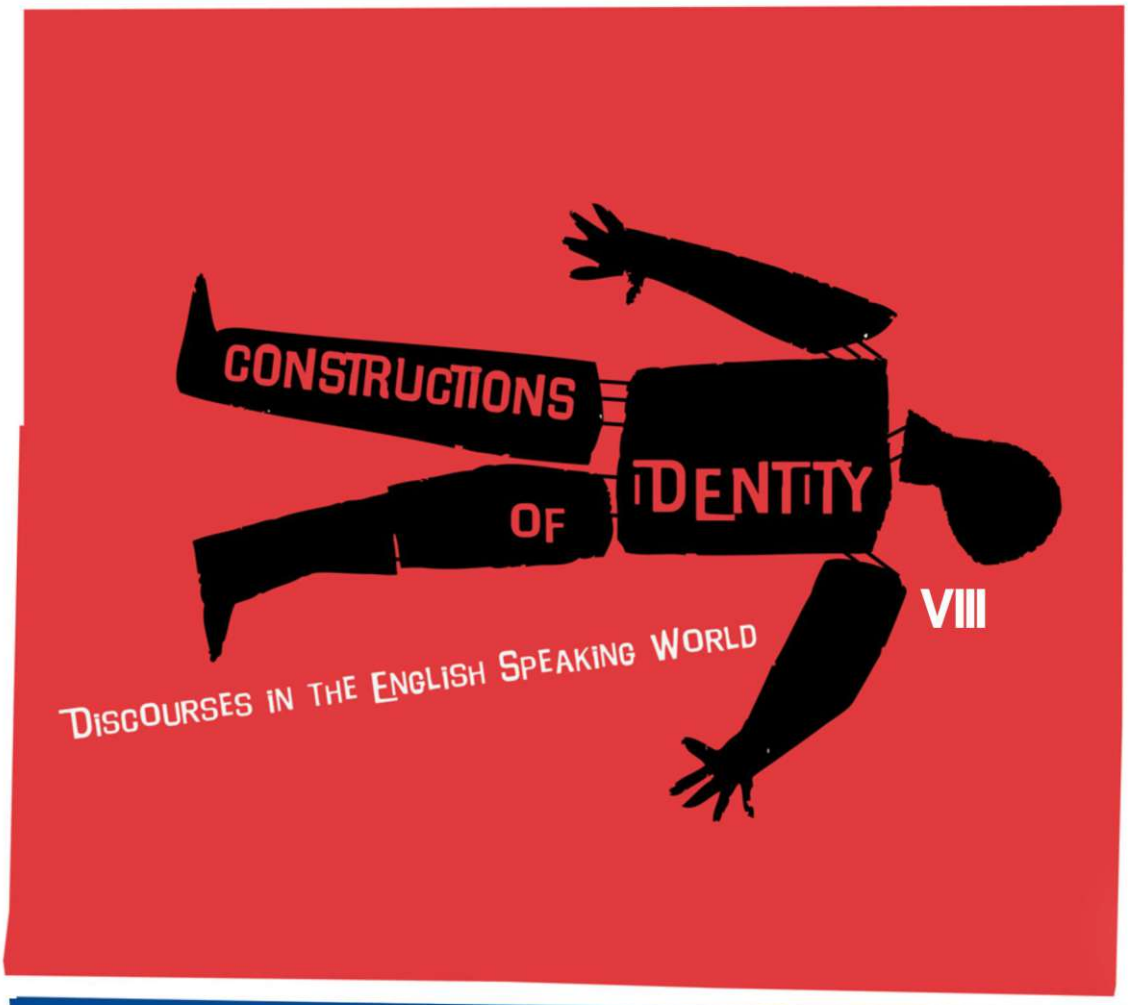

Edited by
Petronia Petrar and Amelia Precup

Presa Universitară Clujeană

CONSTRUCTIONS OF IDENTITY

(VIII)

DISCOURSES IN THE ENGLISH-SPEAKING WORLD

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Contents

LITERARY AND CULTURAL STUDIES

CULTURAL MEMORY AND (RE)CONSTRUCTED IDENTITY IN DIANA ABU-JABER'S *CRESCENT*

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West University of Timişoara

ABSTRACT: The paper investigates the role of cultural memory in the (re)construction of individual and collective identity in the novel *Crescent* written by Jordanian-American author Diana Abu-Jaber. It is no overstatement to suggest at the outset that post-9/11 political construction of an Arab American ethnicity/identity must be interrogated against the backdrop of identity politics and identity ascription which have appropriated Arab-American writers with the memory of Andalusian legacy in order to rethink the reconfiguration of Arab identity.

KEYWORDS: cultural memory, identity politics, 9/11, Arab-American, Andalusia.

Introduction

The discourses on identity in the era of post-modernity, post-colonialism, and possibly post-nation state, have taken on greater significance. This discussion, however, raises some essential theoretical questions, such as: 'Is one's identity, in the present, a stable state of being or a descent below construction processes?'. Moreover, David Hollinger (44) poses a key question about communal, ethnic and identity formation in the U.S.: "Who decides what your identity is?", a question that proves instrumental in a discussion on identity politics and identity ascription. The theoretical developments, thus, of identity construction shifted the conceptualization of self away to social and political constructionism. The events of September 11, 2001, as highly complex phenomena in terms of political, social, and culture clashes, left the Arab-American community in a bewildering position, and have created as well as forced a new Arab identity that is born with the quest to *belong* and depicted as *the other*. From this standpoint, Arab-American community becomes a part of a discursive *contact zone*, as pointed out by Mary Louis, who provides an analysis of this term as "social space where cultures [histories and subjectivities] meet, clash, and grapple with each other, often in the context of highly asymmetrical relations of power" (4). Moreover, the United States has always practiced "the ascribing of identity to individuals whatever their own personal preference may be. That is why it makes sense to speak of a 'political economy of identity', according to which identity is a kind of commodity distributed by authority" (Hollinger 44).

Cultural memory and Arab-American narratives

Cultural memory, in the post 9/11 era, has advanced to prominence in minority groups and communities and has configured their identity through the lens of the past rather than of the present. Jan Assmann, in a comprehensive analysis, outlines the deep connections between cultural memory and identity, defining it as "the faculty that allows us to build a narrative picture of the past and through this process develop an image

and an identity for ourselves" (qtd. in Mechien). Moreover, to confirm the correlation between cultural memory and identity, Jeanette Rodriguez and Ted Fortier claim that "the single most important adaptation for the survival of the human species is culture" (1), and to examine the functions of culture is to answer essential questions, 'what is culture?' and 'how is culture preserving the survival of the human species?' Clifford Geertz construes culture as "a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life" (89). Hence, culture is a negotiable change, meant to adapt the human species to contemporary issues related to existence. Thus, the key to the interconnection between culture and identity rests in memory, and cultural memory persistently maintains their nature through generations and reconstructs their identity.

The key to survival for the Arab-American community, whose identity has been shaped by oppression and resistance, is remembering the historical events that have had a deep impact on what they do and how they live. In this case, as Herbert Hirsch suggests, memory is clearly a political phenomenon, it is crucial for political understanding and it is transmitted by people in their historical, social and political context, from generation to generation (16). Therefore, one possible way 'to transmit' memory is through narratives, as they contribute to the creation of communities: "They explain a group to itself, legitimate its deeds and aspirations, and provide important benchmarks for nonmembers trying to understand the group's cultural identity" (Hinchman and Hinchman 235).

In contemporary literature, the Arab-American diasporic narrative is a type of writing which forges a collective cultural memory through the reinvention of cultural symbols (Andalusian legacy) which aim at enduring against the backdrop of *identity politics* and *identity ascription*. Here, the Andalusian image is the key memory of the Arab-American community which configures their identity. For two main reasons, Jordanian-American Diana Abu-Jaber's *Crescen*t (2003), claims our critical attention: first, she illustrates the affective and often detrimental longing to recover the ideal of harmonious co-existence represented by Al-Andalus in this case, in the aftermath of 9/11; and, second, she engages in an endeavour to reconfigure Arabness in the worldly exigencies of Arab contemporaneity, and help reshape their identity through the metaphor of cultural memory. Thus, cultural memory liberates the Arab-American community from oppression and reunites its members.

Andalusian chronotope in Diana Abu-Jaber's *Crescent*

Diana Abu-Jaber is one of the writers deploying the Andalusian chronotope in her novel, similar to Laila Lalami, Salman Rushdie, and Tariq Ali and other prominent writers, who have been drawn to the Andalusian legacy in search of self-reconstruction, of remodeling historical identity, and of understanding the relations with other groups. As Nouri Gana claims, "*Crescent* is indeed a refreshing reminder of the socio-cultural idioms of conviviality that marked the Andalusian past" (235), particularly post the event of 9/11, and what the world has witnessed of the political and social conflict, cultural paranoia and war on terror.

Crescent is Diana Abu-Jaber's second novel that revolves around Middle Eastern culture, with the Arab history and focus on Arab food and its variety among different Arab cultures as a symbol of cultural memory. The novel depicts the sense of nostalgia, exile, and a search for identity at both individual and collective level. The book is set in

a multi-ethnic community in Los Angles who is longing for the idea of homecoming. The narrative is centered on a sensuous love story between the protagonists Sirine and Hanif. Sirine, in her late 30s, is half-American and half-Iraqi, has never married, has been living with her uncle, and working as the chef of Um-Nadia's Lebanese café in Teherangeles. She falls in love with Hanif, the handsome exiled Arabic literature professor at UCLA. Hanif's past arouses and awakes many questions in Sirine about the forgotten aspects of her Arab identity as a second-generation Arab-American woman, which she might be accounted for, and reactivates her memories about her parents.

What happened in the post-9/11 era has its deep roots connected to 1492, in terms of political and social constructionism for Arab-American ethnicity/identity and there is an overlap between the Reconquista of Spain and the Conquista of the Americas. This dialectic has been more complicated for identity politics after the events of September 11, as Arab identity seems to be related to blood and ruin. Therefore, the question here 'is the Arab identity as bloody as it is depicted or it is just shaped by concerns and fears that emerge from all the political discourses?' Thus, the concept of identity entered into a state of justifiable concern that differentiates between the individual and the group, and thus enters the Arab mind as a crisis of anxiety in these social, economic and political deterioration concerns which have implications all over the world.

When and where communities are exposed and face cultural exclusion, there should be an effort and a desire embodied in the nostalgia to return to a 'place' that contributes to the re-building of cultural identity. In this context, Andalusia is a 'place' which combines traditions, language and culture, shaping an identity based on caring for others and being cared for, on respect for the land and for cohabitation. The Arab identity in general, and the Arab-American one, in particular, stand in the shadow of political and ideological conflicts, due to the events of September 11, and it was necessary to find a way to re-construct identity for the continuum of self-preservation and reproduction of human beings.

Arab-American writers have appropriated and reconfigured the sociocultural and now largely metaphorical significance of Andalusian conviviality in order to rethink the multicultural and the cosmopolitan and construct pathways for resistance. The historical ideology represented by the cultural memory of Al-Andulus legacy builds a strong sense of privilege and superiority in the Arab-American community, as the Andalusian society was characterized by a convivial, *pluralistic modus vivendi,* by what the historian Americo Castro calls *convivencia* (cohabitation), designating that quasi-utopian moment of peaceful "living togetherness" among the three confessional communities, Muslims, Jews, and Christians (Castro 584). Moreover, underscoring the power of Al-Andulus legacy, Nouri Gana's study *In Search of Andalusia: Reconfiguring Arabness in Diana Abu-Jaber's Crescent* (228-246) suggests that through the lenses of Al-Andalus, it is possible to decode contemporary political conflicts and become immune to the threat of ethnicity and identity and what he calls *post-Andalusian critique* promotes the *reactivation* of the *Andalusian* imaginary, at the heart of the ethnic paranoia and identity crises which are desperately in need for socio-cultural coexistence.

Under this culture shock and psychological sense of loss, Diana Abu-Jaber's novel depicts the daily life of the Arab-American community and other ethnic groups in Los Angeles, providing many cultural and social references to the Andalusian legacy, in order to produce a cultural identity based on the legendary peaceful co-existence. Clearly, the sense of loss and dislocation, the desire of belonging and homecoming are conveyed

through the relationships between Hanif and Sirine. The author uses the character of Sirine's Uncle as a storytelling device about the mythical figure of Abdelrahman Salahdin, and the myth is powerful because it is relevant to a group of people, it is transmitted through history, it depicts events in the past that have a meaning for contemporary life of these minority groups and it carries a piece of cultural memory (O'Flaherty 27). Nadia Café contributes to the setting and the sharing of a common ground as a mini-Andalusia overwhelmed by similar social and cultural co-existence patterns. It is a place where the diverse minorities, such as Arabs, Iranians, Latinos and Turks, meet and enjoy together music, food, poetry and engage in debates. Thus, the author creates a cosmopolitan environment where a multitude of ethnicities gather and share ideas and experiences. On the other hand, Nadia Café functions as a substitute for homeland, as Um Nadia, the Lebanese-American owner of the café, states: "I see Arab men come here from far away all the time. They all come to me because we make something like home in this country." (Abu-Jaber 83)

A feeling of anxiety of loss permeates the first generation represented by Hanif, as well as the second generation embodied by the Arab-American Sirine, both adopting a similar sense of exilic discourse and searching for a place they can feel they belong to, Sirine admits, "I guess I'm looking for my home, a little bit. I mean, even though I live here, I have this feeling that my real home is somewhere else somehow" (Abu-Jaber 132). It is the same with Hanif, who confesses, "the fact of exile is bigger than everything else in my life. Leaving my country was like – I don't know – like part of my body was torn away. I have phantom pains from the loss of that part – *I am haunted by myself*. I don't know – does any of that make sense? It's as if I'm trying to describe something that I am not, that's no longer here" (Abu-Jaber 182).

Conclusion

Diana Abu-Jaber's *Crescent* dramatizes the conflict between the first and second generation with reference to alienation and loss of identity and conveys the need re-energize and re-activate the cultural memory of Andalusia in order to reconstruct Arab-American identity, particularly in the aftermath of 9/11. Abu-Jaber delves into the everyday life experiences of the Arab–American community and other groups, as they are relevant to what Marwan Hassan calls the "eloquent vulnerability" (64) of being Arab, as a result of the politicization of the discourse that led individual and collective Arab identity to the constant threat generated by a lack of understanding by the 'other'. However, the glory of the past of Andalusian heritage becomes a source of inspiration for the multicultural co-existence of our common humanity, and only by it can we resist the blind policy that aims at excluding the other's identity.

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DIS-/ARTICULATED CONSTRUCTIONS OF IDENTITY

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ABSTRACT: The present paper explores the ever-changing definition and search of female gender identities at times of hegemonic masculinity in 19th-century Britain and Japan. Duty, submission and a sense of loss of one's true self outline the framework of any story that would conjugate identity using a feminine signature, in either pen or brush. The intent is to bring together both the touch of paint and the sign of ink, in a mirrored perspective onto feminine sensitiveness, which opens a complementary outlook towards expressions of Japanese artistry of the same age.

KEYWORDS: self, womanhood, identity, hegemony, 19th century.

There is a time and a place for every story, although stories seem to melt one into another, beyond time and space. One such narrative, accommodated by the fascinating world of Japanese craftsmen, tells us that in 19th-century Japan, where woman was considered a possession of her menfolk, there lived one of the most celebrated artists of the Edo Period, the printmaker Katsushika Hokusai, creator of *The Great Wave off Kanagawa* and *Thirty-Six Views of Mount Fuji* and his nowadays almost forgotten daughter, Oei Katsushika. An unconventional daughter of her time and free-living spirit, she left hundreds of beautiful pictures, and scholars tend to believe, after having minutely scrutinised thousands of Hokusai's paintings, that the authorship of most of his greatest works, painted in the last ten years of his life, although a mystery, belongs to this daughter of his. Thus, resembling any Victorian lady concealed behind a male identity when publishing her literary productions, this Japanese woman entrusted her own *self* to canvases that would fascinate and travel throughout time, but not bear her signature. Should we capture the paradigm of the story this article follows, we could turn to what Roland Barthes most suggestively referred to a *myth*, by saying that it:

> […] deprives the object of which it speaks of all History. In it, history evaporates. It is a kind of ideal servant: it prepares all things, brings them, lays them out, the master arrives, it silently disappears: all that is left for one to do is to enjoy this beautiful object without wondering where it comes from (141).

Describing the elusive geometry of a system of *blind* rippling circles, the matrix of our argumentation evokes the ethereality of women's presence at times of prevailing hegemonic masculinity. By *blind* we refer to the almost inexistent print the destiny of women laid on the social weaving of the fabric of their age when duty, submission and a sense of loss of self-identity outlined the framework of any story that would conjugate identity using the feminine gender. Regardless of the shore they lived on and of the way in which they contemplated the great spectacle of the world, pen or brush in hand, and audacious dreams in heart, the amazing women of the nineteenth century helped (re)design the world as we know it today. They trod along the painful way that

unveiled them from the shadowy contours they used to be, to the utterly marvellous people they actually were. This paper brings together both the touch of paint and the sign of ink, in a reflected perspective onto female sensitiveness and its artistic expressions. If the Gospel of John tells us that "In the beginning was the Word, and the Word was with God, and Word was God" (John 1:1), where John identifies God with the *Logos* itself, that which made the existence of the created world possible, then maybe it would not seem too hazardous to say that colours were already in His work, for our story begins spinning its thread talking about what women could 'say' about the world in colour shades and tones.

An undulating perspective comes with the roaring, mighty wave off the coast of the prefecture of Kanagawa that tells a story from the same nineteenth century period, but from another realm which starts with *once upon a time, there was a wave*…

Figure 1. Katsushika Hokusai,
***The Great Wave off Kanagawa* – colour woodblock**

Once unleashed, the massive energies of one of the most iconic feminine archetypes, *water*, will change the outlooks dramatically, stretching the horizons way beyond their limiting and limited embrace of the sign of the *Other*, chosen to encapsulate the ethereal nature of womanhood.

At times of hegemonic masculinities, the architecture of the world started spinning another story, one in which *marginalia* not only journeyed towards, but also challenged the very heart of creation. Mount Fuji, an up-pointed triangle that stands for fire and masculinity, remains in the distance, mighty and impressive as any expression of the Earth can be, whereas the down-pointed triangle, standing for water and femininity is soon to be foreseen in the wave that overthrows perspectives and articulates a new identity within the frame of an age that equalled change, discovery and assertiveness.

This is the key not only to those curves that invite the viewer to pause and contemplate their webbing and colouring, on canvas or woodblock; it is also the key in which womanhood comes to hold the brush or pen that sketch those lines. Women have lived outside time and space, excluded as they have been from the architecture of a male dominated world that has only placed them on orbital paths, dwindling their character, blurring their individuality.

Female authors in the Victorian age were actively committed to discover and define the hidden construct of womanhood, to transcend its corseted condition while assuming

a voice and identity in the homochromous world of the Patriarch. The written word, that erupts with all the passion of an assumed utterance, still lived within the intimacy of the self, or the graphic curve define this geography of self-discovery; a word full of light and inner revelation that reminds us of the great saints of the desert who, searching for Lord's unbounded Kingdom, travelled the world, plunged deep into the entrails of their own being, and once there, at the crossroads of an unmatchable, epiphanic encounter between inward and outward, revealed the mystery of revelatory infinitude to the rest of the world.

Literature has proved to be, using Barthes's perspective upon the text as organic weaving and texture, the boat whose sails these Penelopes, instead of dreaming about and waiting for, raised high into the blowing winds and dared the oceans with their lightsome keels and craftsmanship as sailors. Limited as their journeys proved to be, beyond posing for *still life* canvases, women of the time escaped the decorous, yet corseting frame of the picture and instead of conjugating a passive, acquiescent existence, began to articulate a creative identity that would, in turn, sign canvases of its own. There have been women who put a Lacanian mirror between themselves and the eye of the world and projected it not only against a fabric of fiction, but also against a canvas of colours. Either known as the Brontë sisters, or George Eliot, or Elizabeth Gaskell they have all endeavoured to evade the matrix of an impossible condition that metamorphosed itself into one of the canonical dimensions of their time that would conjugate femininity in terms of marginalisation, inadequacy and muted tolerance. It was fiction that opened the door to a *room of their own* in the world of the Patriarch. Isabella Bird Bishop, Mary Kingsley and Lady Florence Dixie chose travelling and the act of audacious exploring as symbolic overlapping of the two geographies they would later on come to describe in their writings, the *(un)beaten track*s of the world and the *unexplored ways* of their own nature.

Self may be interpreted as a multidimensional space that brings different artistic outlooks together. Regardless of space, the 19th century was a time of stolen and denied concept of feminine identity, so much so that it almost considered it an oxymoronic notion. It drew the world of feminine psyche in thick lines, telling the story of submissive, resigned confinement to the domestic horizon, in a total rhetoric of depersonalization and mask-assuming exercise. Crossing the line of conventionalism trails a journey only a few women dared to assume, evermore since it implied passing through three different stages, the first of which was stepping away from the sacred temple of the family. Deriving from it, surfaces the second stage of articulating a creative intertextuality, whereas the third phase refers to the identification of a canonically fractured identity through its refusal to fit into the rigid, social pattern of the time.

When such heights are being reached, the linear identity may metamorphose itself into an *arrow-shaped identity*, an iconic Mount Fuji, as symbol of autocratic power, the very embodiment of the centre of the world, though boats sailed by unusual seafarers challenge its shores. One such daring traveller was Isabella Bird Bishop, an English explorer, writer, and naturalist, the first woman to be elected Fellow of the Royal Geographical Society, in November 1892, who, following her visit to the far-east, wrote a book on her journeys, entitled *Unbeaten Tracks in Japan*. Considering the act of travelling to be as much about imagining new identities as it is about scrutinising new places, the narrator steps into the public eye firm in her belief that she is to explore the relationship between the public and the private realm, as she contemplates on the proximity between home and away, imagining a relationship between gender identity and space. Bird's descriptions of people

and places do not depend upon the "vivid imperial rhetoric" that Mary Louise Pratt identifies in the Orientalist writing of the British explorers (201). It is not only through her action (the act of sailing the seas of the world), but also through her writing and utterance itself that her identity is constituted again and again; thus, the phallic symbolism of *mast* and *stylus* hosts a shifting paradigm of gender duality. Isabella Bird Bishop comes to write a story of her discoveries, but she herself is discovered by the *other* eyes, the eyes of the foreigners through her male interpreter, a local guide, Ito, who not only translates her language, but also her body. In distant geographies, she was even "supposed […] to be a foreign man" (98), and there have been moments when the dilemma of duality reached such dramatic moments, as the following account reveals: "one old peasant said he would go away if he were told whether the 'sight' were a man or a woman" (159-160). Way beyond attire, behaviour and geographic print, there lies the same delicate issue of (non)identity and the quest of (self)discovery, evermore dramatic as the play of masks is summoned to disguise and imagine. Nevertheless, the moment she manages to give Ito the narrative, and keeps the voice to herself is the moment when masks, kabuki or simple ones, are seriously challenged.

Either hiding behind theatrical artefacts, or concealing their real identity through masculine pseudonyms, for such was the case of most Victorian women writers, these remarkable characters marked with every step of their voyage the toilsome road to (self)discovery. This was the way that took them from the intimate, yet dramatically confining architecture of their household to the immense and fascinating architecture of the world. Charlotte Brontë speaks through her most famous heroine Jane Eyre, in a most stirring and passionate way about women's limited role in the Victorian society:

> Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags (133).

In her book *Beyond Feminist Aesthetics: Feminist Literature and Social Change,* Rita Felski, approaching the problem of the nineteenth-century female protagonist's existential trajectory argues that it "remains limited to the journey from the parental to the marital home" whereas her entire destiny remains heavily and "permanently linked to that of her male companion" (125). That was not only a picture of one realm, it was the picture of an entire age, regardless of name, religion or geographical coordinates.

The Japanese culture, deeply influenced by Confucianism that emphasizes the supreme position of the Patriarch, equally reduced women to the only role they were suited to play, that of devoted custodians of their families. The *Angel of the House* of Victorian Britain simply becomes *ryôsai kenbo* in imperial Japan – "a good wife and wise mother" in a country where such values as obedience to the Patriarch, be it father, husband, and submissiveness wrote the only code women ever knew. In an interesting study conducted by Hiroko Storm, entitled *Asian Folklore Studies,* womanhood is explored from an intriguing perspective, namely that of idioms and proverbs, which the authoress visited with the intent to interpret the way in which traditional Japanese society would relate to women. The conclusion, though not surprising, showed that only 29 of the 817 analysed proverbs

contained positive references to femaleness, photographing its most iconic instances – wives, mothers, widows, intelligent and beautiful women, whereas all the others associated it, almost organically, with such negative expressions of the concept of *marginalia* – inferiority, stupidity, changeability, ill-nature, talkativeness, and weakness (168). No wonder that, considering the print of the repressive Edo period, one woman would be known by the short, rather abrupt and infinitely impersonal salutation, *hey, you*, for this is how, as one legend tells us, Katsushika Hokusai's third daughter, Oei, got her name from. (おい – Japanese for *hey, you*); according to another theory, the meaning of her name may not refer to a salutation, but it would equally be grotesquely impersonal, forging not an identity, but an accommodating matrix – Ei-jo , where "jo" means "woman" or "daughter" in Japanese.

Under the double sign of depersonalization and estrangement, womanhood remains concealed in the shadows of the *Patriarch* and behind the brush of the *Artist*. There, in the dark, it can only become a ghostly appearance, too fulgurant a light to be a star, too feeble a twinkle to master the skies. Lost to history as she and her work were, 150 years after the sunset of the Edo period, a Canadian writer, Katherine Govier brought the story of Oei to life, in *The Ghost Brush*, a novel she published in 2010. Suggestive enough for the demarche undertaken by the author, the book opens with the self-presentation of the heroine, reflected through the eyes of her father, the Patriarch, the only solidly constructed system of authoritarian representation: "Hey, you! You with the big chin! Oei! He's calling me. […] Oei is a pun on how he calls me. It means, "Hey, you! I have other names: Ago-Ago – he gave me that too, meaning "Chin-Chin" calling attention to my big, stubborn jaw. Then, there are the brush names" (3-4).

As Govier imagines her, Oei, the character-narrator of a fabulously rich in details, enthralling narrative not only of a fascinating cultural horizon, but also of daughterhood and duty, art and authorship, muses on the life and condition of the artist, at a time when artists were supressed and the country itself hid from the outside world:

> Life, like art is full of incident. Some people's more than others'. My father's life, like his art, was broad, scattered with figures, events, characters, exertion everywhere – up planks and up mountains, across rivers, on platforms – twinkling and never dull. There was no emphasis. Everything was in competition; anything could distract the eye. A little man at the edge of the paper carrying a bucket will be given his humorous face and his odd posture to amuse. And in the centre a woman bid her lover farewell. These were equal in importance. The whole place is buzzing. At any time, in any place, someone was putting out for the audience, and none of this merited his indifference. But my life was not. Not that way. My life was like a painting on silk, intense but softened. It was a dark splatter of blood on a empty canvas. Examined carefully, it was not just a splash but a cluster – figures pushed together, too close, against each other. These figures are distinct, they are technical, they are dark and deeply impressed. But they float in space, mere space, empty space that makes them severe. Beyond my immediate world was emptiness. Great events and signs were absent for years on end (225).

The delicate webbing of the novel crops the life of this great woman and artist from the netting of her works, with subtle, yet slightly turning away body postures and faces that never look the reader in the eye. Although an artist herself, Oei remained in her father's shadow and, after having divorced her husband she decided to work with her father in the winter of his life. In the Afterword of her novel, Katherine Govier projects the opinions of several art critics on the issue of authorship, and one such

voice is that of Koike Makiko, curator at the Isago No Sato Museum in Kawasaki, who argued that although Oei signed very few paintings with her own name,

> "[…] most scholars see all that work by Hokusai and know he did not do it himself. The reason why the number of works painted by Oei is limited is that she was painting under Hokusai's name. It is said that Hokusai painted over eighty pictures during his last year. It was impossible to finish this many works. So she might have painted these, and Hokusai only put the signature on the works (478).

So much so, that in the critic's opinion, the works of the two are almost organically intertwined. *The Ghost Brush*, also published in the United States under the name *The Printmaker's Daughter*, is a minutely researched narrative that strives to tell a compelling story that relies on its artistry not only of the gifted quill of the authoress, but also on her dons of researcher. Other authorised voice on whose opinion she builds the scaffold of her plot is that of the art critic Kazuhiro Kubota who suggests that since Katsushika Hokusai's greatest masterpieces were created towards the end of his life, it is only commonsensical to wonder just how much of the actual work belongs to Oei. Author of several studies focused on the life and work of this little known Japanese ukiyo-e, such as "Oi Eijo: The Whereabouts of Katsushika Hokusai's Daughter", "A Discussion of Hokusai's Daughter Oi Eijo", Kubota believes that it was the daughter, and not the father who painted the canvases that Hokusai signed in his late eighties. "These works", he argues, and cannot help wondering, "had a lot of bright colors with a youthful touch, as well as an incredibly accurate drawing skill, even though an old man over eighty had supposedly created them" (480). The same thoughts, other voice behind them, Segi Shinichi, this time: "Not only did Oei act as a muse to her father in his later years, but there is a good deal of evidence suggesting that she sometimes painted works in his stead" (477).

Nevertheless, the most dramatic reflection of her destiny is marked not so much by the ethereal presence of such a gifted woman in the life of the great Patriarch, as it derives from the fact that following her father's death, instead of starting a school of her own, she simply vanishes from public record, never to be seen or heard from. Once the shadow had gone, the dazzling light of the day simply faded away the colours and concealed the brushed. If we play with Govier's words from the title of her novel, and twist its semantics, ghosts depend on spectral outlooks to tell their stories. What would the wave be had it not had Mount Fuji as its background?

A great sense of loss, an upsetting sense of confusion and disorientation would lay a profound mark not only on the social self, but also on the most intimate expression of it, turning Katsushika Oei into a real master of the Japanese expression of chiaroscuro; for what else would better capture the spirit of femaleness, if not the illusorily delicate, yet enthralling play of lights and shadows? The story Katsushika Oei leaves behind seems to fit the matrix of her time, dramatically echoing the most ardent wish to create, to come to express oneself through art, whatever form it might take. During all this time, Mount Fuji had continued to majestically dominate the entire picture, for his name was the one she used to publish her fiction, and his tracks she followed to map the trails of the world – roads taken to come to know and be known.

That was the fabric on which the female artists of the 19th century had to embroider the story of their self; it is the story of the individual who seeks some freedom from

self-abandonment and resignation, a story about the belief in the individual *self* and *voice*. Entrusting one's thoughts to the white of the paper is an act of discovery, of self-discovery, marking the beginning of the journey that would offer the seas of the world to the yearning sailor to sail. A double perspective of voyage gains contour, as *voyage in* and *voyage out* and we argue, had it not been for the latter, the inward reflexion of it might not have occurred.

Figure 2. Katsushika Oei,
***Cherry Blossom in the Night* – woodblock print**

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THE MONSTER AS A PLACEHOLDER OF THE MEMORY/OBLIVION DIVIDE IN ISHIGURO'S *THE BURIED GIANT*

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ABSTRACT: This paper examines representations of the monster as a supplement that problematizes the boundary between remembrance and forgetfulness in Kazuo Ishiguro's post-"Arthurian" novel of 2015. Patrolling the entwining pathways of past and present in the lives of individuals and communities, the she-dragon Querig unleashes the process of signification that enables healing memory and soothing oblivion to arise.

KEYWORDS: Kazuo Ishiguro, monster, memory, oblivion.

Through a bypass into the figurations of memory and oblivion in *Never Let Me Go* (2005), this paper examines representations of the monster as a *supplement* that problematizes the boundary between remembrance and forgetfulness in Kazuo Ishiguro's post-"Arthurian" novel of 2015 *The Buried Giant* (Ishiguro, "The Persistence"). Acknowledging the pivotal role played by memory and its dyadic counterpart, oblivion, in (re)constructions of the past in Ishiguro's works, scholars have emphasized the possibility of his narratives forging a "literature of memory, forgetting and release" that casts a profoundly ethical – "elegiac, cathartic and compassionate" – gaze at the Ricoeurian "work of memory" through which victims and perpetrators of trauma respond to the imperatives of forgetting and forgiving (Teo 12) that make possible the restitution of historical truth in forms that engender collective and personal appeasement (Guo 2508). In *The Buried Giant,* Ishiguro takes this project of investigating the springs of restitutive *and* prospective memory one step further, featuring the monster as a liminal trope which both demonstrates (*monstrare*) and cautions (*monere*) about the difficult entanglements between remembrance and forgetting, especially when they are targeted at a past that is violent, cruel, unavenged or unappeased. The monster Querig, the absent centre of this post-romance narrative, is simultaneously a terrifying figure of excess that condenses threats of aggressive dissolution levelled at the body politic and at its collective memory and a beneficent figure of containment that protects, preserves and endlessly defers the assignation of sense to this collective memory, for this would congeal its fluid production of the past within the vantage frame of the present. The metaphor of the title, the burial of the giant, signals the processual dynamics of anamnetic resignifications of the past, for laying to rest the memory of traumatic events in the foundational history of a collectivity needs to be accompanied, in perpetuity, by gestures of ritualistic remembrance and healing forgetting.

This insightful stance on the mixed operations of memory and oblivion is also approached by Derrida in an interview published under the title "Passages – From Traumatism to Promise," where it is noted that anamnesis is "not just a moment of memory to find again finally what has been forgotten, to restore finally an origin, a moment

of a past that will have been present" (Derrida "Passages," 382). Emphasizing the fact that memory is not a simple counterpart of oblivion, Derrida suggests that in jointly reshaping the past, they also jointly forge the future. Retrospective memory is always-already prospective memory. Thus,

> memory is not just the opposite of forgetting. […] To think memory or to think anamnesis, here, is to think things as paradoxical as the memory of a past that has not been present, the memory of the future – the movement of the memory as tied to the future and not only to the past, memory turned towards the promise, towards what is coming, what is arriving, what is happening tomorrow (Derrida "Passages," 383).

Intriguingly, the very figure of this futurity predicated on preterity is the monster as an undecidable revenant-arrivant whose appearance shatters and reorders the structures of thought, confounds and reboots cultural memory, setting into motion processes of resignification. As Derrida says, the "movement of culture" is precisely directed towards accommodating the traumatic memory of monstrous encounters, where the monster stands for that which is new:

> that which appears for the first time and, consequently, is not yet recognized. […] However monstrous events or texts may be, from the moment they enter into culture, the movement of acculturation, precisely, of domestication, of normalization has already begun. […] The future is necessarily monstrous, that is, that which can only be surprising, that for which we are not prepared, you see, is heralded by species of monsters (Derrida "Passages," 386-387).

The work of memory entails, therefore, processing the traumatism caused by the original "perception of the monster" and taming ("forgetting") its subversive energies by welcoming the "monstrous arrivant" as a replenishing mechanism of cultural innovation and progress (Derrida "Passages," 387). The ambivalence of the monster as destabiliser of the "field of reception," with the potential to "transform the nature of social and cultural experience, of historical experience" (Derrida "Passages," 387), is acknowledged by Ishiguro. According to him, the presence of the monster determined him to adopt the fantasy frame for his narrative of memory and oblivion. As the author confesses, "I wasn't even thinking about *The Buried Giant* as a fantasy – I just wanted to have ogres in there!" (Gaiman 52). The other work of interest to me, besides Ishiguro's 2015 fantasy novel, since it also casts monstrosity as a figuration of the liminally entwined processes of amnesia and anamnesis, is his dystopian-speculative fiction *Never Let Me Go*. In the latter text, for Kathy D., the sentient clone that is denied acceptance as a human by a post-humanity which revels in cannibalizing upon its biotechnological others for the sake of its own extropian enhancement, individual memory plays a constitutive role in articulating a cohesive self. In the former narrative, Ishiguro's concern is with the "behaviour of societies as a whole" and with the impact exerted by "collective remembering and forgetting" on accommodating and understanding trauma, on post-cataclysmic recovery from mass violence and atrocities (Grossman 50). A relevant authorial statement in this regard runs as follows:

> Recently I've been interested in the difference between personal memory and societal memory, and I'm tempted almost to personify these two things. A society, a nation, goes on and on, for centuries: it can turn Nazi for a while and cause mayhem. But then the next generation comes along and says, you know, 'We're not going to make that mistake again.' Whereas an individual who happens to live through the Nazi era in Germany, that's his whole life (Gaiman 56).

Separated by the timespan of a decade, the two novels extrapolate from fragments of dystopian actuality (the supremacist speciesism of humanity in *Never Let Me Go* and the torrent of inhuman acts perpetrated in contemporaneity, such as terrorism, genocide or dehumanizing detention practices, in *The Buried Giant*) and project the entwined mechanisms of remembering and forgetting (as proleptic means of coming to terms with the past or as analeptic means of moving on with the future) one, into the future-as-present, the other, into the past-as-present.

