SILESIAN UNIVERSITY IN OPAVA
FACULTY OF PHILOSOPHY AND SCIENCE
INSTITUTE OF FOREIGN LANGUAGES

SILESIAN STUDIES IN ENGLISH 2015

PROCEEDINGS OF THE

4th INTERNATIONAL CONFERENCE
OF ENGLISH AND AMERICAN STUDIES

14th – 15th September 2015

EDITED BY

MARIE CRHOVÁ AND MICHAELA WEISS

OPAVA 2016

PUBLISHER

Silesian University in Opava
Faculty of Philosophy and Science
Institute of Foreign Languages
Masarykova tř. 37
746 01 Opava

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FIRST EDITION

ISBN 978-80-7510-204-1

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EDITORS' NOTE

Marie Crhová and Michaela Weiss

The volume *Silesian Studies in English 2015* presents selected papers from the 4th International Conference of English and American Studies *Silesian Studies in English – SILSE 2015*, which took place on 13th – 14th September 2015 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

A CASE STUDY IN VERBS OPERATING IN THE PRESENTATION AND/OR QUALITY SCALE RESPECTIVELY: *BUZZ* AND *SEIZE*

Martin Adam

ABSTRACT: The present, corpus-based paper sets out to explore the cardinal role of the English transitional verb within the sentence perspective. In the framework of Firbasian theory of FSP, sentences implement either Presentation or Quality Scale; many transitional verbs generally appear to be capable of acting within both the scales. The paper, being a pilot study of intended research, strives to examine the syntactic and semantic qualities of the verbs *buzz* and *seize*, and to show under what conditions they tend to operate in one of the dynamic semantic scales. Model sentences, extracted from the British National Corpus through Sketch Engine concordance, will be contrasted and discussed in terms of their presentational/qualitative features.

KEYWORDS: FSP, scale, presentation, quality, verb, Sketch Engine, BNC

1. INTRODUCTION

Recent research into FSP (viz. Dušková 2015, 256-68; Chamonikolasová et al. 2015; Adam 2013; 2014) has indicated that the syntactic-semantic characteristics of the English transitional verb plays a crucial role within the overall sentence perspective. In the framework of Firbasian theory of FSP, sentences implement either Presentation or Quality Scale (Firbas 1992, 66-9); it follows that – under favourable conditions – most verbs generally appear to be capable of acting within both the dynamic semantic scales. It has become clear, however, that certain verbs tend to operate in one of the scales, mainly thanks to their syntactic and semantic properties – e.g., the verb qualities related to (in)transitivity, complementation etc. (e.g., Adam 2011; 2013).

The current research findings have shown that the most promising step at this point will be a case analysis of individual verbs that appeared in both the scales within the corpora that were under discussion in previous studies (see esp. Adam 2013). It is believed that examining their syntactic-semantic properties one by one may shed light not only on potential common denominators but also functional differences.

2. RESEARCH QUESTIONS

The present corpus-based paper offers a pilot case study of intended large-scale research that sets off to examine the syntactic and semantic qualities of the verbs *buzz* and *seize*, and to show under what conditions they tend to operate in one of the dynamic semantic scales. Model sentences, extracted from British National

Corpus (henceforward BNC)[1] through SKETCH ENGINE concordance, will be contrasted and discussed in terms of their presentational / qualitative features.

It should be noted at this point that so far FSP studies devoted to the nature of the English transitional verb typically seem to have been preoccupied with the investigation of verbs operating within Presentation and Quality Scales separately; if the FSP tendencies of the verbs were studied in a common context, it happened in connection to borderline cases and the questions of interpretative potentiality (Adam 2013, 105-109; 2014). Therefore, the verbs selected for the sake of this study represent such items that appeared in both the scales in the previously investigated corpora, and, at the same time, each of them manifested a traceable inclination to occur predominantly in one of the scales.

To sum up, the corpus-driven contrastive analysis carried out in the scope of the present study should provide an answer to the following research questions: (1) what, in terms of their syntactic and semantic characteristics, predisposes English transitional verbs to serve in the Presentation and Quality Scales respectively? (2) What are the criteria that should be taken into consideration?

3. THE "JANUS FACE" OF TRANSITIONAL VERBS

As has been repeatedly mentioned above, the English verb operating in transition, as a rule, appears to be capable of acting both within the Presentation and Quality Scale, performing thus the dynamic semantic function (DSF) of Presentation (PR) or Quality (Q) respectively. That is why it is more precise to speak of "verbs in presentation or quality use / function" rather than of the black-and-white, simplifying distinction of purely presentation or quality verbs. As a matter of fact, the transitional verb of either character acts as a "pivot pin", giving communicative perspective (or *perspectiving*, to adhere to the felicitous Firbasian coinage) to the whole sentence (Adam 2013, 162–5).

Incidentally, let us recall that Firbas himself discussed the heterogeneous nature of the transitional verb in English (the heterogeneity being between the categorial components and temporal-modal exponents), describing it as Janus-faced elements (Firbas 1992, 91; cf. Svartvik 1966, 104-5). Aptly elaborating on the famous appearance of the two-faced Ancient Roman god named Janus, the god of transitions (gates, door, passages etc.), who was able to look both to the past and to the future, Firbas stresses the transitional verb's "capability to point in two directions – in that of the Th and in that of the Rh – and simultaneously to link the Th and the non-Th"; this special character, in Firbas' opinion, places the transitional verb it in the centre of the sentence, which "serves both as a field of syntactic relations and as a field of FSP relations" (ibid.).

[1] On the structure of the BNC, see "Creating the BNC," http://www.natcorp.ox.ac.uk/corpus/creating.xml.

Let it be said that this Janus-faced character of the transitional verb may readily be observed also in the area of the sentence perspective as such, in its essential communicative orientation: whereas the typically transitional verb represents the solid centre of the sentence, the theme and the rheme take different positions under given circumstances (FSP factors), altering the two spheres; hence the "pivot pin" idea above.

It follows that some verbs, of course, tend to appear more often in one of the scales; in general terms, nevertheless, there is no essential obstacle that would prevent verbs from the operation in either of the two basic scales. To illustrate, see the typically presentational verb *appear* in two possible perspectives below in examples (1) and (2)[2]. Note that the two paired sentences deliberately follow analogous semantic patterns, and yet manifest opposite sentence perspectives (for further details on the FSP notation as well as the complete list of DSFs see Firbas 1992). E.g., the verb *appear* primarily operates in Pr sentences:

(1) **An angel of the Lord (Ph)** appeared (Pr) to them (Set). PR

It can also be perspectived in the other direction, though:

(2) The first Guinness ad (B) appeared (Q) **on 2 March** (Sp). Q

Analogously, the verb *shine* – under favourable conditions such as suitable context and unmarked linear modification – will typically be found in Q-scale:

(3) The light (B) shone (Q) **on their faces** (Sp). Q

Nevertheless, an almost identical wording may be perspectived in a less usual, though plausible Pr-scale manner:

(4) **A light** (Ph) shone (Pr) on their faces (Set). PR

Now, what makes the sentences communicate such polar messages even though the wording does not differ much? Needless to say, since the linear modification factor does not provide much space in the examples adduced (English being an analytic language with a relatively fixed word order), it is the two remaining FSP factors that, in their interplay, perspective the sentences towards, or away from, the subject (Firbas 1992): the immediately relevant context, and semantics (strictly speaking both the dynamic and the static semantic load).

[2] For the sake of transparency, the rhematic elements are presented in bold, while the transitional verbs are underlined.

4. CORPUS, METHOD, AND VERB SELECTION

Due to the current absence of a tagged English FSP-oriented corpus and for the sake of a statistically relevant size of the corpus (cf. Chamonikolasová et al. 2015), the present case study makes use of the Sketch Engine electronic tool provided by Masaryk University's Faculty of Informatics[3]. More specifically, one section of the whole body of corpora available in Sketch Engine, namely the British National Corpus was chosen. The BNC contains circa 96 million words/112 million tokens.

In the original large-scale hand-tagged author's corpus mentioned above (Adam 2013), a sum of 126 different verbs in presentation use were detected and subsequently analysed. Out of these, for the purpose of the present discussion, two different verbs have been more or less randomly selected[4]: (i) *buzz*, which represents a prototypically intransitive verb and so appeared mostly in Presentation Scale sentences (*A bee buzzed across their path.*); (ii) its transitive counterpart, *seize*, was chosen as a verb that occurred mostly in its qualitative use (*This time the spirit seized Mr. Humphrey*.) and so completes well the functional pair. A contrastive analysis of the two distinct representatives seems to be a promising step in depicting the distinctive features of the verbs' tendency to operate in the Presentation and/or Quality Scale sentences.

Using the Sketch Engine, all sentences featuring the verb lemma *buzz*/*seize* respectively were generated irrespective of the sentence perspective. All in all, the query returned 337 hits for *buzz* and 2,205 hits for *seize*. The search was carried out in order to get a complete list of such sentences; nevertheless to make the corpus selection statistically representative as well as manageable in terms of a contrastive analysis, the results were then thinned to 100 random hits for each verb from the corpus, which then constitute the research sample. Below is a graphically simplified sample demonstration of the corpora:

Table 1: Corpus Sample

1	**JYD**	Ten minutes later, the intercom	**buzzed**	. `Book a table for two at the Mandarin Grill for one o'clock
2	**HRJ**	The Conservatives were fairly quiescent, but the Liberals were	**buzzing**	ominously with activity.
3	**HTU**	Lights flashed, buzzers	**buzzed**	and multiple telescreens shone with 3D views

[3] See https://ske.fi.muni.cz/.

[4] It will be important to note that due to their obvious semantic properties explicitly presentational verbs were intentionally excluded from the analysis (such as verbs of existence / appearance *appear, occur, exist*…; verbs of motion *come, arrive*…).

Apart from the number of the hit in the first column, the table displays the abbreviated label of the source text, i.e., the BNC sub-corpora (column 2), and the sentence containing the query lemma (e.g., *buzz*), around which the rest of the text is centrally split up, thus providing necessary context (columns 3-5). If needed, the context available may be easily expanded in the electronic online version.

At this point, it is necessary to characterize the two verbs under investigation (*buzz* and *seize*) in connection to their semantic load; the lexical semantics of the verb has proved to play a vital role in sentence perspective (Adam 2013, 159-65). The point is that verbs with multiple polysemy, i.e., complex, heterogeneous semantic load would not be suitable for the current analysis; *buzz* and *seize*, on the contrary, manifest a relatively homogeneous lexical semantic load (a certain variety in meaning of both *buzz* and *seize* is caused mainly by the difference between the primary, physical denotation on the one hand and its metaphorical use on the other).

The Longman Dictionary of Contemporary English Online[5] defines *buzz* in the following four essential ways:

> **1 make a sound** [intransitive; also transitive] to make a continuous sound, like the sound of a bee: *My ears are buzzing. The aircraft buzzed the city. A loud buzzing noise*; **2 moving around** [intransitive always + adverb / preposition]: *Pamela buzzed around checking that everything was ready*; **3 excitement** [intransitive] if a group of people or a place is buzzing, there is a lot of activity or excitement; **4 call** [intransitive and transitive] **a)** to call someone by pressing a buzzer: *Kramer buzzed at the security door, and I let him in.* (…) **b)** to make something happen, for example make a door open or close, by pressing a buzzer: *The guard buzzed me in.*

Obviously, *buzz* is largely intransitive, and apart from the apparent sensory (acoustic) meaning it at times occurs as inherent quality or entity-specific mode of being (Levin 1993; Adam 2013: 88-90, 106).

In the same reference dictionary, the verb *seize* is defined as primarily transitive and is further characterized as shown below:

> **1** to take hold of something suddenly, violently [= grab]: *Suddenly he seized my hand.*; **2** to take control of a place suddenly and quickly, using military force – **seize power / control (of something):** *The rebels have seized power / the airport.*; **3** if the police seize something, for example illegal drugs, they take legal possession of it: *160,000 CDs were seized from illegal factories.*; **4** to suddenly catch someone and make sure they cannot get away: *The gunmen were seized at 1 a.m.*; **5 seize a chance / an opportunity / the initiative –** to quickly and eagerly do something when you have the

[5] http://www.ldoceonline.com/dictionary/buzz.

chance to; **6 be seized with / by terror / desire etc.** to suddenly be affected by an extremely strong feeling: *When she saw his face, she was seized by fear.*

To sum up, *seize* is a prototypically transitive verb that conveys the meaning of physical act of taking hold of something, or, in the metaphorical sense, taking control. Another typical use of *seize* connotes an emotive/spiritual seizure.

5. ANALYSIS: *BUZZ*

The initial stage of examination will address a finding that was postulated in the aforementioned hand-tagged corpus (Adam 2013, 154); the data and their subsequent analysis showed that within the fiction (and also in most biblical) narrative corpora the presentation sentences represented circa 8-12 per cent (Adam 2013, 153-155).

The frequency of clear-cut presentation sentences in the *buzz* research sample excerpted from the BNC is 12 per cent. In other words, the occurrence perfectly complies with the previous results. To illustrate, below are three examples of genuine presentation sentences:

(5) There were darting birds in the willow tree overhead. **Bees** buzzed in the clover. And Mary Shelley's lithe figure was revealed. [10, HGS][6]
(6) **A large helicopter** buzzed overhead, a cement mixer hanging like a spider

It is apparent that the subjects of the sentences (5) and (6) carry the highest degree of communicative dynamism and perform the dynamic semantic functions of Phenomena. These elements are invariably presented on the scene for the first time as clearly context-independent. On top of that, they, as a rule, appear in a context of description of a place or action, typically following in an enumeration of similar communicative units. They are always existence-oriented; in the sentences, *buzz* always expresses the way of existence, even if implicitly.

The following set of sentences, on the contrary, exemplifies those sample hits that undoubtedly implement the Quality Scale:

(7) Picking up the internal telephone, she buzzed **Stephanie**, abruptly coming to a decision she'd been wrestling with. [56, GUE]
(8) I buzzed **for Hinkle**. When she came in she stood looking at the figure (…). [95, FAP]

[6] For the sake of typographic transparency, the surrounding verbal context of the sentence/clause in question is provided in smaller font size in this survey part of the present analysis. The sample hit number as well as the abbreviated source text within the BNC is given in square brackets following the example.

In examples (7) and (8) *buzz* is transitive and its right complementation carries the most prominent, hence rhematic, piece of information. The subjects of the sentences are, unlike the preceding set, invariably context-dependent.

From the point of view of the present discussion on the verbs capable of operating in both scales, the most peculiar type of sample hits is definitely represented by the examples (9) and (10) below:

(9) …towards him, brushing her way through tall grasses, where bees buzzed somnolently and grasshoppers whirred their summer sounds. [14, HHA]
(10) …in the distance, a sure sign of more sheltered water. A gull buzzed us as if in encouragement. [43, BMF]

The point is that in these sentences something is said about the subject are modified by an adverbial or a and so they cannot be rhematic; in example (9) the verb is modified by an adverbial of manner, in (10) the transitive verb is complemented by an obligatory direct object, and, furthermore, also modified by a clause. However, since the subjects in (9) and (10) are context-independent, the two distributional fields appear to implement the so-called Combined version of Quality Scale (Chamonikolasová & Adam 2005, 67-8; cf. Dušková 2015, 262-4). It should be stressed that such sentences that operate in the "grey zone" due their ambiguous interpretation are relatively numerous in the research sample. Therefore, the detailed analysis below is necessary to identify distinctive features of the verb *buzz* in different context of the 100 sample hits.

Below is a table displaying basic statistical data as derived from a manual syntactic-semantic analysis of *buzz* in the sample corpus:

Table 2: *Buzz* sentences in statistics

Abs. number of elements	*0*	*1*	*2*	*3*
Preverbal elements (subject, adverbials of manner, temporal and spatial adverbials, non-finite clauses etc.)	0	92	7	1
Obligatory verb complementation (direct object, complement, obligatory adverbials)	91	9	0	0
Optional postverbal modification (adverbials of manner, temporal and spatial adverbials, etc.)	20	53	17	0

As seen from the table content, the analysis distinguishes between optional modification and obligatory complementation, and, as a consequence, the transitive/intransitive use of the verb. At this phase of research, the individual syntactic realizations of both complementation and modification (such as different types of adverbials, complements, and the like) are not taken into account.

Regarding the preverbal elements, the verb *buzz* manifests a relatively uniformed set of configurations: most hits (92%) feature a single preverbal element, i.e., the subject, only (cf. e.g., *Bees buzzed in the clover* in hit 10). Moreover, seven sentences also exhibit an adverbial (e.g., the disjunct in hit 2: *Ten minutes later, the intercom buzzed*); in one case, hit 52, the verb *buzz* was preceded by three elements (*Mayrhofen, 15 minutes away, positively buzzes in the evening*).

In terms of the obligatory complementation of the verb on the right side, it may be declared that nine hits only displayed this sort of elements, namely seven direct objects following the transitive use of *buzz* (e.g., *The minister's secretary buzzed him on the intercom* in hit 88), and two hits featuring an obligatory adjectival subject complement within an SVC pattern with copular predication[7] (e.g., *The door buzzed open* in hit 20). It follows that a vast majority of sentences does not contain any obligatory postverbal element.

The inventory of optional postverbal modification (such as adverbials of manner, temporal and spatial adverbials, etc.) proved to be much more varied. Twenty sentences offered no modifiers; the verb *buzz* in different forms was the finial sentence element (e.g., *A telephone on the wide, scarred desk buzzed* in hit 15). Most cases (53 per cent) featured one postverbal modifier, prototypically an adverbial of time, space or manner, such as in hit 28: *The telephone buzzed sharply*. A relatively significant part of sentences (17 per cent) contained two facultative modifiers, typically realized adverbials again; hit 58: *The drone buzzed curiously across the room*. At the same time, two elements represent the maximum expansion of verb modification in the sample corpus.

6. ANALYSIS: *SEIZE*

Analogously to the treatment of *buzz*, also the analysis of *seize* will begin with a comparison of the occurrence of the sentences implementing the Presentation and Quality Scales respectively against the background of the data gained during the previously mentioned hand-tagged research (Adam 2013). In this respect, the frequency of presentation sentences within the present sample corpus of *seize* amounts to 3 per cent only; not only does it not correspond with the previous research data (ca. 8-12 per cent; see Adam 2013), but it is also not in concord with the findings in the *buzz* corpus (12 per cent). Obviously, this occurrence has to do with the overall transitive character of *seize*; presentation verbs recruit from intransitive ones.

As has been mentioned above, *seize* represents a transitive verb and so prototypically operates in the Quality Scale:

(11) The barman seized **the watch**. [3, HTY]
(12) People seized **the opportunity**. [46, B3H]

[7] Cf. Dušková, Libuše et al. (2009), http://emsa.silent.ff.cuni.cz/13.71.1.

In these sentences, something is said about the subject, and so the highest degree of communicative dynamism is carried by the direct objects, i.e., elements fulfilling the dynamic semantic function of a Specification. Cf. sentence (13) below, which comprises a context-independent subject, ushering it on the scene for the first time, but specifies it at the same time; "this configuration represents a telescopic realization of both scales" (Dušková 2015, 262). Thus the sentence implements the Combined version of the Quality Scale:

(13) The advantage for the butterfly is that if **a bird** seizes it **by the wings** and (…) [85, CJ3]

As mentioned above, rather untypically, the research sample revealed three sentences that unequivocally implement the Presentation Scale:

(14) Outside, the day was already well advanced and sunlight glimmered on the waters of the canal below, the towpath already thronging with people. **Panic** seized her. [13, HHA]
(15) It seemed no more silly than - deportment classes or - physical exercises. **A flesh-curdling thought** began to seize John. [21, HPO]
(16) After she stumbled outside into the frost-gleamed blue of the night, **an idea** seized her. [100, FPO]

Atypically enough, these hits are marked by a peculiar syntactic structure: the verbs are transitive, yet the direct objects do not perform the dynamic semantic function of Specification, but that of a Setting. The point is that it is the context-independent subject that carries the highest degree of communicative dynamism. Consequently, the sentences are perspectived towards their subjects and implement the presentation Scale.

It will also be interesting to examine the verbal context along with the lexical semantic load of the three sentences under scrutiny (14)-(16). Research has convincingly indicated that in presentation sentences with rhematic preverbal subjects what many a time plays a crucial, if not decisive, role in the sentence perspective, is the semantic affinity between the subject and the verb (Adam 2013, 118ff; 2014; cf. Dušková 2015, 267-8). Similarly here, the subjects are invariably represented by mental, physical and spiritual phenomena that are related to human body and mind, both positive and negative: panic, thought, idea (in the author's previous research: spirit, demon, cramp). In other words, "seizing somebody or something" is the *modus vivendi* of these entities and so they can implicitly express existence on the scene. It seems that it is the S-V semantic affinity that made it clear for the prevailingly transitive verb *seize* to present a phenomenon on the scene; without the obvious affinity, the sentences would be interpreted as those implementing the Quality Scale, such as *The men in the smithy seized him* in hit 57.

As before, the next step of analysis is the syntactic examination of the sample corpus done in terms of verb complementation as well as modification:

Table 3: *Seize* sentences in statistics

Abs. number of elements	*0*	*1*	*2*	*3*
Preverbal elements (subject, adverbials of manner, temporal and spatial adverbials, non-finite clauses, etc.)	0	87 (out of which 29 as single-word items)	12	1
Obligatory verb complementation (direct object/prepositional, complement, obligatory adverbials)	0	100 (out of which 21 as passive variant)	0	0
Optional postverbal modification (adverbials of manner, temporal and spatial adverbials, etc.)	87	13	0	0

As apparent from the content of Table 3 (especially in comparison with Table 2), the statistical data differ to a large extent. This claim is only partly valid concerning the preverbal array of elements: more specifically, a surprisingly comparable number of hits (87 in *seize* vs. 92 in *buzz*) exhibited one preverbal element, i.e., a subject noun phrase. What is different, however, is the incidence of single-word subjects in *seize* sentences – approximately one third of items (29), such as *I seized the telephone* (hit 17), *He seized it at once* (hit 43), *People seized the opportunity* (hit 47), *Police seized a shotgun and ammunition* (hit 78), etc. Also this fact apparently testifies of the premise that quality sentences manifest a relatively richer verb complementation, while the left part of the sentence commonly is less syntactically varied since the subject is context-dependent and in need of no detailed specification.

Expectedly, the obligatory verb complementation of *seize*, a prototypically transitive verb, unanimously follow the SVO pattern (100), out of which 21 cases occur in the passive variant (e.g., *Ali was seized in July 1974* in hit 80). This poses a striking contrast in comparison with the syntactic realizations of *buzz* of course. Apart from the canonical SVO structures, the sample corpus revealed two cases of a phrasal variant of *seize* (e.g., *…because my legs began to seize up* in hit60), and four cases of its prepositional variant (e.g., *…he seized eagerly on all opportunities of conversation* in hit 46).

Another unexpected finding is the fact that 87 hits showed zero optional modification of the verb; 13 items only were marked by a facultative modification, typically an adverbial element, such as *The Nazis seized control early in 1933* (hit 32), or *…the Red Queen seized Alice by the hand* (hit 14).

Neither obligatory complementation nor optional modification of the verb *seize* ever reached more than one item in the research random sample.

7. COMPARISON AND CONCLUSIONS

The findings presented and discussed above suggest that even though the two verbs under scrutiny, *buzz* and *seize*, are clearly capable of acting in both the dynamic semantic scales, thanks to their differing syntactic-semantic capacity each of them manifests obvious organic inclination in some aspects, viz. their presentational potential (cf. Adam 2013, 161-5).

Since much has been said as regards the syntactic-semantic diversity of the two verbs in sections 5 and 6 of the present case study, the concluding comparison will be reduced to a transparent survey here only; Table 4 below summarizes the principal relevant findings:

Table 4: *Buzz* and *seize* in comparison

Buzz	***Seize***
Largely intransitive (93%)	Invariably transitive
88% Q vs. 12% PR	97% Q vs. 3% PR
Relatively rich preverbal section	Numerous single-word subjects
No passive	Numerous passives (1/3)
Negligible obligatory verb complementation (9%)	Obligatory verb complementation present in all 100 hits
Optional postverbal modifiers in 70%	Negligible optional postverbal modification
17 hits of multiple verb modification	None exceeded 1 item of verb modification
S-V affinity optional for presentational capacity	S-V affinity necessary for presentational capacity

To sum up, it may be inferred from the results that whereas the intransitive verb (*buzz*) is undoubtedly predisposed to readily serve in the Presentation Scale under favourable contextual conditions, the primary role of the transitive verb (*seize*) is the operation in the Quality Scale. The premise that a more structured modification and richer complementation of the verb more probably tips the scales towards Quality has been justified. Also the arsenal of preverbal elements proved to be more complex with the intransitive *buzz*. Regarding sentences whose verbs are capable of conveying both quality and presentation, what seems to be vital for FSP is the presence/absence of S-V affinity; if present, such affinity enhances the presentational potential of the verb.

In conclusion it may be admitted that even though the present case study touched upon some aspects of the research questions postulated, many of the issues have not been investigated exhaustively. I believe that this preliminary

probe opens vistas, poses new questions and definitely calls for thorough research.

To sketch the possible meanders of future investigation into verbs operating in Presentation and/or Quality Scales, it may be stated that above all a larger corpus will be needed to provide a representative set of statistical data, of course. Last but not least, also the verbs' operation across genres, styles and individual subcorpora within the BNC would definitely throw light on their role in FSP.

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SMALL WORDS, BIG ISSUES: EMPHATIC CONNOTATIONS OF SELECTED ADVERBS WHEN TRANSLATING FROM CZECH TO ENGLISH

Václav Řeřicha, David Livingstone

ABSTRACT: The study considers attempts by Czech (source language) → English (target language) translators of selected adverbs to compensate for the generalization gaps in the target language (TL) by explicit English equivalents. In a database of promotional and informative texts a majority of thus explicitly translated TL equivalents have additional connotations of + anticipation, + contrast, + time frame, + emphasis on ongoing activity and + narrative framework often implying a narrative structure which is absent in the SL. An analysis with the word-field theory classification clearly identifies the generalization gaps in the TL as the reason behind the English translators' subjective perception of the Czech language as being exceedingly "emphatic and verbose".

KEYWORDS: lexical and semantic analysis, translation equivalents, Czech, English, world-field theory classification, adverbs

1. TRANSLATION EQUIVALENTS AND LIPKA'S WORD FIELD THEORY (WFT)

The article is an attempt to analyze several English translation equivalents of a single Czech source equivalent as a lexical field sui generis, as a hierarchical structure. The translator has to compare a single Czech SL lexical unit with a lexical field of its English TL translation equivalents and this study is an attempt to consider the taxonymic hierarchies of the TL applying Lipka's word-field theory (see Lipka, 2002). This non-referential method of establishing an inherent lexical property which is not "predictable from other aspects of meaning"[1] might support or deny the English translators' claim of Czech (SL) being verbose and English (TL) concrete.[2]

Lipka (1972, 2002) has taken an important step in the search for semantic relations within a lexical field by differentiating between referential semantics and purely language-immanent approaches. The latter

[1] "It seems, then, that to account fully for the semantic contribution of certain lexical items to certain utterances in certain situations we need to know their location in a taxonymic hierarchy relative to the generic level. This is an inherent property of lexical items, and is not predictable from other aspects of meaning" (Cruse 1986, 155).

[2] There are Czech → English translators who have argued that Czech seems petty and verbose when compared to specific and precise English (Řeřicha and Livingstone 2012, 70).

records the decomposition of lexemes into semantic elements based on the observation that specific series of words have certain meaning components in common. The decomposition previously applied for nouns was taken further in Lipka's habilitation, specifically to a lexical decomposition of verb-particle constructions establishing "certain very general semantic features and components which are probably universal" (1972, 228).

Lipka (2002) further developed the theoretical assumptions resulting from Lyons' (1971, 55) notes on anisomorphism suggesting there may be hyponyms in one language without an equivalent for a superordinate term in another. Both Lipka (2002) and Lyons (1971) are in their approach in agreement with Cruse (1986) when establishing "taxonymic hierarchy", "word field/lexical set" and "generic level" respectively, to be able to provide an objective, non-referential description of lexical items.

When considering English translation equivalents of selected Czech adverbs, the methodological approach based on Lipka's (2002) word field theory (WFT), previously adapted for nouns and verbs, has been applied. Lipka suggests there is a difference between:

- the lexical field (consisting of simple or complex lexemes) and
- the word-field (exclusively containing morphologically simple items).

By definition each item of the word-field must be:

- in direct opposition in the same syntactic slot, i.e., belong to the same word class,
- it must have at least one specific component common with all the other items of the same word-field,
- field membership must be established by objective procedures (2002, 168).

A lack of a superordinate term/ a hyperonym in the TL, defined by Lipka as an archilexeme, implies a TL generalization gap (e.g., the Czech hyperonym *dominanta* does not have an English simple lexeme as a translation equivalent). A WFT analysis focusing on morphologically simple lexical items and defining the lexical generalization gap can only be proved to exist in simple words. If complex items entered a word-field it would be possible to close the generalization gap at any time. Lipka himself did not apply the WFT to translation equivalence but there is no theoretical obstacle to considering the TL equivalents of a SL Czech hyperonym as a word field as long as the TL equivalents comply with Lipka's definition of the word field.

Before undertaking a WFT analysis of translation equivalents of selected adverbs, the above described analysis will be illustrated with the TL translation equivalents of the Czech word *dominanta*.[3]

The Czech internationalisms *dominanta, dominantní* frequent in informational and promotional texts, are viewed by English translators as a prime example of Czech verbosity[4] as in all contexts in the database[5] *dominanta* has a specific translation equivalent, cf.:

nová dominanta města → a new skyscraper/tower in the town,
zdaleka viditelná dominanta → landmark visible from a distance
výrazná dominanta → significant landmark
dominantou hradu je → the most prominent feature of the castle is
chalupa tvoří dominantu → the cottage is the most prominent feature

In our database the TL translation equivalents for the SL *dominanta* are:

skyscraper/tower, landmark and *a prominent feature*.

The complex lexeme *a prominent feature* does not belong to the word field of the translation equivalents of the SL *dominanta* which by definition is comprised of simple lexical units only. The complex lexemes are part of the lexical field and they can always close a generalization gap. The complex lexeme *a prominent feature* is a kind of descriptive definition of *dominanta*. The complex lexemes usually consist of stylistically formal lexical units and as TL equivalents may be limited by stylistic considerations of promotional texts. *Landmark* is not a hyperonym, it is only one of the translation equivalents of *dominanta*, as it is limited by context, cf.:

landmark visible from a distance
the most prominent landmark
**a new landmark has been built in the town*
**the most prominent landmark of the castle*
**the cottage is the landmark*

The structure of the TL translation equivalents of the Czech *dominanta* demonstrates how it is a case of a missing TL archilexeme/ the generalization gap.

SL		TL
dominanta	→	Ø (generalization gap in the TL)
dominanta	→	*landmark*
dominanta	→	*tower/skyscraper* (specific object)

[3] The referential and word–field analysis approaches to the translation equivalents of nouns were discussed in Řeřicha and Livingstone (2012) and in Řeřicha (2015).

[4] The frequent Czech internationalism *dominanta* has the English translation equivalent *dominant* as a scientific term only.

[5] The parallel Czech – English database was collected in the translation seminars of the authors between 2008-2014 at the Department of English and American Studies, Faculty of Arts, Palacký University, Olomouc.

The attempt to explain the selection of translation equivalents of *dominanta* by the WFT classification describing the hierarchical relations of meaning between SL and TL has established a generalization gap in the TL hierarchy, *dominanta* → Ø. This generalization gap in the TL is the reason for the translators' search for an explicit TL equivalent thus adding connotations of + emphasis, + anticipation, + contrast or + unexpectedness absent in the SL texts which results in the perception of the SL verbosity by the (native) English translator.

2. A WFT OF SELECTED ADVERBS

The application of the WFT to SL adverbs and their TL translation equivalents which are consequently perceived as verbose indicates that the explicit TL translation equivalents in the word fields with generalization gaps have a consistent pattern of connotations often absent in the SL.
Each of the selected lexical units will be analyzed:

- by referential lexical and semantic analysis, and
- the four-tiered word-field theory (WFT) classification.

The WFT classification will:

1. determine the presence or absence of the TL archilexeme/a generalization gap,
2. define the word-field structure or lexical set (with a common semantic component),
3. consider the differences in the SL and TL semantic components,
4. suggest a back translation to the SL to illustrate the differences between the semantic components in the SL and TL translation equivalents.

2.1 *Již/už* (A REFERENTIAL LEXICAL AND SEMANTIC ANALYSIS)

The adverbs *již, už* are particularly frequent in the Czech SL promotional and informative texts on local history. Although the translators may be aware of the absence of the weakened colloquial SL *už* in the TL, which is noted in Dušková[6], there is a tendency to use an explicit translation equivalent in the style of the information and promotional texts, cf.:
*již ve 13. století tady stávala kaple → *a chapel stood here already in the 13th century*

[6] Czech adverbs such as ***tak***, ***tedy***, ***už***, ***však***, etc., which are used with a weakened meaning in normal spoken language as either expressive or successive particles, do not have an explicit equivalent in English, compare, Tak tedy začneme. ***Let's start.*** Zbývá už málo času. ***There's little time left.*** The consequent meaning is already included in the perfect, for example, ***I've told you several times.*** Dušková, Libuše et al. (2009), http://emsa.ff.cuni.cz/7.9.

In the above example with the SL *již* meaning "previously to some specified time"[7] there need not be explicit TL translation equivalents, cf.:
již ve 13. století tady stávala kaple → a chapel stood here in the 13th century

The TL translations of *již, už* with the explicit equivalents; *již, už → as far back as, již, už → as early as*, suggest the semantic components + anticipation/contrast (*thus early*), cf.:
již ve 13. století tady stávala kaple → a chapel stood here as far back as the 13th century
již ve 13. století tady stávala kaple → a chapel stood here as early as the 13th century

However, the contrast implied by *již* in the sentence
ale restauraci jsme již otevřeli v červnu → but we opened the restaurant as early as in June
does not have to be explicitly expressed by → *as early as in June*, which in English would suggest an epic, narrative structure.

The equivalent with *but* is sufficient to imply the contrast, cf.:
ale restauraci otevřeli jsme již v červnu → but we opened the restaurant in June.

The explicit translation of *již* is suitable in a narrative framework which may imply + anticipation:
již v dávných dobách → from as far back as ancient times.

2.2 *Již/už* (A WORLD-FIELD THEORY CLASSIFICATION)

It was stated above that the explicit equivalents of the SL *již/už* (*already, as early as, as far back as*) have two semantic components + anticipation and + contrast. The SL *již/už* in the examples from the database are unmarked, the two semantic components + anticipation, + contrast are absent. The definition states that the world-field must include single lexical units only, with at least one common specific component, cf.
již/už (unmarked) → Ø
již/už (umarked) → *already* (+ anticipation, + contrast (*thus early*)),
již/už (umarked) → *as early as* (+anticipation, + contrast (*thus early*)),
již/už (umarked) → *as far back as* (+anticipation, + contrast (*thus early*)),
již/už (marked + anticipation, + contrast) → *as far back as* (+ anticipation, + contrast (*thus early*)).

The TL equivalents, in light of complex lexes, do not make up a word field but instead a lexical set, its members are associated by the

[7] Řeřicha and Livingstone (2012, 68) noted that the *Oxford English Dictionary* 2015 (cf. "already, adj. and adv.") lists *already* as a secondary infrequent adverb with the meanings *beforehand, in anticipation; previously to some specified time; by this time, thus early*. These meanings partially overlap with the meanings in *Slovník spisovného jazyka českého* (2011: http://ssjc.ujc.cas.cz) which translate as "*previously to some specified time*" and "*at that time, now, immediately (in contrast to the previous state*)".

semantic components + anticipation and + contrast (*thus early*). These additional semantic components, which were classified under translation equivalents of the SL adverb *již/už*, can be defined as additional connotations (in Lipka's WFT the connotations are additional properties of the lexeme, they are its integral part and their denotations/referents are not different from the denotation of the lexeme). The connotations have "a more specific meaning from the unmarked, neutral lexeme" (Lipka 2002, 82).

While we made use of the semantic components of the members of lexical sets, which could influence the TL denotations, with the referential analysis of the nouns, the hyponymic connotations defined above are additional properties of the lexeme, they are linked to it and are not supposed to denote distinct aspects of the denotation of the lexeme.

The analysis of *již/už* may be for illustrative reasons completed by a back translation of the explicit TL equivalents into the SL. In a back translation the Czech equivalents of the TL would have a marked emphatic meaning, cf.

a chapel stood here as far back as the 13th century → bylo to již dávno, ve 13. století, co tu stávala kaple

a chapel stood here as early as the 13th century → dokonce již ve 13. století tady stávala kaple

2.3 *Ještě* (A REFERENTIAL LEXICAL AND SEMANTIC ANALYSIS)

The SL adverb *ještě* frequently occurs in the texts in the meaning "*do nějaké časové meze (up to a point in time)*" (*Slovník spisovného jazyka českého* 2011), cf. the following examples from the database with explicit translation equivalents:

fontána tam stojí ještě i dnes → the fountain is still standing there up to the present
ještě v 16. století byla Olomouc → Olomouc was still … in the 16th century.

The TL equivalent *still* is acceptable in most cases:

1. it implies a narrative structure (*it still was .. and then something happened*) or
2. emphasizes the ongoing activity as substantial, worthy of special mention, cf.

Queen Elizabeth was still on the throne when Shakespeare arrived in London.[8]

The emphasis is evident when the following TL unmarked and marked translation equivalents of the sentence *Ještě v 17. století tady stával pivovar* are considered:

1. An umarked equivalent:

Ještě v 17. století tady stával pivovar. → The brewery stood here up to the 17th century.

[8] In the latter example the Czech equivalent *a pořád ještě* would reflect the emphasis on duration.

2. An equivalent implying unexpectedness:
Ještě v 17. století tady stával pivovar. → *The brewery stood here as late as the 17th century.*
3. An equivalent emphasizing the duration of the ongoing activity:
Ještě v 17. století tady stával pivovar. → *The brewery still stood here in the 17th century.*

2.4 *Ještě* (A WORLD-FIELD THEORY CLASSIFICATION)

The SL adverb *ještě* has the common semantic component + up to a point in time and a possible connotation of + unexpectedness, + ongoing activity. The TL hierarchically unordered lexical set does not include a corresponding archilexeme, there is a generalisation gap in the TL. Most of the TL explicit translation equivalents have additional connotations which are absent in the SL texts. Cf.:
ještě → Ø (a missing archilexeme/generalization gap)
ještě (+ up to a point in time) → *up to* (+up to a point in time)
ještě (+ up to a point in time, + ongoing activity) → *still* (+ up to a point in time, + ongoing activity)
ještě (+ up to a point in time) → *as late as* (+ up to a point in time, + narrative framework (unexpectedness)),
ještě (+ up to a point in time) → *still* (+ up to a point in time,+ narrative framework (anticipation)).

The unmarked SL archilexeme *ještě* (+ up to a point in time) has the TL equivalent *up to*. The common semantic component + up to a point in time is included in the hierarchically unordered lexical set of the TL equivalents *up to*, *as late as*, *still*.

The equivalents *as late as*, *still* have the additional connotations of + narrative framework[9] (+ anticipation, + unexpectedness) and + emphasis on ongoing activity. The additional connotations make their meaning more specific when compared to the TL unmarked, neutral lexeme *up to*. The emphatic equivalents change the style of the emphatically unmarked SL text.

A back translation of the TL equivalents explicitly illustrates the additional connotations of emphasis (*dokonce*) and duration (*pořád*) → *dokonce ještě*, *pořád ještě*. In the back translation the TL additional

[9] The componential analysis establishing semantic features of a lexical unit can have different levels of generalization. It could be argued that the semantic component + narrative framework consists of the semantic components + unexpectedness, + anticipation and + contrast and therefore is not a semantic component in its own right. However, in translation it adds a textual feature to the TL texts which is absent in the SL information and promotional texts.

connotations of the explicit translation equivalents *as late as*, *still* are not limited to a single lexical unit but they are distributed within the sentence by the explicit emphatic adverbs *dokonce* and *pořád*.

2.5 *Během* (A REFERENTIAL LEXICAL AND SEMANTIC ANALYSIS)

In the informative and promotional texts the SL *během* has the frequent TL translation equivalent *during*, e.g.,:
*během prohlídky je zakázáno kouřit → *no smoking during the tour*

The SL adverb *během/v průběhu* defined as *v rozmezí* (within), *v průběhu určitého časového úseku* (in the course of an event) (*Slovník spisovného jazyka českého* 2011) has an English equivalent *during*, defined as *throughout the whole of a period of time*, as an acceptable translation equivalent in historical contexts, cf.
během 2. světové války → during WWII
během roku → during the year

Since the adverbial *during* emphasizes the period of time as a unit, other TL equivalents of *během* should be used in the contexts when an event happening within a period of time needs to be described, cf.
během dne → in the daytime
během prohlídky je zakázáno kouřit → no smoking on the tour
typické počasí během roku → typical yearly weather
během procházky Brnem → walking around Brno
otevírací doba během prázdnin → new summer opening hours
během schůze → in the course of the meeting.

The SL adverbial *během* is less specific then *during* describing both a period of time within which something happens and the whole time as a unit with a specific beginning and an end.
Note: The explicit TL equivalent during of the SL *během* - implying in certain contexts a time frame absent in the SL text - is a result of the TL explicit equivalent *during* viewing a period of time as a unit. A similar translation equivalent example is provided by the TL English term *nature* the most frequent equivalent of which in our database is the SL Czech *příroda*.[10] The definition of the TL *nature* states it is a term from the domain of natural sciences, a collective for plants, animals and other products of the earth. The Czech definition of the SL *příroda* as "*volná krajina mimo lidská sídliště s rostlinstvem a živočišstvem*" (*Slovník spisovného jazyka českého* 2011) denotes a location which is absent in the TL collective *nature*. The SL locative complementations of the prepositions and verbs in *pobyt v* (*přírodě*), *jít do* (*přírody*) cannot have the translation equivalent *nature* (**go for a walk in nature*) because of the absent semantic component + location.

[10] The semantics of *příroda* were discussed in greater detail by Řeřicha and Livingstone (2012).

2.6 *Během* (A WORLD-FIELD THEORY CLASSIFICATION)

The TL equivalents of the frequent adverb *během* are not a logically ordered hierarchy and constitute a lexical set with a temporal association. There is a generalization gap, an archilexeme missing in the TL as an equivalent of the SL *během*, cf.
během → Ø (a missing archilexeme)
během → *during* (+ time frame)
během → *in the course of*
během → *in*
během → *on*

The TL *during* has the additional connotation + time frame which is absent in the SL adverb. In light of the tendency of translators to replace the missing archilexeme with an explicit equivalent, the TL texts with the equivalent *during* are once again perceived as emphatic and verbose. A back translation of *during* would explicitly express the connotation of + time frame, cf. *během celé* … The equivalents *in, on* are parts of the TL idioms and cannot be analyzed with the word-field analysis method. *In the course of* is a complex lexeme which can always replace the TL missing archilexeme but can be, similarly to the complex lexeme *a prominent feature,* limited by stylistic considerations.

3. CONCLUSION

When translating the selected adverbs *už/již, ještě* and *během* from Czech (SL) to English (TL), translators describe Czech as emphatic and verbose compared to specific and precise English. This pragmatic observation is approached with a lexical and semantic analysis in this article. The referential lexical and semantic analysis defining the sense of each lexical unit with a set of semantic features is an effective method for distinguishing lexical units from one other. The referential analysis is not sufficient, however, for the specific task of the comparison of the SL and TL translation equivalents. For this purpose taxonomic hierarchies are introduced specifically with Lipka's word-field theory classification.

The Lipka-based word-field theory classification of the English translation equivalents of the Czech adverbs *už/již, ještě* and *během* describes a specific group of Czech lexical units the English translation equivalents of which constitute word fields or lexical sets with a generalization gap. There is a translators' tendency to compensate for this anisomorphism by filling the generalization gap with such explicit English TL equivalents that in most cases have additional connotations absent in the SL Czech adverbs. A classification of these additional connotations suggests a limited number of additional emphatic semantic components; +

anticipation, + unexpectedness, + narrative framework, + time frame, + emphasis on ongoing activity and + contrast.

The explicit TL translation equivalents compensating for the identified generalization gaps in TL may explain the apparent verbosity and emphatic impression of the Czech language when considered from the viewpoint of an English translator.

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CZECH-ENGLISH LEXICOGRAPHY: A SHORT ACCOUNT OF TRENDS AND RELIABILITY ACROSS CENTURIES

Pavel Kolář

ABSTRACT: The paper covers almost 150 years of principal contributors to the development of Czech-English and English-Czech lexicography. The objective is to map the developmental trend towards the reliability of bilingual dictionaries. The brief analysis is focused on a specific lexicon with reference to English culture and civilization and some common terms. The author pays tribute to the forefathers of lexicography in this territory with an emphasis on the great Comenius, Mourek and Jung.

KEYWORDS: dictionary, multilingual dictionary, bilingual dictionary, reliability, lexical equivalent, lexicographer

Almost 400 hundred years have passed since the first endeavours in the field of lexicography in this country. WE should remember Comenius who used the term thesaurus when working on the first dictionary of the Czech language. Although the dictionary did not survive the great fire of Leszno, we are able to track Comenius' ideas pertaining to the process of semantics. Long before European philosophers he dealt with the language triangle consisting of the following elements: the entity, the idea (thought) and the word. Although a very simple idea but of great importance. Comenius puts an emphasis on conceptual perception, true understanding. This is the reason why he used pictorial references to the elements of the lexicon in his Orbis sensualium pictus in which, besides four lexical equivalents, he used also a direct referencing to the entities of the real world represented by a picture. We should always be aware of this principle when analysing a dictionary. Comenius also became a forefather of translation lexicography besides e.g., Randle Cotgrave who published *A Dictionarie of the French and English Tongues* (London 1611). Comenius's lexicographic activity includes a genuine piece of work: *Janua Linguarum Reserata Aurea* (Prague 1669) which can be compared with Roget's Thesaurus today. Its quality resulted in foreign editions and true and false translations soon afterwards (for example, *Ianua Aurea reserata duarum linguarum, Janua Linguarum reserata quinquelinguis*: Dantisci 1631, *Porta linguarum trilinguis reserata et aperta*, London 1633, 1637, 1643, 1650, 1652, Amsterdam 1661, Genevae 1663). Numerous editions published in England in a period of twenty years make us believe that later English lexicographers were very likely to be influenced by Comenius.

Mainly due to historical reasons England was certainly more successful in dictionary making. Although not the first but very influential in this endeavour was Dr. Samuel Johnson. His trace in world lexicographic history is unforgettable. Jones' *Dictionary of the English language* (London, 1755) gives evidence of the fact

that lexicography is both a craft and an art. We can characterize him as a biting entertainer, an aspect that dominates the whole dictionary. A simple lexical item will illustrate this.

OATS. n.s. [?, Saxon] A grain, which in England is generally given to horses, but in Scotland supports the people. It is of the grass leaved tribe; the flowers have no petals, and are disposed in a loose panicle: the grain is eatable. The meal makes tolerably good bread. Miller.

The oats have eaten the horses. Shakespeare.

It is bare mechanism, no otherwise produced than the turning of a wild oat beard, by the insinuation of the particles of moisture. Locke

For your lean cattle, fodder them with barley straw first, and the oat straw last. Mortimer.

His horse's allowance of oats and beans, was greater than the journey required. Swift.[1]

Although he claimed that he primarily registered the words of the language, which is in respect of citations true, his definitions are mostly subjective reflexing rather his personal qualities than serious lexicographic approach.

THE CONTRIBUTIONS OF VÁCLAV EMANUEL MOUREK AND VÁCLAV ALOIS JUNG

The second half of the 19th century witnessed a great development of the activities of the Czech nation. It is quite surprising that the number of translations from world literature outnumbers the current situation. Translators needed certain tools among which dictionaries were of great importance. England has always been rather distant to us and for many Czechs a rather mysterious country. In contrast to other continental nations there was no reliable English-Czech dictionary. This is why we have to pay tribute to the founder of the field Václav Emanuel Mourek (1854–1911) who wrote the first practically usable *English and Bohemian Dictionary*, first published in Prague by I.L. Kober probably in 1889, and *Bohemian and English Dictionary* (published in 1897 in Leipzig). It was a dictionary of pocket size. *The English-Bohemian Dictionary* has 401 pages presenting by and large some 8000 lexical items inclusive List of the most usual geographical names that are different in the two languages, a "List of Christian names and their diminutives" and a "Table of irregular verbs". The Czech-English part has 482 pages with some 10000 lexical items. We can only admire great effort and enthusiasm with which he worked. He could hardly communicate problems on

1 *Johnson's Dictionary*, 1755, http://www.bl.uk/learning/timeline/item126707.html.

the spot in England with native speakers and the only tool he used was a pen and dictionaries that were available in the last quarter of 19th century. His influence lasted for decades and his contribution to English studies in this country if of the greatest priority. His work had an impact on translators and textbook writers and innumerous learners of the English language. We should not forget his equally influential contemporary Václav Alois Jung, a scholar, translator and lexicographer. Five years of hard work resulted in his *Slovník anglicko-český* (J. Otto, Prague 1911). It is interesting that both lexicographers used the word Bohemian as equivalent for "český". It is probably due to their patriotic orientation. If semantically analysed from the territorial point it would include other nationalities living in the so called Czech lands.

Václav E. Mourek and Václav A. Jung represent the starting point from which other important lexicographers gained initial inspiration and motivation. The line continued with František Krupička and Jindřich Procházka with their *Slovník anglicko-český a česko-anglický* first published in 1924. The following great achievement was represented by the lexicographic work done during World War II by two brilliant lexicographers Antonín Osička and Ivan Poldauf who published the *Velký anglicko-český slovník* for the first time in 1948. Poldauf´s invaluable lexicographic activities reached its climax with his *Česko-anglický slovník středního rozsahu* (Prague 1959). A real landmark in the lexicographic work came to stage after three decades with *Velký anglicko-český slovník* by Karel Hais and Břetislav Hodek, which was originally published in three volumes and later in four volumes (1984, 1987, 1997, 2001). The story of the most influential English-Czech lexicographers was completed by Josef Fronek with his *Velký anglicko-český slovník* published in 2006.

A SHORT COMPARISON OF THE FIVE ENGLISH – CZECH DICTIONARIES

If we try to compare the five dictionaries already mentioned, we can find many differences and traces of progressive development. For this reason, we have made a list of words which represent rather specific English terminology and terms.

Table 1: Five dictionaries compared

	A	B	C	D	E	F
1	**Word**	**Mourek**	**Krupička**	**Osička-Poldauf**	**Hais-Hodek**	**Fronek**
2	Pudding	Střevo, jitrnice, jelito, pudding	Puding, nákyp, střevo, vuřt, jelito	Pudding (otherwise compounds) calques	Nákyp, pudink, moučník, kaše, salám, tlačenka, jelito, jitrnice, klobása	Pudink, nákyp, jelito, tlačenka
3	Cottage cheese	N.A.	N.A.	Domácí sýr	Domácí sýr	Tvaroh měkký
4	Mop	Utěrák, hadr, věchet, víšek	Hadr, utírka	Utěrák na tyči, rozcuchané vlasy	Mop, hadrový n. provázkový smeták	Mop, stírač podlahy na tyči
5	Custard	Svítek, vaječník	Svítek, vaječník	Krém, zvl. vanilkový	Pudink, vaječná sedlina, krém	Pudink, vaječný krém
6	mincemeat	N.A.	N.A.	Pečivo podobné biskupským chlebíčkům	Směs nakrájených jablek, sušeného ovoce, mandlí, rozinek, pomerančové kůry s cukrem a lojem	Sladká náplň do pečiva ze sušeného ovoce a sirupu

7	gill	¼ pinty	¼ pinty	¼ pinty, děvče, děvka	¼ pinty	¼ pinty, sev. nářečí ½ pinty
8	stone	14 liber, varle, pecka, kámen	Kámen, pecka, jádro, 14 liber	Kámen, 14 lb. Pecka, pecička, varle	Kámen, kamínek, kroupa, pecka, 14lb.	Kámen, 6,35kg
9	Mumps Parotid inflamation	Záškrt	N.A.	Příušnice	Příušnice	Příušnice
10	Measles rubeola	Osypky, spála	Spála, osypky	Spalničky, German m. Zarděnky	Spalničky, osypky	Spalničky, osypky
11	Scarlet fever	Horečka spálová	Spála	Spála	Spála	Spála
12	Raven Corvus corax	Krkavec, havran	Havran	Havran	Krkavec, nespr. havran	Havran
13	Rook Corvus frugileus	Vrána, mandelík	Havran	Vrána	Havran	Havran
14	Buzzard Buteo buteo	Luňák	Luňák	Luňák	Káně	Káně lesní

The first four items are taken from the semantic field of food. The word pudding appears rather difficult and the authors have a tendency to translate it offering only partial equivalents. It is surprising that the first author of a Czech cookery book, M.D. Rettigová used the word pudink for unsweetened meat jelly. The compound word cottage cheese is still a problem. While the first two authors did not mention it at all the three latest provided domácí sýr or měkký tvaroh. The usage is different, because the product displayed in Czech supermarkets is labelled with the borrowed word from English. Another problem is the mop. While the first three dictionaries provide some sort of a partial equivalent, the two latest dictionaries offer a borrowing which follows the current usage and a rather strange and inaccurate description. The item mincemeat appears misleading. The first two do not mention it at all. Osička and Poldauf did not understand it while Hais Hodek provided a very accurate definition. In terms of some common illnesses the dictionaries published after World War II seem accurate, while the first are completely false. Due to the fact that the famous Poe's poem 'the Raven' is translated as Havran by quite a few Czech authors we wanted to find out how our lexicography dealt with it. The whole family of birds has four common members (raven, rook, jackdaw and crow). Consulting the Corpus of current American English we can receive the following normed counts: crow – 3755, raven - 1968, rook – 1899, jackdaw – 18. All the dictionaries provide accurate equivalents for crow and jackdaw. The problem is with the raven and the rook and the only accurate equivalents are in Hais and Hodek's dictionary who emphasised that havran is a false equivalent. Even the last item with the most common bird of prey in our countryside the buzzard - káně causes serious problems and all the first three dictionaries provide false equivalent luňák- red kite, black kite (milvus milvus, miles migrans). All the biological terms should not represent such a difficult area because an easy tool by which we find accurate equivalents is to identify common Latin denominators (e.g., K. Liné's taxonomy).

The question is why did the first lexicographers present incorrect and false equivalent? Due to the fact that Czech linguists were probably influenced by Germans who achieved a very high methodological level it is thought that this could have been the reason. A short comparison tells us that it was not so. The equivalents of birds or food are accurate.

Table 2 English-German equivalents

Word	**Langenscheidts English Deutsch – 1922**
Pudding	Pudding, Wurst, Blutwurst
Cottage cheese	N.A.
Mop	Scheuerlappe
Custard	Eierrahm
Mincemeat	Bestandteile (Rosinen, zucker, talg, etc.)
Gill	Viertelpinte
Stone	Kern, Stein
Guinea	21s. Guinee
Mumps	Ziegenpeter
Measles	Masern
Scarlet fever	Scharlachbiever
Raven	Rabe
Rook	Saatkrähe

The table also shows several British measures. Britain unlike the countries on the continent was not influenced so much by the French revolution during the period when decimal measures were introduced. They are still fairly conservative in the

usage of their historical measures. It has several reasons, among which is the fact that traditional historical measures can be easily understood because of their human dimension. It is characteristic that lexicographers always present a calculated figure which is metric (a stone – 14 pounds, a stone – 6,35kg). The question is why they either deliberately or indeliberately avoid our traditional historical measures (a pound – funt). How could we then translate frequent names of pubs in Scotland in which the word gill occurs (e.g., At a Quarter of a Gill)?

CONCLUSION

Generally we can claim that lexicographers provide the following solutions to the original English word:

- Full equivalent accurate: buzzard/káně (14 E,F)
- Full equivalent false: raven/havran (12 D,F)
- Full equivalents – false and accurate: raven/krkavec, havran (12 A)
- Descriptive explanation accurate: mincemeat/ směs nakrájených jablek, ušeného ovoce, mandlí, rozinek, pomer. kůry s cukrem a lojem (6E)
- Descriptive explanation misleading: cottage cheese/tvaroh měkký (3F)
- Borrowing and descriptive explanation: mop/mop, hadrový n. provázkový smeták (4E), stírač podlahy na tyči (4F)
- Conversion decimal: stone/6,35kg (8F), non-decimal: gill/1/4 pint (7F).

In terms of the quality we can trace a progressive development both in terms of quality and quantity.

ACKNOWLEDGEMENT

This paper is a result of the project SGS/17/2014, Silesian University in Opava internal grant "Multikulturní přístup k analýze a interpretaci textu" ("Multicultural Approach to Analysis and Interpretion of Text").

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THE DIACHRONIC DEVELOPMENT OF 'COME TO V'

Ilka Mindt

ABSTRACT: This research paper focuses on the development of 'COME TO V' from Old English until Modern English. By adopting a diachronic corpus linguistic approach, the lexical meanings as well as the grammatical status of COME TO V are investigated. To do so, a quantitative approach is adopted first by searching for tokens in a wide range of corpora. A detailed qualitative analysis of the ten most frequent verbs following COME TO results in three different uses of COME TO V: a purposive, an infinitive and a unified one. Each use coincides with a different lexical status of the verb COME as well as the verb following TO. TO is associated with different grammatical functions in the three uses. The emergence and frequency of the three uses are sketched in their diachronic development. The results are interpreted in a descriptive corpus-linguistic way. Other linguistic frameworks, such as grammaticalization are also briefly considered.

KEYWORDS: corpus linguistics, catenative verb, verb phrase, to-infinitive

1. INTRODUCTION

The combination COME[1] TO V has not been analysed so far in any great detail, particularly not in the light of a corpus-linguistic investigation. In contrast, TO has been an object of study in many publications (e.g., Haspelmath 1989, Cuyckens & Verspoor 1998, Fischer 2000, Cuyckens 1998, Fitzmaurice 2000). Combinations such as *going to V*, *want to V*, *seem to V*, *hope to V* etc. have received attention (see for example Denison 1998, Huddleston & Pullum et al., 2002: 1194, Krug 2000, Hopper & Traugott, 2003, De Smet & Cuyckens 2005, Roberts 2012). Dieter Mindt (2000) has offered a detailed empirical account verbs. When specific crieteria are met, COME TO V is part of the class of catenative verbs (Mindt, D., 2000: 289). Hasselgard (2015) focuses on contrastive aspects of COME V*ing* in Norwegian and English. In her investigation on translation counterparts in English and Czech, Malá (2015) investigates COME V*ing* but also COME TO V.

2. PREVIOUS RESEARCH

Haspelmath (1989) argues that infinitives have "a meaning and also a form of their own" (288) and that the origin of the infinitive is a "nominal purposive form and that the grammaticization of a purposive form to an infinitive is a widespread phenomenon in the languages of the world" (288). He outlines the

[1] Capital letters refer to all inflected forms of a verb. In this case, the forms *come*, *comes*, *came* and *coming* are subsumed under the lemma COME.

development of the marking of the infinitive with TO ranging from allative over purposive to infinitive. The latter may be associated with modalities.

Cuyckens & Verspoor (1998) "present a cognitive linguistic analysis of the English preposition *to*" (57) and largely follow the argumentation proposed by Haspelmath (1989). Cuyckens & Verspoor state that the different usages of TO all "ultimately derive from spatial *to*, either relating to it in a fairly straightforward way or through metaphor and/or metonymy, or being indirectly linked to it as the result of a grammaticalisation process" (57).

Cuyckens (1998) examines the sense development of the English preposition TO from a more concrete to an abstract one. TO is analysed as having polysemous senses and occurs in more syntactic contexts over time. Cuyckens argues that TO is not an example of a "fortuitous homonym"; rather, the individual senses are historically related. TO started as an allative marker and developed "over a temporal marker and a dative marker, to an infinitival marker" (153). Cuycken argues that "temporal and abstract uses of *to* can be related in a fairly straightforward way to allative-dative *to*". However, "the parallelism between infinitival and prepositional *to* is at first sight not obvious, and one might therefore be inclined to think that they are homonyms" (153).

Fischer (2000) focuses on TO from the perspective of grammaticalization. She compares the development of the infinitive marker in Dutch and in English and describes Modern English TO as "re-iconicised" (155). Fischer considers it as exemplifying persistence where ultimately an isomorphic situation exists again.

