 aims to fill. By the time Blake is appointed General-in-Chief of the secret army, he is no longer his own mission's creator. With their Grand Council, his Cuban compatriots have begun the work of constituting their incipient new nation, providing the headquarters that until then had been missing, and empowering themselves to commission

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[32] Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism,* 2nd ed. (London: Verso, 2006), especially 5-7.

[33] Delany, *Condition*, 14, 210.

[34] Anderson, 22-36 and chapters 3 and 4. Also see Katy Chiles, "Within and without Raced Nations: Intratextuality, Martin Delany, and *Blake; or the Huts of America*," *American Literature* 80, 2 (June 2008): 337.

[35] Delany, *Condition*, 7.

Blake and others for specific roles in an enterprise that now collectively belongs to them all. Agency, at last, is something they give Blake rather than the other way around. From that point on they will act jointly, upon deliberation and by common consent.

To close his 1852 report on the sorry state of his broken people, Delany updated an earlier plan for founding a new black nation in East Africa. More than just a site for resettlement, Delany imagined a new state that would leverage its strategic coastal position, build a great trans-African railway, and thereby take control of much of the trade between Asia and the Americas, eventually growing into a great nation "to whom all the world must pay commercial tribute."[36] As breathtaking as these ambitions were, what is even more interesting is Delany's framework for achieving them. Since no people's claims are respected by others unless presented "in a national capacity," winning the needed French and British support for the project would require "a great representative gathering" or "National Confidential Council" made up of "trusty, worthy, and suitable colored freemen" from throughout North America.[37] This council would speak "in the name of the Representatives of a Broken Nation" – a phrase that Delany so capitalizes as if this would be their official title.[38]

Delany's detailed description of this council and how it would operate is not just a plan of action, but a plan for decision-making – in effect, a first-draft constitution for his nation within the nation. Revolutionary movements claiming to act on behalf of the people are not always scrupulous about consulting the actual people, but Delany's essentially conservative approach sought to ensure that his movement could act effectively but also with its constituents' consent. The many references in his plan to "authority" and "representation" make clear that he was anxious not just to see the best individuals put in charge, but to empower them to speak in a national capacity, to represent their race-nation with the same legitimacy that attaches to the leaders, legislators and ambassadors of established national governments. Eventually, to sustain itself, the new nation would need to achieve practical and visible success, but the founding of its provisional government could not wait on that. It might start out *ad hoc* and "confidential" – that is, based on confidence in a trusted few – but it needed, as soon as possible, to become official: a regular mechanism for carrying in trust, and into action, the will of millions, a whole people, and a people politically *made* whole as opposed to a broken one.

While Blake's National Confidential Council never came into being, the idea of a model black nation had a literary future beyond *Blake* – notably in Sutton E. Griggs' 1899 *Imperium in Imperio*, a novel that would take the next logical step of imagining a complete, fully developed underground government organized and operating of, by and for black America.[39] We can now see, though, that *Blake* also points forward along a second trajectory, anticipating a landmark development in popular twentieth-century fiction. Delany foresaw the emerging logic of the superspy genre, which, even at its most whimsically escapist and crowd-pleasing, is about the interplay between secrecy, agency, and nationhood. The genre would come into its own amid the twentieth century's Great Power struggles, in which the difficulty of asserting national agency was acutely felt. The alleged "Great Powers" would often seem stymied, their recurring wars accidental, inconclusive and horribly costly, and their instruments of action – armies, navies, air and nuclear-missile forces – impersonal,

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[36] Delany, *Condition,* 9-10, 214. Original emphases.
[37] Delany, *Condition,* 210. Original emphases.
[38] Delany, *Condition,* 210-212.
[39] Sutton E. Griggs, *Imperium in Imperio: A Study of the Negro Race Problem* (Cincinnati: Editor Publishing, 1899).

bureaucratic, and of such massive destructiveness that they threatened to implicate even the "good guys" in atrocities beyond the pale of civilized conduct, if not to end civilization itself. Modern war would come to seem unwinnable, perhaps even unthinkable.

On this grim landscape, the superspy appeared as an alternative expression of national power. As a genteel, supremely professional bearer of the higher virtues, he (or occasionally she) is a reassuring embodiment of civilized order, even though – or, because – he functions as a law unto himself. This, moreover, he does by way of restoring the possibility of quick and effective action. Richard Hannay, the first of the classic fictional superspies, is recruited by a government official who disparages the conventional military as "a big machine where the parts are standardised." By contrast, there are jobs "which you alone can do" and in which the lone struggle "will try all your powers."[40] In a kind of mirror image of Blake's career, Hannay is thus persuaded to delay his appointment as an army general and instead set off across the continent on a mission to prevent a revolutionary uprising. Like Blake's mission to bring an uprising about, the assignment calls for someone who can fluidly maneuver within the international system's underground fissures, the stress points at which it might most easily be cracked to pieces. Such an agent is necessarily the very best of the trusted few, the person most assuredly "*known* to the projectors to be equal to the desired object," as Delany had earlier put it, and therefore best suited to "confidential" action in every sense of the word.[41]

What distinguishes Blake from superspies like Hannay and James Bond is the fact that he is himself the "projector" as well as the agent, and that his efforts are directed not at shoring up an older center of national power but at creating a new one. Delany had to reckon with the fact that the National Confidential Council he envisioned had not emerged, and as he worked on *Blake* the prospect of one probably seemed to be receding.[42] There was therefore no one to recruit the confidential agents and send them off on their missions. Delany, however, could still commission one himself. He did this by writing a story.

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[40] John Buchan, *Greenmantle* (1916; London: Collector's Library, 2009), 10-11.
[41] Delany, *Condition*, 210.
[42] Levine, *Representative Identity,* 188-190.

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NARRATIVE ODYSSEY OF A CONGENITAL IMMIGRANT: THE ART OF STORYTELLING IN RABIH ALAMEDDINE'S *THE ANGEL OF HISTORY*

Zuzana Tabačková

ABSTRACT: The paper examines narrative strategies in *The Angel of History*, the latest novel of Rabih Alameddine. Reminiscent of the Arabian Nights, the Bible, the Quran, and the masterpieces of Western, Arabic or Russian literature, the novel intertwines a myriad of narrators and points of view creating a 21st century immigrant odyssey. Jacob, the novel's protagonist – who calls himself "a congenital immigrant" – is a Yemeni-born poet living in San Francisco at the height of the AIDS crisis. Jacob's journals are interlinked with an interview of Satan and Death who interrogate other people from Jacob's life in the presence of his "Bulgakov-like" cat Behemoth. While Satan wants Jacob to remember, the Death makes him forget. The struggle between memory and oblivion associated with cultural dislocation posit Jacob in history which turns out to be a postmodern multilayered and polyphonic story that resists closure and prompts the reader to question generally accepted narratives.

KEYWORDS: history, his story, Rabih Alameddine, *The Angel of History*, narrative strategies, memory

1. INTRODUCTION

> *"And [mention] when We said to the angels, 'Prostrate to Adam,' and they prostrated, except for Iblees. He said, 'Should I prostrate to one You created from clay?'" (Surah Al-Isra, 61).*

In his latest novel *The Angel of History* (2016) Rabih Alameddine follows some trajectories outlined in his previous narratives. As in *Koolaids* (1998), *I, the Divine* (2001), *The Hakawati*[1] (2008), and *An Unnecessary Woman* (2013) he intertwines Lebanese Civil War with homosexuality, Arab American[2] identity, myths and storytelling. What Waïl S. Hassan refers to as "queering Orientalism"[3] has guided all Alameddine's works which reevaluate dominant discourses and ideological assumptions present in some immigrant (including Arab American) fiction today – "teleological narratives of progress and development; of self-confident knowledge of, and discursive mastery over, other cultures; and of individualistic becoming and self-realization."[4] Moreover, all of his novels are metafictional, structured around a book-within-a-book principle or, as Steven Salaita suggests, "a narrative inscribed within a larger one that reflects and often supplements the novel's themes."[5] Whether it is a grandfather feeding his granddaughter with invented tales about her past;[6] an unnamed *hakawati* telling the reader stories about imps and warriors from the *Arabian Nights*[7] or an elderly translator

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[1] In UK published as *The Storyteller*.

[2] Following the most prominent Arab American scholars (Al Maleh, Hassan, Salaita), in the paper, I use the non-hyphenated form "Arab American"/"Anglophone Arab writers as opposed to "Arab-American"/Anglophone-Arab authors.

[3] Waïl S. Hassan, *Immigrant Narratives: Orientalism and Cultural Translation in Arab American and Arab British Literature* (Oxford: Oxford University Press, 2011), 199.

[4] Hassan, *Immigrant Narratives*, 211.

[5] Steven Salaita, *Modern Arab American Fiction: A Reader's Guide* (Syracuse: Syracuse University Press, 2011), 59.

[6] See Rabih Alameddine, *I, the Divine: A Novel in First Chapters* (New York: W. W. Norton, 2001), 3.

[7] See Rabih Alameddine, *The Hakawati* (New York: Anchor Books, 2008), 5–7.

telling herself stories from the books that she has translated,[8] the story-within-the-story which always turns into his-story-within-history, functions as a structural axis in Alameddine's narratives. Similarly, *The Angel of History* is a story about telling a story to the same extent as it is a story about immigration, homosexuality, and American Orientalism. The whole process of telling this story is initiated by Satan (or Iblees) – a fallen angel or *jinn* – without whom all stories told in the book would remain silent.

The name of Alameddine's latest novel alludes to Walter Benjamin's work *On the Concept of History* (1940). In part IX Benjamin mentions one of Klee's paintings entitled *Angelus Novus*. Benjamin states,

> An angel is depicted there who looks as though he were about to distance himself from something which he is staring at. His eyes are opened wide, his mouth stands open and his wings are outstretched. The Angel of History must look just so. His face is turned towards the past. Where *we* see the appearance of a chain of events, *he* sees one single catastrophe, which unceasingly piles rubble on top of rubble and hurls it before his feet. He would like to pause for a moment so fair, to awaken the dead and to piece together what has been smashed. But a storm is blowing from Paradise, it has caught itself up in his wings and is so strong that the Angel can no longer close them. The storm drives him irresistibly into the future, to which his back is turned, while the rubble-heap before him grows sky-high.[9]

In Alameddine's novel, it is Satan who assumes the role of the angel of history. While Jacob, the novel's protagonist, a Yemeni-born gay poet living in the United States, tries hard to forget his painful past, Satan is unceasingly prompting him to remember his former struggles. Death – another character of the novel, who addresses Satan as his father – is, in contrast, encouraging Jacob to forget. The rubble hurled before Jacob's feet has been accumulating through ages on three distinct continents where Jacob had lived before he moved to the United States. There, at the height of the AIDS crisis, he saw his best friends die.