Memory reconstructs the past – through the lenses of the present and with a view to the future – and oblivion, as scholars like Paul Ricoeur, Tzvetan Todorov or Bjorn Krondorfer show, operates in conjunctive dynamics with it, assisting individuals and communities to remember, by distilling, restructuring and interpreting the archive of the past that forgetting paradoxically both obscures and reveals. In both novels, the monster serves as the placeholder of the divide between the human and its others: the technologized posthuman and, respectively, the vicious abhuman. In both novels, the monster also patrols the fluid boundary between memory and oblivion, steering the signification process through which the meaning of the past can be filtered through the prism of the present and liberated into the future.

In *Never Let Me Go*, the clone is a specific instantiation of posthuman monstrosity, a figure whose ontological difference from the human can no longer be explained through dysmorphic corporeality, for clones are, indeed, "visually indistinguishable from the norm" (Byron and Ogston 454), their liminal entity/identity occupying "both terms (or rather, exist[ing] in the slash between them) of the opposition human/not-human" (Hurley 203). In *The Buried Giant*, a narrative set in post-Arthurian times, monstrosity is visually discernible and disseminated across an entire spectrum of somatic and behavioural deformity, ranging from pixies to ogres and, of course, to dragons, well known for their antagonistic and protective functions in initiation rites, which may include their guardianship over a sacred place (a temple, a treasure or a tomb) and their obstructive role in the hero's progress to that place. Even though the fabulous dragon is but cursorily mentioned as one of the beasts and foes (serpents, savage wolves, wild men of the woods, bulls, bears and giants) that the Arthurian knight must fight in the wilderness, on his way to Wales, in the 14-century romance *Sir Gawain and the Green Knight* (12), discernible as an undertext in the novel, Ishiguro weaves the entire narrative thread around the quest for the dragoness Querig, a figure of ontological undecidability that straddles the boundaries between fabulous fiend and terrible ally, between wilderness and civilization, between agonic and irenic states and, as we shall see, between memory and oblivion. The wondrous she-dragon is, in fact, what Derrida calls the "undecidable": "the doubly-folded surplus that unsettles the polarity of binomial antagonisms and overturns the hierarchies inherent in them" (Borbely 38). Querig is an undecidable because it encapsulates "unities of simulacrum […] that can no longer be included within […] binary opposition" (Derrida *Positions,* 43), deconstructing the incongruity between human and non-human, "by indefinitely deferring the resolution of their contradiction and activating the process of signification" (Borbely 38), a process that is crucial in the work of memory.

In *Never Let Me Go*, the subject of remembrance and forgetting is the "monstrous" clone itself: Kathy D. condenses the memories of her life within a narrative of self and, in Judith Butler's terms, provides readers with the ethical choice of giving ear to her "vocalization of agony" (139). Her retrospective account is a testimonial of identity

reconstruction that undoes the violence of hegemonic discourse, which, through what Krondorfer calls "intentional acts of forgetting" (247), obliterates, defaces and de-humanizes these clones. Contrasted, however, with these wilful acts of public memory suppression, Kathy D.'s acquiescence to her impending completion of the donations program can occur only against a horizon of forgiveness, which, as Paul Ricoeur shows, is grounded in beneficent forgetting (Ricoeur 412). Ishiguro's disquieting refusal to allow the protagonist to escape from this alternative turn-of-the-millennium world serves two purposes, to my mind. First, it demonstrates that for an individual – the *carer* who has witnessed the suffering of *donors* and vicariously accumulated myriad memories of the others' traumas – the sole way forward, even towards accepting her own imminent demise, is to consign to a healing oblivion the painful reminiscence of the injustice done unto them and extract, from this "totality of memory," the poignant remembrances of her fellow clones, who remain entrenched in her mind (and story) as fully enselved humans (see also Duru 111). To put it shortly, it allows Kathy D. to carry out the *work of mourning*, which is simultaneously a *work of memory* (undertanding and overcoming the traumatic past) and a *work of oblivion* (allowing the wounds of memory to heal, in order for the subject to be able to carry on with the present, however provisional this might be in her case). Second, it also conveys to the all-too-human recipients of her narrative, the readers, the imperative of acknowledging the value of *memorial pedagogy* (Krondorfer 246) or what Todorov calls *exemplary memory* (1-22). In *Never Let Me Go,* the clone's *exemplary memory* orbits outside the orrery of self-centred experiences, imparting potentially universal meaning to other present or future experiences, promoting a humanistic acknowledgement of the fact that biotechnological others may be the new (posthuman) selves.

Insofar as *The Buried Giant* is concerned, as Ishiguro confesses in an interview, the novel is serendipitously set in England at around the time of the armed conflicts between the settling Saxons and the native Britons, primarily on account of his penchant for ogres and the fantasy genre, and also because he chanced to be reading the Gawain poem while pondering on the subject of his next book:

> There's a picture of what Britain was like at that point, and it was a hell of a place. There weren't any inns or anything like that, so he had to sleep on rocks – I don't know why he had to sleep on rocks, but it says he had to sleep on rocks. And there's a very casual line in there where it says, 'And he would be chased out of villages by panting ogres.' This little glimpse of Britain at that point, it really sparked something in me. I thought, Oh, that's a fun place. Maybe that's a good landscape to put my story in. Ogres and all. (Grossman 50)

Again in keeping with the authorial intentions, the novel explores, in fact, generic issues of collective violence and trauma, such as the Nazi holocaust, the Rwandan genocide, or South African apartheid, which appear particularized to post-Roman Britain, prior to the Germanic armed takeover and settlement of the island (Clark), at a time when ogres "were [monsters] still native to this land," "when their "panting breaths" and "deformed figures" would not have been "cause for astonishment," as "people then would have regarded them as everyday hazards," as they "would come blundering into a village in a terrible rage, and despite shouts and brandishings of weapons, rampage about injuring anyone slow to move out of [their] path" (Ishiguro *The Buried Giant* 3-4). In such a world in which the fabulous instantiation of the monstrous is not perceived as a tear in the fabric of the real and in which the agrestic terrain – forests, "craggy hills or bleak

moorland" – bears no signs of the picturesque domestication of the landscape, the "winding lane or tranquil meadow for which England later became celebrated" (*The Buried Giant* 3), remembering and forgetting initially appear to charted as antithetical processes dividing the enemy camps of the Saxons and the Britons. They are momentarily locked in a provisional peace, "with the communities of victims insisting on the duty to remember and [that] of perpetrators desiring to forget" (Krondorfer 233). However, "to advocate forgetting" in the context of genocidal atrocities "moves dangerously close to denying the historical events and to erasing memory itself" (Krondorfer 233). Revolving around a historical event of magnitude for both parties to this conflict (the slaughter of innocents at the hands of Arthur's armies), the imperatives to *remember* the massacre of the Saxons and to *forget* the Britons' horrific crime are inadvertently distributed distinctively among the victims *v.* the perpetrators. The questions impelling Ishiguro to exploit the dialectics between the rhetoric of remembrance and the rhetoric of forgetting against the background of mass violence are, as Ishiguro confesses,

> When is it better for a society to just agree to forget some bad things, so they don't disintegrate into civil war or disorder or chaos? And when is it necessary to go back and really examine the seeds of things that are going wrong? (Grossman 50).

The way to address these questions is to focus on a couple of elderly Britons, Axl and Beatrice, who are ostensibly united by an impressively strong sentiment of love, much like the communities of Saxons and Britons are living side by side, with few apparent signs of hostility between them. The only problem is that this irenic state may be the result of generalized amnesia, explained later in the narrative as the effect of the dragon Querig's "breathing magical mist over the world" (Gaiman 52). Axl and Beatrice eventually reach the "momentous decision" (*The Buried Giant* 5) to leave the warren they reside in and travel to meet their son, whose ghostly recollection is possible only in snippets of dreams and reveries, even though they are uncertain of the possibility of having even had children earlier in life. Still, despite the fact that their amnesiac bouts might be the pathological signs of aging, it is soon revealed that in their entire "community the past was rarely discussed. I do not mean that it was taboo. I mean that it had somehow faded into a mist as dense as that which hung over the marshes. It simply did not occur to these villagers to think about the past – even the recent one" (*The Buried Giant* 7). People like the red-haired medicine woman simply fade out of the memory of these villagers; parents whose children are rumoured to have been snatched away by ogres are simply oblivious of their offspring returning safe and sound after playing in the hinterland. It will gradually be revealed that the forgetfulness of many Britons and Saxons is the consequence of wilful acts of dis-remembrance, of the denial and suppression of the guilt or pain attendant on the acts of savagery committed or suffered in the past, which degenerated into the overall suppression and entombment of this past within an inaccessible chamber of memory, guarded against trespassers, in the mythological mind-frame of these collectivities, by Querig: as Axl says, the "she-dragon's breath polluted the air, robbing memories both happy and dark" (*The Buried Giant* 311).

However, such forgetfulness, intended to stamp down the resurgence of painful memories, is unlikely to foster overcoming past trauma, enabling surviving victims and perpetrators to open to a horizon of peaceful reconciliation with the spectral revenants of traumatic events. This is exemplified in the narrative by the refusal of the Charon-

like boatman to ferry Axl and Beatrice together across the sea to an enchanted island, presumably a place of thanatic rest, unless they can demonstrate, through their shared memories, that they are united by an indestructible bond of undying love (yet another bridge connecting this tale of memory and oblivion to *Never Let Me Go*):

> 'No, boatman,' she says, 'it was something more. I heard it said a man and woman, after a lifetime shared, and with a bond of love unusually strong, may travel to the island with no need to roam it apart. I heard they may enjoy the pleasures of one another's company, as they did through all the years before. Could this be a true thing I heard, boatman?'
>
> 'I'll say it again, good lady. I'm just a boatman, charged with ferrying over those who wish to cross the water. I can speak only of what I observe in my daily toil.'
>
> 'Yet there's no one here now but you to guide us, boatman. So I ask this of you, sir. If you now ferry my husband and me, can it be we'll not be parted, but free to walk the island arm in arm the way we go now?'
>
> 'Very well, good lady. I'll speak to you frankly. You and your husband are a pair as we boatmen rarely set eyes upon. I saw your unusual devotion to each other even as you came riding through the rain. So there's no question but that you'll be permitted to dwell on the island together. Be assured on that point.' (*The Buried Giant* 43)

In the course of the narrative, it will be revealed that the loving son they hastened to become reunited with a few villages down the road had, in fact, become estranged from his parents on account of their youthful indiscretions and infidelities and had perished in a plague that had swept across the country. The horrendousness of parental neglect is doubled, in Axl's case, by his violation of the primordial right of a mother to mourn her dead child. Compounded with guilt, Axl's infringement of his wife's profoundly human need to pay the symbolic debt of grievance to her departed son triggers his inability to process the significance of this loss for him too, falling prey to an amnesiac suppression of the past:

> 'I forbade her to go to his grave, boatman. A cruel thing. She wished us to go together to where he rested, but I wouldn't have it. Now many years have passed and it's only a few days ago we set off to find it, and by then the she-dragon's mist had robbed us of any clear knowledge of what we sought.'
>
> 'Ah, so that's it,' I say. 'That part your wife was shy to reveal. So it was you stopped her visiting his grave.'
>
> 'A cruel thing I did, sir. And a darker betrayal than the small infidelity cuckolded me a month or two.' (*The Buried Giant* 312)

While grafted on a romance-like quest for the lost child, Beatrice and Axl's journey is, in fact, a work of memory. The child can only be found again within the ethical scope of memory. Theirs is an allegorical descent within the dark recesses of personal time past, over the course of which they retrieve a memory in which the burden of past suffering is not actuated for the sake of reliving it again and again, but in order to enable their present selves to process the loss and move on with their future lives. In Ricoeur's terms, this work of mourning corresponds to a critical labour of liberation from the mnemic excess or amnesiac blockage which would obstruct the formation of a peaceful memory of bereavement (Ricoeur 72). Ishiguro's protagonists embark on an ethical path of mutual forgiveness, towards that Ricoeurian "peaceful memory" and "beneficent" forgetting, as evinced by their second encounter with the boatman, at the end of the narrative:

> 'What did you hope to gain, sir, preventing not just your wife but even yourself grieving at your son's resting place?' 'Gain? There was nothing to gain, boatman. It was just foolishness and pride. And whatever else lurks in the depths of a man's heart. Perhaps it was a craving to punish, sir. I spoke and acted forgiveness, yet kept locked through long years some small chamber in my heart that yearned for vengeance. A petty and black thing I did her, and my son also.' (*The Buried Giant* 313)

Only by processing the trauma of the past and extricating himself from a melancholy attachment to suffering can the griever reach a solution for the impasse that the demise of his child has hurled him into, for deliberate gestures for the retrieval (remembrance) or disposal of mnestic traces (oblivion) related to the object of loss would clearly not suffice. As Freud shows in his analysis of the psychogenic mechanisms of mourning and melancholia, the griever's failure to disentangle himself from the state of suffering, correlated with a narcissistic blockage in the mood of loss, corresponds to a pathological capitalization on the "economics of pain" (Freud 244). In the non-pathological work of mourning the memories through which the subject is cathected to the lost object are gradually brought into awareness, progressively enabling his detachment from grievance: "when the work of mourning is completed the ego becomes free and uninhibited again" (Freud 245). By contrast, melancholia indicates a certain ambivalent idealization of loss, exacerbating the subject's sense of self-diminution in relation to the lost object; hence, the mourner's ceaseless attempts to reconstitute the cathexis with the deceased as the index of a former integral state of being. As Freud explains, "Just as mourning impels the ego to give up the object by declaring the object to be dead and offering the ego the inducement of continuing to live, so does each single struggle of ambivalence loosen the fixation of the libido to the object by disparaging it, denigrating it and even as it were killing it" (237). The melancholy derailment of mourning generates abnormal responses, such as the extensive cohabitation between the grieving self and the spectral presence of the lost loved one. The mourner's libidinal disinvestment from the lost object (which comes naturally in non-pathological mourning) is replaced by the melancholic's ambivalent drive towards, on the one hand, a wilful separation from the object of affection that is now extinct and, on the other hand, a refusal to abandon or let go of the pain, leading to abuses of oblivion or abuses of memory. In Ishiguro's novel, the oblivious couple, Axl and Beatrice, and, by extrapolation, humanity at large, would certainly fit Freud's definition of the amnesiac melancholics' pathological response to loss. As Beatrice confesses to her husband, "Now I think of it, Axl, there may be something in what you're always saying. It's queer the way the world's forgetting people and things from only yesterday and the day before that. Like a sickness come over us all" (*The Buried Giant* 17).

In any case, it is not reiterative memory or deliberate amnesia that can assist the bereaved in carrying out the work of mourning, for the experiential or epistemological traces of traumatic loss cannot be mechanically preserved or erased. Translated at the collective level, the melancholy response to the sorrow caused by the death of a loved one would correspond to what Ricoeur describes as a "blocked memory," a memory stuck in repetition or marred by amnesiac loss (Ricoeur 463). Contrasted with this is "peaceful memory," a memory that facilitates forgiveness and forgetting and allows for a reconciliation with loss (Ricoeur 515). Vivid, rather than mechanistic remembrance can reconfigure individual and collective memory out of a literal reiteration of past pain and into an exemplary reconstruction and resignification of such suffering, in such

a way as to prevent its re-emergence in the future (Todorov 12). What is needed – not only at the individual level, but, as Ishiguro's novel demonstrates, also at the collective level – is "an ethics of memory," which "is as much an ethics of forgetting" (Margalit 17). Indeed, even though one cannot speak of a "community of memory" that accumulates the exemplary lessons humanity must learn from its history of violence and atrocity, one can envisage the monster Querig in Ishiguro's post-historical romance as the carrier of what Margalit calls the "*moral memory* on behalf of humanity as a whole" (9). As Margalit sees it, the ethics of memory is inherent in what Todorov defines as "exemplary memory" or what he calls "prospective memory," a memory that retrieves the significance of the past into the present in such a way as to project its lessons for the future (Margalit 14). "To remember now," Margalit shows, "is to know now what you knew in the past, without learning in-between what you know now. And to know is to believe something to be true. Memory, then, is *knowledge from the past.* It is not necessarily knowledge *about* the past" (14). In effect, the very goal behind the quest on which the aged couple, Axl and Beatrice, embark is to "make all those memories come back" (*The Buried Giant* 45). The question is, can Axl's ethical quest for the retrieval of individual memory be equated with a moral quest for the recuperation of the collective memory of trauma and loss? Can remembrance be a vicarious experience in which another performs the work of mourning for the self? How is that "knowledge from the past" retrieved unaltered, unadulterated in the case of collectivities that have witnessed or perpetrated atrocious crimes?

Given the depiction, in the novel, of the way in which various autocratic regimes block this memory and appropriate the production of historical meaning by imposing their hegemonic control on collective memory, the monster takes over the moral function of delegitimizing politically sanctioned abuses of memory and, respectively, abuses of oblivion. The monster, an outsider to the human polity, is, in Ishiguro's narrative, literally the placeholder of the hero who, in the medieval romances, ensured the attainment of the quest-object and, hence, the just configuration of the realm's collective memory. When all the country's heroes fail to pursue an ethics of remembrance and enlist their services to various power regimes that distort historical truth, the monster Querig recalibrates the memory of the country's past by becoming the very lost object of bereavement, the sacrificial victim that takes upon itself, in Girardian terms, the ire of the crisis of non-differentiation, since both the Saxons and the Britons are enmeshed in patterns of violence that render them indistinguishable from the vantage of their inhumanity (see Girard 49).

In the novel, the arrival at reconciliation with the past at a collective level seems a well-nigh impossible task. As the narrative progresses, it transpires that the conflict between the Saxons and the Britons was only temporarily staved off by Axl's own attempt to forge a peace agreement between the two parties and by a devious slaughter of Saxon children, sanctioned by King Arthur, with a view to preventing an entire generation of enemy soldiers from contesting his dominion over the island. Moreover, to avoid the memory of this genocidal act resurfacing and perpetuating the cycle of violence, the enchanted monster, Querig, "a dragon of great fierceness," was purportedly bewitched by Merlinian magic and made to cast a "mist of forgetfulness" across the country (*The Buried Giant* 64, 45). The dragoness thus becomes simultaneously the protector of the archive of total memory, a memory that is savage and unappeased, and the guardian of deleterious amnesia, which prevents survivors from accessing and understanding the past. The monster also becomes an object of contention between Sir Gawain, by now a

decrepit Arthurian knight, entrusted with keeping the dragon alive, and Sir Wistan, a Saxon knight who eventually succeeds in beheading an already dying beast, a futile sacrifice, after all, as he is driven not only by a desire to avenge the past, but also by a thirst for bloodshed and conquest. This is how Querig is described in the dragon-slaying scene:

> As for the dragon, it was hardly clear at first she was alive. Her posture – prone, head twisted to one side, limbs outspread – might easily have resulted from her corpse being hurled into the pit from a height. In fact it took a moment to ascertain this was a dragon at all: she was so emaciated she looked more some worm-like reptile accustomed to water that had mistakenly come aground and was in the process of dehydrating. Her skin, which should have appeared oiled and of a colour not unlike bronze, was instead a yellowing white, reminiscent of the underside of certain fish. The remnants of her wings were sagging folds of skin that a careless glance might have taken for dead leaves accumulated to either side of her. The head being turned against the grey pebbles, Axl could see only the one eye, which was hooded in the manner of a turtle's, and which opened and closed lethargically according to some internal rhythm. This movement, and the faintest rise and fall along the creature's backbone, were the only indicators that Querig was still alive. (*The Buried Giant* 284).

The she-dragon is a mere ghost of the past, and whatever agency her human antagonists may have assigned her in the perpetration of past violence, it is now the mere victim of a scapegoating attack. Despite Wistan's own death, the cycle of vicious aggressiveness risks escalating and continuing in the future, through Edwin, the teenager taken under Wistan's protective wing: "For you Britons, it'll be as a ball of fire rolls towards you. You'll flee or perish. And country by country, this will become a new land, a Saxon land, with no more trace of your people's time here than a flock or two of sheep wandering the hills untended" (*The Buried Giant* 297). Rather than suppressing this ghost of the past, the warring communities ought to have heeded its presence as radical alterity and granted it hospitality at the heart of the self. Still, a humane treatment is not what this monster received, even though the *revenant* of the painful historical events that are to be processed through a joint labour of mourning and memory might have also served as the *arrivant* of a horizon of futurity. Activated, through the narrative, in the memory of readers and patrolling the entwining pathways of past and present in the lives of individuals and communities alike, the she-dragon Querig unleashes the process of signification that enables, across millennia, healing memory and pacifying oblivion to pursue their conjoined work. The dragoness becomes the ghostly trace of the past that demands incorporation within the hospitable space of the present, since the condition of spectrality – somewhat indeterminably shared by the mourner and the mourned for – is not one of finality, but of perpetual expectation.

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ADAPTING THE VICTORIAN DISCOURSE ON MADNESS – NEO-VICTORIAN VOICES IN THE TWENTIETH CENTURY

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ABSTRACT: The Victorians were famous for their employment of the adaptation of earlier historical ages, an approach borrowed by the Neo-Victorians of the twentieth century, who, in turn, focus on the dominant discourses in Victorian fiction, be they patriarchal or imperialist. Instead, the uncertainty or relativity typical of postmodern fiction turns those discourses around, questioning the values of the earlier age, while affirming the ones of the present. The patriarchal discourse turns feminist, while the imperialist one becomes postcolonial.

KEYWORDS: adaptation, intertextuality, discourse, madness, feminism.

Introduction

The Victorian discourse on madness is anchored in the belief that madness is unreason and those suffering from it had to be sent out to the margins of society, to live at the limits of cities and later on locked up, either way, they would have been excluded from mainstream society which was marked as rational. According to Michel Foucault, starting with the 17th century, the confinement and exclusion of madmen and madwomen occurred in places where prostitutes, convicts and the unemployed were also confined. The reason for this was that it was believed that madman had freely chosen their path in life, instead of considering their condition as being medical in nature. What this internment achieved, however, was to turn the deviant in an object of scientific study and observation – they became the object of the medical gaze. In the 18th century the state created institutions that were especially designed to care for those suffering from madness. These institutions had a dual purpose: they were meant to cure the insane and to protect society. In the process, the mad were alienated from society, their rights were restricted, their voices curtailed. Since the mad were now an object of medical observation and scientific interest, they were reified. Once seen as objects they were more easily controllable and society could exert its authority over them.

Madness is present in such Victorian novels as *Great Expectations* by Charles Dickens, *Jane Eyre* by Charlotte Bronte, or *Woman in White* by Wilkie Collins. It is used for the control and confinement of female characters by the white, male authority. Patriarchy, from its position of legitimacy and authority, establishes regulatory measures and labels those who behave outside the norm as deviant or insane.

In Neo-Victorian madness is explained, its importance minimised or it is seen as relatable. Novels such as *Wide Sargasso Sea* by Jean Rhys, *The French Lieutenant's Woman* by John Fowles, *The Fifth Child* by Doris Lessing, *Poor Things* by Alasdair Gray, *Havisham* by Ronald Frame, *Mister Pip* by Lloyd Jones and *The Crimson Petal*

and the White by Michel Faber show how the discourse of madness is different depending on the perspective from which it is treated, revealing a change in the discourse on madness.

Adaptation and Intertextuality in Neo-Victorian Novels

Matthew Sweet praises the Victorian age for its complexity and deplores the tendency of our century to envision it from a very limiting viewpoint (xxiii), yet also reveals the fact that the Victorians "moulded our culture, defined our sensibilities, build a world for us to live in." (Sweet 231) The 20th century is indebted to the 19th century in terms of its tendency to adapt earlier works, and borrowing from earlier ages. The inheritance of the Victorians' habit of adapting works of literature has marked some of the literature of the 20th century as derivative. This is taken a step further by the writers creating Neo-Victorian works who adapt the Victorian discourse in terms of imperialism turned into postcolonialism and patriarchy turned into feminism.

The Victorians were by no means the first to use adaptation and appropriation, but they did take it to a new level, infusing all art forms with it. The 20th century moved from the genres in which the Victorians had used adaptation to new fields and means of communication: "film, television, radio, and the various electronic media, of course, but also theme parks, historical enactments, and virtual reality experiments." (Hutcheon xi) Julie Sanders in *Adaptation and Appropriation* discusses adaptation in terms of the rewriting of previous texts transforming literature into a "rich and ever-evolving cultural mosaic" (Sanders 17) while other scholars associate it with intertextuality, hybridity, repetition and alterity, parody and pastiche (Bowler and Cox 12).

In light of the theories expounded by Hutcheon and Sanders, adaptation works at a subversive level, taking into account and yet discounting the authority of the original texts, at times plagiarizing such texts or paying homage to them (Bowler and Cox 12). The writer of a Neo-Victorian work is perfectly aware of the ideologies imbued in the original text, of the power relations existing in the Victorian Age, but prefers to disregard such views and instead employ the power relations and ideologies of his/her own time. Occasionally it seems that such texts borrow those ideologies and power relations, while subtly changing them to reveal their injustice or absurdity, consequently revealing more about the period when the works were written than about the Victorian Age and its foibles. Thus, the versatility of adaptation lies in the very fact that it makes use of "memory and change, persistence and variation" (Hutcheon 173).

The adapted versions of the past revealed by Neo-Victorian fiction are merely alternatives to the official discourse of the 19th century which participate in the discourse of the present (Bowler and Cox 12). The link between the past and the present displays continuity in the sense that it discusses a topic that concerned the Victorians in a manner that seemingly mimics the ideas of the time. It also displays discontinuity in the sense that it subtly comments on the Victorian frame, thus emulating it with a difference. The difference is connected to meta-comments, namely Neo-Victorian works observe, interrogate, conceptualise, engage with, provide understanding of, critique, destabilise and revise the ideas of the Victorian Age.

As Julie Sanders rightly observed there is a close connection between the Victorian texts and the Neo-Victorian ones in terms of adaptation and appropriation, since the very existence of the earlier texts leads to the creation of the more recent ones: "Texts feed

off each other and create other texts." (Sanders 2006: 13-14) The point of the new texts is to challenge the construction of concepts typical for the 19th century, questioning what was considered the norm, at times through parody or satire, other times through homage or criticism, engaging the readers in a process of investigating "textual hierarchy, legitimacy and authority" (Bowler and Cox 3). The discourse of hierarchy, legitimacy and authority in the Victorian Age is skewed towards the white, male pole of a binary opposition. This is a pole that was challenged by postcolonialism and feminism in the 20th century, challenges that were taken over by Neo-Victorian authors. Remnants of those Victorian biases are still present in our times; as a result the discourse appropriated by Neo-Victorian authors problematizes such issues as the way female characters are portrayed in 19th-century fiction by borrowing these tropes and revealing their shortcomings.

Neo-Victorian novels take as their starting point the discourse of the Victorian Age, but depart from it in an attempt to make sense of the past and to explain the present position on such issues. They are committed to interrogating various such discourses, but the focus of this paper will be on the discourse on madness in Neo-Victorian novels. Echoes of patriarchal voices judging female characters for perceived insanity are muted in the Neo-Victorian novels, which prefer to provide an explanation for the madness of these female characters or which reveal the lunacy to be a matter of point of view, rather than being based in fact. These novels are at times located in England, taken as the centre, or in the colonies, taken to represent the margin, but they always approach closely held beliefs which have since become controversial, specifically the status of identity and the reconceptualization of the cultural discourse of madness. Andrea Kirchknopf believes that they create "a dialogue between narratives of the present day and the nineteenth century, strongly based on the concept of intertextuality, contemporary rewrites manage to supply different perspectives from the canonized Victorian ones" (Kirchknopf, 54). These re-written texts obey the discourse of the past and that of the present so they are doubly inscribed ideologically. There is a constant dialogue between these polyphonic texts, but there is no resolution in terms of which voice is dominant. Nevertheless, the very existence of a second voice that challenges the first is significant in terms of the discourse of madness.

The Neo-Victorian novels focus on characters that would not have been taken as protagonists in Victorian texts. Yet it is worth observing that Victorian novelists did at least discuss such characters, despite the fact that they were marginalised categories in the society of the time. According to Samantha J. Carroll, Neo-Victorian novels represent a way of recovering the dignity of certain categories in terms of culture: "Because of its capacity to enhance the representation of marginalised groups, fiction is an important mechanism for meting out recognitive justice" (195). Thus, the purpose of such texts is to mete out justice by pointing out the flaws of a system in which those seeking justice had been disenfranchised: "a recognitive form of social justice must be engaged to destabilize deep-structure inequalities" (195), attempting not to gain financial rewards for past injustices, but to gain equality when in the past this was impossible.

This trend of looking towards the 19th century for new inspiration or for a means of better understanding our present seems to stem from a "desire to re-write the historical narrative of that period by representing marginalized voices, new histories of sexuality, post-colonial viewpoints and other generally 'different' versions of the Victorian" (Llewellyn 165). These new works of fiction reveal a creative dialogue with the initial narrative which

may reveal more than we would expect. They reveal "conflict and difference through the very act of undermining the stability of a presumed hegemonic historical narrative" (165). The focus on the discourse of madness garners credence if we are to consider that this was a "period when the predominance of women among the institutionalized insane first becomes a statistically verifiable phenomenon" (Showalter, *The Female Malady* 52).

The Neo-Victorian Discourse on Madness

The Victorian discourse on madness is extensively discussed by Michel Foucault in *The History of Madness*. Diachronically, Foucault analyses the exclusion and confinement of madmen, but he also looks towards the various discourses treating madness differently throughout the centuries. His investigation of this issue reveals the connection between madness and enslavement to passions, regarding madness as a moral choice (Foucault 100). Starting with the 19th century psychiatry is treated in terms of an opposition between the body and the mind (213). The moral methods of the 19th century "had brought madness and its cure into the domain of guilt" (325). The treatment of madness in the 19th century was focused on the idea of punishment, of a privation of freedom, of treating the body in order to affect the mind and the passions: "Before seeking to soothe, it inserted suffering within the rigour of moral necessity" (325). Since it was believed that the madmen made choices in the way they behaved, they were ostracised, rejecting and condemning them (458). Towards the end of the 19th century interrogation became the preferred choice of treatment (169). Thus, the 19th century favoured physical therapies to control the passions whereas the 20th century uses talk therapy and pharmaceutical products which influence the brain chemistry.

Jeanette King posits that insanity in women is rooted in the reproductive system in accordance to works from the 19th century. The nervous system was influenced by the reproductive one, causing emotional problems: "Because of the cyclical nature of those [reproductive] functions (…), all women were subject to 'periodicity', which made her nervous system inherently unstable." (King 20) Thus it is the menstruation that influences women's irrational behaviour, with spikes in irrationality during the monthly cycle. For female insanity, it is the body that determines irrational behaviour either through an effacing of sexuality or an excess of it: "female physiology and insanity, (…) insanity and impure thoughts, are particularly significant, since they echo the anxieties articulated in other discourses about every woman's potential for sin, trapped as she is in her body" (21). Thus women acting on their sexual instincts were seen as unnatural and deviant: "The sexual woman was represented as not only bad, but sick and unnatural, because unwomanly" (21). The discourse on female madness is ideologically marked since it linked to a norm that requires women to act passionlessly.

Another form of female insanity, linked to women's physicality, is that of hysteria and its connection to the womb:

> the feelings most likely to give rise to hysteria were sexual feelings, and it is here that the complexity of Victorian attitudes towards female sexuality becomes most apparent. While female insanity was associated with the illicit expression of sexual feelings, hysteria was associated with their repression. (King 22)

Either an over-expression or an under-expression of sexuality turns women into raving lunatics.

In Sigmund Freud's *Studies on Hysteria* (1895) The "splitting of consciousness" or "double conscience", associated with hysteria, which is an "abnormal states of consciousness" (Freud and Breuer 12) views this disorder as a consequence of psychological conflict caused by sexual desire, kept as guilty secret and expressed through physicality, but which could not be articulated verbally since it was rooted in the unconscious. The treatment suggested by Freud in *Studies on Hysteria* employs both the rest cure and analysis in order to solve the conflicts in the unconscious: "remove the boredom of a rest-cure, in which the patients not infrequently fall into the habit of harmful daydreaming" (267). Freud's seminal works represent a definite change in the discourse of madness from the 19th to the 20th century.

The advent of feminism envisions the emergence of hysteria from a different source than the one typically described by doctors in the 19th century: "hysteria is caused by women's oppressive social roles rather than by their bodies or psyches." (Showalter, "Hysteria, Feminism, and Gender" 287) Elaine Showalter considers those sources to be found in "cultural myths of femininity and in male domination" (287). She further suggests that madness may be redefined "not as a loss of reason, but as deviance from socially accepted behaviour" (Showalter, *The Female Malady* 29). Moreover, Showalter poses a relevant question for the Neo-Victorian discourse on madness: "But could hysteria also be (…) the disease of the powerless and silenced?" (Showalter, "Hysteria, Feminism, and Gender" 288) The marginalised category of the insane is not given voice in Victorian literature, but this changes with Neo-Victorian works.

Madness is present in such Victorian novels as *Great Expectations* by Charles Dickens, *Jane Eyre* by Charlotte Bronte, or *Woman in White* by Wilkie Collins. The control and confinement of female characters by the white, male authority denies female lunatics the right to speak up in their own defence, refusing them the opportunity to explain themselves. The perspective of legitimate power in the Victorian society was skewed towards the patriarchal authority which was a source of confinement and punishment. Once one was marked as deviant any attempt to speak up would be met with indifference, the voices of the marginalized could not be heard because they could not use the patriarchal, dominant discourse. Nevertheless, Miss Havisham, wealthy and her own master, has a superior position to that of Bertha Mason, whose money and destiny were controlled by her husband and who was further marked as inferior by being a Creole. No attempts are made to cure either Miss Havisham or Bertha Mason, but, once again, their situations are different in the sense that Miss Havisham is moral authoress of her own confinement to Satis House, whereas Bertha Mason is removed from her homeland and circumscribed to hidden rooms at Thornfield Hall and is assigned a guardian. As a married woman and as a Creole, she is doubly subordinated to the white male. Nevertheless, the author too hails from the West Indies, and as a result she give voice to the concerns of the Creole woman, allowing the Victorian character to assume a new identity through which her insanity is explained.

In Neo-Victorian madness is elucidated, its importance minimised or it is seen as relatable. Neo-Victorian novels show how the discourse of madness is different depending on the perspective from which it is treated. In *The Fifth Child* by Doris Lessing the institutionalisation of those who are marked as abnormal is seen as the norm, whereas the choice to keep them in the family is seen as a criminal act which leads to the disintegration of the family. In *Mister Pip* by Lloyd Jones Miss Havisham's madness is seen as relatable

for both the main character and her mother. *The Crimson Petal and the White* by Michel Faber focuses on puerperal fever (postpartum depression) and hysteria, but they are also blamed on the ignorance of the female subject, an ignorance which is perpetuated by the society of the time.

The French Lieutenant's Woman by John Fowles shows the reader how the patriarchal perspective labels the female character as 'warped', lacks a clear understanding of female reasons and offers examples of hysteria from trials in the 19th century. While the medical authority in the text cannot see beyond his own diagnosis, the male protagonist is inclined to accept alternatives to labelling Sarah Woodruff as insane. Sarah isolated herself from society, but she is not insane. Nevertheless, the society of Lyme Regis participates in her exclusion since she is regarded as a fallen woman, while the medical authority labels her hysterical. *Poor Things* by Alasdair Gray offers the husband's perspective of the wife's possible madness, but this narrative is framed by the wife's letter which puts forth a logical explanation, yet the editor/author also provides information that supports certain facts from both the husband's and the wife's narratives. It also brings into discussion puerperal fever, erotomania, hysteria and clitoridectomy. Bella Baxter/Victoria McCandless is isolated for her ideas in the medical field, since she advocates abortions and contraceptive measures, but she is not confined. Furthermore, her sexual exploits are used to judge her by her first husband, but not by her second one. In the end the interpretation of *Poor Things* cannot be a unitary one, instead the readers vacillate between the possible versions and their truth values, which are uncertain. The readers are left unable to satisfy their need for closure.

The exclusion and confinement of madwomen in *Havisham* and *Wide Sargasso Sea* is not achieved through institutionalisation. Miss Havisham's madness is a sort of monomania, since she becomes obsessed with vindicating herself on all men, turning Estella into an instrument for revenge. Nevertheless, despite allowing her anger to control her, she is very methodical in the way she educates Estella. In her case, the madness seems to be a moral choice, for which Miss Havisham is punished by being abandoned by Estella and by burning, as she had isolated herself from the world and had allowed her rage to control her. While her anger burns brightly, the body is left to decline – she is an aging woman, feeble and so thin that she seems to disappear in her rotting clothes. Towards the end of her life, she starts feeling guilt.