Fitzmaurice (2000) investigates the de-grammaticalisation of infinitival TO in present-day American English with a clear focus on infinitives which are split by negatives. Her discussion of the semi-auxiliaries is relevant for the research presented here. She argues that "the development of quasi-auxiliaries with *to* such as *want to*, *be going to*, *be supposed to*, and *have to* is licensed by the progressive de-grammaticalisation of the infinitive marker *to*" (173). By de-grammaticalisation Fitzmaurice means that TO coalesces with a certain number of verbs "to create periphrastic auxiliaries" (173). TO then becomes "part of the grammaticalisation process of another construction, by virtue of its release from the infinitive construction" (173).

Krug (2000) offers diachronic analyses of HAVE GOT TO, GOTTA, HAVE TO, HAFTA, WANT TO and WANNA. He discusses motivations for the change, among them layering, processing constraints, and frequency. His gravitation model tries to account for the ongoing changes discussed in his study. The emerging English modals GOT TO, GOING TO, WANT TO and HAVE TO are described within the English verb system. Krug's analyses largely draw on syntactic criteria. The investigation of semantic fields is addressed as an area for future research.

Hopper & Traugott (2003) discuss BE GOING TO as an example of grammaticalization whereby a lexical item is grammaticalized. Reanalysis operating on a syntagmatic axis and analogy, which works on the paradigmatic

axis, are used as explanations for the development of the auxiliary BE GOING TO (Hopper & Traugott 2003, 93). The study of COME TO V that is outlined below shows parallels to this schematic description.

Denison (1998) considers examples such as "They want to make money." (131) as consisting of two verbal groups: *want* and *to make*. He refers to WANT as a catenative verb (131) "Catenatives are lexical verbs named from their ability to form chains of arbitrary length and order (subject only to semantic and pragmatic constraints)" (131). "The nonfinite verb which follows a catenative may have its own explicit subject, as in" (121) "They want us to make money" (131).

Roberts (2012) follows Denison's argumentation in accounting for English catenative verb constructions (CVCs) on the basis of characteristic properties suggested by Kroeger (2004). The pattern "[main verb + *to*-infinitive]" (2012: 216) is accounted for in Roberts' study, though unfortunately without any example of COME TO V.

De Smet & Cuyckens (2005) investigate the verbs LIKE and LOVE when followed by a *to*-infinitive. The authors describe polysemous meanings and also focus on the relation between meaning, equi-deletion of the subject, and the semantic role of the subject in the matrix clause. They assign a habitual meaning to "LIKE TO V" and to a lesser extent to "LOVE TO V" which is explained by the process of pragmatic strengthening. They argue that "a habitual reading can be accounted for only by the semanticization of habit in the second half of the nineteenth century" (19). The meaning of for example "LIKE TO V" is not predictable from the meanings of the individual elements. Instead, a "more idiosyncratic or independent sense" (4) is present. De Smet and Cuyckens refer to "LIKE TO V" and to a lesser degree to "LOVE TO" as "emergent auxiliary constructions, which have not (yet) moved beyond the point of incipient grammaticalization" (25).

Hasselgård (2015) contrasts *be going to* V with the Norwegian *komme til å*. In Norwegian, both the preposition *til* and the infinitive marker *å* are found (2015: 88). Hasselgård observes that *come to* + infinitive are translated into Norwegian by either using "a form of *bli* ('become') or a simple verb form" (2015: 100).

Malá (2015: 179) states that Czech aspectual prefixes "serve as Czech translation counterparts of the pattern '*come to* Vinf'" (2015, 179). These aspectual verbs indicate "the initiation of an activity or state" (2015, 179). This is reported for stative verbs of cognition, perception or emotion (2015, 180). Other translations are found when a "purpose of coming" (2015, 180) is represented. Malá argues that COME then refers to directed motion. With reference to the pattern COME TO SEE, Malá observed in her data two different translations: "the stative meaning of understanding ... with *come* as an aspect-marking verb" (2015: 180) on the one hand and "the event meaning of 'visiting' ... with the motion verb *come* and a purpose adjunct" (2015, 180).

The previous studies – of which none exclusively focusses on COME TO V in the English language – share two main foci of investigation:

1. They focus on the status of infinitives and the function of TO in the history of the English language. All studies clearly show the development of TO from an allative marker over a purposive function to an infinitive marker. This study tries to add a new descriptive fact in pointing out that the development of TO from purposive to infinitive can be described in more detail – at least for the English language in the light of COME TO V.

2. The studies outlined above focus on the semantic and grammatical description of the verb preceding the *to*-infinitive. This verb is either termed a catenative verb or an emerging auxiliary. The present study aims to shed light on the linguistic description of COME TO V by focussing on lexis and grammar based on diachronic corpus data.

3. INVESTIGATING COME TO V

The corpora that have been used for this study are briefly introduced in 3.1. Section 3.2 concentrates on quantitative data. After the analysis of the samples of COME TO V, three main uses have been detected which are introduced and explained in 3.3. A qualitative analysis is presented in 3.4. Here, the ten most frequent verbs found to occur in COME TO V are in the focus of the investigation. Based on this in-depth analysis, a more abstract linguistic explanation is offered in 3.5 that describes the three grammatical patterns associated with the three uses in relation to the meanings they convey. 3.6 sketches the diachronic emergence of the three uses over time. Section 4 discusses the corpus-based findings and explanations of this study in relation to previous linguistic descriptions and attempts to clarify the relevance of the findings presented here for the grammatical description of COME TO V.

3.1. CORPORA

The corpora that have been used in this study are listed in Table 1.

Table 1. Corpora consulted in this study

Period	Corpus	Time span covered	British English/ American English
Old English (700-1150)	Helsinki	850-1150	BrE
Middle English (1150-1500)	Helsinki	1150-1500	BrE
	CEECS1	1403-1500	BrE
Early Modern English (1500-1700)	Helsinki	1500-1710	BrE
	Lampeter	1640-1740	BrE
	CEECS2	1500-1680	BrE

Late Modern English (1700-1900)	Old Bailey	1720-1899	BrE
	COHA[2]	1810-1900	AmE
	CLMET1/2/3	1710-1920	BrE
Modern English (1900-)	Old Bailey	1900-1913	BrE
	Brown	1960	AmE
	COCA	1990-	AmE
	COHA	1900-2000	AmE

The corpora differ in size, register and variety. A lot of corpus data represents American English in relation to the Modern English period. This might lead to a bias in the Modern English period towards American English. Since this study concentrates on COME TO V which is up to the present point not known to represent a difference as to the varieties of the English language, the imbalance between British and American English might not have any effect on the findings and explanations outlined below.

3.2. FREQUENCIES

This diachronic analysis investigates the development of COME TO V. COME refers to any form (*come*, *comes*, *came*, *coming*) of the verb COME. After COME, TO follows which in turn is followed by a verb. The eleven most frequent verbs found after COME TO are listed in Table 2.[3]

Table 2. Most frequent verbs across all periods

Rank	Verb	absolute frequency	relative frequency	cumulative frequency
1	SEE	3,372	8.2%	8.2%
2	KNOW	1,927	4.7%	12.9%
3	BE	1,274	3.1%	16.0%
4	VISIT	1,078	2.6%	18.6%
5	THINK	956	2.3%	21.0%
6	UNDERSTAND	939	2.3%	23.2%
7	BELIEVE	912	2.2%	25.5%
8	PASS	858	2.1%	27.6%
9	REALISE	830	2.0%	29.6%
10	TAKE	646	1.6%	31.1%
11	CALL	579	1.4%	32.6%

[2] Data from COHA has only been analysed for COME TO CALL, COME TO SEE and COME TO TAKE.

[3] The frequencies are based on the corpora listed in Table 1 excluding COHA.

Table 2 gives the absolute frequencies of the corpus searches of COME TO V[4]. The corpora have been searched for COME TO. The data was then filtered manually to include only cases that consist of a verb following COME TO. The verbs have been lemmatized. Altogether, 41,085 tokens have been found.

Ten of these verbs will be analysed in section 3.4 in more detail. One verb, PASS, will not be part of this investigation. (1) exemplifies COME TO PASS and clearly shows that it must be considered as a one unit representing a highly lexicalised meaning. This is corroborated by dictionary entries that give the meaning 'to happen after a period of time' or 'to take place in the course of events' for COME TO PASS (LDOCE, OED). Thus, it is not possible to analyse COME TO PASS in terms of its componential meaning, simply because we are dealing here with one lexical item.

(1) *The event* ***came to pass*** *as had been foretold: the harvest fell* (CLMET2 LME 1779 galt 1821 - annals of the parish.txt)

Table 3 gives information on the distribution of COME TO V with relation to the periods of the English language. Five periods have been distinguished: Old English, Middle English, Early Modern English, Late Modern English and Modern English.

Table 3. Frequencies for COME TO V

		COME TO V			
		all verbs		10 most frequent verbs	
		absolute	pmw	absolute	pmw
Old English	700-1099	7	17	1	2
Middle English	1100-1499	49	56	9	10
Early Modern English	1500-1699	214	109	46	23
Late Modern English	1700-1899	5,165	100	1,321	26
Modern English	1900-	35,650	88	11,136	28
TOTAL		41,085		12,513	

The absolute frequencies of COME TO V increase over time. With regard to the ten most frequent verbs analysed in this study, the frequency per million words (pmw) increases from Old English to Middle English from 2 to 10 per million. Another large increase is detected between Middle English and Early Modern English. From Early Modern English onwards the frequencies per million words rise slowly from 23 to 28 per million words. Due the fact that more data which represents more different genres is present from Late Modern English onwards, the comparison per million words gives a very rough indication of the development.

[4] The tokens from COHA have not been included here.

3.3. USES OF COME TO V

The analysis of 12,513 cases has resulted in three different uses. One use is exemplified in (2) and (3).

(2) *The Chief Medical Officer* ***comes to see*** *Grandmom*. (COCA w_fic_2004.txt)

(3) *They* ***come to see*** *Hawaii*. (COCA w_spok_1991.txt)

In examples (2) and (3) the verb forms *comes* and *come* are both followed by *to see*. *Comes* and *come* convey the meaning of movement towards a particular place. In both examples, the meaning of the *to*-infinitive clauses is purposive. *The Chief Medical Officer* comes with the purpose of seeing *Grandmom* in (2) and in (3) *They* (= *people*) come, because they want to see Hawaii. This use will be referred to as representing a purposive meaning. The second use can be observed in examples in (4) and (5).

(4) *The problem with religion, I* ***came to see****, was not exactly that it was untrue; I was perfectly happy to engage with a thousand things that weren't true, and take them seriously enough to spend my while professional life in their company*. (COCA w_acad_2008.txt)

(5) *In time you'll* ***come to see*** *what a good man he is*. (COCA w_fic_1997.txt)

In both (4) and (5) the verb COME is followed by *to see*. However, the meaning of COME is not one of movement nor does the *to*-infinitive clause carry a purposive meaning. Rather, COME TO SEE ought to be considered as a single unit that conveys the meaning of starting or beginning to recognize, realize or understand something. In a way, a metaphorical extension of COME is observable in that an abstract meaning of COME is present which is related to mental processes. The concrete movement of something or someone towards somebody or something is transferred to an abstract domain where the idea of movement is still there, though in a cognitive abstract way. The same argumentation holds for SEE. The meaning of the source domain (ability to see with one's eyes) is transferred into the target domain referring to meanings such as 'to notice' or 'to understand'. This use of COME TO V will be referred to as representing a unified meaning.

A third use is depicted in (6) and (7).

(6) *Maybe the wind had blown the snow away. The interstate unwound in front of me, an empty ribbon in the vast terrain. The time had* ***come to see*** *just how fast I could, or would, go. When I accelerated past 100 miles per hour, the Ciera's vibration disappeared*. (COCA w_mag_1996.txt)

(7) *Carnegie Mellon University. When the offer* ***came to take*** *over the Marin Theater Company* (COCA w_news_1995.txt)

In (6) a third use is visible. The main verb *come* is part of the finite clause *The time had come*. Then, a non-finite *to*-infinitive clause follows which is introduced by *to see*. The same argumentation is applicable to (7), where the finite clause *the offer came* is followed by a non-finite *to*-infinitive clause introduced by *to take over*. The third use will be referred to as representing an infinitive meaning.

One outcome of the analysis of the pattern COME TO V is that three different uses are identified. Each of these three uses is associated with a particular meaning: a purposive meaning, a unified meaning, and an infinitive meaning. In how far theses uses and their meanings co-occur with particular grammatical realizations will be analysed in more detail by looking at the ten most frequent verbs found in the pattern COME TO V.

3.4 CASE STUDIES OF THE TEN MOST FREQUENT VERBS IN COME TO V

The research question to be answered in this section is whether a relation can be established between the verbs following COME TO and any of the three uses and meanings outlined in 3.3.

The verbs presented in the following have been ordered according to their uses and meanings. The analysis and discussion starts with verbs that have a purposive meaning, then proceeds to verbs with a unified meaning. An infinitive meaning has only been detected for COME TO SEE and COME TO TAKE. This will be discussed when the two verbs are dealt with. The analysis of COME TO CALL, COME TO SEE and COME TO TAKE is additionally based on data taken from COHA.

COME TO VISIT has in all of its cases a purposive meaning as can be seen in Figure 1.

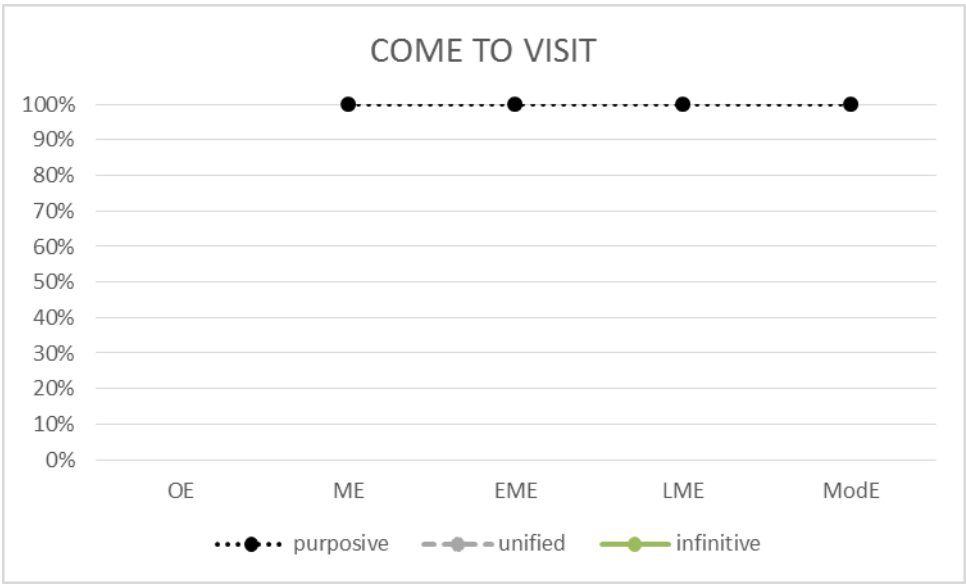

Figure 1. COME TO VISIT

In (8) the use of COME TO VISIT is exemplified where *came* expresses a movement towards a place. TO VISIT has a purposive meaning.

(8) *Later, my friends **came to visit** me. They were astounded.* (COCA w_acad_1990.txt)

COME TO SEE and **COME TO TAKE** have in the majority of their cases a purposive meaning. However, they also occur with a unified one. The diachronic development as depicted in Figures 2 and 3 shows that both started with a purposive meaning only. The uses are given as relative frequencies in relation to each period of the English language.

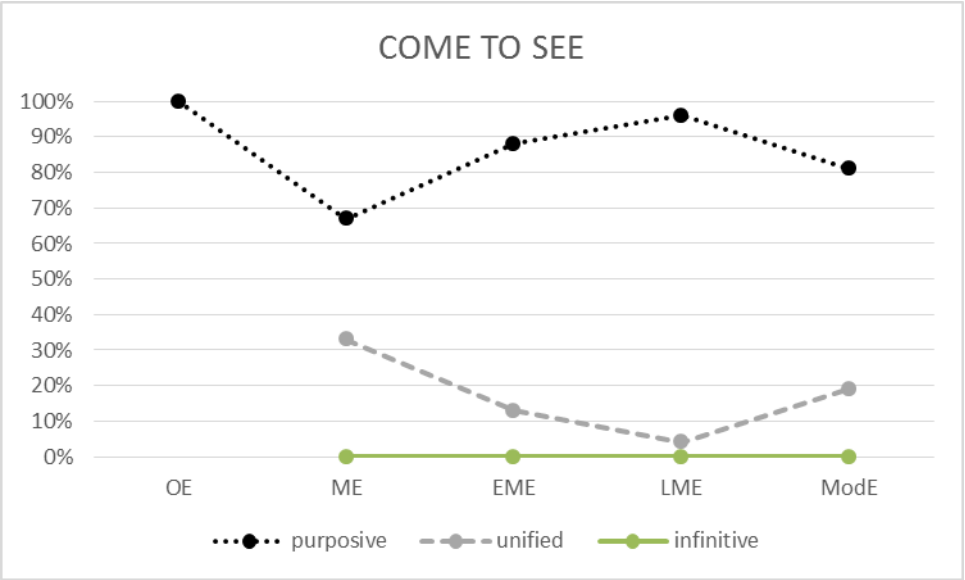

Figure 2. COME TO SEE

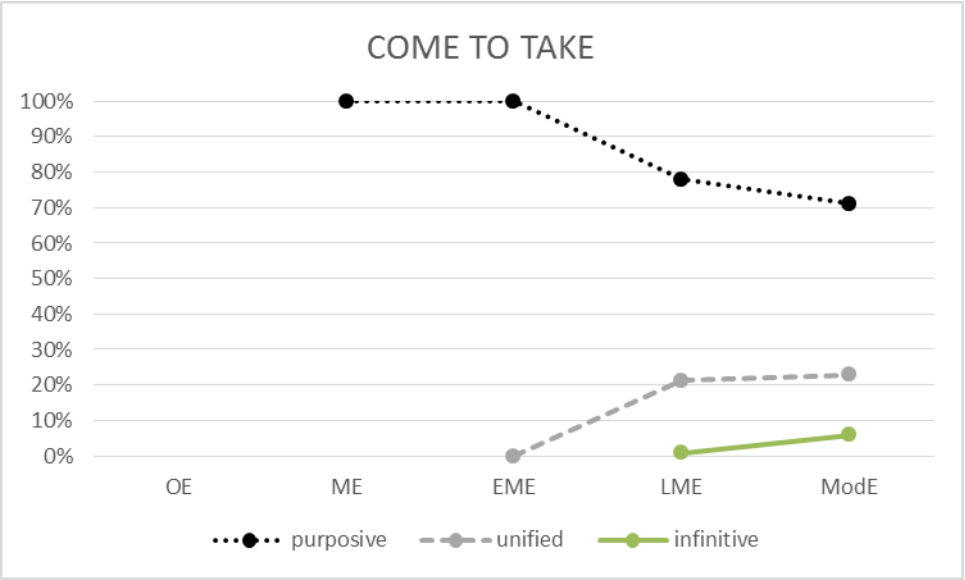

Figure 3. COME TO TAKE

In the Middle English period (COME TO SEE) and the Early Modern English period (COME TO TAKE), a unified meaning occurs, co-existing with the purposive meaning. From Early Modern English onwards, COME TO TAKE shows a fairly stable distribution between the purposive and the unified meaning of roughly 75:25 per cent. The unified meaning as exemplified in (9) expresses a mental process of how something happened. COME is not used in the sense of movement towards something or someone but rather describes a mental process which depicts a change. The first occurrence of an infinitive meaning is attested in Late Modern English and slightly increases towards Modern English. Most of these uses have the noun *time* or another abstract noun in their subject position of the matrix clause as (10) shows.

(9) *I had lost; I asked him how he* ***came to take*** *the bag out of my waggon*, (Old Bailey OBCext-18021027.xml)

(10) *The time has* ***come to take*** *games seriously as an important new popular art shaping aesthetic sensibility of the 21st century*. (COCA w_mag_2000.txt)

The changes in frequency for COME TO SEE are difficult to explain. Late Modern English only has very few occurrences of the unified meaning (3 cases out of 100). In the Modern English data, a relation of 80:20 per cent of purposive meaning (example (11)) as opposed to unified meanings (example (12)) is detected. As with COME TO TAKE, COME TO SEE in its unified meaning expresses a mental process of getting or reaching an understanding of or for something.

(11) *Like most SETI researchers, Sarah had worked late many nights after that first alien transmission had been received back in 2009. Don had* ***come to see*** *her in her office at the University of Toronto on one of those evenings, after he'd finished his work at the CBC*. (COCA w_fic_2006.txt)

(12) *The very process required vast knowledge and humble reverence, and Heaven help anyone who interfered. After a while Bill* ***came to see*** *that thorny point for himself and, with his usual Yankee practicality, let Anselma do as she pleased*. (COCA w_fic_2003.txt)

The infinitive meaning is found only in three cases. All have the noun *time* as the subject in their matrix clause.

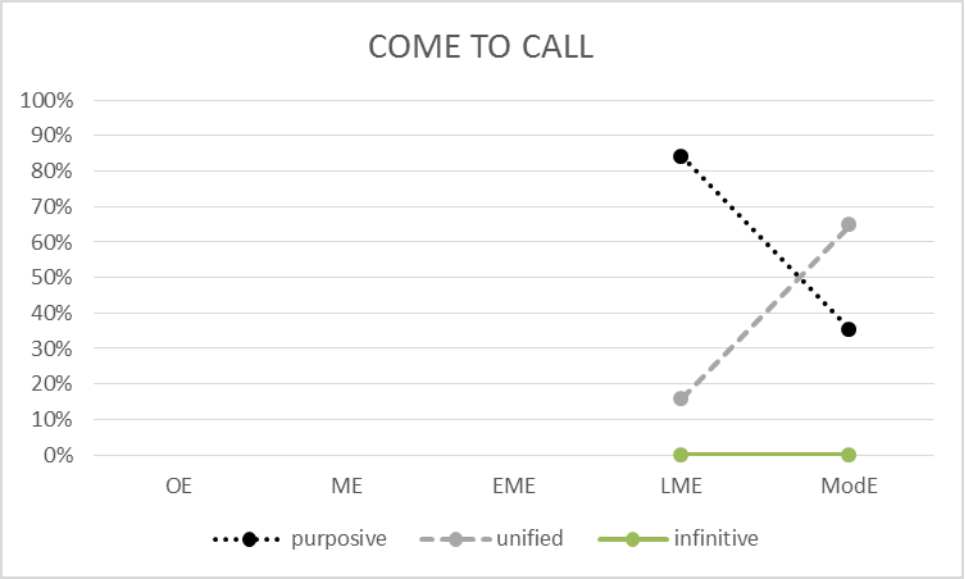

Figure 4. COME TO CALL

The development of **COME TO CALL** is graphically represented in Figure 4. Cases have only been found in the data from Late Modern English onwards. At this time, a clear preference for the purposive meaning as exemplified in (13) can be observed. In Modern English, however, CAME TO CALL occurs in about 65 per cent of its cases with the unified meaning (example (14)). Again, a mental process is described in (14). The historical development shows a change in the meaning preference from Late Modern English to Modern English from purposive to unified.

(13) *I met him again next morning. He **came to call** upon my uncle, apologizing for not having done so before, by saying he was only lately returned from the continent, and had not heard, till the previous night, of my uncle's arrival in town*; (CLMET2 LME 1820 bront ├½ 1848 - the tenant of wildfell hall.txt)

(14) *Corporations began to take over the casinos. Gradually they've **come to call** their hotels "resorts," not casinos; and they refer to what goes on there as "gaming," not gambling*. (COHA PsychToday MAG 1995)

The uses of **COME TO BE** as depicted in Figure 5 have a clear preference for the unified meaning with some cases starting in EME showing a purposive one. The absolute frequencies of the purposive meaning as exemplified in (15) are very small. 1 case out of 14 is found in Early Modern English, three out of 179 in Late Modern English and in Modern English twelve out of 1,145 cases represent the purposive meaning.

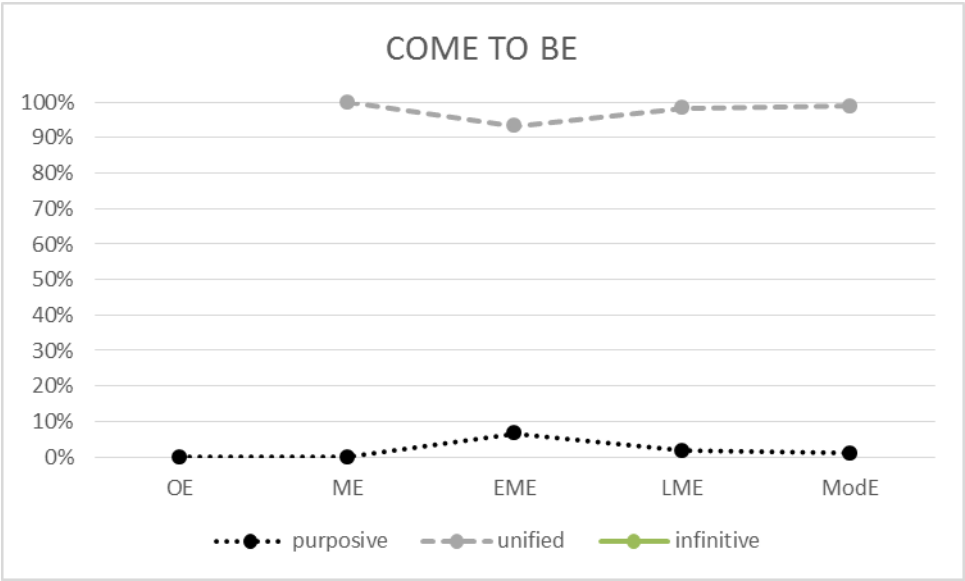

Figure 5. COME TO BE

(15) *here and be shut out as usual! I* ***came to be*** *here for you!* (COCA w_fic_1995.txt)

(16) *software engineers in Silicon Valley. They have* ***come to be*** *pioneers in the new medium of publishing on the Internet's World Wide Web, to build a business and, if successful, to become rich.* (COCA w_news_1996.txt)

As with all other instances depicting the unified meaning, COME TO BE in (16) also describes an abstract process. COME carries a metaphorical meaning which refers to an abstract movement in time rather than in space.

The verbs **KNOW**, **UNDERSTAND**, **THINK**, **BELIEVE** and **REALISE** (for which the spelling is given here in British English; instances of REALIZE are also take into account in the searches) are found in the data with the unified meaning only.

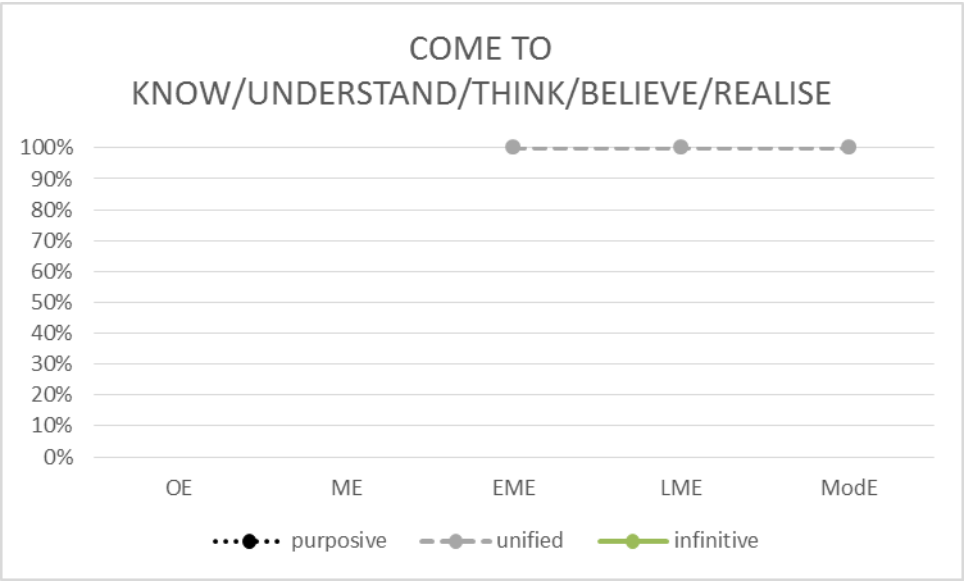

Figure 6. COME TO KNOW/UNDERSTAND/THINK/BELIEVE/REALISE

(17) *A few months later, I* ***came to know*** *exactly who they were*. (COCA w_fic_2002.txt)

(18) *growing interest in prairie gardens. "As we* ***come to realize*** *how and why we destroyed the prairie, we are beginning to look at what's happening around the world …."* (COCA w_mag_1993.txt)

These five mental verbs occur after COME TO from Early Modern English (KNOW and UNDERSTAND) or even Late Modern English (THINK, BELIEVE and REALISE) onwards. The meaning of the mental verb is combined with the metaphorical meaning of COME. COME does not refer to an active movement towards somebody or something. Instead, it expresses a mental movement process which is connected with the respective mental verb to express a unified meaning. Thus, it is possible to speak no longer of a composite meaning which is formed by adding the individual meanings together but of a unified one. The unified meaning is expressed by [COME TO V] in its entirety. In (17), a cognitive process during which something got known is conveyed and in (18) a cognitive process of realizing something can be found. The mental process expressed by the second verb (i.e., *know* and *realize*) is foregrounded by the combination of COME TO [MENTAL VERB].

3.5 GRAMMATICAL PATTERN AND MEANING

The aim of this section is to investigate the relation between the three uses and their meanings with the grammatical structure of COME TO V.

When a purposive meaning is present as is the case in COME TO VISIT, the linguistic analysis calls for two verb phrases. The first one is a finite verb

phrase with COME as its head. The second verb phrase is non-finite and consists of TO VISIT. TO introduces the purposive clause and displays a formal syncretism or merger: the function of a conjunction expressing a purpose similar to *in order to* is merged with the *to*-infinitive marker into one form[5]. Thus, a subordinate non-finite clause is the result. TO is both a conjunction introducing a subordinate clause and at the same time a *to*-infinitive marker related to the verb which follows it. This *to*-infinitive clause expresses the purposive meaning while COME expresses a movement towards somebody or something. On the functional level of the sentence, the non-finite *to*-infinitive clause typically represents a clause element on its own.

The infinitive meaning, which is only found in the data in combination with COME TO TAKE and COME TO SEE, is associated with a *to*-infinitive clause. Two verb phrases are present: the first one is finite and is represented by COME only. The second one is non-finite and is introduced by the *to*-infinitive marker followed by a verb. TO has only the function of the *to*-infinitive marker. On the functional level of the sentence, the non-finite *to*-infinitive clause typically postmodifies another element.

When a unified meaning is found, I argue that we are looking at one single verb phrase. This verb phrase is finite. COME no longer expresses a movement towards somebody or something but conveys a metaphorical meaning in terms of a cognitive movement process. TO is interpreted as an infinitive marker which occurs inside the verb phrase and connects the verb COME with another verb. The verbs following COME TO typically express an abstract metaphorical concept. This becomes obvious when the meanings of SEE, TAKE or CALL are considered. SEE, TAKE and CALL are high-frequency verbs and are, as such, highly polysemous. They establish their meaning in context. The meaning which is displayed in the unified uses of COME TO SEE, COME TO TAKE or COME TO CALL is a metaphorical, highly cognitive one. The verbs following COME TO then no longer express a concrete meaning but a metaphorical one. Mental verbs expressing a cognitive and abstract meaning might also fill the verb slot after COME TO when the unified meaning is found.

COME TO V can still be analysed in terms of its internal (metaphorical) components as far as the lexis is concerned. The unit as such is not lexicalised as is the case with COME TO PASS. Rather, in cases such as COME TO SEE expressing the unified meaning we are looking at a grammaticalized unit. 'Grammaticalized' refers here to the fact that COME (TO) precedes the main verb and is not a single independent verb phrase as is the case with the purposive meaning. When a unified meaning is conveyed, COME TO V forms one single grammatical unit, namely a finite verb phrase, expressing one unified meaning. The unified meaning is established by the metaphorical meaning of COME together with the

[5] See Hasselgård (2015, 88) for the Norwegian form expressing future reference *komme til å*, where *til* is a preposition and *å* the infinitive marker.

abstract, cognitive or metaphorical meaning of the verb following it. COME TO V represents one single verb phrase. Verbs such as COME (TO) have been labelled "catenative" (Quirk et al., 1985: 146), "relatively fixed expressions with meanings similar to the modal auxiliaries" (Biber et al., 1999, 484), "catenative verb (with raised subject)" (Huddleston & Pullum 2002, 1227), or "catenative verbs" (Mindt, D. 2000, 285ff).

If a unified meaning is present, COME TO is considered in this study as a catenative verb.

When COME TO occurs as a catenative verb, the status of TO can be clearly labelled from a grammatical point of view. TO is undoubtedly a *to*-infinitive marker. What is not clear is to which unit TO belongs. Two interpretations are possible: the first interpretation considers TO as part of the catenative verb COME TO. This means that a bare infinitive follows. The second interpretation views TO as belonging to the verb which follows the catenative verb COME. In this view catenative COME is followed by a *to*-infinitive.

3.6. EMERGENCE OF THE USES IN COME TO V

The analysis of the uses of COME TO V has yielded three different ones, of which the purposive meaning and the unified meaning account for the vast majority of all cases. When COME TO V is first found in Old English, it only occurs with a purposive meaning. Among the six occurrences in Old English, one data sample has been found for SEE (19).

(19) *eald, swahw+atswa +tu gesihst, [{+t+ate{]* ***kym+d to gesean****.* <*R 2*> *On twam nihtum & on iii, ne bi+* (Helsinki)

Besides COME TO SEE, COME TO TAKE occurs in Middle English with a purposive meaning as well (20).

(20) *Jhesus hadde knowun, that thei weren to* ***come to take*** *hym, and make hym kyng, he flei+* (Helsinki)

Towards the end of the Middle English period, COME TO TAKE is recorded in a purposive meaning. In Early Modern English, VISIT and BE follow. In Late Modern English, COME TO CALL has its first occurrence.

The first instance in the data of a unified meaning is found in Middle English times in COME TO BE and COME TO SEE (21).

(21) *Sir George did promise securitye* <*P 321*> *out of the land; and, when the deed* ***came to be seene****, yt is sayde that land was to passe in Sir George Bowes' sonne's name. Soe all is wronge there*. (CEECS 1400-1500)

In the Early Modern English period, COME TO KNOW, COME TO TAKE and COME TO UNDERSTAND are recorded with a unified meaning. In Late Modern English, COME TO THINK and COME TO CALL occur. From 1850 onwards, the first occurrences of COME TO BELIEVE and COME TO REALISE can be detected in the data. The first uses of the infinitive meaning date back to the 1890s.

The analysis of the data demonstrates that instances of the purposive meaning are recorded earlier than those of the unified one. A unified meaning is first detected in the Middle English period. In the Early Modern English period and in Late Modern English other mental verbs in particular occur after COME TO expressing a unified meaning. The fact that an increase in the pattern COME TO V is observable from Late Modern English onwards shows that we are looking at a fairly recent phenomenon.
An interesting observation can be made with reference to COME TO CALL. The absolute number of occurrences including the data from COHA is represented on the y-axis in Figure 7. The x-axis gives the years.

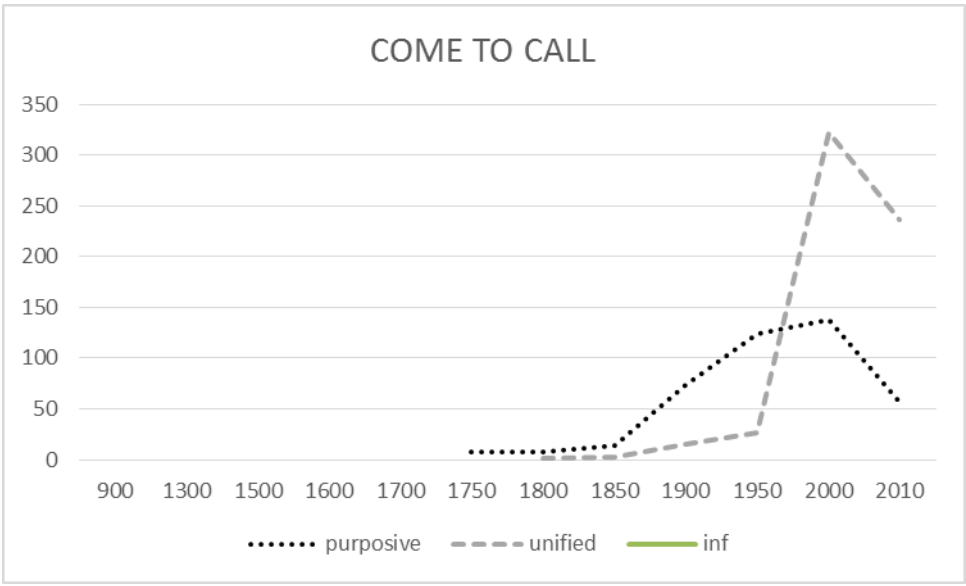

Figure 7. COME TO CALL – absolute figures

The timeline from 1700 is broken into 50 year intervals (except between 2000 and 2010), which is close to the approach taken by Nevalainen & Raumolin-Brunberg (2003, 60ff) who have used periods of 40 years. COME TO CALL starts out with a purposive meaning only. The first instance of a unified meaning is found from 1750 onwards. Up to 1950 the purposive meanings are more frequent than the unified ones. From 1950 to 2000 a massive increase in the unified meaning can be observed. The occurrences of the unified meaning of COME TO CALL represent a s-curve: a slow start between 1800 and 1950, a rapid expansion between 1950 and 2000 and a slight drift down again. This curve could be interpreted as reflecting an innovation in relation of the uses of COME TO CALL over time. The new meaning – the unified one – is used very frequently between 1950 and 2000. The absolute frequency of the purposive meaning rises as well, but far lower in degree than the unified one. From 2000 to 2010 a decrease in the frequencies of both uses is visible.

4. RELEVANCE FOR GRAMMATICAL DESCRIPTION

COME TO V has been investigated. The syntagmatic relations between the units COME and TO V have been described. A clear distinction between the grammatical analysis and the use and meaning was observable. When – on a syntagmatic level – COME represents a finite verb phrase and is followed by TO V representing a non-finite subordinate verb phrase, a purposive meaning is expressed. When COME TO V represents one single grammatical unit, namely one finite verb phrase, the unified meaning is applicable. Following Mindt, D. (2000: 289) the verb COME (TO) ought to be termed a catenative verb if it occurs in the unified meaning. Dieter Mindt argues that the meaning of catenative COME is "to reach a condition or state expressed by the *to*-infinitive" (2000: 289). If an infinitive meaning is found, the two verb phrases each convey their lexical meanings.

On a paradigmatic level, a wide variety of verbs can follow COME TO. The ten most frequent verbs (except PASS) have been analysed in detail. If the verb expresses a metaphorical meaning or belongs to the class of mental verbs representing an abstract cognitive meaning as such, a unified meaning has been found.

With English being a highly analytic language, it is interesting to see how language users connect the units available to them in syntagmatic and paradigmatic ways to convey new meanings. COME TO V represents these syntagmatic combinations and paradigmatic choices. The paradigmatic choices can be observed in the V-slot, where different verbs occur. The syntagmatic combination becomes obvious when COME TO V is used in the unified meaning. Thus, by making use of the analytic inventory of the English language, the unified meaning is established. This unified meaning allows for a different linguistic interpretation of COME (TO), namely that of a catenative verb. If the verb COME (TO) is used in a cognitive abstract meaning in a syntagmatic combination where it takes a fixed slot in the verb phrase which is followed by (TO) and another verb, it is no longer a lexical verb but a catenative one. This is an example of the development of a new grammatical verbal function in the English language.

Sinclair (1991: 109ff) has introduced the open-choice and the idiom principle. Both principles are also applicable to COME TO V. The idiom principle refers to "a large number of semi-preconstructed phrases that constitute single choices" (1991, 110) that are available to language users. Adopting this principle to COME TO V, the unified use represents one such single choice. This means that the idiom principle is not just applicable to collocations but also to grammatical combinations which are not necessarily colligations. The unit [COME TO V] is considered as one single unit. The open-choice principle, which allows language users to choose from the inventory of a language at a point where a unit is completed (Sinclair 1991, 109), is applicable when it comes to the selection of a verb that follows COME (TO). Depending on the lexical meaning of this verb,

either a slot is filled (purposive meaning) or a slot is filled which then results in a single choice represented by the idiom principle.

The aim here was to investigate the diachronic development of COME TO V. De Smet & Cuyckens (2005: 30) observed for *like*/*love* + *to*-infinitive a habitual meaning. This meaning is not observed in COME TO V. In how far other catenative verbs like TRY TO, SEEM TO or WANT TO represent an aspectual meaning, a habitual meaning or even pragmatic strengthening or subjectification remains to be studied in depth in the future.

Denison (1998) uses the term "catenative verb" for verbs such as WANT TO when they are followed by another verb. He claims that two verb phrases are present of which the non-finite one might also occur with its own subject. Huddleston & Pullum (2002: 1227) list COME as a catenative verb with a raised subject. As far as COME TO V is concerned, examples of this use with a 'non-raised' subject have not been found in the data considered for this study. This does not come as a surprise, as COME is used as an intransitive or a cooular verb.

In the terminology of the theory of grammaticalization, one would argue that reanalysis has taken place. The lexical element COME (TO) is reanalysed in that it is used with a different lexical meaning. Only then is it employed as a catenative verb and thus moves away from a clear instance of a lexical verb. However, it is not yet only used as a grammatical element. The metaphorical use of COME (TO) together with particular metaphorical meanings of verbs or with mental verbs allow for a different semantic analysis of COME TO V. COME TO V represents an example of reanalysis, where "semantic properties of forms are modified. These modifications comprise changes in interpretation, such as syntactic bracketing and meaning, but not at first change in form." (Hopper & Traugott 2003, 39). With regard to mechanisms of change, COME TO BE/SEE/TAKE might be examples of reanalysis. The use of COME TO KNOW/UNDERSTAND/THINK/BELIEVE/REALISE could be considered as cases of analogy, since they are formed according to the same principle that has already been established. The uses and meanings have only been detected because a detailed qualitative analysis of the individual cases was performed.

Additionally, the meaning and function of TO have been demonstrated to be more diverse than reported before (Haspelmath 1989). A locative and prepositional meaning can occur after COME TO as demonstrated in (22). TO then functions as a preposition.

(22) *And now you don't have to* ***come to*** *the restaurant, you can buy our cookbook.*
(COCA w_spok_1997.txt)

The analysis of the locative meaning is not in the focus of this study. When TO occurs after verbs, it can have at least two functions and meanings. Within the purposive meaning, TO represents both the function of a conjunction as well as the function of the *to*-infinitive marker. This linguistic interpretation in terms of a grammatical function as conjunction which is merged together with the verb-

related function of the *to*-infinitive marker might better help to explain the development from purposive to infinitive. In contrast to that, the subordinator function is not present in the unified meaning where the only function is the one of the *to*-infinitive marker. However, this function of a *to*-infinitive marker is still different (and even more bleached) from the *to*-infinitive marker function in the *to*-infinitive meaning, where a non-finite *to*-infinitive clause is present that functions as a postmodification. The blurred and unclear analysis of TO in the unified meaning is further supported by the fact that it is almost impossible at this point to determine whether TO is part of COME or part of the verb which follows TO.

The contrastive study by Malá (2015) supports the grammatical analysis of COME TO V as outlined above. When occurring in the purposive meaning, Malá has reported translations with a conjunction "in order to" in Czech. However, when the unified meaning is present, "a preference for univerbal Czech counterparts or for counterparts comprising aspectual verbs" (2015: 186) has been found. This demonstrates that two distinct grammatical patterns are present in English, although these are not realised formally. The different grammatical function is revealed through the difference in meaning. In how far the unified meaning of COME TO V in English really displays an aspectual reading as seems to be the case in the Czech translations, cannot be answered in this study.

5. CONCLUSION

The diachronic development of COME TO V has been the focus of this study. COME TO V is first recorded in Old English with a purposive meaning. In Middle English, first instances of a unified meaning have been observed. A massive increase in absolute frequencies of COME TO V is detectable in Late and Modern English times, both with purposive as well as with unified meanings.

Apart from these diachronic developments, the results of this study clearly demonstrate that a new use of well-known lexical elements is possible when different lexical meanings are involved. These new lexical meanings not only lead to new compositional analyses but also clearly show that new grammatical interpretations are necessary in order to account for the different lexical meanings. Thus, COME TO V shows prototypically how lexical meaning and grammatical analysis are directly related to one another. In terms of pattern grammar, we can observe here a one-to-one relation between grammatical patterns and their meanings.

In the data which have been analysed for this study, COME TO V is found in three different uses that each represents a different meaning. These three uses and their meaning representations have been studied in detail for ten different verbs. The main research result is that there are combinations such as COME TO VISIT or COME TO BELIEVE that only occur with a particular use in all of their cases. On the other hand, there are combinations such as COME TO CALL or

COME TO SEE that show two or three different uses. If this is the case, there is a very clear correlation between the use on the one hand and the lexical meaning of the verbal elements on the other. Concrete uses of COME referring to a movement of somebody or something towards somebody or something represent a purposive meaning. Abstract, metaphorical uses of COME expressing a mental or cognitive movement process towards something represent a unified meaning.

Furthermore, these three different uses and the meaning representations reflect different grammatical patterns from a linguistic point of view. The purposive meaning occurs only, when a finite verb phrase represented by COME is followed by a subordinate non-finite verb phrase which is introduced by TO. TO in these cases carries two grammatical functions: it is a subordinating conjunction and at the same time functions as the *to*-infinitive marker. The infinitive meaning also consists of two verb phrases: one finite verb phrase COME and a non-finite verb phrase introduced by the *to*-infinitive marker. However, TO only functions as the *to*-infinitive marker when the infinitive meaning is present. The unified meaning is different. Here, we are focussing on **one** single finite verb phrase which consists of a finite catenative verb COME (TO) and a main verb in its non-finite form.

This linguistic description demonstrates that the same words which occur in the purposive function are also used in the unified one. The words COME, TO and each of the ten verbs investigated here are well-known to users of English. However, these words are employed with different lexical meanings representing different uses. The uses in turn allow for different grammatical analyses. The distinction between the purposive function represented by [COME] [TO V] and the unified use by [COME TO V] shows the interdependency of lexis and grammar. Different lexical meanings lead to different grammatical analyses. Not only the lexis but additionally also the grammar demonstrate how the same words can be used to convey different uses and thus different grammatical patterns.

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GENDERED TALK: COLOUR LEXICON ON INTERIOR DESIGN BLOGS

Markéta Johnová

ABSTRACT: This paper examines the interplay of gender and a colour-related hobby to establish how these two factors influence the choice of colour lexicon. The theoretical part offers a summary of research on gender differences in colour vocabulary. The analytical part brings a case study of 4 male and 4 female interior design blogs with the intent to find out whether gender makes a difference in the usage of colour lexicon in an area that naturally presupposes interest in colours. Both men and women in the study employed varied colour terms, but women used more colour names, and were more expressive and inventive in their choice of colour lexicon. The results indicate that a colour-related interest does not eliminate gender differences in colour vocabulary, making gender the more prominent demographic variable.

KEYWORDS: colour lexicon, gender, blog, interior design

1. INTRODUCTION

The widespread folklinguistic beliefs that women are both better at distinguishing individual hues, and have a markedly richer and more expressive colour vocabulary have been proven right by numerous studies in the area.

In Elaine Rich's (1977) study on sex-related differences in colour lexicon, women used fancier colour terms than men, a result confirmed by Steckler and Cooper's (1980) survey in which men used more saturation adjectives (*light* vs *dark*), and combinations of basic colour terms rather than specialised names, which were preferred by women (e.g., *ecru, aquamarine, chartreuse*). Basic colour terms with modifiers were also reported to be used by men rather than women by Nowaczyk (1982) in his investigation of sex-related differences in the colour lexicon of college students. The studies that followed invariably report women to surpass men both in number and complexity of unique colour terms (e.g., Simpson, and Tarrant 1991; Green, and Gynther 1995; Berlin, and Kay 1999; Lindsey, and Brown 2014; Mylonas, Paramei, and MacDonald 2014).

When interpreting their findings, researchers largely agree that women's more extensive colour lexicon may be induced by different patterns of socialization for males and females. Steckler and Cooper (1980, 379) argue that colours play a more significant role in women's lives, because they are the ones more involved in choosing and purchasing cosmetics, clothes, and home decorations than men. Similarly, Bimler, Kirkland, and Jameson (2004, 133) deduce that different socializing agents result in women being more acutely aware of colours, which is also in alignment with Swaringen, Layman, and Wilson's finding that "sex differences in color-naming performance are learned differences in the expression of color appreciation" (1978, 440). Arthur, Johnson,

and Young (2007, 831) support the 'nurture' theory with their statement that the female usage of more complex colour terms is caused by the female language being more expressive and emotionally charged. This conclusion resonates with Frank's study of direct mail order advertisements, in which she compared the descriptions of colours in the men and women's section of clothing catalogues to point out that "'women's colors' are complex, multi-varied, more abstract, and expressive (*raspberry sorbet, daffodil yellow, blush*) while 'men's colors' are simple, straightforward, conventional, real-world (*royal blue, gold, grey*)" (1990, 123).

Research shows that women not only have a more extensive colour vocabulary, but they are also more accurate when identifying colour swatches, and they do so more quickly than men (e.g., DuBois 1939; Golden 1974; Mylonas, Paramei, and MacDonald 2014). Some studies argue that the female superiority in colour matching is a result of genetic differences. In their study on colour memory matching, Perez-Carpinell, Baldovi, deFez, and Castro (1998) subscribe to the 'nature' theory by stating that women are better at recognising chroma and hue than men. Similarly, in their study on sex and vision, Abramov, Gordon, Feldman, and Chavarga examined sex differences in colour vision with the result that "males require a slightly longer wavelength than do females to experience the same hue" (2012, 7) and that "males have a broader range of poorer discrimination in the middle of the [visual] spectrum" (2012, 1), which confirms the hypothesis that women are biologically better equipped to discern colours than men. Furthermore, Saucier, Elias and Nylen's study indicates that the sex difference is not limited to colour discrimination only, but that it extends to "naming, scanning a visual array, or rapidly articulating the correct name" (2002, 27). Abramov further notes that due to the biologically conditioned disadvantage, men are less motivated to acquire an extensive colour lexicon (Abramov et al. 2012, 2).

Several studies accounted for other demographic variables than just sex. Simpson and Tarrant (1991) found out that not only men's, but also women's colour lexicon becomes more elaborate with age. Older men in the study used fancier colour expressions than younger women, which suggests that vocabulary increases with age regardless of sex. However, this result is not in alignment with a number of other studies. Rich (1977) reports that younger men employ fancier colour terms than older men, a result confirmed also by Ryabina's (2009) or Arthur, Johnson, and Young's study (2007). Rich believes that this finding can have two possible explanations. Firstly, it can be that older men's "colour vocabularies have atrophied" (1977, 408) over years of marriage when their wives were in charge of buying clothes and decorating the house, both colour-dependent activities. Secondly, younger men may have a more extensive colour vocabulary "because sex stereotyping is dwindling in this society and men are increasingly interested in such things as clothes" (1977, 408). Both explanations are in concord with the 'nurture' theory.

Taking not only age, but also profession into consideration, Rich further found out that whilst age did not significantly influence women's colour lexicon, their job proved to be a relevant factor. Nuns, who wear habits and live in simply furnished cells, used fewer fancy words than other women. However, nuns still scored higher than men of any age or profession, which indicates that one's colour vocabulary is "determined quite early in life before adult occupations are chosen" (1977, 408). In Elena Ryabina's (2009) study of the colour lexicon of Udmurts, occupation made a difference only for the male respondents; men whose jobs involved painting or languages were able to name more colours than other men. No such difference was observed in the female group.

Another variable that has become the focal point of studies on colour lexicon and gender is a colour-related hobby, since colour-dependent personal interests lead to a larger colour vocabulary. Hobby as an influencing factor has been reported by e.g., Swaringen, Layman, and Wilson (1978), or Green and Gynther (1995). Simpson and Tarrant (1991) found out that a colour-related hobby made a significant difference in the male, but not the female group. This can be explained by the fact that although they may not engage in a colour-related pastime, women more than men deal with colours in their everyday life, which means their colour lexicon is already extensive, and does not become further enhanced by a colour-related hobby.

Despite the abundance of research into gender and colour lexicon, in all the available studies the respondents were either asked to list the colours they knew, or identify the colours of given colour samples, always knowing what language feature is under scrutiny. I did not locate any studies that would look at a spontaneous usage of colour lexicon. The aim of this paper is therefore to examine whether gender makes a difference in the way men and women naturally employ colour vocabulary.

Taking into account the findings that due to different patterns of socialisation, men are disadvantaged in their knowledge of colour terms, I accounted for one more variable – a colour-dependent hobby. I chose interior design, because this spare-time activity automatically presupposes interest in colours, resulting in an enhanced colour lexicon. In doing so, I attempted to ensure an equal footing for the men and women in the study.

2. CORPUS

The language material for the present study was recorded on 8 interior design blogs, 4 of which are authored by women, and 4 by men. 10,000 words were recorded per each blogger. The chosen blogs focus exclusively on interior design and feature articles written by one person. Co-authored blogs were excluded from the study to guarantee that language of one person only was analysed.

In this preparatory phase of the analysis, first gender differences started to emerge. Whilst at first sight there seemed to be a plethora of female-authored

interior design blogs to choose from, upon closer inspection it transpired that many of them are not devoted solely to home decoration, but include articles or whole sections on other issues, such as cooking, parenting, or beauty care. Since one of the criteria was to analyse blogs that feature articles on interior design only, such blogs were not included in the analysis. Despite this restriction, the selection of female-authored blogs was considerably wider than of their male counterparts. It follows that the stereotypical notion that home decoration interests women more than men holds true.

The second gender difference that became apparent during the preliminary steps confirmed the findings that on a familiar ground women tend to speak more than men (e.g., DeFranciso 1998; Coates 2004; Litosseliti 2006; Sunderland 2006). The limited choice of male-authored blogs was further reduced by the fact that men prefer to post pictures with limited captions rather than full articles. As a result, such blogs did not provide enough language material for the analysis.

The following 8 blogs met all the criteria for selection:

The male blogs:

- http://www.47parkavenue.co.uk/ (Michael, UK)
- http://www.brightbazaarblog.com/ (Will, UK)
- http://www.obsessilicious.com/ (Griffo, USA)
- http://www.oldbrandnew.com/ (Dabito, USA)

The female blogs:

- http://www.centsationalgirl.com/ (Kate Riley, USA)
- http://www.diydesignanddecorate.com/ (Sophie Robinson, UK)
- http://www.madaboutthehouse.com/ (Kate Watson-Smyth, UK)
  http://www.thriftydecorchick.com/ (Sarah, USA)

3. ANALYSIS AND FINDINGS

The first stage of the analysis was a simple enumeration of unique colour terms used by male and female bloggers in their articles. At times the bloggers mentioned names of paints in their articles. Those terms were not included in the analysis since the bloggers merely quoted the official paint names (e.g., *Hague Blue* or *Pitch Black* by Farrow & Ball). This part of the analysis shows that female bloggers are more prolific in their use of colour terms – 72 were used by women as opposed to 49 named by men.

However, as the present study was rather of a qualitative nature, I was more interested in the type of colour terms used by the bloggers. Therefore, the next step of the analysis was to look for a possible categorisation of colour terms. The classification that best suited the present study is Rich's categorisation of colour vocabulary, in which she distinguishes the following categories:

1. Basic – one of the following basic colour words: red, orange, yellow, green, blue, purple, violet, white, black, brown, grey, pink, tan.
2. Qualified – a basic word qualified by words such as *light* or *dark* or by another basic word, e.g., *yellowish green*.
3. Qualified fancy – a basic word qualified by special words, such as sky blue or *hunter green*.
4. Fancy – colour words not in the basic category, such as *lavender*, *magenta*, and *chartreuse*. (1977, 405)

The following table (Table 1) shows that men in the study used more colour terms only in the basic category, where men named 10 basic colours, whilst women named 9. In the remaining three categories women used more terms than men. In the Qualified Fancy category it was more than twice as many (11 colour terms used by men as opposed to 24 named by women), in the Qualified category women named 14 terms, men 8, and in the Fancy category the difference was less pronounced with 20 terms used by male bloggers as opposed to 25 named by female bloggers.

Table 1: Colour lexicon on interior design blogs

CATEGORY	MALE	∑	FEMALE	∑
BASIC	white, pink, green, blue, purple, yellow, orange, red, grey, black	10	white, pink, green, blue, purple, red, brown, grey, black	9
QUALIFIED	warm white, dirty white, pale grey, light grey, dark grey, blue-green, orangey yellow, hot pink	8	off white, bright white, brilliant white, pale grey, warm grey, bluey grey, dark grey, pale gray blue, ultra blue, muted green, greenish, bright pink, deeper pink, pinkish, soft black	14
QUALIFIED FANCY	dove white, peachy pink, magenta pink, lime green, azure blue, petrol blue, nautical blue, steel blue, raspberry red, charcoal grey, moody grey	11	wishy washy white, crisp white, creamy white, yellowish cream, blush pink, nude pink, shocking pink, plaster pink, olive green, leafy green, lime green, navy blue, soft sky blue, deep blue, deep azure blue, inky blue, citrus yellow,	24

			mustard yellow, sunshine yellow, screaming canary yellow, poppy red, soft dove grey, steel grey, sultry grey	
FANCY	cream, beige, blush, rhubarb, custard, caramel, yolky, dust bunnies, pistachio, mint, turquoise, ultramarine, navy, indigo, inky, metallic, gold, copper, charcoal, liquorice	20	ivory, beige, wheat, sisal, sepia, stone, slate, mustard, leaf, olive, berry, wine, seafoam, turquoise, lilac, plum, teal, indigo, navy, silver, copper, oil-rugged/dark bronze, gold, darker espresso, charcoal	25
∑	49		72	

Upon closer inspection we can see that men and women in the study differed greatly in their choices of colour lexicon. The difference is particularly salient in the Fancy category, where men and women shared only the terms *beige*, *turquoise*, *navy*, *indigo*, *gold*, *copper*, and *charcoal*. Both men and women showed not only knowledge of specialised colour terms (e.g., *blush* or *ultramarine* named by men, and *ivory*, *sepia*, *mustard*, or *teal* used by women), but also creativity when inventing their own unique terms (*sisal* and *oil-rugged bronze* used by women, *yolky* and *dust bunnies* used by men).

In the Qualified Fancy category men proved that they are familiar with specialised colour terminology by using terms such as *magenta pink, lime green,* or *nautical blue*. Women, however, went one step further and showed a propensity to be more precise in their colour-naming by using more than one qualifying word (e.g., *deep azure blue*, *soft sky blue, soft dove grey*), and also demonstrated a tendency to assign emotions to colours (*screaming canary yellow, shocking pink*, *sultry grey*).

4. CONCLUSION

The present study analysed colour lexicon on blogs devoted to home decoration with the objectives to map spontaneous usage of colour names, and find out whether gender makes a difference in the colour vocabulary of design bloggers.

The results show that gender differences are as marked in a naturally occurring discourse as they are under simulated conditions. The findings are in accordance with the studies which show that women can name a greater number of colour terms than men. Women in the present analysis used more qualifying and specific terms than men, and they emotionalised their colour vocabulary, which also aligns with previous research in the area. Although they used fewer

colour names than women, the male bloggers bear favourable comparison with the females in terms of the variety of complex and specialised colour terms. This finding is in compliance with the studies that report men's colour lexicon to increase with a colour-dependent job or hobby.

In conclusion, a colour-related hobby as a variable did not prove to serve as an equaliser of gender differences in colour lexicon, making gender the prevailing demographic variable.

ACKNOWLEDGEMENT

This paper is a result of the project SGS/17/2014, Silesian University in Opava internal grant "Multikulturní přístup k analýze a interpretaci textu" ("Multicultural Approach to Analysis and Interpretion of Text").