In the paper I argue that Jacob's geographical *odyssey* accompanied with his movements from Islamic to Christian surroundings and from subjugated countries to the USA is reflected in the narrative strategies employed in the book, which Alastair Gee calls a "bricolage narrative"[10] and Bridget Connelly "an Arabian Nights entertainment for our century, taking us through a kaleidoscope of tales – lives of saints, patriarchs, angels, and jinni."[11] Jacob's ramblings in the post-AIDS San Francisco are reflected in the multiple narrative digressions and narrative voices which in addition to the Arabian Nights, the Quran and the Bible evoke Bulgakov, Dante, Foucault, Kundera, Marquez, Milton, Rushdie…thus creating a "Foucauldian hero" who travels through his personal history while gradually weaving his story about grief, migration, alienation, loneliness, domination, subjugation and the art of writing. My reading of the book follows two trajectories; the first examines the narrative voices employed in the book; the second investigates the reflection of this polyphony of voices in Alameddine's Foucauldian understanding of history associated with

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[8] See Rabih Alameddine, *An Unnecessary Woman* (New York: Grove Press, 2013), 4–7.

[9] Walter Benjamin, *On the Concept of History* (Frankfurt am Main: Suhrkamp Verlag, 1974), 5–6, https://folk.uib.no/hlils/TBLR-B/Benjamin-History.pdf.

[10] Alastair Gee, "The Angel of History," review of *The Angel of History* by Rabih Alameddine, *New York Times*, November 11, 2016.

[11] Bridget Connelly, "The Angel of History: A Novel," review of *The Angel of History* by Rabih Alameddine, *Washington Independent*, October 12, 2016.

cultural dislocation and hybridity. In Linda Hutcheon's words, it investigates how "the subject of history is the subject in history, subject to history and to his story."[12]

2. ONCE UPON A TIME, ONCE UPON A TIME, ONCE UPON A TIME: NARRATIVE POLYPHONY OF STORIES COMPILED BY SATAN

Alameddine's narrative contains four recurring chapters which are usually ordered in the following sequence: *Satan's Interviews*, *At the Clinic*, *Jacob's Journals* and, in three cases, *Jacob's Stories*. Each of these employs a distinctive narrative voice and point of view.

Satan's Interviews rely on a 3rd person omniscient narrator who describes Satan's interviews with Death and fourteen saints that have guarded and guided Jacob throughout his life. The interviews take place in Jacob's apartment while he is waiting to be examined at a psychiatric clinic. During the interviews, Jacob's pet cat Behemoth is being cuddled by Satan and his guests. Like Bulgakov's namesake, Behemoth is playful and sometimes teases the saints who were summoned in Jacob's apartment by Satan so as to help Jacob recall certain events from his past. The major tension occurs between Satan who wants Jacob to remember and Death who makes Jacob forget. The tongue-in-cheek tone of the dialogues is accompanied with political remarks – common elements in Arab American literary pursuits.[13] At one point of the novel, Death proclaims, "I tell you, Arabs make my life worth living, such pleasure they have given me through the years, just as much as Jews. Arab Jews are the best, of course, their lives full of suffering and dying and no little whining. Yemeni Jews, my, my."[14] During the interviews, Satan transmits all he learns to Jacob's head. As he explains to one of the saints: "Tell me about Jacob … What I hear he remembers, what I remember he hears. Remind him of himself."[15] The memories uncovered through Satan are transmitted to Jacob's head while he is waiting at Saint Francis' Clinic.

The chapters entitled *At the Clinic* follow Satan's interviews. They employ a first person point of view as they are narrated by Jacob who, in addition to describing the people at the clinic sometimes addresses his deceased partner Doc, who died of AIDS some twenty years before. Jacob is not too much enthusiastic about Satan's work. He would rather forget his grief-stricken past filled with death and loss. Satan blurs Jacob's personal story with the collective history of Arabs. The parts where this connection takes place are, again, in essence political: "I would not have come to the clinic had this horrid day not dawned with the news of another drone strike in Yemen, this morning's killings closer to home. Six men, one woman, two boys, and one girl, smithereened with one Hellfire, all al-Qaeda militants, according to a Yemeni official but not according to the CIA, which rarely commented on its killings."[16] The juxtaposition of politics/war and sexuality might evoke Etel Adnan, another Lebanese American artist. Nevertheless, in Alameddine's narrative – which is "unrepentantly political at every level"[17] – the polyphonic nature of the conflicts in the Middle East is

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[12] Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (New York: Routledge, 1988), 177.

[13] See Rebecca Layton, *Arab-American and Muslim Writers* (New York: Infobase Publishing, 2010), 7–10.

[14] Rabih Alameddine, *The Angel of History* (London: Corsair, 2016), 5–6.

[15] Alameddine, *The Angel of History*, 54.

[16] Alameddine, *The Angel of History*, 9.

[17] Aminatta Forna, "The Angel of History by Rabih Alameddine Review – A Gloriously Political Tale of Survival," review of *The Angel of History* by Rabih Alameddine, *The Guardian*, October 13, 2016.

reflected in the polyphonic narrative or, as Steven Salaita puts it, "[t]he polyphonic nature of the Lebanese Civil War undoubtedly has led to the polyphonic fictive depictions of it."[18]

Jacob's thoughts at the clinic are further elaborated in his journals which also employ a first person perspective. There, the reader learns a lot more detail about Jacob's odyssey from a Cairene whorehouse, through a Catholic school in Lebanon to the San Francisco gay community: "I'm the congenital immigrant, Doc, think about it. I left parts of me everywhere. I was born homeless, countryless, raceless, didn't belong either to my father's family or my mother's, no one could claim me, or wanted to."[19] Jacob's emigration starts in his mother's belly as she is kicked out of a palace where she worked as a maid and where Jacob's father and grandparents live:

> I was forced to emigrate while I was still my mother, while I was within someone else's flesh. You never emigrated, Doc, you were born and raised in this town, but I tell you, when you leave, a section of your heart withers on its vine, you start over again, over and over, you mispronounce your name once and once again, Ya'qub becomes Jacob and then, heaven forbid, Jake, you get on with your life, but each time you bid farewell to a place, voracious flesh-eating fish swim up from your depths, vultures circle your skies, and your city's dead quiver with fury in their graves and bang on their coffins, but then your homeland feels too paltry, a canoe tied to a branch by your mother's hair.[20]

The second move in Jacob's life occurs when his mother goes to Cairo to earn her living as a prostitute. Jacob stays there until his father invites him to Lebanon. Immediately after his arrival to Beirut, Jacob is sent to a Catholic school. As he grows up, lonely and often abused by other boys, Saint Catherine begins to appear to him. However, the image of Saint Catherine and other saints in the book diverges from their traditional Christian depictions. Very often, they gossip, use colloquial words, and make sarcastic comments about Roman Catholic Church. When Saint Barbara is questioned about Jacob and his arrival at the Catholic school, she proclaims: "Our Jacob arrived a Muslim, allegedly; he needed a megadosage, a supersized Mary with fries."[21] The critique is often aimed at the western form of Christianity, including Virgin Mary, and "the destructiveness of literalist biblical interpretation."[22]

While in Cairo, Jacob was addressed as Ya'qub and he was taught Islamic principles; in Lebanon, he moves from his mother's poverty to his father's wealth but also from Islam to Christianity. His third move takes him to Sweden where he needs to recover after a severe injury inflicted on him by his schoolmates at their graduation ceremony. The last move transfers him to the United States where he finally finds peace with his gay friends. It is a move from the subjugated countries of his childhood to the leader in world politics but also a move from a place where he had to conceal his gay identity to a place where he can proclaim it more or less openly. However, AIDS takes his friends one by one and Jacob is finally left alone. The only way out of his grief is through forgetting: "Do you know the difference between an expat and an immigrant? You're an immigrant in a country you look up to, an expat in one you consider beneath you. I don't know why I tell you all this about me, I need

[18] Steven Salaita, *Arab American Literary Fictions, Cultures, and Politics* (New York: Palgrave Macmillan, 2007), 72.
[19] Alameddine, *The Angel of History*, 15.
[20] Alameddine, *The Angel of History*, 17.
[21] Alameddine, *The Angel of History*, 258.
[22] Salaita, *Arab American Literary Fictions, Cultures, and Politics*, 72.

to, I guess, but with this need to tell comes the concomitant desire to forget everything, to bury it once more and forever."[23]

As far as the narrative voice is concerned, the parts which prove to be the most problematic are the three chapters entitled *Jacob's Stories*: "The Boy in the Basement," "The Drone," and "A Cage in the Penthouse." The narrators of these three tales are hard to localize in Alameddine's textual universe. The narrative voice of the first one belongs to a man who creates a toy horse for a boy who stays in the basement of his house. We do not get to know the nature of the relationship between the narrator and the boy, who has a lot of dolls and likes watching TV. After giving him the horse, the man leaves the basement, locks the door, sets the alarm, and returns to bed.

The narrator of the second story is a drone that is used as a killing tool to eliminate local Middle Eastern militants: "Above the Tappi area, about ten miles from miramshah, a group of girls stopped playing and hid behind outlying rocks upon hearing my approach. Can you blame them? I'd killed two of their friends only two months ago, and it seemed I'd sprayed three of the girls below with shrapnel."[24] One day the drone crashes and befriends a young boy named Mohammad who discovers him. They are enjoying their time together until Mohammad's father finds them and calls an angry mob of villagers to destroy the drone. When the crowd approaches, the drone manages to escape. In the end of the story, the drone saves the boy from being punished and capitalism is introduced in Mohammad's village. The fairy-tale like happy end has a sardonic undertone: "Everyone lived happily ever after, but more important, everyone was able to drink a Starbucks once the franchise opened in the village. My dream came true, my vision. Mc Donald's, Wendy's Appleby's – everybody came, everybody profited."[25]

The sarcasm is even sharper in Jacob's last story in which a couple visits a party at a penthouse in Muncie where the hosts keep an Arab in a cage who, upon hearing different signals acts in different roles – a rich Arab, a terrorist and a praying Muslim – three stereotypical images of Arabs persistent in Western world. The wife wants to get one as well but the host advises her not to get a poet since poets are "a dime a dozen. Though by far the worst are Lebanese novelists. They're the cheapest because all they do is whine."[26] Alameddine's self-ridicule here points to the motif of grief (as represented by whining) that has permeated Lebanese (American) literature which most often revolves around Lebanese Civil War.[27]

Alameddine's fragmented narration – his told and retold "once upon a time" – reflects Jacob's cultural dislocation, his religious and cultural hybridity and otherness. The collage of voices gradually adds the missing pieces to the mosaic of Jacob's personal history. The narrative is noisy for there is never silence in Jacob's head. Like Scheherazade who moves from story to story so that she would not lose her head, Satan leads Jacob from memory to memory so that he would not lose himself. The voices keep digging in the rubble that piled before Jacob's feet. Consequently, guided by *angelus novus*, the angel of history, Jacob is forced to turn his head and look in the same direction as Satan. By remembering the events that formed the heaps of rubble before his feet – the events of his personal history – Jacob grasps the plot of his own story.