In *Wide Sargasso Sea*, Annette Cosway, whose son Pierre had died as a result of her husband's inability to see the locals as a source of danger, is confined after her mental breakdown. During her confinement and exclusion from society, those who are meant to care for her use her body sexually, impeding her recovery. In addition, they spread word of her so-called sexual promiscuousness, as a result further isolating her. The rumours spread about Antoinette Cosway's mother isolate the girl even before she slides into insanity. Her anger and inability to cope with the betrayal of her servant, husband and half-brothers, as well as the initial treatment applied by Christophine compound her condition. In the end she feels hollow, as if the world she lives in could not possibly be her reality. This is furthered by her removal from her homeland – her life in England is mostly limited to a room at Thornfield Hall. She lives in a world for which she has no referential system; consequently, she perceives it as a world made of cardboard. In her case, the confinement is enforced by her husband who has the legal right to dispose of her and of her wealth. However, her caretakers do not try to damage her further. Her

insanity is akin to hysteria since she allows her senses to control her and she flies into a passion, attacking Rochester at Granbois, and Richard Mason at Thornfield. At the end of the novel, the passions that have controlled Antoinette have had an effect on her physicality, in the sense that she is no longer recognizable as the beautiful woman at the beginning of the novel. No physical punishment is used for either of the two protagonists, but they are excluded form society, either as a personal choice or as a result of a decision made by a person who holds authority. They are both enslaved by their passions in one way or another, but only Miss Havisham feels guilt.

The typical connection of madness to the female reproductive system is not explicitly present for Miss Havisham. Nevertheless, she becomes a spinster hating men, having abstained from any sexual intercourse or normal male-female relationships. However, she cannot be seen as a hysteric. On the other hand, Rochester's rejection of his wife determines Antoinette Cosway to turn to Christophine's *obeah* skills to reach a sexual reconciliation with him. This seems to support a view of Antoinette Cosway as overly sexual. The lack of a sexual relationship with her husband during her confinement, creates an excess of energy, on the one hand; on the other hand, it makes the world of England and Thornfield Hall more unreal. As a result, she is seen as impure and unnatural. The discourse on female madness in *Wide Sargasso Sea* is associated acting in accordance to one's passions. The split consciousness of the two female protagonists is revealed by first presenting Miss Havisham and Antoinette Cosway before the events that marked them and flung them into insanity. The behaviour of the two characters before the moment of betrayal observes the norms of the time. It is as if they are two different persons before and after those events. Thus, it is the inability of the two characters to cope with the psychological conflict and the improper interactions and care of the two female protagonists that plunges them into madness. The lack of a support system and of confidantes is seen as a factor in their deepening mental instability.

The oppressive social roles of the Victorian Age compounded with the inability to cope with betrayal and the lack of a support system construct the discourse on madness in the two Neo-Victorian novels discussed in this paper. The changes in the discourse on madness are subtle and do follow many of the conventions of the 19th century due to the limitations created by the fact that these texts are prequels to existing Victorian novels. Other Neo-Victorian novels do not have to deal with such limitations, therefore the treatment of madness will be allowed more freedom: *The French Lieutenant's Woman* by John Fowles reveals that the protagonist is not mad, but is regarded as such by the male characters representing patriarchy, while *Poor Things* by Alasdair Gray uncovers a male and a female perspective on the protagonist's apparent insanity. The female characters in these two novels do not behave irrationally; instead they refuse to conform to the rules imposed on them by society. Thus, they are seen as mad because their conduct is deviant in terms of their attempt to gain power and to speak up for themselves and for others like them, when in fact they are meant to be powerless and silenced.

Conclusion

Ronald Frame's *Miss Havisham* rewrites *Great Expectations* from a limiting point of view, while Jean Rhys' *Wide Sargasso Sea* does the same for *Jane Eyre*. But this is simply because these adaptations are prequels to Victorian novels. As such, they explain

the madness of Miss Havisham and Bertha Mason; however, in the literary universe of those novels the insanity of the female characters cannot be removed from the equation. Readers already know that these characters are lunatics – their outcome will always be the same. Their madness is a constant that makes these two secondary characters in *Great Expectations* and *Jane Eyre* a good focus point on the choices of Victorian novelists to depict marginalised characters. In the Neo-Victorian novels the secondary characters are turned into protagonists, in an attempt to give them a voice and vindicate them. The madwoman of Satis House is shown to have been betrayed by her friend and servant, by her half-brother and by her fiancé. As a result of the trauma and humiliation, her mental state is no longer stable and she isolates herself, becoming obsessed with revenge against men. The madwoman in the attic has also been betrayed by a friend, a servant, her half-brothers and her husband. In this second case, there is also a history of mental instability and alcoholism in the family, which provide fertile ground for her decline. Nevertheless, the discourse on madness imbues recent debates on psychiatry and feminism which had changed the way female insanity was viewed, as something understandable and explainable rather than a reason for ostracism, exclusion and confinement.

The prequels of *Great Expectation* and *Jane Eyre* function as palimpsests to the original novels. The 20th century prequels and the 19th century originals exist simultaneously and communicate with one another in a dialogue meant to provide some answers, but not the ultimate truth. This communication doubly present in the prequels themselves, since they have to take into account the original texts, thus creating polyphonic Neo-Victorian novels with contrasting discourses on madness present in their pages: "as the Neo-Victorian text writes back to something in the 19th century it does so in a manner that often aims to re-fresh and re-vitalise the importance of that earlier text to the here and now" (Llewellyn 170-171).

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GLOBALIZATION AND LOCALIZATION OF CULTURE IN *THE NAMESAKE* BY JHUMPA LAHIRI

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ABSTRACT: While globalization has altered the economic and political structures of nations for several decades, it has also reshaped cultures in an ambivalent and flexible way. The Namesake can be accepted as a novel which illustrates through the experiences of an Indian family in America the possibility of coexistence of both global and local cultures in individuals' lives.

KEYWORDS: globalization, localization, Lahiri, American, Indian.

Globalization has been one of the issues most frequently placed at the central point of discussions for several decades in the sense that its implications for all of the world nations have carried significance because of its impacts being felt in economic, political and cultural respects. It can be simply defined as a process in which societies from very remote parts of the world can have an instant contact with others by means of highly developed technological means which make the unknown events and details knowable and familiar for those who live thousands kilometres away from each other. This contact can be thought to culminate in noteworthy changes in the interaction of cultures between nations, engendering new arguments and perceptions on the concept of formation of cultural identities and their attributes.

"In some of its early manifestations, globalization was held to be coterminous with homogenization. Just as in old modernization theory … traditional society would inevitably be absorbed by development, so Western cultural hegemony would inescapably overrun non-Western cultures" (Lewellen 52). Hence one of the basic assumptions on cultural effects of globalization is that there exists a hierarchical relationship between nations as a result of the dominant role of the imperial centres versus the secondary and subordinate role of ex-colonized territories. The central parts of the world continue to assimilate and make the peripheral ones become compressed or powerless as a result of the Western cultural flows into every aspect of the periphery:

> The assumption that all particularities, local cultures, would eventually give way under the relentless modernizing force of American cultural imperialism, implied that all particularities were linked together in a symbolic hierarchy (Featherstone 170).

Being unable to resist this cultural spread of the imperial centres in globalization process, the peripheral regions lose their cultural values and identities day by day and are predicted to be eliminated to non-existence in the face of the imperial cultures' constant penetration into their native culture. Those who advocate the idea that globalization can be grounded in Americanization or Westernization claim that there will not be such a thing as the peripheral culture if globalization keeps on operating in such a way that

often signals the overwhelming strength of the Western world while proving the passive stance of the periphery that only observes its gradual elimination.

As opposed to the previous assumption that claims that ex-colonized nations will be reduced to the Western culture by losing its own culture completely, it can be argued that the non-Western nations display their potential to abandon their passive roles of receiving and listening quietly to the cultural flux of the Western culture and their potential to penetrate the Western world (Pieterse 53). According to this perception, globalization cannot be said to generate a single world culture being based on the Western values but a combination of several or many more cultures which always exchange some components between each other. In that kind of interaction, a hierarchical order does not exist because an interactive process does not display any stable or linear exchanging, and thus which culture would play a dominant role during this interaction is not possible to anticipate. Even though the imperial centres of the Western world try to preserve their domination over the peripheral parts, particularly Third World nations, it seems that the Western culture has been prevented from exterminating every bit of the peripheral cultures. As "In various ways – through increased travel and mobility, the use of new communications technologies and the experience of a globalized media – people effortlessly integrate local and 'global' cultural data in their consciousness" (Tomlinson 362), physical distances have become meaningless with the emergence of telecommunication tools and travelling opportunities, and thus people from ex-colonized countries who immigrate to the Western metropolises do not separate their local ties with their homelands and cultures. A similar situation can be thought to be true for those who live in their homelands in which they can encounter the Western culture through internet, media and transportation. In the central part of their indigenous culture, they cannot isolate themselves from the effects of the Western cultural elements after they observe that the imperial culture is constantly transported to their country and commonly consumed by their native citizens. By means of new and practical transportation systems in the recent globalized world, it is not so difficult for the imperial centres to send cultural products to very remote regions of the world such as Third World nations in which native people tend to possess both the Western and native cultural features. In other words, even if individuals prefer to stay in their countries and do not immigrate to the Western metropolises, they are not left as separate from the Western civilization in such conditions in which the Western world finds a way to enter the rest of the world very easily and rapidly via advanced technological means. Therefore, native people are not left alone with their own culture although they remain miles away from the Western countries.

Jhumpa Lahiri is one of the South Asian writers who live in America and who are inclined to "explore contemporary realities of shifting national boundaries, multiple locations of home, multiracial and multicultural identities by deftly yoking together the local with the global" (Rajan and Sharma 151). Her characters indicate admittedly signs of being integrated into the global world while living in America and of keeping alive their local link with their native culture in India despite living very far away from their native land. The audience of Lahiri can range from the ethnic origins of India to permanent members of the Western world and metropolises inasmuch as

> the contemporary modality of globalization creates spaces for South Asian authors to articulate their imaginations in ways that are both specific enough to be regionally ethnic, and general enough to appeal to a global uniformity" (Rajan and Sharma 159).

Therefore, her fiction seems to symbolize those who feel a sort of dilemma in their cultural development which originates in cross-cultural constitutions between the local and the global lines of the recent period.

Her novel *The Namesake* can be examined in the light of globalization by drawing upon the struggles and experiences of a Bengali couple after they move to the United States from India as well as their American-born son called Gogol. Considering the two views on globalization being discussed above and its impacts on cultural features of individuals and nations, the writer possibly anticipates that globalization does not generate a one-sided world culture carrying the attributes of the Western or American values; instead, it tends to put out individuals or nations that can easily reach their native cultures and traditions by means of current developments in science and technology while being influenced by the Western cultural elements on the other hand. Being far away from their native land and relatives does not mean that immigrants in the Western metropolises like New York are inclined to be alienated from their indigenous cultures and roots and thus become totally degenerated as soon as they begin to spend time in America and other Western lands.

Ashima gives birth to a child whose name will be Gogol at the end of 1960s, but she and her husband Ashoke do not name their children as to name a child without consulting to their elders' opinions goes against their Indian traditions, so they want to send a letter to Ashima's grandmother in order to ask which name they could give to their baby. Not having any telephones in India in those years, their elders generally had to communicate with their daughters and sons who were living in the United States by means of letters. Although Ashima and Ashoke look forward to receiving a reply from their grandmother for the baby's name, it is soon understood that the letter does not arrive and is lost before on the way to Bengali. After a short time, Ashima's brother phones her in order to ask her how the baby is. Here, the relevant point is concerned with Indian immigrants' ties with their family members and relatives that they can establish through such communication means as letters and telephones. As Ritzer emphasizes it,

> In many cases, these migrants are forming transnational communities made possible by an inexpensive and readily available international telephone service, the Internet and international travel (26).

These communication tools lead people who are immigrants and live very remote from their native lands to maintain their spiritual connections with original roots and cultural attributes regardless of enormous physical distance. Owing to then constant communication processes with their native people and relatives, these immigrants cannot forget their real cultures and traditions, and thus they try to revive their indigenous values in other countries within the borders of a completely different nation belonging to the Western civilization. However, it is also inescapable for them to forge relationship with the Western and American culture while they live in such a cultural surrounding in such an intertwined way that they are unable to preclude themselves from being influenced by that atmosphere. Once they leave their home and go to work or outside, they have to experience and adopt any cultural elements of America or other countries.

One of the most evident changes globalization has given rise to is new transportation systems which enable nearly all of the people across the world to move from one place to any other one within several hours; for example, planes have become a part of such

transportation means that is very suitable for covering long distances (MacInnes and Diaz 154), which is emphasized in the novel. Lahiri narrates the existence of other Indian immigrants who are able to move to the United States by flying in a short time and who gather in common social networks with other Indians as follows:

> Every weekend, it seems, there is a new home to go to, a new couple or young family to meet. They all come from Calcutta, and for this reason alone they are friends. Most of them live within walking distance of one another in Cambridge. The husbands are teachers, researchers, doctors, engineers. The wives, homesick and bewildered, turn to Ashima for recipes and advice, and she tells them about the carp that's sold in Chinatown, that it's possible to make halwa from Cream of Wheat (38).

In today's world, such meetings and dialogues have become very common owing to new telecommunication systems like phones or mobiles in making friends from the native country and sustaining such relationships very easily and smoothly in a Western country. During such visits and meetings with the other Indian couples, Ashima and Ashoke are reminded of Indian traditions and find the opportunity to refresh their native culture in the American nation despite the fact that they are surrounded by a foreign culture. As well as the American traditions and cultural values, they also become aware of their Indian values being reminiscent of their past events and cultural origins. Whenever they visit each other and have dialogues, their subjects in conversations focus on their Indian food and drink along with native songs, all of which supply them with enough motivation not to forget their cultural facts. For example, when Gogol is six months old, Ashima and Ashoke invite their Indian friends to their son's annaprasan which means rice ceremony in Indian culture as is mentioned in the novel:

> There is no baptism for Bengali babies, no ritualistic naming in the eyes of God. Instead, the first normal ceremony of their lives centers around the consumption of solid food. They ask Dilip Nandi to play the part of Ashima's brother, to hold the child and feed him rice, the Bengali staff of life, for the very first time (39).

By continuing to abide by their Indian rituals and celebrate their holy days, they try to make their children aware of their cultural values because they probably believe that their children can preserve their local traditions in the face of the dominant American culture in the United States. Being exposed to a close contact with the American culture and reflecting this culture's effects on their lives, Ashima and Ashoke like the other Bengali families in America prove that the global culture is generated together with the local culture and that they cannot devour one another totally in any way. To illustrate, Lahiri recounts that:

> They learn to roast turkeys, albeit rubbed with garlic and cumin and cayenne, at Thanksgiving, to nail a wreath to their door in December, to wrap woollen scarves around snowmen, to color boiled eggs violet and pink at Easter and hide them around the house (64).

These celebrations and activities make up a major part of Christian religion and carried out only Christians generally in the Western countries, but the writer suggests that non-Christians who have close connections with the Western world and live there can take part deeply in such activities. With the impact of television, Christian neighbours and communication with the dominant Christian world outside their homes, these people find themselves in the fundamental instances of the Western traditions by carrying those practices inside their homes. While adopting the Western culture and practices,

the Bengali people do not display an entire Western culture, which can be noticed in their roasting turkey with garlic, cumin and cayenne. This is a kind of a new and original formation in which "global culture can be appropriated for local uses, to make a local statement about identity" (Wise 43). While using their spices in roasted turkey, they reveal that the Western culture can be distorted and transformed by adding their local elements to its structure.

They on the other hand carry on conserving the cultural heritage of their ancestors whenever the time to celebrate their holy occasions comes. The author coveys those occasions in the following way:

> During pujos, scheduled for convenience on two Saturdays a year, Gogol and Sonia are dragged off to a high school or a Knights of Columbus hall overtaken by Bengalis, where they are required to throw marigold petals at a cardboard effigy of a goddess and eat bland vegetarian food. It can't compare Christmas, when they hang stockings on the fireplace mantel, and set out cookies and milk for Santa Claus, and receive heaps of presents, and stay home from school (65).

In spite of enjoying celebrations like Christmas, Easter and Thanksgiving which belong to Christianity, they do not lose their awareness of the native Indian religion and religious figures on special days. During those activities, the Bengali immigrants in a sense disclose the fact that the Western nations need to be get accustomed to witnessing the existence of other religious celebrations and meetings in the Western lands.

Learning more than one language has become another aspect of globalization as a result of necessity that has to do with trying to communicate with other nations no matter where they exist. English, being used and learnt increasingly day by day all around the world, serves this communication between nations as the global language that links the rest of the world to the Western nations. The meaning of learning English contains other considerable aspects such as opening up ways to enter a different world and worldviews of the American people and the Western nations because of a language's main function of carrying culture, mindset and collective memories of its native people as Mignolo mentions the outcome of globalization in terms of fusion of the linguistic consciousness with the cultural one: "As people become polyglots, their sense of history, nationality and race become as entangled as their languaging" (236). Then, if any individual of the Eastern world learns English and continues to use it as a communicative tool with the American society, this can mean that that person gets so familiar with the American traditions that he is likely to absorb the Western culture very soon. The more he learns English and constructs close ties with the American society in the United States, the more he can lose himself in experiencing and adopting its culture. When taken into account that those individuals already possess their local languages as well as English and that they already carry their local culture within their local languages, it becomes evident that they begin to have a double consciousness as bilingual people. They eventually get into a stage in which they accumulate and experience the values of at least two cultures between which they flow in an unsteady manner.

In the novel, the linguistic outcomes of globalization are also among the main issues that the writer aims to stress in that these outcomes refer to the Indian immigrants' efforts to protect their local language while using English in a globalized world. Ashima and Ashoke send Gogol to both a school where formal education is given in English and to

a Bengali class in one of his friends where Bengali students learn their local language and culture, which Lahiri relates:

> When Gogol is in the third grade, they send him to Bengali language and culture lessons every other Saturday, held in the home of one of their friends ... In Bengali class, Gogol is taught to read and write his ancestral alphabet, which begins at the back of his throat with an uninspired *K* and marches steadily across the roof of his mouth, ending with elusive vowels that hover outside his lips (65, 66).

In such language courses and exercises, Gogol as a second generation immigrant recollects that his original and native language dates back to the Bengali culture and history and that he possesses another side of consciousness as an Indian child as well as the language of the American nation. While practising the lexical and grammatical features of Bengali, he has to confront the collective memories, cultural traits of the Indian nation in America where he cannot detach himself from this fact even if he feels reluctant to do this.

What the author aims to uncover is most possibly that it is not so surprising to observe that the Indian immigrants in the United States tend to use their local language when they speak with each other while using English when they communicate with the American citizens. Consequently, globalization seems to pave the way for the emergence of bilingual or multilingual individuals who think that it is compulsory to learn English as well as their local languages in order to have a regular contact with the other world nations. Those who live in the Western regions struggle teach their children both their local languages and English as they cannot cut off their ties with the American society and as they cannot stop using their local languages when they meet other immigrants. In a similar way, those who live in their native lands feel it necessary to learn English in order to have dialogues with other individuals that are from the Western and English speaking countries. These people also speak and write their local languages in their own countries where their local languages operate as the official and widely used medium. This fact denotes the increasing number of individuals who know both English and a local language whether they are immigrants in the Western countries or stay in their native territories. This bilingualism draws them into being affected by the Western culture and their local culture as a result of encountering a cultural world in which they use both languages.

New travelling means also prompt and enable these immigrants to visit their families and relatives in their homelands by flying and arriving within several within hours and experience their local cultures again in an original atmosphere. Ashima and Ashoke fly to Bengali several times with their children Gogol and Sonia and stay there for eight months in one of these visits. Throughout these visits, both the first and the second generation immigrants take the opportunity to share their local culture and local values with their older relatives by activating their indigenous sensitivities in their homelands. Spending time within their native surroundings makes them recapture their ancestral memories, historical facts, collective struggles since the beginning of history, their original cultural identities and their ancestors' contributions to the world civilization. Also, the first generation immigrants recall their individual memories, childhood years, what they were wearing, what they were eating and drinking, what elements their local culture include, their holy occasions and celebrations, their belief system and religious values.

For the second generation immigrants, such visits are of vital importance in terms of engaging themselves with their native culture personally even if they are born in America and that they live more closely with the American culture in physical terms.

Since domestic order, furniture, and how individuals spend time constitute an essential part of culture, these issues arise as the prominent cultural values that switch between the American culture and the Bengali one during those visits to India and returning back to the United States. To illustrate, in one of the houses where the Bengali family live in the United States, Gogol's room possesses pieces of furniture all of which carry the brand names of the American culture such as "Tinkertoys, Lincoln Logs, a View-Master, an Etch-A-Sketch" (Lahiri 52). The fact that Gogol has his own room as the son of the Bengali couple shows that each of family members in the United States usually has a room of their own rather than a room which is crowded with children as those in India. After flying to Bengali and staying there for nearly eight months, the Bengali family participate in a completely different surrounding and cultural ambience from the viewpoint of where they sit, where they sleep and where they eat. The writer exemplifies these as follows:

> In the days that follow they adjust once again to sleeping under a mosquito net, bathing by pouring tin cups of water over their heads ... At the Ganguli house in Allipore, he sees the room in which they would have lived had his parents remained in India, the ebony four-poster bed on which they would have slept all together, the armoire in which they would have stored their clothes. (82)

Instead of using tin cups while having a bath and sleeping on a single bed with all the family members, in the United States they most probably have shower heads and bathtubs in their bathrooms and sleep lonely on their beds which are not four-poster ones. Moreover, while they are in India, "Depending on where they are, they eat sitting on red clay or cement or terrazzo floors, or at marble-topped tables too cold to rest their elbows on" (Lahiri 83). On the other side, when in America, they do not sit on the floor made of such materials while eating meals; instead, they sit in the chairs and set their meals on the tables. By means of fast travelling opportunities in the globalized world, the Bengali family can change their physical surrounding in a very short time whether their presence is within the borders of the United States or India and forge ties with both the American culture and the Indian local culture as soon as they arrive in these countries.

As a consequence, Lahiri's novel *The Namesake* can be thought to deal with the cultural effects of globalization upon localization while reflecting the effects of localization upon the global processes at the same time. According to the author, globalization appears as a process which cannot develop as independent of local cultures due to tele-communication tools and transportation opportunities. Physical distances are surpassed through such advances that underline the easy flow of cultural values between the Western and the Eastern nations. The reader can recognize that the members of the Indian family in the novel are able to preserve their local ties with their homeland that is very remote from America through new technological means and achieves in experiencing their local culture in America while they are unable to avoid being influenced by the American culture in their daily habits and in terms of their cultural identities.

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THE BIRTH OF THE READER – CRITIC AS A MATTER OF LITERARY PERCEPTION

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ABSTRACT: In this paper, I set out to discuss the position of the reader as critic in the development of perception in literature, taking the example of Gothic literature in order to illustrate this change. More and more, the reader assumes the role of critic to the point of generating entire literary movements, new literary forms as well as their critical approaches by *bona fide* critics who no longer dictate the norm but rather follow the one established by readers.

KEYWORDS: perception, reader, critic, literary convention, interpretation.

Introductory matters

The Oxford English Dictionary defines the word 'perception' as either the ability to see, hear, or become aware of something through the senses, a neurophysiological process by which an organism becomes aware of and interprets external stimuli, or the way in which something is regarded, understood, or interpreted, an intuitive understanding and insight. Great emphasis has been placed on a theory of reception in the field of literary studies, a theory that points towards an external and disconnected interaction between reader in text, in my opinion. In order to establish a clearer image of the development of literature, one must look to the impact of the text on the internal interaction between reception and perception which issues a response, an impact confined, in a theoretical approach, to a reader-by-reader level, out of which a generalized study may be extrapolated.

Thus, if we take these two theories – of response and of reception – together, we can begin to try and extrapolate a theory on the development of the effects of reading literary works by analysing what exactly has changed throughout history in such a way so as to result in different effects of the act of reading. This is where literary perception appears, as the encompassing frame for aesthetic response to the text, analysed by Iser "in terms of a dialectic relationship between text, reader, and their interaction," and defined by him as a concept that "although is brought about by the text, brings into play the imaginative and perceptive faculties of the reader, in order to make him adjust and even differentiate his own focus" (Iser 1980: x).

Wolfgang Iser defined the act of reading itself starting from the notion that "a literary text can only produce a response when it is read," and stating about reading that "it sets in motion a whole chain of activities that depend both on the text and on the exercise of certain basic human facilities. Effects and responses are properties neither of the text nor of the reader; the text represents a potential effect that is realized in the reading process" (Iser 1980: ix). Furthermore, he described the literary work as "a form of communication, for it impinges upon the world, upon prevailing social structures,

and upon existing literature," and doing this through "the reorganization of those thought systems and social systems invoked by the repertoire of the text; this reorganization reveals the communicatory purpose, and its course is laid down in a wide range of specific instructions" (ix). Gothic literature, which I will use here to illustrate my ideas, has already been established as a type of literature that indeed serves as a means of communication that forces itself upon its contemporary society and systems by appealing to certain faculties of the human mind, encompassed by perception. I posit, however, that there is one more aspect that has to be determined in the case of the literary work, namely its invocation of predecessors, as well as its taking new forms throughout stages of development influenced by time's and social constructs' evolution, an aspect that Iser outlines in his study on the act of reading, saying that

> If the study of literature arises from our concern with texts, there can be no denying the importance of what happens to us through these texts. For this reason the literary work is to be considered not as a documentary record of something that exists or has existed, but as *a reformulation of an already formulated reality, which brings into the world something that did not exist before* [my emphasis]. Consequently, a theory of aesthetic response is confronted with the problem of how a hitherto unformulated situation can be processed and, indeed, understood. A theory of reception, on the other hand, always deals with existing readers, whose reactions testify to certain historically conditioned experiences of literature. A theory of response has its roots in the text; a theory of reception arises from a history of readers' judgments (Iser 1980: x).

We must thus engage in a study which takes into pre-existing texts and authors, read and processed by new readers and observe what happens to both text and reader in that process and whether future texts bear marks of previous readers of the same type of fiction.

Changing readers change the text

In 1818 Mary Shelley was having her first novel, *Frankenstein*, published anonymously, followed by an officially acknowledged version in 1831, which we know more today. Setting aside the many controversies surrounding the text, the author and her relationship to several public figures of the time, I use this novel to illustrate how the masses were controlled through the filtering of the available literature.

The two means of control were reviews and the abuse of copyright monopoly, and of the many reviews that had an impact on the general perception over the text we remind here John Wilson Crocker's who accused the text of presenting "a tissue of horrible and disgusting absurdity" (Crocker 1818: 382) claiming that one does not know where to place these sorts of texts because although " they bear marks of considerable power," which is "impossible to deny; but this power is so abused and perverted, that we should almost prefer imbecility; however much, of late years, we have been wearied and ennuied by the languid whispers of gentle sentimentality," because such instances of imbecility which took the shape of texts had only one property, namely "provoking no uneasy slumber; but we must protect against the waking dreams of horror excited by the unnatural stimulants of this later school; and we feel ourselves as much harassed, after rising from the perusal of these three spirit-wearing volumes, as if we had been over-dosed with laudanum, or hag-ridden by the nightmare (432). The second tool employed in the case

of this novel was the copyright monopoly, which prevented the book from being published in cheaper editions for many years, which meant that for the better part of the 19th century "it was not the reading of the text of the book, but seeing adaptations of the story on the stage which kept *Frankenstein* alive in the culture, and here we have another example of how the nature of cultural production and reception was decisively influenced by the regulatory regime of intellectual property and textual controls" (St Clair 2004: 367).

According to St Clair,

> the rejection of the novel had probably more to do with self-censoring doubts about its subject matter than with any fears about is innovative literary quality or its commercial prospects. Publishers and circulating-library owners were well aware that the narrow constituency of readers upon whom their livelihoods depended was, for the most part, conservative, indeed reactionary, in its political and religious opinions (2004: 359).

This point in time, which I have illustrated with the help of Mary Shelley, is the beginning of a conflictual relationship between writers and critics, which has important consequences and inflicts changes in the readers' interaction to literature. Following the French Revolution's events and the transmission of information about said events throughout Europe, literature acquired new grounds for exploration stemming from the people's acquired taste for shocking stories, because "in Romantic rhetoric, the French Revolution often figured as the root cause of an addiction to sensational incidents, novels, and news, together with an excessive engendering of spectators" (Newlyn, 2004: 6). This rising trend coupled with what Newlyn calls "the anxiety of reception" (40), which she defines as resulting in a conflictual relationship between writers and readers during the same time that Mary Shelley was publishing her first novel, offers us a perspective over the mentality of the time as well as over the status of supernatural fiction that strayed even momentarily from the already well known, canonized fiction that the previous century had given birth to. Newlyn says that

> Much of the antipathy towards readers and reading in the 1790s and onwards had an anti-Jacobin flavour. It was expressed as an anxiety about the blurring of sensibility and taste which was believed to occur under the repeated impact of shocking news. But it usually translates into a fear of the responsiveness of the British reading-public to political events as they unfolded in France and were reported in the popular press. The conviction that these events had a momentous influence on readers – one that could be neither resisted nor properly assimilated – is borne out in the use of theatrical metaphors which reduced readers to passive observers (5).

The second element that justifies the aversion towards new or alternative works of fiction, that *Frankenstein* was a part of, is represented by the technological advancements that helped increase the number of readers. Newlyn says that

> literacy further increased in the first two decades of the nineteenth-century when, as a result of technological changes […] cheaper books became possible, allowing more people to read than ever before. The consequent shift from a literature written for an elite audience to one written for the public at large promoted a rapidly expanding publishing industry (7).

Thus, Newlyn brings to our attention subjectivity as the leading cause for a growing conflict in the literary market during the 19th century, explaining how the anxiety of reception becomes "not only the rivalry between individual writers and their readers, as they attempt to maintain purchase on their joint and several identities, but the symbiotic

development of creativity and criticism, as writing- and reading-subjects cross into each other and merge" (xii).

The beginning of this anxiety caused by reception of texts is seen by Newlyn as having its origins in the early 19th century which "marks the rise of the reader in a number of distinctive ways"(3) one of which is the emergent sense of modernity which brought about the need for interpretation of the world one lived in. This pull of modernity was characterized by "an apparent universalization of reading-practices" which was – inevitably, I would add – also "accompanied by an increasing dependency on expertise – on the professionalization of intrepretative activity – and thus by a widening gap between the common reader and the expert"(4).

Writers became more and more dependent on the responses of their readers, who were controlled and steered by critics, causing an anxiety " not just because an author's status, authority, and posthumous life are dependent on readers, but because writing exists in dialogue with others whose sympathies it hopes to engage," making readers more and more important "when it comes to constructing or defending literary identity; and whether they are named, invoked, figured, or idealized, their presence is just as discernible within a given text as are the traces of earlier writings" (vii). Furthermore, writers are forced to acknowledge their own status as readers which brings "an awareness of their revisionary relationship to the materials they read," and this awareness "brings with it, as an inevitable cost, the *apprehension* [my emphasis] that all writing – including their own – is contingent, provisional, open to reconstruction" (viii). Because apprehension is an inherent process which leads to perception, I wish to clarify here its meaning, in my opinion not only applicable to the Gothic literature which we use as example in this paper but also to writers, is intended as both "understanding; grasp" and "anxiety or fear that something bad or unpleasant will happen," as defined by the Oxford English Dictionary, with that extra component of expectation that something out of the ordinary, unheimlich, is about to happen or change the experience and transfer it into the realm of fiction and of all possibilities, defined by Freud as "a certain condition as of expectation of danger and preparation for it, even though it be an unknown one" (Freud, 1922: sect. 2) which for writers is the expectation that their status is about to change under pressure from readers and critics who are evolving during this time, an expectation that their trade is about to change into a version very much unheimlich.

Readers during this time evolved because access to literature was facilitated by the modern printing means and by the influence of the French Revolution, which expanded the consciousness and stirred the imagination of the common man and opened up new spaces of interpretation of one's reality. This rise in the number of readers created the need for "a new race of specialist readers" because "more potential readers of literature existed than ever before, but fewer and fewer, it was feared, were genuinely qualified to understand what they were reading. Those, meanwhile, who did understand, the professionals, or experts, were often perceived as threatening. In some cases this produced a kind of paranoia" (Newlyn 2000: 4). Thus, the role of the readers began occupying a more important position since their reception of books being written and their subsequent perception of the reading of said texts, influenced the literary market, as they began more and more to rise from under the yoke of critics and defy the norm by choosing to read even controversial texts, such as those of Gothic literature. Newlyn explains that writers, who could no longer count on patrons for financial support and thus "could no

longer regulate or predetermine their reception […] looked increasingly to the public for their hopes of survival. In a period which saw a rapid expansion in the book-market, success was measured in terms of the number of books sold" (8).

We notice a major shift of focus during this period as the pull of modernity, and finally modernity itself, brings along an awareness of Selfhood and a cult of the individual. More and more questions are asked about one's own Self in relation to a more and more present Other, no longer suppressed. Iser describes the importance of literature during the 19th century, a time of loss of balance for society, due to a completely unstable "hierarchy of thought systems" (Iser 1980: 6), suggesting that certain literary works, such as those of Henry James, overcame that crisis, and stopped requiring the critics' help to decode the text. The particular text from Henry James that he uses as reference for his claims is that of one of the short stories, *The Figure in the Carpet,* which speaks about a confrontation of sorts between the interpretations of a novel written by a well known author, Vereker, of a critic, incidentally the first person narrator, and his reader friend, Corvick. Iser clearly does not see critical interpretation of the meaning of literary texts as a good thing, which is why he sees James' short story as representative of the times the author was living in, stating that "literary texts constitute a reaction to contemporary situations, bringing attention to problems that are conditioned though not resolved by contemporary norms" (3) because

> conventional means of access to literature must have had their reverse side, and the revelation of this reverse side clearly sheds doubt on the means of access. The implication here is that the search for meaning, which at first may appear so natural and so unconditioned, is in fact considerably influenced by historical norms, even though this influence is quite unconscious. The hypostasis of historical norms, however, has always shown the extent of their inadequacies, and it is this fact that has hastened the demise of this form of literary interpretation (3).

While it is perfectly logical to more and more reject the need for critics' contribution to the reception of literature, its function of release in the middle of unstable social, political, cultural, and religious norms has never ceased to be present and necessary, otherwise there would be no more need for new literary texts. The reader himself becomes more and more of a critic – and finally a reader-critic – , the ideas he extracts from the text becoming more and more confined to a subjective level, potentially made objective, at least in part, provided that his/her ideas, or parts of them, are shared by other readers, themselves reader-critics, having evolved from mere reader to this new status which fulfils a double role, at once supporting the text as the reader chooses it for the act of reading and passing it on as perception creates positive responses and a favourable reception, and establishing grounds for the evolution of literature and the birth of hybridized literary forms, in which positive elements perceived in previous literary forms are brought together.

The evolution from a generalized criticism, adopted by all, to an individual processing of literary texts has opened up space for establishing new principles for text interpretation and for defining the idea of literary criticism. Iser seems to anticipate this individual processing when he mentions two frameworks for meaning inside a literary text. With the first framework, he says, "there is the subjective disposition of the critic, i.e., his *personal perception* [my emphasis], observation, and judgement. He wants to explain the meaning he has discovered" but in doing so he reduces texts "to a referential meaning, despite the fact that this approach has already been persistently questioned, even at the

end of the last century"(5). However, during James' time, the critic "had the important function of mediating between work and public in so far as he interpreted the meaning as an orientation for life"(6). Referential meaning becomes either subverted or multifaceted when multiple readers' filtering of the same text, their perceptions of said text, come together and extract barely similar or entirely different meanings, during the next centuries. The second framework of meaning orients the critic, says Iser, and establishes his importance for the 19th century, as well that of literature because

> In the nineteenth century, the critic was a man of importance largely because literature promised solutions to problems that could not be solved by the religious, social, or scientific systems of the day. Literature in the nineteenth century, then, was deemed to be of functional importance, for it balanced the deficiencies resulting from systems which all claimed universal validity (6).