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CORPUS

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CONSTRUCTION OF HUMOR IN AMERICAN LATE NIGHT TALK SHOW

Lucie Kučerová

ABSTRACT: This paper presents a study of humor in American late night talk show. First, the discourse produced in talk shows is characterized as semi-institutional, and then the paper demonstrates how humor is constructed within such discourse. The focus is mainly on the discursive strategies of the host, whose role in the institutional setting entails navigating the discourse and ensuring that humor, an integral element of talk shows, is present. The concept of the humor act as defined by V. Raskin is employed in order to examine who assumes the roles of the speaker and the hearer in the humor act, and how the stimulus is created.

KEYWORDS: talk show, semi-institutional discourse; conversational features; institutional features; discursive strategy; verbal humor; humor act

1. INTRODUCTION

The paper investigates the possible strategies of creating humor on American late night talk show, specifically in the celebrity interview segment. Humor seems to be an essential element of the interview as whoever the guest on the show is, the audience is always repeatedly prompted to laugh in the course of what is usually a ten-minute dialogue. The paper argues that it is the host of the talk show, i.e., the interviewer, who is responsible for the occurrence of humor during the interview, and it is therefore the host's discursive strategies that must be studied in order to identify the various ways in which humor is created in this particular mass media environment. The paper provides examples of some of the host's discursive strategies and draws conclusions as to how these various strategies affect the character of the talk show interview.

2. TALK SHOW AS A SEMI-INSTITUTIONAL DISCOURSE: THE ROLE OF THE HOST

Cornelia Illie (2001) has characterized the talk show discourse as semi-institutional as it combines the features of institutional discourse as well as everyday conversation. She identifies a number of features relating to each type of discourse and explains how a talk show represents a crossover between the two types. The main features identified by Illie include:

Table 1: Institutional vs. conversational discourse

	Institutional discourse	**Conversational discourse**
motivation for talk	purposeful	spontaneous
topic and turn-taking	monitored	negotiated
roles of the participants	institutional	real-life
orientation of talk	message-oriented, audience-oriented	interlocutor-oriented

Terms and definitions quoted from Illie (2001, 220-41)

The talk created in the institutional setting of a TV studio is always purposeful in that there is a clear institutional goal the participants wish to achieve by engaging in the talk. The institutional goal of a talk show celebrity interview is presumably to present a cultural product (a new film, book, TV show, etc.) involving or directly produced by the guest, and to encourage within the audience a positive attitude towards the product. In this respect, humor seems to function as one of the means of creating a positive attitude. Whether the audience laugh with the guest or at the guest, they are being entertained and that is likely to induce a positive feeling towards all or some of the elements of the talk show.

According to Illie, "institutional goals are pursued mainly by means of institutionally framed questions" (2001, 225), and in the talk show interview it is the host who plays the role of the interviewer. It is therefore the host's responsibility to ensure that their questions lead to the promotion of the given cultural product, and that it is promoted in such a way that the audience feel attracted to it.

In terms of topics and turn-taking, the host's position in the hierarchy of the institutional roles puts them in charge and thus "talk shows typically take place under the control of a moderator, the show host, who is monitoring most of the conversation by asking questions and by making comments. This control is motivated by institutional agenda constraints and manifested by explicitly conveyed topic/subtopic selection." (2001, 226) Nevertheless, it is a well-known fact that the topics to be discussed in a talk show celebrity interview are prearranged, and the course of the discussion pre-agreed on.

Apart from the host, there are two more institutional roles in a talk show interview: the guest(s) and the audience(s). The role of the guest is more flexible than the host's in that it allows them to "preserve their non-institutional roles, or real-life roles, side by side with their institutional roles" (Illie 2001, 230). They are invited to the show not only to promote a product and make it attractive, but also to reveal some of their real-life personality by expressing their views and making personal comments.

The role of the audience is mostly that of a silent participant whom the talk is oriented at. There are two groups of people playing the role of an audience: the more directly involved audience is seated in the TV studio while there is also a remote audience sitting in front of their TV sets in their homes. Occasionally, the host and the guest might also assume the role of an audience, mainly at the moments when the dialogue acquires a more conversational character and becomes interlocutor-oriented rather than TV audience-oriented.

To sum up, the role of the host in a talk show interview entails monitoring the discourse to achieve institutional goals of the TV program. The host is largely bound by their institutional role, which prompts them to navigate the topics and turn-taking by forming institutionally framed questions. However, based on the host's personality, they may occasionally step out of their institutional role and give the interview a more conversational character by offering personal comments or views instead of response-eliciting questions, by responding spontaneously to the guest's turns rather than preserving the prearranged course of the talk, and by playing the role of a participant in a conversation rather than an interviewer. The host's institutional role comes with the responsibility of ensuring that the institutional goals are achieved, while the extent to which the host assumes their real-life role determines the extent to which the discourse will acquire a conversational character.

3. THE HUMOR ACT

When discussing the individual instances of humor occurring in the course of a talk show interview, this paper adopts the concept of the humor act and the related terminology introduced by Victor Raskin in *Semantic Mechanism of Humor* (1985). Raskin defines the humor act simply as "an individual occurrence of a funny stimulus" (1985, 3) and lists seven factors to consider when the humor act takes place. These factors are given in Table 2 below with brief definitions.

Table 2: Seven factors of the humor act

speaker	the initiator of humor
hearer	the recipient of humor
stimulus	an utterance or a situation perceived as humorous
experience	the life experience of the human participants
psychology	the psychological type of the human participants
society	the culture/society in which the humor act occurs
situation	the physical environment of the humor act

Terms and definitions quoted from Raskin (1985, 3-5)

In the context of a talk show interview, the seven factors can be understood as follows. The roles of the speaker and the hearer in the humor act are predetermined to a certain extent by the institutional roles of the participants, i.e., the host, the guest(s), and the audience(s). The audience, both in the TV studio and at home, will predominantly assume the role of the hearer since it is them who are meant to be entertained. When it comes to allocating the role of the speaker in the humor act, the matter is more complex. Both the host and the guest are theoretically allowed to assume the role of the speaker as they both verbally contribute to the exchange. Thus when the construction of humor in a talk show interview is analyzed, one of the questions to be answered is who assumes the role of the speaker in the humor act.

Since this paper is interested in verbal humor only, the stimuli in the humor acts created by an utterance will be included in the analysis. Other types of humorous situations will not be taken into account. When searching for humor acts in a talk show interview, one is essentially searching for an utterance or a series of utterances that stimulate the hearer to laugh.

As far as the life experience and the psychology type of the human participants in the humor act is concerned, it is safe to assume that the experience and psychology of the large number of people comprising the audience is so diverse that there is no knowing what it is that each of them will find funny. However, all of them have chosen to watch at a particular TV show, which presumably indicates that they find the type of humor created on that show funny.

In relation to the aspect of human psychology generally known as a sense of humor, Raskin (1985, 3) offers an explanation of why some people tend to laugh more than others. He distinguishes between humor competence and humor performance, and suggests that while all people have humor competence, i.e., they have the ability to identify instances of humor and laugh, they differ in their humor performance. Some people "respond to funny stimuli more often and more eagerly" (1985, 3) whereas other people "will not respond to funny stimuli readily or frequently; in fact, in many cases, they will not agree that there is anything funny about those stimuli" (1985, 3). When it comes to the humor performance of the host and the guest, the humor performance of the host is more likely to dominate. Their background is very often in stand-up comedy, which will have equipped them with the knowledge of what makes the crowd laugh and what doesn't. It also means that they will have developed their own technique as a comedian which they will in all likelihood implement in their talk shows as well. The guest, on the other hand, must not necessarily be a comedian by profession or nature. They come on the show to promote a cultural product or themselves as professionals in the field of entertainment, which includes genres of music, film or theatre possibly ranging from light and funny to heavy and pensive. Thus the guests' life experience, their psychological type, and their consequential inclination to find certain stimuli more humorous than others may

be just as varied as the audience's.

The factor of society is important in that "shared values, norms, etc. make humor much more effective" (Raskin 1985, 5). According to Ross, "like other aspects of language, humour is a way in which people show their allegiance to a group" (1998, 2). In the context of a TV show, the audience's laughter will show their allegiance to the host and their personal style or the show as a whole. When it comes to the host and the guest, a shared set of social values on their part will facilitate their cooperation when creating humor acts in the course of the interview.

The last factor that influences the humor act is the situation in which the humor act takes place. The situational context of humor in a talk show interview is the interview itself, which is part of a TV program broadcast from the institutional setting of a TV studio. The conventions of the TV program genre dictate that humor should occur in the course of the interview, which the host and the guest as well as the audience are aware of and presumably cooperate to achieve.

4. THEORIES OF HUMOR

There are three main theories that attempt to explain humor and define what it is exactly that people find humorous when they laugh: the incongruity theory, the superiority theory, and the release theory. Raskin (1985, 40) points out that the theories are not mutually exclusive but complementary as they illuminate different factors of the humor act.

The incongruity theory holds that "humor is created out of a conflict between what is expected and what actually occurs in the joke" (Ross 1998, 7). In *The Language of Humor: Style and Technique in Comic Discourse*, Walter Nash notices that "the language of humor dances most often on the points of some dual principle, an ambiguity, a figure and ground, an overt appearance and a covert reality" (1985, 7). This ambiguity, or incongruity, may be found on all levels of language from a phonological pun to a breach of Grice's cooperative principle. Viewed from the perspective of Raskin's seven factors of the humor act, this theory focuses on the stimulus and the various techniques that constitute verbal humor.

The superiority theory suggests that every joke has a target, something or someone that is made fun of, and thus it "characterize[s] the relations or attitudes between the speaker and the hearer" (Raskin 1985, 40). The two theories work together and help to identify humor since "to count as humor, rather than simply an insult, there will also be some type of incongruity in the language used" (Ross 1998, 54).

The release theory "comment[s] on the feelings and psychology of the hearer only" (Raskin 1985, 40) as it holds that laughter functions as a release of the pressure that builds in us due to the social boundaries and restrictions. Since a

very early age we are told how to behave and what kind of behavior is inappropriate, which topics are suitable and which should be avoided in public, etc. Jokes that break these taboos trigger laughter and thus "[provide] relief for mental, nervous and/or psychic energy" (Raskin 1985, 38). Making fun of taboo topics also leads to a "release from a threat being overcome – such as a reduction of fears about death and sex" (Ross 1998, 63).

To sum up, the three theories are predominantly concerned with the incongruity that is to be found in the stimulus, the attitude of the speaker, and the psychological response of the hearer. To achieve the main aim of this paper, which is to detect some of the discursive strategies of the talk show host to ensure the occurrence of humor in the course of the celebrity interview, all three theories were applied to verify that humor acts have in fact occurred in the analyzed material. The audience's laughter was considered as an initial indication that a humorous stimulus may have been created, and the three theories were subsequently utilized to identify the speaker, the hearer and the stimulus in the humor act.

5. CASE STUDY

A case study was carried out using six different talk show interviews conducted by six different hosts but with the unifying element of one and the same guest. Matthew McConaughey, a Hollywood actor and show-business professional, had been selected as the constant in the analyzed material in order for the possibly varied discursive strategies of the hosts to become more apparent. The following talk show interviews were included in the analysis:

Table 3: Corpus

Host	**Talk show**	**Episode**
Conan O'Brien	Late Night with Conan O'Brien	4/6/2005
Craig Ferguson	The Late Late Show with Craig Ferguson	5/7/2009
George Lopez	Lopez Tonight	3/23/2011
David Letterman	Late Show with David Letterman	4/22/2013
Jimmy Fallon	Late Night with Jimmy Fallon	1/16/2014
Jimmy Kimmel	Jimmy Kimmel Live!	2/19/2014

All six interviews were transcribed and the moments when the TV audience laugh were marked. Some qualitative as well as quantitative results became immediately apparent after the audience's laughter was noted in the transcripts. First, provided that the laughter is not considered a turn in the ongoing conversation (a response token) but a response from the audience that stands outside the dialogue, the laughter logically occurs either in the course of a speaker's turn or immediately after it. Consequently, the laughter points to the speaker in the humor act since it is safe to assume that if a turn is accompanied by laughter, it is that particular turn that contains the stimulus, or at least the final part of the stimulus, i.e., what Nash calls the locus of a joke, the "word or phrase which clinches or discharges [the] joke" (1985, 34). Simply put, if the audience (= the hearer in the humor act) laugh at what one of the interview participants says, it is that participant that assumes the role of the speaker in the given humor act.

When the number of the host's turns interrupted or followed by laughter was compared with the number of the guest's turns similarly accompanied by laughter, the result indicated who assumed the role of the speaker in the humor act more frequently. Table 4 gives the figures for each interview. The turns accompanied by laughter are referred to as humorous turns.

Table 4: Host's vs. guest's humorous turns (HT)

	Host's turns total/HT	**Guest's turns total/HT**	**Host's HT in %**	**Guest's HT in %**
O'Brien	77/20	76/19	26%	25%
Ferguson	87/35	86/12	40%	14%
Lopez	31/5	33/7	16%	21%
Letterman	78/9	76/16	12%	21%
Fallon	49/5	47/17	10%	36%
Kimmel	42/4	41/14	10%	34%

The last two columns in Table 4 show what percentage of each interview participant's turns received laughter and thus contained either part or all of the stimulus in the given humor act. As an indication of who assumes the role of the speaker in the humor act more frequently, these figures already show some differences among the hosts. Both Jimmy Fallon and Jimmy Kimmel make the audience laugh in only 10% of their turns as opposed to their guest, who triggers laughter in about 35% of his turns. In sharp contrast with that, 40% of Craig Ferguson's turns are humorous while the guest delivers a funny stimulus in only 14% of his turns. Since it is the same guest in each case, this diversity suggests that different discursive strategies must have been employed by the hosts. These

are likely to be related to the total number of turns in relation to the length of each interview, the resulting turn-taking frequency, and the character of the turns (e.g., long turns vs. response tokens).

A closer look at the humorous turns revealed the variety of ways in which a funny stimulus can be created in an ongoing dialogue. Example1 below serves as an illustration of a humor act occurring in a talk show interview. It will be used here to demonstrate how the three theories of humor can be utilized to verify an occurrence of a humor act. In addition, it is also an example of one of the possible ways of constructing humor in a talk show interview. The transcript is brought closer to the written form of language to facilitate better understanding, i.e., punctuation was added to make it clear who says what in the story that the guest presents. When delivering the story, the guest uses a different voice to indicate direct speech, which would not be apparent in a transcript more faithful to spoken language.

Example 1

JK: *Where did you meet?*

MM: *I thought we met on Ed TV but he says we met two years earlier at a party at about... it was a lunch party at noon. And he says I can't... 'because you don't remember this, man.' He goes, 'I came up, I said nice to meet you, let's have a tequila shot. You said, "No, I've got work to do in the afternoon."' And I said, 'Then what happened?' He said, 'Well, you had the tequila shot.' (laughter) So evidently I had quite a few tequila shots because I still don't remember what happened that afternoon. (laughter)*

JK: *And do you guys... I don't know how it works, you know, with acting, sometimes you like to stay in character, like you don't like each other. Do you hang around when you're working together?*

The host, Jimmy Kimmel (JK), asks the guest, Matthew McConaughey (MM), an institutionally framed question which presumably aims at eliciting information relating to the cultural product being promoted in this particular interview, namely a TV series. The audience therefore expects to hear how the guest and his co-star on the TV series, Woody Harrelson, met. There is nothing in the question itself that prompts humor or indicates that a humorous turn should follow. Thus it is entirely in the guest's hands to either give a non-humorous answer or produce a funny stimulus.

The guest produces two stimuli, which is reflected by the audience's laughter occurring twice during the guest's turn. The guest explains what his own answer to the host's question would be, and also uses Harrelson's voice to give a fuller account of the first meeting. The guest's answer is underlined and can be summarized as follows: *I thought we met on Ed TV but Harrelson says we met two years earlier at a lunch party where I must have been drinking excessively because I don't remember what happened that afternoon*. Harrelson's version of the first meeting is inserted in that answer and told in the form of a dialogue between the guest and Harrelson, where Harrelson is explaining to the guest why it is that he cannot

remember the first time they met. In effect, each stimulus is created by a different speaker: one by the guest and the other by Harrelson, whose stimulus is being quoted by the guest.

When applying the three main theories of humor to both stimuli, one can immediately see the incongruity in Harrelson's story. It lies in the illogical sequence of the guest's words and action. When a person is offered a drink but refuses, it is not expected that they will proceed to drink it. Therefore, the punch line, or the locus of the stimulus, is the unexpected *Well, you had the tequila shot*.

The audience's laughter in reaction to the guest's own answer to the host's question (as summarized above) can be explained by employing the release theory. Drinking alcohol excessively at noon and to such an extent that one loses part of their memory breaks some of the social rules of appropriate behavior. According to the theory, being able to laugh at that provides a release of the tension accumulated as a result of the restrictive character of such rules. Moreover, falling victim to alcohol might be perceived as a weakness and, in accordance with the superiority theory, a potential target of humor. In such a case, the guest would be mocking himself by revealing and admitting to the weakness.

The host does not develop the joke or participate in the stimulus in any way in his next turn. He asks another question which is not directly related to the guest's previous turn and could have been given to the guest at any other time during the interview. Thus the extract is an example of one of the possible discursive strategies that a talk show host may employ. They set the guest up for telling a funny story, most likely pre-agreed on beforehand, and effectively assume the role of the hearer in the humor act.

The reverse may also occur as another discursive strategy. Example 2 is taken from the interview conducted by Conan O'Brien and it shows one of the host's turns accompanied by the audience's laughter.

Example 2

CO: *Most of the guests I get here... like for me, I never leave this place, you know. The guests come in looking tanned and relaxed. I'm this pasty weirdo (laughter) that's in the studio twenty-four seven, but you look like... you... I... I understand you've been all over the country, right? You've been traveling around promoting this movie. Where have you been?*

In this turn, the host is preparing the ground for asking the guest about the way he has been promoting his new film, and while doing so he incorporates a funny stimulus. The audience laugh at the host calling himself *this pasty weirdo*, which is a clear case of self-mockery. The stimulus starts with the exaggerated statement *I never leave this place* (the TV studio) and continues with the comparison of the guests *looking tanned and relaxed* and his own appearance, which might be perceived as inferior in terms of the socially accepted ideal of beauty. Thus the host's strategy in this case is to assume the role of the speaker in the humor act

and allocate the role of the hearer to the guest.

The strategy of cooperating in the construction of the stimulus to the extent that the host and the guest jointly assume the role of the speaker in the humor act is the most complex discursive strategy. Example 3 shows one of the possible ways of implementing such a strategy. The extract starts with the host, Craig Ferguson, interrupting the guest, who is explaining in the previous turn what kind of cars he would recommend to pull Airstream trailers. When he suggests a specific make of a car, the host stops him and corrects him in such a way that he manages to mock the advertisement business at the same time, making the audience laugh. The guest takes the host's hint and continues to talk about the make produced by the car company that advertises on the same TV network that broadcasts the talk show. In the ensuing exchange, the mockery is maintained by both speakers as they become more specific about the types of cars that they claim to have.

Example 3

CF:	*Wait a minute, hang on, who... who... who advertises on CBS? Ford, isn't it? You could probably pull that with a Ford, couldn't you, yeah. (laughter)*
MM:	*Ford. You know, coming to the next one, the twenty-eight footer, I pull that with a Ford F-250 diesel.*
CF:	*Really, the F-250? I have the F-350. (laughter)*
MM:	*Oh.*
CF:	*I do.*
MM:	*Check this out.*
CF:	*Yeah?*
MM:	*The thirty-four footer, though, which is gonna weigh sixteen thousand five hundred pounds, I'm gonna have to go to the F-450. (laughter)*
CF:	*That's a very heavy trailer, that is. Sixteen –*
MM:	*That's a lot of weight.*
CF:	*– because my airplane only weighs three thousand five hundred pounds. (laughter)*
MM:	*You know, it's true though –*
CF:	*Yeah.*
MM:	*– because I was just in Acapulco and I forgot about coming on the show so I had to hop on my G5 to show up. (laughter)*
CF:	*Alright, alright. Game, set, match, then.*

What started as the host's joke about the rules of advertising in the mass media developed into a put-on confrontation between the host and the guest. As one is trying to outdo the other in terms of the size of their vehicle, the audience signal with their laughter that they understand the whole exchange to be a joke. The two speakers are not only mocking the advertising business, but also each other in the sense of *Your vehicle is smaller than mine*.

In order for such an exchange to work, the guest must understand that joint construction of a funny stimulus has been initiated and must be willing to play their part. A similar manner of humor performance in both speakers

increases the chances of the exchange being successful, i.e., funny. As dictated by the institutional role of the host, he monitors the exchange by initiating as well as concluding it. While it seems to be the guest who delivers the punch line, the host could have theoretically continued developing the stimulus. Instead, he closes the exchange with *Game, set, match, then*. Thus he controls the length of the exchange and ensures that it does not last so long that it loses its momentum and stops being funny.

5. CONCLUSION

The aim of this paper was to examine the discursive strategies of the hosts of American late night talk shows in the celebrity interview segment with a special focus on humor. The paper has argued that it is the host of the talk show who is responsible for the occurrence of humor during the interview. The concept of the humor act and the related terminology introduced by Victor Raskin have been used to explain the various factors that have an effect on the way humor is constructed in the course of the talk show interview. Three main theories of humor have been applied to clarify what is humorous in the three extracts which served as examples of three different discursive strategies.

The paper demonstrated that the talk show host has more than one option when navigating the interview towards a humorous discourse. They may delegate the role of the speaker in the humor act to the guest and withdraw into the position of the hearer. Alternatively, the host may assume the role of the speaker and supply the funny stimuli without the assistance of the guest. Arguably, the most demanding strategy is to cooperate with the guest in constructing the stimulus together.

Each strategy is likely to give the talk show a different character. If the host mostly assumes the role of the hearer, it will be necessary to invite such guests who are willing and capable of providing funny stimuli consistently throughout the interview. Consequently, the host's role will predominantly entail monitoring the topics and the turn-taking, and the audience will focus on the guest. On the other hand, if the host tends to be the speaker in the majority of the humor acts, the show will be much more heavily marked by the personality and style of the host, and it will be the host who will attract the audience to watch the show.

ACKNOWLEDGEMENT

This paper is a result of the project SGS/17/2014, Silesian University in Opava internal grant "Multikulturní přístup k analýze a interpretaci textu" ("Multicultural Approach to Analysis and Interpretion of Text").

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FRENCH IN ENGLISH – A BRIEF HISTORY

René Kron

ABSTRACT: This paper outlines the history of French influence on English. From borrowings in Old English, through total domination during the Norman Conquest to various stages in the development of American English, French seems to be always present, influencing numerous areas, enriching English vocabulary and adding a certain elegance to our self expression. To this day, the state of Louisiana maintains a distinct French flair in local dialects; including the most extreme form called Cajun and many Americans claim French ancestry. The most important chapters of French influence on English are illustrated with numerous French expressions, thus giving the reader a complex view of this colorful history, aiming at interesting, educating and challenging the audience. Understanding the impact of French on English makes us aware of the processes contemporary languages face in the multicultural world and gives us tools in dealing with language purists and protectors.

KEYWORDS: French, English, America, Borrowings, Cajun, Louisiana

1. INTRODUCTION

When discussing any foreign influences in English, one must establish what words are distinctly English or may be considered that. Given the rich history of English, it is not an easy task. I believe that only those words that can be traced back to the Anglo-Saxons are English. These are the words that native speakers use every day, so they form the core of their vocabulary (e.g., eat, drink, speak, work, man, woman etc.). It is estimated that only about one fifth of the present vocabulary stems from these Germanic roots. The rest are borrowings. Three fifths originate in French, Latin or Greek and one fifth comes from other languages (*Oxford English Dictionary of Foreign Terms in English* 1999, 479; *Random House Webster's Build Your Power Vocabulary* 1998, 209).

My own interest in French borrowings in English stems from an interest in both English and French culture and how they intertwined. French has played an important role in the world's history, politics and culture, for it has always been regarded as the language of the educated and elite classes. The overuse of French words "can make the speaker or writer seem affected and pretentious. But French terms can lend both elegance and precision to your self-expression, as well as a certain charm, or what the French call *je ne sais quoi* (literally: I do not know what) – an indefinable stylish quality that enhances your presentation of yourself" (*Random House Webster's* 1998, 210). This paper briefly outlines the history of French borrowings throughout the centuries.

2. EARLY FRENCH BORROWINGS

Although the Norman Conquest had the biggest impact on English in terms of French influence, there is evidence of French loanwords in English long before this event. Trading, religious and political contacts resulted in early borrowings. *Aelfric* and *The Anglo Saxon Chronicle* provide many such examples. There is evidence of food items: *bacun* (bacon), *gingifer* (ginger), *capun*(capon) as well as of words indicating a more general contact of these two cultures: *tumbere* (dancer), *servian* (serve), *arblast* (weapon), *prisun* (prison), *serfise* (service), *battaille* (battle), *prut / prud* (proud) or *pryd* (pride) (Crystal 2005, 79).

3. NORMAN CONQUEST

In 1066, William the Conqueror, the Duke of Normandy, defeated the English king Harold at the battle of Hastings and was crowned the new King of England on Christmas day the same year. This event meant the arrival of a French speaking nobility in England. The new ruling class spoke a dialect of Old French known as Anglo-Norman.

For about two hundred years after the Norman Conquest, the French language, in its Anglo-Norman dialect, was the language of the court, aristocracy, courts of law, the church, administration and culture. During that time, English was degraded to the language of peasants and its usage was considered non prestigious.

There are various estimates about immigration of Normans into England. Jaroslav Peprník speaks about half a million Normans moving into the then population of two million in England under the reign of William the Conqueror (2006, 85), whereas Rolf Berndt claims that "the Normans and settlers from other French territories constituted a small minority whose numerical strength never seemed to exceed a 10% of the whole population of England" (1965, 148). Crystal has yet other figures. He estimates that there may have been 5,000 to 15,000 soldiers together with a number of followers and settlers. This is a very small group given the fact that a general English population at the time of a *Domesday Book* consisted of 1.5 million (2004, 124).

The Normans gradually integrated and began to speak English, but the French words had already found their way into English.

The greatest influx of Norman words only started after 1250. After 1400 the number of Romance words penetrating into Standard English quickly dropped. The retreat of French began as early as 1362, when French stopped being the language of the court. In 1483 it stopped being used in parliamentary proceedings. The first monarch with English as his mother tongue was Henry IV (1399–1413). The decisive factor in the loss of French influence in England was the loss of French possessions after the English kings lost the Hundred Years' War – then the immigration from France stopped too (Peprník 2006, 85).

According to Stanislav Kafka, the English language began to be used widely in the 15th century, but already from the mid-14th century, English had been used in schools and in 1362, the Lord Chancellor addressed the Parliament in English (2007, 62). Hence Kafka assumes that as early as the beginning of the 14th century, even though people in England preferred French, they all either spoke or understood English (2007, 62).

What became known as Middle English has a typical representative in Geoffrey Chaucer. In Chaucer's work, the French influence is significant. Kafka writes that Chaucer himself complained "of such problems as what form or word (English?, French?, Scandinavian?) to use as the most appropriate one" (2007, 87).

English after the Norman Conquest was dramatically different. Barnett estimates that under the influence of Vikings and Normans, about 85 percent of Anglo-Saxon words were forgotten (1964, 97). The language became simpler and less inflected. English was downgraded to the language of uneducated people with no records of it undergoing grammatical changes.

3.1. FRENCH BORROWINGS

The coexistence of French and English resulted into many borrowings from one language to another. With words like *intensity/intensité* and *aggressive/agressif*, it is however not possible to specify who borrowed from whom, whether these words existed first in English, or were taken from Normans (Bryson 1990, 53).

It was not rare for educated people to be bilingual or even trilingual (Latin). The command of French among native born Englishmen reflected their education, position in society or aspirations. "And for those who chose a career in ecclesiastical government French and Latin were essential" (Hornero Corisco, 1997, 34). During the Norman occupation, about 10 000 French words were adopted into English, some three-fourths of which are still in use today (Lawless, 2006, 4).

> The cultural and prestigious influence of the French speaking court is responsible for many borrowings which tend to reflect the sociolinguistic status of the donor language: since French in this context was the super stratum, loans tend to come from the more prestigious sections of the lexicon and their connotations tend to reflect that prestige (Hornero Corisco,1997, 34).

The borrowings can be divided into two periods. In the first one - lasting from the invasion in 1066 to the loss of Normandy to England under King John in 1204 – the loanwords were Norman French. In the second period which occurred after 1250 and lasted into 15th century, the loanwords came from Central French (Hickey, 2008).

Many French words can be traced to the time of the borrowing based on their form. They can be identified phonologically. Here is an example: *catch* and *chase*:

> *catch*: one can see Middle English *cacchen* (borrowed from North French *cachier*)/k/ before /a/ was a feature of Norman French;
> *chase*: under Central French influence, the original /k/ retained in Norman French was shifted to /ʧ/. In writing, *c* was changed to *ch* as a manifestation of that. Hence the Central French verb *chacier* was borrowed into Middle English as *chacen*, Modern English *chase*: similarly, we find Norman *calenge* and Parisian *challenge.* There is also Norman prisun and Parisian prison (Hickey 2008 and Crystal 2004, 148).

It is interesting to see that the later borrowing did not replace the earlier one. It follows the principle that if two variant forms come to be distinguished semantically, their continuing existence in the language is guaranteed (Hickey, 2008). Crystal gives examples of the following loanword doublets from Norman and Parisian French: *conveie* [convey] (Norman loan) – *convoye* [convoy] (Parisian loan), *gaol* (Norman loan) – *jail* (Parisian loan), *reward* (Norman loan) – *regard* (Parisian loan), *warden* (Norman loan) – *guardian* (Parisian loan), *warrant* (Norman loan) – *guarantee* (Parisian loan), *wile* (Norman loan) – *guile* (Parisian loan) (2004, 148).

A number of Norman French borrowings were however replaced by later Central French borrowings (e.g., *calice*, *carite*, *cancel* – replaced by *chalice*, *charite*, *chancel*) (Hickey 2008).

3.2. DUALITY

According to Hickey, the borrowing of words had the following effect on the vocabulary: The borrowings led to stylistic splitting of English vocabulary. Many of the borrowed words already existed in English and continued to exist: e.g., Germanic *work* and Romance loanword *labour*. Some loanwords came to have a slightly different meaning: e.g., Germanic *ask* and Romance loanword *demand*. (2008)

The majority of French borrowings that coexist with their English counterparts are on a stylistically higher level: e.g., *commence*: *begin*; *conceal*: *hide*; *liberty*: *freedom*; *amity*: *friendship.* Crystal provides the following doublets: *acknowledge* and *confess* (English / French), *breaking* and *entering* (English / French), *fit* and *proper* (English / French), *give* and *grant* (English / French), *had* and *received* (English / French), *keep* and *maintain* (English / French), *lands* and *tenements* (English / French), *new* and *novel* (English / French), *forgive* and *pardon* (English / French), *shun* and *avoid* (English / French), *wreck* and *ruin* (English / French) (2004, 153).

3.3. ADDITIONAL CHANGES

Another change that occurred during this period was the mixing of Germanic and Romance elements. English words were created on the basis of similarly sounding French words: e.g., the English verb *choose* obtained a noun *choice* on the basis of French *choix*. Some words were changed without their meaning being affected: e.g., Old English *iegland / iland* was changed into *island* under the French influence *Isle.*

Yet sometimes, we are not able to tell whether the Germanic or a Romance form of a word has survived into today: e.g., adjective *rich* Does it come from Old English *rice* or the French borrowing *riche*? However here, one can see, as in many other words the morphology of words affected by the French borrowing: The noun *richess* has the Romance suffix *–ess*, as opposed to Old English *richdom*

Normans introduced various spelling changes: they substituted *qu* for *cw* (*cwene* became *queen*), *o* for *u* in certain words (*come*, *one*), introduced letters *z* and *g*, *ou* spelling in in words like *house* and *mouse*, gradually stopped using Old English *ð* and *v* and "helped to regularize such sounds as ch and sh, which in Anglo-Saxon could be rendered in a variety of ways" (Bryson 1990, 124).

The English syntax was affected to a much lesser degree by French word ordering and only a few expressions, such as *court martial*, *attorney general* and *body politic* survive until today (Bryson 1990, 55).

3.3. CATEGORIES OF FRENCH DOMINANCE

Here some examples of the many borrowed words divided into categories that show the areas where the French dominated:

Noble titles: *emperor, duke* (from *duc*), *duchess, prince, countess, baron* (from *baron*), *gentleman, dame, marquis, viscount*

Administration: *crown* (from *corune*), *throne* (from *trone*), *court* (from *curt*) *govern* (from *governer*), *nation, sovereign, empire, ambassador, agreement, treasury, parliament, mayor*

Law: *attorney, plaintiff, defendant, crime, accuse* (from *acuser*), *acquit* (from *aquiter*), *sue, suit, summon, damage, executor, felony* (from *felonie*), *arrest* (from *areter*), *warrant* (from *warrant*), *justice* (from *justice*), *judge* (from *juge*), *jury* (from *juree*),

Religion: *abbey, altar, baptism, clergy, cloister, homily, chapel, virgin, trinity, charity, dean, friar*

Military: *soldier* (from *soudier*), *lieutenant, captain, admiral, enemy, army* (from *armee*), *archer* (from *archer*), *warrior, resistance, guard* (from *garde*), *war, peace, traitor* (from *traitre*)

Trades and Crafts: *physician, surgeon, merchant, barber, butcher, painter, tailor, apprentice, money, coin, profit*

Cooking: *pork* (from *porc*), *beef, mutton, veal, venison, flour, grease, sugar* (from *cucre*), *spice, vinegar, bacon* (from *bacon*), *sausages* (from *saussiches*), *jelly, salmon* (from *saumoun*), *mackerel* (from *mackerel*), *oysters* (from *oistres*), *fruit* (from *fruit*), *oranges* (from *orenges*) *lemons* (from *limons*), *grapes* (from *grappes*), *tart* (from *tarte*), biscuit (from *biscuit*)
Entertainment: *cards, comfort, joy, pleasure, delight, dice*
Geography: *country, lake, mountain, frontier, border, city* (from *cité*), *village, estate, hamlet, city, river*
Fashion: *blouse, chemise, garment, gown, robe, cotton, fur, boot, jewel, pearl, button, scissors*
Society: *nobility* (from *nobilité*), *knighthood, gentry, peasant* (from *paisant*), *people, burgesses, chivalry, vassal* (from *vassal*), *servant* (from *servant*), *authority* (from *authorité*), *obedience* (from *obedience*),
Emotions: *desire, passion, furious, despise, despair, grief, despair, courage, arrogance, malice, envy* (Peprník, 2006, 84-85; Bragg, 2003; Hickey, 2008).

In order to assess the general impact of French on English we can none the less gain a great deal of relevant information by examining the earliest-recorded instances of words contained in the *OED*. Between 1250 and 1450 just over 27,000 words are identified as having a first recorded usage in at least one sense in particular year, and (excluding the derived forms, such as *advisedly* from *advise*) around 22 percent of these are words of French origin. Over three quarters of them are nouns. The peak of borrowing was the last quarter of the fourteenth century, when over 2,500 French words are identified (Crystal 2004, 154).

3.4. END OF FRENCH DOMINANCE

In the fifteenth century, the flow of French borrowings diminished, only to give way to loanwords from other languages, chiefly Latin. To illustrate the lexical alternatives that were available by the end of the Middle English Period, Crystal presents the following examples with dates of their first recorded usage in the *Oxford English Dictionary*:

Table 1: Lexical alternatives

Germanic	French	Latin
ask *c. 885*	question *c. 1470 (c. 1300 as noun)*	interrogate 1483
climb *c. 1000*		ascend *1382*
clothes *c. 800*	attire *1250*	
fast *c. 888*	firm *c. 1340*	secure *c. 1555*
fire *c. 825*	flame *c. 1340*	conflagration *1555*
guts *c. 1000*	entrails *c. 1300*	
holy *c. 825*	sacred *c. 1380*	consecrated *1552*

house *c. 950*	mansion *c. 1340*	
kingly *1382* (*king 836*)	royal *c. 1374*	regal *c. 1374(c. 1330 as noun)*
rest *c. 420*	remainder *1424*	residue *1362 (via French)*
rise *c. 1000*	mount *1362*	ascend *1382*
sorrow *c. 888*	distress *c. 1290*	
wish *(verb) c. 897*	desire *c. 1230*	
weariness *c. 900*		lassitude *1533 (via French)*

(Crystal 2004, 188)

4. FRENCH IN AMERICAN ENGLISH

According to Zoltán Kövecses, Professor of Linguistics in the Department of American Studies at Eötvös Loránd University in Budapest, American English developed in three stages: The first stage is called the "colonial period" and dates from the first settlements until the end of the American Revolutionary War (also known as the American War of Independence, 1775–1783). In order to put some dates for this period, we can conveniently use (1607–1776), since 1776 is when thirteen American colonies declared their independence from the British Empire (United States Declaration of Independence). The second stage is called the "national period" and starts after the American Revolutionary War until the end of the 19th century (1776–1898). The final stage, called the "international period" is dated from the end of the national period until today (1999, 19). The division into these stages, albeit not a common one, enables me to incorporate the French borrowings into American English in a way that is both concise and logical.

4.1. FRENCH INFLUENCE IN THE COLONIAL STAGE

The French enriched American English on one hand with ordinary household names like: *chowder* (from chaudière), *gopher* (from gaufre) (Bryson 1990, 163), *pumpkin*, *shanty*, *shivaree*, but while the English, Dutch and others tried to control the coast, French missionaries, explorers and warriors made American words like: *bateau*, *crevasse*, *levee*, *prairie*, *portage*, place names of *Bienville*, *Cape Girardeau*, *Prairie du Chien,Sault Sainte Marie* (Pederson), *Chicago*, *Des Moines*, *Wisconsin* (from *Mesconsing* through *Ouisconsing*), Peoria (from *Peouarea*), *Missouri*, *Osage*, *Omaha*, *Kansas*, *Iowa* (from *Ouaouiatonon* through *Ouaouia*), *Wabash*, *Arkansas*, *Michigan*, *Louisiana*, *Baton Rouge*, *St. Louis*, *Illinois*, *Detroit*, *Des Plaines*, *Beloit* and names for Indian tribes such as *Sioux.* Some of the names originate from Indian names that the settlers appropriated for their tongues (Bryson, 1990, 163; Bryson, 1995, 105).

Many more new words came into English as a result of contact with the French in Louisiana and along the Canadian border: e.g., *rapids*, *picayune*, *chute*, *butte*, *lagniappe*, *shanty*, *canuck:* "The use of *brave* to designate an Indian warrior,

almost universal until the close of Indian wars, was also of French origin" (Mencken 1921, 99).

4.1.1. NOTE ON PLACE NAMES

French place names have been translated very early into English (*Lac Supérieur*), or most are pronounced as if they were English (*Des Moines* is dee-moyns, *Terre Haute* is terry hut). There are, however, place names that have been anglicized over the centuries and their French origins are unrecognizable. *Smackover*, Arkansas was originally *Chemin Couvert* and later *Smack Cover*. *Bob Ruly*, Missouri descends from *Bois Brulé*, *Glazypool*, Arkansas from *Glaise á Paul*, *Low Freight* Arkansas from *L'Eau Froid* and *Barboo* from *Baribauld*. Others have been anglicized (*Bellevue* into *Bellview*, *Belvédéres* into *Belvideres*, *BelleAires* into *Bellaires*, *Bellairs*, *Belairs* or *Bel Airs*) (Mencken 1921, 345–46).

4.2. FRENCH INFLUENCE IN THE NATIONAL STAGE

The French influence during the National stage is less significant: In 1827, the French were responsible for a new word in American English which started a new concept of public food consumption: *restaurant* (Bryson 1995, 132).

In the north, French trappers provided, among others, the following words for the new settlers: *rendezvous*, *peak* (from *pic*), *badlands* (literal translation of *mauvaises terres*), *park* (for mountain valley, as in Estes Park, Colorado), *coulee*, *depot*, *sashay* or *cache* (for secret hole in the ground) (Bryson 1995, 121,132).

Some Native American loanwords entered American English rather interestingly through Canadian French (*caribou* and *toboggan*) (Bryson 1995, 23) and *canoe* from West Indies through both Spanish and French (Pederson 2000).

4.3. FRENCH INFLUENCE IN THE INTERNATIONAL PERIOD

French borrowings entered a number of areas from art to fashion, *thé dansant* was a popular form of afternoon entertainment during the prohibition, but the author would like to point out military and automotive borrowings from this period.

Since the French were the first majorcar manufacturers, many French words began to be associated with automotive terms: e.g., *automobile*, *garage*, *chauffeur*, *carburetor*, *coupé*, *limousine* and *Cadillac* (named after a French nobleman and explorer Antoine de la Mothe Cadillac, founder of Detroit). Military terms were enriched by: e.g., *parachute*, *camouflage* and *barrage* (as in concentrated artillery fire) (Bryson 1995, 164–65, 202, 297).

5. FRENCH IN AMERICA

The French colonization of what is today the United States of America began in 16th century under the rule of King Francis I (1515–1547). They first came as explorers looking for wealth and a route to the Pacific. Their first colonies e.g., Paris Island in South Carolina, Fort Caroline in Florida, Saint Croix in Maine or Fort Saint Louis in Texas were short lived due to weather conditions, lack of supplies, diseases or attacks by European powers or Native Americans. Later settlements would later become such cities as Detroit in Michigan, St. Louis in Missouri, Mobile in Alabama, Biloxi in Mississippi, Baton Rouge or New Orleans in Louisiana (Trudel 1973, 21–111).

Even though the population of France exceeded that of England, the number of French immigrants was significantly lower compared to English immigrants. Smitha estimates that it was one twentieth (2004). America then was far, dangerous and with unchartered territories; people had little reason to leave a prosperous France. We even have an old German saying here (formerly Prussia) when referring to someone living a great life or having a lavish lifestyle: Living like God in France ("Leben wie Gott in Frankreich" in German).

5.1 LOUISIANA

The biggest and most successful colony was Louisiana, an administrative district of New France. The French controlled it from 1682 to 1763. It covered the area from the Great Lakes in the North to the the Gulf of Mexico in the South and from the Rocky Mountains in the West to the Appalachian Mountains in the East. It was divided into two regions that were separated by the Arkansas River: Upper and Lower Louisiana. Today's State of Louisiana covers only a small portion of the former expansive colony. (Louisiana: European Explorations and the Louisiana Purchase)

After the French defeat in the Seven Years War (1756–1763), France was forced to cede the eastern part of Louisiana to the British and the western part to Spain. France regained control over the western part of Louisiana in 1800, but Napoleon Bonaparte sold it to the United States in 1803, thus ending French presence there. (Louisiana: European Explorations and the Louisiana Purchase)

The historical presence of French left mark on the local language. In New Orleans for example, you can still find the following borrowings from French: e.g., *banquette* (sidewalk), *gallery* (porch), *beignet* (donut), *étoufée* (dish: chicken or shellfish over rice), *jambalaya* (dish: similar to paella), *praline* (type of confection). Some expressions are also influenced by French: e.g., *make ménage* (meaning "to clean the house"), *make the groceries* (meaning "to buy groceries") – from French *faire* (make; to do something); *for* [meaning "at (a specified time)"] comes from French *pour* and can be used as: "the lunch's for 1:30" (Sheidlower 2005).

5.3. CURRENT SITUATION

According to the 2010 Census, about 11 million Americans claim some French ancestry (Selected Social Characteristics in the United States) and roughly 2 million people over the age of five, speak the language at home, making it thus the fourth most spoken language in the United States, behind the English, Spanish and Chinese languages (mostly Cantonese and Mandarin) (*Language Use*, 2000). Once the most popular foreign language studied in the United States, it has moved to second place. The title has been claimed by Spanish and French is followed by German (Foreign Language Enrollment in K-12 Public Schools).

An extreme example of French influence in contemporary United States could be considered Cajun, a tongue spoken in parts of Louisiana by no less than 250 000 people. The name comes from Acadians (French speaking inhabitants of what today would be Nova Scotia), who left Acadia (they were deported after the French defeat in 1750s), moved to the south and settled in the bayous of what is today southern Louisiana. Isolated and cut off from France, they continued to speak French, but developed, to a large extent, their own vocabulary: e.g., Cajun *sucfleur* (flower sucker) for *hummingbird* is French *trochile* or *oiseau-mouche*; *rat du bois* (rat of the woods) for *possum* is French *opossum* or *sac à lait* (sack of milk) is a type of fish.

They still use many common French words and phrases like *merci*, *adieu*, *c'est vrai* (it's true), their pronunciation has a French flair and there is a tendency to use nonstandard forms such as *bestest* and *don't nobody know*. (Bryson 1990, 113–14; Acadian-Cajun Genealogy & History)

Cajun even has two distinctive dialects: Praire French and Bayou French, there is *A Dictionary of the Cajun Language* and books are published in it (see *Acadian-Cajun Genealogy & History*).

6. CONCLUSION

Not only had French been an official language in England, it has helped to shape English into the Lingua Franca of today. English settlers had given names to many American place names, even though many have been assimilated beyond recognition. French inventions, ideas, their culture and influence have enriched our lives the same way French borrowings enriched the English vocabulary.

Given this background, it only seems natural that many speakers of English enhance their vocabulary with French words and phrases, adding thus a touch of elegance and sophistication to conversations. I hope that my paper could contribute to the overall awareness of the French role in the development of English as well as to complementing the reader's word-stock.

ACKNOWLEDGEMENT
This paper is a result of the project SGS/17/2014, Silesian University in Opava internal grant "Multikulturní přístup k analýze a interpretaci textu" ("Multicultural Approach to Analysis and Interpretion of Text").

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PERSONAL PRONOUNS IN THE WRITING OF ADVANCED STUDENTS OF ENGLISH

Jana Kořínková

ABSTRACT: The paper sums up partial results of a long-term project aimed at determining specific needs in teaching advanced English students at the Faculty of Education, Palacký University. On higher levels of proficiency, progress of foreign language students is believed to be slower and difficult to measure. There is a tendency to make quantitative mistakes, that is to use certain foreign language items with a different frequency than is natural in authentic foreign texts. Through a series of primarily quantitative analyses of various features of advanced English students' texts, we aspire to make our teaching more focused and hence more efficient. One of the differences between native and non-native texts we identified so far was a higher density of personal pronouns in the latter ones. The paper attempts to determine the causes of this discrepancy.

KEYWORDS: Advanced learners of English, writing skills, quantitative mistakes, personal pronouns

1. INTRODUCTION

The present research into the incidence of personal pronouns in texts written by advanced learners of English is part of a long-term project at the Institute of Foreign Languages of the Faculty of Education, Palacký University. The Institute's graduates are future teachers of English and German, whose proficiency in English, according to the Common European Framework of Reference for Languages, should reach level C1.

Teaching a foreign language to advanced students is very different from teaching beginners or intermediate language users. Advanced students are able to successfully communicate, orally or in writing, on virtually any topic and in a great variety of communicative situations; the language repertory they have mastered so far enables them to understand and make themselves understood with little hesitation. This may, however, decrease their motivation to keep improving and their English language production may ossify (Soars, Soars, and Sayer 2009, 4). Advanced students feel comfortable with what they know well and tend to choose the easy way of avoiding more complex and less frequent expressions and structures, which results in so called ´quantitative mistakes´. Quantitative mistakes, as defined by Kufnerová (2003, 48) in the field of translation, are the instances of using, in a target language, a certain expression or structure that is not incorrect in itself but whose authentic occurrence in the language is substantially higher or lower.

Admittedly, on higher levels of foreign language proficiency, students' progress appears slow and difficult to measure. Rather than getting acquainted

with brand new lexical and grammatical concepts of the language, the students learn to fine-tune the already acquired language repertory. In most classrooms, they are presented with an advanced English language course book to study the contents of Unit 1 through Unit x. This does not seem to be the most effective way of teaching and learning at an advanced level, since most course books available in the Czech Republic have been published for international usage, with no special focus on the needs of students of a specific nationality. At our Institute, we have therefore been trying to make our teaching more focused by striving to determine advanced student's specific needs in a series of quantitative analyses of their written output.

2. PREVIOUS RESEARCH

Our previous research (Kořínková and Válková 2013) was mostly concerned with the frequency of various syntactic structures in advanced students' writing, such as length and types of sentences and clauses, incidence of finite and non-finite verb forms, incidence of various connecting devices and incidence of noun phrases and their complexity. The resulting frequency counts were compared to frequency counts of the same structures in English texts produced by native speakers, mostly samples of various text genres published in advanced English course books as examples of good writing practice. The texts were analysed either manually or, more recently, with the help of Cohmetrix, an online computational tool designed to analyse texts on measures of cohesion, language and readability.

In our recent analysis, Cohmetrix was used to quantitatively compare a corpus of 30 film and book reviews written by third year students of the Czech Bachelor study programme (henceforth CES) to a corpus of 30 reviews written by native English speakers published on various Internet websites (henceforth NES). The CES corpus comprised 8624 words, the NES corpus 8837 words. The incidence of personal pronouns ranked among the ten most different measurements in the two corpora. The following table shows the most salient quantitative differences between the median value of the measured features in CES and NES.

Table 1: Quantitative differences in Czech students' writing

Measured feature	**Difference in CES**
Syntactic simplicity	+ 123%
Agentless passive voice forms	+ 120%
Negation expressions	+ 71%
Adjacent sentence noun overlap	- 36%
Explicit logical relationships	+ 35%
Causal connectives	+ 35%
Global noun overlap	-29%
Personal pronouns	**+28%**
Contrastive connectives	+27%
Syntactic similarity in adjacent sentences	+ 26%

3. PERSONAL PRONOUNS IN REVIEWS

Generally, pronouns are used as economy devices (pro-forms) to replace noun phrases (Biber et al. 1999, Quirk et al. 1995). In various types of text, first and second person pronouns most typically refer to definite specific individuals identified in the situational context and third person pronouns refer predominantly to the preceding text. The incidence of personal pronouns varies with different text types. According to Longman Grammar of Spoken and Written English (Biber et al. 1999, 333), personal pronouns are most frequent in conversation and fiction (130 and 90 personal pronouns per 1000 words of text respectively) and less common in news and academic texts (30 and 20 per 1000 words respectively). A higher density of pronouns in a written text may potentially result in comprehension problems (Graesser et al. 2004, 198) due to ineffective referential cohesion.

Review is a text genre allowing for the usage of all types of personal pronouns. Oxford Advanced Learner´s Dictionary defines review as a "report in the newspaper or magazine, or on the Internet, television or radio in which sb. gives their opinion of a book, play, film/movie, etc." (Hornby et al. 2010, 1267). Reviews usually follow the outline of introduction, summary of the plot, evaluation and recommendation. Their style should be "neither very formal, not too informal" (Oxenden and Latham-Koenig 2010, 49).

In the examined corpora of reviews, the personal pronoun incidence per 1000 words ranged between 7.6 – 76.2 in NES (median value 37.1), and between 20.5 and 102.3 in CES (median value 52.7). All types of personal pronouns were used more frequently in the CES corpus.

3.1. FIRST AND SECOND PERSON PERSONAL PRONOUNS

Since the style of reviews can range from semi-informal and personal to rather formal and impersonal, it is quite natural that the first and second person pronouns do not occur in all examined texts. 6 reviews in NES and 1 review in CES did not feature any first or second person pronouns at all. It appears that, on average, Czech students favour a more personal approach to reviewing movies and books than the native users of English.

Naturally, first person pronoun *I* refers in all instances to the author of the review. It is typically found in the evaluating and recommending passages of reviews, and in the Czech corpus, it is also common as the subject of the introductory sentence. On the other hand, most NES reviews begin with the name of the book/film, or the author/director as the subject of the opening sentence.

Example 1: Typical opening sentences in CES and NES reviews

(a) *Recently, I have read an amazing book by F. S Fitzgerald.*

Few weeks ago I was recommended to watch an interested movie called ´To Save a Life´. (CES)

(b) *The first short film from Behind the Rabbit Production, Ghost Story brings us the story of Sophy (P.J. King).*
Christopher Nolan brings yet another adrenaline-filled comic-inspired movie to the big screen. (NES)

As mentioned above, not all writers opted for a personal approach to reviewing. 15 authors of the NES reviews and 6 authors of the CES reviews avoided *I* altogether for the sake of a more impersonal style. In the texts where *I* actually appeared, its incidence ranged between 2.8 and 32.1 per 1000 words in NES (median value 7.2) and between 3.2 and 41.7 in CES (median value 10).

First person pronoun *we* was most commonly used as inclusive authorial *we* or, less frequently, with reference to people in general (Quirk et al. 1995).

Example 2: Personal pronoun *we* in reviews

(a) *Mostly, we watch Bernstein play for himself and his students.*
(inclusive authorial usage)

(b) *The film teaches us we cannot make hasty decisions.* (generic usage)

We is the least common personal pronoun in either corpora, represented only in 9 reviews in NES and 14 in CES. In the texts where *we* does appear, its frequency ranges from 2.8 to 27.3 per 1000 words in NES and from 3.2 to 16.1 in CES. It must be noted, though, that the highest density of *we* in NES is a matter of one single review where it appeared 6 times in total. In the remaining 8 NES texts, it was only used once or twice.

Personal pronoun *you* is used elsewhere in the reviews, most typically in the introduction and recommendation passages. It usually refers to the reader of the text but can also be used with reference to people in general.

Example 3: Personal pronoun *you* in reviews

(a) *If you get a chance, check it out!* (reference to the reader)

(b) *With Dolan, you feel you are in the company of a truly intelligent voice.* (generic usage)

You appears in 15 reviews in NES and in 16 reviews in CES. Where it is used, its frequency ranges from 2.6 to 19 per 1000 words in NES and from 2.9 to 35.1 in CES. The median value is almost identical: 2.7 in NES and 3 in CES. The difference in the range, however, suggests that some authors favoured using *you* more frequently than others. In CES its highest usage amounts to 11 times in one review; however, in NES it never occurs more than 6 times.

3.2 THIRD PERSON PERSONAL PRONOUNS

Third person pronouns *he, she, it* and *they* appear in all examined reviews mostly in the descriptive and evaluative sections, typically as a means of textual anaphora referring to the characters and situations specified in the preceding text. It seems logical to consider their occurrence as a group, especially with *he*, *she* and *they*, because their specific choice depends on the nature and gender of each movie/book character.

Although *it* is most commonly used in the anaphoric function as the other third person pronouns (referring it), it also appears as non-referring ´prop´ *it* (Quirk et al. 1995, 347-349). In this syntactic function, it is almost three times more common in NES than in CES.

Example 4: Personal pronoun *it* in reviews
(a) *This past weekend, I saw the movie Harry Potter and the Goblet of Fire. As part of the popular Harry Potter book and movie series, it was definitely one to remember.* (referring *it*)
(b) *It is never clear where Longo is lying.* (´prop´ *it*)

The density of third person anaphoric pronouns is remarkably higher in the CES reviews. In CES, it ranges from 8.1 to 65.6 (median value 31.5) while in NES only from 3.7 to 48.3 per 1000 words (median value 17.6).

3. 3. SUBJECTIVE AND OBJECTIVE CASE OF PERSONAL PRONOUNS

Except for *it* and *you*, all personal pronouns can appear in two distinctive case forms, based on their syntactic function. Subjective personal pronouns function almost exclusively as clause subjects, objective pronouns function mostly as clause objects and prepositional complements (Quirk et al. 1995, 336). In all types of texts, personal pronouns in the subjective case outnumber those in the objective case. (Biber et al. 1999, 333). Table 2 shows proportions of the individual personal pronouns used in the subjective case in the NES and CES corpora. While the subjective case incidence is almost identical with the first person pronouns, the second person pronoun *you* was used more frequently in its objective case in CES than in NES. The NES corpus, in turn, features a higher proportion of third person pronouns in the objective case.

Table 2: Personal pronouns in the subjective case

Personal pronoun	**NES**	**CES**
I	86%	85%
you	82%	70%
we	68%	68%
3rd person anaphoric pronouns	69%	78%

Since the third person anaphoric pronouns constitute the largest group of pronouns in both corpora (the total of 453 occurrences in CES and 313 in NES), it can be concluded that the higher density of personal pronouns in the CES corpus is primarily caused by a higher incidence of the third person anaphoric pronouns in the syntactic position of the clause subject.

4. POSSIBLE REASONS FOR HIGHER INCIDENCE OF PERSONAL PRONOUNS IN THE CES CORPUS

The higher density of personal pronouns in Czech advanced students' writing seems to be caused by several different factors, one of them being a difference in the stylistic conventions and preferences between English and Czech writing. As teachers know from experience and as argued by Lukeš (2004), Czech texts have somewhat stricter limits on repetition of words and tend to display more of the ´elegant variation´.

Czech students are taught not to repeat themselves, especially not in adjacent sentences. This argument is further supported by the Cohmetrix output which includes the measurement of the adjacent sentence noun overlap and global noun overlap. In the CES corpus, the former is 36% lower, while the latter is 29% lower.

It may be argued that instead of repeating the same word, Czech users of English prefer to use a synonymous expression or a pronoun. Example 5, below, from Kořínková (2008, 86) contrasts a passage written by a native English speaker (a) with a passage by an advanced Czech user of English (b), illustrating a different approach to repetition of the key words.

In this respect, the higher density of personal pronouns in CES may also be caused by the students' limited vocabulary. The type-token ratio in the two corpora was, however, found to be almost identical for content words (- 0.5% in CES) and only slightly more different for all words (-1.4% in CES), which suggests that the Czech students' vocabulary is not significantly less varied than that of native speakers'. Nevertheless, the words of the CES corpus are slightly shorter and simpler: the differences between the median values of the length of word, age of acquisition and word familiarity in CES compared to NES are -2.3%, +1.7% and -2.8% respectively.

Example 5: Different approaches to repeating words

(a) *Many agencies, which are anti-marijuana, such as the Drug Enforcement Agency and police departments, argue that marijuana should not be legalized. These agencies believe that if marijuana is to become legal, there will be thousands of more patients using marijuana.*

(b) *Advertisements are everywhere. They are waiting for us in the newspapers and magazines, they are with us on our way to work. They follow us on our way home. We can see them on billboards, in busses or in trains. They are persuading us that this or that product is what we lack.*

Another source of the higher incidence of personal pronouns in Czech advanced students' texts may be seen in unrealized subject ellipses in coordinated clauses sharing the same pronominal subject, as illustrated by Example 6 below. We may speculate that since in Czech sentences, the subject is usually unexpressed and Czech learners of English must be taught and repeatedly reminded to always include it, they might be, in consequence, reluctant to drop the subject in syntactic structures where it may appear redundant to native speakers.

Example 6: Different approaches to the realization of the subject ellipsis
(a) *I was sitting in the audience and I was fully drawn into the play.* (CES)
(b) *I recently saw Meet the Parents and was very pleased with the movie.* (NES)

In the NES corpus, pronominal subject ellipsis occurs in 85% of all compound sentences coordinated with *and* and *but*, while in CES it occurs only in 53% of compound sentences, all coordinated with *and*.

The fewer personal pronouns in NES may also result from a higher incidence of subjectless non-finite clauses in NES. In a study by Válková and Kořínková (2013), non-finite clauses comprised 41% of all dependent clauses in native English formal writing, but only 23% of all dependent clauses in Czech advanced students' writing.

Finally, it must be added that the higher density of personal pronouns in the CES corpus combines with a higher incidence of possessive pronouns, whose frequency ranges from 0 and 34.3 per 1000 words in NES (median value 12.9) and between 4 and 47.2 in CES (median value 21.1). This fact might again be related to Czech writers' reluctance to repeat identical words because the use of the possessive pronoun forms corresponds largely to that of the genitive of nouns (Quirk et al. 1995, 336). In the CES corpus, the *'s* genitive is almost completely avoided: In contrast to 54 occurrences in NES, there are only two *'s* genitives in CES.

4. CONCLUSIONS AND IMPLICATIONS FOR TEACHING

The usage of personal pronouns clearly constitutes one of the areas of significant quantitative differences between authentic English texts and texts written by advanced Czech learners of English. The higher occurrence of personal pronouns appears to be caused mainly by subconscious transfer from the students' mother tongue stylistic and grammatical conventions, as well as by strict adherence to the rule of thumb concerning the compulsory expressed subject in English clauses. It seems that most advanced students tend to concentrate on avoiding qualitative errors but remain unaware of quantitative discrepancies between their own and native users' English written output.

This has important implications on how advanced students can be effectively assisted to improve their writing skills. While it would not make much sense to teach them directly what proportion of non-finite clauses or elipted subjects must appear in their papers and essays, it would certainly be helpful to design a series of tasks focused on raising the students' awareness of quantitative issues in authentic English language. The tasks could include comparing selected aspects of authentic English and English learners' texts, finding and discussing quantitative differences, rewriting passages, etc.