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[23] Alameddine, *The Angel of History*, 17.
[24] Alameddine, *The Angel of History*, 151.
[25] Alameddine, *The Angel of History*, 166.
[26] Alameddine, *The Angel of History*, 238.
[27] See Syrine Hout, *Post-War Anglophone Lebanese Fiction: Home Matters in the Diaspora* (Edinburgh: Edinburgh University Press, 2012), 1–20.

3. HISTORY OR HIS STORY: ON APPLES, MEMORY, AND NO

Reading the story compiled by Satan, whose narration is as stylish as his white Versace suit, one cannot help noticing that at one side, the novel offers a multivalence of voices and perspectives which are sometimes hard to localize and on the other side, the narrative points to a problematizing subjectivity in narration. Satan's method of putting together the shards of Jacob's history is not at all systematic. His son Death and the fourteen saints appear to say something and then disappear. They do not even move chronologically through Jacob's life. Furthermore, they do not comment on every single story in Jacob's personal history but discuss those which are interesting for their interviewer. Thus, only some parts of Jacob's lost memory are brought back to life. In other words, Satan is directing Jacob's perspective to selected piles of "rubble on top of rubble"[28] which form Jacob's past whose unity is disrupted in the same way as Alameddine's storytelling. What we see here is a Foucauldian concept of history which "will uproot its traditional foundations and relentlessly disrupt its pretended continuity … because knowledge is not made for understanding, it is made for cutting."[29]

Satan's motifs for compiling Jacob's story bring the reader back to the Garden of Eden and the forbidden fruit. When Saint Catherine remarks that Jacob might not be able to handle all the stories of his past, Satan proclaims: "It's a risk, but allowing him to live and die duped as a productive member of a comatose society is a neglect of my duties. We must wake him and hazard consequence. We must offer the apple."[30] The apple stands for a story and memory as it is through stories that Jacob remembers. In consequence, the apple offers what Michel Foucault calls "the true historical sense [which] confirms our existence among countless lost events, without a land mark or a point of reference."[31] Interestingly, in her analysis of Benjamin's *angelus novus*, Susan Handelman interprets the storm that blows from Paradise driving the angel "irresistibly into the future"[32] in the context of storytelling:

> The storm which pushes the angel of history toward the future keeps him from fulfilling his desires. He is not allowed to stay. Yet the story blows from paradise, paradise as origin, as the realm from which humanity has been expelled yet to which it desires to return. But this origin as *Ursprung* is also new world as well, entirely other – both political revolution and theological redemption.[33]

In Handelman's interpretation, the storm is replaced with the story that transfers the angel from the past toward the future. To compare, in Alameddine's narrative, Satan's story aims to change Jacob from "a productive member of a comatose society" into an individual who is finally able to wake up, to rebel, and to say no. Throughout his life, Jacob suffered from being referred to as other – "other" among Egyptian Muslim boys because his mother was a prostitute; "other" in Lebanon because he was a poor Muslim boy growing up among rich Christian boys; and a "double-other" for being an Arab gay in America. Finally, he ended up alone as all "others" around him had died of AIDS. Through storytelling Satan wants to make

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[28] Benjamin, *On the Concept of History*, 5.
[29] Michel Foucault, "Nietzsche, Genealogy, History," in *Language, Counter-memory, and Practice: Selected Essays and Interviews*, ed. Donald F. Bouchard (Ithaca: Cornell University Press, 1977), 154.
[30] Alameddine, *The Angel of History*, 277.
[31] Foucault, "Nietzsche, Genealogy, History," 155.
[32] Benjamin, *On the Concept of History*, 6.
[33] Susan Handelman, "Walter Benjamin and the Angel of History," *Cross Currents: Religion and Intellectual Life* 41, 3 (1991): 347.

Jacob live despite being considered the "other"; he wants to prompt him to say no to his slumbering life. As Satan claims towards the end of the novel, "I'm just someone who finally said no to an unreasonable demand"[34] and, therefore "[a]ll those who say no follow me."[35] Jacob finally refuses to take the pills offered by the doctor at the clinic which could turn him into a "lotus-eater" and make him forget his way home, as Homer's masterpiece tells us. Jacob's immigrant odyssey leads to his home and brings him back to the door of his flat where he writes: "This is where I loved you, this is where I once composed my good poems, this is where I betrayed you, shadow that hell unto me, and I went in."[36] The door through which Jacob enters his flat is the door to various interpretations of these last words of the novel. Alameddine offers a postmodern, multilayered open ending. The reader is not given a straightforward answer as to the future whereabouts of the angel of history; only the direction is suggested. By employing a myriad of voices and points of view along with satiric views of stereotypes towards specific cultures, religious groups, homosexuals and all kinds of misfits, Alameddine points to the destabilization of the subject in postmodern multicultural literary pursuits. In her analysis of Alameddine's novel *I, the Divine* Cristina Garrigós argues:

> As opposed to narratives that try, in a modernist desire to look for a unified centre, to depict an essentialist approach to ethnicity, works by writers such as Sherman Alexie, Gerard Vizenor, and Maxine Hong Kingston [along with Rabih Alameddine] opt for a fiction that resists closure, deconstructs itself, and foregrounds a postmodern subject by making the reader aware of the protagonist's multiple selves.[37]

Alameddine's storytelling technique grounded in multiple perspectives and points of view reflects Jacob's multiple selves founded in his Middle Eastern, Islamic, Christian, war, homosexual stories – stories which are essential to remember because redemption comes through remembering. As the angel of history who looks in the past while being blown into the future, Jacob needs to look back to move forward – whatever the result.

Through Satan Alameddine also tempts his readers to say no to their routine ways of thinking. Contemplating different interpretations of Iblees or Satan, Alameddine mentions one Islamic interpretation:

> [which] talks about Satan or Iblis specifically as the one who loved God so much that he could not love anybody else. And God asked him to bow before Adam and he couldn't. And I thought that's really interesting but the most important thing for me was the whole idea of Satan as being the first revolutionary, the first person who said "No."
> And what did he say "No" to? The dominant culture. … The reason I am happy and comfortable in my life is because of all the people who have said no before me.[38]

The "and they lived happily ever after" in Alameddine's narrative is grounded in one's ability to say no, to refuse to bow before a story which is forced upon the reader and to cut it in pieces in search of its meaning. The dialectics of happiness is grounded in refusing a

[34] Alameddine, *The Angel of History*, 284–285.
[35] Alameddine, *The Angel of History*, 285.
[36] Alameddine, *The Angel of History*, 294.
[37] Cristina Garrigós, "The Dynamics of Intercultural Dislocation: Hybridity in Rabih Alameddine's *I, the Divine*," in *Arab Voices in Diaspora: Critical Perspectives on Anglophone Arab Literatures*, ed. Layla al Maleh (Amsterdam: Rodopi, 2009), 189.
[38] Rabih Alameddine, "Rabih Alameddine on Satan in 'The Angel of History'," You Tube Video, 4:21, November 28, 2017, https://www.youtube.com/watch?v=9Bobqk6-SjE.

superficially happy life, rejecting the idea of a unified center, a generally accepted system of knowledge or thought; it encompasses the idea of saying no to conformity.

4. CONCLUSION: TEMPTATION THROUGH STORIES

Arabs have often been associated with the art of storytelling. As Abdelfattah Kilito puts it, gradually they have been "raised, without their even knowing it, to the rank of the best storytellers in the world."[39] This attribute owes much to *A Thousand and One Nights* (or *Arabian Nights*) whose storytelling beauty has been praised all over the world. Scheherazade-like multilayered tales that smoothly move from one story to another have played an important role in Alameddine's narrative aesthetics. In *The Angel of History* this polyphonic and multifaceted storytelling technique filled with intertextual allusions reflects the protagonist's personal experience in his immigrant odyssey which has been accompanied with Muslim, Christian, Arab, American, Orientalist, and homosexual narratives (or discourses). In other words, Jacob's multifaceted experience as represented by various stories (discourses) has been reflected in Jacob's "multistoreyed" narrative – the narrative which revolves about otherness and dislocation in contemporary globalized world.

Satan's stories challenge both generally accepted histories of Arabs or the Middle East and Jacob's personal story. Drawing on Foucault's ideas about discontinuous history and knowledge which "is made for cutting," Alameddine forces his readers to cut and dissect their long held views about what is usually referred to as "other." By giving Satan what Edward Said calls the "permission to narrate"[40] Alameddine makes his readers reconsider their views not only about Arabs, Americans, war, immigration or homosexuality but also about good and evil which lose their strict delineations. Like the angel of history who moves to the future while looking to the past, Alameddine tempts his readers to reconsider the stories that they have been told throughout their lives (including the story about Satan) before they continue in their odysseys.

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[39] Abdelfattah Kilito, *Arabs and the Art of Storytelling: A Strange Familiarity* (Syracuse: Syracuse University Press, 2014), xii.
[40] Edward Said, "Permission to Narrate," *Journal of Palestinian Studies* 13, 3 (Spring 1984): 27.

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"AN AFFRONT TO WRITERS EVERYWHERE": A HYPOTHETICAL EXPLORATION OF DONALD TRUMP'S LIFE IN HOWARD JACOBSON'S *PUSSY*

Petr Anténe

ABSTRACT: Howard Jacobson is a British Jewish novelist whose works tend to focus on Jewish characters living in contemporary Britain. However, after the election of Donald Trump as American president, Jacobson strayed away from his usual theme in order to react to the event that he considered "an affront to writers everywhere." The result is *Pussy* (2017), a brief satire about the childhood and young adulthood of Prince Fracassus, who resembles Trump in appearance, speech and character. Moreover, as the novel closes with Fracassus' being elected the Prime Mover of the Federation of All the Republics, other personalities of contemporary political life appear thinly disguised as minor characters. This paper thus compares the recent socio-political reality with its reflection in the novel, additionally commenting on the text's common features with the classics of British literature that some reviewers identified as Jacobson's inspirational sources.

KEYWORDS: Howard Jacobson, British literature, Donald Trump, satire

In the third edition of *Doing English: A Guide for Literature Students* (2009), an accessible yet comprehensive introduction to English literary studies, Robert Eaglestone highlights, among other things, the relation between literature and politics: "The word [politics] comes from the ancient Greek word *polis*, meaning 'city,' which hangs on in words like 'metro*poli*tan,' 'Metro*polis*,' and … '*poli*ce officer' and '*poli*tician.' But it means much more than 'city,' also denoting 'community' or, more widely, 'society.'"[1] Eaglestone further observes that as literature is also involved with people and societies, it follows that literature and politics are inevitably bound together. A historic survey of British literature provides numerous examples to illustrate this claim. For instance, diverse authors have selected particular historic moments as the main themes of their literary texts, often in order to turn the readers' attention to troubling political developments as well as to warn their contemporaries against dire future.