The reader will then reject any pre-established conventions through detachment, embarking on a reading "against the grain," against the critic's presumption "that meaning is a message or a philosophy of life," reading "against his own prejudices," something he achieves only by "making the critic's perspective responsible for withholding what the reader wishes to know" (Iser 1980: 8). An awakening of the Self takes place, as the reader realizes how inadequate the perspective offered to him/her has been, turning his/her attention to those details taken for granted up to this point, and "becoming aware of his/[her] own prejudices" (8). A crucial point is reached here by Iser, who says that "the 'willing suspension of disbelief' will then apply, not to the narrative framework set up by the author, but to those ideas that had hitherto oriented the reader himself. Ridding oneself of such prejudices – even if only temporarily – is no simple task" (8). These ideas, that Iser speaks of, that had oriented the reader, are then both the critical approaches offered to the text by the critics, which the reader had blindly followed and adhered to in his/her search for meaning, and the reader's own prejudices on that which (s)he was reading about. The reader then suspends prejudice, albeit temporarily, and by this willing suspension of disbelief applied to the previously mentioned ideas, he achieves a *willing suspension of misinterpretation* [my emphasis], during which any and all formulated literary conventions and prejudices are at once valid, only to have balance restored as soon as this stage ends and the text is identified as pertaining to either one genre or more, if said text is a hybrid. By subverting both the critic's and his/her own prejudices as the newly self-appointed critic, the reader grants himself a temporary space for objective interpretation, the effects of which translate into a perception of the text and of the underlying ideas behind it, into a change of perception from a previous state to an altered one, into a change of the notion of the Self in relation to the Other, to the world, and to the concepts and ideas illustrated in the text which both describe and impact the readers' reality.

Interpretation becomes a crucial factor in establishing the evolution of readers and the gradual decay of the role of the critics in normative settings where literary conventions are bound. Thomas Kent discusses the act of reading beginning with the many types of readers, grouped into three wide categories, namely "a naive reader" defined as "someone who has yet to internalize the generic conventions that would allow [him]/her to identify any text as a specific genre," and "a sophisticated reader" defined as "someone who recognizes the conventions of a large number of genres," with one external category, "the superreader, who would recognize the conventions of every genre" (Kent 1986: 19). Between these three categories, then, there would be a wider variety of readers with

differing reading skills. Kent's differentiates between the three categories in terms of what he calls "reading competency" (19). Kent also offers a holistic model for the placement of literary texts within certain genres by analyzing the diachronic and the synchronic nature of the text in which the diachronic approach is "a system of codifiable conventions" or "a continually changing cultural artifact" (15), while the synchronic approach confines both text and reader to the present moment – that of the act of reading – when genre is either identified, or confirmed, and perception occurs, causing the reader to first stop and ponder what was read and the formulate a personal view, followed by a change in values, morals and principles, whether significant enough for the reader to be made aware of, or not.

The diachronic dimension of the text will consist of unformulated literary conventions which are "thoroughly diachronic in nature," "always associated with change, and always value laden," and they "reflect the assumptions and values of a specific audience or reader, and they help establish the meaning and significance given to a text by a specific audience or reader at a particular moment in history" (39) which achieve paradigmatic foregrounding, defined as "a kind of genre 'marker' to alert the reader about the future conventions [he/]she may expect within the text, and by establishing certain generic expectations, these markers function also as a standard by which succeeding conventions may be judged" (50). On the other side of the model, the synchronic dimension of the text will consist of formulated literary conventions, which are "prescriptive and rule bound" (37) and "like the rhyme scheme and meter of the sonnet, correspond to the static or synchronic elements of a text that may be codified. On this synchronic or formal level, formulated literary conventions are associated with certain expectations that are engendered by our cumulative reading experience (38) and what it will achieve is a syntagmatic foregrounding, defined as "the disappointment of a specific generic expectation that is created by the repetition of a narrative element in an unexpected context, or by the omission of an important narrative element from the text" (50).

Returning to interpretation and its role in processing literary texts and issuing perceptive conclusions, we see that according to Thomas Kent, interpretation is influenced by the generic perception through two components, "reading competency" and "the manipulation of generic conventions within a text" (21). Both influence the interpretation that the readers offer to the text, through recognition of generic categories, performed according to the accuracy of the first component, or through the degree to which the second is enforced. This conflictual relationship between generic perception and interpretation of texts during the act of reading, I would posit, argues the necessity of an individual perception that has always been present in the act of reading but never brought out to the fore as essential. Kent argues that "different interpretations of the same text are sometimes generated because that particular text cannot be 'fixed' as a specific generic type. Because readers often disagree about a text's generic category, its 'kind', they also frequently disagree about what it means" (22).

Reader perception and outward response to the text causes the change in the role of the critic, who no longer decrees a taxonomy of possible and/or valid responses to the text for its readers, but instead adopts the responses of the readers and based on their perception of the text, issues some generic guidelines for its interpretation. In a model such as the one described, the critic becomes more of a "literary cartographer" who provides us with "maps that describe both the structure of a text and a text's evolution,"

rather than "an explicator of texts, or historian of literary taste" (27), an idea which furthers that of Iser of the "anthropological side of literary criticism" (Iser 1980: xi). The critic in this position will take into account the readers' response to a text and then will issue a theory of the act of reading and of the effects it has, whether the text is beforehand correctly identified as belonging to a certain genre, or only afterwards, because of the readers' generic perception of its belonging to that particular genre or another, some form of agreement being necessary. The reader is himself/herself a product of the combination of synchronic and diachronic and as such (s)he cannot have a one-sided point of view of the text. Personal development – perception of self – as well as outward sources – entourage, education, etc. – will shape the individual who constantly extracts lessons out of historically bound moments and applies them to his/her general perspective on life, making the reader a holistic reader-critic.

We have already argued for a temporary suspension of prejudice during the willing suspension of misinterpretation stage, during which any and all formulated literary conventions are at once valid, only to have balance restored as soon as this stage ends and the text is identified as pertaining to either one genre or more, if said text is a hybrid. This is confirmed by Kent's statement that "experientially, during the reading act or the composing act, taxonomies seem to disappear. Only when we produce commentary about texts are we able to make the separation between synchrony and diachrony" (45). Unformulated literary conventions belong to a realm of endless possibilities because they stem from a collective consciousness created by readers and writers and they evolve and morph, leading to an evolution of literature and the way it is perceived, as a general construct.

For the reader-critic, finding a community of other reader-critics that share his/her interpretation of a given text, even partially, offers at once confirmation, it enacts change of both Self and text, and it gradually leads to alternative modes of approaching not just that one text, but the entire genre that it belongs to. Also, for the reader that fulfils also the role of critic, the act of reading opens up the space for interpretation, and it also softens up the potentially harming effects of the text over the psyche. What I am referring to here is the frightening element inside a scary story which could shock the reader to such an extent that it would make him put distance between himself and the text, inside a very restricted literary convention, which would dictate that the norm by which the text is to be judged is Gothic. If a reader or a critic tries to remove the harming effects of the text, the success will be both on a very small scale and fleeting. If the reader-critic tries the same feat, lasting change will occur.

Conclusions

Analysing only a few of the inherent processes of perception, this paper has argued in favour of perception as a crucial factor in the evolution of both the readers of literature and of literature itself because of the implication of one's individual senses which are employed in the processing of a text during the act of reading. This individuality is what separates readers and what also brings them together when part of their processing of texts bears similarities.

I thus posit that reception theory is only one step towards determining the change in the status of the relationship between reader and critic and reader as a critic. Reception only covers the part where the text and the reader have an encounter, whereas perception

continues the process and issues reaction, an effect of the act of reading. That is why it is important to focus on the aspects of perception itself, on what it leads to, and observe that the reader becomes emancipated and whereas criticism determined the range of readers and it determined the range of interpretation, it determined a set of regulations on the text and on its meaning, nowadays it has come to a point where the reader joins a group of other readers, whether specialized or innocent readers, and together they create an amalgamated interpretation, several meanings are offered to the text, it is given a signifier and a signified to encompass all the different meanings – leading to a hybridising of genre – and thus it stirs up a movement, a trend, a fashion, a literary current.

Critics if they are wise, we should say, will pick up this inflicted change, they will give it a chance, investigate it and many times adhere to the already established principles and simply offer a more specialized explanation, they will strengthen or change altogether the foundation that accounts for what the reader-critic has established already on the text itself. As such, if we explore the conflictual relationship between the reader and the writer from the 18th century all the way to the present, we can see the evolution of literature, the changes, we can see the evolution of the reception theory into a perception theory and that accounts for the survival of literature. If we want to determine further on the impact of literature, we need to expand our horizon to such an extent that we are willing to go beyond the preset norms, we must be willing to offer our readers a chance to show us the way, which they are already doing and will be doing from now on.

If we are willing to pay attention to what the readers read, to accept their interpretation of the text and if we are willing to find any sense of logic into that interpretation, assuming such a sense of logic can be found, then we can expand our horizons, reception theory, we can alter reception theory in order to justify perception as the next step.

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TEACHING CANADIAN LITERARY MULTICULTURALISM AT TERTIARY LEVEL

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ABSTRACT: Identity is a relevant and frequently touched-upon subject in the works of Canadian multicultural writers. Presenting concrete examples as well as offering general guidelines, the paper will explore how literary multiculturalism – and within that, identity-related issues – can be taught at tertiary level with the help of Canadian multicultural texts.

KEYWORDS: multiculturalism, multicultural literature, Canadian literature, methodology, BA level.

Introduction

The recent migrant crisis in Europe has contributed to making multiculturalism a topical subject for European educators to consider at all levels of education. Dating back to a quarter century now and centering around issues of identity, Canadian literary multiculturalism has produced a cornucopia of works which could be used in European tertiary-level literature and culture classes focusing on identity. However, in spite of the fact that literary multiculturalism can boast a rich literature, methodological guidelines for the introduction of such texts in tertiary-level classrooms often seem overly general and rather impractical. In fact, the existing methodological discourse revolves around five main subjects: the benefits of multicultural literature, problems of canonization, the literary critical implications of multicultural texts, transmission versus transaction as methodological approaches to covering multicultural texts, and the use of multicultural texts for multicultural education.

The most important benefit of multicultural literature is seen in its capacity of widening students' perspectives and in fostering a better understanding of cultural diversity (Rosenblatt 1982, Gay, 2013). As for poblems of canonization, Knippling (1993) advocates that multicultural texts should be studied in comparison to other works on grounds that their containment in the canon through isolation will lead to lack of interaction with the rest of the canon. In addition, Brown (2016) stresses the importance of the representative character of the canonized multicultural works. The main literary criticism-related point in the case of multicultural literary texts seems to be whether approaches reflecting mainstream cultural standards make suitable tools to deal with such texts (Knippling 1993, Dressel 2003, Cai 2008). Kruse (2001) asserts that educators have the choice between the transmission model (i.e. sharing the essencntial details about the given work with the class) and the transaction model (i. e. using discussion) when working with multicultural texts. Similarly, Cai (2008) observes that Rosenblatt's transactional approach (1982) and Banks' transformational appoach (2002) dominate the methodological discourse on using multicultural literature for the purpose of multicultural education. Moreover, in this respect,

existing concrete suggestions and examples focus on primary and secondary school classes (Nieto 2002, Dong 2005, Gay 2013).

Although the above theoretical considerations can prove useful in certain analytical contexts, they may not help those academics who wish to introduce multicultural texts in their literature or culture classes at tertiary level. Using actual teaching materials developped within the framework of the BA-level course *Topics in Canadian Literature*, the paper aims at providing practical assistance on how to introduce multicultural texts in the tertiary classroom with special regard to the question of identity. As such, it will touch upon the following multiculturalism-related methodological issues: various interpretations of the notion of multiculturalism, the connection between immigration and multiculturalism and what the related statistical data can reveal, how to bring the identity-related problems appearing in the works closer to students, writers' own perception of their mixed identity, the most common misconceptions regarding literary multiculuralism, what the available tools are to analyse such texts, what to look for and how to be creative in dealing with multicultural texts.

Multiculturalism: interpretations

The course *Topics in Canadian Literature* consists of four modules. The first one, General Introduction into Canadian Multicultural Literature, starts with defining the notion of multiculturalism. To illustrate the multitude of contexts in which multiculturalism is used, descriptive definitions were collected from various fields of science, from sociology to pedagogy to politics. The key words and phrases (*attitude, concept of culture, changing ethnic composition of the population, ideal, normative-cognitive approach, melting pot, mosaic, norm, policy, political-constitutional principle, society, system of beliefs and behaviors*) were taken out of the original definitions and projected on a slide for students to place them into the remaining gapped texts. An example is displayed on Figure 1. below.

The term multiculturalism can refer to… (1) a _____ that is "characterized by ethnic or cultural heterogeneity" (Marsh 1535)/ "indicators of social change, referring to the _____ (Heckmann 245) (1) a *society* that is "characterized by ethnic or cultural heterogeneity" (Marsh 1535)/ "indicators of social change, referring to the *changing ethnic composition of the population"* (Heckmann 245)

Figure 1. ***Various interpretations of multiculturalism***

This exercise gives students the idea that they are dealing with a complex notion with many possible, context-sensitive yet interconnected interpretations.

Immigration and multiculturalism

The second activity of the introductory module highlights the cause-effect relationship between immigration and multiculturalism, an important step in understanding the current social setup of multicultural countries, and how diversity works in the making. As students are supposedly familiar with immigration trends and their consequences in the US, it seems natural to build on placing American and Canadian data side by side. Therefore a two-set information gap activity was designed with relevant statistical data and questions

inviting comparison. The statistical data were compiled from government sources, such as Statistics Canada. Figure 2 shows excerpts from the texts containing the data and a demonstration of the questions students had to answer based on their peers' text.

SET B
In 2011, Canada had a foreign-born population of about 6,775,800 people. They represented 20.6% of the total population, the highest proportion among the G8 countries. […]
Between 2006 and 2011, around 1,162,900 foreign-born people immigrated to Canada. These recent immigrants made up 17.2% of the foreign-born population and 3.5% of the total population in Canada. ("Immigration and Ethnocultural Diversity in Canada")

QUESTIONS FOR SET A
1.) How big is the Latino/ Hispanic community in the US?
2.) How has the number of Hispanics changed since 1990?
3.) How does this relate to the overall US demographic tendencies?
4.) What does the text reveal about Asian-Americans and Afro-Americans?

Figure 2. ***Reading statistics on multiculturalism***

After the questions on the task sheet have been answered, students record the similarities and the differences in a chart regarding the overall trends as well as the ethnic groups which modules II to IV focus on.

Personal experience

After familiarizing students with past and current immigration trends, the attention shifts from group to the individual. The National Film Board of Canada produced a documentary entitled *Between: Living in the Hyphen* (2005) which contains perceptions of the immigrant experience and those of mixed ethnicity as told by Canadians of different ages and of diverse socio-cultural backgrounds thereby "captur[ing] the uncertain, uneasy place, the no-man's-land, that Canadian society affords 'hyphenated' citizens" (Cychota, 2008: no pag.). In the introductory footage, the viewers are presented with Canada's official policy of multiculturalism, which is followed by Asian-Canadian writer Fred Wah's poem on the immigrant experience. Comparing the two (see questions 1. and 2. on Figure 3.) can be a practical starting point for the discussion on individual immigrant experiences. The second part of the activity makes use of a nine-minute excerpt from the same documentary,

1.) Introductory part (0:00-2:26): What does the clip reveal about Canada's approach to ethnic minorities?
2.) Fred Wah's writing (2:39-5:36): What messages does the piece read by the author convey concerning Canada's attitude to immigrants?
3.) Individual stories (5:39- 16:11): Fill in the chart below.

Name	Experience of mixed ethnicity
1. Fred Wah	

Figure 3. ***Exploiting personal experience***

where students' task is to listen for details regarding the given person's experience of his/her own ethnicity. Once all the details are jotted down, an amazingly complex array

of stories, memories and feelings are at students' disposal related to the individual's experience of mixed ethnicity.

The second activity to facilitate students' understanding of how one's mixed ethnicity may be perceived presents writers' own words on the issue. Possible 'models' and observations were compiled and arranged into a quotation sheet, an excerpt of which can be seen on Figure 4.

- "No one aspect of my identity can solely define me, nor can the collective of individual identities; it is the intersection of all identities that speaks my experience" (Yim, 128).
- "Half-Korean and half-White" (Kim 233)
- "looking at life through the lense of ambiguity requires constant readjustments" (Kim 238)
- "The prospect of inventing a new hybridized identity is not as liberating as it appears" (Kim 238)

Figure 4. ***Wirters' perception of mixed identity***

It is important to mention to students that the issues that come up in the section on the individual's experience of mixed ethnicity are likely to surface in literary texts.

Literary multiculturalism

At this point, the time has come to make the actual connection between multiculturalism and literature. As student groups' experience in the field may be diverse, it is worth-while handing out the question sheet on Figure 5, which enhances the exploration of literary multiculturalism from several different angles, allows for discussion at the level which is most appropriate for the given learning context, while also eliciting what students may already know on the subject.

1.) Why can multicultural literature be seen as an umbrella term?
2.) What are the benefits of studying multicultural literature?
3.) What do you think is meant by the term "multicultural fallacy"?
4.) What critical tools lend themselves readily when the reader is dealing with a multicultural literary text?
5.) What are the pedagogical implications of multicultural literary texts for the teacher?

Figure 5. ***Making the link between multiculturalism and literature***

The aim of posing Question 1 is to direct students' attention to the fact that ethnic literature is just one subcategory of multicultural writing. Alternatively, this issue can be addressed more directly through true/false statements (Figure 6.), which are also a useful means of eliminating other frequent misconceptions about multicultural literature.

1.) Multicultural literature only features ethnic writers. T/F
2.) Multicultural literature is the same as minority writing (=it raises issues that are of minor interest to mainstream society). T/F
3.) Its only thematic concern is the immigrant experience. T/F
4.) Multicultural literature is necessarily contemporary. T/F

Figure 6. ***Multicultural literary myths***

Identifying the benefits of studying multicultural literature (Question 2, Figure 5.) can be an important source of motivation for some.

The pitfalls and challenges of the ethnic writer status also deserve some attention (Question 3, Figure 5). Printed flashcards with relevant issues such as *self-imposed ghettoization, Canadians' self-image as a multicultural country, multiculturalism seen as a brand, diversity versus suggested unity, 'the exotic ethnic' (audience & publishers), speaking for your community (community& audience), reinforcement of collective ethos, other affiliations* can be distributed among students in order to have them explain these issues based on their reading experience, by 'smart-guessing' or by browsing the web.

The critical tools available for the analysis of multicultural writing (Question 4, Figure 5) may be elicited once students have some knowledge of literary criticism and the related key concepts which lend themselves to the analysis of multicultural texts. In case they lack this knowledge, the list displayed on Figure 7. can be helpful.

- Deconstruction (center and margins)
- Post-colonialism (colonizer- colonized, displacement)
- Feminist criticism (silencing)
- Psychoanalytical criticism (the Self and the Other)
- Reader response criticism/ Literary anthropology/ Wolfgang Iser's "codes of reference" – The multicultural code
- Cultural theories (Boaz, Robert Ezra Park and the Chicago School, Berry, Ortiz)

Figure 7. ***Literary analysis toolkit for multicultural texts***

By means of group work, every literary critical school and the highlighted terms on the list can be incorporated into short power point presentations prepared by the students through independent research, or with the help of a web-based resource list and/or other materials distributed by the teacher.

Finally, Question 5 invites students to discuss the pedagogical implications of multicultural texts such as what can be taught through multicultural literature, material selection criteria to satisfy various learning objectives, discussion methods and topics. This is particularly useful with students in teacher training programs.

Multicultural texts

By now, some necessary tools for students to handle the analysis of multicultural texts have been furnished. To offer further ideas as to what to look for in such a text, the class is presented with a reading list of five short stories by Canadian writers of mixed ethnicity at this stage (Figure 8.).

The italicized parts of the questions channel students' attention towards a particular issue to be examined within the context of the given short story. This opens up further potentials for discussing issues such as literary code switching, linguistic hybridization, the extent to which background knowledge on the given ethnic community is important, the potential sources of conflict resulting from characters' 'in-betweenness,' multicultural markers, traces of acculturation, transculturation, the dynamic and fluid nature of identity, positive multicultural thinking, the anxiety of ethnic difference, cross-cultural influences and stereotypical images of various ethnic communities.

1.) Comment on the writer's use of *language* in Hana Kim's "You' and Sasenarine Perseaud's "Canada Geese and Apple Chatney." How does language help/ form an impediment in the way of understanding the story?
2.) Is the *knowledge of the home culture* essential for the reader to understand Melissa Kim's "The Picnic"? Why can it be difficult to understand the story for someone without the home cultural background knowledge?
3.) What is the *source of conflict* in Yean Yoon's "White Life" and Himani Bannerji's "On a Cold Day"? Is this conflict resolved at the end of the story?
4.) Identify *the multicultural markers* in Himani Bannerji's "On a Cold Day."

Figure 8. ***Introductory task sheet for multicultural texts***

Every module is concluded with a two-option home assignment (Figure 9.), which gives students the opportunity to perform what they have learnt in class on a different text. Of the two options, one draws on more practical, the other on more theoretical issues and considerations.

ASSIGNMENT 1:

Option 1: Identify the multicultural markers in Yean Yoon's "Halmonee" (home/ family/ heritage/ beliefs/ language/ environment).

Option 2: Read Aritha van Herk's "Writing the Immigrant Self: Disguise and Damnation." In van Herk's opinion, why is it difficult to be a writer with a Dutch ethnic background?

Figure 9. **Suggested introductory home assignment**

Last, three task types will be presented which were used in dealing with Module III (Latino-Canadian Writers) and Module IV. (Asian-Canadian Writers) and proved to be very popular with students.

Entitled "Designing Latino Literary Space", the first such activity featured data collection and placing findings (setting, characters, plot and themes) in a chart based on six texts written by Latino-Canadian authors. Using the findings and students' own experience of Latino writing and media, they had to design a poster in response to what they think constitutes Latino Literary Space. Every group presented their posters in turn, the common features were noted and discussed.

Figure 10. ***Latino Literary Space poster***

Next, based on the results "Latino Literary Space" activity, students were asked to compile a "Latino story ingredients" list and, choosing from these ingredients, they had to create their own Latino story in small groups. A time limit was set, and the activity concluded with a reading session of the stories thus prepared.

Belonging to Module IV (Asian Canadian Literature), the third activity aimed at exploring home and host cultural markers in Jane Park's short story entitled "Falling" (Figure 11). Students had to create two columns on a flipchart sheet, one for either marker type, whereas the space in the middle was saved for 'ambiguous' cases. Once all groups were ready, their lists of home and host cultural markers were compared. When there was disagreement, students had to explain their choice. Finally, the 'space in-between' was also explored, and through it, the notions 'transculturation' and 'cultural hybrid' were introduced. The activity also demonstrated to students that hybridization can manifest in many different ways, just as it can give birth to a wide range of cultural objects and phenomena.

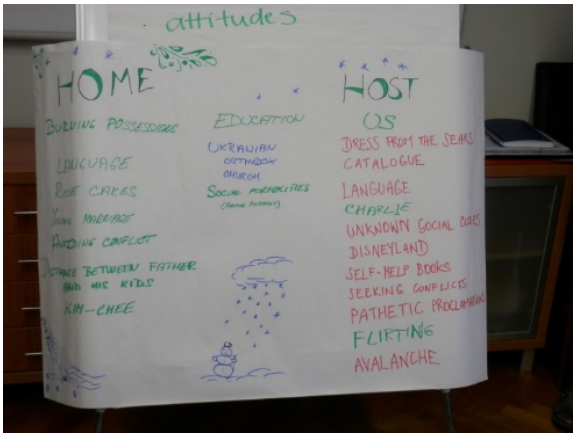

Figure 11. ***Identifying home and host cultural markers***

Conclusion

The present paper has highlighted some issues which may be relevant regarding the introduction of multicultural texts in literature or culture classes at tertiary level. Presented through concrete materials developed for the BA course, *Topics in Canadian Literature,* these issues included definitions of multiculturalism, the connection between immigration and multiculturalism, multiculturalism as reflected in personal experiences and as such, closely connected to the concept of identity, linking multi-culturalism and multicultural literature, and different ways of reading multicultural texts. It is the author's hope that the practical focus of the paper will prove helpful for those who consider bringing literary multiculturalism into their literature or culture classes.

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AFTER IDENTITY: GLOBALISM, DYSTOPIANISM AND THE "IMAGINATION OF DISASTER"

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ABSTRACT: The above is an enquiry into globalism construed as a discursive mode and its reverberations and representations in post 9 /11 film productions, more specifically in cinematic productions of the dystopia genre. It is premised on two central theses: that underlying globalisation is the ideology of global*ism*, i.e. a discourse comprising the doctrines and rhetoric of the globalization phenomenon; that, as a reflection of the 'post-apocalyptic subject', dystopianism is endemic in indeed constitutive of the very 'cultural logic' of global capitalism, indicative i.e. of its systemic apprehensions, projections and contradictions. Looking at the congeniality of dystopian forms as global cultural productions turned mainstream I seek to observe the extent to which the centrality of dystopia in the global age is fueled by the rhetoric of globalism and the latter's bearing on the insatiable appetite for catastrophe defining the twenty first century sensibility. As well as considering what I deem to be a range of deep-seated dominants symptomatic of the global order, e.g. the war-on-terror, precarity and the demographic crisis, economic and refugee crisis, I aim to explore the genetic horizon of global fear against the backdrop of 'viral transmission' and contamination, typifying the global cultural economy. I do so with a view to articulating a tentative poetic of the dystopian global imagination.

KEYWORDS: globalization, globalism, 9/11, apocalypticism, dystopia/nism, global cultural economy, cinema, imagination, crisis; social media.

What if the apocalypse has already taken place, and we missed it?
(Heffernan and Žižek)

It is a defining trait of the turn of the millennium that it imbues a 'sense of an ending', that the twenty-first century subject entertains a deep-seated belief that the world will come to an end not in the remote, distant future, but within one's very lifetime. Projections of the imminence of disaster and the proliferation of discourse on anticipated end-time foreground dystopian sensibility as endemic to global culture. So much so that what previously passed for apocalyptic 'fantasy' has now become second nature, something constitutive of a cultural *meme* looming large in the horizon of expectation of the global subject. And it comes as no surprise that in this day and age of fingerprint scanning technology, biometrics, of drones and hovering robot reporters, we comprehend, decode and appraise planetary catastrophe infinitely more aptly than our less 'savvy' antecessors hence our capacity to abide by what I construe as 'dystopianism', i.e. as a deep-seated, large-scale propensity to envisage and generate disaster scenarios. Not to be mistaken for a mere proliferation of nondescript dystopian genres, dystopian*ism* is the prevailing mode of representation today, forming an integral part of the apocalyptic sensibility of the times, ostensibly overriding established norms, only to create its own conventions. As such, it not just envisages but feeds on cataclysmic events pertaining

to global eschatology and prophetical writing. Internalising the eschatological-ecological *hubris* of the Anthropocene, positing humans as the top predator, the dystopian subject lives constantly in anticipation of mass extinctions, bound to take stock of a planetary state of ruin, and in so doing partake of a post-human Earth history. Doubtless, in global context, we are faced with a perpetual 'apocalyptic present', one inscribed in the very logic of late capitalism, whose intrinsic quality explains why post-humanist fantasies are not dystopias *per se* (if anything, dystopias are negative projections of events deemed not possible today, events that could not happen as yet). Rather, the posthumanist condition imbues religious, scientific, environmental and indeed economic apocalypse. Far from marginal, global crises scenarios, ranging from pandemics to the total financial and economic collapse, reflect the very logic of the globalist corporatist 'disorder', indicative as they are of the turmoil and "vortex of globalization" (Žižek, 2010). Contrary to what some theorists may seem to believe, dystopianism is hardly the cross-cultural *apanage* of all ages. For one thing, it embodies no 'messianic' faculty, its futuristic content being an entirely relative attribute:

> […] the fact is that, historically, every single generation has imagined itself uniquely in crisis and fantasized that theirs will be the one that witnessed The End. The twentieth century was unique mostly in that it marked the moment when humanity became capable of bringing Apocalypse upon itself, but even the novelty (if the menace) of that prospect has long since worn off. (Taylor IV).

Against this backdrop, of the escalation of the futuristic malaise and of the new dystopian horizons engendered by globality, finding an analytic framework for the reading of dystopian specters of fear may shed meaningful light on today's global cultural dynamics. Hardly an 'exercise' in cosmopolitanism and connectivity, it reflects on the global domination agenda, its bi-polar disorders, underlying cultural practices and apocalyptic renditions, above all, on the discourses that legitimise the processes of capitalist globalization. For it is increasingly evident that a nuanced understanding of the global condition calls for the need to unpack the concepts of 'global', 'globality' and 'globalism', and in so doing, lay bare the imbricated nature of their relationship:

> As a cultural category "'global' is at once too all-encompassing and vague, and too deeply, indexically, tied to the contemporary discourse naturalizing increased capitalist expansion and control throughout the world – a discourse referred to here as 'globalism'". (Turino 51)

It is beyond the scope of this enquiry to deplore the amount of clichés, easy dualities and stereotypical thinking in the literature, positing the global as an inexorable, ineluctable 'derivation' from post-capitalism. All credit to Thomas Turino to be among the few theorists to call attention to the global as the site of corporate capitalist ideology, and point to the vested interests and stakes that underly the discourse of globalization:

> I use the term globalism specifically to refer to the contemporary discourse that indexically equates "'global' and 'globalization'" with free market capitalism and its technologies, ideologies, institutions and products. Let me be clear on this point. Whereas global and globalization could be used simply to describe scale and universalist projects, respectively, without denoting a particular phenomenon or the project's success, they are increasingly being appropriated as terms to naturalize the spread of a particular economic-political-cultural complex. The manner in which a given discourse naturalizes a set of ideas (i.e., makes them common sense, unnoticed; constructs them as reality) is easily observed in relation to globalism because of the recent emergence of this discourse. The first stage involves the highly redundant juxtaposition of a

> particular set of terms (e.g., global/capitalist, global economy/free market economy) within public discourse across a variety of fields. Through redundant juxtaposition, gradually strong indexical relations are established between the paired terms such that one can come to replace the other, i.e., they become synonyms (global = capitalist). Indexicality within the discourse is key to making the substitution seem actual and natural; that is, we have heard the terms together so frequently in our actual experience that we often do not even notice when one starts to replace the other. Through this process, the objects of the original signs become fused and a new conception of reality emerges: global culture = capitalist cosmopolitan culture. "We are the world." (Turino 54)

In good old deconstructionist vein, globalism is thus yet to be construed in the context of the interplay of the polar opposites and received ideas that it accommodates with a view to identifying a new term, able to elicit their difference. For it is only by defamiliarising an otherwise stale, overused concept that one can think it afresh and expose the various allegiances it naturalizes. Awareness of its discursivity, indeed of the global as a construct is in my view crucial to a structured (albeit not necessarily structural*ist*) approach to globalization:

> Under the banner of globalism, liberal democracy and economic liberalism are now backed by the "relatively monolithic 'Washington consensus,' in whose terms the market oriented development model is the only feasible model for a new global regime of accumulation and, accordingly, the structural adjustment it calls for must be carried out worldwide" (de Sousa Santos 2001:6284). Over the last several decades, the US state has redefined liberal democracy and economic liberalism as universal human rights, and the US government has used these ideas to legitimate expansionist war. (Turino 55)

To sound an unsettling note, in these times of pandemic and civil unrest, in which the dystopian is becoming *the* paradigm, the question arises: what if we *are* apocalyptic, and failed to even notice? A look at the profuse array of cinematic productions of the genre, liberally pouring forth from every movie theatre these days, points to the centrality of representations of disaster in today's popular imagination. As Stephen Keane indicates in *Disaster Movies: The Cinema of Catastrophe* (2006), global cinema is not a "cinema of spectacle"; and whereas it may abound in them, this is not an exercise in special effects and entertainment; rather, the contemporary phase of apocalyptic fiction dramatises a global order gone terribly wrong:

> From early biblical epics and 1950s science fiction B-movies through to more recent action/ disaster/science fiction hybrids, scenes of mass destruction have proven a longstanding and pervasive feature of the cinema of spectacle. Yet in contrast to classic genres like the western and popular contemporary genres such as horror and science fiction, disaster movies have remained relatively neglected within film studies. Where disaster is merely one feature amongst many in the above films, the simple response to disaster movies is that they are entirely predicated around disaster. The initial task, therefore, lies in distinguishing films that contain elements of disaster from the more specific, contemporary formulation afforded by the term 'disaster movies'. And then, while the centrality of disaster might well provide for a successful focus, it is necessary to ask: is there anything more to disaster movies than spectacular scenes of death and destruction? (Keane 1)

Arbitrary though they may prove, attempts at periodisation in cinematic dystopia indicate that the main historical genres have branched off into an eclectic mix of atomistic, disparate sub-categories, which makes conventional genre criticism not only redundant, but also ineffective. If anything, periodisation sheds meaningful light on the evolution

of the dystopian genres from ancient-world epics and eschatologies to the eco-apocalypse narratives of the twenty first century. A different form of millenarianism thus emerges in the aftermath of 9/11, one characterized by multiple variations of the old dystopian themes that plague the collective global unconscious, shedding meaningful light on the deep archetypal processes underlying it . As Keane observes, the old established motifs of the natural attack by atomic or other mutants, the nuclear war, the monster, the ship of fools, the city that fails, the animal attack featuring in classics such as *The Lost World* (1924), *King Kong* (1933), *Godzilla*, *King of the Monsters* (1954), *Solaris* (1972), or *Jaws* (1975) have given way to cross-generic, hybrid categories informed for the larger part by the phenomenon of global dystopianism and its aesthetic/ethic of the limits. Thus, from cyber punk to 'salvagepunk', from the post-oil catastrophe depicted in the *Mad Max* series to the twenty-first century zombie apocalypse, global dystopias testify to the apprehensions of global man, and in general, to late capitalism as a site of consumer waste, *angst* and destruction. For indeed, post -2000, we witness a scene of distinct anti- or post-humanism, a phenomenon that feeds on 'technosphere' and on a cataclysmic phantasy marred by pandemics, extremes of global warming, the rhetoric of the Christian Right, fundamentalist Christianity, the war in Iraq and the rise of terrorism. It is a phenomenon that manifests congenially, as a result of the pressure of global events, while at the same time being fostered by global*ist* doctrine. Powered by computer-generated-imagery and the new digital technologies, the age of interplanetary consciousness and interconnectedness revels in unparalleled scales of destruction:

> The revival of 3-D movies with films such as *Avatar* (2009) and *Prometheus* (2012) is one of a number of developments augmenting the panoramas of 1950s classics featuring "melting tanks, flying bodies, crashing walls, awesome craters and fissures in the earth, plummeting spacecraft [and] colourful deadly rays." An emphasis on the scale of destruction and the wholesale obliteration of recognizable sites emblematic of the "city" (mega-structures like the industrial plant in *Aliens* (1986) and vast space ships like the "Death Star"' in two *Star Wars* sequels) connect older films with new ones and impress the viewer with ever more extraordinary spectacle. (Levine and Taylor 4)

As indicated above, as a paradigmatic mode of end-time sensibility, dystopianism has generated numerous cycles of disaster films, a mixed bag differing in range and purport, yet sharing in the symptomatics of global cultural filiation. Thus, irrespective of the strands of apocalypticism they happen to envision, whether portraying the fear of the omnipotent state (*Equilibrium*, 2002), a new age of domination by a global elite, (*Elysium*, 2013; *The Hunger Games*, 2012), alternate surrogate histories of bio-genetic realms (*The Island*, 2005; *Never Let Me Go*, 2010), or the ethics of the 'war on terror', (*Unthinkable*, 2010), global dystopias render above all, the grey area surrounding the 'risk society', the conditions of financial, ecological, social volatility, the genre having proliferated beyond both Sontag's 'imagination of disaster' and Baudrillardian spectacle. Aptly, 'the 2012 phenomenon' and the range of eschatological beliefs the Mayan prophecies engendered, produced copious amounts of doomsday visions and eco-environmental apocalyptic narratives with *The Day after Tomorrow* (2004), *Doomsday* (2008), *2012* (2009), *Oblivion* (2013), *World War Z* (2013) as perhaps the most prominent.

By far one of the most prolific and productive sub-categories, the 'zombie apocalypse' builds on the theme of the outbreak of an incurable virus to depict naturalistic indeed gory tales of survival of a handful of individuals quarantined in a world inhabited by

hordes of mindless zombies. With some 120 titles of zombie apocalypse movies to date, one is at a considerable loss exemplifying. However, *Night of the Living Dead* (1990), the *Resident Evil* (2002) series, *Dawn of the Dead* (2004), *Zombieland* (2009), *28 Weeks Later* (2007), *I Am Legend* (2007) and, of course, Danny Boyle's by now classic *28 Days Later* (2002), tend to have become iconic. Whereas offering little at the level of a cultural-ideological *raison d'être*, 'viral' zombie apocalypse narratives excel at painting a disturbingly vivid picture of a humanity that has totally succumbed to visceral fear and chaos. To the extent that they tap into global individual's innermost sense of anguish, they act as therapeutic-remedial projections, helping us work through our deepest scary scenarios. And along with the occasional hilarious overtones (e.g. in *Zombieland*, the protagonist, Columbus designs a set of 47 golden rules to survive, of which *Rule no1 is CARDIO!*), some of the post-apocalyptic viral narratives evince considerable artistic merit. Thus Boyle's poignant scenes of panic and isolation, his atmospheric travelogues of the deserted streets of London make for a veritable chronicle of posthuman metamorphosis. As is the case with representations of the global totalitarian state, resistance in the face of atrocity and pandemics in zombie apocalypse productions is one of the traits that confers these a genuinely redeeming human faculty.