For advanced English students, further improvement of their language command is a challenging task. Being able to cope with virtually any communicative situation, they might lose motivation to keep enhancing their proficiency. Focusing on quantitative issues in English texts might provide them with new insights and inspiration to fine-tune their already acquired skills.

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II. LITERATURE

ACADEMIC LIFE AS AN OXYMORON: A JEWISH AMERICAN'S WAY OUT OF HARVARD IN MICHAEL BLUMENTHAL'S *WEINSTOCK AMONG THE DYING*

Petr Anténe

ABSTRACT: The paper analyzes Michael Blumenthal's only campus novel *Weinstock among the Dying* (1993) as an example of a combination of a campus and mid-life crisis novel, which reflects the middle class experience. The book is set at Harvard and focuses on Martin Weinstock, a thirty-eight-year-old lecturer of creative writing who finds the atmosphere at Harvard sterile and self-important, but he also becomes aware of his own personal problems. In particular, Weinstock has to reconcile with his extended family and accept his Jewish heritage in order to realize he must leave the university to find satisfaction in life. In turn, the novel combines biting satire of the prestigious educational institution with a complex psychological portrayal of the protagonist.

KEYWORDS: campus novel, academic novel, Jewish American literature, satire, Michael Blumenthal

The campus novel, sometimes also referred to as the academic novel, emerged as a genre in the United Kingdom and the United States in the 1950s, as higher education and academic careers were becoming available to an increasing number of people from various social backgrounds. Ever since Kingsley Amis's *Lucky Jim* (1954) and Mary McCarthy's *The Groves of Academe* (1952), the campus novel has usually been characterized as a satirical genre, highlighting various vices and follies of the academia and implicitly calling for a reform.[1] While the genre was originally seen by literary critics as a kind of fiction "written about scholars, typically by scholars and often for scholars,"[2] some campus novels have managed to attract wide readership, particularly in the United States as a country committed to mass education even at the higher levels. Accordingly, in 2012, Jeffrey J. Williams observed that over the past two decades, the American campus novel had become a mainstream genre, as "the university is no longer an alien world but a familiar setting, and professors no longer a strange species but like other beleaguered white-collar workers and denizens of the middle class."[3] Michael Blumenthal's (b. 1949) campus novel *Weinstock among the Dying* (1993) is one of many texts to illustrate this claim.

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[1] See, e.g., Steve Padley, "Campus novel," in *Key Concepts in Contemporary Literature* (New York: Palgrave Macmillan, 2006), 74.

[2] See, e.g., Merritt Moseley, "Introductory: Definitions and Justifications," in *The Academic Novel: New and Classic Essays*, ed. Merritt Moseley (Chester: Chester Academic Press, 2007), 5.

[3] Jeffrey J. Williams, "The Rise of the Academic Novel," *American Literary History* 24, 3 (2012): 561.

Blumenthal is primarily a poet rather than a novelist, but he has extensive experience with academia, as he worked as the director of creative writing program at Harvard between 1983 and 1992. While *Weinstock among the Dying* includes an authorial device typical of the campus novel, a claim that "all of the characters, names and experiences are fictitious, and any resemblance to actual events or to people, living or dead, is purely accidental,"[4] the protagonist, Martin Weinstock, does bear certain affinities with the author. An academic novel set at Harvard, *Weinstock among the Dying* received the 1994 Harold U. Ribalow Prize for Jewish Fiction, awarded by *Hadassah Magazine*.

Thus, although I will primarily read *Weinstock* as a campus novel, it may also be seen as belonging to the rich tradition of Jewish American literature. In fact, the two streams are not mutually exclusive; for instance, Elaine Showalter aptly notes that from the 1980s onwards, some American novelists "used the university as a setting and centered fictions on the Jewish professor, who spoke for a dark, even terrifyingly apocalyptic, vision."[5] The campus novel thus reflects the fact that an increasing number of Jewish Americans entered academia.

Weinstock among the Dying is divided into six books, a prologue and an epilogue. The opening sentence of the epilogue foreshadows the central issue of the text: "Somewhere in the middle of his life's journey, Martin Weinstock lost his way and found himself Burke-Howland Lecturer in Poetry at Harvard University" (*WD*, 1). Narrated in the third person like books three and five, the first part thus focuses on Weinstock's sense of displacement at Harvard. While Martin, a thirty-six-year-old poet and a former television cameraman without a doctorate, is grateful that his position enables him to embrace poetry "in the open, at center stage" (*WD*, 2), as a son of uneducated German Jewish refugees, he soon finds he cannot easily fit in the prestigious institution. As Weinstock admits that he has never read neither *Ulysses* nor *The Divine Comedy*, he once confides to a friend that in his experience, Cambridge, Massachusetts, is "the only place in America where you have to study for dinner" (*WD*, 22).

The odd-numbered books of the novel thus chronicle Weinstock's increasing disillusion with Harvard, which the narrative satirizes as a site of pomposity and self-importance. For instance, at a reception for new members of the literature faculty held at one of Harvard's most elitist and tradition-bound private clubs, Martin, dressed in his brown corduroy sports coat, realizes he will never get used to "the convention among Harvard faculty of being paid and treated like academics in private while conducting themselves like aristocrats in public" (*WD*, 12). Moreover, the fact that the reception coincides with the anniversary of T. S. Eliot's ninety-fifth birthday illustrates Weinstock's observation that Harvard is a place where the distinguished dead, from the

[4] Michael Blumenthal, *Weinstock among the Dying* (Cambridge: Zoland Books, 1993), vi. Hereafter cited in text as *WD*.

[5] Elaine Showalter, *Faculty Towers: The Academic Novel and Its Discontents* (Oxford: Oxford University Press, 2005), 2-3.

literary figures of the past to former college presidents, seem to be given more attention and recognition than the living members of the academic community. On another occasion, Weinstock is invited to an interdisciplinary conference on the representation of death. In the middle of the first presentation that largely consists of quotes by various authors on the subject of death, Weinstock hesitantly leaves the room, as the conference deals with death on a highly theoretical level. Devoted to acquiring knowledge and enhancing their reputation, the academics seem to ignore the subjectivity of personal experience and give up the need for human connection as well as beliefs that relate humanity to an order of existence. For instance, Weinstock's colleague Amanda Wayland, an influential poetry critic, once categorically proclaims she is convinced that "the family is a gulag" and "the only function of religion in civilized life is to rationalize hatred and stupidity" (*WD*, 38). Thus, some academics may be experts in their fields, but they have little or no interest in anything other than their professional lives.

Furthermore, it is not only his lower-class background and informal behavior that makes Weinstock rather different from the majority of his colleagues. His second volume of poetry, which continues in his established writing style, that always "seemed to move the ordinary people he considered his friends" (*WD*, 6), is received rather negatively in academic journals. Confused by a series of reviews that find his poetry "intellectually banal" or "insipidly erotic" (*WD*, 7), Martin infers that the academics have lost the ability to read books simply for their own enjoyment. Given the extreme competitiveness that characterizes Harvard, he concludes that besides being obsessed with the distinguished dead, the academics are dedicated to acquiring power and prestige rather than appreciating the pleasures of everyday life. In the words of one of Weinstock's colleagues, "if you want to stay around this fucking place your whole life, they've gotta be convinced that you're The Best in the World" (*WD*, 33).

In this atmosphere, even distinguished professors occasionally voice feelings of inner insecurity. However, rather than being exclusive to the faculty members, the strong sense of competition pervades the whole academic community. For instance, in a local café, Martin once complains to a friend that in Cambridge, all waiters and waitresses are "Sanskrit scholars and physics graduate students worrying about translating the Upanishads or the implosion of atoms in a vacuum" (*WD*, 124), who constantly worry about their theses to such an extent that they have no time left to take care of their customers. While Weinstock occasionally allows himself to joke about this issue, he is also aware that the extreme pressure to obtain tenure or maintain their reputation may push the members of the academic community first to mental instability and eventually to death itself. Rumors that "a full third of the senior faculty checked out of the exclusive psychiatric wards of McLean Hospital in nearby Belmont every morning" (*WD*, 48) are commonplace at Harvard. In addition, Weinstock remembers reading that the suicide rate among Harvard junior faculty is twenty-

five times the national average. It is for all of these reasons that Martin nicknames Harvard Thanatos University, as the phrase *academic life* "seem[s to him] like an oxymoron" (*WD*, 8).

As even the director of Creative Writing program, a writer turned Pirandello scholar named Morton Gamson, has been compared by one of Weinstock's colleagues to "six depressive characters in search of a smile" (*WD*, 20), the only true friend Martin meets at Harvard is a professor of American literature and Thoreau scholar named Siegfried Marikovski. The two men are brought together by their Jewish heritage. Despite the figure of the Jewish academic being rather common in the campus novel genre, in Weinstock's view, "among the Cambridge intelligentsia at least, being Jewish was at best an ugly blemish on the smooth, homogenizing hide of intellectual achievement and high culture one tried to cover as completely as possible with the opaque veneer of worldliness and good books" (*WD*, 198). Weinstock's character thus seems to affirm Tony Hilfer's observation that in American fiction, "the Jew had been seen as a specialist in alienation."[6] However, while the previous paragraphs may suggest Harvard is the only place that Weinstock associates with the dead and dying, he mentions to Siggy that in a strange way, the university reminds him of his father, Heinz. Although Heinz is an uneducated seller of furs, he too often talks about death and dying around him. As Heinz never neglects to inform Martin whose funeral he had recently been to, Weinstock even jokingly calls the letters his father sends him "The Morbidity and Mortality Newsletter" (*WD*, 14).

Although Weinstock dissociates himself from his surrounding by claiming he is constantly looking for a life-affirming experience, he himself is dissatisfied with his life and eventually literally contributes to the increasing number of the dead around him. Distanced from his colleagues who specialize in literary theory which he finds rather incomprehensible, Weinstock soon finds himself "regressing to his adolescent pastimes of excessive masturbation and random sexual desire" (*WD*, 2). Not surprisingly, the recently divorced Weinstock is attracted to some of his young female students. In Showalter's words, the protagonist thus becomes "the freewheeling macho Jewish professor,"[7] typical of academic fiction from the 1970s onwards. After spending some two years at Harvard, Weinstock becomes particularly interested in Alexis Baruch, an intelligent sophomore from New Jersey who reads Adrienne Rich and Mary Daly. When she confides to him in his office hours about feeling lonely at Harvard, he decides to invite her for a drink. After a few meetings, they end up having a quick sexual intercourse behind the stacks at the university library on his thirty-ninth birthday. Soon after that, Alexis announces to Weinstock that she is pregnant with him. After he pays for her abortion, which is against her principles as an active member of The Harvard Pro-Life Society, they become estranged from each other

[6] Tony Hilfer, *American Fiction since 1940* (London: Longman, 1992), 77.
[7] Showalter, *Faculty Towers*, 56.

and keep their distance until she completes her studies. A few years after her graduation, she writes him in a letter: "I always sensed that I was really nothing more to you than a quick lay, some way of fending off your middle-aged menopausal male fear of dying" (*WD*, 230). Alexis thus recognizes both Martin's anxiety and reluctance to a long-term relationship. Consequently, whereas Weinstock correctly identifies some of the faults of the academic community, he fails to admit to his own flaws. While he tries to convince himself he is a well-balanced individual, it is through his intimate relationships that his own personal problems come to the surface.

Shortly after he breaks up with Alexis, Weinstock is introduced to Laura Bromwich, an attractive young visiting professor and Petrarch scholar from Wisconsin. Although when they go together for a walk around Walden Pond for the first time, Weinstock assures her he is not in a hurry to begin a new relationship, they soon start dating. As the year Laura is spending at Harvard is nearing its end, Weinstock repeatedly offers to her she might stay in Cambridge and move in with him, or he might move to Wisconsin on a one-year fellowship. However, each time, a few days after making the offer, "he succumb[s] to a feeling of intense, irremediable panic and retract[s] the proposal" (*WD*, 153). While his indecisiveness contributes to the worsening of their relationship, Laura eventually breaks off contact with Martin after she finds his bill from the abortion clinic which he carelessly leaves on his desk. Thus, although the university is the setting of the novel, the text deals with universal issues and themes, such as the protagonist's middle-age crisis and inability to make a commitment. In turn, *Weinstock among the Dying* reflects Williams's observation that over the past two decades, the American campus novel "had grafted with the mid-life crisis novel, the marriage novel, and the professional-work novel to become a prime theater of middle class experience."[8]

The causes that Weinstock believes determine his present emotional instability and confusion are explained in the even-numbered books of the novel. These sections of the text create the protagonist's Bildungsroman, narrated in the first person, as Weinstock retrospectively recalls his childhood and young adulthood. Weinstock's narration implies he tends to justify his inability to commit to a long-term relationship by his confused parentage, as he reveals that Heinz Weinstock, the travelling salesman he calls his father, is in fact his uncle. Martin's biological parents are Meta and Berthold Loeb, the brother of the late Bettina Weinstock, Heinz's former wife. While Martin spent his childhood in ignorance of these facts, he is now aware that he must have been adopted by his aunt and uncle shortly after a mastectomy had been performed on the forty-year-old Bettina's left breast, "leaving her in a state of weakness and depression for which the most effective therapy, according to her doctors, would be 'to give her something new to live for'" (*WD*, 65). As Bettina and Heinz were childless but

[8] Williams, "The Rise of the Academic Novel," 561-2.

relatively well-off and Meta and Berthold had a daughter and a son but not much money, it seemed that both couples would benefit from the adoption. However, Bettina's serious illness made Martin aware of the transience of human life rather early. Indeed, as Ron Antonucci notes, "traded as a baby by his poor, immigrant parents to a childless, ailing aunt and uncle in exchange for a New Jersey chicken farm, Weinstock notes that 'womb' rhymes with 'tomb' and rates himself 'among the dying since infancy.'"[9] Thus, while the narrative of Weinstock's appointment at Harvard features death in reference to the distinguished figures of the past and the metaphorical deadness Martin sees to pervade the whole place, the recollections of the protagonist's early life deal with death and dying in a much more personal way.

Throughout these sections of the text, the narrator often hints at his lack of respect and admiration for Heinz, describing him as "my crazed father, cruising the neighborhood with his dead carcasses and kissing the hands of widows and widowers" (*WD*, 72). On a rare occasion, Heinz impresses Martin by saying he is going fishing. However, a few days after Heinz brings home five big fish, Martin is disappointed again, as he finds a bill payable to Wolf's Fish Market on Amsterdam Avenue on Heinz's desk. This episode may provide an example of what Richard Ruland and Malcolm Bradbury call "the pained wit of Jewish humor;"[10] whereas Heinz's effort to make an impression on his son at whatever cost may seem comic, it also highlights his inner emotional insecurity. In other situations, Heinz tends to mix English and German when talking to people outside the Jewish community, which Martin finds rather embarrassing. Thus, while unaware that Heinz is not his biological father, Martin does not accept him as a father figure because he sees Heinz as neither manly nor American enough.

However, the turning point that complicates Weinstock's personal development the most is the resurgence of Bettina's cancer that results in her death some ten years after the adoption. In the text, Martin painfully recalls Bettina's decease, as Heinz fails to prepare him for it, preventing him from entering Bettina's bedroom and seeing the dead body of the woman the boy used to call his mother. Moreover, besides hiding the body from him, Heinz does not even let Martin attend the funeral. Many years later, Martin keeps wondering whether "had [he] wept then, [he] might have been spared the long, silent weeping since" (*WD*, 90). This incident is the more striking in consideration of Irving Howe's observation that in Jewish culture, "there is a greater emotional permissibility, a greater readiness to welcome tears or laughter, than in American culture."[11] Accordingly, Blumenthal himself characterized his novel as "a book about a man who—having lost his mother at the age of ten and having been

[9] Ron Antonucci, a rev. of *Weinstock among the Dying*, by Michael Blumenthal, *Library Journal* 118, 14 (1993): 220.
[10] Richard Ruland and Malcolm Bradbury, *From Puritanism to Postmodernism* (New York: Penguin Books, 1991), 376.
[11] Qtd. in Hilfer, *American Fiction*, 75.

deprived, in every possible way, of the opportunity to mourn her death—naturally grows up as someone who sees death everywhere ... and manages, rather predictably, to make every potentially life-giving situation into a 'deadly' one."[12] Gradually, it thus becomes clear that while Martin may find the atmosphere at Harvard sterile and self-important, he also realizes he has to come to terms with his own personal life. To a large extent, it is Martin himself who sees death everywhere around him, while claiming he wants to embrace life, but never fulfilling his assertion.

Whereas Martin maintains he must have decided very young that he wanted to become "a man who *said* and *meant* at the same time" (*WD*, 189), he often fails to keep to this well-balanced ideal. Although he claims he would like to travel and change jobs frequently, he becomes extremely homesick whenever he goes to another country and keeps applying for other jobs while staying at Harvard. For a long time, his only effort to deal with the dissatisfying lifestyle he imposes on himself consists of going to psychoanalytic sessions led by Dr. Greenblatt, even though he realizes he should rather "get up off Greenblatt's couch" (*WD*, 168) and actively transform his attitude to life. In sum, he understands he needs to move on, but avoids making any changes.

Yet, by the end of the novel, Weinstock manages to solve all his problems. When he overcomes his anxiety about travelling and goes to Quito, Ecuador, he meets a French woman named Beatrice, who is a volunteer at a kindergarten for poor children. Soon, they start dating and in Antonucci's words, she eventually "leads him to a salvation of sorts."[13] Even though Beatrice accompanies Martin to Cambridge and moves in with him, after she announces to him she is pregnant with him, he tries to discourage her from having the baby, saying they have not known each other long enough to start a family. Beatrice, on the contrary, insists that she is ready to have the child, as it "was conceived in a moment of real love" (*WD*, 274). Convinced, Martin agrees, finally choosing life over death.

The experience of having his own child also leads Martin to reconsider his evaluation of Heinz. Martin realizes that in one aspect, he is not that different from his father, who had to give up the love of his life, a blond German opera singer who moved to Chile. Martin writes that after a three-year romance, Heinz thus "allowed the one true object of his passions and desires ... to elude his grasp" (*WD*, 63). Later on, when Heinz met Bettina, Martin understands that "it wasn't, after all, passion, that [Heinz] was after any longer but safety" (*WD*, 68). Therefore, Heinz's proposal to Bettina was motivated by a yearning for a comfortable companionship rather than by passionate love. Importantly, this awareness also makes Martin realize that he himself has come to divide the members of the opposite sex into two groups, as if it were "dangerous to have

[12] Michael Blumenthal, "'The Lame Shall Enter First': The Depiction of Incomplete Mourning in Psychology and Literature," *Legal Studies Forum* 31, 1 (2007): 230.
[13] Antonucci, a rev. of *Weinstock among the Dying*, 220.

both passion and comfort with a single woman" (*WD*, 241). Thus, having initially considered Beatrice a woman of passion like his former wife, he had been reluctant to believe he could have a comfortable family life with her until she convinced him that their child was going to be lucky for the very reason that it was a child of passion. Moreover, besides becoming more sympathetic toward Heinz, Martin reconnects with his biological parents, as he, Beatrice and their son get together with the rest of Martin's family on the occasion of his older brother's son's bar mitzvah. Thus, while during his childhood as well as at Harvard, Martin tended to hide his Jewish roots in order to assimilate into mainstream American culture, he now finally accepts his heritage.

Having found satisfaction in his personal life, Martin proceeds to change his professional life as well. Although he had been offered a new three-year contract at Harvard, along with a promotion to associate professor and the directorship of Creative Writing program, Martin writes the English department chairman an honest letter in which he explains he is no longer going to pretend to be the Best in the World and wants "merely to be loved for his flawed, human, imperfect, less-than-Best-in-the-World self" (*WD*, 292). As Martin has come to terms with his life, rather than demonizing the university and accusing it of all his problems, he states: "I was sick, and then, right here at good old Thanatos U, my sickness grew worse" (*WD*, 292). Thus, Martin admits that rather than the cause of his problems, his stay at Harvard only intensified all the insecurities in his life he had already faced when he got there. Therefore, the text confirms Janice Rossen's observation that "many of the best university novels are about someone leaving academe at the end of the book."[14] The final scene of the novel shows Martin with his wife and son on a train in France. Looking at the two of them, Martin realizes that the world is "neither heaven nor hell, neither all yin nor all yang, and the only sure thing is that some form of living or dying, in the end, will come to us all" (*WD*, 299). Thus, Martin has finally become a balanced individual who is aware of the complexity of the world and accepts the reality of life and death.

In conclusion, *Weinstock among the Dying* combines biting satire of Harvard University as a highly prestigious educational institution with a complex psychological portrayal of Martin Weinstock, an uprooted poet of Jewish heritage. While Martin may correctly identify some of the university's faults, such as pomposity, self-importance and extreme competition, he rejects to admit to his own flaws. Indeed, like his complicated family history, Harvard becomes, in Martin's distorted view, another reason for all the problems in his life. For a considerable part of the text, Martin understands he is not satisfied at Harvard, but keeps lamenting his uneasy condition rather than trying to move on. Only later does he acknowledge that Harvard is intensification rather than cause of his

[14] Janice Rossen, *The University in Modern Fiction: When Power Is Academic* (New York: St. Martin's Press, 1993), 188.

troubling existence. Thus, it is not until he commits to a serious relationship, reconciles with his extended family and accepts his Jewish heritage that he realizes he must leave the university in order to find satisfaction in life.

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ARSEHOLES OF THE PEDESTRIAN SUBLIME: FORCED ENTERTAINMENT'S *THE COMING STORM* AFTERDELEUZE & GUATTARI

Jan Suk

ABSTRACT: The present paper offers the analysis of *The Coming Storm*, a performance by the renowned contemporary British experimental theatre Forced Entertainment via the thought of Gilles Deleuze and Félix Guattari. Forced Entertainment's typical subversive elements of stage-failure, non-linearity and the erasure of the opposition between the real and the fictional are examined via the Deleuzoguattarian notions of rhizome, becoming, and deterritorialization. Such analysis rather than creating dichotomies accentuates the mutual interconnectedness, productivity and flux in the process of theatre-making as well as theatre-witnessing.

KEYWORDS: Forced Entertainment, Deleuze, Guattari, rhizome, becoming, deterritorialization

1. INTRODUCTION

Gilles Deleuze's and Félix Guattari's concept of the rhizome constitutes the pillar of their approach to thinking and writing. Rhizomatic thinking draws from its etymological meaning, where "rhizo" means the "root;" it furthermore builds in the biological term "rhizome" which describes a form of plant that can extend itself through its underground horizontal tuber-like root system and develop new plants.[1] Rhizome thus differentiates form classical, arborescent, tree-like thinking. Unlike the linearity and centeredness of arborescent thought, rhizomatic thinking is coincidental, changeable and decentralized. Deleuze and Guattari describe the rhizome as an action of many abstract entities in the world, including music, mathematics, economics, politics, science, art, the ecology and the cosmos. The rhizome conceives how everything and everybody – all aspects of concrete, abstract and virtual entities and activities – can be seen as multiple in their interrelational movements with other things and bodies. The nature of the rhizome is that of a moving matrix, composed of organic and non- organic parts forming symbiotic and parallel connections, according to transitory and as yet undetermined routes.[2] Thus rhizome constitutes a useful tool when discussing contemporary devised postmodern theatre which lacks the traditional unities of

[1] Adrian Parr, ed., *The Deleuze Dictionary*. Revised Edition, 2005 (Edinburgh: Edinburgh University Press, 2010), 232.

[2] Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*: *Capitalism and Schizophrenia*, trans. Brian Massumi (Minnesota: University of Minnesota Press, 1987), 10.

time, action and place and whose structure resembles that of a moving rhizomatic matrix.

Rhizome is introduced in the first chapter of *A Thousand Plateaus*, the famous joint book by Deleuze and Guattari. It opens with a picture of the Piano Piece for David Tudor by Silvano Bussotti. The picture represents the concept of rhizomatic approach which resists linearity and chronological causality. Rhizome opens new possibilities via its temporality, multiplicity, nonlinearity, fluidity and interconnectedness. Deleuze and Guattari exemplify that due to its rhizomatic character, it is particularly music which has far greater deterritorializing force.[3] Rhizomatic nature of creativity, writing, or even existence is not an assimilative process, but a milieu of perpetual formative transformations,[4] they advocate. The rhizome is creative, evolutionary and has therefore a capacity to deterritorialize. When discussing rhizomes, it is essential to briefly explain Deleuzoguattarian notions of becoming and deterritorialization.

As already said, rhizomatic thinking suggests non-hierarchy and multiplicity without clear origin (root) or centre as its source. Thus a rhizomatic understanding of performance art manifests the denial of the binary opposition between life and art, real and fictitious, or theatre and the Other, and thus enables inevitable coalescence of the (originally) two. Analogously, Deleuze's understanding of deterritorialization as fragmented, multiple, decentred systems support the idea of fluid boundaries and multiplicity of flows. Deterritorialization can best be understood as a movement producing change. It proves particularly illuminating to explain deterritorialization via the metaphor of a forest: the force of new trees to naturally using sprouts and natural reseeding is to deterritorialize, wherefore the forest thus complements the shift but organic and slow process of reterritorialization.

Speaking of deterritorialization, the issue of becoming inevitably and naturally appears. As Damian Sutton argues, becoming - the result of constant movement of identity leads to the creation of the rhizome.[5] This implies, as already stated, that becoming as well as deterritorialization both carry productive quality and operate on the basis of continual change and connection. The interconnectedness is famously exemplified in *A Thousand Plateaus* on the relationship between the wasp and an orchid, which both compose a rhizome which is transitory and blurs the boundaries of the wasp and the orchid: "a becoming-wasp of the orchid and a becoming-orchid of the wasp."[6] This relationship equally functions in theatre when the rhizomatic nodes of a becoming-performer of the spectator and a becoming-spectator of the performer.

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[3] Deleuze and Guattari, *A Thousand Plateaus,* 302.

[4] Parr, *Deleuze Dictionary*, 235.

[5] Damian Sutton and David Martin-Jones, *Deleuze Reframed* (London: I.B. Taurus, 2008), 46.

[6] Deleuze and Guattari, *A Thousand Plateaus*, 10.

When discussing the performance's transformative force, the becoming-capacity of the theatre experience Nicolas Ridout in *Stage Fright, Animals, and Other Theatrical Problems* emphasizes mutual interconnectedness between the performer and the performed:

> The spectators are transformed ... . The objects turn themselves into you, and you into them, and instead of a plentitude in oneness experienced in the moment of absorption, comes a constant to and fro, an unbecoming becoming, in which the action takes place in a kind of *in-between*, neither onstage nor off, accompanied by the rattle and clatter of unseemly machinery in the wings.[7]

The mutual becoming of Ridout is, however, achieved via a carefully designed synergy of creative, rhizomatic dramaturgies, of which, Forced Entertainment, the leading contemporary British experimental theatre can serve as a case study. The rhizomatic dramaturgy of their devised performance theatre stems from several aspects: palimpsestuous interconnectedness, metathetrical elements, authenticity friction, oxymoronic aesthetics, and their poetics of failure.

2. FORCED ENTERTAINMENT AND RHIZOMATIC DRAMATURGY IN *THE COMING STORM*

Forced Entertainment is a theatre whose performances are process-based, durational and non-linear. This is a result of their lengthy-devised rehearsal periods and generally highly provocative attitude to their audiences. The crucial elements of company's poetics are the erasure of the dichotomy between stage persona and real person, reality and fiction. As already foreshadowed, the dramaturgy of Forced Entertainment has several idiosyncratic aspects. Their tactics of making-present elements includes addressing the audience, or the reality/fiction interplay, described by Florian Malzacher as "dramaturgy of presence"[8] is supported by confessional style of acting, as well as in their subject matters. In "Always Under Investigation: From *Speak Bitterness* to *Bloody Mess*," Judith Helmer identifies the approach of the company to theatre making style as "continuous stream of autobiographical fiction"[9] or "intimate documentary"[10] and technique of their devising method as "well-crafted chaos."[11] Indeed, their

[7] Nicholas Ridout, *Stage Fright, Animals, and Other Theatrical Problems* (Cambridge: Cambridge University Press, 2006), 9. Emphasis J.S.
[8] Florian Malzacher, "There is a Word for People Like You: Audience: The Spectator as Bad Witness and Bad Voyeur." In Helmer, Malzacher, *Not Even a Game Anymore*, 124-25.
[9] Judith Helmer, "Always Under Investigation: From *Speak Bitterness* to *Bloody Mess*." In Helmer, Malzacher, *Not Even a Game Anymore*, 53.
[10] Helmer, "Always Under Investigation," 64.
[11] Helmer, "Always Under Investigation," 53.

non-linear, channel-surfing, or as Deleuze would put it – rhizomatic – aesthetics as well as irregular rhythm resembles film-making techniques, most notably docufiction methods, a technique mixing documentary technique contaminated with fictional elements as well as found footage.

The implementation of long silence scenes or over-extended scenes leads to what Adrian Heathfield identifies as ruptures, which are "a kind of pedestrian sublime – the presence of the unpresentable – carried through the recognition of our impure flesh and encountered in the blank moments of the mundane."[12] The potentiality to fail and the expositions of authentic actors' weakness are the invitations that then allow permeability of human as well as spectators' selves into the event of theatrical experience of what Etchells calls "(a)vulnerability. A frailty. A provisionality. Homemade. Human-scale. […] A theatre that insists on its own time, brings you into collision with its own temporality. A theatre that has no beginning and no end."[13]

Process-based non-linear devised performances that Etchells describes are difficult to conceptualize, let alone comprehended by the spectator. The performances by Forced Entertainment enable certain apprehension due to their rhythmical structure or game-like quality. Their complex nature is understandable via the thought of Deleuze and Guattari, notably by the concept of rhizome - an endless set of interconnected entities. Thus the present paper offers the analysis of their performance through the Deleuzoguattarian discourse. The concepts of rhizome, deterritorialization, and becoming seem particularly valuable critical framework for considering theatre performances whose nature is devised, fragmentary or discontinuous, or collapse the traditional classification as performance art, postmodern theatre, postdramatic theatre or performance theatre. Deleuze thus offers a solution of rhizomatic state – theatre-becoming-life, authentic connection between the theatre and life which I will exemplify on company's project *The Coming Storm*.

The Coming Storm is a standard-length performance project of the company created in 2012. Besides the five core members of Forced Entertainment (Robin Arthur, Richard Lowdon, Claire Marshall, Cathy Naden and Terry O'Connor), for *The Coming Storm* the group is extended by Phil Hayes after his successful collaboration on their previous show, *The Thrill of it All*. The six actors on stage produce again a typically rhythmical structure of performance abounding with oxymoronic elements, which are traceable even from the description located on the company's official webpage: "[f]rom love and death to sex and laundry, from shipwrecks to falling snow, personal anecdotes rub shoulders with imaginary movies, and half-remembered novels bump into distorted fairytales" or "epic

[12] Tim Etchells, *While You Are With Us Tonight* (London: Live Art Development Agency, 2013), 50.
[13] Tim Etchells, "Step Off the Stage" in Brine, Daniel, ed. *The Live Art Almanac* (London: Live Art Development Agency, 2008), 14.

saga that is resolutely too big for the stage."[14] The programme notes suggests that whole piece consists of a typical mosaic of stories which remain unfinished, a feature pervasively present through their oeuvre, most notably in *And on The Thousandth Night.* Yet, unlike in *And on The Thousandth Night,* where the stories are conceptually limited to begin wither with "Once upon a time…," or "There was once…," the stories in *The Coming Storm* are personal, therefore sounding more believable and authentic.

Authenticity as a subject-matter of the piece is at the core from the very start. The performance opens with a typical line-up of all six actors standing on a symptomatically bare stage dressed in casual clothes, another characteristic feature of the company. The story framing of the piece is provided by Terry O'Connor, who greets the audience: "Good evening and thank you for coming," and immediately proceeds to describe the quality of a good story. "A good story needs a clear beginning, something good and dynamic."[15] O'Connor starts listing and continues in exploring the complex quality of a good story for 8 minutes. For O'Connor, the structure of a good story should be open, like the whole structure of devising a piece by Forced Entertainment, I believe. "The good story needs points of stillness, spaces for reflection and contemplation, parts of the story where it might seem that nothing is happening at all. . . . The good story should make you feel sorry for the characters."[16] The attributes of "stillness, spaces for reflection and contemplation" illustrate what has been earlier designated as an open structure and sympathy producing elements of the company.

The performance of *The Coming Storm*, nevertheless, provides little of such space, since the density of action is high and there is analogously little of the stillness too. In this aspect, the performance lacks the qualities designated above, the open structure, by which it inevitably fails to engage deeper with the audience. What is more, the actual story of the performance is thereby fragmented. The structure of the show reflects the conceptual dramaturgy of the performers – to fight for the stage, to wrestle for the audience attention. Thus the stories told are almost exclusively, interrupted, unfinished, overlapping one another. The characters frequently push their stage presence to the limits of being seen – by performing in an exaggerated way or putting a silly gigantic costume of a dinosaur to fight. The rhythm of the performance is achieved by alternating stories, yet is not as regular as in other shows. The momentum of the piece is more uniform than contrastive. There is a novelty element of the performance, purely live music, provided mostly by Phil Hayes with all other members occasionally alternating at the drums, the bass guitar and the piano. What

[14] "The Coming Strom," http://www.forcedentertainment.com/project/the-coming-storm/.
[15] Forced Entertainment, *The Coming Storm*, dir. Tim Etchells (Braunschweig, Braunschweig Staats Theater, June 5, 2012).
[16] Forced Entertainment, *The Coming Storm.*

remains identical to other projects of the company is the fluid manoeuvring across the genres from amateur theatre to vaudeville.

Besides their genre-bending approach, typical Forced Entertainment elements appear: the flux of action on stage navigating between real and fictional stories (that of Richard Lowdon, very believable, mundane until Phil Hayes's highly exaggerated family adventures about a round-the-world-cruise, weather change, shipwreck, kidnap, pirates, dragon, witchdoctors, chemical holidays, etc. – very much in the style of Tim Etchells's short story collection *Endland Stories*[17]). Indeed, gloomy and uncanny setting of Endland resonates identically in the performance's aesthetics, which is thus alienating. When discussing the company's aesthetics, Adrian Heathfield identifies the authenticity friction, the ruptures in the shows, the abovementioned "pedestrian sublime." The "impure flesh in the blank moments of the mundane" are the invitations that then allow the permeability of humanity as well as spectators' selves into the play, highlighting the productive effect of the rhizomatic interconnectedness.

However, the atmospheric setting in production differentiates from *Endland Stories* are the moments where single elements of this bricolage performance start to repeat in new contexts, as palimpsests, very inconspicuously. Bricolage is a term underlying the creation of works from available objects, often of different nature is suitable here. In other words, the bricolage nature of the piece is similar to the rhizomatic interconnectedness, which is not far from the actual writing of Tim Etchells. This is exemplified when Phil Hayes speaks of the pirates, Richard in his story later recalls visiting his dying mother in hospital who, with mascara over her infected eye, made her look like a captain of pirates, etc. Alternatively, the inclusion of other performers, who ask, even beg, each of the narrators to incorporate them, or their personae, into their stories, such as illustrated on Terry's request to Phil: "Can I be in your story, Phil? ... I am resourceful. I am resourceful." Especially the fact of Terry repeatedly reassuring that she is resourceful is absurd, since in the story the characters are usually flat cameos. Yet the attempt to penetrate the others' stories and become the focal point of the audience is a leitmotif not only in this piece but is highly symptomatic of other company's projects. When incorporating this palimpsestuous and rhizomatic quality of resurfacing elements the company creates several meaning layers in this complex theatre experience; moreover, the complexity of the piece is supported further with the rich use of metatheatricality.

Metathetrical allusions as another typical feature of Forced Entertainment are pervasively present in the piece, exemplified in the dialogue between Terry O'Connor and Robin Arthur. After about 40 minutes of almost no performative activity of his part, Robin is standing and holding a couple of wooden branches when Terry approaches him:

[17] See Tim Etchells, *Endland Stories: Or Bad Lives* (London: Pulp Faction, 1998).

Terry: Robin, are you OK?
Robin: Yeah, I'm OK,
Terry: What are you doing?
Robin: Well, sort of holding these trees. Well, OK, they are not actually trees, they are just branches that have been cut off to like trees, but you know what I mean.
Terry: OK, maybe my question should be: why are you doing that?
Robin: Well, it seemed like a good idea at the time. I have to say they are a bit awkward. The thing is Terry that I saw Richard in the trees earlier on, and I thought he looked pretty good actually ... I'm just trying to fit in, really.[18]

The metatheatrical dialogue continues and revolves around the futility of being an actor, but the above mentioned passage succinctly illustrates the dramaturgical reasoning for being on stage with wood. Robin Arthur, with the exception of two questions, basically only lingers on stage, as if waiting for something to happen. The second important reflection is in Robin's eagerness to "fit in." All the actors on the stage are seen completing chores, as Heathfield earlier suggested, enacting the "pedestrian sublime," the interesting synergy of quotidian and terrifyingly beautiful elements. The penchant for exploring this fluidity of the transition between the mundane and extraordinary is equally articulated by Tim Echtells in an article on the company's performance *Showtime*. There Etchells elaborates on the role of artists manipulating trees: the "[t]ree duty [is] a kind of theatrical solitary, more for arseholes than artists. And of course, we loved that too."[19] This realization shifting the role of a performer from an artist to an arsehole is far-fetched, yet provides ground for the reasoning for the role of an artist, or generally the issue of authenticity in art as well as the fragility of the pedestrian sublime borderline.

The authenticity on stage is the last important feature of the virtual proximity invitation of Forced Entertainment. All the cross-dressing, sitting and observing, and non-acting always happens on stage. *The Coming Storm* includes moments when the performers reveal various personal details, such as when incorporating their own age, family stories, which are, with the exception of Phil's, perfectly believable. A strong moment of "unmasking" appears when during the metatheatrical dialogue between Terry and Robin, while Claire Marshall is inconspicuously crawling for a bottle of water to drink and then sitting back at the piano. The piano is, however, facing the audience who can see Claire relaxing, putting down her wig, drinking and sharing the bottle discreetly with Cathy, and finally performing the arm dance above the piano; Yet

[18] Forced Entertainment, *The Coming Storm.*
[19] Tim Etchells, "On the Skids: Some Years of Acting Animals," *Performance Research* 5, 2 (2000): 58.

everything is seen, not only the arm. This moment of "acting the non-acting" is highly unauthenticizing, yet produces a very humane impression.

The incompleteness of stories narrated becomes a performance of frustration where nothing happens; yet as Tim Etchells observes when making this very production, the "mashing and colliding of incomplete narratives produces in each case – for me at least – is a feeling of freedom."[20] Similarly to Etchells's, also for Gilles Deleuze as for John Cage, silence and nothingness are the prospects of creative freedom. "Sitting in the dark we're gifted the void space of the story that is missing in which to do your own telling,"[21] Etchells goes on. Etchells here is advocating theatre operating as a black-hole, as argued above, and the sheer potentiality of the empty space. The space for spectatorial own telling, for the theatrical experience, which, ideally is transformative.

For Etchells, the incomplete narrative in this sense is "always a proposition, an initial set of co-ordinates, tensions or possibilities"[22] that enables the virtual proximity invitation to emerge. The fluid balance between reality and fiction, between logic and absurd, between "'readability' and libidinous anarchy."[23] When discussing *The Coming Storm* Etchells highlights the metatheatrical scene where Robin and Terry discuss the optimistic story on the TV while Richard in the background fails to commit suicide,[24] as a scene where the oxymoronic and ultimate failure summons the sympathy. The operation of "libidinous anarchy" in the show is paradoxical, and again, borrowing from Deleuze, something that is called rhizomatic deterritorialization – always productive, always positive, always in motion.

Tim Etchells himself while discussing the piece's logic elaborates indirectly on what is identified as dislocating, deterritorializing drive, whose effect is in fact achieved via its immanent quality. To translate it to Deleuzian words, "the tragic and the comic [are] intertwined – there's something true to our lives here; lives lived as process or as becoming, rather than statement or certainty."[25] The transformative quality of the piece is embedded in its plurality and interconnectedness. Additionally, there is a lot of authentic life in other characters who are waiting for something to happen, for their turn, fidgeting, hovering, suspended in the liminal phase "between and betwixt" the real and representational. Each performer is fighting for their story and for their part, for the stage and the audience's attention in a different way. Robin, standing in the couple of branches, in his story uses confessional, making-present address: "I know this is wrong, I really know that all of this is wrong, but I just don't care,

[20] Tim Etchells, "The Continuing Drama of United Ends,"
https://www.frascatitheater.nl/content/continuing-drama-untied-ends.
[21] Etchells, "Continuing Drama."
[22] Etchells, "Continuing Drama."
[23] Etchells, "Continuing Drama."
[24] Etchells, "Continuing Drama."
[25] Etchells, "Continuing Drama."

because all I want is to be right here, right now, in this moment."[26] Similarly, towards the end of the performance Terry is grateful to the audience and apologizes for her mistakes: "[t]hanks you for watching me, thank you for keeping your eyes only on me ... . Actually some of you might have noticed that quite a few things went wrong. There were quite a few mistakes ... . They were just fuck-ups, so I am sorry."[27] Finally the following quote from Richard Lowdon manifests his disappointment when losing the centre of attention, losing the stage attention and represents his paradoxical resignation on his part. By being apologetic he wins sympathy from the audience. When at the end asked by Robin how he feels, Richard responds: "well, not too bad actually, all things considered. [Removes the bag on his head] You see, the thing is, I am dead now. So I am not really in it anymore. I mean I was in it, but now I am not in it. It is just how it goes."[28]

3. CONCLUSION

Inevitably, failure, regrets and sympathy producing moments inevitably render feelings of embarrassment. These are numerous in this show, especially when Cathy Naden is trying to speak Russian and describe what is happening on stage. Etchells's initial proposition of "lives lived as process or as becoming" is replicating to what extent it is readable, decodable, due to the project's failures and even embarrassment. As the title *The Coming Storm* promises a great, thunderous "epic saga resolutely too big for the stage," yet like in life the reality is accompanied by disappointment. The process-based nature of Forced Entertainment's approach to devise as well as to perform a piece *The Coming Storm* results in a disappointing exercise in provisionality. Daniel Schulze observes that "[a]uthenticity is a transient and elusive state."[29]Especially in this performance Forced Entertainment demonstrate the elusiveness of the theatrical experience: the narrated stories penetrating one other and simultaneously permeating performers' ((semi)fictional) biographies makes the theatrical unity collapse into the workings of the rhizome. The actors, losing the centre of the stage become deterritorialized arseholes, waiting for their turn like trees, involuntary inhabitants of the stage, caught in the liminal phase betwixt and between real people and personae, between the stage and the auditorium.

In his book *Mezi: Stručná interpretace prostoru*, Albert Pražák questions the function of interspace, its meaning, importance, purpose, and our need for it. Pražák postulates that the importance of interspace lies in its very existence. It is essentially important "probably because it exists – and we exist in it. We are its

[26] Forced Entertainment, *The Coming Storm*.
[27] Forced Entertainment, *The Coming Storm.*
[28] Forced Entertainment, *The Coming Storm.*
[29] Daniel Schulze, *The Aesthetics of Authenticity in Contemporary British Drama: Truth, Lying and the Lure of the Real* (Dissertation Thesis. Würzburg, 2015), 93.

inhabitants."[30] Our mutual coexistence in this interspace, in the liminal stage of in-between is what the rhizomatic dramaturgy reflects and via Deleuzian reading enables us to comprehend the transformative, life-illuminating, immanent experience. Since it is in the nature of the immanent ethics of Deleuze not to judge the good and bad, but designate the multiplicity and the mutual transformative nature of becoming. The actors and performers are thus enabled to become, by revisiting authenticity tree routine exercise of Etchells, "become arseholes," become real. By witnessing such a collapsing authentically failing exercise summons the spectatorial feelings of compassion. These moments of pity, Forced Entertainment's pedestrian sublime, enables the quotidian realization of one's own potentiality to fail, our own becoming the "arseholes of the pedestrian sublime."

ACKNOWLEDGEMENT
The research for this paper was generously supported and completed within the specific research project 2127, "Performative Proxemics of Contemporary Theatre in Teaching English," funded by the Faculty of Education, Hradec Kralove University.

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[30] Albert Pražák, *Mezi: Stručná interpretace prostoru* (Praha: AMU & Kant, 2010), 153.

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TRUE BLOOD AND TABOO - WHAT WOULD FREUD SAY?

Diana Adamová

ABSTRACT: The present paper investigates the imaginary world of *True Blood* created by Alan Ball, using the theory of *Totem and Taboo* by Sigmund Freud, especially concerning a taboo imposed on incest, death and animals. Analysis concentrates on incestuous relationships in a small community, and relevance of a taboo on totem animals for the shapeshifters. Further, it investigates a taboo connected with vampires. The paper aims at revealing a hidden taboo attracting people to supernatural creatures, specifically vampires and werewolves, as well as the possible issues of indulging too much into the fantasy world.

KEY WORDS: Sigmund Freud, taboo, totem animals, incest, *True Blood*, vampires, werewolves.

1. INTRODUCTION

This paper aims at revealing the hidden desires that attract adults to supernatural beings with help of Sigmund Freud's theory of *Totem and Taboo* (1913). The analysis concentrates on a taboo concerning incestuous relationships in a family, relevance of a taboo imposed on totem animals in connection with shapeshifters, and on vampires embodying the taboo set on death. The three presented taboos are seen by Sigmund Freud as the essential ones, and they have been more or less still valid. Their breach is one of the reasons horror stories have been attracting wide audience, especially those featuring vampires and werewolves.

Vampires have been a popular literary trope for centuries. At the beginning they were portrayed only as monsters inducing fear in people, e.g., *Dracula* (1897) by Bram Stoker (1847–1912). After less than a century Anne Rice (1941) in her *Interview with the Vampire* (1976) introduced a different kind of vampire. Louis de Pointe du Lac, being tormented by his nature, becomes the first likeable vampire that gained a huge fandom because of his conscience and compassion. Such vampires then became very popular in the 20th and 21st century, especially among young adults in the novel series like *The Vampire Diaries* (1991–1992) by L. J. Smith (1965) or *The Twilight* (2005–2008) by Stephenie Meyer (1973). Concerning supernatural stories for adults, vampires tend to be violent and ferocious. Charlaine Harris with her *Southern Vampire Mysteries* (2001–2013) included not only vampires in her novels but created also several types of wereanimals as well as fairies and other supernatural creatures. Her novels, aimed at adult readers, were adapted by Alan Ball into a television show *True Blood*, which was broadcast on HBO between 2008 and 2014, and consists of seven seasons. The show popularized not only vampires but also shapeshifters. The question is then, what stands behind this obsession with the supernatural world.

2. TABOO IN *TRUE BLOOD*

According to Sigmund Freud, taboo's definitions include the sacred and consecrated as well as the uncanny, dangerous, forbidden and unclean. It can be a person or an object. The basic taboos are aimed at protection of people important for their communities, and the weak like women, unborn infants and young children. A taboo is set to protect people from various dangers like coming into contact with corpses or eating certain food as well as securing them against gods and spirits or any evil forces. Anything uncanny or provoking fear can become a taboo. It is, then, an objectified fear of the demonic powers hidden in an object. Taboo is always imposed from outside as a prohibition and directed against the most powerful human longings. On the other hand, it also arouses temptation to violate it.[1] The feeling of pleasure and the horror of breaking the taboo is one of the reasons for the popularity of Gothic and supernatural stories. As George E. Haggerty claims, Gothic fiction offered a place for testing various desires whose realization was not possible in reality, e.g., paedophilia, sadism, masochism, necrophilia, cannibalism or sodomy.[2] All of them are more or less connected with vampires.

Feeling of the forbidden, hidden and terrible as well as the countless possibilities that a human being is not normally able or allowed to perform attract people to Gothic literature. Their pursuit of the impossible is the pursuit of the pleasurable but due to its prohibited nature, it also includes feelings of "unpleasure" as Sigmund Freud suggests. There are people who feel pleasure while being in danger or in a situation that does not follow the rules of their society. On the other hand, they follow their self-preservation instinct, which is referred to by Freud as the reality principle. That principle postpones satisfaction or fulfilment of the pleasure principle.[3] Thus people indulge more and more into the realm of supernatural creatures, which provides many possibilities to satisfy the pleasure principle. But it is the reality principle that imposes various taboos.

According to Freud, the most ancient and important taboo is connected with totemism, which includes a prohibition to kill the totem animal standing in relation to the whole clan. The totem is hereditary within the totem clan and all people descended from the same totem bear blood relations and they form a single family. Within such family even the most distant relations are regarded as an absolute obstacle for sexual intercourse that is made impossible for a man as all women of his own clan are treated like his blood-relatives. Marriage between blood-relatives is also forbidden, a taboo imposed also by the Catholic Church on

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[1] See Sigmund Freud, *Totem and Taboo*, trans. James Strachey (London: Routledge, 2001), 21–23, 28, 41.

[2] See George E. Haggerty, *Queer Gothic* (Champaign: University of Illinois Press, 2006), 2.

[3] See James Strachey, ed., *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (London: Hogarth Press, 1955), 9–10.

marriage between brothers and sisters, extended further to cousins.[4] When this taboo is breached, it is called incest.

Incestuous relationships are not portrayed in the vampire stories very often. However, in Rice's *Interview with the Vampire*, a five years old girl, Claudia is turned into a vampire to provide her company to Louis de Pointe du Lac and Lestat de Lioncourt. Claudia feels certain attachment towards Louis; nevertheless, there is no physical relationship between them even though Claudia would like it. Lestat, on the other hand, likes children, preferably young boys, but only as his prey.

In the television show *True Blood* the human incestuous relation appears between the protagonist Sookie Stackhouse and her grandmother's brother, Bartlett Hale, who molested Sookie when she was a child. Sookie told her mother about it but she did not believe her due to her conservative family background where they did not talk about anything connected with sex. No one but her grandmother, Adele Stackhouse, believed Sookie because Bartlett had tried to molest also her daughter. When Sookie's parents died, Adele moved with her grandchildren from Bartlett and they never kept in touch with him again apart from Sookie's brother Jason, who was oblivious of what had happened. Bartlett is killed by Sookie's vampire lover William "Bill" Compton in revenge, even though Sookie admits to Bill they did not have a sexual intercourse: "It was just touching. Wasn't nearly as bad as what happens to some girls."[5] Nevertheless, Sookie is traumatized and even after years she feels relieved hearing her uncle had died. Her trauma is mirrored also in her relationship with men; she is very distrustful until she meets Bill, who becomes her first lover at the age of twenty five.

Except for the relation of Sookie and her grand-uncle, incest appears more often among the supernatural communities, especially among werepanthers. Panther serves as a totem animal in a fictional town called Hotshot, an isolated and dilapidated place in Louisiana. The clan of werepanthers living there forms a single family, the Norrises, where everyone is related not only through their totem animal but through incestuous relationship within the community. The werepanther gene is hereditary. In order to breed full blooded werepanther, both parents have to carry the gene, however, they procreate only among themselves. Due to inbreeding, the community of Hotshot werepanthers is degenerated, physically as well as mentally. The women usually miscarry, and if not, their children suffer from various defects. The taboo of incest in Hotshot should be imperative for the community to secure their survival.

The community of Hotshot can refresh their bloodline, however, even though there is no other werepanther community, by turning a human into a werepanther. The procedure involves biting a human by a full blooded

[4] See Freud, *Totem and Taboo,* 3–11.

[5] Chris Offutt, "Burning House of Love," *True Blood,* season 1, episode 7, dir. Marcos Siega, aired October 19, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

werepanther. Nevertheless, a bitten human never becomes a full blooded werepanther. It happens once in the show, when Jason Stackhouse is abducted by a Hotshot werepanther Crystal Norris, who wants him to impregnate her in order to have healthy children. She succeeds only in turning Jason into a half werepanther.

Concerning Freud and his theory of incest, he argues that boys choose incestuous love of people who are forbidden, i.e., their mothers and sisters early in the childhood. Usually, a boy frees himself from such love when he grows up, however, some men are unable to do so and show certain degree of mental infantilism. Thus their incestuous fixations of libido remain to play the principal part in their unconscious mental life.[6] If they breach the taboo of incest, they are punished. In case of Hotshot community, it means degeneration of the blood line and various physical and mental deformations of the members of the community.

Panther is not the only totem animal presented in *True Blood*, and like in many other supernatural stories, werewolves also play important roles. Generally, a werewolf is a very strong and wild creature driven by instincts. Werewolves live in packs lead by a packmaster and they are strongly territorial. The gene is hereditary like among werepanthers, either from one or both parents. Werewolves can procreate with humans but to keep their race from extinction it is necessary to mate with pure blooded werewolves. It is not known whether they mate with other werewolves in an animal form or in a human form. Obviously, they mate in their human form with humans. A question may rise, whether it is zoophilic when a human knows he or she is having sex with a werewolf in a human form. Nevertheless, humans are usually oblivious of existence of werewolves, thus the sexual intercourse cannot be deemed as zoophilic.

The same applies to shapeshifters, supernatural beings that can change into any animal as Sookie's boss, the owner of the Merlotte's Bar and Grill Sam Merlotte explains: "I need a live animal in order to shift. You know, as a model. Kinda like an imprint."[7] Shifters mate with others of their kind as well as with humans. Like other shifting creatures, the gene is hereditary and they usually have one form they tend to change to, e.g., Sam is most comfortable in a form of collie. A shifter can become a skinwalker, changing into any human, if they kill their shifter relative. Thus they usually do not kill other shifters. With werewolves, the situation is different. A packmaster is usually chosen in a fight, where one of the opponents is killed by the other. Werepanthers can also kill one of their kin, but only because of a serious breach of their laws.

Freud in his *Totem and Taboo* also argues that cultural taboos are set to guarantee survival of a particular culture/society. He differentiates the major ones to be taboos on incest and death, the latter one is violated by Gothic

[6] See Freud, *Totem and Taboo*, 19–20.

[7] Chris Offutt, "I Don't Wanna Know," *True Blood*, season 1, episode 10, dir. Scott Winant, aired November 9, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

literature about ghosts, vampires and necrophilia. It refers to libidinal search for absolute satisfaction while refusing all realistic restraints. Obsession with death can lead towards a hidden death wish or state of inorganicism, which does not necessarily mean a desire not to be, but desire for Nirvana, an ultimate state that all organisms tend to long for.[8] Nevertheless, vampires are also described as restless souls; they certainly have not found Nirvana. The taboo imposed on them serves as a protection against hostility of the dead because their souls transformed into demons.[9] Vampires are characterized as uncanny, dangerous, forbidden and unclean, the words included in a definition of a taboo.

Vampires are creatures that defeated death and are gifted with many extraordinary powers. The idea is very tempting for mortals, even at the cost of becoming murderers and being dependant on human blood thus breeching a universal taboo. But first of all, they have to die before transforming into a vampire, and that is the moment when their wish for death and following resurrection appears. Nevertheless, the reality principle wins over the pleasure principle and the dangerous drives of Id are supressed by Ego. Thus people live their fantasies through stories; both read and watched where they can succumb to all their wishes and breach taboos without being punished.

Further, vampires as mysterious creatures with supernatural powers represent transgressive sexual objects, the demon lovers. They provide a means for breaking various sexual taboos like necrophilia, even though vampires are classified as the undead rather than the dead. Sexual relation of a vampire and a human would be classified as necrophilia by Freud taking into consideration that a vampire's heart does not beat as Bill explains to Sookie: "I don't have brain waves ... . I'm dead ... I have no heartbeat. I have no need to breathe. There are no electrical impulses in my body. What animates you no longer animates me."[10] That is one of the reasons vampires are hated by humans who subconsciously perceive any contact even with the undead as a taboo. Nevertheless, vampires are beings with consciousness and therefore sexual intercourse with them cannot be deemed as necrophilic.

Another reason for the attractiveness of vampires lies in the fact that they are immortal and have special powers. The fear of death drives people to think about an afterlife and possibilities to preserve or prolong their lives at any costs. For vampires the cost is drinking blood from living creatures, most preferably from humans to sustain their life. That way the vampires and their victims are connected in a very intimate ritual whether willingly performed on the side of the victim or not. The ritual of sucking someone's blood is an erotic one: the vampire's sharp fangs penetrate soft skin of a victim, causing pain but certain

[8] See Rosemary Jackson, *Fantasy: The Literature of Subversion* (London: Rougledge, 1993), 67–79.

[9] See Freud, *Totem and Taboo*, 71.

[10] Alan Ball, "Mine," *True Blood,* season 1, episode 3, dir. John Dahl, aired September 21, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

pleasure as well. The act makes the vampire's victim weak and dizzy, getting close to the state of sexual satisfaction but often ending in the victim's death. A willing victim possesses certainly a death wish, however, he/she longs also for resurrection into a vampire.

In *True Blood*, for most humans the biggest taboo is connected with the vampire-human sexual relationships. On the other hand, as demonic lovers, vampire sexuality is very attractive for humans as Jason explains: "You know, I read in Hustler everybody should have sex with a vampire at least once before they die."[11] Their blood has aphrodisiacal effect on humans; however, it is illegal as vampire blood called "V" is highly addictive due to its effects and is considered to be a drug. For less adventurous or less tolerant humans, vampires embody a taboo as they are seen to be an abomination as Jason tells his lover Dawn after learning she had sex with a vampire: "They're fucked up, Dawn. They're freaks. They're fucking dead! What's wrong with you, letting something nasty like that even touch you?"[12] Nevertheless, it is not only due to their undead status. When vampires in *True Blood* announced their existence to humans; came out of the coffin as they say, because of their sexual abilities they became a danger for human males concerning their masculinity. Vampire males are very attractive for women because of their sexual powers and men like Jason experience a masculinity crisis as they are no longer desired by human women as much as they used to be. The frustration from that tends to cause hatred and leads to imposing a taboo on vampire-human sexual intercourse.

Humans who violate this taboo become a taboo as well as Freud would explain; because they then may tempt others to follow their example as the breach of the taboo is contagious.[13] Punishment of people violating the taboo seems inevitable, like for example in the first season of *True Blood* the women who have sexual intercourse with vampires are murdered, including Dawn. They are labelled as "fangbangers", people having or longing to have a sexual intercourse with vampires, and they are also subjects of violence, however, it is aimed primarily at female fangbangers, and is performed mostly by men. One of the possible explanations is their masculinity crisis and stereotypical point of view on vampires wanting to seduce human women. It is actually very misleading, because vampires prefer sexual intercourse with other vampires, and they have sex with humans mostly because they can feed on them.

Any other supernatural being or a human with supernatural abilities also falls into a taboo category, because they are seen as beings possessing demonic powers e.g., Sookie, a telepath. She has had troubles with people's prejudice since her childhood, even with her parents, who sent her to various doctors as Sookie

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[11] Alan Ball, "Strange Love," *True Blood,* season 1, episode 1, dir. Alan Ball, aired September 7, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

[12] Alan Ball, "Mine," *True Blood*, season 1, episode 3, dir. John Dahl, aired September 21, 2008, (Burbank, CA: Warner Home Video, 2013), DVD.

[13] See Freud, *Totem and Taboo*, 32, 38.

explains: "I was diagnosed with ADD.[14] They tried to put me on drugs but my mama wouldn't let them. She knew that wasn't it. She tried to protect me ... even though I scared her."[15] Sookie is also disliked due to her contacts with vampires and later even labelled a fangbanger when dating Bill. Even though she knows she is breaching social taboos, Sookie acts according to her personal values gained from her grandmother like avoiding judgement about others unless you know them personally, not causing harm to others but help them as a good Christian should. It is actually the religious values that the vampire haters use like a shield when condemning the vampires.

3. CONCLUSION

The television show *True Blood* became famous due to its supernatural characters, open sexual and violent scenes and breach of various social rules and taboos. When taking into consideration Sigmund Freud's *Totem and Taboo,* the main taboos have been breached in the show. The taboo of incest is violated by the werepanther community in Hotshot, who suffers degeneration because of inbreeding. Freud would definitely suggest the members of this community to put a taboo on inbreeding in order to secure the survival of the clan. Taboo around a totem animal includes a taboo against killing it. This taboo is violated only rarely among the wereanimals and shapeshifters. They kill their kin only because of him/her breaking the clan's rules or fighting for a packleader in case of werewolves, which is a part of the clan's rules.