Howard Jacobson, a British Jewish writer born in 1942, is thus far from adopting a completely new strategy in his 2017 text *Pussy: A Novel*, a brief satire on Donald Trump. In a review of the novel, Douglas Kennedy writes that to sendup a hierarchical system or an authoritative personage, one could "enter the realm of dark metaphor – like Orwell's vision of Stalinism in *Animal Farm*" or "attempt to recontextualise, in the form of absurdist fable, the fatuousness and repellence of a contemporary monster,"[2] which Jacobson strove to achieve in *Pussy*. In another review, Tobias Grey identified several affinities between Jacobson's text and its 18th-century predecessors, satirical novels such as Samuel Johnson's *History of Rasselas, Prince of Abyssinia* (1759) and Jonathan Swift's *Gulliver's Travels* (1726).[3] Like Jacobson, the authors of both of these texts employed fictional worlds to comment on the socio-political features and personages of their time and, by extension, on the flaws of

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[1] Robert Eaglestone, *Doing English: A Guide for Literature Students*. Third edition (New York: Routledge, 2009), 130.
[2] Douglas Kennedy, "Ode to a philistine," review of *Pussy* by Howard Jacobson, *New Statesman*, April 21, 2017, 45.
[3] Tobias Grey, "The Trump Card. Howard Jacobson takes on a new target," review of *Pussy* by Howard Jacobson, *Newsweek*, May 26, 2017, 61.

humanity in general. It follows that in order to be fully appreciated, similarly to *Pussy*, a novel such as *Gulliver's Travels* need to be approached as a *roman à clef*, as Swift's text is rife with implicit references to English monarchs as well as disputes between the Whigs and Tories. In addition, as Swift's political writing is not restricted to his most well-known work, *Pussy* features an epigraph from Swift's essay "Thoughts on Various Subjects, Moral and Diverting" (1706): "How is it possible to expect that mankind will take advice when they will not so much as take warning?" Swift's meditation on humanity's attitude to social issues thus provides a convenient frame of reference for Jacobson's novel.

While *Pussy* continues in a tradition of British fiction concerned with politics, it remains a rather surprising addition to Jacobson's oeuvre. The author's earlier novels tend to concentrate on contemporary British Jewish characters, with a special focus on the intimate relationships between the sexes, which earned Jacobson the label the "English Philip Roth."[4] However, in November 2016, Jacobson was among many intellectuals who felt troubled by the unexpected election of Donald Trump, a real estate developer and reality television star with no government experience, as American president. As journalists all over the world referred to Trump as an "unapologetic populist,"[5] criticized his boorish behaviour toward women and predicted that he will "thoroughly reimagine the tone, standards and expectations of the presidency, molding it in his own self-aggrandizing image,"[6] Jacobson called the election result "an affront to writers everywhere"[7] and even decided to react to the event by means of his fiction, straying away from his usual theme. While Jacobson usually produces a novel of three-hundred or more pages approximately every other year, this time, he aimed for an immediate response to the current political situation; he even mentioned he did not want other writers to comment on Trump earlier than him: "I would go to the Groucho [a London private members' club for the literary set], and there would be no writers there; I'd be thinking, They're all at home writing about Trump."[8] The result is *Pussy*, a fifty-thousand word satire about the childhood and young adulthood of a Trump-like figure, dedicated to Jacobson's friend, the journalist Alec Zech. Although the name Donald Trump is never mentioned in the novel, the black and white illustrations by Chris Riddell throughout the text as well as the figure shown on the book cover, which Alex Clark described as a "flaxen-haired and querulous-looking man, clad in a nappy and clutching a naked Barbie-type doll beneath his chubby arm,"[9] make the connection evident. It is to be noted that contrary to Jacobson's expectations, by the time of writing of this article, there were no other satires of Trump by major writers with the exception of *To Kill the President* (2017), authored by Jonathan Freedland, the British novelist and columnist for *The Guardian*, but published under his nom de plume, Sam Bourne. Neither Jacobson's nor Freedland's novel was published in the US; as Freedland's literary agent, Jonny Geller, explains, "the commercial view among publishers

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[4] See e.g. Mark Lawson, "*Pussy* by Howard Jacobson review – quickfire satire of Trump," *Guardian*, April 13, 2017, https://www.theguardian.com/books/2017/apr/13/pussy-howard-jacobson-review-trump.

[5] Matt Flegenheimer and Michael Barbaro, "Donald Trump Is Elected President in Stunning Repudiation of the Establishment," *New York Times*, November 9, 2016, https://www.nytimes.com/2016/11/09/us/politics/hillary-clinton-donald-trump-president.html.

[6] Flegenheimer and Barbaro, "Donald Trump Is Elected President."

[7] Qtd. in Grey, "The Trump Card."

[8] Qtd. in Grey, "The Trump Card."

[9] Alex Clark, "Writers unite! The return of the protest novel," *Guardian*, March 11, 2017, https://www.theguardian.com/books/2017/mar/11/fiction-as-political-protest-can-a-novel-change-the-world.

seems to be that people are living it and haven't got the head space for reading it. … It is a lack of courage and imagination."[10] This attitude of the publishing industry may also explain why no Trumpian satires have been written by major American writers so far.

Although Jacobson's novel is set in a fictional location called Urbs-Ludus, its protagonist Prince Fracassus evokes numerous parallels with Trump's appearance, speech and character. Moreover, the book's title comes from the president's notorious recorded comment about where women were supposedly happy for male celebrities to grab them by.[11] Incidentally, Jacobson's novels of the 1980s, such as *Peeping Tom*, were noted for their salacious titles, yet in spite of this seeming connection to *Pussy*, the overall authorial strategy of the earlier texts and the most recent one remains strikingly different. While the early novels featured protagonists who, despite their faults, earned the readers' sympathies, in *Pussy*, a tone of satirical exaggeration is established from the very beginning of the text, preventing the readers to connect to Prince Fracassus.

Fracassus is the son of the Grand Duke and Grand Duchess of Origen who belong to the wealthiest inhabitants of Urbs-Ludus and live in a two-hundred-and-seventy floor tower block called the Palace of the Golden Gates. While Fracassus is their younger son, he is, "due to unforeseen circumstances, the heir presumptive,"[12] as the omniscient narrator mentions that their older son, Jago, had, to his father's disaffection, undergone a sex reassignment surgery and now identifies as Joyce. The Grand Duke deliberately spoils Fracassus, encouraging his enormous self-confidence and self-centredness, as he is terrified of the idea that his second son may also turn out not masculine enough. Numerous details in the text make clear the setting is contemporary America. For instance, the Republic of Urbs-Ludus is a part of the Federation of All the Republics, the leader of which is called the Prime Mover, evoking parallels with the United States and their president. Like the American president, the Prime Mover is paid a lot of attention to by the media all over the world. The Grand Duke has high ambitions for Fracassus; he even imagines the Prince could become the next Prime Mover, as illustrated, for instance, in the following passage: "When he said the future held its breath for Fracassus he didn't just mean the future of the House of Origen. He meant the future of the planet" (*P*, 61).

Fracassus's family are thus portrayed as extremely affluent and influential, similarly to Donald Trump's; in particular, their high-rise palace may represent Trump Tower. Also, while they may aim for their son's political career, so far, they have been active in real estate rather than politics. Even though their privilege makes them similar to the monarchs of earlier times, their aristocratic titles stem from their success in business, as the meritocratic system of Urbs-Ludus "[awards] titles to developers in proportion to the height and luxury-quotient of the hotel complexes, apartment blocks, shopping malls and the like which they had erected" (*P*, 10). Only the insertion of the minor character of Jago does not seem to be inspired by any member of Trump's family; rather, it highlights their dismissive attitude to the LGBT minority in general.

The novel opens with the arrival of Professor Kolskeggur Probrius at the palace, as he is going to become the new tutor of Prince Fracassus. The Professor used to be the head of Phonoethics, a university research programme surveying the relation between language and

[10] Qtd. in Dan Bilefsky, "Is Trump Imitating Fiction? Or Is Fiction Imitating Trump?" *New York Times*, October 16, 2017, https://www.nytimes.com/2017/10/16/books/donald-trump-thriller-fiction-or-nonfiction.html.

[11] See e.g. Lawson, "*Pussy* by Howard Jacobson review."

[12] Howard Jacobson, *Pussy: A Novel* (London: Jonathan Cape, 2017), 7. Hereafter cited in text as *P*.

ethical thinking, but the narrator reveals Probrius had lost his job due to a students' complaint, as he was accused of "cognitive condescension, that is to say of making a virtue of possessing expert knowledge" (*P*, 6). The Professor's dismissal from the university suggests that in contemporary American society that elected Trump for president, the intelligentsia may be criticized rather than respected for their expertise, as their professional knowledge may make the representatives of the majority feel inferior to them. In contrast to the Professor's erudition, the Grand Duke and Grand Duchess appear rather showy and immature. After they astound the Professor with their wealth, treat him to children's party food and take a few selfies with him, they confide in him they are becoming slightly worried about the Prince's mental and intellectual development.

So far, the Grand Duke had only tried to provide pragmatic mercantile education for the Prince, reading to him extracts from Adam Smith or Dale Carnegie and explaining how to avoid tax and rent control. Other than that, the Prince had been brought up by a team of highly qualified home tutors, as he does not leave the 170th floor of the palace due to security reasons, but he seems to have made little progress regarding his social and linguistic skills. In fact, the Prince's only female tutor, Dr Yoni Cobalt, struggles with the realization that Fracassus has, in spite of his limited vocabulary, more words for prostitute than he has for woman, and finds it difficult to educate him, as Fracassus prefers spending his time watching reality TV shows rather than having a conversation with anyone. As the narrator reports, by the age of fifteen, Fracassus has never read a book but has watched so much television that "had it been food, he would have been confined to his bed weighing 500 kilograms" (*P*, 33). While he has no direct contact with the world outside the palace, the Prince is popular among many inhabitants of Urbs-Ludus, who can follow his growing up on Brightstar, an online platform for "nativist, homophobic, conspirationist, anti-mongrelist ethno-nationalism" (*P*, 16), established by the Grand Duke. The Prince is thus a product of his environment, as even the three words he uses as pejorative interjections, "fuck, nigger, cunt," seem to derive from his father's racist and misogynist views. Therefore, the Grand Duke aims to change the Prince's manner of behaviour rather than his personality. The Grand Duchess, who is somewhat more openly critical of her son, tells the Professor the Prince "must at least learn to conceal the indifference he feels towards everybody but himself" (*P*, 45).

Professor Probrius dismisses all the former tutors except Dr Cobalt and together they try to educate the Prince, although they can influence him only to a degree, as the Grand Duke decides to familiarize him with politics. In the Grand Duke's point of view, politics concerns the struggle for power rather than support of one side of an argument. In addition, the Prince encounters several minor characters, either in Urbs-Ludus or on his first trip abroad, who affect his views. In particular, the Prince admires Philander, an orator with a "collop of hair the same lemon-custard colour … as Fracassus's own" (*P*, 72) who reads the weather forecast on TV, and is popular among many viewers although his predictions are completely unreliable: "The Prince didn't understand how he could enjoy being lied to, but he did. And evidently voters, in all likelihood not knowing what they were voting for, felt the same. Lie to us, lie to us. The first falsehood was like a declaration of love. The second a proof of it. After that – but after that didn't matter" (*P*, 73). As Fracassus eventually learns to deal in lies, his development seems to be the very opposite of the realization of Samuel Johnson's Prince Rasselas, who also grows up in complete seclusion but strives to leave the "blissful captivity"[13] of the happy valley in order to find and appreciate true happiness. Rasselas

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[13] Samuel Johnson, *The History of Rasselas, Prince of Abyssinia* (New York: Barron's Educational Series, 1962), 15.

ultimately concludes that "truth is necessary to the regulation of life, [and] always found where it is honestly sought."[14] Jacobson's novel may therefore be read as an ironic inversion of Johnson's canonical text.