Apocalypse as deeply embedded in the global Anglophone mindset is also illustrated in the British subgenre of the 'cozy catastrophe,' a category mostly comprising fiction-based stories of ecological post-apocalypse involving, according to author Brian Aldiss, who coined the term a "gradual, unexplosive end to the world" (David Barnett online article). This is a category duly represented by John Wyndham (author of *The Day of the Triffids*), John Christopher, and J. G. Ballard, accommodating a 'non-violent, non-descriptive', albeit formulaic and outmoded form:

> Is the idea of cozy catastrophe really so outmoded? Perhaps. Or maybe we've just become so used to the idea of a violent end to our precarious civilization over the past couple of decades that we now think the only future to follow our current model must involve a descent into barbarity. Yes, you get the proto-Mad Max bands of roaming bandits in cozy catastrophe, especially The Death of Grass. But the over-arching idea of the cozy catastrophe is that civilization of a sort can be rebuilt. (Barnett online article)

It is, however productions culturally emblematical of the 'true Brit grit' such as *Children of Men* (2006) that prompt one to exclaim: "Forget America, nobody does cinematic dystopia better than the Brits!"' (Danny Leigh). Featuring a radically altered political landscape, isolationism and insularity, these are epics of uncertainty, escapism and dehumanization that make the all-time anti-utopia *1984* pale in comparison. Britain in quarantine is in fact at the heart of Tom McCarthy's concept of "necronauticism," imagining the nascent, post-apocalyptic British subject.

Whereas some of the anxieties the above epics dramatise may arguably pass for 'old fears', they are hardly informed by Baudrillard's logic of simulacra, simulation and hyperreality. If anything, global reality has already proven to 'beat' fiction by far. Or else, to the global subject, mass extinction, human obliteration, genetic engineering, and, to some, Guantanamo, are as real as global experience can be. It would follow that, regardless of what 'old school' postmodernists may have us believe, there is no question as to the 'actuality' nor the 'realness' of 9/11, 7/7, the Paris or Brussels attacks, all global events that incontrovertibly *did* take place.

In the face of a whole plethora of cinematic Armageddons, inevitably one creates one's own 'listopia', i.e. a preferred masterlist subject to the cultural and social allegories to which one adheres. Whichever the allegiances of the viewer, however, there is a certain consensus that environmental disaster and 'Brit grit' movies form some of the most pervasive global dystopias in circulation to date, with *The Road* (2009) and *Never Let Me Go* (2010) playing a singular part in their genre, due to the irredeemable quality that their message entails. These are, after all post-apocalyptic sites, constitutive of "the dour hysteria and apocalyptic jeremiads" (Barrett-Gross and Gillies 11), that reflect contemporary situations, offering no moral or spiritual salvation.

As most global film theorists would probably agree, 9/11 or terror dystopias form a distinct category, thematising oblivion as a syndrome of national American trauma. These are representations of the so-called 'amnesia trend', whereby amnesia is foregrounded as a concept and a plot device, its "never forget rhetoric" transcending aspects pertaining to global fear. Beyond the ongoing economic and financial crisis, precarity; 'viral transmission' and contamination, 9/11 movies illustrate a 'guilty erasure', amnesia "as an exceedingly rare condition likely to occur more frequently on film in the past decade than at any time in real life history" (Kavadlo 66). According to Žižek, they epitomize the unthinkable, which happened, that was the object of fantasy. In his view, on 9/11, America got what it fantasized about, and that was the biggest surprise" (Žižek 2002, 16). It comes as no surprise that, in a desperate attempt to forget, sequences featuring the World Trade centers were recut, and the twin towers excised from the movie pictures:

> The 2000s may be remembered, or, forgotten, as the decade of amnesia. Both of Jim Carrey's post-*Truman* dramatic efforts, *The Majestic* and *Eternal Sunshine of the Spotless Mind*, involved characters who have their memories erased. Retrospection has, I believe, proven Žižek hasty. Yes, the attacks of 9/11 enacted, and thus undermined, apocalyptic film fantasies of aliens destroying New York or men discovering that their happy reality was an artificial construct. But in the aftermath of the terrorist attacks, Americans moved from a desire to repeat 9/11 to a desire to forget 9/11, to erase it from consciousness and memory. The terrorists may have destroyed the towers, but immediately after 2001, popular culture, through erasure and amnesia, seemed bent on annihilating their emblematic existence, even their history. But as I will argue, the best of the amnesia movies also offer a warning against letting the past disappear. And in *The Road*, Cormac McCarthy, writing with a half-decade's hind-sight, has rewritten the apocalyptic imagery of pre-9/11 fantasies as an elegiac, chastened meditation on the balancing nature of forgetting and faith, and of terror and storytelling. (Kavadlo 61/2)

As well as foregrounding national trauma, this Janus-faced sensibility that 9/11 polarised, the situation of the subject caught between willed forgetfulness and compulsive remembrance is indicative of the very polarities of globality and its cultural consequences. In the wake of 9/11, as the rhetoric of the war on terror was rising, postcolonial scholar Ali Behdad, in a seminal work on immigration and cultural identity in the US made a case for the 'historical amnesia' embedded in the concept of exceptionalism. In a global theory reading, one can thus extrapolate the forgetfulness post-9/11 productions interrogate and view this as a phenomenon symptomatic of the deep-seated ambivalences in the American nation, pointing, as Jesse Kavadlo suggests, to moral accountability and the appropriation of the personal-national past:

> Like this reversal of moral alignment, perhaps the amnesia films may be less interested in erasing than in warning us, like Hamlet's Ghost, to remember. In their denouements, the best of the films do not ever espouse amnesia as much as alert us to its dangers. Like the best film apocalypses, they function as cautionary tales rather than exemplars, correctives for, rather than perpetrators against, destruction, in this case, of memory. Even as they embody our post 9/11 wish to become, in Gore Vidal's disparaging phrase, a "United States of Amnesia," they demonstrate amnesia's ultimate harm[…]. Their [amnesia films'] warnings are different but equally important: if we as a culture, like Rita [*Mulholland Drive*], forget everything that happened before the trauma, we are childlike, helpless ciphers for whatever delusion or fantasy those in power choose to impose on us. But if we forget all that occurs after the trauma; if, like Leonard [*Memento*], we live in a perpetual present; if we lose our ability to form a new future, and by extension a new understanding of the past, then we will be forced, futilely and forever, to relive our suffering. Rita loses her consciousness; Leonard, his conscience. Americans, in the aftermath of 9/11 seem in danger of losing both. (Kavadlo 70; 71-2)

Clearly 9/11 left the most indelible mark on the global imagination of disaster, its cultural reverberations and filmic representations being far too ample and imbricated to be approached 'wholesale' in the present survey. Terror and counter-terror cinematic visions will form the object of a distinct enquiry. For now suffice it to pinpoint here the way in which its reflections are evocative of in-built cultural traces and the workings of collective memory, in this respect, 9/11 acting as the great introspective modifier:

> […] in the years immediately following 9/11, Americans intuitively moved from both genres' operative narratives, a compulsion to uncover the truth – about alien menace or techno-conspiracy – to a desire to forget it. Slavoj Žižek writes that television responded to the national trauma with "the compulsion to repeat and *jouissance* beyond the pleasure principle: we wanted to see it again and again; the same shots were repeated *ad nauseum*, and the uncanny satisfaction we got from it was *jouissance* at its purest" (Žižek 2002: 12). But on film, the compulsion to repeat took a new form: toward depicting, and thus mirroring, the traumatic amnesiac, who simply, and dangerously, forgets […]The gap between remembering the date and agreeing about the nature of an event's cultural, historical, and political significance has grown ever vaster in the past decade. For a few years, amnesia became the new apocalypse. (Kavadlo 61; 64)

As I have tried to illustrate in the above, rather than a marginal, eccentric tendency, in post 9/11 context, dystopianism has turned into a new mode of realism, drawing on capitalism as the dominant social order. Intrinsically connected to corporate capitalism, dystopianism, like capitalism involves a keen sense of recognition of the apocalyptic present, "a naming and acting on the 2008 collapse of financial capital as terminal for capitalism" (Bellamy 13). As the 'natural order' of globality, capitalist apocalypse *is* the logic of our post-identity era, incorporating the assumed and less assumed cultural consequences of globalization, western norms and resistance to western norms, indeed the implications of global*ism*, to re-echo this paper's central concept, i.e. the doctrines and ideologies of globalization viewed in their expression of congeniality with the global cultural production. Do we need further testimonials? Perhaps not! Not in yet another film about zombies!

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NEW (AUSTRALIAN?) TOPOGRAPHY OF FEMINIST LANDMARKS

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ABSTRACT: What cartography and language have in common is their capacity to create representations, representations that (can) substitute the object represented. This article highlights some of the power relations between maps and texts, on the one hand, and the objects/people/ territories they present on the other. The fabric of power is looked at in the frame of postcolonial fiction and the two representations taken as case studies come from the work of Peter Carey: Florence Nightingale from the short story *The Fat Man in History* (1974) and Gabi Bailleux from the novel *Amnesia* (2014).

KEYWORDS: cartography, mapping, Peter Carey, representations, objects represented, counter-representations, power relations *The Fat Man in History, Amnesia*, Jorge Luis Borges, feminist, Florence Nightingale, Gabi Bailleux.

> "(…) maps order up perceptions of the world and (…) they operate in the way literary can and does in terms of language"
> (Will Self)

Representations present

When mapping new worlds – whatever new was in the history of Western civilization and that of colonial empires at certain moments in time (the Americas, Asia, African countries, Australia) – the colonizer/settler would be an explorer first: taking a voyage filled with hardships and adventures, if he survived he would get near the new soil, on the new soil, and then, with his hands in the new soil, draw its outline on a piece of paper and bring it back to the metropolis with the mark of hands-on experience, hence unimpeachable truth.

And the path of knowledge followed the pattern: from a European center of intellectual accomplishment to the new territory – where it was the seed for future, cultural harvests – and then back in some sort of grafted species of idea.

I shall not refer to the economic motivation that steered the people and their mapping pencils to new territories, just because it is the obvious one. The intellectual approach only came to support it. But then, one of the most cherished aspects that accompanied the movement of knowledge was that when it got back to the European cities and universities it had been improved by the intimate experience, acquired from afar. In terms of distances and quantity and quality of knowledge, the paradigm followed: the less distance to the object of study, the richer and more refined the information on the respective object. A paradigm still considered valid in the acquisition and mastery of scientific and/or artistic competencies. This is how most are educated and afterwards produce in their field of intellectual work.

However, even if the fight is for proximity, constraints sometimes keep us at long distances from the area we would like to chart from under our nose. But… there may be benefit in that. Edward Said, in the introduction to his book of essays, *The World, the Text and the Critic* (1984), recalls the circumstances in which Erich Auerbach authored his *Mimesis*: *The Representation of Reality in Western Literature* (1953) – as a German scholar of Jewish origins, running from the Nazis during the war, finding physical refuge in Istanbul, but feeling the burden of exile even more difficult to carry because of the scholarly context. He explains "the book was written during the war and at Istanbul, where the libraries are not equipped for European studies. International communications were impeded; I had to dispense with almost all periodicals, with almost all the more recent investigations, and in some cases with reliable critical editions of my texts." (Auerbach in Said, 5).

Nonetheless, Auerbach concluded that this remoteness enforced upon him might have generated, in fact, the courage to go on writing. And Said goes on to develop the feeling of displacement, of homelessness and exclusion that should belong to those who practice what he calls *criticism*.

> On the one hand, the individual mind registers and is very much aware of the collective whole, context, or situation in which it finds itself. On the other hand, precisely because of this awareness – a worldly self-situating, a sensitive response to the dominant culture – that the individual consciousness is not naturally and easily a mere child of the culture, but a historical and social actor in it. And because of that perspective, which introduces circumstance and distinction where there had only been conformity and belonging, there is distance, or what we might also call criticism. (Said, 16).

Postcolonial fiction, to a very large extent, was forced to practice a critical gaze, and more engaged writing because of the continuous feeling of displacement and exile that the writers in those territories or countries were subject to. The Empire writes back – with or without a vengeance – but from a distance. The colonized do not have the same mobility as the colonizer – they can only contemplate, dream of the metropolis… and suffer because of its doings.

In the case of settler colonies, such as the Americas or Australia, widths and lengths are even more complicated to assess and relate to. There is the indigenous population, on the one hand, which, as with all colonies, is abused, displaced and dispossessed and then, on the other hand, the settlers who bring/recreate the 'values' of the metropolis. Just that at such a distance from their origin, it is so difficult to see and follow 'the values.' Little by little, settlers feel estranged from whatever was called home and it is also quite an effort to forget the misery and, probably the hate of those whom they stripped of their possessions.

Mapping becomes a passion/obsession with conquerors and even the more so with settlers whose new world needs to be imagined through drawing in order to become real, and to relate to their old world. These representations, i.e. maps, show how much they hungered to take power both over territories and knowledge and how the two intertwine to support one another. Cartographers turn into heroes and/or villains. Paul Carter, in his *Road to Botany Bay* (1988), explains how James Cook (1728–1779) – British explorer, navigator and cartographer, who charted the Australian coast in 1771 was then transformed into a key figure of Australian history, i.e. that of the settlers.

> (…) one recently published book goes so far as to see in Cook a hostile father-figure, which, for the good of the nation, must be rejected once and for all. Absurd as this Oedipal projection may sound, and though it confuses Cook the man with Cook the myth, in its own way it perpetuates the assumption that the chief task, so far as Australia's beginnings are concerned, is to establish Cook as a historical character, a personality separate from his travels. In flat contradiction to Cook's own propensity for coasting, Australian historians have in the past sought to haul him on land, and to anchor him statuesquely as an authority they can look up to. (Carter, 2).

Representations abused

In postcolonial fiction (and postmodern times), confusion is brought in – to blur the lines of maps and of the discourses insulating them. The Argentine Jorge Luis Borges in *El Hacedor* (1960) (En. *The Maker*) has an incredibly short… parable titled *On Exactitude in Science*.

> …In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of the Empire, the entirety of a Province. In time, those Unconscionable Maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it. The following Generations, who were not so fond of the Study of Cartography as their Forebears had been, saw that that vast Map was Useless, and not without some Pitilessness was it, that they delivered it up to the Inclemencies of Sun and Winters. In the Deserts of the West, still today, there are Tattered Ruins of that Map, inhabited by Animals and Beggars; in all the Land there is no other Relic of the Disciplines of Geography.
>
> Suarez Miranda, *Viajes de varones prudentes*, Libro IV, Cap. XLV, Lerida, 1658." (Borges)

Some 10 lines to inflate 'knowledge' stemming from the will to power and then to deflate it, to swipe representations and, since the overlapping had already been made between the object represented and its representation, to swipe away as well the objects represented.

Peter Carey rewrites Borges's text going a notch higher in pointing out to the relation between 'science', i.e. cartography, and emotions. The discipline of the first is supposed to reign supreme and cover all aspects of life:

> To begin with one must understand the nature of the yearly census, a manifestation of our desire to know, always, exactly where we stand. The census, originally a count of the population, has gradually extended until it has become a total inventory of the contents of the nation, a mammoth task which is continuing all time (…) (Carey, 1990: 44).

Nonetheless, we later discover in the story, through the very words of a cartographer, that emotions are the ones that engender territories, possessions and… human beings. Their absence does not kill, but worse, makes lands and people invisible. They simply vanish:

> 'I don't believe in god,' my father said. 'Humanity is the only god I know. If humanity doesn't need something it will disappear. People who are not loved will disappear. Everything that is not loved will disappear from the face of the earth. We only exist through the love of others and that's what it's all about.' (Carey, 1990: 50-51).

That is to say that if maps and language ordered a certain perception of the world, because behind them lay will and emotions, counter will and counter emotions can create counter representations.

Counter-representations

Carey's fiction is populated by characters that have a 'statuesque' structure incorporated (Ned Kelly, Ellen (Quinn) Kelly in *True History of the Kelly Gang* (2000), Herbert Badgery and Leah Goldstein in *Illywhacker* (1985), Michael "Butcher" Boone and Hugh in *Theft: A Love Story* (2006), to name just a few, from different writing periods of the author) and the narrative takes shape around them.

For the texts where the plot develops in, or is related to, Australia, opposition to the British past and the American contemporary influence and values comes through characters. The latter's 'Australian-ness' is progressively built in steps of similarities and differences with what may be the inspirational model (if there is one). For instance, Emma Goldman for the character Leah Goldstein in *Illywhacker* (1985) or, as regards typologies, Lucinda versus the emancipated Victorian woman in *Oscar and Lucinda* (1988), or rather her caricature inverted.

As case studies for this paper, I intend to take Florence Nightingale – the Peter Carey version versus the one we are familiar with from history books – and Gaby Baillieux – a 21st c. Australian hacker, for whom the real life model was Julian Assange.

Why is this paper titled "New (Australian?) Topography of Feminist Landmarks"? Landmarks because the two fictional characters abuse two well rooted representations – of Florence Nightingale and of the hacker profile – and counter-establish new ones. Where? In an unknown/unnamed land, in the first case (which explains the question mark and the brackets in the title) and in Australia in the second.

Florence Nightingale

The 'real' (or shall we say first?) Florence Nightingale is a British icon of early feminism. Her long life spanned between 1820 and 1910. Born into a rich, upper-class British family, she was named Florence, after the Italian city of her birth. She traveled and was influenced in her literary and mystical work by Europe and Egypt, and she developed the profession of nursing during the Crimean War. Hands-on dedication to wounded soldiers intertwined with her statistical-analytical skills, she was among the first to use statistical graphics (diagrams and pie charts) in her studies on diseases and mortality.

> **"Florence Nightingale** was the founder of modern nursing. She came to prominence while serving as a manager of nurses trained by her during the Crimean War, where she organized the tending to wounded soldiers. She gave nursing a highly favorable reputation and became an icon of Victorian culture, especially in the persona of "The Lady with the Lamp" making rounds of wounded soldiers at night. […]
>
> Nightingale was a prodigious and versatile writer. In her lifetime, much of her published work was concerned with spreading medical knowledge. Some of her tracts were written in simple English so that they could easily be understood by those with poor literary skills. She also helped popularize the graphical presentation of statistical data. Much of her writing, including her extensive work on religion and mysticism, has only been published posthumously."
>
> (Florence Nightingale on *Wikipedia*)

Carey's character is born to the public in 1974 when the short story, *The Fat Man in History*, is published in the homonymous collection.

Carey's Nightingale is a public servant who helps fat men in a post-revolutionary period. The short story is devoid of specific roots in place and time. Readers only know that there was a revolution and following this social uprising, fat men – the majority of them having fought for the revolution are no longer wanted by the masses that take their heaviness as a sign for wanting to be more, to possess more than the egalitarian masses. These fat men are thus helped out of the collective hunger for revenge and placed in public shelters where they get only with references from Florence and to whom they pay the rent.

She is nice to them all and, to a greater or lesser degree, they all fancy her. Readers discover that some of them are also recipients of her sexual kindness, her purpose being to stir jealousy and get them in a fighting mood. Once their leader wants to aggressively turn against her, she has him stabbed and barbecued by the others. Only for the procedure to start again in a statistical spiral on which she documents her study:

> Leaders were selected for their ability to provide materially for the welfare of the group as a whole. Obviously, the same qualities should reside in the heir-apparent, although these qualities were not always obvious during the waiting period; for this reason I judged it necessary to show favoritism to the heir-apparent and thus to raise his prestige in the eyes of the group. This favoritism would sometimes take the form of small gifts and, in those rare cases where it was needed, shows of physical affection as well.
>
> A situation of "crisis" was occasionally triggered, *deus ex machina*, by suggestion, but usually arose spontaneously and had only to be encouraged. From this point on, as I shall discuss later in this paper, the 'revolution' took a similar course and 'Fantoni' was always disposed of effectively and the new 'Fantoni' took control of the group. (Carey, 1990: 32-33)

The female character in *The Fat Man in History* is nothing but the opposite in some attributes to those Florence Nightingale allegedly had. The latter was known to have stayed chaste until her death and to have alleviated pains:

> She is a "ministering angel" without any exaggeration in these hospitals, and as her slender form glides quietly along each corridor, every poor fellow's face softens with gratitude at the sight of her. When all the medical officers have retired for the night and silence and darkness have settled down upon those miles of prostrate sick, she may be observed alone, with a little lamp in her hand, making her solitary rounds." (from an article in *The Times*, during the Crimean War)

What unites them, apparently, is their power to use men to conduct their experiments in society – for the good or for the bad. Whether this power is also fictional, this is for the reader to decide.

Gabi Bailleux

Amnesia (2014) is the most recent book by Carey, a vigorous fictional response to history and geopolitics as perceived by the author: Australia in a permanent client state – first of Britain and then of the US. Julian Assange's daring leaks are interpreted in the key of an Aussie revenge for the 1970s (apparent American) overthrow of a democratically elected Australian government:

> (…) the first international figure to spill American secrets on a grand scale is an upstart Australian. In 2010 Assange presided over a series of stunning leaks. He released warlogs from Afghanistan and Iraq, and secret US diplomatic cables. There were a quarter of a

million of them. WikiLeaks' disclosures sparked uproar and angry US accusations that Assange was a "traitor". This, Carey notes, was ridiculous. "I'm reading the US press and they are saying Julian Assange is a traitor and I'm thinking: 'Excuse me. This is a citizen of Australia and you know sweet fuck all about him.'"(Harding & Carey in Harding).

Gabi Bailleux, although inspired from Assange, is the *she* hacker[1] in *Amnesia*, and Carey puts a lot of effort, into which he is also educating the reader, in building this character against current representations. Readers are being curatively served lists of oversimplified ideas by Gabi's voice:

i'm skinny, so I must be anorexic.
i'm a girl who eats lunch, so i must be fat.
i wear black, so i must be a goth.
i'm into death punk, so i must cut my wrists.
i'm irish, so i must have a drinking problem.
i like Brancusi, so i must be a poser.
i hang out with gays, so i must be gay too.
i'm a virgin, so i must be a prude.
i'm single, so i must be ugly.
i'm christian, so i must hate homosexuals.
i'm young, so i must be naïve.
i don't like the sun, so i must be an albino.
i'm intelligent, so i must be weak
i'm a westie, so i must be obese.
i like blood, so i must be a vampire.
i love kafka, so i must be a loner.
i don't like to talk about my personal life,
so i must be having problems.
i have been to therapy, so i must be crazy.
i don't like everyone else, so i must be a loser.
i'm a teenage girl, so i must not have a clue.
(Carey 2014: 217-218).

Following in the same tune, we could say: it's a hacker, so he must be a guy. Well, it's not. She's a spy, so she must be extremely beautiful and sexy and walk on high heel shoes. No. She's a bit overweight, disheveled, and walks bare foot.

I would say that Carey, with Gabi Bailleux, goes even against his typology of beautiful and intelligent women (the category illustrated in *Amnesia*, for instance, by Celine – the mother, and Doris – the grandmother who get long descriptions of their charm), only in order to strike a lifelike strong woman.

And his language outlines a new map, where Gabi Bailleux is to be found.

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[1] The novel starts with her infecting with a worm "117 US federal correctional facilities, 1,700 prisons, and over 3,000 county jails." (Carey, 2014: 1).

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MEMORY AND IDENTITY IN PAUL AUSTER'S *TRAVELS IN THE SCRIPTORIUM*

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ABSTRACT: Paul Auster's work breathes a constant awareness of the complexity engendered by the exploration of memory. The current question in this sense is: how does memory influence individual's identity? In this respect, the present paper argues that, in Auster's fiction, memory represents a means of experiencing and maintaining one's identity through words.

KEYWORDS: fiction, identity, memory, trauma.

One of the recurrent questions in Auster's novels is: how does memory influence one's identity? In this sense, the present paper argues that memory is perceived in Auster's fiction as a means of experiencing and maintaining one's identity, which is both made and explored through words. The following analysis is grounded in classic works on memory from various fields of research such as sociology (Maurice Halbwachs, Jan Assman), philosophy (Paul Ricoeur) anthropology (Paul Connerton) and literature (Hanne Bewernick).

To begin with, let me shed some light on the matter of memory. First of all, nowadays the history of memory can be traced back to the classic philosophical tradition of Plato and Aristotle which was based on eikon, image, to locate the phenomenon of remembering. While Plato attempted to store memories in the shape of images of previous events, Aristotle emphasized the impossibility of making present something which is thoroughly absent, and employed thus images as merely generators of memory. Accordingly all the fields of research mentioned above point out that when it comes to memory it is necessary to observe it in relation to the process of forgetting.

Now, until the turn of the century, memory was mostly thought of in biological terms as 'racial memory', one that could be inherited, hence Jung's theory of archetypes. These universal patterns were derived from the collective unconsciousness and were, in Jung's opinion, the counterpart of instincts. They were latent potentials that were brought to light through interaction with the outside world and behavior towards it. Maurice Halbwachs changed this view by bringing forth the social level of memory. Using Henri Bergson's idea of dominant memories, Halbwachs insisted that "*les cadres sociaux de la mémoire*", as he called them (the social frameworks of memory) were the ones responsible for our construction of individuality. By this new interpretation Halbwachs reconciled Plato's and Aristotle's views on memory while adding a third component, namely the social context. He was the first to stress that individual conceptions of the past are shaped and affected for that matter, by the present of remembrance. Halbwachs' research showed the past as not something that humans preserve but as something that is continuously reconstructed on the basis of the present and the social milieu.

Following Halbwachs' line of thought, Jan Assman, in his *Collective Memory and Cultural Identity* defined memory as "the faculty that enables us to form an awareness of selfhood (identity), both on the personal and on the collective level." (2008:192) It follows that one's identity is also shaped by society at large. With respect to this Assman underlines that different societies have diverse attitudes towards the past and its functions. In his words, some groups remember for fear of forgetting the model, others in order not to perpetuate it. Either way, as George Santayana and Aleida Assmann so bluntly put it: "Those who cannot remember their past are condemned to relive it."(1998:133)

Hence, memory's selectivity. We remember only specific events due to their appointed importance and therefore there are several reasons for which people forget. Thus, forgetting can be intentional or motivated, i.e. on purpose, or it can be unintentional, because of external factors. Both typologies have been thoroughly researched into and have consequently given birth to multiple theories of forgetting. Freud for one studied forgetting as a form of repression linked to threatening or anxiety-provoking memories. His research, highly intriguing, concluded that forgetting in terms of repression implies the creation of false memories, which blur past realities and at the same time preserve the true ones from ever being discovered. Other theories state that forgetting occurs mostly when individuals' ability to remember is disrupted by the discovery of details (Underwood and Postman, 1960; Lusting and Hasher, 2001). Details are said to be the most complicated to remember due to the fact that they normally belong to the short term memory. The result of such a discovery is most of the time confusion and the inability to tell reality from imagination. This is when false memories, as Freud termed them, emerge.

In the case of Auster's characters all the above features of memory apply, mostly due to the fact that his work is idiosyncratic and centered upon the unknown and the unspeakable. Rooted in both the American and the Jewish-European tradition, his novels lead the readers into believing that nothing is constant, not even memory, since individuals' lives are governed by the power of fate as much as by character and past. Auster's main characters, in their majority male writers, have a unique take on memory which transpires the author's conviction that, that which we create helps us understand who we really are. For this, Auster uses memory because, on one hand it allows the readers to follow up similar non-simultaneous yet linked events and see them in their a temporal connectedness, and on the other hand because memory gives place to interpretation, since the massage of a recollection must be remembered in order for it to be retold.

Recent studies (Connerton – 2009 and Bewernick -2010) have shown that recollections vary because they tend to be integrated into a narrative, which for comprehension's sake is simplified and reshaped. Sometimes their reconstruction is spontaneous, and other times their change is deliberate, as in the case of silences. Normally, in a lifetime, an individual will be clearly required to tell the narrative of a memory several times. Undoubtedly, each retelling will come with a new version of that specific recollection due to memory's flaw, and Austre's fiction is definitely abiding this process. One simple example of novel in which recollections are transformed with each narrative is *Travels in the Scriptorium* (2006), in which the protagonist Mr. Blank is lost in his memories. In his case, there is a need for narrating recollections so that it becomes a way "to learn and practice forgetting". (Erll, 2008:181)

This novel presents narrating as a means of remembering the past and consequently one's individuality. Mr. Blank, the round character of this story, is confined to a small

room as a result of him sending people into impossible missions in which most of them got killed. His daily routine consists of eating, therapy and imagining his past. As he cannot remember who he is or what he has been doing for the past 40 years, he has forced a deep silence upon himself. So, he employs a manuscript which lies on his desk alongside pictures of his victims to make sense of his life and overpass trauma. He struggles not to forget basic things, like the names of those he talks to, yet whenever pain descends upon him he shuts off reality. The manuscript sheds light on his actions and the reasons behind them, and accordingly represents the only means for Mr. Blank to comprehend that the past, his past, unfolds into words. From what he reads, Auster's character discovers that the manuscript has been written by Trause (the same Trause of *Oracle Night* (2004)) and that it is a report in the format of an open-ended story. The report amounts to four piles of about six inches high each, and it is typed so that the writing is intelligible. The first lines read:

> The moment I started to tell my story, they knocked me down and kicked me in the head. When I climbed to my feet and started to talk again, one of them hit me across the mouth, and then another one punched me in the stomach. I fell down. I managed to get up again, but just as I was about to begin the story for the third time, The Colonel threw me against the wall and I passed out. (Auster, 2006:5)

The whole impact of telling a story is put forward from the very beginning of Mr. Bank's narrative: to put into words one's life is to make it happen. There is no surprise then that he is not keen on reading on. Though yet unaware that this is his story, he is still taken aback by its violence, to the point of being afraid to read on. (Freud's theory stands thus as true.) Mr. Blank is unable to understand his fear, for at this point he does not comprehend the power that words can have. For him, they are just signs on paper. Nevertheless, he is intrigued by the story, and since there is nothing else for him to do to pass his time, he goes on reading. Following Mr. Blank's mind while he is reading his report we gather that the character of this story has been through hell and back. He has been tortured physically and mentally and all along he has tried to keep his hopes of survival by writing his story. As a parenthesis – The narrative of this report is a dystopia placed in an undated past, the action develops, mostly, in "the garrison at Ultima: the westernmost tip of the Confederation, the place that stands at the edge of the known world." (Auster, 2006:10-11) The Confederation, the main character of the report talks about, resembles the United States of America; every geographical point is the same yet the history is completely different. A heterotopia of crisis, the story shows Mr. Blank that individuality can only be achieved through the narrating process.

As soon as the therapy session starts and a doctor comes into his room, Mr. Blanks learns that his consultation narrows down to discussing the story the report puts forward. As such, Mr. Blank is asked to deliver the rest of the story as if he somehow would already know it. The doctor demands that Mr. Blank do an exercise in "imaginative reasoning". (Auster, 2006:80) Mr. Blank is consequently condemn to relive his past, and what is more, by the manner in which he proceeds there is no doubt that he is re-imagining himself. He plunges head first into the story and takes pride in the ways and easiness with which he creates the plot. The first part of his story is oral, i.e. it is delivered to his doctor, who from time to time interrupts to get clarifications. The story Mr. Blank puts forth is overgeneralized and lacks in details but fluent as a result. The

second part is created in Mr. Blank's mind, while he is sitting in his bed, face upwards. Every time, half-way into the story, Mr. Blank understands he has overlooked important elements from the initial storyline and changes his entire narrative from top to bottom, creating therefore false memories.

The pictures of those he once knew have the biggest impact on Mr. Blank's psyche and he avoids looking at them. Nonetheless, there is one he is fond of and that is the picture of Anna, a young girl in her twenties, with whom he was in love, it seems. Her picture dissipates Mr. Blank's confusion and that is because Anna is alive and looking after him. No powerful negative recollections are linked to it so, for Mr. Blank this particular picture is a generator of pleasant thoughts as it reminds him of a time when he knew himself outside in. Anna, the manuscript and the pictures that come with it, are Mr. Blank's links to his past, but the present of remembrance also plays a key role in the process of remembering. The fact that Mr. Blank has scarce contact with the outside world and that the only people he sees are either neutral, with no links to his past (the doctor) or contradicting his painful forgetting (Anna) proves that the social context cannot be overlooked. By the end of the novel, Mr. Blank, step by step, recovers his memory and acknowledges his past, yet, in the end he rejects it:

> By now, Mr. Blank has read all he can stomach, and he is not the least bit amused. In an outburst of pent-up anger and frustration, he tosses the manuscript over his shoulder with a violent flick of the wrist, not even bothering to turn around to see where it lands. As it flutters through the air and then thuds to the floor behind him, he pounds his fist on the desk and says in a loud voice: When is this nonsense going to stop? (Auster, 2006:129)

A nonsense, an unbelievable story filled with forgetfulness enhanced by the need to repress trauma and become nothing. As this narrative unfolds towards its end, there is no doubt that Mr. Blank experiences his identity through memory while employing words, i.e. simultaneously reading the manuscript and narrating his silences.

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THE CONNECTION BETWEEN POETRY AND JAZZ IN JAN ERIK VOLD'S ALBUM – BLÅMANN! BLÅMANN!

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ABSTRACT: The paper focuses on Jan Erik Vold's *Blåmann! Blåmann! (Telemark Blue)*, asuggestive jazz album that has its English printed version translated by the poet himself and published in one of his latest books entitled *Vold's Voice.* The aim of this approach is to present the relationship between music and poetry, emphasizing the idea of the poet as performer.

KEYWORDS: jazz, poetry, performer, Jan Erik Vold, Vold's Voice.

Introduction

Through this article we have in view to present briefly the way in which jazz was introduced in Norway and the relationship between jazz and poetry, as illustrated in Jan Erik Vold's recording *Blåmann! Blåmann! (Telemark Blue)*. In this respect, we will present Jan Erik Vold's literary figure, by describing him and his literary and cultural activity both as a poet and as a performer. Furthermore, we will also analyse the poem "I GÅR JA" ("THAT WAS YESTERDAY"[1]) selected from his album *Blåmann! Blåmann! (Telemark Blue)* and published in 1989 in the volume entitled *Elg* (*Moose*[2]). The poems from the recording *Blåmann! Blåmann! (Telemark Blue)*, that Jan Erik Vold used to read while being accompanied by a jazz band, are published in the book *Vold's Voice* from 2014, in a bilingual version, all of them being translated by the poet himself.

In addition, before beginning the presentation of the jazz phenomenon that took place in Norway also through the performance of Jan Erik Vold, to the extent to which he read poems to a jazz accompaniment, we also have to mention the book *Jazz i Norge* (*Jazz in Norway*) published in 1975. It was not by chance that among its editors there is also Jan Erik Vold together with two other Norwegian writers, namely Olav Angell (b. 1932) and Einar Økland (b. 1940). In the foreword, there is a brief presentation of the book that was built up around two questions "How did jazz come into Norway? And what happened to it here?"[3] (Vold, Angell, Økland 7, my translation). According to the three editors, jazz music could be heard in Norway since 1920s and it was in a continuous expansion until today, in spite of the fact that, in the beginning, there were

[1] This is Jan Erik Vold's own translation of the poem, published in the book entitled *Vold's Voice* in 2014, 449-450.

[2] The English version of Jan Erik Vold's volume of poetry *Elg* is given by the Norwegian Professor Henning Howlid Wærp in *Dictionary of Literary Biography*, vol. 297: *Twentieth-Century Norwegian Writers*, p. 351.

[3] "Hvordan kom så jazzen til Norge? Og hva skjedde med den her?"

voices who totally disagreed with the idea of jazz, often describing it as being "primitive, vulgar, impolite, uncultured music"[4] (7, my translation). The content of this book was shaped and published with the help of several contributors, among whom there were Johs Bergh and Bjørn Stendahl, with the remark that the former "has the richest collection of materials about the Norwegian jazz"[5] (8, my translation) including photos, albums, recordings. Consequently, *Jazz i Norge* (*Jazz in Norway*) is based on the entire "Norsk jazzarkiv" ("Norwegian Jazz Archive"). There are also several interviews with prominent Norwegian jazz musicians, namely Gustav Upp (1903-1987), Egil Kapstad (b. 1940), Svein Øvergaard (1912-1986), Rowland Greenberg (1920-1994), Bjarne Nerem (1923-1991), Øistein Ringstad (1917-1991), Arild Wikstrøm (1941-1987), Karin Krog (b. 1937), Jon Christensen (b. 1943), Jan Garbarek (b.1947). The book is structured chronologically, beginning with aspects related to the way in which jazz came into Norway. It also consists of a presentation of special events that figured out the world of jazz between 1920s and 1970s. At the end of the book several events that took place during the Norwegian Jazz Festivals are also presented, in different cities and towns from Norway, namely: Trondheim, Bergen, Northern Norway, Molde, and Kongsberg. In other words, the relevance of this book is to shape the main features of jazz with respect to the Norwegian cultural field, with a special focus on Jan Erik Vold's contribution related to this music genre.