Next to the taboo on incest and totem animals, the third important one is a taboo on death and coming into contact with it. Vampires are a typical example of violation of that taboo. They embody various sexual taboos including necrophilia as they are practically dead. *True Blood* vampires are the most ferocious, violent and blood-thirsty characters in the show. According to Freud's theory the dead are angry demons and even coming into contact with them is punished, in the show for example by being labelled a fangbanger by other humans or even killed. Freud would call the fangbangers neurotics because of their contacts with vampires, and would suggest their treatment. Punishment of humans in contact with vampires comes in a form of becoming a vampires' prey. The vampire blood works like aphrodisiac and possesses a healing power but it is highly addictive. Drinking human blood is a taboo in the modern society; drinking vampire blood equals to taking drugs and is illegal.

True Blood is based on various violations of taboos. Even though the supernatural beings like vampires, werewolves and shifters exist only in the fantasy world; people like to get involved with them at least via the screen.

[14] Attention deficit disorder.

[15] Alan Ball, "The First Taste." *True Blood,* season 1, episode 2, dir. Scott Winant, aired September 14, 2008 (Burbank, CA: Warner Home Video, 2013), DVD.

Through the characters of the television show they can taste immortal life, supernatural abilities and various sexual practises. The show is known for its graphic depiction of sex and violence and those are the reasons for its popularity. That is the motivation for the adult audience to indulge into the fantasy world and experience violation of taboos without being punished.

ACKNOWLEDGEMENT
This paper is a result of the project SGS/17/2014, Silesian University in Opava internal grant "Multikulturní přístup k analýze a interpretaci textu" ("Multicultural Approach to Analysis and Interpretion of Text").

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POLITICS OF HYBRIDITY IN SALMAN RUSHDIE'S *SHALIMAR THE CLOWN*

Radek Glabazňa

ABSTRACT: This paper analyzes links between hybridity, identity and politics in Salman Rushdie's 2005 novel *Shalimar the Clown*. In the novel, the troubled history of Kashmir, a relatively small geographic area in northern India, is metonymically promoted to the central stage of the world's history in the second half of the twentieth century. Differences between micro and macro politics, or the private and public sphere, are almost erased. The paper studies hybridity in the context of Rushdie's fictional account of the Kashmir conflict, where it can be seen both as a liberating force, and a force that keeps the conflict burning.

KEY WORDS: hybridity, identity, politics, history, terror

Salman Rushdie's 2005 novel *Shalimar the Clown* (further referred to as *Shalimar*) revisits a place that, being the deepest wound in the writer's heart, arguably pulls the best out of his writing hand. The place is Kashmir, the earthly Paradise, whose natural and cultural beauty has gradually been destroyed by the presence of the Indian army and the Pakistan-backed militias fighting each other in a bloody conflict dating back to the Partition of India in 1947.

Shalimar presents the reader with a relatively straightforward narrative, told from an omniscient perspective and devoid of all metafictional wizardry, apart from an occasional addressing of the reader by the narrator. This does not mean, though, that the novel's textual properties are in any sense un-Rushdian. On the contrary, its gripping plot still branches off into numerous side-lines, its language is as playful as elsewhere in Rushdie's oeuvre, and its themes still explore the transposition of subversive local histories onto the global stage. In fact, *Shalimar* can be viewed as the most global of all Rushdie's novels, starting off in the fictional Kashmiri village of Pachigam and ending in the flashlights of Los Angeles. Even though the plot and its sub-plots sweep through other spots in the space-time continuum, e.g., war-time Strasbourg or the Jihad-struck Philippines of the early 1990s, it is the rural-life orientation of a substantial part of the text that surprises most about *Shalimar*. It is as if Rushdie was, for the first time in his writing career, suggesting that his favourite ideas of hybridity and plurality can thrive not only in big cosmopolitan centres, but also in the far-off backs of beyond. The silence in which the villages were drowned in Rushdie's previous novels, a silence that seemed to have marked them out as parochial, narrow-minded and therefore not worth being written about, is broken with a vengeance in *Shalimar*. For the inhabitants of Pachigam and its neighbouring village of Shirmal embody the best that Rushdie tries to evoke not only of the downtrodden

Kashmir, but in fact of the whole world of hybridity and mélange. The foregrounding of the stories of Kashmiri villagers is also in keeping with the novel's leading motto: "Everywhere was now part of everywhere else."[1] As Rushdie said in an interview for Radio Nederland in July 2006: "What happens in Kashmir is not only about Kashmir: in some ways you can read it like a microcosm of what is happening everywhere else in the world."[2] The boundaries between the centre and the periphery, the city and the village, the personal and the political, are no longer clear – a blurring that is mainly registered in the way the novel lets the individual narratives, both local and global, "flow into one other" (*S*, 37), making a clear distinction between them impossible.

The fictional villages of Pachigam and Shirmal have a long history of religious, ethnic, but also gastronomic hybridity. The former is a village of actors and folk-artists, the latter specializes in serving the Banquet of Thirty-Six Courses Minimum. Both are mostly inhabited by Muslims who, nevertheless, happily coexist with the local Hindus and even Jews, respecting each other's ways of life to the point of seasoning their respective religious and cultural practices with those of their neighbours:

> The pandits of Kashmir, unlike Brahmins anywhere else in India, happily ate meat. Kashmiri Muslims, perhaps envying the pandits their choice of gods, blurred their faith's austere monotheism by worshipping at the shrines of the valley's many local saints, its pirs. To be a Kashmiri, to have received so incomparable a divine gift, was to value what was shared far more highly than what divided (*S*, 83).

These words echo Edward W. Said's conviction that "the idea of narrow and separate identities is not really historically based but that we belong to much larger identities, ones that are more healing, and more generously defined."[3]

When Pandit Gopinath Razdan arrives in the village of Pachigam as a spy sent from the city of Srinagar by the Colonel Kachhwaha of the Indian army, he brings with him some of the parochialism and prejudice that one would expect to sprout in the village rather than the city. When smelling the unmistakably Muslim odour in the Hindu kitchen of the revered Pachigam elder Pandit Pyarelal Kaul, he says disgustingly: "I see that many barriers have fallen down around here. Much, sir, for a man like myself, to ponder" (*S*, 103). The point being, of course, that the barriers never existed in Pachigam in the first place, and

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[1] Salman Rushdie, *Shalimar the Clown* (2005; London: Vintage, 2006), 37. Hereafter cited in text as "S."

[2] Sarah Johnson, "Salman Rushdie and a Story of Paradise Lost," http://static.rnw.nl/migratie/www.radionetherlands.nl/features/amsterdamforum/20060730af-redirected.

[3] Gauri Viswanathan, ed., *Power, Politics and Culture: Interviews with Edward W. Said* (London: Bloomsbury, 2004), 417.

that Kashmiri rural culture prior to the arrival of the Indian army was a culture hybrid and impure to the bone. The theorist Robert J. C. Young's question "whether the old essentializing categories of cultural identity, or of race, were really so essentialized, or have been retrospectively constructed as more fixed than they were"[4] would therefore be answered in two entirely opposite ways by Gopinath Razdan and Pyarelal Kaul.

The problems for the Pachigam community start when their two most beautiful youngsters, Boonyi Kaul and Noman Sher Noman (locally known as Shalimar the Clown) fall in love. The marriage of a Hindu dancer and a Muslim tightrope performer, both from Pachigam's most distinguished families, is in perfect keeping with Pachigam's pluralistic traditions, but seems to arrive at the wrong time, when both sides of the valley are already plagued by rising tides of communalism, imported into the valley by the Indian army and the Pakistani militants. Still, the village elders unanimously bless the union and Shalimar's father Abdullah Noman delivers an impressive speech about Kashmiriness, "the belief that at the heart of Kashmiri culture there is a common bond that transcends all other differences" (*S*, 110). Unfortunately, the speech rings hollow in the increasingly metallic valley filled with tanks, machine-guns and bombs. The marriage, so selflessly supported by the whole village, turns out to be a disaster. At about the same time, fantastic rumours begin to spread around the valley of Kashmir of the existence of "iron mullahs" – Islamic priests composed entirely of scrap metal dumped by the Indian army:

> The men who were miraculously born from these rusting war metals, who went out into the valley to preach resistance and revenge, were saints of an entirely new kind. They were the iron mullahs. It was said that if you dared to knock on their bodies you would hear a hollow metallic ring. … They were to be honoured, feared and obeyed (*S*, 115).

One such iron mullah, a Bulbul Fakh, appears in the village of Shirmal, zealously preaching the "firebrand Islam" (*S*, 115) unheard of in Kashmir, and planting communalist hatred in the hearts of the villagers. According to the critic Stephen Morton, "Rushdie's metaphor of the iron mullahs suggests that the firebrand Islam Bulbul Fakh preaches is a historical product of an increasingly militarised and divided postcolonial Kashmir rather than an essential theological principle of Islam."[5] Shirmal's chief *waza* (de facto head chief) Bombur Yambarzal, one of Rushdie's finest and most humane creations, seems to be of the same opinion, and in an act of admirable courage and personal sacrifice confronts Bulbul Fakh in front of the mosque. Dressed in cookpots, kettles and a saucepan, with animal

[4] Robert J. C. Young, *Colonial Desire: Hybridity in Theory, Culture and Race* (London: Routledge, 1995), 37.
[5] Stephen Morton, *Salman Rushdie* (Basingstoke: Palgrave Macmillan, 2008), 139.

blood dripping from his body, and banging on his armour with metal spoons, he shouts at the Shirmal menfolk, who are just leaving the mosque after a particularly venomous sermon delivered by Bulbul Fakh: "Look at me. This thick-headed, comical, bloodthirsty moron is what you have all decided to become" (*S*, 124). In result of Bombur Yamabarzal's grotesque deed, the people of Shirmal "awake from their strange waking sleep, the powerful hypnotic spell woven by the harsh seductive tongue of Bulbul Fakh" and decide to "remain themselves" (*S*, 125). Bulbul Fakh, for the time being, leaves the village, and the old moron Bombur wins the heart of the Shirmal womenfolk, even getting himself a wife.

Back in Pachigam Boonyi Kaul, endowed with a rather too passionate sexual nature, grows steadily bored with her "life with all the people amongst whom she had spent every one of her days" (*S*, 114) and waits for an opportunity to leave her loving husband Shalimar for a bigger stage. It is one of the most subversive ironies of the novel that Boonyi's desire to escape the limitations of rural life in Kashmir dumps her into the far more crippling limitations of New Delhi. Even more ironically, it is in the powerful hands of the most global character of the novel, the American Ambassador in India, Max Ophuls (a character modeled on the influential German-born film director), that she realizes that "what she thought of as her former imprisonment had been freedom, while this so-called liberation was no more than a gilded cage" (*S*, 195). Indeed, her elopement with the charming Max towards a glorious future in the capital is the first instance of the novel's merging of minor local stories with the grand narratives of global politics. Max Ophuls is only interested in Boonyi's beautiful body and is not prepared to enhance her horizons in the way that she hoped for. He effectively imprisons her in a luxurious flat in New Delhi, floods her with gifts, jewellery and delicious food, and simply takes the advantage of having her at his disposal. However, infatuated as he is by his new Kashmiri mistress, his own political views of the Kashmiri issue begin to be affected by her intoxicating presence: "And that was how it came about that a faithless wife from the village of the bhand pather[6] began to influence, to complicate and even to shape, American diplomatic activity regarding the vexed matter of Kashmir" (*S*, 194). Further blending of the personal with the political occurs when Boonyi, growing increasingly disillusioned about the freedom that she acquired through her love-affair with the Ambassador, decides "that the term 'Indian armed forces' would secretly refer to the ambassador himself, [and that] she would use the Indian presence in the valley as a surrogate for the American occupation of her body" (*S*, 197). Stephen Morton, commenting on this blurring of boundaries between the personal and the political, says that "the connection between Ophuls' desire for Boonyi and his decision-making over US foreign policy in South Asia encourages a reading of Ophuls' relationship with Boonyi as an allegory of American foreign

[6] The village of folk artists.

policy in South Asia."[7] It is another example of the globality of *Shalimar* that Max Ophuls, the American Ambassador in India and, later on, the chief of American counter-terrorist policy during the Cold War and the beginning of War on Terror, is originally a French Jew with German ancestry.

Max Ophuls, the hero of the French Resistance, who left the old Europe after the war for a brighter future in the USA and succeeded in the fulfillment of his personal American dream, appears to be the best-qualified person for the ambassadorial job in India. Coming from Strasbourg, a city with a history of constant shifting of its boundaries and identity, he should be able to intuitively grasp the postcolonial situation in India, and Kashmir in particular. It is also established that his job during the Resistance was the forgery of documents, enabling hundreds of Jews from France to evade Nazi persecution or even escape from the occupied country:

> As he forged and printed the documents – one by one, at snail's pace, always by night, alone in the pressroom, with the shutters locked, and by the light of no more than a single small lantern – he felt he was also forging a new self, one that resisted, that pushed back against fate, rejecting inevitability, choosing to remake the world (*S*, 148).

At this point, *Shalimar* seems to suggest that fashioning fluid identities is an act of political resistance, prefiguring the victory of indeterminacy and contingency over the determining forces of political oppression. The novel actually goes as far as to suggest that the forging of identities enables the emptiness that is gaping beyond the fake selves to be filled with a transcendental, higher purpose: "As he laboured, he had the sense of being the medium, not the creator: the sense of a higher power working through him. … A purpose was working itself out through him. He could not give it a name, but its boundaries were far greater than his own" (*S*, 148). However, as is often the case in Rushdie's fiction, the supposedly good ideas are later undercut by their own susceptibility to distortion and abuse. If Max Ophuls puts the infinite malleability of the self in the service of liberation, the hard-line iron mullah Bulbul Fakh uses it for the purpose of religious brainwashing: "The infidel believes in the immutability of the soul, but we believe that all living things can be transformed in the service of the truth. The infidel says that a man's character will decide his fate; we say that a man's fate will forge his character anew" (*S*, 267). The transcendence that fills the empty void of a brainwashed Jihadist is worlds apart from the liberating transcendence that embraces the master-forger Max Ophuls during the anti-Nazi Resistance. Yet, ultimately, both Max and Bulbul Fakh depart from the same philosophical platform. This self-subversive quality of Rushdie's writing can be disturbing to a reader looking for clearly defined political or philosophical positions, but as

[7] Morton, *Rushdie*, 138.

Robert Eaglestone puts it, Rushdie's work "is simply too lacking in unity, too paradoxical and continually shifting for any firm view which relies on a single position properly to embody it."[8] If Rushdie's work lacks in unity, it certainly does not lack in ideas which are prolifically "generated without the aim of consensus, without following the strict rules of logic."[9] Eaglestone calls this aspect of Rushdie's writing "dream reasoning"[10] and counts it among the best, albeit sometimes frustrating qualities of Rushdie's fiction.

Max Ophuls continues to forge new versions of himself long after the end of World War II, as the following entry in his memoir makes clear: "The reinvention of the self, that classic American theme, began for me in the nightmare of old Europe's conquest by evil. That the self can so readily be remade is a dangerous, narcotic discovery. Once you've started using the drug, it isn't easy to stop" (*S*, 162). Only twice in his life does Max Ophuls get stripped of all his selves, forced to breathe through the nakedness below. The first experience of this kind occurs on his first ambassadorial visit to Kashmir, where "for a long moment Max slipped loose of all his different selves, … dwarfed by the high Himalayas and stripped bare of comprehension by the scale of the crisis made flesh, the two frozen armies facing each other across the explosive borderline" (*S*, 179). The second time it happens would be the last moment of his life, as he bleeds to death at the hands of his murderer, Shalimar the clown. It would appear that the only force capable of transcending the incessant flow of identity-effects is the force of death.

Max's love affair with Boonyi Kaul cannot reach transcendental horizons. An affair of abuse and exploitation, it ends catastrophically for both parties involved. When Boonyi willingly and without remorse followed Max Ophuls to New Delhi after a special dancing performance given to him on his visit to Kashmir, with a clear plan never to return to the prison of her married life in Pachigam, she could not possibly imagine that all her dreams would be shattered. Her New Delhi episode ends in the mud of drug addiction, chronic depression and gluttony. Once again striking his most self-subversive string, Rushdie writes that "Boonyi's appetite had grown to subcontinental size. It crossed all frontiers of language and custom. She was vegetarian and nonvegetarian, fish- and meat-eating, Hindu, Christian and Muslim, a democratic, secularist omnivore" (*S*, 202). When the love affair between Max and Boonyi explodes into a public scandal, Max is forced to resign from his ambassadorial position and his political career is temporarily in ruins. The fact that the affair occurs at the peak of the hated American military campaign in Vietnam makes Max all the more unpopular among the people of India. His wife Peggy Ophuls asks for divorce and takes a bitter revenge on both Boonyi and Max by keeping their illegitimate child, barring

[8] Robert Eaglestone, "Salman Rushdie: Paradox and Truth," in *British Fiction Today*, ed. Phillip Tew and Rod Mengham (London: Continuum, 2006), 100.

[9] Eaglestone, 101.

[10] Eaglestone, 101.

them both from ever seeing the child again. Against Boonyi's wish, she calls the baby India instead of Kashmira. Max retreats into the phantom world of underground politics never to return to the centre of public attention, but actually holds an even more powerful position as one of the chief executors of American counter-terrorist policy. As for Boonyi Kaul, she returns to Pachigam – to her husband, family and friends. She also enters a phantom world.

The villagers of Pachigam officially buried Boonyi Kaul shortly after she abandoned her husband Shalimar for the unfulfilled glories of New Delhi. On her return after several years, she cuts a pitiful figure – morally disgraced, physically repulsive and in ill health: "The sight of a dead woman who had somehow materialised at the edge of town with her bedroll and bag beside her brought the whole village out of doors, snow or no snow. Everyone was mesmerized by the sight of this stationary corpse that looked as if it had done nothing in the afterlife but eat" (*S*, 221). Boonyi's cherished hopes of reconciliation are smashed the moment she realizes that the village community regards her as a mere ghost from the past, because she has officially been declared dead even by her loving father Pandit Pyarelal Kaul. The only help she gets from her closest friends and her father is an occasional chat through the wall of her new home – a solitary hut high up in the mountains above Pachigam. Most of the time, though, she chats to ghosts – the ghost of her mother Pamposh, who died at her birth, and the ghost of the legendary Kashmiri prophetess Nazarébaddoor, whose last prophecy was that "what's coming is so terrible that no prophet will have the words to foretell it" (*S*, 68). Boonyi lives her life out in complete solitude, among phantoms, ghosts and spectres. The kind of spectrality in which she lives off her days is totally different to the phantom world of secret political scheming that Max Ophuls has entered. While he is empowered by the ghost-like quality of his post-ambassadorial life, she simply burns out. Therefore, more attention ought to be paid to the spectrality of *Shalimar*.

From the start, the novel plays with the motive of absences exerting considerable power over that which is present. Deep into the texture of his novel Rushdie has planted the underlying myth of "the shadow planets that existed without actually existing, … that were out there but lacked physical form" (*S*, 45). These shadow planets can pull or bend all physical forms according to their will, because "they were the grabbers," whereas "the earth was the subject, the grabee" (*S*, 45). Many of *Shalimar*'s characters turn out to be each other's "shadow planets." When Boonyi returns home to Pachigam after her disastrous adventure in New Delhi, she tries to convince herself that "she had no baby daughter; that she was returning home to her husband and there was no leaden void being carried in her cradling arms" (*S*, 218). Across the ocean in Los Angeles, her growing daughter Kashmira thinks of herself as "her father's ghost" (*S*, 15). Max Ophuls himself, in his "post of U.S. counterterrorism chief, … slipped across the globe like a shadow, his presence detectable only by its influence on the actions of others" (*S*, 335). With Max, the myth of the shadow planets gains political

proportions. India and Pakistan might be the main forces destroying the valley of Kashmir, but their own actions are directly shaped by the two greatest "shadow planets" engaged in the Cold War. As the "invisible Max, on whose invisible hands there might very well be, there almost certainly was, there had to be, didn't there, a quantity of the world's visible and invisible blood" (*S*, 335), ensures that armaments and millions of dollars flow into the hands of the anti-Soviet Afghani *mujahedins*, he unwittingly supports the Jihadists in Kashmir as well. *Shalimar*'s spectrality thus directly associates with political manipulation and death, and it would appear natural to read the novel as an elegy for the dead world of Kashmir's hybridity. This reading of *Shalimar* is actively encouraged by frequent allusions to the last paragraph of James Joyce's famous short story "The Dead," namely its arresting use of the image of falling snow as a metaphor of annihilation and death. When Boonyi Kaul arrives back in Pachigam, her enraged husband Shalimar has to be restrained by his father Abdullah Noman and Boonyi's father Pandit Pyarelal Kaul from killing his dead wife all over again. At this ominous moment, Rushdie lets the snowflakes fall very hard on Kashmir, as he paraphrases Joyce: "The snow kept falling, thickly falling, upon all the living and the dead" (*S*, 238).

Shalimar the Clown, Boonyi's cheated-on husband, embarks on his murderous campaign of revenge soon after Boonyi's return to Pachigam. Blinded by irrational rage, he is determined to kill both Boonyi and her American lover. The promise that he makes to his father Abdullah and Boonyi's father Pyarelal – that he will not kill Boonyi as long as the two fathers are alive – only slows down his homicidal plans. In the meantime, he joins the increasingly disjointed secular-nationalist JKLF (Jammu-Kashmir Liberation Front), only to step across the Line of Control and join the Islamic fundamentalists in the Pakistan-controlled parts of Kashmir. Thus he ends up in the iron mullah Bulbul Fakh's training camp, where, as a trained actor of Pachigam, he has to put on the best performance of his life in order to convince the iron mullah of his religious zeal. He successfully passes as a Muslim fanatic, suggesting, as Stephen Morton says, "that belief is nothing more than the performance of rituals of religious devotion."[11] His motives, though, are thoroughly secular. He simply wants to get trained in combat and sneaky techniques of killing in order to get ready for the hunting of his primary quarry – Max Ophuls.

His murder of Boonyi turns out to be a piece of cake. He is helped in it by the barbarism of the Indian army that levels to the ground the whole village of Pachigam, brutally killing all its inhabitants. Here is Rushdie's lament on the too quick and brutal death of some of the most likeable characters he has ever created:

[11] Morton, *Rushdie,* 145.

> Who killed the children? Who whipped the parents? Who raped the lazy-eyed woman? Who raped that grey-haired lazy-eyed woman as she screamed about snake vengeance? Who raped that woman again? Who raped that woman again? Who raped that woman again? Who raped that dead woman? Who raped that dead woman again? (*S*, 308).

That the naked truth of the total destruction of Pachigam is related in the form of questions would seem to correspond with Rushdie's usual preference of uncertainty over certitude. In this case, though, the exterminating angel has a familiar name: the Indian army. The questions here only suggest that "there are things that must be looked at indirectly because they would blind you if you looked them in the face" (*S*, 309).

Thus released from his oath to Abdullah and Pyarelal, Shalimar climbs high up into the mountains to visit Boonyi, whose departure from the pages of *Shalimar* is consequently as brutal and sudden as the slaughter of the people of Pachigam. On the same day, the neighbouring village of Shirmal is visited by Bulbul Fakh's group of fundamentalists who demand that the laid-back villagers immediately start observing strict Islamic laws, including the wearing of the burqha. They too are ambushed by the Indian army and liquidated. "Inside the garments of Maulana Bulbul Fakh no human body was discovered," only "disassembled machine parts were found, pulverized beyond hope of repair" (*S*, 316). Thus relieved even of his duties to Bulbul Fakh, Shalimar the clown, who – being a member of Bulbul Fakh's gang himself – only survived the attack on Shirmal because he was just being busy elsewhere killing Boonyi Kaul, also plunges into a spectral world: "He entered the phantom world on the run. In the phantom world there were business suits and commercial aircraft, and he was passed from hand to hand like a package" (*S*, 319). The parallel between Shalimar's phantom-like travelling around the world and Max Ophuls' political spectrality is obviously not accidental. When one compares their lives, more parallels emerge. Both of them have survived genocide. Both of them have taken part in armed resistance against occupation. Lastly, both of them are global migrants, suffering from what the theorist Aijaz Ahmad calls "*excess* of belongings,"[12] the condition of belonging to too many places. That their parallel lives should finally collapse into one another in an embrace of death, strikes one as a logical denouement of their stories.

When Shalimar finally reaches Los Angeles in the early 1990s, he finds a city internally divided not unlike his homeland: "Everywhere was a mirror of everywhere else. Executions, police brutality, explosions, riots: Los Angeles was beginning to look like wartime Strasbourg; like Kashmir" (*S*, 355). He seeks employment with the super-rich Max Ophuls and after a few failed attempts becomes his driver. After a while, though, Max feels that Shalimar "was more

[12] Aijaz Ahmad, *In Theory: Classes, Nations, Literatures* (London: Verso, 2008), 127.

than a driver. He was a valet, a body servant, the ambassador's shadow self" (*S*, 322). By then the reader will have elicited from the direct and indirect parallelisms between the two characters that Shalimar has been Max's shadow self all along. Shalimar takes his time to get to know his victim thoroughly, and when he finally strikes, Max is totally unprepared.

The capture of Max Ophuls' murderer Shalimar the Clown makes the headlines and temporarily lifts the popularity of the Los Angeles police which, after the infamous Rodney King beating, is at its all-time low: "With astonishing speed Shalimar the clown had become a big player in the story of the policing of Los Angeles" (*S*, 372). A professional terrorist is a big fish indeed, and quite naturally, death sentence for Shalimar follows. The euphoria of the public is somewhat marred by the later discovery that this particular terrorist's motives were strictly personal, "insofar as anything was personal any more" (*S*, 338). This smooth feeding of Shalimar's story into the story of War on Terror, or the story of immorality of Los Angeles police, once again illustrates the novel's particular interest in the smudging of boundaries between the personal and the political. Shalimar's mission is not accomplished yet, though. After his miraculous escape from the death-row prison, still driven by his astronomic appetite for revenge – equal only to the gastronomic appetite of the villagers of Pachigam and Shirmal – he is out on a hunt for the last living testament of his shame, the offshoot of Boonyi and Max's affair, Kashmira Ophuls.

Although initially determined to never let her ex-husband Max as much as set his eyes on Kashmira (whom she called India), Peggy Ophuls gradually relented and finally gave up Kashmira to Max, admitting that she had failed as a mother. A troubled adolescent, Kashmira got all the support from her father, but not the answers to certain nagging questions relating to her past. She only learns of her truly hybrid heritage after her father's death. By then she is a mature woman prepared to fill the missing parts of the jigsaw and face the facts. She is ready for Shalimar the Clown and the novel for its great finale.

When Shalimar sneaks into her heavily guarded house with a knife in his hand, Kashmira awaits him with her favourite weapon – bow and arrow. The moment Kashmira fires at Shalimar standing in complete darkness, the arrow gets frozen in time and the novel abruptly ends. What are we to make of such a frustratingly ambiguous ending? Will the arrow hit the target or not? Presumably, Rushdie would not want Kashmira, an embodiment of mongrelhood and bastardy, to miss. However, even though the last sentence of the novel claims that "there was no India, there was only Kashmira, and Shalimar the clown" (*S*, 398), the personal and the political are again fatally entangled in this last scene. The encounter between Shalimar and Kashmira can be read as an allegory of two rivalling histories of Kashmir – that of bitterness, violence and (self-)destruction, and that of vigour, resilience and hope. As things stand in the present-day Kashmir, no one can tell which of the two histories will win, which would explain why Rushdie lets Kashmira's arrow freeze in its flight. Yet, as she is quite sure

that "there was no possibility that she would miss" (*S*, 398), the reader would be well advised to give her the benefit of a doubt.

ACKNOWLEDGEMENT
This paper is a result of the project SGS/17/2014, Silesian University in Opava internal grant "Multikulturní přístup k analýze a interpretaci textu" ("Multicultural Approach to Analysis and Interpretion of Text").

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TRAVELING TO EUROPE TO (RE)DISCOVER JEWISH IDENTITY

Stanislav Kolář

ABSTRACT: Although the Jewish Diaspora in America serves as an unlimited reservoir of literary inspiration for Jewish American writers, some of them feel an urge to leave the geographical borders of the United States and to travel abroad. In some of these writers' works, their protagonists travel to Europe to explore the land of their ancestors and recreate their Jewishness. Their journey to the Old World is often motivated by their desire to discover the truth about their family history; however, the motivation for their journey may be the curiosity of a tourist or a desire to flee from their everyday domestic frustrations – which, nevertheless, may ultimately be transformed into an unexpected (re)discovery of Jewish identity and self-knowledge. My paper examines this theme in the novel *Everything is Illuminated* by Jonathan Safran Foer, Bernard Malamud's short story "The Lady of the Lake" and his novella "Man in the Drawer," and Philip Roth's novella "The Prague Orgy."

KEY WORDS: traveling, immigrants, Jewish American fiction, Bernard Malamud, Philip Roth, Jonathan Safran Foer, Jewish identity, the Holocaust

In many American novels and short stories, the protagonists leave behind the safe terrain of their motherland, which with they are intimately familiar, and strike out beyond America's shores. This is clearly not a new phenomenon, if we consider American expatriate writers such as Henry James, Edith Wharton, Langston Hughes, Richard Wright, James Baldwin, Ezra Pound, Henry Miller, and others. However, the focus of this essay is on literary works in which traveling profoundly influences the characters' identity.

The motif of traveling, to a place of ancestry and descent in particular, is distinctive especially in ethnic literatures, as we know from the writings of Amy Tan, Bharati Mukherjee, Jhumpa Lahiri, Paule Marshall, Cristina Garcia and many other writers representing ethnic minorities in American fiction. In Jewish American literature – the focus of this article – protagonists have various motivations for traveling. They usually travel to Europe, driven by their desire to discover the truth about their familial history. However, the motive behind their journeys is not necessarily as lofty as this; they may be spurred on by the simple curiosity of a tourist. In some works, the flight of highly assimilated Jews from America is stimulated by their desire to escape from their everyday domestic frustrations and their sense of dissatisfaction with their existing lives. Yet, as many works show, this flight has the potential to be transformed into an unexpected (re)discovery of Jewish identity and self-knowledge.

Traveling is closely linked with a certain form of dislocation. Aliki Varvogli, in *Travel and Dislocation in Contemporary American Fiction* (2012), claims that travel is "one of the important manifestations of dislocation. In other words, travel is one of the main processes by which one becomes dislocated, but it is not

the only one. Trauma and memory, family ties and family rifts can also dislocate individuals."[1] All the literary works discussed in this paper testify to the importance of space and time, which contribute to characters' dislocation and shape their identity. They show that it is not only the mobility experienced when traveling, but also the characters' traumatic memories which lead to the dislocation of their personality – a process which may deeply impact the formation of their identity. In the case of some characters, these factors do not necessarily lead to stability (an outcome which would require a certain degree of integrity in their personalities); instead, the characters become destabilized, their crisis of identity exacerbated.

In Bernard Malamud's short story "The Lady of the Lake" from his collection *The Magic Barrel* (1958), the protagonist Henry Levin does not travel to the country of his descent, yet his visit to Italy profoundly reconfigures his identity – even though this change is not expressed explicitly. If discontinuity is a part of dislocation, Levin's disrupted continuity is manifested by the change of his name. He changes his Jewish name to the Anglicized Henry R. Freeman, as he assumes that Jewish identity would only complicate his life because of the historical experience of Jews, inextricably linked with suffering, persecution, racial and religious prejudice, and anti-Semitism. To be sure, the adoption of the new name Freeman has symbolic meaning, suggesting that the main character wants to free himself from the constraints of his people and religion – or, in other words, to free himself from Jewishness.

According to Varvogli, "home implies stasis"[2] in these stories about dislocation, and this observation can also be applied to Freeman's personal situation, as the motive for his journey is his dissatisfaction with his unfulfilled life in America. The protagonist's existential crisis compels him to seek adventures in the old continent. In a story with a very romantic setting – an island in Lake Maggiore, with beautiful gardens, palaces and mountains – Freeman/Levin meets a very attractive Sephardic Jewish woman named Isabella del Dongo, with whom he falls in love.

The entire story is based on lying and deception. Both Henry and Isabella are fakers, pretending to be somebody else and thus denying their own identities. Henry pretends to be a gentile, not knowing that Isabella is Jew, and she pretends to come from an aristocratic family though her actual family was poor, working as caretakers in the palace. Even her name, like Freeman's, is false; her real name is Isabella della Seta. While the protagonist denies his ethnic identity, Isabella suppresses her class origins. The flavor of inauthenticity which pervades the entire story is reinforced by the artificial nature of the setting. Freeman is told that Napoleon stayed overnight in the palace, but later he learns from Isabella that this

[1] Aliki Varvogli, *Travel and Dislocation in Contemporary American Fiction* (New York: Routledge, 2012), xvi.
[2] Varvogli, *Travel and Dislocation in Contemporary American Fiction*, xix.

story is not true. He finds out that it is just a trick to attract tourists, since, as Isabella explains, "'[w]e often pretend... This is a poor country."[3] The impressive paintings by Titian, Tintoretto and Bellini turn out to be mere copies, as do the statues in the gardens. The motif of falsity and dissimulation is underlined by the scene from the *Inferno* depicted on a tapestry, in which a writhing leper covered with sores is punished because "[h]e *falsely* said he could fly" ("LL" 115, emphasis mine). Michaela Náhliková aptly notes that "Levin is like the leper from the tapestry, falsely pretending he was someone else."[4] Furthermore, Freeman is warned not to contact people on the Isola del Dongo because "[t]he family had a perfidious history and was known for its deceit and trickery" ("LL" 109). It is also symptomatic that both Henry and Isabella start their first conversation with lies, trying to impress each other.

However, what makes these two characters different is their approach to their heritage. For Henry, memory is not important. He thinks that "a man's past was, it could safely be said, *expendable*" ("LL" 117, emphasis mine) because "[w]ith ancient history why bother?" ("LL" 108). For Isabella, however, the past is a very significant part of her identity. As she says to Henry: "I can't marry you. We are Jews. My past is meaningful to me. I treasure what I suffered for" ("LL" 123). It is not until the end of the story that the protagonist finds out what Isabella suffered for. The blue numbers tattooed on her body reveal that she is a Holocaust survivor; as a little girl she was an inmate at the Buchenwald concentration camp. Unlike Henry, who does not disclose his Jewish origin, Isabella redresses her initial lie by eventually telling the truth about her social status and the artificiality of the setting. She is sincere to Henry, but especially to herself and her legacy. On the other hand, Freeman is punished for his attitude to the past; instead of embracing Isabella's body, he embraces only moonlit stone.[5] Although Isabella repeatedly asks him about his origin and he repeatedly avoids telling the truth, his doubts about the rightness of his behavior, and his remorse for his denial of his own ethnicity, suggest that his Jewishness has not been definitely buried. His dislocation may have remedial effects on his attitude towards his Jewish heritage. Yet at the same time it can also be interpreted in the

[3] Bernard Malamud, "Lady of the Lake," in *The Magic Barrel* (New York: Pocket Books, 1972), 114. Hereafter cited in text as "LL."

[4] Michaela Náhliková, *Jewishness as Humanism in Bernard Malamud's Fiction* (Olomouc: Palacký University, 2010), 33.

[5] The short-lived nature of Henry's relationship with Isabella is foreshadowed by his feeling of transitory happiness. Isabella is an elusive and evanescent person for him. For most of his time spent on the island, she remains beyond his reach. Isabella represents only a vague promise of love to him. As the narrator says, "[h]e went toward her with a deep sense of the transitoriness of things" ("LL" 113); this is evident especially in the scene when Henry is swimming towards the naked Isabella, trying in vain to catch up with her, while she vanishes out of sight.

opposite way – there is no future for the protagonist without an acknowledgement of his Jewish past.

Malamud's novella "Man in the Drawer" from his short story collection *Rembrandt's Hat* (1973) features an American Jew named Howard Harvitz who visits the Soviet Union during the Cold War period. The purpose of his travel is tourism; he intends to make a tour of museums of outstanding Russian writers in order to write a magazine article about them. Another motive for his journey is his attempt to flee from his personal crisis after the recent death of his wife. Similarly to the previous story, he also changes his name. However, unlike Henry Freeman, he returns from his Anglicized name Harris to his original name Harvitz. In Moscow he becomes acquainted with the taxi driver Feliks Levitansky, who introduces himself as a "marginal Jew,"[6] alluding to his atheism. It turns out that he too is a writer; however, because of the strict censorship practiced by the Soviet regime, he is destined to write stories for the drawer. His stories are daring, and due to their controversial content no publishing house or editorial board wants to publish them. Therefore, as a writer, he is doomed to anonymity. As he says to the American visitor: "I write presently for the drawer. You know this expression? Like Isaac Babel, 'I am master of the genre of silence'" ("MD" 54). It is natural that Levitansky is longing for an audience, and though he is proud of being a Soviet citizen and does not intend to confront the political system, he is treated as a politically unreliable person in his country.

The encounter between these two Jewish writers mirrors not only the clash of two political systems during the Cold War, but also different approaches to Jewishness. All of Levitansky's stories which Harvitz had the chance to read in an English translation are accounts of the plight and suffering of Soviet Jews under the communist totalitarian regime. They recount the ruthless assimilative forces exerted by Soviet society and the suppression of Jewish identity which has such destructive effects on Russian Jewry. Yet, as Malamud clearly shows, despite the fact that the situation of Soviet Jews under the totalitarian regime (as reflected in Levitansky's brilliant stories) is far more miserable than that of Jews in the United States, Levitansky's sense of Jewishness is much stronger than Harvitz's. Since Levitansky desperately longs for readers' response to his writing, he tries to persuade his American counterpart to smuggle his stories out of the USSR and to get them published, because he is convinced of their literary qualities. Without being published, he feels as if he is a prisoner. He says: "I feel I am locked in drawer with my poor stories. Now I must get out or I suffocate" ("MD" 67). However, Harvitz wants to avoid problems with the Soviet authorities, and thus he refuses to accede to the taxi driver's request. Like Graham Greene's Quiet American, he is not willing to become involved, defending his stance with the following words: "Nobody in his right mind can expect a complete stranger

[6] Bernard Malamud, "Man in the Drawer" in *Rembrandt's Hat* (New York: Pocket Books, 1974), 42. Hereafter cited in text as "MD."

visiting the Soviet Union to pull his chestnuts out of the fire. It's your country that's hindering you as a writer, not me or the United States of America, and since you live here what can you do but live with it?" ("MD" 74). Levitansky is greatly disappointed by the American's cowardice and lack of concern, pointing out that "it requires more to change a man's character than to change his name" ("MD" 78). According to Martin Urdiales Shaw, "it becomes clear that Levitansky is accusing Harvitz of being a poser in relation to Jewishness, of not being really committed to it *de facto*."[7]

Harvitz's dilemma, caught between non-involvement and action, is eventually resolved in favor of action when he decides to smuggle Levitansky's stories into the United States. He overcomes his initial indifference under the pressure of his conscience, plagued by his awareness of his neglect of his religion and a growing sense of his responsibility for the Jewish people, regardless of which part of the world they live in.

One of Levitansky's stories (and the whole of Malamud's story as well) ends with a scene in which the unrecognized Jewish writer, obviously an autobiographical character, burns his manuscripts, and being asked by his son what he is doing, answers: "I am burning my integrity. . . . My talent. My heritage" ("MD" 99). It is the loss of Jewish identity against which Malamud warns. For Harvitz the journey to the Soviet Union, and the commitment he makes while there, represents a rediscovery of his ethnic roots. If his formal return to a Jewish name was empty of meaning before his journey, his encounter with a Soviet Jew helped him to return to his half-forgotten Jewishness and to regain his integrity, which had seemed to be burned like that of the character in Levitansky's story.[8]

The smuggling of short story manuscripts out of the country also plays an important role in Philip Roth's novella "The Prague Orgy," published as the epilogue to his trilogy *Zuckerman Bound* (1985). Like Malamud's "Man in the Drawer," it also reflects the effects of the Cold War, this time on the lives of Czech people on both sides of the Iron Curtain. The two settings of this text, New York City and Prague, depict the dislocation of Czech immigrants in the West in the 1970s and the renowned Jewish American writer Nathan Zuckerman in Prague. The novella has autobiographical features, since Philip Roth regularly traveled to Prague in the 1970s to meet his friends Ivan Klíma, Ludvík Vaculík, Milan Kundera, Miroslav Holub, Jiří Mucha and other dissident artists.

The plot of "The Prague Orgy" is similar to Malamud's novella: Nathan is a tourist coming to Czechoslovakia to visit places linked with his beloved Franz Kafka. However, his mission also has another purpose – before his journey, he is asked by the Czech immigrant writer Sisovsky to retrieve his father's short stories

[7] Martín Urdiales-Shaw, *Ethnic Identities in Bernard Malamud's Fiction*. (Oviedo: Universidad de Oviedo, 2000), 154.

[8] Thematically similar are Malamud's "Italian" stories "The Last Mohican" in *The Magic Barrel* and *Pictures of Fidelman: An Exhibition* (New York: Farrar, Straus and Giroux, 1969).

from his estranged ex-wife Olga. These stories, written in Yiddish, have also remained locked "in the drawer," and moreover they have been jealously guarded by Olga, for whom protecting them is a way of exacting revenge against her husband. Zuckerman is coming to Czechoslovakia in the midst of the so-called "normalization," the reinstatement of a hardline communist regime after the 1968 occupation of the country by Warsaw Pact armies. The fates of Czech intellectuals, pertinently portrayed in Roth's novella, support Varvogli's assertion that not only traveling but also trauma may be a source of dislocation. This dislocation is conveyed by the depiction of Prague as a dismal, depressed city, "a used city, a broken city, a city so worn and grim that nobody else would even put in a bid."[9] The stifling atmosphere causes unhappy people to escape into alcohol, unrestrained sex and orgiastic parties. Donald M. Kartiganer aptly notes that in this novella, "[i]n the face of brutally imposed censorship, the only free expression, the only resistance, however desperate and ultimately futile, is obscenity and sex."[10] The gray city, with its dark atmosphere, is plagued by the Czech secret police (the StB) and its informers, who spy on political opponents and intimidate them in an attempt to stifle any form of revolt against the governing regime. As the author says, "[h]alf the country is employed spying on the other half"("PO" 531).

The manuscripts of the Yiddish stories, which are to be smuggled to the United States, symbolize the silenced writers in any oppressive regime, and Zuckerman's attempt to retrieve them manifests the effort to give these writers their voice – the same voice which Philip Roth gave to blacklisted writers from the former communist countries in Eastern and Central Europe when he edited the Penguin series "Writers from the Other Europe." If Zuckerman's effort to recover the forgotten manuscripts of the late Sisovsky's father turns into an obsession, it is because he realizes that his mission has significance especially for himself – for the recovery of his Jewish identity – despite his failure to get the stories back to America. In comparison with Malamud's protagonist in "Man in the Drawer," Zuckerman's travel has a more universal meaning. If Harvitz finds his path to Jewishness in the Soviet Union, Roth's alter ego finds in Prague not only the value of his ethnic roots (represented by the figure of Franz Kafka and the manuscripts of the short stories by Sisovsky's father) but more importantly, the precious price of freedom. His journey behind the Iron Curtain and his personal commitment has more political dimensions. David Gooblar is right when he points out that

[9] Philip Roth, "The Prague Orgy" in *Zuckerman Bound. A Trilogy and Epilogue* (London: Vintage, 1998), 553. Hereafter cited in text as "PO."

[10] Donald M. Kartiganer, "*Zuckerman Bound*: the celebrant of silence," in *The Cambridge Companion to Philip Roth*, ed. Timothy Parrish (Cambridge: Cambridge University Press, 2007), 49.

> [t]he presence of Kafka and Prague in Roth's work of the 1970s[11] almost always reflects . . . combination of a deeply personal connection and a fascinated awareness of difference. The first aspect is born out of a writer and teacher's love of Kafka's writings, as well as an American Jew's feeling of ancestry. The second stems from a vivid sense of the crucial differences between writing in the West and writing in the East, and the difference between being born a Jew in twentieth-century America or in twentieth-century Europe.[12]

Also Jonathan Safran Foer, one of the main characters of Jonathan Safran Foer's novel *Everything is Illuminated* (2002), is an American tourist. He partakes in so-called "dark tourism" and heritage travel, which allows tourists to visit the sites of trauma in Europe. As a matter of fact, Foer satirically ridicules this form of what Norman Finkelstein named "the Holocaust industry,"[13] based on the exploitation and commodification of historical trauma. Jonathan, whose name is identical with that of the author, travels to Ukraine to find Augustine, the woman who apparently saved the life of his grandfather in World War II. His twenty-year old Ukrainian interpreter Alexander Perchov, who occasionally works for his father's tourist company Heritage Touring, as well as Alexander's grandfather and their dog (named Sammy Davis, Junior, Junior after the famous American singer), accompany Jonathan in his search for the vanished shtetl Trachimbrod, where Jonathan's grandfather grew up. Their visit to the site of a massacre, in which Trachimbrod and the neighboring shtetls were destroyed and their Jewish inhabitants exterminated, brings dislocation and trauma especially to Jonathan's guides Alex and his grandfather, since it reveals the grandfather's complicity in the tragic events and helps Alex to understand the reasons for his grandfather's frequent depression and his father's aggressive behavior.

Paradoxically, the interaction between culturally different travelers reaffirms (or complements) not only the Jewish identity of the American visitor, but also (and even more profoundly) the identity of his guides. Alex's anti-Semitic remarks, and his ignorance of the complicity of many Ukrainian perpetrators and bystanders in the extermination of the Jews during the Holocaust (partly caused by the ideological erasure of historical facts under the totalitarian regime), are replaced by a clearer knowledge of the tragic events in which his grandfather was personally involved.[14] This knowledge includes his

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[11] Franz Kafka and Prague also appear in Philip Roth's novels *The Professor of Desire* (1977) and *Deception* (1990).

[12] David Gooblar, *The Major Phases of Philip Roth* (London, New York: Continuum Books, 2011), 62–63.

[13] Norman G. Finkelstein, *The Holocaust Industry: Reflections on the Exploitation of Jewish Suffering* (London: Verso Books, 2000).

[14] Alex's unawareness of the role of the Ukrainians in the genocide of the Jews is illustrated in the following dialogue between him and Jonathan: "It surprises me that no

grandfather's dark past, in which he betrayed his Jewish best friend Herschel, causing his death when he pointed Herschel out to the perpetrators during the Nazi massacre of Jews in order to save his own life and the lives of his family. In this light, Foer's novel is about the maturation of the main narrator (Alex), who undergoes a radical process of development from being very immature at the beginning of the novel to feeling empathy with the novel's other characters – especially with the long-repressed traumatic experience of his grandfather. The grandfather's confession, which turns into a traumatic narrative during his acting-out of his memory, illuminates his tragic experience, imbued with the sense of guilt, and contributes to Alex's epiphany:

> it was for him [Alex's father] that I did what I did it was for him that I pointed and for him that Herschel was murdered that I murdered Herschel and this is why he is how he is he is how is he because father is always responsible for his son and I am I and I am responsible not for Herschel but for my son because I held him with so much force that he cried because I loved him so much that I made love impossible (*EII* 251).

The grandfather's revelation of his role in the genocide of the Jews in Trachimbrod's neighboring town Kolki explains his worsening mental state during their journey – his nightmares, nervous behavior, bouts of rage and all the typical symptoms of PTSD. It has a "cathartic and transformational outcome,"[15] yet with a tragic consequence, since the grandfather proves unable to bear the burden of the past and eventually commits suicide. In this respect, it would be a simplification to see the grandfather as a mere perpetrator (as Menachem Feuer does in an otherwise brilliant essay, calling Alex "the grandchild of the perpetrators"[16]), because at the same time he is the victim of circumstances; he himself was acting under the threat of the Nazis. His sacrifice of his best friend is determined by a sense of self-preservation, his impulsive wish to survive and to save his wife and son in an extreme situation which offers him a choice only between two wrong, unbearable options.

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one saved her [Jonathan grandmother's] family," I said. "'It shouldn't be surprising. The Ukrainians, back then, were terrible to the Jews. They were almost as bad as the Nazis' . . . . 'This is not true.' 'It is.' 'I cannot believe what you are saying.' 'Look it up in the history books.'" Jonathan Safran Foer, *Everything is Illuminated* (London: Penguin Books, 2002), 62. Hereafter cited in text as *EII*.

[15] Menachem Feuer, "Almost Friends: Post-Holocaust Comedy, Tragedy, and Friendship in Jonathan Safran Foer's *Everything is Illuminated*," *Shofar. An Interdisciplinary Journal of Jewish Studies* 25, 2 (2007): 30.

[16] Menachem Feuer, "Almost Friends: Post-Holocaust Comedy, Tragedy, and Friendship in Jonathan Safran Foer's *Everything is Illuminated*," 25.

Zuzana Buráková cogently argues that Alex "undergoes a journey towards the discovery of his own identity."[17] He learns about the past of his family, which was veiled in mystery. But Jonathan's uncovering of the mysterious past of his ancestors also helps to shape his incomplete personality. His journey can be interpreted as his attempt to uncover his family history, and at the same time as a return to his Jewish roots. The motivation for Jonathan's trip is his awareness of this incompleteness of his identity; he knows that the continuity of his family history was disrupted by the Holocaust and that his life would have been totally different if the events of World War II had not intervened: "'I want to see Trachimbrod,' the hero [Jonathan] said. 'To see what it's like, how my grandfather grew up, where I would be now if it weren't for the war'" (*EII* 59).

It should be pointed out that both characters' sophistication is achieved through their writing – in Alex's letters addressed to Jonathan (a substantial part of Foer's novel is written in epistolary form), in his account of their journey to Trachimbrod, and in Jonathan's book which (re)creates the history of this shtetl. In his initial correspondence with Jonathan, Alex calls his American friend "hero," admiring everything that comes from America, where he intends to emigrate with his younger brother Igor. His immaturity is underscored by his boasting about his sexual successes with women despite his virginity. However, his later letters indicate his increasingly independent thinking and also his growing awareness of the historical events of the Holocaust in his country. Jonathan, who represents the third generation of Holocaust survivors, has only a limited knowledge of his lineage, which explains his excessive employment of fantasy in his fictional account of the history of Trachimbrod, covering the period between 1791 and 1942, the year of the shtetl's destruction by the Nazis. In his imaginative narrative about the foundation of Trachimbrod and its early beginnings, Jonathan – as a writer – uses mythopoeia (myth-making), while also employing elements of magical realism. This antirealist approach to the past is caused by his inability to trace his ancestry, which in turn is due to his family's silence about the trauma of the Holocaust. On a general level, Foer's novel points to the limitations of the representation of the traumatic past, especially when there is "a general lack of available certainty surrounding historical experience,"[18] so that the narrator has to rely on imagination as the only source – as is the case with the history of Trachimbrod. On the other hand, the reality of the Holocaust has more solid foundations in the novel, since the text draws on the testimonies of actual witnesses to the tragedy – the grandfather and the woman who is considered to be Augustine (though she claims that her name is Lista, and thus her reliability is problematized).

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[17] Zuzana Buráková, "Finding Identity through Trauma," in *Reflections of Trauma in Selected Works of Postwar American and British Literature* by Stanislav Kolář, Zuzana Buráková and Katarína Šandorová (Košice: Univerzita Pavla Jozefa Šafárika, 2010), 76.
[18] Jenni Adams, *Magic Realism in Holocaust Literature: Troping the Traumatic Real* (Basingstoke: Palgrave Macmillan, 2011), 36.

To conclude, all the works discussed in this paper confirm Judith Hamera's and Alfred Bendixen's assertion that "travel and the construction of identity are intimately linked."[19] They are not just travel books about geographical and anthropological discoveries, driven by human curiosity. They exemplify writings on traveling which construct a sense of belonging – in these cases of belonging to the Jewish people – and (re)constitute an important part of identity. Traveling, beyond all doubt, has an enriching effect, despite the characters' dislocation. Although none of the travels in these works fully meet the travelers' expectations and goals, I would argue that traveling plays a very significant if not central role in the construction (or reconstruction) of their Jewish identities.

ACKNOWLEDGEMENT
This article is a result of the project SGS11/FF/2015, University of Ostrava, *America as the Promised Land? Representation of Immigration in Selected Works of American Literature*.

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SAY AS YOU THINK AND SPEAK IT FROM YOUR SOULS: THE CZECH ACADEMY EDITION, ITS PROPONENTS AND CRITICS

Ivona Mišterová

ABSTRACT: This paper examines Shakespeare translation in Bohemia and its reception in newspapers at the turn of the nineteenth and twentieth centuries in the light of drama translation theories and concepts (e.g., that of Susan Bassnett and Dirk Delabastita). It focuses on the Shakespeare Academy Edition in contrast with the opinions of its opponents. The Academy Edition was initiated by the renowned Czech poet, playwright and translator Jaroslav Vrchlický. The main translator's burden was, however, borne by Josef Václav Sládek. Though Sládek's contribution to Czech Shakespeare translation is unique in terms of quantity and quality, it was subject to criticism by Josef Baudiš, Antonín Fencl, Otokar Fischer, and others. Despite these scathing critiques, one might, however, argue that Sládek's Shakespeare renditions have an intrinsic poetic value and, moreover, capture the pluristylistic and plurivocal essence (as borrowed from Bakhtin's concept of heteroglossia) of the Bard's dramatic texts.

KEY WORDS: Drama translation, Shakespeare translation, theatre, reception, Academy Edition

1. TO TRANSLATE OR NOT TO TRANSLATE, THAT IS THE QUESTION

In its broadest expression, "translation is communication,"[1] which aims to decode the message contained in a source text and encode it to a target language. Theatre translation provides this encoding/decoding process with yet another dimension through the involvement of the theatrical ensemble that "decodes the text of the translation and reproduces it as a new message which is then received by the audience."[2] The theatre translation process is, thereby, closely connected with the interpretation of a dramatic text and its reception by a readership or spectatorship.

Opinions naturally differ on the distinctive character of dramatic text, which distinguishes it from other literary genres and which can be attributed to its dual nature and the implicit concept of performability. In this respect, Susan Bassnett underlines "a dialectical relationship" that exists between a dramatic text and the performance of the same text, elements which are, thereby,

[1] Jiří Levý, *The Art of Translation*, ed. Zuzana Jettmarová, trans. Patrick Corness (Amsterdam: John Benjamins Publishing, 2011), 23.
[2] Levý, *The Art of Translation*, 23.

interconnected and can be defined in terms of each other.[3] Text and performance can be, figuratively speaking, perceived as two sides of the same coin, which do not necessarily arise together but exist in a mutual synergy. The dual nature of drama is also underscored by the German scholar Ortrun Zuber-Skerritt who argues that a dramatic text is not intended only for reading but lives in its stage performance.[4] In the (more radical) view of the Czech aesthetician Otakar Zich, the existence of a dramatic text is conditioned by the existence of performance.[5] A text is, thus, perceived only as an ideational directive, which predetermines spectacle or, rather, an actor's performance, but does not specify its artistic, i.e., visual and motional qualities. In other words, a text does not exist separately from performance and only arises in the moment of its stage rendition. Quite similarly, in *The Language of Drama*, David Birch treats text as an incomplete entity and a meaning in process.[6] In Birch's paradigm, a production does not, however, serve to complete or enliven a text, but, rather, to produce a new text for "a particular time, place, and reception". Likewise, Anne Ubersfeld considers the dramatic text as incomplete, consisting of gaps, which can only be materialised physically.[7] With respect to Shakespeare and Brecht's dramatic canon, Ubersfeld further mentions the important role of songs, clowns, and posters that, in fact, constitute plays within plays, and designate theatre as theatre.[8]

Prior to discussing Shakespeare in (Czech) translation, it is important to briefly clarify the terminology used to describe theatre translation strategies and attributes. In order to prioritize either literary-oriented or stage-oriented concepts of translation, such labels as "literal", "literary", "free", "faithful", "scholarly", "academic", "overt", and "covert" have emerged. Despite this seemingly clear-cut classification, confusion often arises from the interchangeable use of the same term. In this respect, the Finnish translation scholar Sirkku Aaltonen makes a connection between "literal" and "literary", which, in her view, both refer to "faithful" translation.[9] At the same time, however, she suggests reserving the term "literal" for a transcription of a source text into a target language, which is

[3] Susan Bassnett, "Still Trapped in the Labyrinth: Further Reflection on Translation and Theatre," in *Constructing Cultures: Essays on Literary Translation* (Clevedon: Multilingual Matters, 1998), 90.

[4] See Ortrun Zuber-Skerritt, *Page to Stage. Theatre as Translation* (Amsterdam: Rodopi, 1984), 50.

[5] See Otakar Zich, *Estetika dramatického umění. Teoretická dramaturgie* (Praha: Panorama, 1986), 76.

[6] See David Birch in Brigitte Schultze, "Shakespeare's Way to the West Slavic Literatures and Cultures," in *European Shakespeares. Translating Shakespeare in the Romantic Age* (Amsterdam: John Benjamins Publishing, 1993), 179.

[7] See Anne Ubersfeld, *Reading Theatre* (Toronto: Toronto University Press, 1999), 10.

[8] See Ubersfeld, *Reading Theatre*, 142.

[9] See Sirkku Aaltonen, "Theorising Theatre Translation," in *Time-sharing on Stage: Drama Translation in Theatre and Society. Topics in Translation 17*, ed. Sirkku Aaltonen (Bristol: Multilingual Matters, 2000), 43.

especially the case for rare languages, and the term "literary" for translations which conform to the conventions of the literary system and preserve the form and meaning of a source text. On the contrary, translations designated as "free" place emphasis on "natural reading" of the target text rather than remaining faithful to the original. The terms "scholarly" and "academic" appear to be less complicated and more fixed, as they primarily designate anthologies and critical editions (e.g., the Czech Academy Edition and the Bohemian Museum Edition of Shakespeare).[10]

Approaches towards theatre translation are symptomatic of a certain complexity and ambiguity too. It is probably not by accident, then, that theatre translation, or, rather, theatre translation theory, is considered the most neglected (and, therefore, perhaps the most challenging) area of translation studies. Traditionally and generally, there is a distinction between literary and stage translation. It cannot, however, be limited to a mere "page versus stage" discussion since it is particularly difficult to determine what exactly makes a text performable. Even such an indicator as the success of a theatrical performance, which is relatively well quantifiable, cannot be regarded as a generally valid criterion. Moreover, what is and is not considered as literary/performable is constantly in flux and subject to change.[11]

To fully grasp the essence of theatre translation, it is necessary to return to Levý's notion of translation as communication that decodes the message included in an original and encodes it in the target text.[12] Theatre translation provides this encoding/decoding process with yet another dimension through the involvement of the theatrical ensemble that "decodes the text of the translation and reproduces it as a new message which is then received by the audience".[13] The theatre translation process is thereby closely connected with the interpretation of a dramatic text and its reception by a readership or spectatorship. The act of *interpretation* is highlighted by Patrice Pavis, who views theatre translation as a "hermeneutic act – *interpreting* [a] source text", and, finally, resulting in the appropriation of an original by the target text.[14] Likewise, David Johnston points to an ongoing process of interpretation and redirection of the codes written in an original text, which eventually results in the ephemerality of theatrical production.[15]

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[10] The difference between overt and covert translation is examined by Juliane House, who makes it central to her concept of translation quality assessment.

[11] See Pavel Drábek, *České pokusy o Shakespeara* [Czech Attempts at Shakespeare] (Brno: Větrné mlýny, 2012), 45–46.

[12] See Levý, *The Art of Translation*, 23.

[13] See Levý, *The Art of Translation*, 23.

[14] Patrice Pavis, *Theatre at the Crossroads of Culture* (London: Routledge, 1992), 133. (Original emphasis).

[15] See Sirkku Aaltonen, *Time-sharing on Stage*, 45.

1. 1 SHAKESPEARE IN TRANSLATION

Shakespeare in translation can be approached from various perspectives. Whereas the normative attitude is based on a strictly defined concept of translation and draws a line between translation and adaptation, the descriptive approach is characterised by greater translational freedom and creativity.[16] In other words, a philological orthodoxy stands in contrast to a certain diversion from the norm. Moreover, postmodern culture and cultural studies have opened up space for diverse Shakespearean adaptations, usually serving a particular political purpose (though not all adaptations are first and foremost political in nature).