In order to be fully appreciated, *Pussy* needs to be consistently approached as a *roman à clef*, as the minor characters represent additional personalities of contemporary political life; Grey writes that "part of the fun of Jacobson's novel is divining which real-life politicians provide the models for a rogues' gallery of unscrupulous opportunists."[15] In particular, Philander stands for Boris Johnson, the UK Secretary of State for Foreign and Commonwealth Affairs during the 2016 American presidential election. Johnson was strongly in favour of Brexit, another significant political event that many voters and journalists found as surprising as Trump's becoming the American president. The satire of British politics in the novel may be explained by the view that Brexit and Trump's election are closely connected. In an interview, Jacobson even said that "the British and Americans are deeply implicated in [the Trump Presidency] together. Brexit, in a way, started it. Our populisms have embraced."[16]

Besides Philander's hair colour, the novel provides additional details that highlight the similarities between the fictional character and Boris Johnson. The reference to the weather may be explained by Johnson's denial of climate change at the time when he was the mayor of London.[17] Furthermore, Philander's presenting unreliable information reflects that Johnson has been accused of lying on multiple occasions over a period of several years.[18] Yet, while Johnson had become a major political figure before Trump, it is the latter's ascent to power that both journalists and academic researchers associate with the beginning of a new age of falsehood in political discourse and the media. For instance, Matt McManus writes of "the age of bullshit," as he argues that Trump not only "has no conception of truth or falsity whatsoever," but also "has gradually convinced many of his supporters to adopt this dismissive approach to knowledge and truth."[19] McManus further explains that as early as in his 1987 memoir and guidebook *Trump: The Art of the Deal*, co-authored with the journalist Tony Schwartz, Trump coined the term "truthful hyperbole" as "an innocent form of exaggeration."[20] This information suggests that Trump indeed admits to manipulating facts as an effective way of convincing people and also explains Fracassus's fascination with lies in Jacobson's novel.

As suggested earlier, *Pussy* features additional characters who enable Trump's proxy to become a political leader. First, the Grand Duke introduces Fracassus to Caleb Hopsack, the anti-immigration leader of the Ordinary People's Party. Hopsack boasts that he succeeded in making ordinary people feel he was one of them, as he presents himself as "the idealised, never never rural version of what they secretly would like to look like" (*P*, 84). The Grand Duke is so impressed he appoints Hopsack the Prince's Twitter advisor, as he thinks that at

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[14] Johnson, *Rasselas*, 53.

[15] Grey, "The Trump Card."

[16] Anne-Marie Picard, "Le Mot juste: An interview with Howard Jacobson," *Contemporary French and Francophone Studies* 21, 5 (2017): 461.

[17] See e.g., Leo Hickman, "Boris Johnson says snow casts doubt on climate change science," *Guardian*, January 21, 2013, https://www.theguardian.com/environment/blog/2013/jan/21/boris-johnson-snow-climate-change.

[18] See e.g. James Ball, "All the times Boris Johnson flat-out lied," *iNEWS*, July 9, 2018, https://inews.co.uk/news/uk/times-boris-johnson-flat-lied/.

[19] Matt McManus, "Trump and the Age of Bullshit – the Roots of a Knowledge Crisis," *Hill*, August 27, 2018, https://www.hilltimes.com/2018/08/27/trump-age-bullshit-roots-knowledge-crisis/155316.

[20] McManus, "Trump and the Age of Bullshit."

the age of eighteen, Fracassus should learn how to address his supporters online. Grey rightly identifies Hopsack as Nigel Farage, the British Trump associate and former leader of the right-wing UK Independence Party as well as another prominent supporter of Brexit[21] who even started cooperating with the American television network Fox News, a popular medium with Trump's voters.[22]

Due to Russian interference in the American presidential election,[23] it is perhaps not surprising that Jacobson's novel also includes Fracassus's business trip to a country called Cholm that stands for Russia. Its leader Vozzek Spravchik is an easily recognizable caricature of Vladimir Putin, due to his image of a sporty man who likes being photographed with wild animals and joking about invading Cholm's neighbouring countries. In spite of Dr Cobalt's effort to explain to the Prince that Spravchik violates human rights, Fracassus is impressed by this man to such a degree he thinks that "compared to Spravchik, Philander and Hopsack were minnows" (P, 119). Unlike Johnson's Prince Rasselas, who becomes more open-minded due to travelling, Fracassus's trip abroad only strengthens the opinions he had formed under the guidance of his father and the Grand Duke's associates in Urbs-Ludus.

To complete his son's education, the Grand Duke takes him to a gentlemen's club where Fracassus meets a coat-check girl named Sojjourner Heminway who he claims to have fallen in love with. Fracassus is attracted to her because the young woman is completely different from the people he knows; Professor Probrius characterizes her as "a dark haired feminist graduate with trousers and her own views" (P, 91), referring to the fact that the Grand Duchess always wears skirts or dresses. Sojjourner explains to the Prince that she only works at the club to finance her studies; she is even writing a book on the constitution of the Republics. The Grand Duke and Duchess dismissively describe her as a "Rational Progressivist" (P, 96), and a "Metropolitan Liberal Elitist" (P, 97). The clues suggest Sojjourner represents no one else than Hillary Clinton, a Yale Law School graduate. While it is unlikely that Trump had ever been attracted to her, they had officially met on several occasions before they became the two competing presidential candidates.[24]

This competition is also presented in detail in Jacobson's novel, as Fracassus and Sojjourner later become the two candidates for the Prime Mover of the Federation of All the Republics, he as a representative of the House of Origen Independent and she as a nominee of the Progressive Party. By that time, Fracassus had forgotten about his proclaimed feelings for Sojjourner; he even got married to a woman who is such a marginal character that the text does not even mention her name. The last part of the novel focuses on the different viewpoints of the two candidates and, by extension, the social groups they attempt to represent. Jacobson hints at Sojjourner's social position, mentioning that she "had the first Prime Mover's blood in her veins" (P, 174), an overstatement of the fact that due to her family background, Clinton is considerably more experienced in politics than Trump. Yet, as Jacobson's novel reflects the recent political events, in spite of her eloquence and the favourable estimates of the election results, Sojjourner finally loses to Fracassus with his strikingly limited language. Unlike Sojjourner, who is regarded particularly by the educated and liberal inhabitants of Urbs-

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[21] See Grey, "The Trump Card."

[22] See Joe Concha, "Fox News signs Nigel Farage, backer of Trump and Brexit," *Hill*, January 20, 2017, https://thehill.com/homenews/media/315273-fox-news-signs-nigel-farage-backer-of-trump-and-brexit.

[23] See e.g. Office of the Director of National Intelligence, "Assessing Russian Activities and Intentions in Recent US Elections," January 6, 2017, https://www.dni.gov/files/documents/ICA_2017_01.pdf.

[24] See e.g. CNN, "Trump and Clinton: How they got here," *CNN*, October 20, 2016, https://edition.cnn.com/2016/10/18/politics/donald-trump-hillary-clinton-timeline-story/index.html.

Ludus, Fracassus enhances his popularity due to his TV shows *Stoppit!* and *Starttit!*, partially modelled on Trump's reality programmes *The Apprentice* and *The Celebrity Apprentice*. Under Hopsack's guidance, Fracassus makes sure he sticks to words of one syllable in all his speeches, and dismisses both Professor Probrius and Dr Cobalt, as he concludes they are no longer useful for him. During his campaign, Fracassus deliberately omits all mention of his father and presents himself "as a phenomenon of self-generation" (*P*, 151). This passage thus touches on one of the major paradoxes concerning the election – while Trump claimed that as a self-made man, he was a qualified candidate for the presidency, his success as a retailer could hardly have been possible without his father's financial assistance.[25]

Yet, while the text shows Sojjourner as more qualified for the position, it refrains from idealizing her. In particular, after Professor Probrius watches a television debate of the two candidates and realizes that from the point of view of Fracassus's supporters, Sojjourner's mistake "was to oppress viewers with her mastery of argument and comprehensive grasp of world affairs" (*P*, 187), he recalls that Sojjourner had been one of the activists who called for his dismissal from the university. At that time, Sojjourner had criticized Professor Probrius for demeaning his students by his expertise, yet later, she found herself suffering from a similar disrespect for knowledge. Probrius thus "savoured the delicious irony" (*P*, 187). Early in life, Sojjourner uncompromisingly embraced the dictates of political correctness, stating that students must never feel offended, even at the expense of intellectual challenge, which higher education traditionally constituted. However, at a decisive moment in her campaign, she failed to connect to part of the viewers because they felt intimidated by her verbosity. Jacobson himself commented on this passage of the novel: "In his anger at what universities have become, at the educated philistinism they propound, at the identity-politics that have nudged aside disinterested scholarship and inquiry, [Probrius] turns himself into an ironic supporter of Fracassus. This isn't to say he finds any merit in Fracassus …; but he takes malicious pleasure in the discomfiture of the educated. Fracassus – he comes to believe – is their nemesis."[26] Jacobson thus suggests that some characteristics of the educated proponents of liberalism, such as boundless concern with the doctrines of political correctness and a way of self-presentation that fails to target those who have not pursued higher education, may have alienated some voters from supporting an otherwise highly qualified candidate. Whereas one can hardly expect a novel with a caricature of Trump on its cover to be read by the President's supporters, it is important to note that while reading *Pussy*, Trump's critics are not only invited to laugh at a man who defies all their values, but also indirectly asked to evaluate their own behaviour and decide whether they have not been guilty of the unconscious elitism of the educated.

In conclusion, as Jacobson's novel was published in early 2017 and focuses on Donald Trump's life before as well as during the 2016 American presidential election, it is inevitably limited in scope. However, the numerous indirect references to the current American president as well as other political leaders of today may serve as a useful means of emphasizing present-day issues in American as well as global politics, highlighted in the text by satirical exaggeration. As the detailed portrayal of Prince Fracassus as a vulgar and self-centred adolescent uncompromisingly underlines Donald Trump's crudeness and narcissism, one may conclude that contemporary socio-political reality may be as strange as seemingly hypothetical fiction and additional parallels between Jacobson's satire and current political

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[25] See e.g., Kurt Eichenwald, "Donald Trump's Tax Records: A Tale of Business Failures," *Newsweek*, October 5, 2016, https://www.newsweek.com/donald-trump-federal-income-tax-records-506713.
[26] Picard, "Le Mot juste," 460.

development may yet be revealed. Finally, although the probable readership of the novel is limited to those who are already critical of Trump, besides being provided with numerous opportunities to mock the current American president as well as the supporters of Brexit and Vladimir Putin, the readers are also confronted with the problematic features of contemporary American liberalism and urged to reflect on their own participation in political life.