To conclude with, "jazz in Norway has a history and a tradition. [...] To have history means that one exists, [...] and that one gains respect for oneself. The history about Norwegian jazz is the history of those who performed"[6] (Vold, Angell, Økland 7, my translation).

Poetry and the American Jazz

In the first part of this subchapter we present Jan Erik Vold's article entitled "Poesi og jazz- et spennende møte mellom to kunstarter" ("Poetry and Jazz – a Wonderful Meeting between Two Arts"), published, for the first time, in the Norwegian literary magazine *Profil*, in 1962. After fourteen years, namely in 1976, it was reprinted in Jan Erik Vold's collection of articles and essays *Entusiastiske essays* (*Enthusiastic Essays*). In the beginning of his article, Jan Erik Vold states that, at the time, jazz music was "a young and expansive art that nowadays is in an amazing progress"[7] (Vold 18, my translation).

That was a period of development of this musical genre through different forms of performing, such as opera, ballet, dance, or as musical background for different plays: "Jazz on stage can be found inter alia in Jack Gelber's *The Connection* that was of a great success on an Off Broadway theatre in New York, [...]"[8] (19, my translation). In this case, Jan Erik Vold makes reference to those forms of jazz that were in continuous development especially in the USA. However, the poet refers to the fact that the literary

[4] "primitive, vulgær, smakløs, ukultivert musikk."

[5] "har landets mest rikholdige samling materiale omkring norsk jazz."

[6] "jazzen i Norge har en historie og en tradisjon. [...] Å ha historie vil blant annet si man eksisterer, [...] og at man får respekt for seg selv. Historien om norsk jazz er historien om dem som spilte."

[7] "en ung og ekspansiv kunstart som i dag er i en rivende utvikling."

[8] "Jazz på teaterscenen finner bl.a. i Jack Gelbers *The Connection* som gjorde stor suksess på et Off Broadway-teater i New York, [...]."

and cultural movement entitled "Poetry and Jazz", even if it had its starting point in USA, also appeared in Europe, namely in Sweden.

According to Jan Erik Vold, the relation between jazz and poetry became more visible in the spring of 1957, when two American poets, namely Kenneth Rexroth and Lawrence Ferlinghetti read poems on a jazz background in *The Cellar*'s café, in San Francisco. These cultural events also took place in New York and California. Although the "Poetry and Jazz" project took place in the USA, these events were also organized in Norway: "Vi know that this cultural direction was perceived with a great interest by the circles of poets in Oslo"[9] (Vold 19, my translation). Furthermore, in his article, Jan Erik Vold makes a short and brief presentation of each of the two American poets mentioned above. He stated that Kenneth Rexroth (1905-1982) was "both poet and critic, and he was considered to be the spiritual ancestor of the younger generation of the poets of San Francisco (even if he was only 56)"[10] (19, my translation). The other artist, Lawrence Ferlinghetti (b. 1919) is a well-known American literate who, besides reading his poems while accompanied by a jazz band, "led City Lights Books Publishing House, which was specialised in modern poetry"[11] (20, my translation). Moreover, his volume of poetry entitled *A Coney Island of the Mind*, consists of several poems that can be read together with a jazz band. To the poems that he selected in order to be recited on a jazz background he gave the title "Oral Messages", and read them together with the tenor saxophonist Bruce Lippincott, the conductor of the jazz group that used to accompany Lawrence Ferlinghetti. About the American poet, Jan Erik Vold wrote the article "Selvbiografi som dikt – *Ferlinghettis «Autobiography» i Sverige, Danmark, Norge*" (Autobiography as Poem – *Ferlinghetti's «Autobiography» in Sweden, Denmark, Norway*") published in 2014, in the literary magazine *Vinduet* (*The Window*). Lawrence Ferlinghetti's literary work is presented in this article, as it was translated both in Swedish, Danish and Norwegian. In addition, Jan Erik Vold also published, at the end of this article, his own translation of Lawrence Ferlinghetti's poem "Autobiography" into Norwegian – "Selvbiografi". As Jan Erik Vold stated in his article, the American poet was first translated in Norwegian, in 1961 by the Norwegian poet Kate Næss (1938-1987): "on a cultural evening at the University Aula in 1964, she read her translations on Morten Lassem and the sixteenth years old Jan Garbarek's music. [...] They were received with happiness and dismay"[12] (Vold 66, my translation). Furthermore, Jan Erik Vold also states that most of the jazz recordings from USA together with several recited poems are gathered in the collection entitled *Jazz Canto. An Anthology of Poetry and Jazz*. It consists of "11 different jazz-poetry recitals. The most part of the jazz is made directly with an eye to poetry, being interpreted by different orchestras The Ralph Pena-Bob Dorough Quintet og Jazz Canto Ensemble"[13] (Vold 21, my own translation). In addition, Jan Erik Vold makes reference

[9] "Vi vet at retningen er omfattet med stor interesse i lyriker-kretser i Oslo."

[10] "både lyriker og kritiker, og han anses av mange å være åndelig stamfar til dagens unge generasjon San Francisco-diktere (selv om han bare er 56 år)."

[11] "leder han forlaget City Lights Books, som var spesialisert seg på modern lyrikk."

[12] "på en kulturaften i Universitets aula i 1964 leste hun sine oversettelser til musikk av Morten Lassem og 16-årige Jan Garbarek. [...] De ble mottatt med glede og forferdelse."

[13] "11 forskjellige diktopplesninger til jazzmusikk. Mesteparten av jazzen er laget direkte med henblikk på lyrikken, og spilles av ulike orkestre The Ralph Pena-Bob Dorough Quintet og Jazz Canto Ensemble."

to the fact that among all the poems from the *Jazz Canto* album, there are only two which he considers to be his favourite, namely: Lawrence Ferlighetti's "Dog" and the "Tract" by William Carlos Williams. With reference to these two poems, Jan Erik Vold states the following: "The poems became 'alive' when they are listened to, being presented in this way, a way in which one can listen to them 'alone'. We can rather say that the poem should be given a new dimension because of the jazz, in the sense that the audience can experience it in a new – and more plentiful – way" (Vold 21, my own translation). Furthermore, when I interviewed Jan Erik Vold on the 15th of February 2015, in Tromsø, Norway, among other questions I also asked him to present his first contact with the world of jazz. To this question Jan Erik Vold replied:

I became very enthusiastic about jazz after the first time I listened to the American jazz together with Louis Armstrong who was touring Europe, and who also came to Oslo. When I first heard him I was twelve and I was very impressed. So, since then, changing and buying recordings and having record players, it was something natural and it has been like that ever since[14] (Jan Erik Vold. Personal interview. 15 February 2015).

With reference to Lawrence Ferlinghetti, Jan Erik Vold told me in the same interview that the American poet was first translated into Swedish by Sonja Åkesson, as we have already mentioned, by a Danish writer and two other Norwegian writers: "[...] Sonja Åkesson in Sweden, Dan Turèll in Denmark, Linda Klakken and Terje Thorsen in Norway"[15] (Vold 68, my translation). In addition, he also mentioned that it was a great honour for him to meet Lawrence Ferlinghetti at his home in San Francisco, in 2013. The American poet was very impressed and also surprised to hear that in Scandinavia there are writers who still translate his literary work. In this respect, Jan Erik Vold added:

"I [...] copied the front page of the texts translated into different Scandinavian languages, thus he could see I was right. He meant a lot for the modern Scandinavian poetry and there can be noticed that he travelled a lot around the world except from Scandinavia"[16] (Jan Erik Vold. Personal interview. 15 February 2015). In other words, Jan Erik Vold expresses his regret about the fact that Lawrence Ferlinghetti did not have the opportunity to visit Scandinavia. He also makes reference to the fact that the American poet was invited to take part in the Norwegian Festival of Literature from Lillehammer, in May, 2015, but unfortunately he could not participate because "he is 95 years old and he was in poor health"[17] (Jan Erik Vold. Personal interview. 15 February 2015). But, in spite of his poor health and of his old age he still "[...] publishes new books, [...]"[18] (Jan Erik Vold. Personal interview. 15 February 2015).

[14] "Og da var jeg veldig begeistret for jazz etter jeg har første gang hadde hørt amerikansk jazz med Louis Armstrong som var på turnee i Europa og også kom til Oslo da jeg var tolv år gammel og jeg hørte det, og jeg ble helt solgt. Så det er vel naturlig da å bytte og å kjøpe plater og ha platespiller gjennom. Så det har bare blitt sånn."

[15] "[...] Sonja Åkesson i Sverige, Dan Turèll i Danmark, Linda Klakken og Terje Thorsen i Norge."

[16] "[...] jeg kopierte forsiden av tekstene på skandinavisk så kan han kunne se at jeg snakket sant. Han har betydd en hel del for den moderne skandinaviske poesien og det er merkelig at han har reist mye rundt i verden men i Skandinavia har han ikke vært."

[17] "han har 95 år gammel og helsen begynner å skrante, [...]."

[18] "[...] gir ut nye bøker, [...]."

Jan Garbarek, Egil Kapstad, Red Mitchell, Nisse Sandström, Chet Baker featuring Jan Erik Vold[19]

Professor Henning Howlid Wærp from the University of Tromsø, Norway, gives a very concise presentation of Jan Erik Vold, both as a poet and as a performer, by mentioning the way in which he came into contact with the world of jazz:

In the summer of 1956 he worked as a deckhand on a freighter sailing from Europe to the Great Lakes; in Chicago he heard Chico Hamilton's jazz quintet playing with Eric Dolphy. After graduation in 1958, he worked as a dishwasher on the passenger liner *Bergensfjord*, which cruised that fall between New York and the Caribbean. He was thus able to follow the jazz program at Birdland and other New York clubs, [...]. He heard Miles Davis, John Coltrane, [...], and contributed weekly jazz reports to the Oslo newspaper *Dagbladet* under the headline "Jazz in New York" (Wærp 346).

Johan Fredrik Grøgaard, in one of the chapters of the book entitled *Jan Erik Vold, 50*, published an interview that he conducted with Vold, with the title "Vold om Vøll" ("Vold about Vøll"). In this respect, Vold gave a brief explanation with reference to his preoccupation related to the act of reading his own poems together with a jazz orchestra. Consequently, in the beginning of his presentation, Jan Erik Vold described how, during a Festival of Jazz from Molde, in 1968, he met the Norwegian saxophonist, Jan Garbarek:

Svein Erik Børja from NRK suggested to the record producer Mikel Aass that Jan and I should make something together. Thus, we worked together, and I read for him, in my own manner, the poems from *Mother Goodhearted*, [...]. We worked together ten years, [...][20] (Grøgaard 70, my own translation).

Thus, according to Henning Howlid Wærp, there are several albums that Jan Garbarek recorded together with Jan Erik Vold, namely: "*Briskeby blues*, read by Vold, accompanied by the Jan Garbarek Quartet, Philips, 1969; *HAV*, read by Vold, accompanied by the Jan Garbarek Quartet, Philips, 1970; *ingentings bjeller* (*The Bells of Nothing*), read by Vold, accompanied by the Jan Garbarek/Bobo Stenson Quartet, PolyGram, 1977" (343). Michael Tucker states in his article "*A Song of Something Else* – On the poetry and jazz of Jan Erik Vold and Jan Garbarek" published in 2000, that when Jan Garbarek heard Jan Erik Vold for the first time reading poems he thought that: "here was a poet with rhythm in his phrasing, whose body felt – and showed – in the sense of what his mind had brought to life: here was someone who could swing! (A little later, Garbarek would notice how, while reading, Vold's feet might move, or tap, in double time.)" (Tucker 198-196). Furthermore, Michael Tucker also gives a poetical explanation of jazz music in general, built upon a series of antagonistic associations: "in jazz, there is a perpetual creative tension between the hot and the cool, the old and the new, the ancient and the anarchic; the rural and the urban; the oppressed and the affirmative, the

[19] It is part of Walter Baumgartner's article entitled "J&P konspirasjon! – Jan Garbarek, Egil Kapstad, Red Mitchell, Nisse Sandström, Chet Baker featuring Jan Erik Vold" ("J&P Conspiration! – Jan Garbarek, Egil Kapstad, Red Mitchell, Nisse Sandström, Chet Baker featuring Jan Erik Vold"), *Jan Erik Vold og Jan Erik Vold* (Jan *Erik Vold and Jan Erik Vold*), p. 210.

[20] "Svein Erik Børja fra NRK foreslo da for plateprodusent Mikkel Aass at Jan og jeg skulle lage noe sammen. Og så kom vi sammen, og jeg leste diktene fra *Mor Godhjerta* for ham på min måte, [...]. Vi jobbet sammen i ti år, [...]."

primal and the sophisticated; the improvised and the composed, the linear and the cyclical: the part and the whole" (Tucker 189).

In addition, Jan Erik Vold also mentioned the other jazz and blues musicians with whom he collaborated in the coming years, namely with the Norwegian blues musician Kåre Virud (b. 1943), the Norwegian jazz pianist Egil Kapstad, the American jazz bassist Red Mitchell (1927-1992), the Swedish jazz tenor saxophonist Nisse Sandström and last but not least the American jazz musician Chet Baker (1929-1988). In what follows, we will present the most important albums of the above mentioned jazz musicians recorded together with Jan Erik Vold.

While Jan Garbarek's collaboration can be associated with Jan Erik Vold's volume of poetry *Mor Godhjertas glade versjon. Ja* (*Mother Goodhearted's Happy Version. Yes*, 1968), his blues and poetry project made together with Kåre Virud can be associated with Jan Erik Vold's translations selected from the American singer and writer, namely from Bob Dylan's (b. 1941) literary work, including his lyrics for his songs. As a result, in 1981, there was released the record entitled *Stein. Regn* (*Stone. Rain*), translated and read by Vold, accompanied by Kåre Virud. All the selected texts recorded on this album are translated by Jan Erik Vold, being first published in 1977 and then republished in 2005 under the title *Damen i regn* (*Rainy Day Women*), a book that consists of seventy of Bob Dylan's songs, translated into Norwegian by Jan Erik Vold. They are edited in chronological order, from 1962 until 1970.

It is important to note that Jan Erik Vold together with Egil Kapstad, Red Mitchell and Nisse Sandström recorded the album *Den dagen Lady døde* (*The Day Lady Died*[21]), by Hot Club Records, in 1986. According to Roald Helgheim, "Jan Erik Vold had found in Egil Kapstad the ideal musical mentor and thing does not include only his enormous musical survey, [...], he is from the very beginning interested in poetry, without whom he cannot live"[22] (181, my own translation). Additionally, "in 1980s and 1990s, [Vold] collaborated with Egil Kapstad, whose music belongs to the more mainstream modern tradition of the Lester Young variety" (Wærp 351). *Den dagen Lady døde* (*The Day Lady Died*) includes a selection of poems written by the American writer Frank O'Hara (1926-1966) and translated into Norwegian by Jan Erik Vold: "thus, I went further by dealing with Frank O'Hara and his poetry and I began working with Egil Kapstad...and with some persons in Sweden: the American Red Mitchell who played the bass and was from the same generation with O'Hara, and the prominent tenor saxophonist Nisse Sandström"[23] (Grøgaard 71, my own translation). Moreover, most of Jan Erik Vold's albums are recorded with Egil Kapstad and his band. Thus, according to Henning Howlid Wærp's information presented in the *Dictionary of Literary Biography* there are five more poetry and jazz recordings, namely:

Sannheten om trikken er at den brenner [*The Reality About the Tram is That It Burns*, my own translation], read by Vold, accompanied by Kapstad Trio, Hot Club Records,

[21] This title is taken from the *Dictionary of Literary Biography*, as it was translated from Norwegian into English by Professor Henning Howlid Wærp.

[22] "i Egil Kapstad hadde Vold funne den idelle musikalske leiaren, og det skuldast ikkje berre hans enorme musikalske oversyn, [...], er genuint interessert i lyrikk og som ikkje kan leve utan."

[23] "Så gikk det videre med at jeg jobbet med Frank O'Hara og hans poesi og tok opp samarbeidet med Egil Kapstad...og med noen kontakter i Sverige: amerikaneren Red Mitchell som spilte bass og var av samme generasjon som O'Hara, og den eminente tenorsaksofonisten Nisse Sandström."

1990; *Pytt Putt Blues*, read by Vold, accompanied by the Kapstad Trio, Hot Club Records, 1992; *Obstfelder LIVE på Rebekka West* (*Obstfelder Live at Rebekka West*), poems by Sigbjørn Obstfelder, read by Vold, accompanied by the Kapstad Quartet, Hot Club Records, 1994; *Her er huset som Per bygde* (*Here's the house that Per built*), read by Vold, accompanied by the Kapstad Quartet, Hot Club Records, 1996; *STORYTELLERS*, translations by Vold, read by Vold, accompanied by the Kapstad Septet, Hot Club Records, 1998 (Wærp 343-344).

Last but not least, the album *Blåmann! Blåmann!* consists of fifteen tracks, whose lyrics are translated into English by Jan Erik Vold under the title *Telemark Blue*. According to Henning Howlid Wærp, Jan Erik Vold is accompanied by Egil Kapstad, the American jazz trumpeter, Chet Baker (1929-1988), the Belgian jazz guitarist, Philip Catherine (b. 1942) and by the Norwegian jazz musician Terje Venaas (b. 1947), being released by Hot Club Records in 1988.

Blåmann! Blåmann! – "I GÅR JA" ("THAT WAS YESTERDAY")

The album *Blåmann! Blåmann!* (*Telemark Blue*) is presented by Jan Erik Vold in one of his interviews conducted with the Norwegian NRK journalist, Sverre Tom Radøy (b. 1954) published in 2001, in the book *Uten manus – Dokumentarisk 1980-2000 (Without Manuscript – Documentation 1980-2000)*, entitled "Blåmann i Paris" ("Blåmann in Paris"). In the beginning of the interview Jan Erik Vold described the way in which he heard about the American jazz musician Chet Baker, whom he heard *live* in the 80s: "Åh, han sang så fint!"[24] (Radøy 81, my own translation). He continued by stating that he together with a group of students met Chet Baker during a scholarship in Italy in 1960. They wanted to attend Chet Baker's concert that was supposed to take place in Viareggio, a northern town from Italy, but unfortunately the concert was cancelled. According to Jan Erik Vold, Chet Baker was from Oklahoma, but he spent the most part of his life near Los Angeles, thus being influenced by the *vestkystjazzen* ("the West Coast Jazz"). He played the bop-trumpet being a very talented trumpeter, fond of ballads. In addition to his musical skills, Chet Baker is also described in a unique way by the Norwegian poet: "he had the gift to make people listening to the lyrics ... To become lost in music. To become lost in oneself. To meditate together with him"[25] (Radøy 82, my own translation).

Jan Erik Vold was impressed by Chet Baker's simplicity that has almost every time the tickets for his concerts being sold out quickly: "In Stockholm there were always sold out"[26] (Radøy 82, my own translation). However, he was a great person and every time he rehearsed with Jan Erik Vold in the studio for the album *Blåmann! Blåmann!* (*Telemark blue*), the Norwegian poet said: "to be in the studio together with Chet Baker, is ..., yes, as if you are dancing with Doris Day, [...]"[27] (Grøgaard 72, my own translation). In other words, the album *Blåmann! Blåmann!* (*Telemark blue*) was recorded by Jan

[24] "He sang nicely."

[25] "han hadde dén evnen til å få folk til å lytte til teksten .... Synke i musikken. Synke i seg sjæl. Meditere med ham."

[26] "I Stockholm var det allltid utsolgte hus."

[27] "at jeg har vært i studio sammen med Chet Baker, det er ... ja, det er som å ha danset med Doris Day, [...]."

Erik Vold and Cher Baker on the 17th and 18th of February 1988 in Studio Sysmo, in Paris. This event was of a great importance for Vold who stated that this experience was something he had never dreamed about, before. Thus, the album consists of fifteen tracks, with lyrics written by Jan Erik Vold, published in his volumes of poetry. In addition, in the beginning of the album there are three requiems, under the title "In Memory Of", dedicated to three Norwegian female writers and artists, namely: Inger Hagerup (1905-1985), Radka Toneff (1952-1982) and Astrid Hjertenæs Andersen (1915-1985). The poems dedicated to these three women and read by Jan Erik Vold were accompanied by the melody of Tadd Dameron (1917-1965), the American jazz musician, entitled "If You Could See Me Now". With respect to the album *Blåmann! Blåmann!* (*Telemark blue*), the jazz orchestra that accompanied Jan Erik Vold's performance on stage, was made of: "Chet Baker – trumpet, scat singing; Egil Kapstad – piano; Philip Catherine – guitar; Terje Venaas: bass"[28].

Jan Erik Vold met Chet Baker for the first time in Stockholm, in 1987, where they discussed about the possibility of making something together. As a result, in the album *Blåmann! Blåmann!* (*Telemark blue*) was released in 1988. The title of this album is inspired by a Norwegian song for children, "Blåmann, Blåmann, bukken min" ("Blåmann, Blåmann, My Billy Goat"), written by the Norwegian poet Aasmund Olavsson Vinje (1818-1870). With reference to the melody, Chet Baker stated that: "That's a folk song and it's not complicated. At the same time it's very catchy and very beautiful. [...]. Well, when you have musicians like Terje and Egil and Philip Catherine – it's not a big problem" (Radøy 88).

The poem "I GÅR JA" ("THAT WAS YESTERDAY") is written by Jan Erik Vold and published in his volume of poetry entitled *Elg* (*Moose*, 1989). When listening to this poem, one can notice the importance of Jan Erik Vold's voice while reading the poem accompanied by only one instrument on the background, namely Chet Baker's trumpet. The poem is made of eleven lines and it has the structure of a dialogue: "Have you seen –/ Seen what? / Have you seen they've chopped down –/ Chopped down what?"[29]. In other words, the whole poem makes reference to a real and concrete thing namely the copper beech tree by the National Library that was chopped down. Moreover, the trumpet can be heard, seven times, each time Jan Erik Vold reads a question. It seems that the one who asks the questions is Chet Backer while he improvises on the trumpet. All in all, this dialogue between the two artists, underlines both their bewilderment and their surprise, related to the fact that the copper beech tree by the National Library was chopped down, apparently without any reason. Thus, the poem ends symmetrically with the line "That was yesterday". With respect to the questions read by Jan Erik Vold without any accompaniment, are formed by adding a few words to the previous question: "Have you seen –/ [...]/ Have you seen they've chopped down –/ [...]/ Have you seen they've chopped down the copper beech tree –/ [...]". The punctuation marks are of a great importance, because they dictate the intonation of the poet. In this case, the hyphen is used in order to underline the line breaks or the pauses made by the poet.

[28] "Chet Baker – trompet, scatsang; Egil Kapstad – piano; Philip Catherine – gitar; Tarje Venaas: bass" Information taken from the back cover of the album *Blåmann! Blåmann!* (*Telemark blue*).

[29] Jan Erik Vold's own translation published in the anthology *Vold's Voice*, p. 159.

Concerning Jan Erik Vold's tempo while reading his own poems, Wærp states that "no other Norwegian poet uses line breaks as effectively as Vold. In his readings he switches between staccato and legato and uses syncopation and various pitches, volumes, and tempos" (351).

Conclusion

Taking all these things into consideration, Jan Erik Vold's jazz and poetry projects are of a great importance for the Norwegian jazz world, thus strengthening the idea of the poet seen as performer. As Henning Howlid Wærp claims, "Vold's combination of jazz and poetry is not poetry set to music or music as a background to poetry; the two voices are equal, and the total is greater than the constituent parts" (351). Jan Erik Vold was the first poet who embraced and promoted the performative aspects of modern Norwegian poetry, making use of its musical features. On a different note, it is worth mentioning that Vold's poems already posses some of the jazz characteristics, being also influenced by the American cultural environment. Thus, the poet manages to offer a different perspective to his poems, while reading them to a jazz accompaniment.

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Appendix

"I GÅR JA"
Har du sett-
Hva da?
Har du sett de har sagd ned –
Sagd ned hva da?
Har du sett de har sagd ned blodbøka –
Hvilken blodbøk?
Har du sett de har sagd ned blodbøka
utafor UB?
Blodbøka utafor UB?
Javisst!
Tøys. Jeg kjørte forbi den i går, den var der da.
I går ja.

"THAT WAS YESTERDAY"
Have you seen –
Seen what?
Have you seen they've chopped down –
Chopped down what?
Have you seen they've chopped down the copper beech tree –
What copper beech tree?
Have you seen they've chopped down the copper beech tree
by the National Library?
The copper beech tree by the National Library?
That's right!
Nonsense. I saw it when I drove by yesterday.
That was yesterday.

SELF AND IDENTITY IN *REATA, WHAT'S IN A NAME* AND *BEGGAR MY NEIGHBOUR* BY EMILY AND DOROTHEA GERARD

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ABSTRACT: Self and identity theories describe the self as both a stable entity and a changeable one. There is a set of traits that remain the same, representing the core of somebody's personality, while other features continuously differ. In the theoretical part, we will expose different theories about self and identity in a chronological order. Then, we will corroborate the theoretical side with the practical one, by exemplifying with the two novels written collaboratively by Emily and Dorothea Gerard.

KEYWORDS: Self, Identity, Belief, Feeling, Lifespan, Unconscious

In the mid of the twentieth century, social psychological research on self and identity was almost nonexistent. However, in the 1970s, the prefix *self* appeared, as for instance: self-efficacy, self-monitoring, self-schema, self-consciousness, self-theory etc. The 1980s and the 1990s developed outstanding research on this topic. Although our universe is invaded by diversity, social psychology has a coherent set of theoretical and methodological assumptions (cf. Kashima 3).

In reference to the concept of identity, dictionary definitions seem to describe the distinguishing character or personality of an individual with particular characteristics, and which can sense its own sameness and continuity over time. People are the architects of their own edifices and they can sense themselves as "being" in time and space.

One of the pioneers of the psychology of self is William James, Henry James' brother. In his book *The Principles of Psychology,* or to be more precise, in the tenth chapter entitled "The Consciousness of Self", he talked about the constituents of the Self, the feelings and the emotions they arouse (Self-feelings) and the actions to which they prompt (Self-seeking and Self-preservation). Beginning from the most general acceptance to the most abstract and pure, James introduced the following terms: the material Self, the social Self, the spiritual one and finally, the pure Ego. The material Self consists of our body, clothes, immediate family, our home, our material preferences, property, wealth, possessions; the social Self turns into a plural dimension, because "a man has as many social selves as there are individuals who recognize him and carry an image of him in their mind" (James 3). A person's reputation and honesty depend upon the social Self. By the spiritual Self, we intend to refer to the inner or subjective being of an individual, his psychological faculties and dispositions, taken concretely. Additionally, the spiritual Self is a "stream of our personal consciousness […] a reflective process, the result of our abandoning the outward-looking point of view, and of our having become able to

think of subjectivity as such, to think ourselves as thinkers" (4). From an abstract viewpoint, we could take into consideration that the Self becomes "a sort of innermost centre within the circle, of sanctuary within the citadel, constituted by the subjective life as a whole" (5). It seems that William James shares his view, by constantly trying to move from periphery to inner life, a sort of withdrawal from the outer world. What we can add is that the social Self as a whole is higher in importance than the material Self, whereas the spiritual Self is the highest in rank, since, rather than lose it, a person is willing to renounce to life itself. William James brings forward the idea that the ideal social self, recognized by the highest judging companion is "the true, the intimate, the ultimate, the permanent me which I seek. This judge is God, the Absolute Mind, the Great Companion" (17). Moreover, the thoughts and feelings, which belong to our Ego, emanate a certain "warmth and intimacy", because they are our own and for any of the self processes to exist there has to be a basic selfishness. The sense of personal identity is a "sense of sameness", of "bringing things together into the object of a single judgment" and it is perceived by thought (28). Without resemblance and continuity, the sense of personal identity cannot exist. That which is called Arch-Ego, dominating the stream of thought and all the selves represented in it, is "the self-same, changeless principle implied in their union" (33). The Thought is the only verifiable thinker.

Although each theoretician introduces his/her own system of conceptualization, we shall try to present some psychological and sociological notions of self and identity. Self-concepts are "cognitive structures that can include content, attitudes or evaluative judgments and are used to make sense of the world, focus attention to one's goals and protect one's sense of basic worth" (Oyserman et. al, 72). Nevertheless, the term identity can also be defined as making sense of some aspect or part of self-concept. What makes one separate and different from others refers to *individualistic self-concept,* whereas what makes one related and similar to others is called *collectivistic self-concept*. Identity and social identity theories describe the self as both a stable entity and a fluid, changeable one. There are traits that remain the same and thus guarantee our authenticity and continuity, while other characteristics constantly differ, due to local and temporal changes. In other words, "identity is malleable and situation-sensitive" (Oyserman 73).

Mead argued that what is distinguishable for human beings is the capacity to imagine how others see us and how we carry their images in our heads. Thus, identities provide a mingling between our personal dimension and the social context, through symbolizing. Gestures, images, pictures can be symbols, because they represent something else. Mead focuses on two steps: 1. we have to be able to imagine ourselves, to reflect on who we are and to consider how we appear for the others. 2. through symbolizing, we produce images and visualize ourselves, although the number of symbols is limited by the particular culture which we inhabit (cf. Woodward 12-3). This theory was called symbolic interactionism.

Several decades later, in 1959, Goffman introduced the dramaturgical movement, which implied that people are like actors on the stage, performing for various audiences. After claiming to an identity, they have to remain in that position, until they move to the next scene, where another self takes the role over, fitting a new context. Practically, this situationist approach made people become interchangeable and encouraged dissimulation, because people played a role with conviction, being aware of the need to make-believe. It appears that the authentic self is lost and individuals simply construct identities in order to win the favour of their interaction partners (cf. Swann & Bosson 590).

As time went by, researchers started to abandon this stage-acting metaphor of the self and the contiguous superficiality and theorists began to focus on the stable identities that people negotiate in their social relationships. Snyder (1974) talked about a personality measure whose actions were guided by an enduring self that valued cross-situational consistency. Shortly afterwards, Kniper and Rogers (1979) proved that people store representations of the self in memory, thus facilitating the retrieval of self-relevant information. In other words, the self entails mental representations about oneself and about some other people. We concentrate on the "me" or the self as an object, which means that people possess – beliefs, thoughts, feelings and memories about the self- unlimited in quantity and scope.

Tory Higgins (1987) came with a new theory about self-knowledge, in the form of actual beliefs about the self, but also in the form of ideal and ought beliefs about the self. The ideal self contains pieces of information about personal aspirations and "the ought self" imagines personal obligations and duties together with the others' expectations for them (cf. Swann & Bosson 593).

According to Terry Honess and Krysia Yardley in *Self and Identity: Perspectives across the Lifespan,* identity is supposed to be divided into three principal components: subidentities, generalized traits and a core. The first category is based on role enactments and belongs to the social structure. Irrespective of the high number of subidentities, they might occur in various contexts and in different chronological events throughout the history of our lives, without changing the sense of continuity of our own identities. We may take as an example the term "father", which is more salient than "member of the middle class" is, because it is correlated with "son" or "daughter" and this implies a more intimate interaction. The second component, called generalized traits, is concerned with characteristics that are common to many role enactments or are related to a particularly salient subidentity, such as: "I am intelligent" or "I am usually a happy person". The third set, the core, deals with the fundamental sense of self. Examples of core attributes are "I am a woman" or "I am Catholic". In case of adult women, their roles of wife and mother, add many elements to their core sense of self. Subidentities are likely to change most frequently, generalized traits less and core elements least of all. The last two components contribute to a person's sense of self-continuity (cf. Honess &Yardley 304-5).

People can take on numerous identities which make them change in any organized social activity and through the process of identity negotiation, the individuals establish a "working consensus" that is agreeable to both parties. Although many identity changes occur in events over which the person has no control, at times people decide for themselves to change their identities. Identity requires some awareness on our part, involving not only "structures, the forces beyond our control which shape our identities, but also agency, the degree of control which we ourselves can exert over who we are" (Woodward 6). It is important to be unique, different and indispensable to others in order to form a consolidated identity, but it is equally essential to take part in a social group to feel the same as others, an external recognition and a sense of belonging. Therefore, identity provides a connection between individuals and the world, "how I see myself and how others see me", but also "what I want to be and the influences, pressures and opportunities which are available" (Woodward 7).

Identity relies upon a conscious presentation, but it involves also thoughts and feelings coming from the unconscious, the bottom of the iceberg that rests unrevealed, for a period

at least. We shall try to explain here the composition of Sigmund Freud's psychic apparatus in id, ego and superego, taking in view the idea that this structure does not correspond to a somatic part of the brain. This subject was first discussed in his article "Beyond the Pleasure Principle" in 1920 and it was more thoroughly elaborated in "The Ego and the Id" three years later. The id is the most primitive part, which lies completely in the unconscious, and it refers to instincts and impulsive drives, being present from birth, since the newborn baby expresses his/her desires and needs with the intensity of self-gratification. It is regarded as the "great reservoir of libido", which is the primary source of the instinctual force and the id is based on the pleasure principle, which needs to be satisfied immediately without delay. The pleasure principle works with sexual instincts, which are so hard to 'educate'. Under the influence of the ego's instincts of self-preservation, the pleasure principle is replaced by the reality principle. The ego is the part of the psychic that deals with the reality principle and it can be considered as a sort of mediator between reality, id and superego. The reality principle supposes the "postponement of satisfaction, the abandonment of a number of possibilities of gaining satisfaction and the temporary toleration of unpleasure as a step on the long indirect word to pleasure" (Freud 4). Freud described the ego as that part of the id which has been modified by the external world and moreover, he makes use of a plastic metaphor – that of the id as a horse and of ego as the rider, "*'like a man on horseback, who has to hold in check the superior strength of the horse"* (Freud 15). The ego is the rational and organized part of the personality structure and only third of its capacity is conscious, while the other half operates in the preconscious and unconscious area. The superego contains the internalization of social, moral, religious rules and regulations, which are ingrained in ourselves by our parents, educators, teachers, mainly by the representative models that guide our lives. It constructs our feelings of right and wrong and when something goes bad, the sense of guilt is present, if our behaviour does not act according to the socially acceptable ways. The superego is composed out of two systems: conscience and the ego ideal, the former dictates us what to do in order to avoid feelings of guilt and the latter makes reference to how we ought to be in our personal life, in our careers or other aspirations from within and from without, as members of a society as well. The superego retains the character of the father, "while the more powerful the Oedipus complex was and the more rapidly it succumbed to repression (under the influence of authority, religious teaching, schooling and reading), the stricter will be the domination of the superego over the ego later on" (Freud, "The Ego and the Id" 30).

We need to point out that a living organism defends itself against the outside stimuli by a protective shield, but the excitations coming from within which produce unpleasure must be counteracted by a similar mechanism. Thus, the tendency is to consider the internal stimuli as external in order to activate the shield. What has to be underlined is that the feelings of pleasure and unpleasure predominate over all external stimuli (cf. Freud "Beyond the Pleasure Principle", 23). Finally, there is a dualistic theory, which contains the feelings of pleasure and unpleasure, life and death instincts, love (affection) and hate (aggressiveness): "What are commonly called the sexual instincts are looked upon by us as the part of Eros which is directed towards objects. Our speculations have suggested that Eros operates from the beginning of life and appears as a 'life instinct' in opposition to the 'death instinct' which was brought into being by the coming to life of inorganic substance" (Freud 54-5).

In his book *The Saturated Self: Dilemmas of Identity in Contemporary Life* (1991), Kenneth Gergen views self and identity from a "postmodernist" perspective, speaking of a "cultural shift of Copernican magnitude" (3). He describes three periods from Western conceptions of the self: the romantic, modern and postmodern. In the romantic period, which dates back to the nineteenth and earlier century, there is a strong belief in a self with a fixed inner core that was passionate. The romantic had "deeply committed relations, dedicated friendships, and life purposes" (7). This individual believed in morality and integrity and was ready to respond for his/her actions, which are a proof of his underlying character. During the modernist period that may be traced in the first half of the twentieth century, we may talk about a machine-like person who is led by reason. The modernist believes that "normal persons are predictable, honest, and sincere" and he/she imagines his/her life course in "educational systems, a stable family life, moral training and a rational choice of marriage partners" (12). The "saturation of self" takes place in the late twentieth century, when new technologies appear. Gergen renounces to stable inner core, linear progress, logic and reason in favour of a relational self, shaped by "socializing technologies" that mediate our relationship with others via the internet. The new self is superficial depending on the whim of the moment and on external images, because others and their images now imbue the inner self, "this fragmentation of self-conception corresponds to a multiplicity of incoherent and disconnected relationships" (Cote & Levine 25-6).

Our brief review of the dominant psychological approaches to the study of self and identity reveals the existence of a variety of research orientations that are not easily integrated into one coherent theoretical perspective. Further, we will acquaint ourselves with the main characters of Emily Gerard's novels in order to reveal the real essence of her work.