A Shakespeare translator thus undoubtedly faces both cultural and linguistic obstacles, including intertextuality allusions, puns, imagery, metaphors, personifications, archaisms, neologisms, borrowings from foreign languages, vernacular expressions, and, last but not least, uses of iambic pentameter, none of which are easily transferable to other languages. Shakespeare's language is, moreover, marked by the musicality of its words and a plethora of theatrical signs embedded in the text. In this respect, the German Shakespeare translator and dramaturge Maik Hamburger lays emphasis on rhythm as an essential element of Shakespeare's language:

> Behind Shakespeare's verse there are several metronomes in operation that provide the beat of the verse, take into account the breathing rhythm of the actor, determine the rate at which batches of information are presented, and control the phases of emotional crescendo and diminuendo. Each of the metronomes is moreover continually changing its beat and intensity and each is in constant interaction with the others. The translator should, like the actor, try to attune his ear to these rhythmic properties. We know that when a performance captivates its audience the whole house breathes as one body in time with the actors.[17]

It is evident that rendering Shakespeare's vivid and bold language adequately into a target language depends in large part on the translator's decision (or certain prior decisions). The choice of a suitable equivalent for Shakespeare's iambic verse appears to be a cornerstone of Shakespearean translation. Although both all-prose and all-verse Shakespearean renditions have emerged in the past, both having their own unquestionable advantages for recipients, they may be considered extreme solutions. During the process of translation, it is necessary to take into consideration the poetic flavour of

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[16] See Dirk Delabastita, "Shakespeare," in *Routledge Encyclopedia of Translation Studies*, eds. Mona Baker and Gabriela Saldanha (Abingdon: Routledge, 2011), 264.

[17] Maik Hamburger, "'If It Be Now': The Knocking of Fate: Reading Shakespeare for Translation," in *Translating Shakespeare for the Twenty-First Century*, eds. Rui Carvalho Homem and Ton Hoenselaars (Amsterdam: Rodopi, 2004), 118.

Shakespeare's plays (i.e., content) as well as the unique rhythmical pattern, or in other words, the poetic form of his dramas. As Shakespeare's dramatic oeuvre is a complex, living organism, the translator is to search for such renderings that will meaningfully re-create this organism in the receiving language and culture.[18]

No less complicated than Shakespearean translation are its status and assessment. Dirk Delabastita even considers any translation of Shakespeare as a very real instance of alternative Shakespeare.[19] Regardless of whether or not a Shakespeare translation and a Shakespeare original are regarded as equal partners in communication or interaction, throughout history, Shakespeare has attracted a great number of renowned and expert translators. Similarly, the history of Czech Shakespeare translation has been a long one. As in other central, eastern, and southern European nations, such translation was initially connected with national revivals and a search for political and cultural independence from the Austro-Hungarian monarchy.

2. SHAKESPEARE IN CZECH TRANSLATION

Shakespeare appeared in Czech culture towards the end of the eighteenth century and soon rose to prominence. Altogether, eight generations of Czech Shakespeare translators can be identified on the basis of either an academic (i.e., philological) or an artistic (i.e., stage-centred) approach towards translation:

- First generation: The Patriotic Theatre Generation (1782–1807; Thám, Šedivý, and Kukla)
- Second generation: Jungmann's Generation (1807–1840; Bosý, Marek, Linda, Tyl, and Kolár [I])
- Third generation: The Bohemian Museum Edition (1840–1885; Kolár [II], Frič, Doucha, Čejka, Čelakovský, and Malý)
- Fourth generation: The Academy Edition (1885–1922; Frič, Sládek, Vrchlický, Klášterský, and Kaminský)
- Fifth generation: Otakar Fischer's Generation (1916–1936; Fischer, Fencl, Štěpánek [I], and Saudek [I])
- Sixth generation: E. A. Saudek's Generation (1936–1963; Saudek [II], Štěpánek [II], Nevrla, Kraus, Kutta, Babler, Skoumal, and Franěk)
- Seventh generation: Shakespeare, Our Contemporary (1959–1980; Urbánek, Topol, Renč, Pleskot, Vrba, and Hodek)
- Eighth generation: Shakespeare at the Turn of the Millennium (1977– ; Bejblík, Fröhlich, Lukeš, Přidal, Hilský, Josek, Walló, and Rubáš)

[18] See Dirk Delabastita, *European Shakespeares. Translating Shakespeare in the Romantic Age* (Amsterdam: John Benjamins Publishing, 1993), 263– 69.
[19] See Delabastita, *European Shakespeares*, 113–33.

The Patriotic Theatre generation was the first one to realise the importance of Shakespeare for the formation of national dramaturgy. Although the early translations into Czech should be regarded as attempts to satisfy the needs of Czech and bilingual (i.e., German-Czech) audiences rather than nationally-motivated endeavours, which were yet to come, their importance lies in introducing *Czech* Shakespeare into theatres. The very first contact with Shakespeare had come in the 1770s, when German-speaking theatrical troupes performed the Bard's plays in Bohemia and Poland.[20] The first metrical translation of a Shakespeare appeared only in 1835. It was *King Lear* translated by J. K. Tyl.

Yet the promising development stopped with the Napoleonic wars and the repressive control of the Austro-Hungarian Empire.[21] As the political situation worsened, theatre began to languish and was no longer tolerated by the authorities. Theatre repertoire came under the influence of Viennese culture dictate. The crisis of theatre consequently shifted the interest in Shakespeare's plays into the literary, and generally speaking, written sphere.[22] A major turning point in Shakespeare translation came in 1831 with the foundation of the so-called Matice česká (Bohemian Foundation), which soon became an important institution, whose primary activity was fund-raising for the purpose of publishing Czech literary works. The publication of complete translations of Shakespeare's plays counts among its greatest achievements. These translations, dubbed as the Bohemian Museum Edition[23] and published between the years 1855–1872, were motivated by the need of translators to define themselves against the German and clerical influence. Although the Bohemian Museum Edition was undoubtedly an important step forward in the development of Shakespeare translation, it codified the texts which had been artificial and "inorganic" already at the time of their origin. The codification of Museum renditions further led to a disruption of the obvious distinction between a theatrical and literary translation. The printed canonical Shakespeare, moreover, gained entrance to stages and shaped the aesthetic standards for the developing Czech theatre.[24] The importance of the Bohemian Museum Edition resides, however, in turning Shakespeare into a national classic and using his work as an effective

[20] See Schultze in Delabastita, *European Shakespeares*, 56.
[21] See Drábek, *České pokusy o Shakespeara*, 94.
[22] Shakespeare translations were perceived as unwelcome since they were connected with the German school of philosophy, which held Shakespeare as its icon. Moreover, European literature per se was viewed as dangerous for both the domestic and foreign policy of Austria-Hungary.
[23] Bohemian Foundation was established by the Czech historian František Palacký at the Czech museum.
[24] See Drábek, *České pokusy o Shakespeara*, 124.

communication tool. In addition, the new translation tested the flexibility of the Czech language.[25]

The Academy Edition, which followed the Bohemian Museum Edition, was, in fact, initiated by the renowned Czech poet, playwright and translator Jaroslav Vrchlický, who himself translated Shakespeare's *Venus and Adonis* (1905) and 122 Shakespeare sonnets (published in 1954). Nevertheless, the main translator's burden was borne by Josef Václav Sládek (1845 – 1912), a writer, poet, journalist, translator, and the first Czech lecturer in English at the Czech University. The Academy Edition was motivated by the need for new and more modern, translations. Apart from a genuine passion to translate Shakespeare[26], the Academy intended to enrich the national culture and make it more competitive with others. These translations were faithful renditions, which emphasised both the importance of maintaining fidelity to the original as well as the poetic quality of the target text. Yet, in some cases, a literal rendering of the text in terms of linguistic complementation, impeded the rendering of the sense and speakability. Despite later criticism, the Academy Edition had an artistic, cultural and political impact, and (in fact, for the last time) recreated the Bard as a national classic and a symbol of the pro-Allied attitude of the Czechs during the Great War. In contrast to their predecessors, the fifth generation translators attempted to render freer, stage-centred translations, which laid emphasis on stageworthiness, playability and speakability of the translation (see below).[27]

Despite various emerging tendencies, the overall trend in Czech Shakespeare translation can be designated as a literary one, developing under the influence of the Bohemian Museum Edition and the work of Josef Václav Sládek. In his concise monograph *České pokusy o Shakespeara* (Czech Attempts at Shakespeare), Pavel Drábek observed that Czech Shakespeare translations, to a considerable degree, correspond to the so-called Schlegel-Tieck model of translation, which can be characterised as:

- source-oriented;
- attempting to reproduce the prosodic features of the original; and
- avoiding the page/stage dilemma by aiming for an integral rendition.[28]

Yet, it would be wrong to regard Czech literary Shakespeare translations as not suitable for the stage and vice versa. Given different cultural and historical periods and changeable concepts of text-centred/stage-centred translation, it is obvious that Czech translators rendered Shakespeare for both literature and theatre. In this respect, Antonín Fencl's translation of *The Merchant of Venice*

[25] See Otakar Vočadlo, "Shakespeare and Bohemia," in *Shakespeare Survey* (Cambridge: Cambridge University Press, 1956), 103.

[26] Sládek considered his translation of Shakespeare into Czech as his lifelong task.

[27] Given the topic of this article, the following generations are not directly mentioned.

[28] See Drábek, *České pokusy o Shakespeara*, 46.

(Benátský kupec) is discussed in the light of a reader/audience-response quality assessment approach with a focus on the performability of the translation.

2.1 THE ACADEMY EDITION: CRITICISM OF SLÁDEK'S TRANSLATIONS

Though Sládek's contribution to Czech Shakespeare translation is unique in terms of quantity (he rendered almost 33 Shakespeare's plays into Czech[29]) and quality[30] (his translations are distinguished, among others, by their poetic flavour), it was subject to criticism. Some aspects of his translations were already being criticised by the end of the nineteenth century. In the 1890s, the Czech literary historian and critic Jan Voborník commented on the problematic performability of Sládek's translations. In his view, Sládek's smooth and content-saturated poetic texts made great demands on both the actors (their memory and rendering) and the audience as well. Similar objections to Sládek's translations were raised, for instance, by Václav Tille, who criticised Sládek's wrong, or, in fact, artificial word order and the general preference for a philological approach towards the meaning of words over an artistic one.[31] Tille, moreover, called attention to the "paper pathos" [papírový patos] of the "seemingly philological translation" and to the philological rather than aesthetic appreciation of words.

The dominant position of Sládek's translations was further disputed in 1916 by the Celtic and Indo-European scholar Josef Baudiš, who in his article entitled *Příspěvky ke kritice českých překladů shakespearovských* (Contributions to the Criticism of Czech Shakespeare translations) observed that Sládek's passion for accuracy had resulted in the multiplication of lines and occasional diffuseness, weepiness and over-refinement of characters, and efforts to soften the bawdiness of Shakespeare's original.[32] In the same year, Antonín Fencl, theatre manager, director, actor, and translator, criticised Sládek's insufficient familiarity with stagecraft. Otokar Fischer, translator, critic and dramatist, pleaded for "greater freedom"[33] in Shakespeare translation, and laid emphasis on the necessity of

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[29] Sládek translated 32 plays. The 33rd translation, the second volume of *Henry IV* was not, however, finished. It was completed after Sládek's death in 1912 by the Czech poet and translator Antonín Klášterský (1866 – 1938), who translated the four remaining untranslated plays, *2 Henry VI*, *Pericles*, *Henry VIII* and *Titus Andronicus*. Klášterský's translations may be regarded as literary renditions. Their very purpose was to pay tribute to Sládek and finish his work.

[30] See Vočadlo, *Shakespeare and Bohemia*, 104.

[31] He criticised Sládek's insensitive use of words, especially of the indefinite pronoun "vše!" (all), anacruses, the splitting of related words, and laying emphasis on the reflexive pronoun "se" used at the end of lines. Václav Tille, "Sládkův překlad Hamleta [Sládek's Translation of Hamlet]," in *Přehled*, vol. 3, 22 (1905): 390–392.

[32] For more information, please see Karel Horálek, "O překladatelský sloh jevištní," *Naše řeč* 43, 5–6 (1960), http://nase-rec.ujc.cas.cz/archiv.php.

[33] Vočadlo, *Shakespeare and Bohemia*, 254.

retranslating Shakespeare into Czech. In his view, "translation should be faithful to the spirit of the original, not to the word; to the whole but not always to the detail, not to the rhythm and empty phrases; to the mood and the atmosphere yet not to every single inimitable expression."[34] In his opinion, it was further necessary to be aware of the various language possibilities of the original and translation, pay attention to the economy of diction, and come clean even in unclear and almost incomprehensible places. In addition, the point should be sharpened not blunted. With respect to Sládek's translation of *Macbeth*, Fischer observed that the translation was crafted with careful attention to detail but missed important Shakespearean nuances:

> Sládek translates verbatim. . . . This is his asset on the places where he with remarkable skill and meticulousness finds a Czech expression corresponding with the ideal sphere of the original. Yet the literal translation leads to verbosity and ambiguity. Sládek is so faithful to the original when dealing with the details that he does not forget hardly any "almost", "very", "scarce", "is said"; he translates the phrase "good men's lives expire" as "the life of good people perishes" (život dobrých lidí hyne) . . . . Although he adheres to the words of the original, he does not have any sense of the nuance of meaning of the first Macbeth's words using the magical formula "fowl and fair."[35]

Fencl and Fischer did not limit themselves to mere criticism, but sought to build up their translations on the basis of the principles they espoused. Both Fencl's *The Merchant of Venice* (1916) and Fischer's *Macbeth* (1916) thus primarily attempted to avoid the unwelcome multiplication of lines. Sládek's translations were furthermore subjected to harsh criticism by René Wellek, the literary scholar and comparatist, then a university undergraduate, who expressed his objections in a study entitled *Okleštěný Shakespeare* (A Curtailed Shakespeare). Otakar Vočadlo later argued that Sládek's "poetic value remains unchallenged and, in this respect, his work is not likely to be superseded."[36]

2.2 FENCL'S TRANSLATION OF *THE MERCHANT OF VENICE*

Antonín Fencl's translation of *The Merchant of Venice* was published in 1916, when the world commemorated the tercentenary of Shakespeare's death. The translation arose out of practical necessity, since Sládek's translations, on which

[34] Otokar Fischer, "Divadlo a hudba. Shakespearův cyklus Národního divadla [Theatre and Music. Shakespeare Cycle at the National Theatre]," 4.
[35] Otokar Fischer, "Makbeth v Čechách." [Macbeth in Bohemia], in *K dramatu. Problémy a výhledy* [On the Czech Drama. Problems and Prospects], ed. Otokar Fischer (Praha: Grosman a Svoboda, 1919), 252–53. Translated by I.M.
[36] Vočadlo, *Shakespeare in Bohemia*, 104.

royalty payments were applied, dominated the Czech stage until the late 1920s.[37] Being a versatile "man of theatre," Fencl intended to put some of his theatrical ideas and experience into use in his own translation work.[38] His translation was accompanied by a detailed preface in which he presented his concept of translation along with criticism of Sládek's translation:

> Sládek – it is not possible to talk about an artistic verse in the case of the so-called Museum translators – wipes away all characteristic features of Shakespeare's verse, which he translates as regular iambic pentameter, and puts smoothness above distinctiveness, accurateness, and often also intelligibility…. It does not seem to me to be correct. Shakespeare can only be correctly presented to the Czech audience when translators pay attention to all the characteristic features of Shakespeare's language, not only to his verse, and also to their mother tongue.[39]

Fencl criticised Sládek's literary style of translation and his unnatural use of language (i.e., a faithful adherence to Shakespeare's language and verse, which may have seemed pedantic due to the basically synthetic character of Czech language, and, in practice, led to the multiplication of lines). Furthermore, the preface shows Fencl's concern with the thorough preparation for theatre translation, which takes into account both the distinctive character of Shakespeare's verse and the character of the Czech language, as well as the notion of performability. In his view, which he applied to the examination of the so-called Museum and Academic translations of Shakespeare into Czech, a translation should be faithful (in terms of extent and adherence to the source text, interestingly enough, he puts the centrality of dramatic situations above their precise philological equivalence), intelligible, poetic (characterised by inner harmony and beauty), and performable.[40] Altogether, Fencl's preface presents a sophisticated close comparison of the Czech translations of Shakespeare, contextualised by focused analyses of problems of language and translation in Czech and English.

In comparison to previous and later translations of *The Merchant of Venice*, Fencl's rendition is innovatory in terms of faithfulness in transmitting Shakespeare's language into Czech while preserving its playability and speakability. Some passages, though, show a parallel with (or seem to be inspired by) the work of the model which he had belittled.

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[37] See Drábek, *České pokusy o Shakespeara*, 168.

[38] Antonín Fencl was an actor, company and theatre director, dramaturge, set designer, playwright, and translator.

[39] Antonín Fencl, *Benátský kupec* [The Merchant of Venice] (Praha: B. Kočí, 1916), xxvii–xxviii. Translated by I.M.

[40] See Fencl, *Benátský kupec*, xxix.

2.3 FENCL'S *THE MERCHANT OF VENIC*E ON THE CZECH STAGE

The production premiered on 8 April 1916 at the Aréna Smíchov (Smíchov Amphitheatre). Fencl became the sole creator of the production, functioning as translator, scriptwriter, set designer, and a leading actor (he played the part of Shylock). Although reviewers were generally positive, they did voice some criticism. The renowned Czech theatre critic Jindřich Vodák (*Breviář* [Critic's Breviary]) praised both the artistic performances and the set design of the performance.[41] Also, Fencl's rendition of Shylock, "as a little Jew [židáček], who walked around with a bundle of skins not long ago, . . . a Jewish marchand de tapis, who cringes and bends comically and whose bargaining is marked with intimacy and neighbourly familiarity," and who gives the impression of a cunning and roguish negotiator, met with a positive response. In contrast, the translator, theatre critic, and German scholar Otokar Fischer appreciated Fencl's translation for its performability, but criticised the "apparently simple composition" of the production. He was particularly critical of Fencl's attempt to transform Shylock from a figure of tragic dimensions into an ordinary, sweet-lipped Jewish businessman:

> [it] is a return to the already outdated aspect, as if Shakespeare's comedies were uncompromisingly joyful; it was a demonstration of primitive naturalism; as seen from a human perspective, Shylock was not brought closer to us . . . I consider all that gesticulation and decoration simply unbearable, and the comic character of the trial scene gave the impression of brutality and disgust (translation author).[42]

The Czech poet, essayist, and theatre critic Hanuš Jelínek praised Fencl's translation for its spontaneity and his set design for its simplicity and ingenuity as it allowed for an uncut rendition.[43] Yet, he perceived Fencl's, "tiny Jew with a squeaky voice" as fading when compared with Eduard Vojan's mighty and demonic Shylock (in the production of *The Merchant of Venice*, which was directed by Jaroslav Kvapil and staged on 7 April 1916 at the National Theatre in Prague within the Shakespeare Festival).

The above-mentioned period reviews, or rather their cited fragments, show that critics positively acknowledged the playability and speakability of Fencl's translation, but doubted its theatrical rendition and particularly Shylock's credibility as a comic figure. Vodák and Fischer's opposing views of the

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[41] See Jindřich Vodák, *Shakespeare: Kritikův breviář* [Shakespeare: Critic's Breviary] (Praha: Melantrich, 1950), 127–8.

[42] Fischer, "Divadlo a hudba. Shakespearův cyklus Národního divadla," 4.

[43] Hanuš Jelínek, "Divadlo. Benátský kupec na Smíchově," [Theatre. The Merchant of Venice at the Smíchov Amphitheatre] in *Lumír* 44 (1916): 237.

production and of the figure of Shylock most probably stem from their contradictory perspectives on drama itself. While Fischer was convinced of the fundamental role of "nationality" for Czech dramatists, in Vodák's view, the shaping force of Czech drama was rooted in its dramatic character.

Czech criticism of Fencl's translation of *The Merchant of Venice* offers a reflection on both translation and performance, though more space is devoted to performance. Yet, some specific issues related to the process of translation are dealt with by the translator himself in his preface. Despite some critique, all the researched reviews seem to justify critical evaluations on the basis of either literary or theatre theory, which confirms an almost intimate connection between criticism and norms and conventions of the time, be they cultural, literary, or theatrical.[44]

3. CONCLUSION

Shakespeare (not only) in Czech translation represents a complex and multi-layered phenomenon, which was received differently in different periods of time (and even in the same periods). Nevertheless, there are probably more translations of Shakespeare's works than of any other "classical" plays within the Czech literary canon. Altogether, eight generations of Czech Shakespeare translators may be distinguished. The first Czech Shakespeare translations were mostly prose adaptations translated from German and other European languages. German translations were indeed influential in the production and reception of Czech renditions as seen through the lens of cultural, social and political context of the time. Subsequent renditions, represented particularly by the Academy Edition, laid emphasis on the traditional, in extreme cases even word for word, approach towards translation and inviolability of the source text. The roots of such an attitude can be traced back to the preceding Bohemian Museum Edition and its canonization of Shakespeare translations at the end of the nineteenth century.

Basically, the reception of the work of Josef Vaclav Sládek, the main representative of the Academy Edition, has a number of distinctive features. The responses to his translations were initially quite favourable, if not (in some cases) enthusiastic. The example may be Jindřich Vodák, who held Sládek in great esteem. Despite initial favourable comments, the amount and intensity of criticism of his translations accelerated at the beginning of the twentieth century. The first critical notes had, however, appeared as the nineteenth century drew to a close. The most likely explanation for that was a natural language development

[44] Theatrical criticism may, therefore, be used merely as the initial basis of theatre translation quality assessment, since further comparative research of reviews and of the relationship between the source text and the target text, along with other translations, is to be done in order to achieve a more complex view of the issue.

along with newly emerging theatrical trends. The widespread objections to his translations were the obsessive fidelity to the original resulting in the multiplication of words and lines, the excessive refinement of Shakespeare's language, and unnatural word order. His critics furthermore argued that a translation should be free, natural-sounding and stageable.

In this respect, the translation of *The Merchant of Venice* rendered by Antonín Fencl stands as an example of this new approach towards translation, striving to interface a dramatic text and theatre, and capture the speakability and playability of the text. Fencl's translation accomplishment, moreover, showed an actor's and director's sense of the stage.

It is obvious that each generation of recipients develops its own attitude towards Shakespeare and seeks ways to Shakespeare translations, or creates their new translations.[45] The diversity of translations obviously reflects variability in reading and interpreting source texts. Although each new translation is distinctive and brings, apart from its newness and freshness, a number of unfinished, unresolved and unspoken issues, one thing is clear: the new renderings of Shakespeare will still appear to mirror the changing literary tastes of new generations.

ACKNOWLEDGEMENT

This paper is a result of the project GAP406/13/14048S "Anglo-American Drama in Czech Theatres during the Great War" supported by the Czech Science Foundation.

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[45] See Stanislav Rubáš, *Já píši Vám: Evžen Oněgin v českých překladech* [I am writing to you: Eugene Onegin in Czech Translation] (Brno: Host, 2009), 3.

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"HOZIR PUT DADDY IN THE MEAT GRINDER": EC'S HORROR COMICS IN THE EARLY 1950s

Jozef Pecina

ABSTRACT: In the early 1950s, horror titles published by EC Comics forever changed the conventions of the genre. In *Tales from the Crypt*, *The Haunt of Fear* or *The Vault of Horror* evil was seldom punished and justice often came in the form of undead victims. EC's horror titles crossed almost every imaginable boundary of the medium with thematic treatment of disembowelment, dismemberment or cannibalism. The article discusses the development of horror comics in the 1950s and its impact on the creation of the Comics Code, a set of rules which eventually led to the downfall of both horror comics and EC.

KEYWORDS: comic books, horror, EC, Al Feldstein, Comics Code

In terms of popularity, comic books were the most successful popular culture phenomenon in the early 1950s. In this period, they enjoyed the greatest sales and several new genres appeared. Some publishers found out that they did not need superheroes or funny animals in order to sell their comics in big numbers. Horror became the genre that best symbolized this new trend. My paper focuses on the unique aspects of highly successful horror comic books published by a company named EC Comics. Furthermore, it discusses the role these comics played in the anti-comics crusade led by psychiatrist Fredrick Wertham in the first half of the 1950s.

Though Bill Gaines, the owner of EC, once claimed that it was him who started horror comics in the country, it was not true. The first horror title to appear on newsstands was *Eerie* from 1946, published by Avon, but with its tame approach to blood and gore it was a far cry from what was to appear later. Ghosts and witches were featured also in ACG's *Adventures into the Unknown*, first published a year later, and this was the moment when horror comics began to appear on a regular basis.[1]

EC Comics was founded in 1945 and originally specialized in publishing stories from classical literature or the Bible in comic book form. After the death of Max Gaines, its founder, it was inherited by his son William, who did not know much about publishing. Only after he learned more about the business he transformed his company into one of the most influential players in the industry. Bill Gaines began the transformation by hiring younger artists such ach Al Feldstein, Johnny Craig or Jack Kamen. Subsequently, he replaced the well-intentioned educational titles with the so-called "New Trend" comics which included horror, crime, science fiction and war comics. As to the origin of horror

[1] See Robert S. Petersen, *Comics, Manga and Graphic Novels. A History of Graphic Narratives* (Santa Barbara: Praeger, 2011), 157.

titles, Gaines recalled: "Feldstein and I were working along, putting out this crap, and suddenly talking – because we talked a lot, of course – realized that we both had similar interests in suspense and horror stuff. I grew up on horror pulps and *The Witch's Tale* on the radio and things like that, and at that point they had things on television like S*uspense, Lights Out, Inner Sanctum,* so we just started doing that kind of story in our crime books".[2]

The spring of 1950 was a turning point in the history of EC and the horror comic genre. The first of EC's experimental horror stories appeared in late 1949 in *Crime Patrol* and *War Against the Crime*. After receiving positive reactions from readers, in April and May 1950 Gaines simultaneously launched three horror titles – *The Vault of Horror*, *The Crypt of Terror* (later renamed *Tales from the Crypt*) and *The Haunt of Fear*. These titles eventually became flagships of the company and its longest-lasting legacy.

The mastermind behind all three titles was Al Feldstein, who wrote nearly all of the horror stories at a remarkable pace of four per week. Besides television, he was inspired by the short stories written by Poe or Ambrose Bierce. One of the characteristic features of his style was overwriting – the pages were full of captions and balloons heavy with text, sometimes at the expense of artwork which was pushed to the edges.[3] He had a natural talent for endings with an ironic twist and these became a trademark of EC's horror titles. A good example is a story named "Doctor of Horror" (*The Vault of Horror #13*), loosely inspired by the case of Burke and Hare, infamous Edinburgh body snatchers. It is a story of an ambitious doctor who in desperate need for bodies for his medical classes turns at first to body-snatching and then to murder, when he pays a group of cut-throats a gold sovereign for every fresh cadaver they can deliver. Eventually, during a rainy night, he accidentally ends up as a victim in the hands of his hired killers.

Another story with the ironic twist is "The Funeral" (*Tales from the Crypt #33*), beautifully illustrated by Jack Kamen, who was originally hired by EC to draw romance comics and who excelled at drawing femme fatales and seemingly innocent big-eyed children. "The Funeral" is a fairytale story about a little prince who is strongly attached to his nanny. One morning, he finds her lying still with no signs of life. The prince is devastated and to calm him down, his royal parents promise him candy, cakes, games and a pony at the funeral. Full of good spirits, the prince comes to say the last good bye to the corpse of the beloved nanny but, to his great surprise, she is totally alive, woken up from a cataleptic attack. After a brief fit of joy he realizes that there will be no funeral and no candy, cakes and games so he kills his nanny with a heavy candlestick. Jack Kamen also illustrated a story named "Kamen's Kalamity", depicting a romance comic artists struggling

[2] Qtd. in Ron Goulart, *Great American Comic Books* (Lincolnwood: Publications International, 2001), 174.

[3] See Randy Duncan and Matthew Smith, *Icons of the American Comic Book: From Captain America to Wonder Woman* (Santa Barbara: ABC-CLIO, 2013), 223.

with a task of producing a horror comics, in which he is featured as a prominent character. It is iconic for portraying the staff of EC and especially worth mentioning are self-portraits of Kamen's fellow artists Jack Davis, Graham Ingels and Johnny Craig.

One of the more unusual features of EC's horror books was their narrators. Each of the three titles had its own repulsive host. These were the Old Witch, the Vault Keeper and the Crypt Keeper, collectively known as GhouLunatics. Their job was to "warm up the audience before the horror got underway."[4] They appeared on the splash page to introduce the story and showed up in the last panel to add the appropriate ironic conclusion, often heavy in puns and wordplay. Sometimes they even appeared in the middle of the story to fasten up the pace or add some details. Eventually, they would cross over into one another's books, competing to tell the most horrific story.

EC's horror titles were an immediate success and soon, hordes of horror comic books from other publishers spawned on the newsstands, making the early 1950s the heyday of horror in the US. However, these new comic books were only crude imitations, trying to replicate the success of EC. This success was based on the combination of the Feldstein's innovative approach to horror writing and the talent of several of the company's artists. Bill Gaines was one of a few publishers who included the names of the illustrators in the splash page and there prevailed an atmosphere of competitive camaraderie among the artists, as the above mentioned "Kamen's Kalamity" suggests, which also contributed to the success of the company. EC revolutionized the industry by encouraging the readers not to have an attachment to a particular character (as was the case of superhero comics) but to a particular artist's style.[5]

According to Goulart, Feldstein pioneered a new kind of horror comic based not on myth and fantasy but on simple and banal horrors that could be taking place behind closed doors of any suburban home. This fact made the titles appealing to adolescents. Value systems of EC's characters had no ambiguity – good people were totally good and evil people were consistently evil.[6] "Grounds … For Horror!", the title story from *Tales from the Crypt #29* best illustrates this value system. Samuel Bricker is a butcher who has issues with his stepson Artie and locks him in a closet without supper for even the smallest infractions of discipline. There, in the closet, Artie often talks to Hozir, his imaginary friend. This imaginary friend, however, is able to punish the butcher for abusing his son – Bricker at first loses his balance on a step, then, some panels later, Bricker accidentally cuts off his finger and finally, in one of the most brutally illustrated endings of all EC's horror stories, he ends up as a pile of ground meat.

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[4] Roger Hill, "Johnny Craig: The Horror Begins!" in *The EC Archives: The Vault of Horror Volume One* (West Plains: Gemstone Publishing, 2007), 76.

[5] See Douglas Wolk, *Reading Comics: How Graphic Novels Work and What They Mean* (Philadelphia: Da Capo Press, 2007), 37.

[6] See Goulart, *Great American Comic Books*, 178.

Besides these new suburban horrors, there appeared stories with classic horror settings and characters. Voodoo, werewolves, vampires, ghouls, swamp monsters, old haunted mansions and circus sideshows with freaks are featured prominently in some of the horror titles. The story named "The Strange Couple" (*The Vault of Horror #14*) has a great eerie atmosphere intensified by its second person narrative mode rather unusual for comic books. The unnamed protagonists' car gets flooded in the middle of a severe storm so he seeks help in an old house nearby which is inhabited by a creepy couple. The wife warns him that her husband is a vampire and the husband warns him that his wife is a ghoul. Having no other option than to spend the night at the house, he blocks the door of his room to protect himself but in the middle of the night a panel in the wall slides open and both husband and wife attack him. He wakes up behind the wheel of his car and finds out that he fell asleep and had a bad dream, but his car is still flooded so he seeks help in an old house nearby that looks very familiar. He knocks on the door only to find out that the house is inhabited by the eerie couple from his dream.

Gradually, EC horror stories broke almost every imaginable taboo of the comics industry. It seemed that individual artists in the company tried to outdo one another in drawing the most gruesome scene. The winner in this contest was Jack Davis, who illustrated the above-mentioned "Grounds…For Horror!" and several other stories with a brutal ending. According to Daniels, Davis' drawings had "a gritty, naturalistic quality and a gift for anatomical distortion"[7] "'Tain't the Meat…It's the Humanity" (*Tales from the Crypt #32*) is one of the more memorable stories illustrated by Davis. It is a story of a butcher who during hard, rationing times of World War II secretly sells good meat to wealthy customers and horse meat, stale meat and eventually tainted meat to poor people. Several people die of food poisoning and one of the victims is the butcher's own son, who ate the meat at his friend's house. When his wife discovers his practice, she loses her mind. The last panel shows her in the shop, selling her husband cut to pieces which are on display on the counter. This revolting trend established by EC was summarized by Boatner:

> EC horror opened new vistas of death from sources previously unimagined by the reader. Victims were serial-sectioned by giant machines, eaten by ghouls, devoured by rats – from inside out – pecked by pigeons, stuffed down disposals, skewered on swords, buried alive, dismembered and used as baseball equipment, hung as living clappers in huge bells, made into sausage and soap, dissolved, southern-fried, hacked by maniacs in Santa Claus suits, and offed in unusually high percentages by their wives and husbands.[8]

[7] Qtd. in Duncan and Smith, *Icons of the American Comic Book*, 229–30.
[8] Qtd. in Goulart, *Great American Comic Books*, 178.

It was just a question of time when EC would step over the line with its repulsiveness. "Foul Play" (*Haunt of Fear #19*) was the symbolic beginning of the end not only for EC horror titles but for the good times the industry had been enjoying in the past few years. Again illustrated by Jack Davis, it is the story of a crooked baseball player, who in order to win the game poisons his opponent by sliding into him while wearing poisoned spikes. The victim's teammates discover who is responsible and the last page shows a truly disgusting scene. A midnight game is played in which the murderer's intestines mark the baselines, the catcher wears his torso as a chest protector, and other parts of the murdering player's corpse are used as bases, bats or balls. Stories like "'Tain't the Meat … It's the Humanity" or "Foul Play" certainly did not uplift the reputation of the medium which was already suffering from massive criticism.

According to Weiss, it was in the 1940s that organized groups such as women's clubs or parents' associations started objecting against comic books. They blamed comics for corrupting their children and causing juvenile delinquency.[9] The early 1950s United States was a country full of fears – there was fear of the atomic bomb, fear of Soviet infiltration, fear of homosexual activities – that provided an excellent atmosphere for hunting scapegoats. The pressure against comic book publishers was approaching the level of intensity achieved only by Senator McCarthy and his anti-Communist witch-hunts. Increasingly, Gaines and other publishers found themselves facing negative public attention not just from parents and church groups but also from academics. The attitude of the opponents of comic books can be summarized by the quote of John Mason Brown from *Saturday Review of Literature*, who said that all comic books were "the marijuana of nursery; the bane of the bassinet; the horror of the house; the curse of kids, and a threat to the future."[10]

Dr. Fredrick Wertham, a child psychiatrist, became the arch-enemy of comic books and his crusade lasted for almost a decade. His *Seduction of the Innocent* (1954) in which, without offering substantial evidence, he claimed that comic books caused juvenile delinquency became *Malleus Maleficarum* of all the opponents of comics. Some popular culture historians even suggest that the US comics industry has never recovered from the trauma wrought by Wertham's book.[11] Though he was against all genres, the sharpest thorn in his side was crime and horror comics. He even explicitly mentioned "Foul Play" in his book. Wertham's accusations led to televised Senate Subcommittee on Juvenile Delinquency hearings, where he was one of the main witnesses. In his testimony, he repeated that he was against all kinds of comics when he stated that it made

[9] See Michaela Weiss, "Will Eisner's Contract with Comics," *American and British Studies Annual* 4 (2011): 74.

[10] Qtd. in Goulart, *Great American Comic Books*, 208.

[11] See Duncan and Smith, *Icons of the American Comic Book,* 230.

"no difference whether the locale is western, or Superman or space ship or horror, if a girl is raped she is raped whether it is in the space or on the prairie"[12]

Bill Gaines was the best known comic book publisher invited to testify. In his introductory statement, he announced that "I publish horror comics. I was the first publisher in these United States to publish horror comics. I am responsible. I started them. Some may not like them. That is a matter of personal taste. It would be just as difficult to explain the harmless thrill of a horror story to a Dr.Wertham as it would be to explain the sublimity of love to a frigid old maid."[13] He held well during the hearings but eventually he ended up being perceived as the irresponsible horror book publisher. The senate hearings did not lead to any specific legislation concerning comic books, but subsequently, in October 1954, comic book publishers agreed to form a new organization named the Comics Magazine Association of America to administer the Comics Code, a set of guidelines whose purpose was to ensure that no harmful material was published. After a series of disputes, EC Comics left the Association since Bill Gaines believed that the whole aim of the Code was to put his highly successful line of horror and crime comics out of business.[14]

In section "General Standards Part B" the Code stated that "No comic magazine shall use the word horror or terror in its title" and the same section added that "Scenes dealing with, or instruments associated with walking dead, torture, vampires and vampirism, ghouls, cannibalism and werewolfism are prohibited."[15] This effectively eliminated publishing the titles EC was the most famous for because none of the material could get through the Code and therefore Bill Gaines dropped his New Trend comics including his horror magazines. *Tales from the Crypt* was the last title to fold in March 1955 with its issue #46.

With folding of EC comic books, one of the greatest eras of comic book history ended. Though there were some horror comics before, it was EC that elevated the genre to the heights of popularity. After establishing the highly successful line of horror comics, Bill Gaines turned his originally small ailing company into one of the most important players in the industry. The combination of good story writing and diversity of its artists' styles put EC horror titles two steps ahead of any competition. Unfortunately, after crossing almost every imaginable boundary of the medium, the company brought about the downfall

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[12] Qtd. in Amy Kiste Nyberg, *Seal of Approval: The History of the Comics Code* (Jackson: University Press of Mississippi, 1998), 60.

[13] "William M. Gaines: The Senate Subcommittee Testimony," in *Tales of Terror! The EC Companion,* ed. Fred von Bernewitz and Grant Geissman (Seattle: Fantagraphic Books, 2000), 20-21.

[14] See Nyberg, *Seal of Approval,* 122-23.

[15] "Code of the Comics Magazine Association of America, Inc.," in *Tales of Terror! The EC Companion,* eds. Fred von Bernewitz and Grant Geissman (Seattle: Fantagraphic Books, 2000), 95.

on itself and Gaines became one of the scapegoats of the anti-comics crusade. But the legacy of EC lived on. EC horror comics have been highly esteemed by both comic book fans and critics up to this day and they have been frequently reprinted. Furthermore, in 1989 HBO launched a critically acclaimed series of horror stories named *Tales from the Crypt* based on EC's horror titles.

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OBSCURE CHARACTERS IN CORMAC MCCARTHY'S FICTION

Zuzana Buráková

ABSTRACT: The fiction of Cormac McCarthy is often seen as enigmatic due to the wide range of possibilities of interpretation and his excessive use of violence. Villains, criminals, deviants or other psychopaths and sociopaths dominate McCarthy's fiction. The aim of this paper is to examine these protagonists in more detail and to draw attention to the innovative nature of their characterization. The main attention is paid to the author's exclusive use of male "nomadic characters," their restricted interiority, limited empathy, inability to grow, as well as the lack of linguistic expression these characters exhibit. The paper also examines how these elements subvert traditional conceptions of American heroism and masculinity and, consequently, literary characterization in general. McCarthy's unconventional characterization violates the reader's expectations of a normative literary experience and offers exciting new interpretative approaches.

KEYWORDS: western, quest narratives, hero, characterization, restricted interiority, limited empathy, heroism

When Cormac McCarthy published his most acclaimed novel *Blood Meridian* in 1985, his readership was relatively small and he was commonly referred to as a 'writers' writer'. There was little appetite in the triumphalist America of the mid-eighties for a novel that revisits the brutality and ruthlessness of the nation's westward expansion in the nineteenth century, and the book was largely overlooked upon publication. However, the situation today is very different. *Blood Meridian* has become one of the most discussed contemporary American novels and McCarthy himself one of the most sought after writers. Most of the critical discussion of McCarthy's fiction focuses on his repeated use of peripheral settings, his linguistic richness and stylistic density, the mythic storytelling and graphic depictions of violence and the nature of evil. Far less attention has been paid to McCarthy's interesting use of characterization in his novels. This article will discuss the author's exclusive use of male nomadic characters[1], and the restricted interiority, limited empathy, inability to grow and lack of linguistic expression these characters exhibit. We will also examine how these elements subvert the traditional depictions of American heroism and masculinity and, consequently, of literary characterization in general.

According to Stephanie Halldorson, "a hero is anyone who extends themselves beyond normal human endurance (character) and returns with a cultural, social, moral, or ethical lesson for the community (journey). . . . A hero is

[1] By nomadic characters we mean displaced individuals who are on the move, without home, living on the margins of the society. Such characters are a predictable element in McCarthy´s characterization.

not one who lectures or demonstrates a proof but one who lives so that readers or the audience may live the fiction as well."[2] It is nonetheless difficult to apply Halldorson's definition of a hero to the outlandish characters of McCarthy's work such as the incestuous Culla Holmes in *Outer Dark* (1968), the necrophiliac Lester Ballard in *Child of God* (1973), the mindlessly violent kid in *Blood Meridia*n (1985), the homeless alcoholic drifter Cornelius Sutree from *Sutree*, (1979), or the psychopathic killer Anton Chigurh from *No Country for Old Men* (2005). In no way can these characters be seen as providing cultural, social, moral or ethical lessons for the community, nor can they be classified as anti-heroes since they do not appear to show any desire to rebel against society, a central facet of anti-heroic narratives.

Halldorson sees heroism as a key aspect of the American mythos, arguing that "hunger for the heroic has long been a defining feature of American literature as much as the American Dream with its tantalizing carrot of social success."[3] She explains that American heroes "desire to find new places outside their society, where the conditions would be more suitable to their nature, and this need, their journey is rather physical than immaterial, spiritual."[4] Physical journeys devoid of any aspect of spiritual transformation are certainly one of the features of McCarthy's characterization in addition to a refusal to perform heroic deeds; as Halldorson adds: "the hero is often an outsider who might refuse the heroic story."[5] In his brief survey of the development of the hero in American literature, Arthur Margon succinctly states that the heroism of the nineteenth-century American literature is defined by both morality and individualism[6]. While strong individualism is certainly at the centre of McCarthy's characterization, it is difficult to detect any sense of morality in the violence, deviance and perversion that drive his narratives. However, there are several characters in McCarthy's fiction who would seem to fit Margon's conception of the nineteenth-century hero:

> Whatever his style, whatever his milieu, the hero was expected to combine two traditions - one grounded in notions of public duty and "character", the other stressing the individual success and power to control surroundings and thus produce a hero who tempered individualism with personal virtue and a sense of public duty, and thus avoided selfishness.[7]

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[2] Stephanie S. Halldorson, *The Hero in Contemporary American Fiction: The Works of Saul Bellow and Don DeLillo* (New York: Palgrave Macmillan, 2007), 6.
[3] Halldorson, *The Hero*, 6.
[4] Halldorson, *The Hero*, 6.
[5] Halldorson, *The Hero*, 3.
[6] Arthur Margon, "Urbanization in Fiction: Changing Models of Heroism in Popular American Novels, 1880–1920," *American Studies* 17, 2 (1976): 71–86
[7] Margon, "Urbanization," 75.

It is possible, for example, to argue that the character of Sheriff Ed Tom Bell from the novel *No Country for Old Men* corresponds to this model. He is certainly well grounded in his public role as a policeman and is the latest in a long line of ancestors who have served as sheriff in the county. He also takes pride in the fact that he has never killed anybody during his years on duty. Throughout the novel he represents the old world of the American West with its close familial and community ties, but after encountering the psychopathic Anton Chigurh, he enters the world of an uncompromising thriller in which the old rules of conduct no longer apply and which he is unable to comprehend. In the depiction of Bell's inability to protect his fellow citizens, McCarthy abandons the notion of the traditional Western hero and points towards the emergence of a new kind of hero who lacks any sense of a heroic quest.

Another notable distinction in McCarthy's characterization is that, with the exception of the character Rinthy (a young woman who gives birth to a child incestuously fathered by her brother Culla) in the novel *Outer Dark* (1968), the centrality of McCarthy's characterization is based entirely on male characters. This pronounced emphasis on masculinity and its revision has been examined in detail in the Border Trilogy[8] where McCarthy's depictions of the cowboy protagonists come closest to the traditional conception of the Western hero. Yet these characters are exceptional when we consider the predominance of outlandish or socially excluded figures in McCarthy's work. The displaced or even psychopathic or sociopathic characters who populate McCarthy's work evidently do not fulfil the traditional definition of heroism; on the contrary, these characters represent an incomprehensibly violent world and force the reader to re-evaluate their traditional conceptions of heroism and masculinity.[9]

The connection between masculinity and violence has been a much-discussed motif in McCarthy's work. The traditional model of the American hero is embedded in the character of a Western hero who is masculine and physical but who never crosses the line into brutality or unjustified violence: "although moments of brutality erupt in traditional Westerns, these moments are generally ameliorated or contained by a subsequent civilizing gesture that helps explain the necessity of this violence."[10] In contrast, McCarthy uses the masculine violence of his characters to critique the traditional attributes of the American hero. As John Dudley suggests, McCarthy "contradicts the relationship to a postmodern revival of masculinity and instead creates a monstrously perverse definition of

[8] The Border Trilogy consists of three novels: *All the Pretty Horses* (1992), *The Crossing* (1994) and *Cities of the Plain* (1998).

[9] As the study focuses mainly on the obscure characterization, of which masculinity is only one of the attributes, the changing nature of American masculinity, as seen in the works of Michael Kimmel (*Manhood in America)* and Raewyn Connell (*Masculinities*) cannot be fully examined within the scope of this paper.

[10] John Dudley, "McCarthy's Heroes: Revisiting Masculinity," in *Cambridge Companion to Cormac McCarthy,* ed. Steven Fry (Cambridge: Cambridge University Press, 2013), 177.

heroism."[11] Testing the borders of what can be still considered human is the subject of McCarthy's third novel, *Child of God* (1973), where we are faced with the depiction of extreme perversion and violence. The main protagonist is the necrophiliac and murderer Lester Ballard who is completely isolated from the society around him, yet despite Ballard's acts of perversion, McCarthy still addresses him as a child of God: "a child of god much like yourself."[12] By crossing the border between humanity and perversion, McCarthy questions whether the reader can feel empathy towards a character whose inexplicable behaviour seems to lack any sense of reflective or evaluative consciousness. Lydia Cooper points out that "the ethics of empathy does not derive from the goodness of the characters with whom readers empathize, then, but rather from readers' ability to understand the humanity of even the most despicable human beings - to understand that evil as well as virtue are human potentialities."[13] Therefore for Cooper the "absolute and self-sacrificial love depicted in *The Road* springs from the same sources as Ballard's necrophilia."[14] Both the perverted Lester Ballard and the devoted father from *The Road* crave a sense of connectedness and warmth even though this craving is deeply abnormal in the case of the former.

Returning to the issue of masculinity in McCarthy's fiction, John Dudley also sees a connection between McCarthy's growing commercial success in the early nineties and the emergence of the mythopoetic men's movement in this period.[15] The movement developed shortly after the publication of Robert Bly's book *Iron Man: A Book about Men* (1990). Bly's work describes the evolution of the so-called "soft male," the presumed result of a number of factors in modern American society such as the absence of father figures in the lives of boys, the inability of men to respond to women who have been newly empowered by feminism and an alienation from "the deep masculine," an instinctive male nature which has presumably been obscured by modernity[16]. McCarthy himself appears to address the lack of masculinity by returning to the traditional tropes of masculinity and in *All the Pretty Horses* we witness the return to the mythical male archetype of the Western – the American cowboy. McCarthy's urge to revisit the genre of the Western had already been foreshadowed in *Blood Meridian*, a novel that is in many ways a subversion of the traditional Western, but a similar tendency can also be found in the 2005 novel *No Country for Old Men*. The opening of this novel is ostensibly a Western, exhibiting all of the typical features of the genre, but the narrative finally develops into a thriller. Similarly, the character of Llewelyn Moss at the beginning of the novel possesses all of the

[11] Dudley, "McCarthy's Heroes," 176.
[12] Cormac McCarthy, *Child of God,* (New York: Random House, 1974), 4.
[13] Lydia R. Cooper, *No More Heroes: Narrative Perspective and Morality in Cormac McCarthy*, (Baton Rouge: Louisiana State Univesity Press, 2011), 17.
[14] Cooper, *No More* Heroes, 20.
[15] Dudley, "McCarthy's Heroes," 175.
[16] Dudley, "McCarthy´s Heroes", 175.

potential characteristics of a Western hero: he is a hunter, a former Vietnam veteran and a skilled gunman who is introduced to the reader as he hunts an antelope. Once he comes across a suitcase full of drug money in the course of this hunt, Moss immediately steps into the world of a thriller, and in doing so he loses his heroic quest and becomes a victim of this new ruthless world; together with the afore-mentioned Sheriff Ed Tom Bell. Moss is drawn into the world of a thriller from which there is no way back.[17] Both of the characters lose their heroic image once they cross the line from life in a sleepy, relatively peaceful small Western town into the world of a ruthless drug gang that has no compunction about killing anyone who stands in their way. Yet even in this brutal gang, McCarthy creates the character of a "villain with principles," Anton Chigurh who, while undoubtedly a psychopathic killer, is depicted as being perhaps the most principled character in the novel; he offers his potential victims the chance to choose their fates by tossing a coin. As the plot develops, Moss continues to act as if he were a character in a more traditional Western tale and, as a result, gradually turns from a hero into a victim. Meanwhile the development of Chigurh's character is exactly opposite to that of Moss and he achieves a heroic stature as the only character to survive the brutal hunt for the missing money. By increasing the level of violence and offering unsettling or perverse versions of masculinity, McCarthy suggests a redefinition of heroism. The gradual transformation of characters from heros to victims (or vice versa) is matched by the simultaneous transformation of genres from Western to thriller.

As mentioned above, the depiction of subverted versions of masculinity are foreshadowed in McCarthy's earlier novel *Blood Meridian* in which an unnamed kid sets out on a journey that initially appears to resemble a traditional quest narrative. Quest narratives typically present the reader with the development or *bildung* of the protagonist and are usually accompanied by some element of moral instruction. Even though *Blood Meridian* starts as a promising quest narrative it does not evolve in this direction. At the end of the novel the kid "remains unformed, incapable of anything beyond a childlike level of moral development."[18] The almost total absence of any indication of the kid's inner thoughts or motivations reinforces the reader's impression that the kid has no control over his own destiny. The kid does not "seem to be conscious of his ability (if he even possesses it) to determine his own reactions to an inexorable fate, and thus he cannot interpret his own life."[19] Unlike Huck Finn, the archetypal American heroic character, who represents innocence, courage and the attempt to break free from his environment through the heroic resolution of his quest, the journey of the kid in *Blood Meridian* leaves him transformed into a savage, feral

[17] For more information on the change of genres in *No Counry for Old Men* see Marcel Arbeit, "Coda -McCarthyho žánrové i jiné střety," in *Fred Chappell, Cormac McCarthy a proměny románu na americkém Jihu,* ed. Marcel Arbeit (Olomouc: Periplum, 2006), 239–59.
[18] Dudley, "McCarthy's Heroes," 180.
[19] Cooper, *No More Heroes*, 66.

young man capable of performing all kinds of atrocities. The subverted *bildung* of the character is symbolized by the unheroic manner of his apparent death: left to die horribly in a pool of excrement.

Another difference between traditional Western narratives and McCarthy's fiction is the absence of redemption in his characters. In traditional Western stories, the hero has a chance to redeem his sins through acts of conquest. The kid in *Blood Meridian* attempts to be redeemed; however, he learns that this is impossible for him just as it is impossible for Llewelyn Moss or Sheriff Bell to return to the world of the conventional Western:

> The kid rose and looked about at this desolate scene and then he saw alone and upright in a small niche in the rocks an old woman kneeling in faded rebozo with eyes cast down. He made his way among the corpses and stood before her . . . . She did not look up . . . . He spoke to her in a low voice. He told her that he was an American and that he was a long way from the country of his birth and that he had no family and that he had traveled much and seen many things and had been at war and endured hardships. He told her that he would convey her to a safe place, some party of her country people who would welcome her and that she should join them for he could not leave her in the place or she would surely die. He knelt on one knee, resting the rifle before him like a staff. Abuelita, he said. No puedes eschucharme? (Little grandmother, can you not hear me?) He reached into the little cove and touched her arm. She moved slightly, her whole body, light and rigid. She weighed nothing. She was just a dried shell, and she had been dead in that place for years.[20]

This thwarted longing for redemption is the only scene in the novel in which the kid shows any kind of emotional response to his actions, but the heinous nature of his previous deeds precludes any return to the world of the innocent. The impossibility of redemption is emphasized in *No Country for Old Men* by Anton Chigurh as he addresses one of his victims prior to murdering them:

> "It's not about knowin where you are. It's about thinkin you got there without takin anything with you. Your notions about starting over. Or anybody's. You don't start over. That's what it's about. Ever step you take is forever. You can't make it go away. None of it."[21]

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[20] Cormac McCarthy, *Blood Meridian: or, The Evening Redness in the West* (New York: Random House), 34.

[21] Cormac McCarthy, *No Country For Old Men* (New York: Alfred A. Knopf, 2005), 227.

Similarly, the chance of redemption is offered to Culla Holmes in *Outer Dark* when he is asked to name his incestuous child. If he denies that the child is his son, it will be killed by the three thugs:

> "What do you want with him?" Holme said.
> "Nothin. No more than you do. He ain't nothin to me."
> "What's his name?" the man said.
> "I don't know."
> "They say people in hell ain't got names. But they had to be called somethin to get sent there. Didn't they . . . names dies with the namers. A dead man's dog ain't got no name." He reached and drew from his boot a slender knife.[22]

Cullar refuses to name the child and thus becomes the murderer himself, condemned to walk in the outer dark for the rest of his days. The character of Culla is typical of McCarthy's protagonists in his emotional inaccessibility and his indifference towards the possibility of redemption. This lack of desire for redemption so prominent in Culla Holmes, Lester Ballard, the kid or even to some degree in Llewelyn Moss suggests a corresponding lack of hope. In heroic quests, hope is the key element through which the character can achieve his transformation. McCarthy typically denies his characters any possibility of redemption and even in the few cases when it is offered, his characters do not take the opportunity.

This absence of *bildung* only confirms what McCarthy seems to suggest throughout his oeuvre: that there is no intrinsic value in the existence of his characters and there is no inherent goodness in humanity as a whole. Ultimately, the only *bildung* available to the characters in McCarthy's fiction is towards death, the only absolute in his work. With the inability or refusal of his characters to grow or develop we can see how McCarthy subverts the perception of the traditional American hero such as, for example, "Huck Finn, whose attempt to break free and become a better (and thus transformed) person represents the construction of American masculinity"[23].

Another common feature of McCarthy's work is the blurred distinction between major and minor characters. For instance, *Blood Meridian* introduces the character of the kid as he begins his journey, but the character then disappears for large sections of the novel as if he has no influence on the development of the plot whatsoever. John Dudley observes:

> the narrative never offers a privileged moral perspective on the events it depicts. The purchasing of whiskey, the appearance of a constellation in

[22] Cormac McCarthy, *Outer Dark* (New York: Random House, 1968), 235.
[23] Dudley, "McCarthy´s Heroes," 181.

> the night sky, and the bashing of an infant's head on the rocks are all told with same matter-of-fact precision and clarity, what Phillips refers to as the novel's strange equanimity of tone. The nominal protagonist, the kid, is granted no inner life, and his actual death, like that of Llewellyn Moss in *No Country for Old Men*, is not narrated, but mentioned only in passing.[24]

The absence of redemption or the lack of character's *bildung* is mirrored in the characters' lack of language. All of the characters that have been discussed in our study are either illiterate or mute and their inner feelings (?) are thus largely inaccessible both to the reader and to the other characters of the novels. In traditional characterization, the main focus, either explicitly or implicitly, is usually placed on the character's psychology, their thoughts, speech, and interaction with other characters through language. Although many modernist and postmodernist texts are less straightforward in terms of the access they provide to the consciousness of their characters, the unifying characteristic of these texts is the character's general sense of frustration or alienation from normative society. Indeed, many of the best known characters of American literature of the twentieth century perceive themselves as victims because they feel that they do not belong anywhere. However, this sense of victimhood is totally absent from McCarthy's fiction. Neither Culla Holmes, the kid nor Lester Ballard "long to belong", as they have no desire to be heroes; indeed, they do not appear to want to be part of human society at all. They are isolated, alone, always on the road towards no particular goal. The inaccessibility to their inner consciousness is so great that the reader is left without any sense of their interiority whatsoever. This deficiency in the character's interiority is expressed through their lack of language. Lydia Cooper states that "the lack of commas, ellipses, and parentheses - all of which often indicate the presence of an evaluative consciousness – mirrors a syntactic refusal to acknowledge evaluative consciousnesses other than that of a distant, removed narrator."[25] The lack of language and of access to the characters' consciousness means that the reader is denied the opportunity of making judgments about the characters and their motivations. The innovative nature of such characterization forces us to consider whether there is actually any need to evaluate a character's consciousness. Cooper draws a connection between McCarthy's rejection of language and a wider rejection of humanity. In other words, "language is not enough for empathetic connections: consistently throughout McCarthy's corpus, the rejection of humanity is inextricably tied to a rejection of linguistic power, in particular the power to control narrative interpretation through point of view". [26]

One final point that should be emphasized about McCarthy's characters is that they are constantly on the move. However, their journeys do not represent

[24] Dudley, "McCarthy's Heroes," 184.
[25] Cooper, *No More Heroes*, 45.
[26] Cooper, *No More Heroes*, 25.

the journey towards transformation but should perhaps be understood instead as a metaphorical journey into the interior world of the characters, a place where nothing good can be found.

The objective of this article was to open a discussion about the unconventional elements of characterization in the novels of Cormac McCarthy. We have drawn attention to the restricted interiority of the characters, the limited empathy and growth they demonstrate through the novels, and the lack of linguistic expression the characters exhibit. These points were examined in the context of McCarthy's subversion of the traditional conceptions of American heroism and also of literary characterization in general. McCarthy's unconventional characterization violates the reader's expectations of a normative literary experience and offers exciting new interpretative approaches.

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OF WORMS AND INSECTS – METAPHORS OF THE HUMAN CONDITION IN SELECTED JOHN UPDIKE'S NOVELS

Iwona Filipczak

ABSTRACT: John Updike is often praised for his style, especially his lavish and extravagant metaphors. The aim of this article is to discuss how the trope of a worm/insect is used by the writer to reflect on the human condition in his five novels: *The Centaur*, *Couples*, *Rabbit at Rest*, *Towards the End of Time* and *In the Beauty of the Lilies*. It is argued that the metaphors illuminate Updike's theological position, that is his indebtedness to two Protestant writers, Søren Kierkegaard and Karl Barth, and show his distancing from the influential imagery established by Jonathan Edwards, which was an illustration of Calvin's tenets.

KEYWORDS: worm, insect, religious metaphors, Protestant theology

John Updike is known as a remarkable stylist, whose painterly eye, attention to sensual detail and extravagant metaphors are extremely effective. The early decades of the critical exploration of his works focused primarily on the investigation of his style.[1] Theme-based studies which have emerged since 1990s have also frequently acknowledged the importance of style as an integral element of the subject matter.[2] Scholars often repeat that Updike's highly poetic language, lavish and original metaphors constitute "the power of his [Updike's] prose." Stephen Webb asserts that this power comes "at least in part, from the way he applies his expansively metaphorical imagination to the most tapered slices of perception."[3]

Despite the early interest in Updike's style, structure, patterns and imagery used in his fiction, imagery connected to insects, spiders and worms has not inspired interest among Updike's critics. Only the recurrent image of the spider draws the attention of Alice and Kenneth Hamilton, who point to its importance in relation to the theme of death. The critics state: "Spiders seem to symbolize death for Updike,"[4] nevertheless, they do not explore this motif in detail, nor trace its further development. The aim of this article therefore is to shed some light on imagery related to various forms of worms and insects in

[1] See, e.g., Alice and Kenneth Hamilton, *The Elements of John Updike* (Grand Rapids: William B. Eerdmans, 1970), Robert Detweiler, *John Updike* (Boston: Twayne, 1984).
[2] See Ralph C. Wood, *The Comedy of Redemption: Christian Faith and Comic Vision in Four American Novelists* (Notre Dame: University of Notre Dame Press, 1988), John Neary, *Something and Nothingness: The Fiction of John Updike and John Fowles* (Carbondale: Southern Illinois University Press, 1992).
[3] Stephen Webb, "John Updike and the Waning of Mainline Protestantism," *Christianity and Literature* 57, 4 (2008), 583.
[4] Hamilton, *Elements*, 166.

order to discuss their symbolism and situate it in the religious context. It will be indicated how worms and insects become metaphors of the human condition. Here Updike's rootedness in the Protestant tradition is visible, nevertheless he distances himself from the influential Puritanical imagery established by Jonathan Edwards as an illustration of Calvin's tenets. Theologically, the novelist acknowledges the influence of Søren Kierkegaard and Karl Barth, these Protestant writers shaped his dualist position, notions of the relationship between man and God, and finally the vision of human salvation. In the paper it will be shown that Updike's metaphors illuminate this theological position.