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MARTIUS'S POLITICAL FAILURE

Eva Bilská

ABSTRACT: Taking place during Roman-Volscian wars, Shakespeare's historical-political play *Coriolanus* depicts Rome as a place of intense power struggles. Concentrating mainly on the character of Martius Titus Coriolanus and his attempt at consulship, it reveals a world where the old political system is about to crumble down. This paper explores political friction and different views that are promoted by the characters. Concentrating mainly on Martius and his problem of "selling himself" on the political market, it analyses connection between thinking, language and action as well as discursive strategies. It also pays attention to the meaning of his name 'Coriolanus'. Working with rhetoric as a means of political control, it explores the way law is circumvented to allow Martius's banishment.

KEYWORDS: Shakespeare, ritual, political discourse, individualism, Rome

Shakespeare's plays teem with successful orators and persuasive speakers who never cease to fascinate. Compared to them, Martius Caius Coriolanus comes out as a blunt soldier unsuitable for political career where subtlety and diplomacy are chief assets. His bid for power brings Rome almost on the brink of destruction as he refuses to embrace the recommended strategy and conform to a political custom. Yet it could be argued that the reason for his dramatic banishment is not only his reluctance to play-acting, but also the emergence of a new political system.

Despised by the plebeians for his contempt of them, but admired for his fighting skills, Martius attracts different reactions depending on the momentary situation. Although hated by many for his views, he is cheered on his victorious return from the battle. It is therefore only natural for the Senate to expect him to be as good a politician as he is a soldier. His encounter with the plebeians on the marketplace is, however, characterized by mixed reactions which makes it easy for tribunes to eventually tip the scale in their favour.

Expected to follow a custom – to put on a beggar's robe and beg for people's voices, he is to participate in a process called by Pierre Bourdieu in his book *Language and Symbolic Power* "a ritual of social magic" – defined as a set of interdependent conditions bound up with social function and uttered discourse.[1] The citizens of Rome even expect this manipulation and request it. It is a moment characterized by 'shared pretence' that Stanley Fish defines as a means enabling 'us to talk about anything at all … because we are parties to a set of discourse agreements which are in effect decisions as to what can be stipulated as a fact."[2]

In *Coriolanus* this 'shared pretence' is the essence of a social ritual, political tradition that enables a dialogue between the highest and the lowest strata of society. Martius is to confirm by his encounter with the plebeians his right to consulship, a fact that requires both parties to consciously conform to a political custom and play their parts. Determining Martius's political success, the market scene is the culmination where his attitude and the citizens' expectations clash together.

Yet what turns out to lie at the core of this complex situation is, however, not only Martius's conspicuous aversion to the custom of begging, but also a change on the political stage initiated by the people and their tribunes. With Martius posing as a beggar who is to

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[1] Pierre Bourdieu, *Language and Symbolic Power,* transl. G. Raymond, M. Adamson, Matthew (Cambridge: Harvard University Press, 1991), 111.
[2] James Loxley. *Performativity* (Oxon: Routledge, 2007), 70.

convince the citizens not only of his worth, but mainly of his interest in them, the scene highlights the overall competition and insincerity of political performance. Yet despite this, the initial "bargaining" for voices goes relatively well for Martius, now called Coriolanus, as he confesses truthfully that it was his own "desert," not his own "desire" that brought him there and admits in a friendly sarcastic tone: "'twas never my desire yet to trouble the poor with begging".[3]

This easy beginning brings Martius two voices. Nevertheless, some suspicion may be felt at the end on the part of the citizens, their reactions being: "But this is something odd" and "An'twere to give again – but 'tis no matter" (II, iii, 82-83). Though able to gain voices, Martius is unable to perform his part properly, always reminding the citizens of his reluctance to conform to this political ritual. Unable to touch their hearts and humble himself, he proves to be a rather unsuccessful orator. His repeated cries for voices resemble cries heard at markets, but instead of being a salesman he poses more as a collector who has no obligation to explain himself.

Martius fails completely as he ignores the way power is distributed. On the market he is to become part of what Bourdieu calls "authorized imposture"[4] and with authorization of the patricians and the Senate disguise his real intention by performance. Because of this, he is not to rely on power of words to create capital, but to use the symbolic capital of the citizens who already possess it. Approaching them from the position of an "authorized representative", he has to embody the delegate he is to become – to apply Bourdieu's definition: he is to "use words to act on other agents and, through their action, on things themselves".[5] As suggested by the first citizen: the price of the consulship is "to ask it kindly" (II, iii, 75).

The marketplace where the ritual takes place influences not only distribution of power, but shapes also perception of deeds of war. Martius, the bleeding soldier inspiring others to fight by displaying his body covered in blood (I, v, 19-20), refuses to show his body to the citizens. By doing so, he sabotages another part of the social ritual. Unlike in Plutarch, where he readily shows his scars to the public,[6] in Shakespeare he misunderstands the necessity of public presentation of the private. Although deeply conscious of his own honour gained by noble performance in wars, he is blind to see that the signs of heroism he bears on his own body are now a property that is to buy him the consulship upon becoming public. The scars are a source of power, but only if acknowledged by the wide public. As Cominius himself explains: "You shall not be / The grave of your deserving: Rome must know / The value of her own. 'Twere a concealment / Worse than a theft … / To hide your doings and to silence that" (I, ix, 19-23). Martius is to receive rewards "in sign of what [he] is" (I, ix, 25), but this "sign" must be transformed into public acclaim: the voices of the people.[7]

Martius's refusal to comply with the custom and show his scars, the proofs of his courage, has mainly to do with his personal integrity, as he himself repeatedly admits to when rewards are presented to him by Cominius: "cannot make my heart consent to take / A bribe to pay my sword" (I, ix, 38-39) and later: "When drums and trumpets shall / I' the field prove flatterers, let courts and cities be / made all of false-fac'd soothing!" (I, ix, 42-44). Although his

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[3] William Shakespeare, Philip Brockbank, ed. *Coriolanus* (London: Routledge: 1990), II, iii, 66-71. All future references in the text refer to this edition.

[4] Bourdieu, *Language*, 109.

[5] Bourdieu, *Language*, 109–111.

[6] Plútarchos, T.J.B. Spencer, ed. *Shakespeare's Plutarch: the lives of Julius Caesar, Brutus, Marcus Antonius, and Coriolanus in the translation of Sir Thomas North* (Harmondsworth: Penguin Books, 1964), 317.

[7] William Rosen, *The Craft of Tragedy* (Cambridge: Harvard University Press, 1960), 167.

motivation is summed up by the citizens into two main reasons: "what he hath done famously he did it to that / end … to please his mother and to be partly proud" (I, i, 37-39), for Martius is honour inseparable from valour proved in battles and has, as Rosen puts it: "its unique, ultimate value … [as it is] achieved by the individual himself, its worth [is] not dependent on others."[8]

Uncompromised authenticity is what defines Martius and what fuels his disgust at the expected play-acting. His mind and body form a unity that suffers no deviation from straightforward thinking and action. It is therefore no wonder that he feels like a prostitute, a eunuch, a schoolboy and a dishonest rascal when asked to address the people for the second time (III, ii, 111-117). The political performance required by this social ritual is, however, eventually defined by Martius as being more than simple play-acting: "I will not do 't; / Lest I surcease to honour mine own truth, / And by my body's action teach my mind / A most inherent baseness" (III, ii, 120-124). In his interpretation it becomes a dangerous mind transforming formula able to impact attitude and personal values.

There is no in-between acting and becoming the acted role for Martius: acting that is in harmony with thinking strengthens and ennobles the character whereas pretence deforms it. With mind and body so much bound together, Martius embodies the opinion of Michel Montaigne who claims in his essay "Of Presumption" that: "A man must not always tell all, for that were folly: but what a man says should be what he thinks, otherwise 'tis knavery'".[9] Even Montainge's further comment reflects Martius's point of view: "The motions and actions of the body, give life unto words".[10]

This possible impact of the physical on the mental is exactly what paralyzes Martius and what Volumnia tries to re-interpret in more palatable terms when she urges: "Action is eloquence" (III, ii, 76). Wounds, the proof of bravery and action in the field of war, are to be translated into valuable signs and auctioned off as public property while the action of selling the soldier-like behaviour is the eloquence that must be embraced: "Or say to them, / Thou art their soldier and, being bred in broils, / hast not the soft way which, thou dost confess, / Were fit for thee to use" (III, ii, 80-83). Physical force is to be substituted by "illocutionary" one as Martius's social identity is to undergo the transformation.

While the act of "humbling oneself" is expected to crystallize during the market scene into a pact of mutual support, honesty of opinions is not politically necessary as Volumnia argues: "lesser had been / The thwartings of your dispositions, if / You had not show'd them how ye were dispos'd, / Ere they lack'd power to cross you" (III, ii, 20-23). Hypocrisy and political dishonesty that Martius perceives as loss of his own integrity[11] are considered a must, not a defect. Martius's absolutism and disregard of the people therefore does not represent in the eyes of the patricians and his mother such an obstacle as his refusal to compromise his personal dignity: "Must I with base tongue give my noble heart / A lie that it must bear?" (III, ii, 100-101).

Interpreted by Volumnia as pride and obstinacy (III, ii, 126-129), Martius's understanding of personal honour derives from the moral code of battlefields, not from subtle political manipulations Volumnia alludes to: "I would dissemble with my nature where / My fortunes and my friends at stake required / I should do so in honour" (III, ii, 62-64). Martius's

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[8] Rosen, *The Craft*, 170-171.
[9] Michel de Montaigne, "Of Presumption," In *Essays of Montaigne*, Vol. 6, trans. Charles Cotton, 2004, https://oll.libertyfund.org/titles/montaigne-essays-of-montaigne-vol-6.
[10] Montaigne, "Of Presumption".
[11] John Palmer. *Political Characters of Shakespeare* (London: Macmillan, 1945), 278–279.

transparent approach 'what you see is what you get' based on authenticity rules out space for negotiation. It also becomes a feature easily exploited by his adversaries. All what Sicinius has later to do to discredit him is to call him a traitor: "We charge you that you have contriv'd to … / … to wind / Yourself into a power tyrannical; / For which you are a traitor to the people" (III, ii, 64-67).

Martius's subsequent banishment is, however, not only his political failure, but also an outcome of political tension in a dysfunctional society. Characterized by competition the political environment where each party identifies with the state itself is far from being conducive to the search for the best solution.[12] Common values that social rituals require are not just absent, they are substituted by forced and consequently false exchange of commodities[13] as political hypocrisy and pretence dominate the political stage.

On seeing Martius courageously enter the Volscian city of Antium (IV, iv) it is not difficult to notice his ability to disguise himself. Even his oratorical skills do not stay behind as he convinces Audifius to take him on. While it may be argued that Martius's secret alliance with his former enemy is his intention in the way political pretence is not, it also reveals flaws in Martius's perception of himself as social being. This can be particularly seen in the way the received name "Coriolanus" binds him to Rome.