Reata. What's in a name is the first work written collaboratively with her sister, under the pseudonym E.D. Gerard. The beginning of the novel already introduces the two main characters, the brothers who eventually fall in love with the same woman. Although there is only a year difference between them, they are not alike in any respect. The eldest, whose name we discover later on in the novel, has a "sunburnt complexion", "heavy eyebrows", "powerfully-built", but "he is not to be called handsome exactly" (Gerard – *Reata*, I, 4). Even though he does not wear a hussar uniform, we can deduce from "the bearing of his stalwart figure" that he had had connection to the military regime. His grey eyes have already predicted his character, because of his severe views upon life. The other brother is wearing his hussar uniform and overall, he is slender and more "regular-featured", the eyebrows are "finely marked", the complexion is less tanned, and in comparison with Arnold, the younger brother, Otto "is a man whom nature has given more than the average share of good looks". In addition to this, nature has endowed him with "both vivacity and intelligence, and a certain high polish and fascination of manner which are even better gifts than his face and his figure" (*Reata,* I, 5). This combination of physical and moral features has already informed the reader about the way their inner self is built. For instance, Arnold seems to be a serious man with principles and a lot of common sense, guided by reason and even by a spirit of self-sacrifice, because he renounces the army and chooses to remain home to take care of his father and frail sister Gabrielle, while Otto goes in Mexico for his uncle's inheritance. We also discover in the next chapters that he is rather intolerant to others, "all his own instincts were so strong, his own opinions

so unshakeable, he was so unable to change a resolve when once formed, that he felt neither patience nor tolerance for weakness in any one else" (*Reata,* II, 46). The younger brother appears to be witty and charismatic, well made for public and private parties where all men of good fortune meet, even a bit of a dandy. Finally, his self is torn in two when he has to make a choice between love and money, and his cold judgment tells him to embrace the riches, despite the arduous passion that has kindled his heart from the first moment he had laid his eyes on her.

If the narrator of the story introduces the two brothers, Reata's first description is presented from Otto's perspective, corroborated by a sort of coup de foudre feeling, "That one moment was to Otto a revelation; a sudden vision of beauty had been before him. He had met the gaze of a pair of magnificent eyes-dark, deep eyes that were yet not black. He was positively startled out of his presence of mind, so different was she from what he had expected, so far more lovely than any woman he had ever known" (*Reata,* I, 53). Her complexion – "showing a hundred changes and tints, crimsoning and whitening with every movement almost with every breath she drew" […], her eyes – "those wondrous eyes, which in their dark shades and golden lights, and their milky, blue-white tint reminded one of the rich, melting colour of an onyx; but even these eyes, one fancied, could look fierce, if roused" (*Reata*, I, 54). The entire description is captivating and this minute delicacy of every single detail amazes the reader who is about to encounter an overwhelming feminine presence. We talk about an introverted self, an inward profundity, a delicate and almost frail flower. This comparison is not randomly chosen, but on the contrary, Reata has a special relationship with the world of flowers, which she resembles to particular human beings, "each flower has got its own character and its own history, just as much as we have; and I only select the flowers that are sympathetic to me" (*Reata,* I, 87). Her bliss and her sorrow, her triumph and her downfall have an inwardly direction; they all descend into the precipice from within. The distinctive feature in her character is that she puts her whole soul into any matter and she is careful not to offend or mistreat some other person or even a plant. Her innocence and her isolation are sometimes bewildering, because she does not know that a lady should not mention her age to a gentleman. Moreover, the narrator specifies her unconventionality, "she had no experience of society, and had read no novels" (*Reata,* I, 78). We are actually dealing with a quaint feminine character out of the multitude of possible female presences and another characteristic that distinguishes her apart is the way she sees herself in the mirror. Although vanity might be expressed outwardly or inwardly, Reata becomes aware of herself only after meeting Otto. Until that particular moment her focus was on herself and on the lady she had to attend, but now she encounters the other and this meeting is revelatory, "with the instinct just born within her, she pushed up her sleeve and gazed with loving vanity at the perfectly-shaped round white arm, wondering whether most women had white round arms like hers" (I, 154).

A female character in total opposition with Reata is the sophisticated Comtesse Halka, who finished her studies in a high-class French boarding school. She stood apart from the "provincial affectations" which characterize most of her fellow citizens. Her beauty had rather faded, she is no longer in her youth, but at this moment her grace, manner and bearing constitute her distinctiveness. Her eyes have the "transparency of glass" and her aquiline nose with fine nostrils give the impression of "proud high-breeding". Comtesse Halka always maintained her calm and all her gestures are reserved and self-

restrained, because she "cultivated affectation as a fine art". As Reata has only just begun to appreciate her beauty, the Comtesse is aware of her physical flaws and uses her intelligence to cover them, "Her tallness would have been a defect, and her slightness would have been meagerness, had it not been that her woman's cunning, which so often supplies the place of artistic perceptions, had taught her how to disguise these faults" (Reata, I, 258). Everything about her arouses a feeling of coldness and aloofness, "the sight of Comtesse Halka was cooling on a hot summer's day, but chilling on a winter's one" (I, 260). Reata's sincerity and naivety is counteracted by Halka's sophistication and manner. Her body language shows her calculation, her pliable personality, and her easiness to read the mind of her interlocutor. Social encounters are her second nature. In the end, Otto chooses her in order to satisfy his greediness for pecuniary reasons and his wife succeeds in holding him close to her through her feminine traps. This refined woman was a real perfectionist when it came to outshine her rivals, "she could not bear to do anything which she did not do with perfection […] and had the wisdom to refrain from doing those things which she was aware of not doing well" (II, 64). She always needs to have an advantage or, if this is not the case, she prefers to keep distance instead of appearing in an unfavourable light which might compromise her. Even her voice is always subdued, "well aware that her organ was not one likely to captivate the ear" (II, 64).

The description of these four main characters of the novel *Reata. What's in a name* takes us back to our theoretical preamble. If we consider William James' classification, we may stipulate that here the focus was on the material and spiritual self. The material self, where all physical features and possessions are concerned is not that important as the spiritual self, who takes into consideration the thoughts, the feelings and the dispositions of every character. Overall, we may talk about a dreamlike Reata, an aloof Comtesse Halka, a righteous Arnold and a polished Otto. Their characteristics prove that the narrator gives us the core of their personalities and their subidentities are not that many. When we regard the individuals from a psychoanalytical viewpoint, we may infer that in case of Reata, her psyche is the closest to what we understand through id, because she is the most basic and savage of them all, even though this is due to her isolation and seclusion, not necessarily to a boisterous manifestation of her impulses and instincts. Arnold embodies the idea of equilibrium, because his ego endeavours to master both id and superego. Comtesse Halka and Otto represent in an exaggerated manner the superego, in as far as their conscience is ruled by their social mannerism which dictates their restrained behaviour (our psychoanalytical approach is purely didactic, because each personality contains all three components). According to Kenneth Gergen's analysis of the self, we would include the characters' psychological profiles into the "romantic self", because it delineates an acceptable moral attitude, it includes veridical and passionate protagonists; it solves conflicts and divergences through a plausible conclusion.

The second novel which had been written collaboratively, in 1882, is *Beggar My Neighbour*. Its name pertains to an English card game, where "there is always some way of beggaring one's neighbour, if only one has the will and the talent for doing so". All the chapters have titles that contain the rules of the card games: One of the knaves, Two of the queens, At the court of the spade king, Counting the tricks, Cards betrayed, etc. Right from the beginning, the novel describes the three brothers that play this game in their childhood and the manner in which they play reveals their personality and character, and we are able to anticipate certain types of behaviour and certain psychological dispositions.

Kazimir, the eldest one, plays "with determination, but scarcely with prudence"; Marcin, a year younger, is similar to his other brother, but "as a blurred photograph is like the original, as a face in the water is like a living face". Moreover, he pays no attention to the game, except when somebody reminds him; the youngest brother, Lucyan, does not resemble his brothers, nor the pictures on the wall, being sallow-faced and black-haired, but he "never misses his turn, and as the game reaches the climax he grows a little pale" (Gerard, *Beggar My Neighbour*, I, 1). Thus, we may predict Kazimir to be an honest, firm and brave individual who takes care of the persons he loves, but a bit too credulous and introverted; Marcin is almost non-existent, appearing to be a shadow or a ghost without volition or desires, a flat character, totally inhuman; Lucyan is pragmatic, evil like clever, ambitious, sly, infamous actually.

As far as their professions are concerned, the authors reveal them concisely, "A soldier, a do-nothing, and a rich man. The two first of these prophecies have come true; the third shows no signs as yet of coming true" (*Beggar My Neighbour*, I, 3). Kazimir is aware of his aptitudes and abilities and all his physical features favour the pictures on the wall of their ancestors. Marcin lives an isolated life having no income and Lucyan knows undoubtedly that his purpose is to gather money, irrespective of means, whether this involves: cheating his parents, duping his brothers, making use of Aitzig, the Jew or taking advantage of Xenia, his wife. When he takes all properties and money and he is close to prodigality, his death occurs and he can no longer enjoy his affluence. If Kazimir takes broad views of life, Marcin is a lazy sleepyhead, Lucyan is a "lawyer in embryo" and "at heart a gardener" (his passion for gardening appears to be his only positive trait). Regarding Kazimir, his profession had formed his character, because discipline had given him control over his hot temper and isolation made him independent in thought. His countenance with his youthful old-fashioned face gave him a "flavour of old-world chivalry" and society received him with open arms- "his profession was the business and society the recreation of his life" (I, 38-9). At the end of the novel, Kazimir finds his solace in his soldier's duty, "His career should be his one care; his comrades should be his brothers; his sword should be his mistress" (III, 229). What is fundamental in Lucyan's nature is his propensity to overuse a thing until there is nothing left out of it and then to throw it away with no remorse, just as he had done with Xenia.

The main feminine presences of the novel unveil to us the two lady cousins: Vizia and Xenia – "they are very like each other […] yet there is a difference between them; […] one of them is plain and the other is beautiful". Xenia, the most beautiful one has delicate and exquisite features that kindle the readers' imagination, "Her face is a narrow oval, tenderly tinted, and delicate almost to transparency, a little mouth, red and fresh as a flower. The blue eyes are large and full of light – more luminous than deep, more beseeching than commanding". Her cousin Vizia is presented in comparison to her companion, "the paleness here strikes not as flower-like, but as sallow; the hair has the shades, but it has not the bright chestnut lights of the other's; the eyes are grey not blue[…]. A duller tint of hair, a shade less crimson in the lips, a harder line about the chin, a mere suggestion of greater robustness in the figure" (I, 14). Xenia is indeed beautiful, but her good looks appear to be everything she has to entice men, since she is rather gullible and shallow, whereas Vizia, although plain, is intelligent, judgmental, honourable and dignified. Xenia is blinded by her love for Lucyan, who only mistreats and abuses her, offending her beauty, which really brings her down, because she confesses

that her appearance is everything that she has in this world. Instead, Vizia maintains her dignity even in poverty caused mainly by Lucyan. In addition, she refuses to marry the man she loves most in this world, because her love is unrequited. Kazimir proposes to her only to give her a helping hand, in order to escape from a financial predicament. Vizia is aware of her flaws and limits and tries not to envy her cousin, but sometimes she is furious of her fate, of her destiny to be a plain woman:

> Vizia had never tasted that intoxicating homage; she had stood by and seen the incense burned to another, and she had been used to this from childhood. But yet there would come moments when her heart rose in rebellion at this injustice of nature. She would look in the glass and scan her features, wondering why she was not beautiful like Xenia. Had she not the same features, the same figure almost, the same hair? She had missed beauty by an inch, by a line, by a mere shade of colour, and for all her days she was doomed to the fate of a plain woman (*Beggar My Neighbour*, I, 15).

Furthermore, if some women endeavour to compensate for the absence of beauty by their manners, by their conversation, by their intellectual charms, in case of Vizia, on the contrary, a "morbid pride interfered". She "abstained from making herself agreeable" and became "austere", for fear of appearing to "wrestle against fairer women for the attraction of men" (I, 46).

The characters of this novel are complex, since they evolve as the story unfolds and they even develop many subidentities in connection to the other individuals that they interact with. We may view a practical and greedy Lucyan who ends up transforming himself into a brute with his wife and a murderer of Aitzig the Jew. Kazimir has got sympathy for Vizia and love for Xenia, but both these roses have thorns and he prefers the laurels received in his career as a soldier. Vizia loves her cousin in spite of her excessive beauty that attracts all men, but she also envies and feels compassion for her. Xenia is the purveyor of beauty, but her humiliations and bad treatment caused by her husband transform her into a more veridical and complex character. Sometimes identities alter because of developmental growth and role changes (changes in age, in status or social role), acquisition or loss of abilities (the identities need to be updated in case of a loss or a newly acquired characteristic) and self-initiated changes (people want to repair an unsatisfying life situation or they aspire to self-improvement) (cf. Swann & Bosson 615-17). Identity involves not only "structures, the forces beyond our control which shape our identities, but also agency, the degree of control which we ourselves can exert over who we are" (Woodward 6). For instance, Vizia is not beautiful by nature, which refers to the forces beyond our control, but she counterbalances this disadvantage by becoming extremely proud and haughty so that no one can reach her. Although Xenia is beautiful by nature, her destiny is rather implacable and ruthless, since Lucyan doomed her to a life of discomfort and prejudice. A law of compensation is always available, just as in real life.

According to the psychoanalytical interpretation, Kazimir is a combination of id, due to his ardent temperament and ego, because of his profession which instilled into him discipline and moderation. Lucyan's vileness is always concealed, hence there is always an indirect camouflage which generates a usage of superego not in the sense of a conscience of remorse, but in maintaining the appearances of a good person. Vizia and Xenia act rather by combining ego and superego, since they are mild and moderate and they always consult their inner voice.

The characters from this novel may be integrated in the romantic self, if we introduce Gergen's taxonomy, due to the passionate characters, the morality and the laws of nature involved, the narrative string and the verisimilitude. The two novels, Reata*. What's in a Name and Beggar My Neighbour,* depict the complexity and profundity of the human character, his/her social and personal self, his/her id, ego and superego. The characters may even be considered very authentic as they closely resemble real human beings.

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AN ALLEGORY: THE PRICE OF BEING A LION IN BAGHDAD

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ABSTRACT The Graphic novel *Pride of Baghdad* seems to tabulate in a docket some stereotyped binary oppositions into unstable and contradictory couplings. The very definition of what is primitive and what is civilized deviates radically from traditional and highly restrictive patterns. Thus, readers cannot simply decipher a circular logic and grasp the structural meaning of this text intuitively. For this reason, the present study tries to deconstruct *Pride of Baghdad*. By doing so, it aims to decipher suggestive ideas and blurred lines between binary oppositions, such as primitive and civilized; freedom and captivity.

KEYWORDS: pride of Baghdad; graphic novel; deconstruction; anthropomorphism.

Introduction

Pride of Baghdad[1] seems to tabulate in a docket some stereotyped binary oppositions into unstable and contradictory couplings. By doing so, it relishes the thought and suggestion of deconstructive functioning in the novel. It tries to discuss the intricacies of the difference between what is primitive and civilized and the existence of a blurred line between freedom and captivity. And this functioning leads us to be left in disillusionment and embrace opposing and contrasting ideas.

Referring to a philosophical concept introduced by Jacques Derrida, the method of deconstruction questions the traditional criteria of certainty, identity and truth (Fowler, 55). Derrida's skeptical approach demands a close reading to fathom the contradiction (Fowler, 56). Hence, a critic is expected to contemplate on the possible meanings by adhering to a skeptical way of thinking. In a similar way, the very definition of what is primitive and what is civilized deviates radically from traditional and highly restrictive patterns in *Pride of Baghdad*. We cannot simply decipher a circular logic and grasp the structural meaning of this text intuitively. In this respect, this study does not take it as an organic whole and does extrapolate an analogy between what is assumed in general and what is suggested in the text. It, quite the contrary, tries to forge the duality of representation and accentuates the ambiguous nature of the well-worn catalogue of definition.

[1] *Pride of Baghdad* is a graphic novel published in 2006. It was written by Brian K. Vaughan; drawn by Niko Henrichon; lettered by Todd Klein and edited by Will Dennis & Casey Seijas. It depicts the story of four lions who were set free after the devastation of their zoo resulting from the heavy bombing of Baghdad. During their journey on the streets of Baghdad, they are trying to figure out the incidents and their grounds. Their journey ends in a tragic and brutal way as soon as they are detected by American soldiers.

Needless to say, such a reading might unfold some fugitive thoughts and speculative ideas. As the author of the *Pride of Baghdad* emphasizes,

> I wrote this story not because I have all the answers, but because I wanted to ask myself hard questions about the Iraq War, the nature of occupation, and the price of freedom.

So, in this novel, it will be safe to say that no one or any of the institutions stand(s) for its own restricted sphere of action. By doing so, the author tries to question then political and ideological concerns in an inorganic nature.

Discussion

Even though he did not coin the term himself, Jacques Derrida was always considered to be the pioneer of 'deconstruction'. It can be said that deconstruction is a reaction against constructivist theory. However, contrary to the common understanding, deconstruction is not dismantling a whole construct. It is often described *as* "a method of analysis, a type of critique, an act of reading or a way of writing" (Leitch, 1815). So, deconstruction is an act of reading and even re-reading of a text. According to Derrida, "all texts, including his own, can be variously and endlessly deconstructed" (*quoted in* Jones and Fogelin, 513).

Deconstruction can be a very useful tool for a variety of disciplines such as philosophy, literature and literary criticism. It also paves the way for Marxist literary theory, postmodernism, feminism and other "literary theories that attempt to make us aware of the oppressive role ideology can play in our lives" (Tyson, 249). However, in order to reveal the hidden ideology in a literary work or in our daily experiences, one must first understand Derrida's deconstructivist view of language. Because, according to him,

> language is not the tool for communication as we believe it to be, but rather a fluid, ambiguous domain of complex experience in which ideologies program us without our being aware of them"(Tyson, 249).

In other words, language is unstable and continually disseminating possible meanings.

Like language, human identities are also open to deconstruction. According to this viewpoint, the world is an infinite text, and since human beings are constituted within the limits of their language, they are also texts. Thus, the human experience and identity is produced by the language we speak. So, like language, "existence has no center, no stable meaning… and human beings are fragmented battlefields for competing ideologies whose only 'identities' are the ones we invent and choose to believe"(Tyson, 258).

According to deconstructive theory, literature is also unstable in terms of meaning. Moreover, the meaning is created by the reader in the act of reading. For this reason, it is possible to say that each text is rewritten when it is red. In other words, there is no closure in the meaning and interpretation of the text. As Rowley Tyson underlines, "Literary texts, like all texts, consist of a multiplicity of overlapping, conflicting meanings in dynamic, fluid relation to one another and to us" (258-59). So, it is the reader who creates meaning and finds value in the text.According to Tyson, there are two main purposes in deconstructing a literary text: "(1) to reveal the text's *undecidability* and/or (2) to reveal the complex operations of the ideologies of which the text is constructed" (259). Thus, the present study mainly directs its scope on this second purpose of deconstruction and endeavors to provide a different reading of the graphic novel *The Pride of Baghdad* in order to reveal the hidden ideological and symbolic motives beneath the text.

It is found that psychological determinants of anthropomorphic representation might stem from specific independent variables. As Daston and Mitman[2] suggest in their study, by enlisting animals to emblematize for abstruse reasoning, annihilation from limits, and fulfilling achievements human beings utilize from the power of animal symbolism.

By depicting a real incident with elaborately defined scenario, Vaughan and Henrichon attempt to postulate a microcosmic representation, which tries to shed light on the concepts of captivity and freedom. In their study Mangum & Creekmur[3] questions, "As thousands of human lives are lost in Iraq, should anyone- even animal rights activists- care about the fate of four lions after their accidental ''liberation'' from Baghdad's zoo? (405).

During a conversation between lions on page 17, we are reminded of how they are displaced and obliged to live a life far away from wilderness. But is this the real case? Displacement is a crucial term in colonialism and it can refer to colonial acts taken place in the region and human desire to upbring, dominate, and collect animals and inanimate objects. In her article titled *Regarding the Zoo: On the Deployment of a Metaphor*, Kathryn Kenning underlines:

> Clarity about captivity is essential to the humane transformation of zoos, and related institutions like museums, too. But can we still see captivity clearly for what it is? The multifaceted deployment of the metaphor of 'the zoo' by the media during the initial stages of the Iraq War suggests that such clarity is difficult to achieve, and perhaps becoming more so (60).

This quotation, providing a tentative explanation to the blurred line between what is captivity and freedom, enables us to draw an analogy between the zoo outside and the zoo inside. The conversation given in the panel below accentuates a synthesis of both verbal and pictorial elements to approximate a similar effect.

Image from 70:1.

Here, the zoo offers us some allegorical meaning apart from its literal one. It might implicate the distance between primitive and civilized creatures. One might also question

[2] Written in 2005, this book provides essays investigating the effects of anthropomorphism in a long span of time. Variables of anthropomorphism based on some periodical divisions and different settings are also discussed in the book.

[3] A poststructuralist way of reading is applied in this article to reveal the possible implications of deconstructing the *Pride of Baghdad*.

the circumstances and try to enjoy the promised freedom. However, semantic implication of the word seems not to match its actual meaning; it might also reveal the arbitrariness of the linguistic signs. The panel above implies this situation intensely and leads lions to make a comparison between the concepts of being primitive and being civilized. Their questioning attitude can also symbolize the ideological concerns of the community and invites us to intellectualize on the possible clash of ideas among generations. These four lions might speak for different social classes.

Image from 12:3.

Within the help of this panel, we can empower the idea of symbolization of different social classes with anthropomorphic elements.

It is also beneficial to note that the syntax of the lions seems to be advanced but in terms of morphology they seem to be deliberately restricted. Their conversation is harmonic and contains a number of colloquial expressions. However, they address people as ‘‘keepers’’ and “walkers”. It might be a suggestive exclamation trying to discuss civilized nature of man and man’s continual evolution to reach bipedal locomotion. Does it really prevent humans from being a social animal[4] or lead them to turn out to be civilized creatures?

In the resolution part of the novel, the harmless mirth of the lions might suggest the disillusionment created by war makers and their supporters, through which they aimed to create an atmosphere so as to underline the upcoming of the peaceful, liberal and democratic welfare. However, it is the opposite. When the lions enjoy with the horizon, they are shot. In this respect, the horizon possibly symbolizes the temporal welfare and its suggestive function as an impelling movement. By adjusting the social condition, the benefactors try to prepare their playground.

[4] Man is by nature a social animal; an individual who is unsocial naturally and not accidentally is either beneath our notice or more than human. Society is something in nature that precedes the individual. Anyone who either cannot lead the common life or is so self-sufficient as not to need to, and therefore does not partake of society, is either a beast or a god. < Retrieved from Aristotle, *Politics*, c.328 BC>

Image from 74:3.

Possessing a keen sensitivity to namely "walkers'', lions do not only control their instinctive desires but also reveal a contradictory dynamism between what is primitive and what is civilized. We also witness the transcending of human features. The panel above also speculates on the definition of being defenseless and being powerful. It might also symbolize the tricky, treacherous and harrowing nature of the war.

Conclusion

In *Pride of Baghdad*, we are provided with the opportunity to bridge both the conceptual and allegorical meaning of the representations. This study tried to look at the possible and speculative discourses that lay veiled beneath the anthropomorphic characters in the novel. We should also bear in mind that this paper could have mis-interpreted certain signs or missed out on some nuances.

The conceptual framework of freedom and captivity and their subvert connotations are documented and presented. In addition, being primitive and civilized are combined into loosely defined groups and overlapped with their semiotic references. It is possible to note that heroic fortitude and haunting despair in community are studied and their ambiguous nature are articulated through several various kinds of visual images. In conclusion, this paper accentuates that lions symbolize and point out a microcosmic replica of Iraq community and their supposed opposing undertones.

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WAUGH'S SATIRE UNDER SPANISH AND ROMANIAN CENSORSHIP

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ABSTRACT: Evelyn Waugh's works have been studied from different approaches by Spanish and Romanian scholars, but little research has been undertaken on the reception of Waugh in Spain and Romania. Thus, the aim of this paper is to analyze the reception of two of Waugh's satirical novels – *Scoop* and *Black Mischief* – from the censorship perspective during two different political regimes, that of General Franco in Spain and that of Gheorghe Gheorghiu-Dej in Romania. The files guarded at the Spanish and Romanian National Archives comprise data regarding the censorship systems and the reception of Waugh in these countries.

KEYWORDS: Waugh, censorship, Spain, Romania.

Evelyn Waugh was one of the greatest satirists of the twentieth century alongside George Orwell and Aldous Huxley. Waugh was well-known for his satirical novels *Decline and Fall* (1928), *Vile Bodies* (1930), *Black Mischief* (1932), *Scoop* (1938), *The Loved One* (1948), *A Handful of Dust* (1943), and *Brideshead Revisited* (1945), being this his most famous novel adapted to television serial in 1981. His conversion to Catholicism in 1930 encouraged the author to write non-fiction books such as *Edmund Campion* (1935) and *Rubbery under Law* (1939). Considering Waugh's extensive work, Spanish scholars such as Carlos Villar Flor[1] produced a series of studies on Waugh. In Romania, Professor Rodica Grigore[2] wrote various articles analysing Waugh's novels. Nevertheless, neither Villar Flor nor Grigore was interested in studying the reception of Evelyn Waugh in Spain and Romania during the fascist and communist periods. Franco's right-wing fascist regime was supported by the Catholic Church and Dej's communist regime functioned under Soviet Union's command. Thus, the purpose of this paper is to analyse the reception of the Spanish and Romanian censors of two satirical novels of Evelyn Waugh – *Scoop and Black Mischief* – in order to determine whether these novels were considered a threat for the Spanish and Romanian totalitarian ideologies.[3]

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[1] See Villar Flor: *La caracterización como producto y como proceso en las novelas de Evelyn Waugh (The Characterization as Product and Process in Evelyn Waugh's Novels)* (1995), the monograph *Personaje y caracterización en las novelas de Evelyn Waugh (Character and Characterization in Evelyn Waugh's Novels*) (1997) and the article "Evelyn Waugh: La vocación de un escritor" ("Evelyn Waugh: The Calling of a Writer") (2013).

[2] See Grigore: "Evelyn Waugh. Trecutul între nostalgie şi luciditate" ("Evelyn Waugh. The Past between Nostalgia and Lucidity") (2010) and "Evelyn Waugh. Privind spre trecut cu nostalgie" (Evelyn Waugh. Looking to the Past with Nostalgia") (2009).

[3] The analytical method of this paper is largely based on the reception model proposed by the German critic Hans Robert Jauss in Literaturgeschichte als Provokation die Literaturwissenschaft (1970, "Literary History as a Challenge to Literary Theory").

In Spain, censorship functioned basically under the Law of Press of 1938, which conferred the State complete power to control the publishing of every book or article. No writing could be published without the State's previous authorization or "prior censorship" (Cisquella, Erviti & Sorrolla 54). The law of 1938 operated during twenty-eight years when a new law replaced it, the Law of Press and Print issued in 1966 being administered by the Information and Tourism Minister Manuel Fraga Iribarne. The main difference between the law of 1938 and the law of 1966 was that the "prior censorship" was replaced by the "voluntary consultation" (Cisquella, Erviti & Sorrolla 55).Voluntary consultation comprised the idea that even though prior censorship was not compulsory, publishers continued to submit the preliminary material for revision in order to avoid seizure.

The censorship's practice principally involved the report writing, which was based on the following questions:

- Attacked the dogma?
- Morality?
- The Church and its ministers?
- The regime and its institutions?
- The people that had collaborated and still collaborate with the regime?
- Do the censured paragraphs qualify the whole content of the work? (Abellán 19)[4].

These questions tried to avoid the publishing of material that would contain "forbidden topics", which divided in various sections as Cisquella, Erviti & Sorrolla (90) suggest. One of these sections included all the topics that would jeopardise the image of the history of Spain and the current political regime established after the civil war (1936-1939) – the army, the Head of the State, conflicts of any kind, strikes, etc. – Another section comprised themes that praised the Marxism – theories, practices, essays about socialist experiences, labour movement and Soviet, Cuban and Chinese revolution- The last section enclosed matters regarding morality–sexuality, religious texts, family, marriage, divorce, abortion, drugs – (Cisquella, Erviti & Sorrolla 90). The Francoist censorship system functioned at least until the death of Francisco Franco in 1975.

Censorship was also employed in Romania by Gheorghe Gheorghiu-Dej (1952-1965) who collaborated with the soviet allies in order to censor all fascist and pro-fascist material guarded by libraries, schools, universities, antiquarian booksellers and private residences. The censorship system in Romania was implemented since 1946 by the Allied Control Commission, which operated under soviet command. The aim of the commission consisted in purging all the books published before 1944 with pro-fascist and anti-communist content. This massive books destruction of the first years of the communist regime was the greatest ever practiced in Romania.Some books had a better fate, as since 1951 they were guarded in the Special or Secret Fund, which contained the "Prohibited and the Documentary Library" (Corobca 82-83). The objective of this Special Fund was to save some copies considered dangerous in order to be read by scientists, well-known people and the censorship department itself when it undertook

[4] The original text in Spanish: "1) ¿Ataca al dogma?, 2) ¿a la moral?, 3) ¿a la Iglesia y a sus ministros?, 4) ¿al régimen y a sus instituciones?, 5) ¿a las personas que colaboran o han colaborado con el régimen?, 6) los pasajes censurables ¿califican el contenido total de la obra?".

any research on journalists, writers and politicians. In the Special Fund they secured only one copy of each book, the rest of them being destroyed (Corobca 81).

These books were registered with a card that specified through the letters "S" and "D" whether they belonged to the Special Library or to the Documentary one. All cards were guarded in a folder and copies were sent to the Library of the Romanian Academy. Also the covers of books were distinguished with the letters "S" or "D" and they could only be consulted with previous authorization from the Chief of Cultural Section of the District (Corobca 81). In 1964, the control of technical-scientific books was reduced, and after the fall of the communist regime in 1989, most of the special and documentary books were returned to shelves of libraries (Corobca 83-84). Nowadays, it can still be observed on the registration cards the "D" from Documentary or the "S" from Special/ Secret, though most of these letters were erased by the librarians when books were put into circulation.

The satirical novel *Black Mischief* was published in 1932 and inspired on Waugh's trip to Abyssinia in 1930 as *The Times* correspondent to inform on the coronation of Haile Selassie. The plot developed in the fictitious African country Azania led by the Emperor Seth "Chief of the Chiefs of Sakuyu, Lord of Wanda and Tyrant of the Seas" (Waugh 11). The emperor intended to put into practice ridiculous projects of modernization based on the Western culture such as building schools and universities for cannibals or implementing birth control. In order to proceed with these projects, the Emperor named the British Basil Seal "Minister of Modernization", who alongside the British diplomat Sir Samson Courteney and the French envoy M. Ballonworked worked to materialize Seth's dreams. All these characters represented the "progressives" as the critic Jeffrey Heath called them, and they were Waugh's main object of mockery, since they intended to modernize a savage country without considering the "essential barbarism and waywardness of human nature" (Heath 94). The essential barbarism that Heath mentioned manifested its grotesque climax at the end of the novel when Prudence, Sir Courteney's daughter and Basil's fiancé was stewed in a pot and eaten at Seth's funeral. This event, as well as Prudence's relationship with Basil was strongly criticized by Ernest Oldmeadow the editor of the Roman Catholic the *Tablet*:

> Prudence the daughter of the British Minister at the Emperor's court, goes up to the unsavoury room (the soapy water unemptied) of Basil, a man she hardly knows, and after saying 'You might have shaved' and 'Please help with my boots', stays till there is 'a banging on the door.' In the end, Basil at a cannibal feast, unwittingly helps eat the body of Prudence, 'stewed to pulp amid peppers and aromatic roots.' In working out this foul invention, Mr. Waugh gives us disgusting passages (85).

The editor denounced the novel *Black Mischief* as a "disgrace to anybody professing the Catholic name" (Oldmeadow 85). Waugh protested this criticism in an open letter to Cardinal Bourne, Archbishop of Westminster in order to clear himself of all charges:

> The story deals with the conflict of civilization, with all its attendant and deplorable ills and barbarism …I introduced the cannibal theme in the first chapter and repeated it in another key in the incident of the soldiers eating their boots, thus hoping to prepare the reader for the sudden tragedy when barbarism at last emerges from the shadows and usurps the stage (qtd. in Heath 102).

Surprisingly, in Franco's Catholic Spain, *Black Mischief* was received without problems. The novel was first published in 1950 by the publishing house José Janés. Yet, prior this publication, the publishing house Aymá intended in 1944 to publish the novel in 3000 copies under the title *Negra diablura*, as the censorship file[5] reveals. Aymá's request received a positive answer from the censorship department, since Waugh's novel was considereda work of documentary and literary significance. The censor's report disclosed that *Black Mischief* was a humoristic novel as well as a kind of a parody of the fictitious Abyssinia[6]: "Humorous novel, a sort of parody and imitation of an imaginary Abyssinia… The comic contrast is achieved precisely through the monarch's mentality and the primitive atmosphere where he is developing his enterprises. It can be authorized" (File 5554-44). Nevertheless, for unknown reasons, the edition of 1944 had not reached the readers. The Spanish National Institute of the Book has no registration of this edition, but rather of the edition of 1950. On 21 December 1950, the publishing house José Janés bought the publishing rights from Aymá, and the censorship department authorized José Janés to distribute the novel, this time under the title *Fechoría negra* and valued at 45 pesetas.The novel was translated by Rosa S. Navierra and it was included in José Janés's collection "*Los escritores de ahora*".

The second translated edition of *Black Mischief* recorded at the National Institute of the Book dates from 1966. This edition was published by Aguilar alongside other novels of Waugh comprised in the collection *Obras escogidas*[7].*Black Mischief* was included in this collection as *Barrabasada negra* being translated by Juan García Puente. In order to publish these novels, Aguilar submitted part of them to the prior censorship on 4 December 1962 and then on 6 February 1964 presented *Black Mischief* and *A Handful of Dust*. The censorship file[8] stated that Waugh described in a humoristic tone the incidences of an African country and its relationships with the Western culture:

> *Barrabasada negra* describes the 1935 Abyssinia in the author's humorous tone, the various incidents of an African country in its relations with the West, the dethronement of the emperor and his "court" etc. as well as its replacement. It could be authorized (File 6545-62).

Even though Aguilar presented this collection to prior censorship in 1962 and 1964 respectively, it was finally published in 1966 in 5000 copies sold at 400 pesetas each. The edition of 1966 was reprinted in 1967 as a collection entitled *Novelas escogidas*. The censorship file[9] revealed that Aguilar intended to publish 10,000 copies priced at 400 pesetas. The same as the previous editions, 1950 and 1966, the edition of 1967 received a

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[5] See the catalogue number 21/07495, which holds the censorship file number (5554-44).

[6] The censor's report presented in file (5554-44): "Novela humorística, una especie de parodia y trasunto de una Abisinia imaginaria…El contraste cómico se consigue precisamente por el que existe entre la mentalidad del Monarca y la atmosfera primitivaen que tiene que desenvolver sus iniciativas. Puede autorizarse" (Expediente 5554-44).

[7] Waugh's novels included in the collection *Obras escogidas*: *Decline and Fall/ Decadencia y caída, Scoop/Primicia*, *Brideshead Revisited/ Retorno a Brideshead*, *Put Out More Flags/Más banderas*, *Helena/ Elena*, and *A Handful of Dust*/*Un puñado de polvo.*

[8] File number (6545-62) exposes the censor's opinión about *Black Mischief*: "*Barrabasada negra* describe sobre el patrón de la Abisinia del año 35, dentro el tono humorista del autor, las diversas incidencias de un país africano en relaciones con los occidentales, el destronamiento de un emperador, "su corte", etc. y su reposición".

[9] See the catalogue number 21/17818 which contains the censorship file (61-67).

positive assessment from the censor, since *Black Mischief* along with the other novels included in *Novelas escogidas* had not attacked the dogma, the morality, the church and its ministers, the regime and its institutions, the people who collaborated and still collaborate with the regime and there were no censurable paragraphs (File 61-67). Thus, the printing of 1967 edition was authorized[10]: "All the titles of the well-known English humourist can be authorized" (File 61-67).