The insect and the spider belong to the same category as the worm, larva or maggot, which are inadvertently associated with death, both literally and metaphorically. According to *A Dictionary of Literary Symbols*, "[t]he symbolic meaning of the generic term 'insect' is usually ephemerality or brevity of life."[5] The worm remains the superior class in this category and its symbolism can also be attached to the insect. Literally, since the worm is a small crawling animal, living close to the earth and feeding on decaying matter, it is associated with physicality, material decay, disintegration, and dirt. Metaphorically, it can express a certain perspective on man's condition: it emphasizes human mortality and transience; points to his insignificance in the grand scheme of things; finally, it indicates human weakness and ugliness, both physical and spiritual impurity.

As man's lowly state is justified in the presence of God, the insect/worm metaphor is used in religious contexts. As a religious metaphor it is often paradoxical and ambiguous; moreover, it carries mainly negative connotations, e.g., it may be an illustration of human vanity, impurity or mortality.[6] Its symbolism, established by the Bible, is continuously being extended in various contexts: gothic literature, naturalism, modernism or even by the fear and phobias of the digital society (*Millenium Bug*).[7] In *The Book of Job* the worm is read as a steady symbol of the vanity of life and the dimness and frailty of man in the sight of God. Particularly the latter meaning has been adapted by Protestants. The worm is claimed to be Martin Luther's central metaphor of man, which additionally extends its symbolism.[8] With its multiple connotations, the image describes most aptly the condition of man as envisioned by Protestants: a weak, vile, and worthless creature. In the eyes of God he is pitiful and contemptible, just like a helpless and filthy worm. Man needs to be constantly supported, needs someone who could raise him from sin and grime. Such a depiction of the human

[5] Michael Ferber, *A Dictionary of Literary Symbols* (Cambridge: Cambridge University Press, 1999), 99.
[6] Jan Tomkowski, "Robak," *Więź* 11–12 (1982): 42.
[7] Marek Kawa, "Jarosława Marka Rymkiewicza poetyckie zmagania ze śmiercią. Próba opisu pewnego motywu makabry," *Obecność i przemijanie. Fenomen początku i końca w kulturze i literaturze współczesnej*, eds. Adrian Gleń, and Piotr Kowalski (Opole: Wydawnictwo Uniwersytetu Opolskiego, 2001), 67.
[8] Tomkowski, 48.

being has its purpose – it emphasizes the abyss between man and God, the distance that cannot be crossed by a human due to his meagerness and sinfulness. The imagery of a worm worked not only towards the portrayal of man's predicament, his gruesome condition, but it also emphasized God's unquestionable glory and His absolute authority. The term "worm theology" appeared in colloquial usage and is used quite frequently as a derogative name for the Christian systems of belief which emphasize the low self-worth and insignificance of man, associated mainly with the Calvinist theology.

Probably the best known examples of the use of the worm/insect metaphor in American literature come from the writings of Jonathan Edwards, a Protestant minister and representative of the first wave of the Great Awakening.[9] Images from his famous sermon "Sinners in the Hands of an Angry God" point to the despicable condition of the non-elect: "We find it easy to tread on and crush a worm that we see crawling on the earth; … thus easy is it for God, when he pleases, to cast His enemies down to hell."[10] The frailty of the sinner's existence is contrasted with powerful and almighty God, who will not hesitate to express His wrath and punish the sinful human. God's sovereignty and the sinner's absolute dependence on His decrees are indicated: "The God that holds you over the pit of hell, much as one holds a spider or some loathsome insect over the fire, abhors you, and is dreadfully provoked."[11] Envisioning man as a worm, or spider, or a loathsome insect, associated with images of falling, sliding, hanging, and actually with a certainty of falling without God's support engraved a lasting image in American Protestant consciousness. As Christopher Lukasik writes: "For over two centuries, Jonathan Edwards's image of a loathsome spider dangling pitilessly over the gaping mouth of hell has defined Puritan terror preaching in the American cultural imagination."[12] Edwards's imagery for a long time represented the fear associated with Calvin's dogmas of human depravity and unconditional election juxtaposing man's worthlessness with God's authority and might. Updike also undertakes a dialogue with it, which is most visible in the novel *In the Beauty of the Lilies*, to be discussed later in the paper.

John Updike asserted the importance of religion in human experience in numerous autobiographical pieces and in his fiction. As early as in 1962 he stated in his autobiographical essay "The Dogwood Tree: A Boyhood" that religion is

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[9] The First Great Awakening was a religious movement in American colonies in the middle of the 18th century which aimed at reviving the Puritan Calvinist spirit among Puritans.

[10] Jonathan Edwards, "Sinners in the Hands of an Angry God," in *The Norton Anthology of American Literature*, ed. Nina Baym et al., vol. 1 (New York: WW Norton & Company, 1994), 414.

[11] Edwards, "Sinners," 418.

[12] Christopher Lukasik, "Feeling the Force of Certainty: The Divine Science, Newtonianism, and Jonathan Edwards's 'Sinners in the Hands of an Angry God,'" *The New England Quarterly* 73, 2 (2000): 222.

one of "the three great secret things" in human experience beside sex and art. His works continued to assert this significance and scholars had ample material to investigate religious themes in his fiction. As a WASP, that is, a white writer of Anglo-Saxon Protestant tradition, Updike makes Protestantism not merely a vague background for his works but rather their crucial component. Avis Hewitt calls him "most implicitly theological of our [American] writers,"[13] while the multiple publications about religious themes in his prose bring his Protestantism to the foreground:

> Updike . . . takes a distinctly American perspective (joining O'Connor in that category) but also distinguishes himself by writing from a decidedly Protestant point of view. Few major U.S. writers since Hawthorne, to whom Updike turns on repeated occasions for inspiration and direction, have imbued their fictive worlds with such a strong Protestant tone.[14]

Two Protestant theologians exerted the strongest impact on Updike's literary vision: Søren Kierkegaard and Karl Barth. Although Kierkegaard is a quintessentially Lutheran thinker, whereas Karl Barth deals with Reformed theology and bases his theological assumptions on John Calvin's theology, their systems of thought are in many points convergent, for instance, Barth makes use of Christian existentialism, drawing especially on Kierkegaard's ideas.[15] What is more, Barth re-interprets Calvin's doctrine of predestination, and this doctrine could be called the main difference between Lutherans and Reformed. As a writer, Updike does not attempt to be theologically accurate but he constructs his own system, which is a combination, or, to be more precise, his *interpretation* of Kierkegaard's and Barth's theological systems: "[Updike's] work will not . . . register the precision of answers for which theologians often want to press. . . . He is a writer, and he deserves the latitude which the art form permits and requires."[16]

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[13] Avis Hewitt, "The Obligation to Live: Duty and Desire in John Updike's *Self-Consciousness*," in *The Sense of the Sacred and the Motions of Grace*, ed. James Yerkes (Grand Rapids: Eerdmans Publishing Company, 1999), 35.

[14] Joseph L. Price, rev. of *John Updike and Religion. The Sense of the Sacred and the Motions of Grace*, ed. James Yerkes, *The Journal of the American Academy of Religion* 69, 4 (2001): 959-961.

[15] Egon Brinkschmidt, *Søren Kierkagaard und Karl Barth* (Neukirchen-Vluyn: Neukirchener Verlag, 1971). Pointing to the similarities between the two theologians, not only in respect of the theological doctrine but also the language used, Brinkschmidt considers Kierkegaard a "necessary passage" ("notwendiger Durchgang") for Barth's theology.

[16] James Yerkes, "As Good as It Gets: The Religious Consciousness in John Updike's Literary Vision," in *John Updike and Religion. The Sense of the Sacred and the Motions of Grace*, ed. James Yerkes (Grand Rapids: Eerdmans Publishing Company, 1999), 26-7.

What Updike owes to both Kierkegaard and Barth is the position of a dualist. That means that he emphasizes the vision of man as a creature of body and soul, and the vision of the physical world with a spiritual counterpart. Kierkegaard's belief is that a human being is a fusion of opposite elements: "A human being is a synthesis of the infinite and the finite, of the temporal and the eternal, of freedom and necessity, in short, a synthesis."[17] While the body constantly reminds one of human finiteness, of the temporal experienced here and now, the spirit longs for the eternal. Thusly composed, a human being is a complex relationship between these opposite elements. Barth holds a similar view, he claims that man is torn between his flesh and spirit, because God created him so: "This God . . . in Jesus Christ created heaven and earth, and man on the border between heaven and earth."[18] This statement indicates the actuality of man's being "in-between" these two realms: the heavenly and earthly kingdoms. Composed of body and soul, man is bound to the earth and determined by his physical existence, whereas simultaneously the longings of his spirit elevate him towards heaven, put him on a search for God, and fill his thoughts with a desire for immortality.

Another aspect outlined by the two theologians which has been fictionally reworked by Updike is the concept of the radical difference between God and man. Kierkegaard and Barth underline the enormous distance separating man from God. Barth speaks about a "diastasis," that is, a "space between" God and humanity, an abyss which cannot be crossed by man, who himself is too limited, too imperfect to know God. In this sense God will always be hidden from man, He will be *Deus absconditus*, whose ways are inscrutable to humans. The qualitative remoteness between God and man does not allow communication and understanding, unless God Himself seeks it.

Finally, it is Barth's reinterpretation of Calvin's concept of predestination, which is inspiring for Updike. According to Ralph Wood, in his Christocentric theology Barth rejects Calvin's concept of double predestination and concentrates on Christ's electing activity. Barth agrees with Calvin that God has made a choice as to man's lot but He has done it for man's benefit. The Swiss theologian firmly states that man has been chosen for salvation. This is the reason why Barth, contrary to Calvin, does not emphasize the threat of damnation.[19]

The use of the worm and insect images in Updike's prose remains within the scope of Christian symbolism. The way in which Updike transforms this motif, how he diversifies the images of worms and insects – using a large repertoire of species and forms: spider, dung-beetle, dragonfly, butterfly or larva – reflects Updike's indebtedness to Kierkegaard's and Barth's theological assumptions. The metaphors attempt to capture man's paradoxical nature, his

[17] Søren Kierkegaard, *The Sickness Unto Death*. *Kierkegaard's Writings*, eds. Edna H. Hong and Howard V. Hong, vol .6. (Princeton: Princeton University Press, 1978), 13.
[18] Karl Barth, *God Here and Now* (New York: Routledge, 2003), 35.
[19] Wood, *Comedy of Redemption*, 35-7.

being composed of the body and soul, as well as man's radical difference from God. Often one image can symbolize opposite ideas or may invite ambivalent interpretations; for example, an insect, which is traditionally a symbol of human earthly condition of insignificance and brevity of his life, when endowed with wings, can suggest a possibility of human immortality and participation in God's plan. In the following analyses I discuss how Updike uses the images of worms and insects to reflect on the human condition in his five novels: *The Centaur*, *Couples*, *Rabbit at Rest*, *Towards the End of Time* and *In the Beauty of the Lilies*.

In *The Centaur* the most prominent metaphor of the human condition is the mythological creature of the centaur. The story of George Caldwell, a school science teacher, develops both on a realistic and mythological level. Thus Caldwell, a teacher, is at the same time a centaur named Chiron, who through his duality (as he is half-human and half-horse) is an allegory of man's dual position, as is signaled by the epigraph to the novel taken from Karl Barth: "Heaven is the creation inconceivable to man, earth the creation conceivable to him" and "He himself is the creature on the boundary between heaven and earth." Apart from the centaur, also the image of the spider reinforces the theme of duality, and provides additional commentary about the human condition.

While the spider in *The Centaur* clearly represents death, one can also interpret it as symbol of human physicality, or even, paradoxically, human spirituality. Indeed, the protagonist literally calls death a spider. Suffering from abdominal pain Caldwell suspects that he is sick and is going to die: "The damn kids. I've caught their damn hate and I feel it like a spider in my big intestine,"[20] and later this spider is equaled to death: "I'm carrying death in my bowels."[21] Also the narrator pictures Caldwell's discomfort in a similar manner: "The shadow of the wing tightens so that his intestines wince: a spider lives there."[22] Death pictured as a spider becomes a tangible threat, an enemy with repulsive physicality, which attacks Caldwell's body, whose existence is sometimes too real and burdensome for Caldwell. By this association the spider can also be seen as a symbol of Caldwell's corporality. The scene at Doctor Appleton's office brings the problem to light when the doctor says: "Your trouble, George . . . is you have never come to terms with your own body,"[23] to which Caldwell replies "You're right. . . . I hate the damn ugly thing. I don't know how the hell it got me through fifty years."[24] George's problem is *possessing* the body, being a creature of the earth subject to the passage of time. The body, a sign of his animal nature, is for him oppressive, almost ridiculous in comparison with the heavenly, the perfect and unlimited. The doctor scolds George for showing his body no respect: "you believe in the soul. You believe your body is like a horse you get up on and ride

[20] John Updike, *The Centaur* (New York: Fawcett World Library, 1964), 42.
[21] Updike, *Centaur*, 46
[22] Updike, *Centaur*, 150.
[23] Updike, *Centaur*, 100.
[24] Updike, *Centaur*, 100.

for a while and then get off. You ride your body too hard. You show it no love. This is not natural. This builds up nervous tension."[25] Caldwell indeed suffers from the "nervous tension," expressed by his obsession with mortality and suspicion that he has cancer. Updike uses the image of a worm representing an illness and therefore pointing to the physical aspect of human nature also in *In the Beauty of the Lilies*. The illness consuming Reverend Clarence Wilmot's body and wrecking his physicality is compared to a worm, as filtered through the child's eyes: "Teddy knew it was hopeless and that his father would die of it. Die of it or of the bloodthirsty worm that was eating him within. The worm got a name, eventually: tuberculosis."[26] It is the physical, literal aspect of the worm's action and its destructive force that is brought to the reader's attention, while the foulness and impurity associated with the worm are transposed on the human body, illustrating the condition of human limitedness and imperfection.

In contrast, David Myers reads Caldwell's/Chiron's abdominal pain as a symbol of his spiritual cravings. Myers indicates that the location of the pain is symbolic and that the physicality of the pain points in fact to the spiritual longings of the protagonist:

> settles as the poison of a snake or a spider in his bowels and in his abdomen, where he is most vulnerable as a monster, hominoid and equine, on the boundary between heaven and earth. That is, his pain is a symbol of his spiritual anguish, as his upper half, which is hidden from Peter, strives for transcendence against the lower half's protest of impatience, doubt and disbelief.[27]

Thus the spider in *The Centaur* is not only symbolic of death but also invites contrary interpretations, which are by no means contradictory. Updike speaks of human nature as composed of oppositions which are complementary. His dualist position makes him present man as a creature of the flesh and spirit. The ambivalence of the spider suggests duality and points to the vision of man who is not only a Barthian figure torn between the desires of the flesh and spirit but also a Kierkegaardian synthesis of the infinite and the finite.

The insect metaphor is also used with the intention of showing man's radical difference from God and the distance that separates them. Although the external resemblance of the person to an insect is the starting point of the character's description in *Couples*, later the metaphorical sense is revealed. The protagonist of the novel, Piet Hanema, visits his friend Mr. Ong in hospital. He notices the poor condition of the dying man, his thinness and emaciation. His body resembles the trunk of an insect, since, as the narrator describes, Ong's

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[25] Updike, *Centaur*, 101.
[26] John Updike, *In the Beauty of the Lilies* (New York: Knopf, 1996), 110.
[27] David Myers, "The Questing Fear: Christian Allegory in John Updike's 'The Centaur,'" *Twentieth Century Literature* 17, 2 (1971): 78.

hands are "insectlike, their bones on the outside."[28] This short description concentrates on physical appearance only. Nonetheless, in Piet's dream his vision of Mr. Ong goes beyond a simple external resemblance between man and insect and refers to the symbolic value of the latter: "he [Piet] was attending John Ong's funeral, and suddenly the casket opened and John scuttled off, behind the altar, dusty as an insect, and cringing in shame."[29] Hanema's unconscious responds to the fact that John Ong, a Korean nuclear physicist working at M.I.T., is an atheist. Piet, in contrast, is a searching man, he looks for God in his life. His dream operates with symbols: the insect symbolizes here not only Ong's imminent death, but also, in Piet's eyes, his sinfulness because of his disbelief and therefore shame and lowliness. The dream contains symbols characteristic of the motif of the vanity of human life – funeral, casket and dust[30] – which remind one of the transitoriness and fragility of the human being, who will turn into dust and perish, like everything else on the earth. The accumulation of those symbols indicates Piet's incessant and extremely intense fear of his own mortality.

The insect as a symbol of the futility of human earthly life, the inevitable, unstoppable passage of time, as well as bodily ugliness, is present in *Rabbit at Rest* and *Toward the End of Time*. In the fourth part of the tetralogy Harry Angstrom, in his fifties, overweight and depressed, suffers a heart attack and has to undergo a surgery. Lying in hospital, directly after his brush with death, he has an opportunity to ponder the triviality of his earthly existence and the ugliness of his physicality when he observes the operating room monitor: "Harry has trouble believing how his life is tied to all this mechanics – that the me that talks inside him all the time scuttles like a water-striding bug above this pond of body fluids and their slippery conduits. How could the flame of him ever be ignited in such wet straw?"[31] The poor health makes Harry perceive his frailty, he realizes how easily one's earthly life can end. Hence he thinks of himself as just a "bug," a shortly-lived and insignificant creature. What adds to this feeling is the presence of technology which supports him at the same time showing his own, at least temporary, insufficiency. Also the image of a straw in the last sentence of the fragment, which reminds one of Blaise Pascal's *Penseés*: "Man is but a reed, the feeblest thing in nature; but he is a thinking reed," contributes to the perception of fragility. The ugliness of the physical existence is evoked by the images of wetness and slipperiness. The hospital reality makes Harry aware of the presence of bodily fluids, of all the liquids that need to be transported to the body in order to guarantee its seamless functioning; at the same time, it can be associated with

[28] John Updike, *Couples* (Greenwich, CT: Fawcett Crest Book, 1969), 447.
[29] Updike, *Couples*, 450.
[30] Künstler-Langner presents a rich historical context for the motif of vanity and its various realizations from Greek and Roman philosophy through antiquity and the Christian tradition originating from the Bible. Danuta Künstler-Langner, *Idea* vanitas*, jej tradycje i toposy w poezji polskiego baroku* (Toruń: Uniwersytet Mikołaja Kopernika, 1993).
[31] John Updike, *Rabbit at Rest* (New York: Fawcett Crest, 1991), 223.

the unpleasant fact of lack of control over the body liquids in the states of deteriorating health and old age.

Within one novel Updike may diversify images of insects and worms and may sometimes reverse their symbolism. If an insect traditionally symbolizes life's brevity, that is, human mortality, and ugliness of human physicality, at the same time it may signal human immortality, as is suggested by winged insects. In *Toward the End of Time* the protagonist, Ben Turnbull realizes that his life is worthless because it is short, and of no great concern in the grand scheme of things. He calls it "minuscule, clinging, transitory, insectlike."[32] In the multitude of insects which populate the earth, the loss of one creature is not worth mentioning as it will be instantly replaced by legions of others, which, as Ben realizes, is also true of people. In another fragment Ben anticipates that Nature "would consume [his] life as carelessly and relentlessly as it would a dung-beetle corpse in a compost pile."[33] Interestingly, Ben compares his life to that of a "*dung*-beetle" (my emphasis), not just a general, and therefore more neutral "insect" or simply a beetle. The choice of this particular beetle points to the grime and foulness of his, and perhaps understood more generally, human life. The emphasis thus is laid not only on the insignificance of his life but also on its physical, dirty and ugly side, which expresses Ben's perception of himself, his cumbersomeness and animality, the uncleanness of his aging body, which generates pungent smells and bodily fluids beyond his control. The image of a dung-beetle points to corporality, the fleshly side of his existence. It also presents him as a creature attached to the earth, immersed in the material reality, thus indicating the qualitative difference between man and the spiritual realm, as human animality locates man at a great distance from God.

The insect metaphor, so amply used in the novel, expresses the paradoxical nature of man. On the one hand it points to man's unimportance and triviality which result from the fact that he belongs to the earthly realm, on the other hand it shows man's intimations of immortality. The endlessness of the universe emphasizes the meagerness and triviality of Ben's life but may also be a sign that eternity exists. Ben senses his human insignificance and yet has an intuition of a possibility of the afterlife. Especially after the encounter with the torus, a bizarre celestial phenomenon, which shows that "somewhere in the universe mind has triumphed over matter"[34] and which lets Turnbull, initially a confirmed atheist, who is often paralyzed by the thought of disappearance in the void and nothingness, think: "I would not die, I realized; all would be well."[35] Another image of an insect, now endowed with wings, symbolizes this new perception of the self:

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[32] John Updike, *Toward the End of Time* (New York: Knopf, 1997), 33.
[33] Updike, *Toward*, 83.
[34] Updike, *Toward*, 153.
[35] Updike, *Toward*, 232.

> The out-of-doors, too, as I settled on the wicker sofa (which creaked under my new weight of dread), loomed with a defining distinctness, a dazzling room of another sort, in which I was an insignificant insect rapturously enrolled, for these brief bright instants of my life, in a churning, shining, chirping, birthing, singing, dying cosmic excess. From the quasars to the rainbow shimmer on my dragonfly wings, everything was an extravagance engraved upon the obsidian surface of an infrangible, eternal darkness.[36]

On the one hand, Ben is conscious of his unimportance within "cosmic excess" and calls himself overtly an "insignificant insect." On the other hand, he notices everything as imprinted on "eternal darkness," thus showing an intuition of continuity and transcendence beyond the matter. To express this new faith, he refers to himself as a dragonfly. Updike plays on the symbolic value attached to wings. Since wings imply an ability to fly, they represent the vertical dimension and as such may be symbols of divinity, transcendence and immortality.[37]

Another reversal of the traditional meaning of symbols concerns the image of a larva. Considered a symbol of vanity of the human life, the larva is literally associated with death because of its role in decomposing the deceased body. Thus the larva may be an illustration of the existence brevity and disgusting corporality. When Turnbull calls his baby granddaughter Jennifer "a sacred larva being stuffed with royal jelly"[38] he may be emphasizing her ephemerality and mortality, indicating her earthiness. At the same time, however, the larva is not only "sacred" but also filled with "royal jelly." This can be read as a reference to the importance of her existence, attaching value to every fleeing moment of human life. It also indicates the potential Jennifer carries in herself: the wealth of time, which she, as a baby, possesses, and so an opportunity to realize the abundance of possibilities that life offers. Furthermore, Jennifer-larva has the unique capacity of connecting Ben with time and infinity, she will "carry the Turnbull DNA, diluted by half with some O'Brien stuff, toward eternity."[39] The granddaughter is a natural prolongation of Ben's existence; in the biological sense she is a guarantee of his immortality. In summary, the epithets and the context lead to the interpretation of Jennifer-larva image as symbolizing not only the fragility and earthiness of man but also the transcendent dimension of human life – the possibility of the continuation of life.

Updike's Protestant vision of man influenced by Karl Barth's theology is directly confronted with Calvin's vision in *In the Beauty of the Lilies*. The novelist makes an allusion to the imagery that embodies Calvinist precepts, that is,

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[36] Updike, *Toward*, 247.

[37] Mircea Eliade, *The Sacred and The Profane. The Nature of Religion*, trans. Willard R. Trask (New York: Harcourt, Brace and World, 1968), 128-9.

[38] Updike, *Toward*, 107.

[39] Updike, *Toward*, 107.

Jonathan Edwards' picturing of man and his relation to God in the famous sermon "Sinners in the Hands of an Angry God." Updike departs from the Calvinist notion of a human being as a depraved and vile creature and he also moves away from the Puritan tradition of showing a sinful man as a loathsome spider or worthless worm. It is a question of redemption rather than damnation or imminent punishment that the novelist wants to make his central idea. In other words, Updike's vision presents man as worthy and deserving God's grace.

This argument takes clear shape in *In the Beauty of the Lilies*. In this saga of the Wilmot family, which begins in 1910 and ends in 1990, covering the life of four generations, Updike records changing attitudes to religion – a result of growing secularization of life, which coincides with the development of the movie industry. The representative of the first generation, the Reverend Clarence Wilmot, is a Presbyterian minister. Rooted in Calvinist theology, he is familiar with the dreadful Puritan imagery which illustrated the theological doctrine established by Calvin, the tenets of God's absolute sovereignty, limited atonement, man's total depravity and imminent punishment of the sinners:

> Luther's terror and bile flavored the Reformation: Calvin could not reason his way around preordained, eternal damnation, an eternal burning fuelled by a tirelessly vengeful and perfectly remorseless God. The Puritans likened men to spiders suspended above a roaring hearth fire; election cleaves the starry universe with iron walls infinitely high, as pitiless as the iron walls of a sinking battleship to the writhing, screaming damned trapped within.[40]

However, in a sermon to his parishioners Wilmot distances himself from this imagery, because he wishes to send a completely different message to his listeners. The petrifying Calvinist images of a totally corrupt man and wrathful God are denied and a new understanding of the Calvinist religion is presented. A new, gentler vision of the human being is advocated. Accordingly, the Reverend Wilmot compares man not to a spider but simply to an "insect," a "bug" or even a "butterfly," which is a reinforcement of the theological stand he has adopted:

> "Election . . . is not a leaden weight laid across our earthly lives, rendering our strivings as ridiculous as the" – he fluttered the fingers of his free hand, and a young person in the congregation tittered – "as the wrigglings of an impaled insect or bug or butterfly. Election is not a few winners and many losers, as we see about us in this fallen, merciless world."[41]

[40] Updike, *In the Beauty*, 18.
[41] Updike, *In the Beauty*, 53-4.

Clarence's sermon demonstrates a new version of predestination, which is compatible with Karl Barth's reinterpretation of Calvin's doctrine. The Reverend voices the belief in Jesus Christ who grants salvation universally, in other words, who died for every human being and gives hope of eternity to everyone, thus denying the doctrine of the limited atonement. His further explanation contradicts the tenet of unconditional election: "election is *choice*. Our choice. It is God's hand ... reaching down, to those who reach up."[42] The Barthian message of joy reverberates in Clarence Wilmot's sermon. Man is no longer a despicable creature wallowing in dirt, subject to sovereign decrees of God who asserts only a few elects and the majority of the damned; Wilmot's theological thought presents man as a worthy creature, endowed with free will and power, and confronted with benevolent God, who "reaches down" to mankind with the promise of salvation rather than chastisement. Man's destiny is in his hands, he can respond to God's call, or can reject it. The new vision of man is reflected by the image created by the Reverend. Most importantly, he rejects the whole situation of human helplessness and suffering that could result from the uncertainty about human's destiny after death, but, another significant fact is that in his attempt to visualize man's condition to his parishioners he replaces Edwards' hideous spider and worm with an insect, bug, and even a butterfly. Although meagerness and insignificance remain characteristic features of man's condition, no longer is the ugliness of man emphasized; quite the contrary, the choice of a butterfly for the final element of the comparison suggests man's beauty and worth.

In conclusion, it can be stated that images of spiders, insects, and worms are effective metaphors by means of which Updike expresses his reflection on the human condition. This imagery refers back to important religious metaphors of such Protestant writers as Martin Luther or Jonathan Edwards. Updike remains within the scope of the Protestant tradition but he rejects Calvinist fatalism and inclines towards Karl Barth's theology. As a result, his perspective on the human being is gentle and benevolent, even though he depicts man's fragility and weakness, at the same time he asserts his worthiness in the eyes of God – man can hope for salvation despite his imperfection and sinfulness. Consequently, one of the most powerful symbols of futility – the worm/insect – in Updike's prose can also be a symbol of mankind whose efforts are significant and valuable.

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[42] Updike, *In the Beauty*, 54.

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FEMALE CHARACTERS IN HISAYE YAMAMOTO'S FICTION

Kateřina Hotová

ABSTRACT: This paper explores the work of the Japanese American author Hisaye Yamamoto, focusing on the traditional hierarchy of the Japanese family and the cultural ideas of Japanese etiquette. The main objective of the paper is to analyze the position of women in the Japanese American family as depicted in Yamamoto's stories. Furthermore, the paper explores deviations from tradition and the consequences of the violation of traditional patterns.

KEYWORDS: Japanese Americans, position of women, family, Hisaye Yamamoto

1. THE JAPANESE FAMILY HIERARCHY: TRADITION VS. MODERN VALUES

Traditionally, the family has been the basic unit of society. The understanding of how the family functions and the roles played by individual family members differs in each culture, and is influenced by the different cultural and historical background of countries or social groups. The nature of the family hierarchy, the roles of family members and the role of the family itself have changed throughout history, affecting both gender-related and age-related aspects of family life. Nowadays the predominant trend is toward greater equality. In order to fully understand the cultural values and habits of a country, society or social group, it is crucial to understand the family system, especially in the case of non-European countries and cultures. In the case of Japan, the family system has varied through different eras. This paper focuses on the representation of the pre-WWII traditional family structure and the post-WWII family structure as depicted in Hisaye Yamamoto's short stories.

The family system played a highly significant role in pre-war Japanese society. The family represented an embodiment of all that was noble in the national tradition.[1] The Japanese family system was based upon Confucian political principles; the family represented a system of legal and political organization. The central unit of social organization within a family was known as *ie*. This term designates the basic household unit. Ie was a key concept in Japanese society, and it can be literally translated as house or household. Ie included not only living members of the family, but also ancestors, descendants and even people not related by blood.

The gender roles within the traditional Japanese family were strictly prescribed, with a patriarch functioning as the head of the household. The patriarchal hierarchy of the family first emerged among the upper classes after

[1] Hiroshi Wagatsuma, "Some Aspects of the Contemporary Japanese Family: Once Confucian, now Fatherless?" *Daedalus* 106, 2 (1977): 181.

the Meji Restoration in 19th century. The family unit was considered far more important than its individual members; for this reason the head of the household had rights over other members of the family.

Another key concept when discussing the traditional Japanese family hierarchy is the stem system of the family. The stem family of the Edo period, 17th-19th centry, as part of the patriarchal order, embodied "social hierarchy and the assumption of men's privilege over women."[2] The stem family system created a close connection between birthrights and the hierarchy; it gave the eldest son rights of inheritance of the entire estate.

In the pre-war Japanese family structure, women were submissive members of the family. Absolute obedience toward the head of the household was required. In the pre-war family hierarchy, women occupied a disempowered position; they were prohibited from making decisions about their marriages, divorce or property.

The roles of Japanese women were limited to preparing meals, making clothes, and taking care of children and fathers-in-law. Although women brought up their children, their authority was limited and they were supervised by their husbands. The primary function of a woman was to produce heirs. Since families were strictly divided on a gender basis, male heirs were prayed for. If a woman could not provide her husband with a male heir, adoptions were an accepted practice. The subordinate position of Japanese women in pre-war society can be demonstrated by the words of the Japanese educator and social critic Fukuzawa Yukichi, who wrote that "women exist at the mercy of men and their security and their fate are in the hands of men."[3]

World War II represents a milestone in Japanese history. During the American occupation, the Japanese Government was forced to promulgate a new Constitution, which came into effect in 1947. The adoption of the new Constitution affected, among other things, the system of family organization. The Family Act of 1947 abolished the patriarchal stem family system. The adoption of the Family Act of 1947 represented a turn away from Confucian principles and the adoption of a Western-type family system. By adopting the Western family system as a model, the Japanese family moved from an extended family to a nuclear family. Patriarchal authority was greatly weakened, and the family followed principles of equality, individual rights and freedom of choice.

The position of women changed significantly in the post-war years. The post-war Japanese family system is considered to have followed a pattern based on a concept known as the "salary man". Such a family consisted of a wage-earning husband, his wife and usually two children. Since the husband usually worked outside the neighborhood, the management of the household and the

[2] Akiko Hashimoto, J. W. Traphagan, "Changing Japanese Families," in *Imagined Families, Lived Families. Culture and Kindship in Contemporary Japan* (Albany: SUNY Press, 2008), 183.
[3] Fukuzawa Yuchiki, *Fukuzawa Yuchiki on Japanese Women, Selected Works*, ed. Koyama Takashi, (Tokyo: University of Tokyo Press, 1988), 11.

family budget was left in his wife's hands. In effect, Japanese women became full-time housewives. Although the husband remained the head of the household, the position of women within the household was higher than it had ever previously been.

2. THE POSITION OF WOMEN IN HISAYE YAMAMOTO's FICTION

The topic of the position of women in the family appears in many of Yamamoto's stories. She depicts the clash between the traditional family structure and the modern American family. The two stories that deal with this topic most significantly are "Seventeen Syllables" and "Yoneko's Earthquake." Both stories are narrated in the third person, from the perspective of a young Nisei[4] daughter. This technique of narration offers the reader a limited point of view on the relationship between the Issei[5] parents and the relationships within the family itself. Yamamoto combines this limited point of view with a technique based on juxtaposition.

3. MOTHERS IN YAMAMOTO's FICTION

The women of Yamamoto's stories are very often Issei mothers who are frustrated, isolated and dissatisfied in their marriages. Their isolation from their families on the other side of the Pacific Ocean, combined with scant opportunities to meet one another due to their daily chores in the household and on the farms, lead them to experience loneliness. They are frustrated by unfulfilled dreams, thwarted ambitions and a lack of opportunity for self-realization.

The mother characters in "Seventeen Syllables" and "Yoneko's Earthquake" have stepped out of their traditional roles and rebelled against Japanese cultural norms. The mother in the story "Seventeen Syllables" rebels against tradition through her independent behavior when she demonstrates an unconventional interest in haiku. For her, haiku represents an escape from reality. In fact, while writing haiku, the mother character, Tome Hayashi, becomes her own alter-ego, Ume Hazano. The split nature of Mrs. Hayashi's life is apparent from the description given by her daughter, who claims that she and her father felt like "they lived for a while with two women."[6]

The word meaning of "Ume" is a plum, and in Japanese culture the plum blossom symbolizes devotion; we may therefore suppose that Yamamoto has used the name on purpose, to emphasize Hazano's passion for haiku. Ume Hazano offers Mrs. Hayashi a certain degree of autonomy, enabling her express herself through the haiku. The attempt to fulfill her literary ambitions outside the

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[4] The second generation of Japanese immigrants to the USA.

[5] The first generation of Japanese immigrants to the USA.

[6] Hisaye Yamamoto, "Seventeen Syllables," in *Seventeen Syllables and Other Stories* (New York: Kitchen Table: Women of Color Press, 1988), 9.

boundaries of the family are not appreciated by her husband, a simple-minded man whose main concern is to provide for the family. Writing haiku represents a disturbing element "that distracts her [Mrs. Hayashi] from working on the farm and from keeping him company."[7] Ume Hazano's lack of interest in her husband and her eventual literary success became a source of Mr. Hayashi's jealousy.

A major rebellion against the traditional gender roles in the family comes at the moment when Mrs. Hayashi discusses her poetry with a male friend of the family. The fact that a woman discusses her poetry with a man other than her husband is a breach of the norm; it is considered to be "an indirect detriment of her husband, both his intellect and authority."[8] The wife's interest in literature represents a threat to the supreme position of the husband and therefore must be stopped.

The turning point of the story occurs when the editor of a magazine comes to present Mrs. Hayashi with the first prize she has won in a literary contest. The fact that Mrs. Hayashi leaves the tomato fields to invite the editor for a cup of tea can be considered a signal that literature is more important for her than the economic necessity of the harvest. Such an act is not without consequences, and the whole situation climaxes in a scene in which Mr. Hayashi burns her prize. In her description of this act, Yamamoto uses the word "cremation" – conveying not only the destruction of the prize, but also the death of Ume Hazano the poet.

The story "Yoneko's Earthquake" offers an even more striking example of gender roles of the family and the husband's struggle to maintain his supreme position. Narrated from the perspective of a ten-year-old Nisei girl, the reader is presented with "the haphazard manner of the child consisting of dropping to tell hints as though they were random digressions."[9] "Yoneko's Earthquake" describes the story of Japanese American farmers whose lives change dramatically after an earthquake. The earthquake represents the reason for Yoneko's loss of her Christian faith: "After three solid hours of silent, desperate prayer, without any results whatsoever, Yoneko began to suspect that God was either powerless, callous, downright cruel, or nonexistent."[10] The earthquake also becomes a source of trouble between Yoneko's parents. During the first tremor, Yoneko's father experiences a car accident which later has a profound effect on his life and the life of the family as a whole. After the accident, the father "spends the larger part of his later life weakly, wandering about the house or field."[11] The

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[7] Naoko Sugiyama, "Issei Mother's Silence, Nisei Daughters Stories: The Short Fiction of Hisaye Yamamoto," *Comparative Literature Studies 33*, 1 (1996): 5.

[8] Ming, L. Cheng, "The Unrepentant Fire: Tragic Limitations in Hisaye Yamamoto's 'Seventeen Syllables'" *MELUS* 19, 4 (1994): 95.

[9] King-Kok Cheung, "Double-Telling: Intertextual Silence in Hisaye Yamamoto's Fiction," *American Literary History* 3, 2 (1991): 286.

[10] Hisaye Yamamoto, "Yoneko's Earthquake," in *Seventeen Syllables and Other Stories*, (New York: Kitchen Table: Women of Color Press, 1988), 51.

[11] Yamamoto, "Yoneko's Earthquake," 50.

husband's disability leads to a change of gender roles. The mother takes care of the family business, while the former head of the family stays at home most of the time. "Sometimes … he would have supper on the stove when Mrs. Hosoume came from the fields."[12]

What remains unsaid though hinted in this part of the story, is the sexual impotence of the husband, which leads to a love affair between Yoneko's mother and a young Filipino worker named Marpo, whom Yoneko is attracted to. There is a remarkable change in Marpo's behavior after the earthquake. Before he was described "a rather shy young man meek to the point of speechlessness in the presence of Mr. and Mrs. Hosoume"[13] (Yoneko's parents), but after the earthquake Marpo finds the courage to step in and interfere when Mr. Hosoume slaps his wife.

The extramarital affair is not without consequences. In this part of the story, Marpo disappears and the reader becomes a witness to the Hosoume family's mysterious trip to the hospital. Although the purpose of the trip is not described directly, the reader learns from the context that Mrs. Hosoume went for an abortion. While driving to the hospital, Mr. Hosoume's car hits a dog. The violent death of the collie might be understood as "a symbol of her mother's (Yoneko's) victimization."[14] Shortly after the trip to hospital, Yoneko's little brother Seigo dies.

Like the earthquake, the death of Seigo once again affects the relations within the family. Grieving not only for two recently lost children but also for her former lover Marpo, Mrs. Hosoume converts to Christianity. This conversion may be interpreted as representing her attachment to Marpo, who himself was a Christian.

Both stories end similarly, with an unexpected plea by the mothers to their daughters. In "Seventeen Syllables", Mrs. Hayashi reveals her tragic life story to her daughter and implores her never to marry. The position in which Mrs. Hayashi makes this request is highly paradoxical: "Suddenly, her mother knelt on the floor and took her by the wrist."[15] This is the very same position in which a man typically proposes to a woman. The second story ends with Mrs. Hosoume giving her daughter some advice: "Never kill a person, Yoneko, because if you do, God will take from you someone you love."[16] Mrs. Hosoume is clearly referring to the abortion, and the subsequent loss of her children and her lover. Yoneko never connects these words with the abortion or Marpo's sudden departure, and responds: "'I don't believe in that, I don't believe in God.'"[17]

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[12] Yamamoto, "Yoneko's Earthquake," 51.
[13] Yamamoto, "Yoneko's Earthquake," 49.
[14] Matthew Elliott, "Sins of Omission: Hisaye Yamamoto's Vision of History," *MELUS* 34, 1 (2009): 60.
[15] Yamamoto, "Seventeen Syllables," 19.
[16] Yamamoto, "Yoneko's Earthquake," 56.
[17] Yamamoto, "Yoneko's Earthquake," 56.

Besides juxtaposition and a limited point of view, Yamamoto also makes masterful use of irony and paradox. She contrasts traditional Japanese values with the extravagant behavior of mothers, which represents a deviation from conventional norms. The clash between traditions and extravagance is evident in the storylines of both mothers. For instance, the mother in the story "Seventeen Syllables" rebels against convention by having an affair with a boy from an upper-class family and becoming pregnant with an illegitimate child. This irresponsible behavior causes shame to her family, and therefore she decides to leave for America in order become a picture bride. It is a paradox that she escapes from the uneasy situation caused by her unconventional love affair through "the traditional institution of marriage."[18] The marriage represents an alternative to suicide. Mrs. Hayashi accepts the marriage as a punishment for her premarital sexual behavior.

Another form of rebellion against traditions is Mrs. Hayashi's interest in haiku. Haiku serves as a symbol in the story. The seventeen syllables of which the haiku consists represent the seventeen years of unhappy marriage and also remind her of her aborted child, who would have been seventeen by that time.

4. DAUGHTERS IN YAMAMOTO'S FICTION

Yamamoto's fiction depicts the mental development of the characters as well as their first sexual experiences. The daughters present a limited point of view not only due to their age and lack of experience, but also because they are preoccupied with themselves.

Yamamoto contrasts mothers and daughters. The mother characters are obedient wives who rebel against tradition, yet their rebellion is punished and they are forced to accept the submissive position in the family. By contrast, the daughter characters are depicted as strong individuals from the very beginning of the stories.

The difference between the Issei mothers and their Nisei daughters may be caused by the entirely different cultural backgrounds in which these generations were raised. While the Issei generation was raised in a strictly patriarchal society, in contrast the Nisei generation was exposed to a post war American culture laced with a burgeoning sense of equality.

An example of a strong-minded individual is Rosie from the short story "Seventeen Syllables". She experiences her sexual awakening with Jesus, a teenage boy who helps the Hayashi family at their tomato farm. Although Rosie is implored by her mother never to marry, Yamamoto indicates that Rosie is likely to repeat her mother's mistake. This assumption is emphasized by the scene which is depicted at the end of the story. When Rosie's mother reveals to Rosie her tragic life story and her injudicious premarital behavior which greatly

[18] Cheng, "The Unrepentant Fire," 94.

affected her later life, Rosie does not pay any attention to her; in fact she is thinking of Jesus and their first kiss.

Unlike the mother characters, who rebel but after their husbands' intervention remain in their submissive positions, the daughters in these stories grow up as independent individuals, such as Rosie who, unlike her mother, keeps making her own decisions even though the decisions do not correspond with the Japanese etiquette.

ACKNOWLEDGEMENT

This article is a result of the project SGS11/FF/2015, University of Ostrava, *America as the Promised Land? Representation of Immigration in Selected Works of American Literature*.

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THE POSTCOLONIAL CARIBBEAN EXPERIENCE IN THE NOVEL *LUCY*

Gabriela Křepelková

ABSTRACT: *Lucy*, a novel by the contemporary Caribbean-American writer Jamaica Kincaid, tells a semi-autobiographical story about a teenage girl from Antigua. In my paper I focus on the protagonist's early encounters with Western ideology on her native island of Antigua and later, during her stay in the U.S.A. As a young girl, Lucy becomes acquainted with the British culture which was introduced to Antigua during the period of colonialism, which affects her identity. After arriving in a new country, Lucy experiences the gap between her world and her employer's world, while facing various assimilation pressures. The aim of the paper is to interpret the contrasts between the mentality of the Western world (represented by Lucy's employer Mariah) and the non-Western Caribbean culture (represented by Lucy herself) and to describe the dissimilarities in their perceptions of reality and Lucy's endeavor to preserve her identity in a foreign country. The paper demonstrates the protagonist's attitudes towards Western culture and her position within it as well as her strong desire to preserve her own identity in order to differentiate herself from the Western society which she often criticizes. However, Lucy's rebellion also runs up against the necessity to conform.

KEYWORDS: American ethnic women writers, Jamaica Kincaid, post-colonialism, clash of cultures, Caribbean, Western ideology, experience

Jamaica Kincaid, a contemporary Caribbean-American writer, was born in Antigua as Elaine Cynthia Potter Richardson. In her late teens she emigrated to the United States. After working as an au-pair she decided to pursue a journalistic career, and she eventually became a writer using the pseudonym Jamaica Kincaid. The subject of this paper is post-colonial experience in *Lucy*, Kincaid's second novel, which was published in 1990. This work is divided into five chapters narrating the life story of Lucy Josephine Potter, a nineteen-year-old girl from a West Indian island.[1] Driven by her desire to become independent, she arrives in the United States to work as a nanny. The first-person narrative, containing autobiographical elements, provides an extensive description of the protagonist's teenage life, especially her thoughts and her attitudes to the situations she encounters during her stay with a wealthy American family in a city resembling New York. Her portrayal of reality is not presented chronologically, as it is interrupted by her memories of her childhood spent in Antigua, a former British colony. Lucy tries to unbind herself from her past, to

[1] Despite the fact that the island's name is not explicitly mentioned in the story, its identity as Antigua can be inferred from the description of it as "twelve miles long and eight miles wide" (*Lucy* 134) and the fact that "it was discovered by Christopher Columbus in 1493" (135) who named it "after a church in Spain" Jamaica Kincaid, *Lucy* (New York: Farrar, Straus, and Giroux, 1990), 134–5. Hereafter cited in the text as *L.*

escape from her mother's influence and become independent. Kincaid's work highlights several aspects of post-colonialism, emphasizing cultural differences as well as racial and gender discrimination. However, this paper focuses on the protagonist's postcolonial Caribbean experience and her encounters with the Western lifestyle.

On the first day after Lucy's arrival in America, Lucy experiences a shocking moment when she puts on summer clothes, expecting that the weather will be warm because the sun is shining – an assumption based on her experience from her native Antigua. She admits: "Something I had always known . . . something I took completely for granted, 'the sun is shining, the air is warm,' was not so"(*L* 5). Understandably, her logical judgement was based on her previous experience from home; she was unaware of the fact that she is now in a different climate zone. This primal shock undermines her self-confidence; Lucy becomes even more doubtful about her new environment. Nevertheless, it helps her to realize that she cannot take things for granted any more, and that she must learn some basic facts about the new place where she has decided to live. Soon after arriving in the U.S.A., she becomes imbued with feelings of being a misfit; though she tries to unbind herself from her Antiguan past, at the same time she is not a part of the American society.[2] Step by step, Lucy learns about the ubiquitous cultural differences.

Already the first chapter reveals how the immigrant girl's world differs from the world of wealthy Americans. When Lucy is having dinner with her host family, she feels confident enough to retell a dream she had about her employers Mariah and Lewis. She confesses that this means they play a significant role in her life, and thus she feels enthusiastic about inviting them into her own world. However, the dream (which is about Lucy running naked around the house, being chased by Lewis, and Mariah expressing her wish to catch Lucy) does not meet with understanding. Instead, Lewis and Mariah are puzzled by her strange dream and joke that she should see Dr. Freud; they can see the sexual undertone in Lucy's dream and connect it with the Freudian interpretation of dreams. However, Lucy has no idea about this prominent European psychoanalyst, and so she is confused by their joke.

The most significant moment which shows the impact of colonialism and the difference in perceptions of reality comes when Lucy's host, Mariah, intends to introduce Lucy to her beloved flowers. Mariah's intention seems to be purely kind-hearted. She hopes that Lucy will appreciate the beauty of blooming daffodils and the charms of spring in general, since her guest has never experienced these phenomena in the tropical climate of her native island. Mariah asks dreamily: "Have you ever seen daffodils pushing their way up out of the

[2] Justin D. Edwards, *Understanding Jamaica Kincaid* (Columbia: University of South Carolina Press, 2007), 61.

ground? And when they're in bloom and all massed together, a breeze comes along and makes them do a curtsy to the lawn stretching out in front of them. Have you ever seen that? When I see that, I feel so glad to be alive" (*L* 17). Nevertheless, Lucy's colorful history contains an indirect encounter with daffodils – as a pupil at Queen Victoria Girls' School she had to memorize and then recite the poem "I Wandered Lonely as a Cloud" by the famous English poet William Wordsworth. Lucy narrates her story to Mariah in order to show her the difference in their perception by describing her childhood experience. Lucy tells Mariah about being praised for her nice pronunciation and putting "the right amount of special emphasis in places where that was needed, and how proud the poet, now long dead, would have been to hear his words ringing out of [her] mouth" (*L* 18). However, Lucy's attitude towards the poem is quite negative, as is explained by Veronica Majerol:

> Lucy was obliged to assume a position of privilege – that of a white, Western, male poet – that is in contention with the reality of her own circumstance – i.e., she is a black, "Third World" female. But more importantly, because Wordsworth was one of the poets (mis)used by the British as an ideological tool in aid of colonization, the insistence that she speak the poem as the poet forces her to duplicate the conditions of colonization.[3]

This experience – when Lucy was forced to memorize the poem about the daffodils (flowers which she had never seen) and was pressured to associate them with beauty, delight and pleasure – may be interpreted as a form of colonial manipulation, a means of supplanting the island's native culture and imposing the culture of the colonizers.

Notwithstanding Lucy's angry reaction, Mariah is convinced that Lucy might overcome her unpleasant experience, and she plans to surprise Lucy by taking her into the garden full of daffodils on the first day of spring. However, Mariah's intention is marred by the sudden change of weather. A big snowstorm comes and Mariah feels disappointed, as if the weather had conspired against her plans. Mariah's reaction seems to be beyond Lucy's understanding; Lucy wonders how bad weather can influence one's mood. Eventually the long-anticipated spring day comes and Mariah takes Lucy to the garden. Lucy's reaction differs from Mariah's expectations, as Mariah is not aware of the fact that an object that is visually appealing to someone might trigger irritation in others. Lucy contemplates:

[3] Veronica Majerol, "Jamaica Kincaid's Lucy and the Aesthetics of Disidentification," *The Journal of Caribbean Literatures* 4, 3 (2007): 22.

> I did not know what these flowers were, and so it was a mystery to me why I wanted to kill them. Just like that. I wanted to kill them. I wished that I had an enormous scythe; I would just walk down the path, dragging it alongside me, and I would cut these flowers down at the place where they emerged from the ground (*L* 29).

Furthermore, she describes seeing daffodils as "a scene of conquered and conquests; a scene of brutes masquerading as angels and angels portrayed as brutes" (*L* 30); by this she means herself and her homeland, defeated and subjugated by Britain.

In Lucy's view, Mariah's life is too smooth and ideal, lacking any obstacles. She states that "Mariah was beyond doubt or confidence… Things must have always gone her way, and not just for her but for everybody she has ever known from eternity; she has never had to doubt, and so she has never had to grow confident; the right thing always happens to her; the thing she wants to happen happens" (*L* 26). Lucy does not want to identify with Mariah's world, and she explicitly notes the significant differences between them, saying that "nothing could change the fact that where [Mariah] saw beautiful flowers I saw sorrow and bitterness" (*L* 30).

Later in the text it becomes evident that the relationship between Lucy and Mariah serves as an ideal model for the expression of cultural contrasts, as there are numerous dissimilarities between their perceptions of reality. Mariah makes Lucy experience what she thinks Lucy might love as well – i.e., to spend holidays at the Great Lakes, to visit the zoo, parks and gardens, to have a picnic or to stroll in the warm spring evening. However, in most cases Mariah does not meet with understanding because, in Francois's words, "Lucy interprets Mariah's benevolent attentions towards her as an insidious form of conquest."[4]

When going by train to spend the holidays at the Great Lakes, Lucy again shows a tendency to insist on the differences between her and Mariah. For instance, when having dinner Lucy notices that the other passengers resemble Mariah's relatives and "the people waiting on them all looked like [Lucy's relatives]" (*L* 32). Lucy is aware of the presence of two classes, and she identifies herself with the servants, whereas "Mariah does not and cannot share [Lucy's] perspective, because she is inscribed by the dominant colonizer's world and accepts the conqueror's status."[5] Mariah instead focuses on the nonviolent incorporation of Lucy into her life by imposing her own perspective on Lucy, disregarding the possibility that Lucy might disapprove. Similarly to the incident with daffodils, Mariah presents her aesthetic appreciation of the spring

[4] Irline Francois, "The Daffodil Gap: Jamaica Kincaid's *Lucy*," *Jamaica Kincaid* (New York: Bloom's Literary Criticism, 2008), 82.

[5] Edyta Oczkowicz, "Jamaica Kincaid's *Lucy*: Cultural 'Translation' As a Case of Creative Exploration of the Past," *MELUS* 21, 3 (1996): 147.

countryside and especially the "freshly plowed fields she loved so much." Lucy cannot share Mariah's enthusiasm, and she answers with a bitter remark "Well, thank God I didn't have to do that" (*L* 33) because the fields remind her primarily of the sweat and toil on plantations. She sympathizes with the subordinated people at the margins of a society who are responsible for the scenery Mariah appreciates.

Despite Mariah's disregard for the social injustices Lucy has experienced, and despite her absolute incomprehension of Lucy's situation, Mariah is depicted as an innocent angelic being:

> The yellow light from the sun came in through a window and fell on the pale-yellow linoleum tiles of the floor, and on the walls of the kitchen, which were painted yet another shade of pale yellow, and Mariah, with her pale-yellow skin and yellow hair, stood still in this almost celestial light, and she looked blessed, no blemish or mark of any kind on her cheek or anywhere else, as if she had never quarreled with anyone over a man or over anything (*L* 27).

Mariah's godlike perfection is admired as well as scorned. Lucy refers back to a story about her mother's friend Sylvie, who quarreled with another woman over a man and ended up with a scar on her face. Lucy identifies herself not with divine attributes, but rather with a black rebel, knowing that she "would end up with a mark somewhere" (*L* 25).

It can be said that Lucy's relationship towards Mariah is rather ambivalent. Lucy admits that Mariah behaves like a good surrogate mother, and Lucy begins to love her. "The times that I loved Mariah it was because she reminded me of my mother. The times that I did not love Mariah it was because she reminded me of my mother" (*L* 58). At the same time, Lucy is afraid of experiencing another strong bond because it would mean being possessed once more.

Indeed, Mariah likes to possess and manipulate the people around her. For example, she speaks about a man of Swedish origin, Gus, as a part of her nostalgic memory of the house on the Great Lakes. Gus used to look after Mariah when she was a child. He fills a great part of Mariah's personal history, especially her childhood. He became a significant element in Mariah's own past and thus she treats him as if he were a part of her, as if she owned him. Although Lucy resents Mariah's possessive approach towards Gus, she decides to keep quiet about her opinions. Lucy understands that Mariah hopes to subtly transfer her own perspective onto others, including Lucy herself. Mariah's attempt to suppress Lucy's individuality is similar to that of Lucy's mother. Lucy defends her decision to keep a safe distance from Mariah:

> "But I already had a mother who loved me, and I had come to see her love as a burden… I had come to feel that my mother's love for me was designed solely to make me into an echo of her; . . . I felt that I would rather be dead than become just an echo of someone" (*L* 36).

By all accounts, it seems that Mariah desperately wants to find at least a bit of similarity between herself and Lucy and thus to get closer to her. Mariah claims that she has Indian ancestors, but Lucy wonders why Mariah would say that Indian blood runs through her veins when it is clear at first sight that she does not resemble people of Indian origin at all. Lucy is truly annoyed by Mariah's obviously contradictory statement, even by the way she said it "as if she were announcing her possession of a trophy" (*L* 40). In other words, Mariah, as a descendant of European conquerors, claims that she is a descendant of oppressed people as well, which Lucy finds unacceptable (*L* 41).

One of the most important links between Mariah and Lucy is formed by books. This is not only because Mariah supports Lucy's reading by buying her books, but also because Mariah tries to communicate with Lucy through the books. However, Lucy blames Mariah for homogenizing Lucy's problems using what Yost calls "Eurocentric ideology."[6] Mariah's intentions may be kind-hearted, but Lucy shows her antipathy towards some of the definitions found in books, saying: "Mariah had completely misinterpreted my situation. My life could not really be explained by this thick book that made my hands hurt as I tried to keep it open" (*L* 132) or "[Mariah] would only show me a book she had somewhere which contradicted everything I said – a book most likely written by a woman who understood absolutely nothing" (*L* 142). But Lucy is longing for more than that. She does not need definitions; she seeks understanding which she is unable to gain because Mariah seems to be blinded by her own cultural position, offering Lucy only a piece of "white text."[7]

Speaking about whiteness, Kincaid also expresses the contrast between the characters by means of snow. The purpose of snow is not only to show the difference between climatic zones (tropical Antigua vs. the relatively cold North-East of the USA), but also to symbolize interpersonal relations. In the cold weather hardly anybody is willing to stop for a conversation in the street, while Lucy longs for the kind and warm chats she was used to on her native island. However, similarly to Mariah's whiteness, snow gives the impression of being gentle and innocent. The snow seems to have no power at all. Lucy describes the snow as "making the world seem soft and lovely and – unexpectedly, to me – nourishing" (*L* 23). In Burrows' view, the metaphor of snow brings another ambivalent feeling. At first it gives the impression of an innocent, delicate and

[6] David Yost, "A Tale of Three Lucys: Wordsworth and Brontë in Kincaid's Antiguan Villette," *MELUS* 31, 2 (2006): 149.
[7] Yost, "A Tale of Three Lucys," 149.

decorative element, and it only makes Lucy annoyed when she has to wade through it on the street. Its sinister side, Burrows explains, lies in the invisible ideology which the whiteness of snow represents. The story about Lucy's parents going to the cinema every Christmas to see Bing Crosby "standing waist-deep in snow and singing a song at the top of his voice" (*L* 22) is, according to Burrows, a "psychic escape from the impoverishment of their own material reality."[8] Lucy's parents, blinded by the normative character of the white ideology, do not see the film as a numbing weapon used by the colonizer; instead, seeing the film becomes their annual pleasure.

Living in a prosperous American household, Lucy is inevitably integrated into the dominant white middle-class society. Mariah, as well as her friends, is a representative of a privileged society and the Western culture. Her snow-white skin sharply contrasts with Lucy's blackness, and Lucy realizes her different position in the host society. On one occasion, Lucy is labeled by Dinah as one "from the islands" (*L* 56), and thus she feels offended; from that moment onwards, Lucy begins to notice the distinctions Americans draw "between 'north' and 'south,' 'black' and 'white,' 'Western' and 'non-Western'"[9] and what impact these prejudices may have on her. One day Mariah takes Lucy to see an exhibition of exotic paintings. As David Yost suggests, the purpose of Mariah's act is probably to comfort Lucy with pictures which will be reminiscent of Lucy's homeland.[10] Instead, Lucy identifies with Gauguin's fate – as he left his birthplace and his family behind just to pursue his dream of real happiness. Nevertheless, Lucy soon grasps the difference between her and the European painter, and with disgust she abandons the idea of identification with him. Once Lucy had to assume the position of Wordsworth by memorizing his poem and reciting it in front of an audience, and now she refuses to accept the position of Gauguin, who, like Wordsworth, is a white male from the Western World.[11] Lucy realizes she has already received a certain classification because of her origin, saying: "I was a young woman from the fringes of the world, and when I left my home I had wrapped around my shoulders the mantle of a servant" (*L* 95).

Alongside all the above-mentioned cultural differences Lucy encounters in the Western world, she has an intensely acute perception of her surroundings, making her capable of accurately sizing up situations based on her previous experience from her native island. Lucy witnesses Mariah's husband Lewis kissing her best friend Dinah. She admits that her own father was a womanizer, as he had many children he did not even know about. Lucy states: "A woman like Dinah was not unfamiliar to me, nor was a man like Lewis. Where I came from, it was well known that some women and all men in general could not be trusted in

[8] Victoria Burrows, *Whiteness and Trauma: The Mother-daughter Knot in the Fiction of Jean Rhys, Jamaica Kincaid, and Toni Morrison* (Basingstoke: Palgrave Macmillan, 2004): 100.
[9] Edwards, *Understanding Jamaica Kincaid,* 61.
[10] Yost, "A Tale of Three Lucys," 150.
[11] Majerol, "Jamaica Kincaid's Lucy," 22.

certain areas" (*L* 80). Later on, Lucy muses about Lewis's betrayal, and although not explicitly stated, this bitter remark represents a reaction to Mariah's perpetual tendency to generalize:

> Your situation is an everyday thing. Men behave in this way all the time. The ones who do not behave in this way are the exceptions to the rule . . . [W]here I came from, … a man like Lewis would not have been a surprise; his behavior would not have cast a pall over any woman's life. It was expected. Everybody knew that men have no morals, that they do not know how to behave, that they do not know how to treat other people. It was why men like laws so much; it was why they had to invent such things – they need a guide. When they are not sure what to do, they consult this guide. If the guide gives them advice they don't like, they change the guide. This was something I knew; why didn't Mariah know it also? (*L* 141-142).