Able of supreme achievements in wars where his mind and body work in unison, he resembles more an invincible war machine than a human being. Yet his achievements gain on significance only when they become appreciated by community. Thus his name "Coriolanus," a commemorating gift from Cominius, turns into a kind of bond expressing his dependence on the city of Rome for his identity.[14]

This social aspect complicates the interpretation of the given name. 'Coriolanus' is a sign that does not stand for a person, but that represents the exchange of service for a position in society. The name that becomes Martius's possession, a war trophy, is a means by which Martius himself is possessed by the city of Rome. Being a sign of appropriation and assimilation, it helps to incorporate both Martius's individuality and his feat, a single- handed victory, into the social structure and political fabric. As such, it entails obligation to future service for it depends on a bond that must be constantly validated. This contractual character defining the status Martius is elevated to is also apparent in the loss of his name "Coriolanus" once he collaborates with Audifius. The name immediately loses its meaning when he is deprived of his citizenship.

Interpreting Martius's banishment in terms of René Girard's theory on violence in a primitive society, Jarrett Walker describes in his article "Voiceless Bodies and Bodiless Voices" Martius's role as one of a "sacrificeable victim" – the object of "the violence that would otherwise be vented on … members [of society], the people it most desires to protect".[15] While he highlights the fact that Rome is no longer a sacrificial society despite this momentary relaps,[16] Brutus's command: "Lay hands upon him, / And bear him to the rock" (III, i, 220-221) reveals how very close to it the city can truly get. It is Martius's reaction: "No, I'll die here. / … / Come, try upon yourselves what you have seen me!" (III, i, 222-224)

[12] Alexander Leggatt, *Shakespeare's political drama: the historical plays and the Roman plays* (London, New York: Routledge, 1992) 198–199.

[13] Jack D'Amico, "Shakespeare's Rome: Politics and Theater," *Modern Language Studies*, 22, 1 (Winter, 1992): 71.

[14] Leggatt, *Shakespeare's political drama*, 191.

[15] Jarrett Walker, "Voiceless Bodies and Bodiless Voices: The Drama of Human Perception in 'Coriolanus'," *Shakespeare Quaterly* 43, 2 (Summer 1992): 175.

[16] Walker, "Voiceless Bodies," 175.

that prevents this primitive sacrificial ritual from taking place while restoring at the same time discursive nature of the conflict.

Although accusations hurled against Martius lead almost to violence, the battle itself is verbal. The issue is distribution of power and transformation of the old oligarchical system into a new republican one. Answering positively Sicinius's question "What is the city but the people?" (III, i, 197) the citizens define themselves as the city and demand individuality of their own: power that comes with having their voices heard.[17] The city is to be transformed into a community that serves its members.[18]

Their voices able to decide the outcome of the election are signs of growing political power – agency that originates orally[19] and becomes powerful enough to challenge political authority. Although comprising of individuals, the citizens act in crucial moments as a mob, a kind of chorus willingly chanting opinions presented to them. It is for this tendency to be easily swayed and manipulated that Martius strongly opposes them and criticizes any concessions on the part of the Senate to oblige them. His warning against too much leniency points out at the growing boldness of the people that may one day deprive nobility of their power: 'we debase / The nature of our seats, and make the rabble / Call our cares fears' (III, i, 134-136).

To a certain extent Martius's analysis is paradoxical: the people whom he denies the ability to reason, to judge and to know anything about politics are despite all this perceived as opponents strong enough to overrule other parties. His curses may therefore be interpreted not only as expression of disgust and certain personal superiority, but also as a political strategy, a sort of defence and control. Martius's curt words and rudeness are mental weapons equal to those he uses in wars and fights.

Analysing injurious speech in her book *Excitable Speech*, Judith Butler speaks of a loss of context, of not knowing where one is when one is injured by speech.[20] What injury consists of is "the putting its addressee out of control" exposing thus "volatility of one's 'place' within the community of speakers".[21] Martius verbal attacks on the people and their subsequent defence are instances of such volatility that forces the people to repeatedly re-establish their position. What brings about this injury is the ideological hostility on the part of Martius and the experience-based hostility on the part of the people.

Unable to think of the people as power that could be used for one own's advancement Martius insists on incongruity between his noble conduct based on honour and the people's fickleness. This absolute incompatibility of goals and values ultimately finds its reflection in language. Martius's words with their fixed meaning contrast with instable words of the people.[22]

Though opposing the people, Martius's point of view is more than personal abhorrence. To a certain degree it is a policy of caution based on knowledge of Greek political system where gratis distribution of corn coupled with growing power of citizens brought about, as Martius believes, the collapse of the Greek republic: "Though there the people had

[17] James Kuzner, "Unbuilding the City: 'Coriolanus' and the Birth of Republican Rome," *Shakespeare Quaterly*, 58, 2 (Summer 2007): 191.

[18] Norman Rabkin, "The Tragedy of Politics," *Shakespeare Quaterly* 17, 3 (Summer, 1966): 208.

[19] Cathy Shrank, "Civility and the City in "Coriolanus"," *Shakespeare Quaterly*, 54, 4 (Winter 2003): 405.

[20] Judith Butler, *Excitable Speech, A Politics of the Performative*, (New York: Routledge, 1997), 4.

[21] Butler, *Excitable Speech*, 4.

[22] James L. Calderwood, "Coriolanus: Wordless Meanings and Meaningless Words," *Studies in English Literature, 1500-1900,* 6, 2 (Spring 1966): 220.

more absolute power – / I say they nourish'd disobedience, fed / The ruin of the state" (III, i, 116-118). In his speech the people are ill-suited to rule themselves as they lack integrity (III, i, 156-160) and clarity of judgement: "at once pluck out / The multitudinous tongue; let them not lick / The sweet which is their poison" (III, i, 154-156).

Although supporting the powerful Senate for the citizen's own benefit, Martius speech is not as clear-cut as it may seem. Despite his straightforward attitude and disgust of pretence, his argument is oblique in the sense that it gives the people the past they do not have. Using free distribution of corn as a link between the people of Greece and Rome, Martius transfers behaviour, faults and even the fate of the citizens one nation to those of another. His non-discriminating approach creates an illusion of historical authenticity and presents a misleading political model based on unalterable constancy of attitudes.

While Martius is guilty of unconscious tendency to ascribe the people the fictitious past, the tribunes condemn him on account of yet unrealized future. Their strategy is exploitation of citizen's fear and stress on what might happen: "You are at point to lose your liberties: / Martius would have all from you, Martius / Whom late you have nam'd for consul" (III, i, 192-194). Their argument is conjecture. Although it is based on certain facts, their demand of Martius life is nothing but the act of taking law into their own hands and using it to place Martius beyond any reach of justice.[23] Their total disregard for the distinction between legislative, executive and judicial powers brings about a state in which suspension of law seems to be lawful.[24]

Intensity of their determination to override law and to wield unassailable authority almost equals Martius's own determination to protect the interests of the nobility and the position of the Senate. It also leaves the citizens suspended between these two contending parties and gives them the decisive voice. In Shakespeare's ancient Rome rhetoric thus becomes not only 'a means of social control' as Cathy Shrank points out in her essay "Civility and the City in 'Coriolanus'",[25] but also a political tool.

Power is discursive and volatile as the meaning of words is constantly intentionally shifted. The city made of stone turns in a wink into a metaphor denoting the people (III, I, 195-197) while Martius the consul is transformed into a traitor (III, ii, 65-66). His easy to predict clear-cut psychological profile makes him moreover an ideal subject for manipulation. The unjust accusations of being a traitor are enough to make him furious and thus present himself in highly unfavourable light.

While Alexander Leggatt perceives the tribunes as ambitious politicians whose "function is not to express the people's wills but to ensure that the people express theirs,"[26] John Palmer describes them in his book *Political Characters of Shakespeare* as "the natural products of a class war in the commonwealth," politicians that have "neither the wish, training nor ability to disguise the quality or intention of their activities".[27] Aware of Martius's political opinions they know that their "office may, / During his power, go to sleep" (II, i, 238-239). Fighting not so much for the people as for themselves, their tactics involves the exploitation of Martius's negative reputation: "We must suggest the people in what hatred / He still hath held them; that to's power he would / Have made them mules, silenced their pleaders and / Dispropertied their freedoms" (II, i, 258-261).

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[23] Kuzner, "Unbuilding the City," 186.
[24] Kuzner, "Unbuilding the City," 181–185.
[25] Shrank, "Civility," 413.
[26] Leggatt, *Shakespeare's political drama*, 197.
[27] Leggatt, *Shakespeare's political drama*, 259.

Martius's banishment is a testimony to the new and growing power of the tribunes as well as the people – parties that need each other in order to exist. Yet discursive violence and furtive manipulation used in the process confirm fragmentation and intensify instability of the system. It is Martius's failure not to foresee the effects that this might have on his career of a consul and to ignore completely his own role in this social environment. Using the example of Greece to support his political stance, his criticism makes him unwittingly adopt a strategy without capitalizing on it. What seals his fate is the refusal to understand ritual discourse agreements and the way rules can be manipulated once distinction between fact and fiction becomes vague.

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CONTRIBUTORS

MARTIN ADAM**,** Associate Professor at the Department of English Language and Literature, Masaryk University, Brno. Following the Brno tradition, he researches the theory of functional sentence perspective elaborated by his teacher, Jan Firbas. Martin Adam has focused primarily on the textual level of FSP as well as presentation sentences, manifestation of persuasion and ideology in religious discourse. He is the author of *A Handbook of Functional Sentence Perspective* (2008). His monograph *Functional Macrofield Perspective (A Religious Discourse Analysis Based on FSP)* (2009) explores a text from the higher-level point of view and gives a syntactic-semantic and stylistic description based exclusively on an FSP analysis of the text. In 2013, he published a book titled *Presentation Sentences (Syntax, Semantics and FSP*), in which he deals with syntactic, semantic as well as FSP aspects of sentences that implement the presentation scale.
CONTACT: Department of English Language and Literature, Faculty of Education, Masaryk University, Poříčí 9, 603 00 Brno, Czech Republic. Email: adam@ped.muni.cz

PETR ANTÉNE teaches British and American literature at the Faculty of Education at Palacký University in Olomouc, Czech Republic. He is the author of *Campus Novel Variations: A Comparative Study of an Anglo-American Genre* (2015) and editor of *"Route CZ-AT" to the USA: Perceiving American Culture in Central Europe* (2018). His current research focuses on Howard Jacobson and contemporary Jewish British fiction.
CONTACT: Institute of Foreign Languages, Palacký University in Olomouc, Žižkovo náměstí 5, 771 40 Olomouc, Czech Republic. Email: petr.antene@upol.cz

MARKÉTA BILANOVÁ, Assistant professor at the English Department of the University of Ostrava. She specializes in lexikology, teaching methodology, edutainment and drama. She publishes papers concerned with digital educational resources and communication strategies.
CONTACT: Department of English and American studies, University of Ostrava, Reální 5, Ostrava 1, 70200, Czech republic. Email: marketa.bilanova@osu.cz

EVA BILSKÁ is a Ph.D.student of the English Department, English Literature Section of the Department of Anglophone Literatures and Cultures at Charles University in Prague. Her research focuses on politics in Shakespeare's plays.
CONTACT: Department of Anglophone Literatures and Cultures, Philosophical Faculty, Charles University, Nám. Jana Palacha 1/2, 116 38 Praha 1, Czech Republic. Email: llfd@seznam.cz

ŠÁRKA BUBÍKOVÁ, Associate Professor at the University of Pardubice, specializes in modern American literature, Anglophone literature for children and youth, contemporary ethnic literature and crime fiction. She has published books examining the American literary canon (2007) and the influence of the changing concept of childhood on literary production for children (2009) and co-authored *Literary Childhoods: Growing Up in British and American Literature* (2008). Currently, she is working on a book about ethnic crime fiction. She also writes fiction. In 2010 she was a Fulbright research scholar at Amherst College, Amherst, MA, and in 2012, a visiting researcher at the University of California in Santa Barbara.