This indicates that even the often-marginalized girl from the Caribbean may have experience that is applicable to a world of wealthy white Americans; Lucy's observation allows Lucy to grasp an important insight that is invisible to Mariah. The decay of Mariah's marriage soon destroys Mariah's image of an ideal life. She is forced to face the reality. Lucy notices that Mariah has received a mark of fate. She sympathizes with her and decides to support her.

Kincaid's novel *Lucy* depicts the imposition of colonial culture on the protagonist's native island, and her endeavor to escape the colonial hegemony as well as her mother's control. Lucy is caught between two worlds, and although she feels like a misfit in both of them, she is resistant to her host's invitation into the white world full of privileged people because she is afraid of being fully assimilated. Lucy's attempt to break free from the past may be understood as a quest for identity and self-recognition. In the course of one year Lucy learns that her personal history cannot be removed, but must be accepted, as she is continuously reminded of her past. One of the most significant reminders of this past is a field of daffodils. At the time of the British dominion over Antigua, Lucy had been obliged to memorize Wordsworth's poem about daffodils. Since then, she perceives the flowers as a symbol of the violent colonial policy and Western hegemony over the subdued country, once conquered by the British. These spring flowers represent a tool used by the British colonizers in order to implant their culture in the tropical island's society[12] Mariah's blinkered attitude and different cultural history prevent her from understanding Lucy's situation; similarly to the

[12] Stanislav Kolář, "How to View Daffodils: Cultural Borders in Jamaica Kincaid's Lucy," in *Culture Language and Literature across Border Regions. Proceedings of the International Conference Košice, 28-9 April 2008*, eds. Pavol Štekauer, Slávka Tomaščíková, and Wladyslaw Witalisz (Krosno, Polsko: Państwowa Wyższa Szkoła Zawodowa w Krośnie, 2009), 247.

colonizers, Mariah insists on her own perspective. Lucy tries to preserve her identity by rebelling against Mariah's opinions and her authority; however, over the course of a year, Lucy partly comes to conform to the American lifestyle and reconciles with Mariah through compassion.

ACKNOWLEDGEMENT

This article is a result of the project SGS11/FF/2015, University of Ostrava, *America as the Promised Land? Representation of Immigration in Selected Works of American Literature*.

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FEMALE CHARACTERS OF KHALED HOSSEINI´S *A THOUSAND SPLENDID SUNS* AND SAHAR DELIJANI´S *CHILDREN OF JACARANDA TREE* AND *THEIR FIGHT FOR FREEDOM*

Andrea Hoffmannová

ABSTRACT: This paper investigates the quest for survival and happiness of female characters in *A Thousand Splendid Suns* by Khaled Hosseini and *Children of the Jacaranda Tree* written by Sahar Delijani. Both authors come from similar backgrounds – they emigrated from countries that went through war and ideological shifts and where women's lives were very difficult – Afghanistan and Iran respectively. However, these countries differ a lot in women's rights. The paper examines not only the similarities but also the differences between the individual stories of the main characters in these two books, taking into consideration the different social and political background of the countries of the novels' setting, and it seeks to look for the meaning and social impact on the question of women's rights in Arab countries.

KEYWORDS: Sahar Delijani, Khaled Hosseini, Arab-American literature, women's rights, identity, Iran, Afghanistan

This paper focuses on the comparative analysis of the female characters of two novels written by American writers of Afghan and Iranian origin – Khaled Hosseini and Sahar Delijani. Both of them escaped the totalitarian regimes of Afghanistan and Iran in their teenage and early childhood and were tempted to write about the countries in their books *A Thousand Splendid Suns* (2007) and *Children of Jacaranda Tree (2013).* Both novels focus on different aspects that shaped the everyday lives of women in Afghan and Iranian societies. The main aim of the paper is to identify what the common features and themes of these novels are and where they differ concerning their different cultural and social settings and the background of Afghan and Iranian history and women's rights there. Firstly, a brief introduction to the historical and social situation in Afghanistan and Iran concerning women's rights is provided. Then the analysis and comparison of the two novels, especially their female characters, follows. The paper also questions the possible social impact of these novels on the question of human/women's rights.

This paper does not intend to engage any form of postcolonial feminist critique, such as Mohanty's criticism of description of female characters as pure victims of masculine control without bearing in mind cultural and historical background of the country, [1] even though the themes and the origin and cultural

[1] See Chandra Talpade Mohanty, "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Feminist Review*, Autumn 1988: 333–58.

background of the writers may suggest such opportunity. Dealing with the postcolonial feminist critique as well as more complex history of feminism in Afghanistan and Iran connected with nationalistic movement[2] would be much greater challenge for a limited space served for this article and its goals.

WOMEN'S RIGHTS IN AFGHANISTAN AND IRAN

It is essential to examine the history of women's rights in Afghanistan and Iran in order to understand the writers' intentions as well as their social and political background. For the needs of this article an outline of particular crucial moments in modern history is presented.

There are many Muslim countries where the position of women is equal (eg. Algeria has its parliamentary presence of women at 45 percent, which is higher than in many European and American countries), whereas in other Muslim countries like Afghanistan, Saudi Arabia or Yemen, which usually strictly follow the Sharia law, women are oppressed and under-valued. There is therefore a huge gap between rich or westernized countries and undeveloped or orthodox ones concerning women's rights.

The roles and the position of women in Afghanistan are as changeable as Afghan history and politics. As an Afghan journalist and activist Horia Mosadiq writes: "*Afghan women were the ones who lost most from the war and militarisation*."[3] Interestingly enough, Afghan women were among the first to have the right to vote, which they gained in 1919.[4] Starting in the 1960s and 1970s, they were also involved in politics. They had plenty of opportunities to study and work. Looking at typical pictures from the 1960s and 1970s one can see emancipated and independent women: working, studying, having hobbies, visiting cinemas and theatres. The events of the 1979 invasion by Russian troops started the process of constant destabilisation and in many cases deterioration of women's rights in the country, despite the fact that the literacy and education of women were supported at that time.[5]

Whereas the Soviet regime supported women in education and work to a large extent, in the 1980s the Mujahedeen and later the Taliban disrespected

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[2] See Geraldine Heng, "A Great Way to Fly": Nationalism, the State, and the Varieties of Third-World Feminism," in *Literary Theory: An Anthology*, eds. Julie Rivkin and Michael Ryan (Oxford: Blackwell Publishing, 2004), 863.

[3] Horia Mosadiq, "He Said He Would Kill Me If He Ever Saw Me Going to School Again," *Huffington Post*, March 24, 2014, http://www.huffingtonpost.com/unveiling-afghanistan/horia-mosadiq-he-said-he_b_5021008.html.

[4] Huma Ahmed Gosh, "A History of Women in Afghanistan: Lessons Learnt for the Future or Yesterdays and Tomorrow: Women in Afghanistan,"*Journal of International Women's Studies* 4 (2003): 6.

[5] "Women in Afghanistan," *Amnesty International*, http://www.amnesty.org.uk/issues/Women's-rights-in-Afghanistan.

women's rights completely. Under the Taliban rule between 1996–2001 strict Islamic Sharia laws were introduced: women could not study, work, or leave their house without being accompanied by a male relative, they were not allowed to speak in public, show any of their skin and they were also forbidden to access healthcare from men (which resulted in absolute lack of healthcare as women could not work). Punishment such as stoning to death started to be quite common at that time.[6]

International intervention in 2001 helped to improve women's rights in Afghanistan. However, this intervention as well as NATO invasion has been highly criticized by RAWA (Revolutionary Association of the Women in Afghanistan), the only genuine feminist association run by Afghani women.[7]

Moreover, in 2009 Afghanistan adopted the Elimination of Violence Against Women law (EVAW). As the UN report shows there is still a lot to achieve as the local authorities approach the law in an uneven way.[8] There are many women activists and politicians, as well as non-governmental organisations such as *Women for Women in Afghanistan* or *Amnesty International,* helping to strengthen the position of women. They especially provide better lives for them in cities and rural areas taking into consideration shelter, education and protection against strict Sharia laws. Certain places are still under the control of orthodox Taliban troops, where laws are broken and the position of women is not desirable there.

According to the Adult Literacy Rates and Illiterate Population by UNESCO UIS research from 2011 literacy in Afghanistan reaches males by 45 per cent, whereas females only by 18 percent.[9] According to UNICEF research from 2012 the acceptance of domestic violence by Afghan women is one of the highest in the world and reaches up to 92%.[10] Attacks on female activists and politicians are frequent. A lot of women are still not allowed to travel on their own and the burqa is still a must in certain regions.

The position of women in Iran is different than in Afghanistan. However, it is also a very complex issue. In the 1960s within the White revolution the shah introduced aggressive westernisation of the country thanks to which Iranian women could study and work freely. However, a lot of protests arose against the

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[6] "Women in Afghanistan," *Amnesty International*, http://www.amnesty.org.uk /issues/Women's-rights-in-Afghanistan.

[7] see www.rawa.org

[8] "UN reports 'slow, uneven' use of Afghan law protecting women," *UN News Centre*, http://www.un.org/apps/news/story.asp?NewsID=46685#.Vj8K_NIvfIU.

[9] "International Literacy Data 2014," *UNESCO*, http://www.uis.unesco.org /literacy/Pages/literacy-data-release-2014.aspx.

[10] Donna Clifton, "Most Women in Afghanistan Justify Domestic Violence," *Population Reference Bureau*, http://www.prb.org/Publications/Articles/2012/afghanistan-domestic -violence.aspx.

regime, which ended in the 1979 revolution, in which especially and surprisingly female students participated.[11]

Ayatollah Khomeini established a theocratic republic based on Islamic principles. Islamisation of the country started and women were deprived of many rights. Men could divorce women by a simple declaration, the restriction on polygamy was removed and women were pushed into traditional women's professions etc.[12] The situation started to improve after Khomeini´s death. Iran is still a Muslim country with the most educated women. In 1998 60% of university students were women. Women are involved in politics, Iranian Islamists are in favour of female legislators and members of Parliament. On the other hand, Iranian social life is still segregated – women are not allowed to enter sports stadiums and watch competitions, they are constantly criticised for not wearing hijab, women activists are persecuted in their own country.[13] Much of Iranian dark history is still a taboo, including the 1988 massacre of political prisoners that resulted in 4500 executions (some claim the number to be up to 30 000) which Delijani refers to as well in her book.[14]

In certain ways Afghanistan and Iran represent two systems in its own extreme way. Whereas Iranian women are one of the most educated Muslim women, participating in work-life, politics and social life including the 1979 revolution and takeover of the monarchy, some Afghan women still live according to tribal and Sharia law and situate themselves into the worst scenario with a high acceptance of domestic violence, polygamy, invisibility of woman in public, no right of property etc. The constant fight for women rights is common for non-governmental organisations and women activists in both countries.

FIGHT FOR INDEPENDENCE AND PURSUIT OF HAPPINESS IN *A THOUSAND SPLENDID SUNS*

A Thousand Splendid Suns is a moving story of atonement, waiting, love and hatred. In contrast with Hosseini´s debut and bestseller *The Kite Runner* the book focuses on female characters and their roles and lives in Afghan society. Hosseini's novel covers the period of two generations of women with the effort to

[11] See Manijeh Nasrabadi, "'Women Can Do Anything Men Can Do': Gender and the Affects of Solidarity in the U.S. Iranian Student Movement, 1961–1979," *Women Studies Quarterly* 42 (2014): 129.

[12] "Women Rights in Iran," *Amnesty International*, https://www.amnesty.ie/content/womens-rights-iran.

[13] Nina Wolpow, "Women´s Rights in Iran: Two Steps Back, One Step Forward," *Refinery 29*, August, 7, 2015, http://www.refinery29.com/2015/08/92009/womens-revolution-movement-iran.

[14] Kamila Shamsie, "Children of the Jacaranda Tree – review," *Guardian*, July 12, 2013, http://www.theguardian.com/books/2013/jul/12/children-jacaranda-tree-delijani-review.

capture the turbulent changes of Afghan society. Mariam and Laila are representatives of two different generations coming from contrasting social background representing two extreme approaches in treatment of women in Afghan society.

Mariam was born in 1959 and brought up in kolba near Herat, a rural area in western Afghanistan. Moreover, she is a harami - an illegitimate child being brought up by her single mother Nana and visited by omnipresent nice Jalil - her father, who would have never acknowledged her as his own daughter if the consequences had not forced him to do so.

Mariam is illiterate, the only education she has received was in Koran by the local Sufi Koran teacher Mullah Faizullah. Faizullah's teaching is an important moment in Mariam's life as this provides her certain moral integrity and a sense for justice. Mariam's childhood is rather reckless. She is not aware of her social position. From Nana, Mariam struggles with accepting Nana's sole idea: "*It's our lot in life, Mariam. Women like us. We endure. It's all we have*."[15] After Nana´s death and with Jalil's cold attitude, she loses the only person she loved. She despises Jalil promising never to see him again and internalizing Nana's idea of endurance as the only meaning of life.

Mariam realizes and accepts her position as an outsider and leaves for Kabul where she becomes a wife of a shoemaker Rasheed. She gets used to wearing a burqa but she never becomes familiar with the life in a big city. She does not mind the fact she cannot leave the house on her own or speak to strangers. She patiently obeys, serves him and becomes his slave. There is a streak of good luck for Mariam when Rasheed realizes she is pregnant. Unfortunately, Mariam loses her child and is punished for it. She suffers voluntarily, accepting everything and not even realizing life can look differently, taking her unhappiness for granted. Nothing is changed in her life even after the communist takeover in 1979, when the position of women in society changed distinctly. Rasheed's behaviour towards her represents the most orthodox Islamic concept of treating women.

Laila is a 1979 Kabul-born young woman brought up by her enlightened parents – teachers Fariba and Babi, after the communist takeover of the monarchy during the reign of People's Democratic Republic Party of Afghanistan. At that time women gained the almost equal position in society for once. Laila therefore attended school and could be supported by her free-minded father. Laila's Kabul looks different in comparison with the one Mariam experiences. Women could study, two thirds of students of Kabul University were women, as Babi mentions.[16]

[15] Khaled Hosseini, *A Thousand Splendid Suns* (London: Bloomsbury Publishing, 2008), 18.
[16] See Hosseini, *A Thousand Splendid Suns*, 133.

Laila's father had a strong influence on her. As well as in case of Mariam he is the crucial person for Laila in her childhood. He is aware of the advantages of the recent political situation and requests Laila to make use of it as he is saying:

> Women have always had it hard in this country, Laila, but they're probably more free now, under the communists, and have more rights than they´ve ever had before . . . it´s a good time to be a woman in Afghanistan. And you can take advantage of that, Laila.[17]

Babi teaches her daughter to be educated, independent, hard-working and modern. At the same time, he instructs her that she should be ready to return all those favours to her country when it is needed. However, Babi also realizes that such a new potential in society and in women is destructive when it comes to the Afghan orthodox radicals and their point of view on the position of women.

Laila experiences the first love of her life with her long lasting friend from childhood Tariq. Their relationship evolves slowly and freely until the day of the Taliban takeover. Tariq decides to escape the country for the sake of his family and leaves Laila devastated but still full of hope for a reunion.

Fariba, meanwhile, quits bringing up her daughter after losing her son. Her mourning took over the everyday routine of a happy and witty woman and her role as a mother disappears within a short span of time. Fariba's unwillingness to move during the Taliban takeover causes the death of herself and Babi as well. Laila, expecting Tariq's child, is left alone and without hope.

Laila's life is ruined – under Sharia law she loses: her freedom, the possibility of education, Tariq and even finally her home. Her parents die during the bombardment of the city. Pregnant and alone she chooses to become the second wife of Rasheed, a neighbour. She gives birth to illegitimate Aziza and later Rasheed's son Zalmai.

Laila experiences Rasheed's love and care as long as she gives him his desired son. After that Rasheed's attitude to Laila changes into hostility, disrespect and scorning. Even though her life is ruined she never gives up her resistance towards Rasheed's horrible attitude to women and his behaviour to her and Mariam. The regime changes in favour of Rasheed and enables him to continue in the hardships legally.

Whereas Mariam accepted her position in society and Rasheed's violence, Laila does not want to get used to his cruel behaviour or tolerate it. Both women are humiliated and raped by Rasheed on daily basis without any potential chance for justice; they cannot move out of their house without being attacked by Taliban guards. As they are women, they cannot travel or move around the city without being in the company of a man, as well, they cannot talk to anyone. Rasheed has

[17] Hosseini, *A Thousand Splendid Suns*, 133.

supreme power over them. However, Laila contrives to strike back all the time. When her daughter Aziza is sent to an orphanage, as the family cannot afford to feed so many people, Laila sets out to visit the orphanage every day. During this ordeal she receives kicks, shouts and beatings when met by guards, as she goes to visit Aziza without being in the company of a man. Once, she even tries to escape.

A fascinating element of the plot is the fact that it took so many years for Mariam and Laila to understand and support each other against Rasheed's cruel behaviour and constant attacks. We can assume that there are many factors: the absence of a mother's upbringing and the lack of experience in women's relationships may have caused the lack of communication between Laila and Mariam. The alienation may have resulted from different social backgrounds, as well as a generational gap. The suffering of Laila's children is the incentive for Mariam's assistance that continually grows into friendship.

Finally, and perhaps not so surprisingly it is Mariam who strikes back and saves Laila's life, attacking and killing the aggressive Rasheed and breaking the role of a pure victim of a man. She goes to court and is punished with the death penalty. Even though Laila witnesses that Mariam's action was done solely in self-defense, nobody would believe her as Laila is only a woman and her testimony is of no importance. Mariam accepts her punishment as her strong moral sense tells her she committed crime. On the other hand, she is delighted that her only revolt in her life resulted in happy ending for Laila and her kids.

There is a slightly sentimental ending of Laila and Tariq's reunion. Their decision to leave exile and live in Afghanistan again - because the country needs them - and their resolution to name their third child Mariam if a girl is born, both spoil the naturalistic style of the narrative, but give hope for a better future of not only women in Afghanistan. Laila becomes a teacher and her class is full of children – both boys and girls.

PARENTS AND CHILDREN OF THE JACARANDA TREE

Sahar Delijani was born in Evin prison in Iran to political prisoners of the 1979 revolution. As a child she emigrated with her parents to the US where she earned her MA in literature and published her first book *Children of the Jacaranda Tree* in 2013. In her debut Delijani focuses on stories of Iranian political prisoners and their children, inspired by her mother's true story from the revolutionary year 1979, her own birth and her uncle's execution in 1988. It can be therefore said that the book bears some autobiografical features. On the other hand, the character of the novel is very poetic. The heavy theme is lightened up by its visual beauty and rich symbolism.

Children of the Jacaranda Tree (2013) is the story of women and men of two generations as well. The novel focuses predominantly on female characters. Delijani shows the history of the nation using particular personal stories.

Considering the main female characters of this novel Delijani stresses the fact that they were educated, politically active and their position was equal in Iranian society. She confronts this with their political involvement, which prevented them from taking care of their children, families, everyday work and duties. Women were not fighting for their equal rights but political freedom. This influenced their lives as well as the lives of their children. The novel has also one important aim – to comment on the 1988 executions of prisoners, which is still a taboo in Iranian society.

The first part of the novel serves rather as an introduction to the stories of the young generation, as the title of the novel suggests, focusing primarily on the stories of the political prisoners of 1979. Azar gives birth to her daughter Neda in Evin prison in harsh conditions. Leila and Maman Zinat have the responsibility of taking care of the children of their relatives, who were imprisoned. Amir, who is the husband of Maryam and the father of Sheida, is imprisoned for many years and finally executed. He leaves his daughter the only remnant of his being – a hand-made stone bracelet. The theme of motherhood, parenthood or rather the lack of these are main motives and also the biggest suffering of these prisoners.

The second part of the novel focuses on the children of the prisoners. Some of them are even active in the Green revolution of 2009. Omid, left by his parents during lunch when they were arrested, falls in love with Iranian-American girl Donya, who leaves him as she is not prepared to go back to Iran. Neda, a daughter of Azar born in Evin prison, lives in Turin with her family and meets a lovely boy – Reza, who is unfortunately a son of a former Evin prison guard. Sheida never having had any knowledge about her father's history, has a problematic relationship with her mother, until she realizes that her father was imprisoned and executed and did not die of cancer as she had always been told. She leaves Turin as well as her boyfriend and moves back to her mother in Tehran. After many years she gets hold of the bracelet her father made for her.

The generation of the children of the prisoners represents a hardship of collective memory, which is still present. This interferes in the lives of the young ones and makes it impossible for them to move on. Jacaranda Tree is a quite straightforward symbol of the generational bond. Branches of the tree grow and develop but they are still nourished from the trunk. History, the past and ancestors form a strong bond which cannot be ignored. The trauma of the victims is the trauma for their children as well. As Neda says: "*For secrets steal your childhood away from you*."[18] The trauma continues due to the lack of communication and sharing between parents and their children. Secrets which have never been revealed and discussed. The exception, however is the conversation between Sheida and her mother about Sheida's father. Even though this should have taken place many years ago, we have no encounters between the older and the younger generations. Children remember stories told by their

[18] Sahar Delijani, *Children of the Jacaranda Tree* (London: The Orion Publishing, 2013), 275.

parents about their lives in prison, but the memory is distant and somehow suppressed. Delijani focuses on the silence, the lack of reasonable and purifying dialogue among the characters, by which she refers to the silence of the Iranian society concerning the topic of revolution and especially the execution of political prisoners, which is not discussed in public.

There are couples that cannot work on their relationships because they are not even able to talk about them. A majority of the characters live in exile and are not willing to return back to their country of origin. The reason for their emigrating may be the one Neda gives: "*In Italy, for here, thousands of miles away, history ceases to be so devastatingly personal.*"[19] Forugh living in exile is in love with Dante; however she does not dare go back to Iran to form a reasonable relationship with the man she loves. It can be assumed she is still afraid of the political and social situation there. Donya left Omid for the same reasons – not being able to live in a place with so many memories (not hers but her parents'). Sheida lives in Turin for years not having any serious relationship. When she realizes what happened to her father, she takes the first plane to Iran to be with her mother, abandoning her boyfriend without any regret.

The story of the blending of present and past is finally represented by Neda and Reza – a daughter of political prisoner and the son of her guard in prison. There is hope that in this relationship, this couple will be able to finally get out of the circle of guilt, suffering, responsibility and the past, however there is an open ending. On the final page of the novel Delijani takes the characters of Neda and Reza on their way to the Jacaranda tree. There is hope that a union of two people coming from such opposite sides will resolve the past for good.

Delijani does not open the topic of women's rights in Iranian community. Rather, she explores the topic of human rights in general. Thus she especially focuses on the perspective of women and the themes that appear with involvement of women in political life. Delijani's characters bear some similarities with Laila. In the case of Hosseini´s novel, women fight for survival and basic needs. Delijani's women are educated, emancipated, independent, mostly living in exile and therefore not being in touch with traditional religion and society. However, they fight for the approval of the past and for self-realization.

BREAKING CULTURAL DIFFERENCES

Hosseini's and Delijani's novels have many things in common even though they are set in quite different contexts – they both focus on the problem of the generational gap that is formed by quickly changing social and political conditions. The lives of Mariam and Laila are incomparable just because of their time and place of birth as well as the conditions in which they grew up. Mariam

[19] Delijani, *Children of the Jacaranda Tree*, 265.

represents the generation of women brought up in the rural areas without any education whereas Laila embodies the educated urban girl who comes from an enlightened family. The same is true for the children of jacaranda tree and their parents. For the second generation, political issues are not as important as personal ones. Although, they try to understand what their parents had to live through, since there is no reasonable dialogue between the generations -- with the exception of Sheida and her mother – their understanding is depicted by being together rather than talking together.

The recurring theme in both novels is a quest for love. Hosseini's Mariam and Laila both fight for the love of their mothers without any major success. Children of Jacaranda tree also want to be loved but their uprootedness prevents them from creating any reasonable relationship. The only exception and happy ending is perhaps with the love of Laila and Tariq, as well as Reza and Neda, who are still waiting for their fulfillment. In Delijani's case love is never romanticized.

Another prevailing theme is a strong sense of motherhood and protection, especially in mother-daughter relationships. The mother-daughter relationship is often based on a strong bond, with the sharing of suffering, and the wish for a better life for their daughter, for which mothers -- as depicted in these two novels -- are capable of doing anything: Delijani's Maryam lies to her daughter Sheida to secure her a better life and ease her suffering by not revealing her father's imprisonment and execution. In many parts Hosseini's Mariam considers Laila to be the daughter she never had. Mariam murders Rasheed to protect Laila and her children. Motherhood is even stronger than a relationship between a man and a woman in that case, which is shown perfectly in both novels. Sheida leaves her partner in Italy to stay with her mother in Iran and mourn the loss of their father-husband for the first time. Laila marries Rasheed to protect her expected child rather than risk its well-being by looking for Tariq. Motherhood symbolizes the strength of the female characters and it is their realization during a time when everything is taken from them.

The main difference between these two novels comes out of the focus of each writer based on the different character of society they set their stories in. The novels are based on truthful portrayal of historical events in place and time they are se in and therefore differ in the main goals of the writers. Hosseini focuses on harsh conditions of everyday life of women in dictatorship under orthodox religion, whereas Delijani draws attention to political prisoners, their bravery and consistency, stressing the fact that motherhood-parenthood makes the suffering more intense. She focuses rather on the impossibility of a stable and functional relationship in a partnership but also between parents and children as well as with the collective memory of problems that are not solved. In spite of the fact that both Hosseini and Delijani grew up and were educated and in the United States, they were able to overcome the obstacles of portrayal of female characters as the comparative analysis showed.

CONCLUSION

Each piece of literature broadens the horizon. Hosseini's and Delijani's works are based on historical facts, set in realistic social and historical background and therefore do so, namely about Afghan and Iranian historical situation, culture and traditions. As the history of Afghanistan or Iran is usually not a main interest of either media or European and American education, these books may serve well for getting acquainted with such issues and in a pleasant way create a curiosity and a need for finding references in historical sources. Realistic depiction of lives of women under Taliban shows us the absurdity of orthodox countries with Sharia law, whereas the lives of women of Evin prison and their children illustrate how harmful and long the consequences of the fight for freedom may be. There are unfortunately many prejudices about the unknown of which we are usually ignorant or even afraid.

Education is the only way to fight them and reading is the way of pleasant learning. This may be the reason why Hosseini chose Laila to work as a teacher. As well as neo-slave narratives, Holocaust fiction and other semi-fictional projects show, history is still alive and should not be recorded by scholars only. Conditions of common everyday life show much more than statistics and decisions or speeches of politicians. It will take a long time before any Afghan/Iranian woman could read *A Thousand Splendid Suns*/ *Children of the Jacaranda Tree*, but certain steps have been taken in order to do so.

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HARLEY QUINN IN CONTEMPORARY SUPERHERO COMICS: FEMINIST AND READER-RESPONSE CRITICISM OF THE NEW 52

Alena Sukeníková

ABSTRACT: This paper analyses the changes in stereotypical portrayal and gender identity of female characters in *The New 52* DC Comics line. The main issues discussed are presentation of women in superhero comics and their audience. The analysis focuses on the character of Harley Quinn and her unique and complicated origin. Appearing in all contemporary DC projects, Harley Quinn is perhaps the most popular character of the DC universe. The paper compares her depiction since her first modern appearance in 1992 to her new version, represented in *The New 52* comics series published since 2011.

KEYWORDS: Harley Quinn, The New 52, superhero comics, feminism, reader reception, gender role and identity

1. INTRODUCTION

Harley Quinn, the Clown Princess of Crime, is the alias of Dr. Harleen Quinzel, a former brilliant psychiatrist at Arkham Asylum, Gotham City. Her modern version was created by the animator Bruce Timm and the writer and producer Paul Dini in 1992. Harley has, therefore, a very unique, even bizarre, origin for a DC character. Four villainesses named Harlequin have appeared in the DC universe since 1947, but it was Harley Quinn, originally a minor character from a TV show, who gained immense popularity.

Harlequin of the Golden Age of comics (late 1930s to early 1950s) first appeared in *All-American Comics #89*. Her real name was Molly Mayne (the spelling varies) and she was described as a "subservient" and "timid secretary."[1] Desperately in love with the Green Lantern Alan Scott, Molly became a supervillainess to gain his attention. Unsurprisingly, her plan failed and she retired from crime, but her character endured until the Modern Age and was given a happy ending, finally marrying Alan Scott.

The second Harlequin appeared in the Bronze Age (from early 1970s to mid 1980s); Duela Dent of Earth-3 debuted in *Batman Family #6* in 1976. More commonly known as the Joker's Daughter, Duela switched parallel universes, sides and aliases several times; she was executed by the Monitor for violating the integrity of the multiverse. The character of Joker's Daughter reappears in *The New 52*; she has a new origin story with no link to Duela or parallel Earths.

Another Harlequin was created for *Infinity, Inc. #14* in 1985. Marcie Cooper was a minor villainess affiliated with the Manhunters and Injustice Unlimited. Her fate is unknown after she failed all her endeavours to destroy the

[1] Jeff Rovin, *The Encyclopedia of Super Villains* (New York: Facts on File, 1987), 154.

superhero group Infinity, Inc. and was arrested. It was speculated that she was also the fourth Harlequin, but this was never officially confirmed.

The last Harlequin was a mysterious villainess briefly appearing since the *Green Lantern Corps* #5 in 1993. Also obsessed with Alan Scott, she attacked his wife Molly and tried to seduce him. This Harlequin was the most over-sexualised, wearing a very revealing purple outfit.

A new and original character was created at the same time for *Batman: The Animated Series* by Timm and Dini. Debuting in episode 22, *Joker's Favor*, on 11th September 1992, Harley Quinn immediately gained popularity and was incorporated into the DC universe. Inspired by the soap opera star Arleen Sorkin, who voiced the character in many animated shows and games, she became a prominent star of DC Comics. This success even inspired many artists to adopt Timm's cartoonish style of drawing comics.[2]

Harley appeared in comic books since 1994, first in *The Batman Adventures: Mad Love* and then in the very successful *Batman: Harley Quinn* in 1999. Since 2000, thirty-eight issues of *Harley Quinn* comics were published and since 2009 she appeared also in *Gotham City Sirens*. She was featured in a number of DC TV shows and games and was the main character in the animated film *Batman: Assault on Arkham* in 2014. Her character will have her cinematic debut in *Suicide Squad* in 2016.

A typical "good person gone wrong" of the Batman universe, Dr. Harleen Quinzel met the Joker as his therapist in Arkham Asylum. The Joker, a murdering psychopath and one of the most dangerous villains of the DC universe, used her inexperience and manipulated her into helping him escape. Harleen, madly in love with him, ruined her career and life, becoming his lover and fellow criminal.

Harley originally wore a tight red and black jester costume that covered her whole body; this was changed in the *Batman: Arkham* game series, where she wore various revealing outfits. In her short history, she became one of the most popular and most abused female characters of comics; in 2009, she was forty fifth in IGS's *Top 100 Comic Books Villains of All Time* and sixteenth in the *Comics Buyer's Guide*'s list *100 Sexiest Women in Comics*.

Her first appearances in *Batman: The Animated Series* were appreciated by feminist audience; she was described as "feminine but not objectified."[3] She was prized for being "Jewish, queer, morally questionable, deeply imperfect" and "casually homicidal, gleefully amoral, and mentally unstable."[4] This changed rapidly in *the Batman: Arkham Asylum* game in 2009, which suddenly transformed Harley into a hyper-sexualised sidekick.

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[2] See Ron Goulart, *Comic Book Encyclopedia: The Ultimate Guide to Characters, Graphic Novels, Writers, and Artists in the Comic Book Universe* (New York: HarperCollins, 2004), 184.

[3] Abraham Riesman, "The Hidden Story of Harley Quinn and How She Became the Superhero World's Most Successful Woman," *Vulture*, December, 2014, http://www.vulture.com/2014/12/harley-quinn-dc-comics-suicide-squad. html.

[4] Riesman, "The Hidden Story."

Even in the official DC Comics encyclopaedias, her character was described as "the curvaceous jester"[5] with a "cheerful moxie"[6] or a "giggling gangstress"[7] who "comes across as a quirky combination of Bonnie Parker, a court jester, and Tinkerbell."[8] Although one of the best-selling characters of contemporary DC Comics, she was treated as a side-kick and mere comic relief. Her objectification and hyper-sexualisation culminated in the *Arkham* games and her reintroduction in *The New 52*. Her current official character page describes her as Joker's "deranged and psychotic" devotee; Harley Quinn is DC's contemporary "poster girl for chaos' terrifying allure."[9]

2. *THE NEW 52*

In 2011, DC Comics announced that the publication of all comic book series would be reset and branded *The New 52*. The reason for this was probably the need to be more accessible for new readers confused by many alternate story lines and versions of the superheroes. Beginning the stories anew, recreating them for the contemporary audience and publishing them also online seemed to be the answer. This historical 'revamp' did not go unnoticed in media and the general public; *The New 52* was a marketing success that brought new readers and bigger sales for DC Comics.

Because all previous titles were discarded as unnecessary for the new continuity, *The New 52* also brought up the question of DC canon. In the 20th and 21st century, literary canon, literary value and critical evaluation have been re-evaluated; these reassessments and rediscoveries are typical especially for feminist criticism.[10] The re-evaluation of various historical periods and emphasis on some literary texts and authors by many schools of literary criticisms has modified the contemporary literary canon significantly.[11]

One of the crucial areas of the feminist debate is the representation of women and comic books are probably the most controversial literary genre. In comics, female characters are the minor ones, wearing over-sexualized outfits,

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[5] Scott Beatty, ed., *Batman: The Ultimate Guide to the Dark Knight* (New York: Dorling Kindersley Publishing, 2005), 79.
[6] Paul Levitz, *75 Years of DC Comics: The Art of Modern Mythmaking* (London: Taschen, 2010), 623.
[7] Alastair Dougall, ed., *The DC Comics Encyclopedia: Updated and Expanded* (New York: DK Publishing, 2008), 154.
[8] Ron Goulart, *Comic Book Encyclopedia*, 184.
[9] DC Comics, "Harley Quinn," *DC Comics*, http://www.dccomics.com/characters/harley-quinn.
[10] See Andrew Benett and Nicholas Royle, *Introduction to Literature, Criticism and Theory* (London: Pearson Education Limited, 2004), 47.
[11] See Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell Publishing, 1983), 69.

and being objectified as victims; women suffered stereotypical portrayal for decades. Many characters were "subjected to the whims of writers" and the "mores of various eras … in favour of a more normative femininity."[12]

The debate about the response of the reader to these female stereotypes has been present both in feminist criticism and in reader-response criticism. It was argued that these images of over-sexualised women performing acts of violence are harmful for the audience. Critics have abandoned this passive view of the reader in the 1990s; the audience has been granted a more active role and the ability to form their own response according to their own attitudes.

A comic book has a "unique aesthetics of Sequential Art as a means of creative expression" which is the "art of communication."[13] Every reader "concretizes" the literary work by "supply[ing the] missing connection;" [14] in comic books, this means filling the gaps between the panels. This 'language' relies on a certain "pre-understanding" [15] and a common "code of reference;" [16] the language of comic books depends on "a visual experience common to both creator and audience." [17] The reader who is familiar with this language "is thus required to exercise both visual and verbal interpretive skills." [18]

Since the authors of *The New 52* are mainly men, its 'men's language' is very often heavily influenced by the "conventional, male-structured stereotypes of sexual difference."[19] The female readers of comic books have "traditionally been taught to read 'as men;'" the female audience "ha[s] been 'immasculinated.'" [20] Female readers should liberate themselves from "the notion of the 'universal' reader (who is implicitly male)" and the "identification with male viewpoints in reading." [21]

The general comic book fan population on Facebook is estimated at over 24,000,000 fans in the US with around 45 per cent being women.[22] Facebook Fandom Spotlight, thanks to its monthly statistics, also illustrates an interesting age trend; while the male fandom shows increase in interest until the age of thirty

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[12] M. Keith Booker, ed., *Encyclopedia of Comic Books and Graphic Novels* (Santa Barbara: Greenwood, 2010), 704.
[13] Will Eisner, *Comics & Sequential Art* (Tamarac: Poorhouse Press, 1985), 6.
[14] Eagleton, *Literary Theory: An Introduction*, 66.
[15] Eagleton, *Literary Theory: An Introduction*, 67.
[16] Eagleton, *Literary Theory: An Introduction*, 68.
[17] Eisner, *Comics & Sequential Art*, 7.
[18] Eisner, *Comics & Sequential Art*, 8.
[19] Raman Selden, Peter Widdowson and Peter Brooker, *A Reader's Guide to Contemporary Literary Theory* (London: Pearson Education Limited, 2005), 129.
[20] Benett and Royle, *Introduction to Literature, Criticism and Theory*, 14.
[21] Benett and Royle, *Introduction to Literature, Criticism and Theory*, 14.
[22] Brett Schenker, "Facebook Fandom Spotlight: Who Are the US Comic Fans?," *Graphic Policy*, February 1, 2014, http://graphicpolicy.com/2014/02/01/facebook-fandom-spotlight-who-are-the-us-comic-fans-5/.

and then decreases, the female indicates the very opposite. The statistics also show that women form above 62 per cent of female characters fandom and that this trend pervades in all age categories.[23]

Different trends are shown by the consumer research study surveying readers of the first month of *The New 52*[24]. The traditional fan base of DC Comics are predominantly male readers (93 per cent)[25] who have been keen comic book fans before the launch of *The New 52*; only 5 per cent of the respondents categorised themselves as new readers. Interestingly, a half of *The New 52* readers were between the ages of 18 and 34.

It must be noted that The Nielsen Company's market research is inconclusive because of too little respondents which had little time to properly evaluate *The New 52*,[26] and this can be the main reason why the general statistics vary so much from *The New 52* survey. *The New 52* increased the number of lead female characters but the considerable lack of female creators may be another reason why it may have failed to attract female audiences.[27] DC Comics have been repeatedly criticized for having a very narrow target audience, specifically, male readers between the ages of 18 and 34; this criticism has been only enforced by the controversial decisions in and about *The New 52*. The statistics show that the potential audience of DC Comics can be much wider; DC Comics may simply rely too much on their anticipated addressees, the "implied readers,"[28] of comic books.

Harley Quinn was first introduced in *The New 52* in the *Suicide Squad*. This comic series was not very successful and was controversial from the first issue, mainly because the new Harley it presented. The entirely male creative team of *Suicide Squad* treated her as a sexual object with inconsistent behaviour. On the other hand, the new *Harley Quinn* creative team is led by Amanda Conner and Jimmy Palmiotti, husband and wife, who presented a more balanced and much less abused version of the Clown Princess of Crime.

Harley became so popular and successful that DC Comics dedicated February 2015 to her. Twenty-two comic books' covers were created with a

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[23] Schenker, "Facebook Fandom Spotlight: Who Are the US Comic Fans?".
[24] "DC Comics – The New 52 Product Launch Research Results," DC Comics, February 9, 2012, http://www.dccomics.com/blog/2012/02/09/dc-comics-the-new-52-product-launch-research-results.
[25] Laura Hudson, "DC Comics Survey Reports 'New 52' Readership 93% Male, Only 5% New Readers," *Comics Alliance*, February 10, 2012, http://comicsalliance.com/dc-comics-readers-survey-reports-new-52-readership-93-male/.
[26] Jill Pantozzi, "DC Comics Nielsen Survey Results Are In, They Are Interesting," *The Mary Sue*, February 10, 2012, http://www.themarysue.com/ dc-nielsen-survey-results/.
[27] Hudson, "DC Comics Survey Reports."
[28] Eagleton, *Literary Theory: An Introduction*, 73.

Harley Quinn theme,[29] accompanied by a new Facebook page and the *Valentine's Day Special*. Harley became DC's new trademark character; various contests, new collectibles, digital downloads, and a clothing and apparel line at Hot Topic[30] assured a considerable rise of sales.

3. *SUICIDE SQUAD*

The *Suicide Squad* monthly series was published starting with the "First Wave" of *The New 52* (November 2011) and was cancelled after the "Forever Evil" event in July 2014; the plot continues in the *New Suicide Squad*. Harley Quinn was recruited to the Task Force X, better known as Suicide Squad, at the very beginning, and this was also her *The New 52* debut.

Harley's stay at the Squad is marked by inconsistent and controversial behaviour; her affair with a fellow recruit, Deadshot (since *Suicide Squad #003*), her nervous breakdown after discovering that the Joker is presumed dead, and her cooperation with the Secret Society are just the main examples. Her relationship with the Joker is a key factor for her character throughout the entire series; the *Suicide Squad* and *New Suicide Squad* present a hopeful development of her character, as she acknowledges her mistakes and refuses to be abused any further.

She is first shown missing the Joker and willing to do anything to get his attention (SS 001, 9).[31] Later, Harley encounters him again and realizes he has changed drastically after his face was skinned off; she barely survives his torture and decides to end all her relationships (SS 016, 13) as she chooses independence (SS 018, 13). During the confrontation with Joker's Daughter, Harley goes as far as admitting the Joker "was the biggest mistake of [her] life" (NSS 003, 13).[32]

Her identity is another main issue of the series; she is repeatedly described as an emotionally unstable genius (SS 026, 5) and an unpredictable killer. (SS 020, 11) The Joker believes that her transformation from Harleen to Harley was only a role she played to justify her actions; (SS 015, 12–14) he calls Harley just an excuse. She is revealed to show signs of a split personality as she behaves differently and converses with Dr. Quinzel starting with issue #009; Harleen explains to her that the Joker is wrong and they are both real. Her second transformation allows her to use Dr. Quinzel's intellect and psychiatric training

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[29] "Announcing DC Comics' Harley Quinn Theme Month this February," *DC Comics*, November 14, 2014, http://www.dccomics.com/blog/2014/11/14/ announcing-dc-comics-harley-quinn-theme-month-this-february.

[30] DCE Editorial, "Harley Quinn Month," *DC Comics*, February 2, 2015, http://www.dccomics.com/blog/2015/02/02/harley-quinn-month.

[31] *Suicide Squad*, 32 volumes (New York: DC Comics, 2011–2014). Hereafter cited in text as *SS*.

[32] *New Suicide Squad*, 8 volumes (New York: DC Comics, 2014–2015). Hereafter cited in text as *NSS*.

but her behaviour is inconsistent and often inexcusably senseless; she betrays the Squad and endangers the entire planet only because she "was just having fun" (SS 028, 4).

The series was controversial and criticised by feminists since the publication of the first issue. Because, "in comics, body posture and gesture occupy a position of primacy over text,"[33] Harley Quinn can be analysed purely from the manner of portrayal. Harley's new outfit was the dominant feature of the cover since first issue; her over-sexualised and revealing corset and shorts were a significant change from her previous comic book look. Harley is portrayed as nothing less than a homicidal maniac on the *Suicide Squad* and *New Suicide Squad* covers; violence and sexual provocation are her main features. She comments on her appearance: "Nothing says l'chaim[34] like a girl dressed in a stripper clown outfit wielding a hundred-pound mallet" (SS 019, 17).

4. *HARLEY QUINN*

DC Comics planned to start the new *Harley Quinn* monthly series with an opportunity for an undiscovered talent to be published alongside famous artists; in September, 2013, a contest was announced for a page in Harley Quinn #000.[35] This resulted in perhaps the greatest outrage[36] since the beginning of *The New 52*, as the page consisted of four suicide scenarios for Harley. To make the matter even worse, the announcement came close to National Suicide Prevention Week and the fourth panel was supposed to present Harley naked in a bathtub. DC Comics apologized for this[37] and the scenario of the fourth panel was completely revised.

The *Harley Quinn* series is one of the best-selling comics of *The New 52*; Amanda Conner and Jimmy Palmiotti revised Harley's character and created an interesting new plot for her. The story is not without problems, though; Harley is still used and abused as a sexual object and the hopeful improvement from *New Suicide Squad* is absolutely destroyed by a single, but a very important, issue, *Futures End #001*.

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[33] Eisner, *Comics & Sequential Art*, 101.

[34] A Hebrew toast meaning "to life!"

[35] DC Comics' Co-Publishers, "Break into Comics with Harley Quinn!," *DC Comics*, September 6, 2013, http://www.dccomics.com/blog/2013/09/05/break-into-comics-with-harley-quinn#1.

[36] Beusman, Callie, "DC Comics Contest: Draw a Naked Woman Committing Suicide," Jezebel, September 6, 2013, accessed September 9, 2015, http://jezebel.com/dc-comics-contest-draw-a-naked-woman-committing-suicid-1265537616.

[37] Cavan Sieczkowski, "DC Comics Holds Harley Quinn Drawing Contest with Suicide Scenarions," *The Huffington Post*, September 12, 2013, accessed September 12, 2015, http://www.huffingtonpost.com/2013/09/12/dc-comics-harley-quinn-suicide-_n_3913842.html.

Since the beginning of the *Harley Quinn* series, Harley complains about being abused by comic book artists, saying that they "have such twisted imaginations" (HQ 000, 2).[38] She casually 'breaks the fourth wall' and comments on her creators. This culminates in the Comic-Con special where she promises her writers a beating.[39] This self-criticism is very refreshing and brings an interesting twist to the series. Sadly, however, my analysis of the main plot shows that the writers failed in making Harley a true heroine of feminism.

The ability to manage normal life is one of the three themes persistent throughout the series; Harley becomes a landlady (HQ 000, 20), and a crime fighter (HQ, 001, 2); she starts working as a therapist again (HQ 001, 14), engages in a roller derby (HQ, 001, 16), and falls in love with one of her tenants (HQ 010–014). However, she is unable to manage all her tasks (HQ 014, 20); desperate to accomplish all her obligations, she decides to hire an assistant (twelve, to be exact) (HQ 015, 19). While *The New 52* ends before showing if this solution works, it is clear that it does not send the right message; not even Harley Quinn, the supervillainess turned into a superheroine, is able to live up to her own desires and expectations.

Another key factor in Harley's new life is love; Harley, after giving up on the love of humans, finds the unconditional love she yearned for in her rescued pets (HQ 003, 20). This message full of independence and self-esteem is soon destroyed as Harley meets Mason. She bluntly demonstrates her sexual desire for him and is crushed when their date ends badly (HQ 014). In a storyline five years in the future, Harley is reunited with the Joker on a deserted island and immediately discards all her previous decisions; she agrees to marry him and is used and betrayed by him again.[40]

Harley's identity is also a common theme of the series; Harley struggles to be integrated into a normal society, to regain her sanity and to manage her sexuality. She finds her band of social misfits as she owns a building with a freak show and joins a roller derby of excessively aggressive females; she finds happiness among her own kind: murderers and mutants. Her friendship with Poison Ivy is presented very ambiguously; they are portrayed kissing (HQ, Annual 001, 13), being naked together, flirting (HQ 015) and sleeping together in one bed (HQ 002, 17). The comics also shows signs of sexism against men as Harley and Ivy refer to men as "meat" (HQ 007, 02); the series does not include a single positive male character.

Harley begins to pose as Dr. Quinzel again and causes several dramatic situations; she befriends a patient, Sy Borgman, who is a former CIA agent

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[38] *Harley Quinn*, 17 volumes (New York: DC Comics, 2014-2015). Hereafter cited in text as *HQ*.

[39] *Harley Quinn Invades Comic-Con International San Diego*, vol. 1 (New York: DC Comics, 2014), 25. Hereafter cited in text as *HQICCISD*.

[40] *Harley Quinn Futures End*, vol. 1 (New York: DC Comics, 2014). Hereafter cited in text as *HQFE.*

craving revenge. Although she clearly possesses Harleen's skills, she is unable to recognize her own subconsciousness talking to her in the form of her beaver Bernie. Her relationship to Bernie is strong throughout the series; she talks to him in every issue and commonly asks him for advice. But, in the end, she disposes of him, his advice and all she achieved in six years away from the Joker and returns to the abusive relationship with the Clown Prince of Crime (HQFE 001, 15).

5. CONCLUDING REMARKS

Harley Quinn of *The New 52* shows signs of feminist influence; as a modern character, she has never been stereotypical, not even as an abused woman. However, she is still subjected to over-sexualisation, especially in games and on the covers of comic books intended for a male audience. This may be explained by the fact that, given her popularity, DC Comics realised her marketing potential and began to use her as a mascot.

The main plot portrays Harley, a feminist icon of the Modern Age, as a woman unable to balance her life and finish her voluntary taken obligations. Her story is one of failure; she happily accepts her marginal status and still fails in her duties. Further research in *The New 52* can show if these problems are present only in comics featuring Harley Quinn, or in all modern superhero comics.

ACKNOWLEDGEMENT
This paper is a result of the project SGS/17/2014, Silesian University in Opava internal grant "Multikulturní přístup k analýze a interpretaci textu" ("Multicultural Approach to Analysis and Interpretion of Text").

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CONTRIBUTORS

MARTIN ADAM is Associate Professor at the Department of English Language and Literature, Masaryk University, Brno. Following the Brno tradition in functional linguistics, he researches the theory of functional sentence perspective (FSP) elaborated by his teacher, Jan Firbas. Martin Adam has focused primarily on the textual level of FSP, stylistic aspects of FSP, manifestation of ideology, and, recently, on presentation sentences. He has authored two monographs, Functional Macrofield Perspective (A Religious Discourse Analysis Based on FSP) (2009), and Presentation Sentences (Syntax, Semantics and FSP) (2013).
CONTACT: Department of English Language and Literature, Faculty of Education, Masaryk University, Poříčí 7, 603 00 Brno, Czech Republic. Email: martinadamcz@gmail.com

DIANA ADAMOVÁ teaches American studies and British literature at the Institute of Foreign Languages, Silesian University of Opava, Czech Republic. Her research concentrates on Irish poetry and development of popular culture of the American South.
CONTACT: Institute of Foreign Languages, Silesian University in Opava, Masarykova 37, 746 01 Opava, Czech Republic. Email: diana.adamova@fpf.slu.cz

PETR ANTÉNE teaches British and American literature at the Faculty of Education at Palacký University, Olomouc, Czech Republic. His research focuses on contemporary fiction, particularly the campus novel, which was the topic of his Ph.D. dissertation. He is also one of the co-authors of three monographs on Scottish literature, two in Czech, *Skotská próza v letech 1980-2009* (Scottish Fiction 1980-2009, 2010) and *Skotská próza v letech 1900-1980* (Scottish Fiction 1900-1980, 2011), and one in English, *Scottish Gothic Fiction* (2012).
CONTACT: Institute of Foreign Languages, Palacký University, Žižkovo náměstí 5, 771 40 Olomouc, Czech Republic. Email: petr.antene@upol.cz

ZUZANA BURÁKOVÁ teaches American literature at the Department of British and American Studies, P.J. Šafárik University in Košice, Slovak Republic. Her research concentrates on Jewish American literature and trauma studies. With the co-authors Stanislav Kolář and Katarína Šandorová she published a monograph *Reflections of Trauma in Selected Works of Postwar American and British Literature* (2010).
CONTACT: Department of British and American Studies, P. J. Šafárik University in Košice, Petzvalova 4, 040 01 Košice, Slovakia. Email: zuzana.burakova@upjs.sk

IWONA FILIPCZAK teaches American literature at the Institute of Modern Languages, University of Zielona Góra, Poland. Her doctoral dissertation dealt with John Updike's fiction; her current research concentrates on South Asian American fiction, questions of globalization and intercultural relations.
CONTACT: Institute of Modern Languages, University of Zielona Góra, al. Wojska Polskiego 71a, 65-762 Zielona Góra, Poland. Email: i.filipczak@in.uz.zgora.pl

RADEK GLABAZŇA teaches English literature at the Institute of Foreign Languages, Silesian University in Opava, Czech Republic. His research interests include postcolonial theory, South-Asian writing in English, and post-Marxist theories of subjectivity. He is also a creative writer who has published a collection of verse *It only takes splinters in the head* (2010).
CONTACT: Institute of Foreign Languages, Silesian University in Opava, Masarykova 37, 746 01 Opava, Czech Republic. Email: radek.glabazna@fpf.slu.cz

ANDREA HOFFMANNOVÁ teaches American literature and American and British drama at the Institute of Foreign Languages at Faculty of Education of Palacký University, Olomouc, Czech Republic. Her research concentrates on contemporary British drama and American literature of ethnic minorities.
CONTACT: Institute of Foreign Languages, Faculty of Education, Palacký University, Žižkovo náměstí 5, Olomouc, Czech Republic. Email: andrea.hoffmannova@upol.cz

KATEŘINA HOTOVÁ studies English language and literature and Czech language and literature at the University of Ostrava. Her research focuses on Japanese American literature.
CONTACT: University of Ostrava, Faculty of Arts, Department of English and American Studies, Reální 5, 701 03 Ostrava 1, Czech Republic. Email: A15114@osu.cz

MARKÉTA JOHNOVÁ is Assistant Professor at the Institute of Foreign Languages at the Silesian University in Opava. Her main fields of interest are sociolinguistics and discourse analysis. In her studies she focuses on computer-mediated communication; she compares her results with research into face-to-face communication. In her PhD dissertation *Gender in Internet Relay Chat* (2011) she adopted the community of practice framework to examine the construction and negotiation of gender in Internet Relay Chat.
CONTACT: Silesian University in Opava, Faculty of Philosophy and Science, Institute of Foreign Languages, Masarykova 37, 746 01 Opava, Czech Republic. Email: marketa.johnova@fpf.slu.cz

PAVEL KOLÁŘ is currently lecturing on English phonetics and lexicology 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: Silesian University in Opava, Faculty of Philosophy and Science, Institute of Foreign Languages, Masarykova 37, 746 01 Opava, Czech Republic. Email: pavel.kolar@fpf.slu.cz

STANISLAV KOLÁŘ teaches American literature at the Department of English and American Studies, University of Ostrava, Czech Republic. In his research, he focuses on Jewish American literature, the representation of the Holocaust in literature, and American ethnic literatures. He is the author of monographs *Evropské kořeny americké židovské literatury* (1998, The European Roots of Jewish American Literature) and *Seven Responses to the Holocaust in American Fiction* (2004). With the co-authors Zuzana Buráková and Katarína Šandorová he has published a monograph entitled *Reflections of Trauma in Selected Works of Postwar American and British Literature* (2010).

CONTACT: University of Ostrava, Faculty of Arts, Department of English and American Studies, Reální 5, 701 03 Ostrava 1, Czech Republic. Email: stanislav.kolar@osu.cz

JANA KOŘÍNKOVÁ teaches practical language skills (pronunciation, speaking and writing) at the Institute of Foreign Languages, Faculty of Education, Palacký University in Olomouc, Czech Republic. Her research concentrates on effective teaching of advanced learners of English.
CONTACT: Institute of Foreign Languages, Faculty of Education, Palacký University, Žižkovo náměstí 5, 771 40 Olomouc, Czech Republic. Email: jana.korinkova@upol.cz

RENÉ KRON teaches at the Institute of Foreign Languages, Silesian University of Opava, Czech Republic. His research focuses on foreign influences in English and the power of words. René Kron defended his doctoral thesis "French Vocabulary in Contemporary American English" in 2010.
CONTACT: Institute of Foreign Languages, Silesian University in Opava, Masarykova 37, 746 01 Opava, Czech Republic. Email: rene.kron@fpf.slu.cz

GABRIELA KŘEPELKOVÁ studies English for Translation at the University of Ostrava, Czech Republic. Her research focuses on Caribbean American Diaspora.
CONTACT: University of Ostrava, Faculty of Arts, Department of English and American Studies, Reální 5, 701 03 Ostrava, Czech Republic. Email: A15097@student.osu.cz

LUCIE KUČEROVÁ teaches at the Institute of Foreign Languages, Silesian University of Opava, Czech Republic. Her research concentrates on oral history interviews. She contributed to and edited the monograph *Studies in Corpus Linguistics: Formal Approaches to Text Analysis and their Application* (2011).
CONTACT: Institute of Foreign Languages, Silesian University in Opava, Masarykova 37, 746 01 Opava, Czech Republic. Email: lucie.kucerova@fpf.slu.cz

DAVID LIVINGSTONE is Assistant Professor of English Literature at the Faculty of Arts, Palacký University in Olomouc. His primary academic focus is on the Early Modern Period. He has also published and lectured on a wide range of topics including translations studies and American folk music.
CONTACT: Department of English and American Studies, Faculty of Arts, Palacký University, Křížkovského 10, 771 80 Olomouc, Czech Republic. Email: david.livingstone@upol.cz

ILKA MINDT teaches English linguistics at the Department of English and American Studies, Paderborn University, Germany. Her research focuses on syntax, lexis and their interface. She is the other on a monograph on adjective complementation by that-clauses (2011). Other research interests include spoken language, intonation and colloquialization. Her research is corpus-driven as she works within the method of corpus linguistics.
CONTACT: Institut fuer Anglistik und Amerikanistik, Englische Sprachwissenschaft, Universität Paderborn, Warburger Straße 100, D-33098 Paderborn, Germany. Email: mindt@mail.uni-paderborn.de

IVONA MIŠTEROVÁ teaches British literature at the Department of English Language and Literature, Faculty of Philosophy and Arts, University of West Bohemia in Pilsen, Czech Republic. Her research concentrates on reception of British and American Plays staged in Czech theatres during World War I. She has published a monograph on *Reception of British and American Plays Staged in Pilsen Theatres in the 20th Century* (2013).
CONTACT: Department of English Language and Literature, Faculty of Philosophy and Arts, University of West Bohemia in Pilsen, Sedláčkova 15, 306 14 Plzeň, Czech Republic. Email: yvonne@kaj.zcu.cz

JOZEF PECINA teaches American studies at University of Saints Cyril and Methodius in Trnava, Slovak Republic. His main fields of interest are 19th century American history and popular culture. He has recently published a monograph on *The Representation of War in Nineteenth-Century American Novels* (2015).
CONTACT: Department of English and American Studies, Faculty of Arts, University of Ss. Cyril and Methodius, nám. J. Herdu 2, 917 01 Trnava, Slovakia. Email: jozef.pecina@ucm.sk

VÁCLAV ŘEŘICHA is Associate Professor of the English language at the Philosophical Faculty, Palacký University in Olomouc. The focus of his research and papers are contrastive Czech-English studies, intercultural communication and translation. Since 1994 he has given lectures at universities and colleges in Florida, Georgia, North Carolina, Austria, Luxembourg and UK and published a popular series of Czech-English phrasebooks at Lexus Ltd., Glasgow, UK.
CONTACT: Institute of Foreign Languages, Faculty of Education, Palacký University, Žižkovo náměstí 5, 77140 Olomouc, Czech Republic. Email: vaclav.rericha@upol.cz

JAN SUK teaches at the Department of English Language and Literature, Faculty of Education, University of Hradec Králové. He has taught, lectured and published internationally (Stanford University, King's College, Roehampton, Leeds, Konstanz, Porto, Sri Lanka, Greenland, Nepal, etc.) on immersive theatre, Live Art, Gilles Deleuze & performance, especially within English context. His most recent research interests include performance and/as pedagogy, or performance and ecology stemming from the rich practice of contemporary British experimental theatre Forced Entertainment.
CONTACT: Department of English Language and Literature, Faculty of Education, University of Hradec Králové, Víta Nejedlého 573, 500 03, Hradec Králové, Czech Republic. Email: jan.suk@uhk.cz

ALENA SUKENÍKOVÁ is a student of the MA English program at the Institute of Foreign Languages, Silesian University of Opava, Czech Republic. Her research concentrates on contemporary superhero comics, with special attention paid to feminism and gender studies.
CONTACT: Institute of Foreign Languages, Silesian University in Opava, Masarykova 37, 746 01 Opava, Czech Republic. Email: F120567@fpf.slu.cz

Title SILESIAN STUDIES IN ENGLISH 2015

Editors Marie Crhová
Michaela Weiss

Publisher Silesian University in Opava
Faculty of Philosophy and Science
Institute of Foreign Languages

Cover Marie Crhová

First edition

Printing house X-Media servis. s.r.o.
U cementárny 1171/11
703 00 Ostrava – Vítkovice

Opava 2016
ISBN 978-80-7510-204-1