CONTACT: University of Pardubice, Studentska 95, 532 10 Pardubice, Czech Republic.
Email: Sarka.bubikova@upce.cz

DAVID COUGHLAN is Lecturer in English at the University of Limerick, Ireland, and the author of *Ghost Writing in Contemporary American Fiction* (Palgrave Macmillan, 2016). He has published on contemporary fiction, graphic narrative, and literary and critical theory in several edited collections and in the journals *Parallax*, *ImageTexT*, *Derrida Today*, *College Literature*, *Critique*, and *Modern Fiction Studies*.
CONTACT: School of English, Irish, and Communication, ER3-019 Engineering Research Building, University of Limerick, Limerick V94 T9PX, Ireland. Email: david.coughlan@ul.ie

HANA ČECHOVÁ finished her PhD studies in English Philology at the Faculty of Arts, Department of English and American Studies, Masaryk University in Brno, Czech Republic. In her research, she focuses on the issue of gender in humanitarian discourse, i.e., the use of rhetorics in humanitarian speeches, and how these rhetoric means differ regarding the speakers' gender and status.
CONTACT: Masaryk University Brno, Faculty of Arts, Department of English and American Studies, Czech Republic. Email: cechova@gymzl.cz

MIROSLAV ČERNÝ, Associate Professor at the University of Ostrava, Czech Republic. He specializes in sociolinguistics, conversation analysis and language change. His previous publications include *Sociolinguistic and Pragmatic Aspects of Doctor-Patient Communication* (2007) and *Discourse of Medicine Revisited: On Conveying Empathy and Trust in English Medical Consulting* (2012). He is a co-editor of *New Chapters in Functional Syntax* (2011) and *Collected Works of Jan Firbas II, III* (2013, 2014).
CONTACT: Department of English and American Studies, Faculty of Arts, University of Ostrava, Reální 5, 701 03 Ostrava, Czech Republic. Email: miroslav.cerny@osu.cz

MATHIEU DUPLAY teaches American literature at Université Paris Diderot – Paris 7 (France). His research focuses on opera studies. He is currently at work on a book-length study of John Adams's stage works.
CONTACT: Université Paris Diderot – Paris 7 , LARCA (UMR 8225), UFR d'Etudes Anglophones, Bâtiment Olympe de Gouges Case 7046, 5 rue Thomas Mann, 75025 Paris cedex 13, France. Email: mduplay@club-internet.fr

GABRIELA ENTLOVÁ, Assistant Professor at the Institute of Foreign Languages, Faculty of Philosophy and Science, Silesian University in Opava, Czech Republic. Her main fields of interest include English Lexicology, English Phraseology, Wordbuilding, Commercial Correspondence and Practical Language.
CONTACT: The Institute of Foreign Languages, Silesian University in Opava, Masarykova 37, 746 01 Opava, Czech Republic. Email: gabriela.entlova@fpf.slu.cz

MAREK GAJDA is a recent MA graduate from the Institute of Foreign Languages, Silesian University in Opava, Czech Republic. His current research focuses on emotions and music in literature, especially in the works of E. L. Doctorow.
CONTACT: Department of German Studies, Faculty of Arts, University of Ostrava, Reální 5, 701 03 Ostrava, Czech Republic. Email: marekgajda@seznam.cz

TOMÁŠ KAČER, Assistant Professor at the Department of English and American Studies, Faculty of Arts, Masaryk University. His research interests include the history of American drama and theatre (*Two Hundred Years of Wasteland: The History of Early American Drama*, forthcoming in Czech in 2019), British theatre since Modernism (*New Messengers: Short Narratives in Plays by Tom Stoppard, Michael Frayn and August Wilson*, 2013), and theatre structuralism and semiotics (*Theatre Theory Reader: Prague School Writings*, with D. Drozd and D. Sparling, eds.; 2017). His current project deals with representation of history in biographical plays by contemporary British authors.
CONTACT: Masaryk University, Faculty of Arts, Department of English and American Studies, A. Nováka 1, 602 00 Brno, Czech Republic. Email: kacer@phil.muni.cz

PAVEL KOLÁŘ, Associate Professor of the English language at the Institute of Foreign Languages, Silesian University of Opava, Czech Republic. His research concentrates on the issues of current usage, semantics and mother tongue transfer.
CONTACT: Department of English and American Studies, Institute of Foreign Languages, Faculty of Philosophy and Science, Silesian University in Opava, Masarykova třída 343/37, 746 01 Opava, Czech Republic. Email: pavel.kolar@fpf.slu.cz

FILIP KRAJNÍK teaches early English literature at the Department of English and American Studies, and Renaissance and Restoration English theatre at the Department of Theatre Studies at Masaryk University in Brno, Czech Republic. He is currently completing an edited volume on religious female figures in medieval England; together with a broad team of researchers, he has recently started work on a research project on English Restoration theatre as a trans-national and multi-genre phenomenon. Opava will always have a special place in his heart.
CONTACT: Department of English and American Studies, Faculty of Arts, Masaryk University, Arna Nováka 1, 602 00 Brno, Czech Republic. Email: filip.krajnik@phil.muni.cz

IVAN LACKO, Assistant professor at the Department of British and American Studies at the Faculty of Arts, Comenius University in Bratislava. He teaches courses in American studies and literature. His most recent interests include, but are not limited to, political theatre and performance, and the social and political impact of art in general.
CONTACT: Mgr. Ivan Lacko, PhD., Faculty of Arts, Comenius University in Bratislava, Gondova 2, 814 99 Bratislava, Slovakia. Email: ivan.lacko@uniba.sk

BOHUSLAV MÁNEK teaches at the University of Hradec Králové in the Czech Republic, where he is one of the editors of the *Hradec Králové Journal of Anglophone Studies*. His research encompasses English, American and Czech literature and translation studies. His publications include *První české překlady Byronovy poezie* (The First Czech Translations of Byron's Poetry, Praha 1991), essays on the Czech reception of other Romantic poets, James Joyce and H. G. Wells, contributions to literary dictionaries as well as papers in various journals and collective monographs. He has also published Czech translations of contemporary poets writing in English.
CONTACT: Department of English Language and Literature, Pedagogical Faculty, University of Hradec Králové, Rokitanského 62, 500 03 Hradec Králové, Czech Republic. Email: bohuslav.manek@uhk.cz

JOZEF PECINA teaches American history and American literature at Comenius University in Bratislava, Slovakia. His main fields of interest are antebellum history and popular culture. He is the author of *The Representation of War in Nineteenth-Century American Novels*, and he has published numerous articles on eye-gouging, antebellum sensational novels, and 1950s comic books.
CONTACT: Department of British and American Studies, Comenius University, Gondova 2, 814 99 Bratislava, Slovakia. Email: jozef.pecina@uniba.sk

LIBOR PRÁGER, Assistant Professor of the English language at the Institute of Foreign Languages at Silesian University in Opava. The focus of his research is digital literacy, teaching methodology, cognitive literary studies and literary history. In 2009 – 2010 he held the position of a teaching scholar in residence as a Fulbright professor at Mt. Mercy University in Cedar Rapids, Iowa, U.S.A. Currently he is involved in the Digital Literacy Development project.
CONTACT: Department of English and American Studies, Institute of Foreign Languages, Faculty of Philosophy and Science, Silesian University in Opava, Masarykova třída 343/37, 746 01 Opava, Czech Republic. Email: libor.prager@fpf.slu.cz

VÁCLAV ŘEŘICHA, Associate Professor of the English language at Palacký University in Olomouc. The focus of his research and papers are contrastive Czech-English studies, intercultural communication and translation. Since 1989 he has given lectures at universities and colleges in Florida, Tennessee, North Carolina, Slovakia, Austria, Luxembourg and the UK and published a popular series of Czech-English phrasebooks at Lexus Ltd., Glasgow, UK.
CONTACT: Institute of Foreign Languages, Palacký University in Olomouc, Žižkovo náměstí 5, 771 40 Olomouc, Czech Republic. Email: vaclav.rericha@upol.cz

JEFF SMITH, Assistant professor of English and American Studies at Masaryk University in Brno, Czech Republic. He holds a PhD in English from the University of Chicago and is the author of two books, *Unthinking the Unthinkable: Nuclear Weapons and Western Culture*, and *The Presidents We Imagine: Two Centuries of White House Fictions on the Page, on the Stage, Onscreen, and Online*.
CONTACT: Department of English and American Studies, Masaryk University Faculty of Arts, Arne Nováka 1, 602 00 Brno-střed, Czech Republic. Email: smith@phil.muni.cz

ZUZANA TABAČKOVÁ, Assistant Professor at the Department of Language Pedagogy and Intercultural Studies, Faculty of Education, Constantine the Philosopher University in Nitra. She holds a Master's Degree in English and American Studies, Journalism, and Oriental Studies and a PhD. in Translation Studies. Her main research interests include American minority writing, with a special focus on Arab American authors. She has published numerous articles and book chapters in Slovakia and abroad. Currently, she is preparing a monograph on Arab American fiction.
CONTACT: Department of Language Pedagogy and Intercultural Studies, Faculty of Education, Constantine the Philosopher University in Nitra, Dražovská cesta 4, 949 74 Nitra, Slovakia. Email: ztabackova@ukf.sk

FRANTIŠEK TŮMA, LINDA NEPIVODOVÁ, NICOLA FOŘTOVÁ all work at the Department of English and American Studies, Faculty of Arts, Masaryk University. They are

in charge of the programme Teaching English Language and Literature in Secondary Schools. Since 2018 they are research team members within the project Classroom interaction in frontal teaching and groupwork in EFL classes in upper-secondary schools.

CONTACT: Department of English and American Studies, Masaryk University Faculty of Arts, Arne Nováka 1, 602 00 Brno-střed, Czech Republic. Email: tuma@phil.muni.cz, lindanepi@phil.muni.cz, fortova@phil.muni.cz