As it could be observed from the censor's reports, *Black Mischief* enjoyed a favourable reception in Spain. The censorship department approved all the editions presented by the publishing houses Aymá, José Janés and Aguilar – 1944, 1950, 1966 and 1967 – Unlike the Catholic editor of the *Tablet* Ernest Oldmeadow who considered the novel a disgrace for all Catholics, Spanish censors had not found *Black Mischief* threatening for Franco's fascist regime, either for the Catholic religion. The cannibalism scene when Prudence was eaten by her fiancé Basil at the Emperor's funeral, as well as Prudence's sexual fantasies were not judged as dangerous for the Francoist dictatorship. This positive reception might have been encouraged by Waugh's fame as a humorous writer and not as a satirist. The censor, thus examined the novel superficially, failing to recognize its satire of the conflict of the civilized and uncivilized societies represented on the one side by Sakuyu and Wanda's people led by Seth the Emperor, and on the other side by the British, French and Portuguese political representatives who intended to implement modernization with the emperor's support. Indeed, satire is sometimes humoristic and one of its features is the parody, but it is also denouncing a specific aspect such as political, social or religious one, which could result dangerous for the regime. In this case, satire criticized the lack of order, the anarchy, the absence of any religious belief, implying that Azania was in need of a sort of government able to control the barbarism and its consequences. Nevertheless, all these features resulted to be harmless for Franco's censors and the novel was sold in hundreds of copies.

In Romania, it was difficult to trace the trajectory of *Black Mischief*, as the soviet censorship system implemented in 1945 ordered the purging or burning of all books published before 1944. Thus, considering that *Black Mischief* was published in 1932, it could be thought that the novel might have been burned. The censorship files allocated at the National Archives in Bucharest had not disclosed any information on *Black Mischief.* The proof that the novel entered in Romania during the communist time was given by the Library of the Romanian Academy. After revising the registration cards of Waugh' works guarded at this library, *Black Mischief* was one of the books included in the Special Fund holding the letter "D". This means that the novel was considered dangerous and it was out of circulation until at least 1989 when the books of the Special Fund were returned to the library's shelves.

The 1932 edition of *Black Mischief* was the one included in the "D" section of the Special Fund, edited in London by Chapman and Hall publishers. Considering the year of publication it could be stated that this was the first edition of the novel, and it might have entered in Romania in the thirties. There was also an edition of 1933 published by Albatross Modern Continental Library, but the registration card was not signed with "S" or "D", which could have been erased when the novel was returned to the readers.

[10] File (61-67) authorizes the publishing of the collection *Novelas escogidas*: "Pueden autorizarse todos los títulos del conocido humorista inglés".

It seemed that the edition of 1932 survived the purging books process developed in the period (1945-1948). However, this does not mean that other copies of 1932 edition were not burned, since the documentary and special funds only guarded a single copy of each edition, the rest of them being destroyed (Corobca 81). Probably this explains why the Library of the Romanian Academy and National Library do not allocate more copies of 1932 edition or other editions as well as translations.

Another novel of Waugh that could have been banned in Spain and Romania is *Scoop*, a novel about journalists, published in 1933. The novel was inspired on Waugh's experience as journalist sent to Abyssinia as correspondent for the *Daily Mail* to cover the colonial Italo-Abyssinian war (1935-1936). *Scoop* satirized the journalistic and political activities developed in the fictitious country named Ishmaelia. The basic plot of the novel involved the identity mistake of Mr Salter, the editor of *The Beast*, a national daily newspaper. Mr Salter instead of sending Mr John Courteney Boot, a successful novelist, to Ishmaelia where a news story was about to break, he sent William Boot, a modest journalist already employed by the Beast. The great scoop resisted to reach William until the day when the Soviet State of Ishmaelia freed itself from the soviet occupation. That day, William Boot was informed by Mr. Baldwin, a mysterious character, that he bought the country. This news made William Boot famous.

In Spain, it could be assumed that Scoop was not successful, since Waugh criticized the fascists as well as morality matters by making allusions to prostitution and cannibalism. On the one hand, Waugh accused the fascists of racism: "You see, they are all negroes. And the fascists won't be called black because of their racial pride, so they are called white" (Waugh 54). On the other hand, Waugh referred to prostitution when William Boot received his identity card, which was initially printed for prostitutes' registration: "they were small orange documents originally printed for the registration of prostitutes" (Waugh 113). The author continued to attack morality through the cannibalism scenes where Ishmaelites would only eat human flesh with the approval of the bishop: "the better sort of Ishmaelites have been Christian for many centuries, and would not publically eat human flesh, uncooked, in Lent, without costly dispensation from their bishop" (Waugh 91).

Nevertheless, the Spanish censors have not encountered these references threatening for the Francoist regime, and the novel was published without problems. Thus, the first edition of *Scoop* dated from 1947 and it was submitted to censorship[11] on 31 December 1947. The censorship file contained the request of the Spanish publishing house Hispano-Americana S.A. to import from Argentina the novel *Scoop* under the title *Primicia* translated by Horacio Laurora. The publishing house intended to import 150 copies of 392 pages valued in 24 pesetas each. This request was attended positively, as the import of the novel was authorized on 3 January 1948. The subsequent editions of *Scoop* coincided with the editions of *Black Mischief*. *Scoop* was one of the novels published by Aguilar in 1966 and reprinted in 1967 in the collection *Obras escogidas.* As it was previously explained, *Obras escogidas* was authorized by the censorship department and it was published without impediments.

This positive reception may be justified first by the fact that the censor might have not understood Waugh's satire, since the author was considered "a well-known English

[11] See file (5538-47) enclosed in the catalogue number 21/08120.

humourist"[12] instead of a well-known satirist. Second, the anti-communist references that the novel contained would have convinced the censor to authorize it. Waugh described Ishmaelia as a State led by the Jackson family from Alabama until the Russians imprisoned them. The soviet regime was imposed, and Ishmaelia became "The Soviet State of Ishmaelia" (Waugh 192). The new regime carried out several changes: the original name of the capital, "Jacksonsburg" transformed into "Marxvile", the name of "Café Wilberforce" became "Café Lenin", the city was decorated with red flags and Marxian rules were preached (Waugh 192-201). However, the soviet regime was not successful, as it only ruled Ishmaelia a single day. President Jackson and his family was released and the communist regime collapsed: "I think we may be satisfied that the counter-revolution has triumphed" (Waugh 201). The Francoist dictatorship protected its own ideology, therefore as long as the novel had not praised communism, then it can be published.

In Romania, *Scoop* was not as successful as in Spain. The Romanian censorship file revealed that the novel was demanded by Sergiu Fărcășan to the French library Hachette being translated into French *Sensation!* The censor's report provided a short summary of the novel and it highlighted the references to Russia, Germany, Italy, Japan, Karl Marks, fascists and capitalists. Waugh's position regarding fascist and communist ideology as well as the capitalists is negative, since the author criticized them all, as the censorship file revealed[13]:

> The armed conflict imagined by the author develops "somewhere" in an African country and implied USSR, Germany, Italy, Japan… Page 46: I gather it's a war between the Reds and the Blacks. But it's not quite as easy as that. You see they are all negroes. And the fascists won't be called black because of their racial pride, so they are called white after the white Russians. And the Bolshevists want to be called black because of their racial pride. So when you say black you mean red, and when you mean red you say white. Page 54. The author allows to a black patriot who represents a war camp in Africa to say the following: the Ishmaelite worker is threatened by corrupt and foreign coalition of capitalist exploiters, priests and imperialists. As that great Negro Karl Marx has so nobly written. The representative of the other fascist camp says: Page 55: for instance, the Jews subsidized by Russian Gold had spread the story that we are a black race. Page 105: there is a Russian here, name of Smerdyakev, a Jew straight from Moscow disguised as a ticket collector (File 10-1962).

The file seems to be incomplete as on the one hand, it did not provide data regarding the publishing house and year of publication, and on the other hand the censors Vasilescu El. and Răzdolescu Alex did not classify the novel as prohibited or not. Considering the

[12] See censorship file (61-67): "El conocido humorista inglés".

[13] See in the Committee of Press and Print the censorship file number 10-1962: Conflictul armat imaginat de autor, se petrece "undeva" intr-o țară africană si implica U.R.S.S., Germania, Italia, Japonia… Pag.46: "Am impresia că este un război între Roșii și Negrii.Fără îndoială însă un este așa de simple. Mai întîi ei sunt toți negri, și fasciștilor nu le place să fie numiți negri din causa orgoliului lor rasial. De aceea le place să fie chemați albi, după rușii albi. Și bolșevicii se chiamă negrii tot din causa orgoliului lor rasial. Astfel, cand zicem negru vrem să zicem roșu zicem alb". Pag. 54 Autorul pune in gura unui patriot negru care reprezintă o tabără a războiului imaginat în Africa, următoarele: "muncitorul ismaelit este luat de gît de către o cualiție de corupți, și expluatatori străini,…așa cum bine a scris acest mare scriitor negru Karl Marx". Reprezentantul celeilate tabere (fascist) spune: Pag. 55 "…De exemplu evreii din Geneva ajutați de aurul Moscovei au răspândit zvonul că noi am fi de rasă neagra". Pag 105 "Există aici un rus, un evreu care se numește Smerdyakev sosit dea dreptul de la Moscova deghizat in controlor de bilete…"

censors' statements, it is difficult to know whether the novel reached Sergiu Fărcășan. In order to interpret the report on *Scoop,* it should be first mentioned that the novel was included in the Secret Fund under letter "D" from Documentary. The Library of the Romanian Academy guarded an edition of 1933 entitled *Scoop. A Novel about Journalists* of 308 pages, published in London by Chapman and Hall. The Romanian Academy allocated an original edition not a French translation, yet once the novel was included in the Special Fund, the censors might have considered the norms that regulated the Secret Fund and probably *Sensation!* had been finally mailed to the recipient.

The norms of the Special Fund were structured in three sections in the censorship file[14] of 30 March 1962. The first section stated that all specialized material such as linguistic, technical, etc. with unproblematic content from political point of view, but signed by traitors could be sent to the addressee by mail. The second section made reference to all the books and magazines that contained hostile anti-Communist passages, but that at the same time did not intend to denigrate the socialist countries may be handed to the addressee by the leaders of the institutions. Finally, the third section mentioned that the materials that through their general orientation or entire chapters are anti-Communist they could not be handed to the recipients, their circulation being prohibited. Now the question is in which of these sections would *Scoop* fit? It is clear that the norms of the first and the third section are not applicable to *Scoop*. On the one hand, *Scoop* would not fit in the first section because the novel is not a specialized material on linguistics or other area. On the other hand, the norms of the third section are not applicable either, since *Scoop* is not an anti-communist novel aimed at jeopardising the socialist values.

Thus, judging the censors' selection of paragraphs in the report of file 10-62, the novel could be regulated by the norms of the second section. The objective of censors was to analyse any reference to fascism and communism in order to determine whether the book was anti-communist. In this case, the censor selected a paragraph where both fascists and communists were black, yet they wanted to be called white: "You see they are all negroes. And the fascists won't be called black because of their racial pride, so they are called white after the white Russians" (File 10-1962). There was established a connection between the fascists, the enemies of the Romanian communism, and the soviets, the rulers of Romania. This aspect might have been considered a menace for the communist regime. In another paragraph Karl Marks was called Negro: "As that great Negro Karl Marx has so nobly written" (File 10-1962). Probably, calling Karl Marx a Negro could offend the communist ideology, nevertheless, as the text clarified, when "you say black you mean red", therefore Negro Karl Marx would mean Red Karl Marx. Thus, this interpretation would not be a threat for the regime. An important aspect of the text that the censor would find positive is the attack to the capitalists, priests and imperialists: "the Ishmaelite worker is threatened by corrupt and foreign coalition of capitalist exploiters, priests and imperialists" (10-1962). Communists were against capitalism, church and imperialism, consequently this reference would be positively assessed by the censor. Considering that the report, on the one side identified the enemies of the communists, and on the other side the supporters of communism as the communist militant Karl Marks, it could be concluded that the novel might have been mailed to the recipient,

[14] See file 10-1962 of 30 March.

Sergiu Fărcășan who was a science fiction and playwright writer (23 October 1924, Bucharest).

The conclusion that can be drawn from this analysis is that the reception from the censorship perspective of *Black Mischief* and *Scoop* in Spain and Romania was conditioned by the political ideologies and different censorship systems that operated in both countries, as well as by Waugh's reputation of humourist. In Spain, *Black Mischief* and *Scoop* were submitted first to the "prior censorship" imposed by the law of 1938, and second to the "voluntary consultation" established by the law of 1966. Considering that principally *Black Mischief* suffered severe criticism in England for its scenes of cannibalism, in Spain for morality and religious matters should have been banned. Nonetheless, both novels successfully passed the censor's examination, presumably because all those topics considered controversial in England, were judged as comic in Spain, mostly because Waugh was assessed by the censors as a humorous writer. Nevertheless, in Romania, the books purging during many years erased a considerable quantity of books without any type of control. At least in the period (1945-1948) the censorship department elaborated countless lists with books that had to be burned for their fascist, pro-fascist and anti-communist content. *Black Mischief* and *Scoop*'s constant references to both fascism and communism were introduced in the Special Fund, having access to them only authorized people. These novels have not met the public at least until 1989 when the communist regime collapsed.

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LINGUISTICS
AND APPLIED LINGUISTICS

SUPER-DIVERSITY AND LANGUAGE VARIATION: THE CASE OF ENGLISH

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ABSTRACT: The paper analyzes variation in English from the perspective of the theory of super-diversity. The varieties of English considered include dialects in Great Britain, natively spoken standard varieties of English, New Englishes, and Postcolonial Englishes. Also discussed are phenomena such as levelling and koineization of dialects as well as the emergence of youth multiethnic dialects. It is shown that for a significant part of its history, super-diversity, in a wide variety of facets, has been a characteristic of English.

KEYWORDS: super-diversity, native varieties, New Englishes, Postcolonial Englishes.

1. Introduction

"Super-diversity" is a concept initially proposed and defined in the sociological literature by Vertovec (2007: 1025). The concept is a rather comprehensive one since "it is not enough to see diversity only in terms of ethnicity" and additional variables need to be included, such as "differential immigration statuses […], divergent labour market experiences, discrete gender and age profiles, patterns of spatial distribution, and mixed local area responses by service providers and residents" (Vertovec 2007: 1025). According to Vertovec (2007: 1025), "the interplay of these factors is what is meant […] in summary fashion, by the notion of 'super-diversity'"[1].

The term "super-diversity" has also been adopted in sociolinguistics (e.g. Blommaert 2010, Blommaert & Rampton 2011, Jørgensen & al. 2011, Arnaut & Spotti 2014, Parkin & Arnaut 2014, Blommaert 2015, Rampton & al. 2015). This is hardly surprising since, as put by Rampton & al. (2015: 6), "for sociolinguistics itself [the concept of] super-diversity marks a shift of footing without disconnecting from what went on before", given that "diversity has been a central concern in sociolinguistics". Moreover, "socio-linguists are […] very familiar with the problems of group identification and the critiques of essentialism" (Rampton & al. 2015: 6).

The application of the concept of "super-diversity" is generally restricted, both in sociology and in sociolinguistics, to the last (approximately) 25 years, and to the effects of incoming migratory flows from other countries to e.g. Great Britain. Consider in this respect the justification provided by Rampton & al. (2015: 2): "over the past two and a half decades, the demographic, socio-political, cultural and linguistic face of societies worldwide has been changing due to ever expanding mobility and migration" which have led to "a dramatic increase in the demographic structure of the immigration centres of the world".

[1] For further developments and applications, see Vertovec (2015).

The aim of the present paper is to assess the relevance and applicability of the concept of "super-diversity" to the study of variation in English[2]. The paper is organized as follows. Section 2 focuses on dialects in Great Britain. Section 3 is concerned with the so-called "New Englishes" and "Postcolonial Englishes". Section 4 is an overview of the distribution of phonological and morphosyntactic features across varieties of English. Section 4 explores the possibility that additional varieties of English should be recognized. Section 5 summarizes the findings.

2. Dialects in Great Britain

According to a rather generally accepted definition, dialects are sub-varieties of a single language, and are characterized not only by a distinctive phonetics and/or phonology, but also by a particular set of morphosyntactic structures, and a particular set of lexical items. Generally, a distinction is made between regional and social dialects. The criterion for identifying the former is geographical variation whereas the latter are identified on the basis of variation reflecting social factors such as social class, gender, age, ethnicity, education, etc. Alternative definitions of dialects also exist. For Siegel (1985: 365), dialects are varieties which must be "genetically closely related and thus typologically similar enough to meet at least one of the following two criteria: (1) they are mutually intelligible or (2) they share a superposed genetically related linguistic system, such as national standard or literary language". However, as also argued by Mufwene (1997), genetic affiliation does not necessarily entail typological similarity. Mufwene (1997) further states that familiarity is a factor which may enhance mutual intelligibility. Finally, in atypical situations dialects may develop out of contact with a national standard or literary language.

For reasons of space, the discussion in this section is limited to dialectal variation in Great Britain. Consider first the so-called "traditional dialects". These are defined by Trudgill & al. (2005: 33) as being "those conservative dialects of English […] spoken in relatively isolated areas by certain older speakers and which differ considerably from Standard English, and indeed from each other". The demise of these traditional dialects in the British Isles has long been noticed and commented upon (see e.g. Britain 2005). One of its typical manifestations is e.g. lexical attrition, i.e. the knowledge of traditional dialect words is decreasing at a rapid rate among younger generations. Obviously, this can be interpreted as instantiating loss of linguistic diversity, but it is itself the result of increased mobility, of migration, of changing patterns of spatial distribution, etc. In other words, it is a paradoxical linguistic effect of social super-diversity.

The dialectal super-diversity of English in Great Britain is not entirely matched by super-diversity of diagnostic features, as demonstrated by developments across dialectal divisions. The diffusion of cross-dialectal features is the outcome of super-diversity-related factors, such as mobility and internal migration.

Consider first phonology. As shown by Britain (2005), a number of phonological features cut across dialectal divisions. These include: (i) fronting of /θ/ and /ð/, i.e. their phonetic realization as [f] and [v] respectively[3]; (ii) vocalization of /l/, i.e. its phonetic

[2] The following abbreviations are used when reference is made in the text to particular varieties of English: E = English; NSE = Natively spoken English; NE = New English; PCE = Postcolonial English

[3] Also known as TH-fronting.

realization as [ʊ]; (iii) labio-dental /r/, i.e. its phonetic realization as [ʋ]; (iv) glottalization of /t/, i.e. the insertion of the glottal stop [ʔ] before a /t/. The distribution of these features is set out in Table 1:

Table 1: ***Cross-dialectal phonological features in English E***

Area	/θ/, /ð/ fronting	/l/ vocalization	labio-dental /r/	/t/ glottalization
London	+	+	+	+
Colchester	+	+	+	+
Reading	+	+	+	+
Milton Keynes	+	+	+	+
Norwich	+	–	+	+
The Fens	+	+	+	+
Derby	+	+	+	+
Birmingham	+	+	few	+
Hull	+	–	+	+
Liverpool	–	–	few	–
Sheffield	+	–	?	+
Middlesbrough	+	–	+	+
Newcastle	+	–	+	+

Moreover, some of these features are even entering modern RP: "the [w]-like labio-dental approximant [ʋ] (as a pronunciation of /ɹ/) […] appears to be spreading fairly fast", occurring "in the speech of young RP speakers" (Trudgill & al. 2005: 5).

Consider next morphosyntax. Listed and exemplified below (including their frequency) are the 10 most widespread morphosyntactic features in the dialects of English spoken the British Isles (Cheshire 1998):

(1) *Them* as demonstrative adjective: 97.7%
Look at ***them*** *big spiders*.
(2) *Should of*: 92.0%
You ***should of*** *left half an hour ago*.
(3) *Never* as past tense negator (i.e. for a single instance): 86.2%
No, I ***never*** *broke that*.
(4) Absence of plural marking on nouns of measurement: 86.2%
To make a big cake you need two ***pound*** *of flour*.
(5) *What* as relative pronoun: 86.2%
The film ***what*** *was on last night*.
(6) *There was* with plural subject: 85.1%
There was *some singers here a minute ago*.
(7) *There's* with plural subject: 83.9%
There's *cars outside the church*.
(8) *Was* as plural form of auxiliary: 83.9%
We ***was*** *singing*.
(9) *Quick* as adverb: 82.8%
It cooks really ***quick***.
(10) *Ain't*: 82.8%
That ***ain't*** *working*.

Other morpho-syntactic features, distributed across regional dialects of English in Great Britain (Avram 2011), include:

(11) Overuse of *-er*/*-est*
  a. *You ought to be carefull**er***.
  b. *She's the beautifull**est** woman I know*.
(12) Resumptive pronouns in relative clauses
  a. *We had one student **who h**e couldn't write*. (Cornwall E)
  b. *The old lady **her as** had it were busy dishing them out*. (Bolton E)
(13) Double comparatives / superlatives
  a. *She's **more** rough**er** than he is*.
  b. *He's the **most** rough**est** bloke I've ever met*.
(14) Double modals
  a. *Theaw **must 'ave** for t' be clever for t' go to t' university*. (Bolton E)
  b. *He **wouldn't could** have worked even if you had asked him*. (Tyneside E)
(15) Multiple negation
  a. *I'm **not never** going to do **nowt no** more for thee*. (Bolton E)
  b. *I divve**nt** know **nowt** else*. (Tyneside E)

As is well known, urbanization and other processes of spatial distribution bring about levelling and koineization of dialects[4]. In England, for instance, the emergence of new towns such as Milton Keynes and internal migration to new centres, such as Hull or Reading, has led to the emergence of dialects via levelling and koineization (Williams & Kerswill 1999, Kerswill & Williams 2005).

One of the recently observed phenomena is also the emergence of the so-called "youth multiethnic dialects" or "youth multiethnolects" (Hewitt 1986, Rampton 1995, Hewitt 2003, Kerswill & al. 2007, Cheshire & al. 2008, Cheshire & al. 2011, Fox & al. 2011, Kerswill & Sebba 2011, Kerswill 2013). Other names of particular varieties used in the literature include "(adolescent) multiracial vernacular English" and "British youth language".

The analysis of the best studied such variety, known as "London multiethnolect" or "Multicultural London English" reveals an extraordinarily complex interplay of features of super-diverse origins. Here are first some selected features of the phonology of Multicultural London E: fronting of the vowel in the lexical set[5] GOOSE; backing of the vowel in the lexical set STRUT; the occurrence of narrow diphthongs or monophthongs in the lexical sets MOUTH, PRICE, GOAT, and FACE; loss of H-dropping[6]; "TH-fronting"; labio-dental [ʋ] as the phonetic realization of /r/.

The following are some of the most salient morphosyntactic features of Multicultural London E:

(16) Plural marker *-dem*
  *one of the boy**dem** then went*
(17) 2nd p. pl. personal pronoun *youse*
  *and then **youse** can start talking that way*
(18) Indefinite pronoun *man*
  *it's her personality **man**'s looking at*

[4] See Siegel (1985), Mufwene (1997, 2001), Calvet (2011).
[5] The standard lexical sets are those proposed by Wells (1982).
[6] The term "H-dropping" designates the deletion of /h/, in e.g. pronunctiations such as [æt] 'hat'.

(19) Conjoined verbs without *and*
*we just sit **Ø** smoke*
(20) Absence of the preposition *to*
*I'm going **Ø** countryside*
(21) Question word *why … for?*
why** you searching my jacket **for?
(22) Quotative *this is*
a. ***this is** him 'don't lie'*
b. ***this is** them 'what area are you from'?*

Multicultural London E is also characterized by the use of specific pragmatic/discourse markers:

(23) a. *that's how pissed I was **blood** I couldn't even find my way to the toilet*
b. *This is what she wants us to sit and do **bruv** sit and chat*

Consider next a selection of lexical items:

(24) a. *chav* 'boy, youth'
b. *ends* 'area where you live'
c. *geezer* 'man'
d. *olders* 'senior members of a gang or hip-hop band'
e. *skeen* 'OK'

The "pool of features" (in the sense of Mufwene 2001) on which Multicultural London E has drawn is characterized by super-diversity and includes Cockney, Afro-Caribbean Creole varieties as spoken in Great Britain (Sutcliffe 1982, Hewitt 1986, Sebba 1993), Irish English, American English, and Romani (Cheshire & al. 2011, Fox & al. 2011, Kerswill & Sebba 2011). Consider the origins of the following phonological, morpho-syntactic, and lexical features of Multicultural London E:

Table 2: ***Sources of selected features of Multicultural London E***

Feature	Source
TH-fronting	Cockney
Loss of H-dropping	Afro-Caribbean Creole
Labio-dental /r/	London English
Plural marker *-dem*	Afro-Caribbean Creole
2nd p. pl. personal pronoun *youse*	Irish English
aks 'ask'	American English and/or Afro-Caribbean Creole
chav 'boy, youth'	Romani
geezer 'man'	Cockney

The dialectal super-diversity of English in Great Britain is further evidenced by the existence of as yet less well-defined varieties. A case in point is the so-called "Estuary English", which Trudgill & al. (2005: 5) regard as "a compromise between or amalgam of RP and working-class London speech (Cockney)". Estuary English "is a 'neutral' variety which simultaneously provides the opportunity for lower-class speakers to appear higher status […] and for middle- and upper-class speakers to appear lower status"

(Trudgill & al. 2005: 5). Its particularly salient feature is /t/ glottalling, i.e. the substitution, in certain phonological environments, of the glottal stop [ʔ] for /t/. The existence of Estuary E is, however, a matter of dispute. As put by Trudgill & al. (2005: 5), "the existence and separate identity of this 'new' variety are argued on the basis of rather little reliable linguistic evidence".

Dialectal super-diversity is further compounded by the thorny issue of so-called "autonomous" and respectively "heteronomous" varieties. An autonomous variety is perceived as being the same language as that of an autonomous standard variety, no matter how structurally distinct those varieties are. A heteronomous variety is perceived as a distinct language, no matter how similar it is structurally to some other variety. Consider the case of Scots. On historical-linguistic grounds, Scots is a dialect, descended from the Northumbrian dialect of Old English and is therefore closely related to modern Northumbrian dialects; on this view, Scots is a heteronomous variety. However, Scots is officially classified as a "traditional language" by the government of Scotland, and listed as a "minority language" in *The European Charter for Regional or Minority Languages*; this makes Scots an autonomous variety. Note that on either count, super-diversity stays the same: if Scots is a dialect of English, than English as a language is more diverse (an additional dialect); if Scot is a different language, Great Britain is more diverse (an additional language).

3. New Englishes and other Postcolonial Englishes

NEs[7] are varieties of English which satisfy the following criteria (Platt & al. (1984): they must have developed through the education system; they must have developed in an area where a native variety of English is not spoken by most of the population; they must be used for a range of functions among those who speak/write it in a particular region; they must have become localized by adopting certain phonological, syntactic, lexical or idiomatic elements from the mother-tongue languages of the region. Kachru (1982, 1986) writes that NEs have the followings characteristics: (i) acquisitional: they are second languages; (ii) sociocultural: they are transplanted varieties; (iii) motivational: they are integrative and instrumental: (iv) functional: they serve as a national language and/or as an international language. NEs are also characterized by a range of functional uses (Kachru 1982): (i) instrumental: as a medium of learning; (ii) regulative: they serve as the language used in the administration and in the legal system; (iii) interpersonal: they are a "link" language between speakers of various (mutually unintelligible) languages and a symbol of modernization; (iv) innovative/ imaginative: they are used in the production of literary works. NEs have had a "lifetime" of approximately 200 years.

Schneider (2003, 2007, 2011) views the emergence of what he calls "Postcolonial English" as a fundamentally uniform process triggered by the transplantation of English to new geographical regions. Schneider's "Dynamic Model" model posits five stages. In the foundation stage *koinéization* occurs within the colonizers'/settlers' group (the *S strand*) and there is only limited bilingualism within the indigenous population (the *I*

[7] Alternative terms include "localized forms of English", "non-native Englishes", "non-native varieties of English", "institutionalized varieties of non-native English", "institutionalized second-language varieties of English", "indigenized varieties of English", and "second language varieties of English".

strand). In the exonormative stabilization stage the *S strand* starts to shift towards a localized form of English, but the standard continues to be external, i.e. that of the homeland; the *I strand* begins to expand. This is followed by the crucial nativization stage, with significantly increased contacts between the *S strand* and the *I strand*. Next comes the stage of endonormative stabilization, i.e. the gradual acceptance of a new, internal standard. The last stage is that of differentiation, during which NEs and PCEs emerge. Importantly, Schneider's PCEs consist both of NSEs, e.g. American E[8], Australian E, White South African E and New Zealand E, and of NEs, e.g. Indian E, Malaysian E. Postcolonial NSEs have had a "lifetime" of between approximately 375 and 160 years.

The super-diversity arising from the international spread of English has major effects on a number of domains. To start with, the term "nativization" acquires a new dimension in light of the proposed distinction between "genetic nativeness" and "functional nativeness" (Schneider 2011).

Consider next the issue of exonormative vs. endonormative standards. Kachru (1986: 120), for instance, claims that "the non-native varieties of English function in societal, linguistic and cultural networks that are distinctly different from those of America and Britain" and that "since English is used for intercultural interaction across languages in South Asia and Africa, the result has been a slow process of acculturation" which "is impossible to stop, but perhaps difficult for purists to accept". On the other hand, for Quirk (1991: 159), "those who speak of local norms always identify a desirable acrolectal one which bears a striking resemblance to the externally established norms of Standard English." The views of speakers of NEs also frequently clash. Kachru (1982: 44) writes that "the non-native speakers themselves have not yet been able to accept what may be termed the 'ecological validity' of their *nativized* or *local* Englishes", but "the *non*-native models of English (such as RP or GA) are not accepted without reservations." Accordint go Sey (1973: 1), in Ghana "the type who strives too obviously to approximate to RP is frowned upon as distasteful and pedantic". Bamgbọse (1971: 41) states that "many Nigerians will consider as affected or even snobbish any Nigerians who speak like a native speaker of English". Similarly, Ngefac (2003) notes that Cameroonians "feel that […] any attempt to approximate a foreign accent is jeopardizing their cultural heritage" and that consequently, "Cameroonians who make efforts to speak RP are often looked upon with contempt rather than admiration."

In the case of NEs, differences in orientation, i.e. whether exonormative or rather endonormative standards serve as a reference point, are reflected in varying levels of acceptability of specific structures or of particular lexical items. Consider the data from Indian E (Sahgal & Agnihotri 1985) set out in Table 3:

Obviously, the competing exonormative and endonormative standards also have implications for English language teaching (Kirkpatrick 2007). This "linguistic schizophrenia" (Kachru 1982: 44) is typical of countries where NEs are spoken and where the educational authorities for the most part still orient themselves towards exonormative standards (Schneider 2007).

[8] Including ethnolects such as African American Vernacular English.

Table 3: ***Acceptability of selected Indian E linguistic patterns/items***

Linguistic patterns/items	**Acceptability (in %)**		
	Good English	Informal use	Wrong English
pluralization of uncountable nouns	48.84	20.93	30.23
want with *that* complementizer	44.19	27.91	27.91
no subject-auxiliary inversion in questions	34.09	22.73	43.18
invariant question tag *isn't it*	25.00	39.00	36.00
at instead of *in*	36.36	20.45	43.19
spot out	54.55	34.09	43.19

Problems also arise in connection with orthographic choices. Consider the case of Canadian E (Melchers and Shaw 2011), in which British E and American E spellings coexist, leading to inconsistencies. For instance, the British E spelling with <-our>, <-re> is more frequent than the American E one with <-or>, <-er>. On the other hand, the American E spelling with <-ize> is more frequently used than the British E one with <-ise>. Table 4 (from Avram 2011) illustrates other instances of variation between a British E and an American E orthography:

Table 4: ***Origin of Canadian E spelling***

British E	**Canadian E**	**American E**
*che**que***	*che**que***	*check*
*ju**dge**ment*	*ju**dge**ment*	*judgment*
*offen**ce***	*offen**ce***	*offense*
pyjamas	*pajamas* / *pyjamas*	*pajamas*
tyre	*ti**r**e*	*ti**r**e*
woollen	*woo**l**en*	*woo**l**en*

As already discussed by Görlach (1985), the super-diversity of the varieties of English poses a whole range of problems for lexicography. Decisions have to be made with respect to the entries, which should ideally include innovations in NEs, archaisms that survive in PCEs and/or in NEs, synonyms across varieties of English, heteronyms as well as phrases and idioms. Also, orthographic variants, e.g. in accordance with British E and American E spelling conventions, should be listed. As noted by Görlach 1985), "it is unrealistic to give BrE [= British E] pronunciation as the only pattern for learners/ speakers of English in India or West Africa, because local speech diverges widely from this model". Furthermore, the meanings listed may presuppose a choice of particular varieties of English and raise issues related to their selection and ordering.Grammatical information should cover differences in usage, typical in particular of NEs. Görlach (1985) mentions, among others, cases such as: uncountable nouns, e.g. *advice*, frequently treated as countable ones; *be* + V-*ing* with verbs which are not compatible with the progressive in NSEs; the addition of adverbial particles, as in *cope up*.

Finally, super-diversity is also manifested in a language situation best characterized as "user-oriented diglossia" (in the sense of Britto 1986). In this type of language situation, the high variety is not superposed for all members of the speech community, but certain groups within the speech community acquire it as their first language. While the use of the high and the low varieties depends on domains and other social characteristics (e.g. interlocutors), the high variety is commonly used as the conversational language by the elites. This is precisely the language situation typical of former British colonies in Africa and Asia, where NEs function as the high variety whereas the local languages function as the low varieties.

4. Natively Spoken Englishes vs. New Englishes?

4.1. Phonology

Consider first examples from the segmental phonology of varieties of English. As shown in Table 5, in terms of its inventory of vowel phonemes (monophthongs and diphthongs), Scottish E, a variety of NSE, patterns rather with West African E, a NE variety:

Table 5: ***Vowel phonemes***

Variety	Number
East African E	8
West African E	10
Scottish E	12
American E	16
RP	20

Aspiration of the voiceless stops /p, t, k/ is typical of a number of NSEs, such as the RP accent, Australian E, New Zealand E, and White South African E. While de-aspiration is reported in a number of NEs, such as Pakistani E, Indian E, Singapore E and Indian South African E, it is also attested e.g. in Scottish E, a variety of NSE (Avram 2011).

As is well known, the phoneme /l/ has several phonetic realizations, which include "light" [l], "dark" [ɫ], and /l/ vocalization. As shown in Avram (2011), NSEs and NEs do not always cluster separately. Both "light" [l] and "dark" [ɫ] are found in NSEs such as English E and White South African E. The exclusive use of "light" [l] is attested in NSEs such as Welsh E, Northern Irish E, Southern Irish E, but also in Indian E, a NE variety. "Dark" [ɫ] is exclusively used in Scottish E, Canadian E and American E. Finally, vocalization of /l/ occurs in NSE varieties such as English E, African American Vernacular E, New Zealand E, Australian E, but also in NEs such as Ghanaian E and Nigerian E

The non-rhotic vs. rhotic classification of varieties of English also cuts across the NSEs vs. NEs divide (Avram 2011). Non-rhotic varieties include both NSEs such as English E, Welsh E, African American Vernacular E, White South African E, Australian E, New Zealand E, and several NEs, such as Singapore E, Malaysian E, East African E, Black South African E, and West African E. Similarly, rhotic varieties include several NSEs such as Scottish E, Northern Irish E, Southern Irish E, Canadian E, and American E, but also NEs such as Pakistani E, Indian E, and Philippine E.

The absence of the glide /j/ when a coronal consonant is followed by /u:/[9] is a feature found in a variety of NSE such as American E, but also in several African NEs such as Ghanaian E, Nigerian E, and Cameroon E (Avram 2011).

Consider next distributional patterns of suprasegmental phenomena. Rightward stress shift is attested in a number of varieties of English, both NSEs and NEs (Avram 2011). In NSEs it is limited to particular classes of words, such as verbs ending in *-cate* and in *-ize* in Scottish E and Southern Irish E, and to verbs ending in *-ize* in Caribbean E. In many NEs rightward stress shift is extended to other cases. Varieties for which this has been reported include Pakistani E, Indian E, Sri Lankan E, Malaysian E, Singapore E, Philippine E, Ghanaian E, Nigerian E, Black South African E, Indian South African E, and East African E.

Syllable timing is typical of NEs (Avram 2011): it is a characteristic of Pakistani E, Indian E, Malaysian E, Singapore E, Philippine E, Ghanaian E, Nigerian E, Black South African E, Indian South African E, and East African E. On the other hand, according to Torgersen & Szakay (2010), Multicultural London E, a variety of NSE, also exhibits this feature.

The so-called "High-Rising Terminal"[10] is attested in several NSEs, including. New Zealand E, Australian E, American E, Canadian E and Northern Irish E, but also in Cape Flats E, which is a NE variety. Moreover, there are also varieties of NSE which do have the High-Rising Terminal type of intonation and thus pattern with most varieties of NE.

4.2. Morphosyntax

Many of the so-called morphosyntactic "angloversals" are attested in both NSEs and NEs (Szmrecsanyi & Kortmann 2006, Mesthrie & Bhatt 2008, Avram 2011, and Siemund 2013). Moreover, some "angloversals" are found in more than 80% of the varieties of English. Examples include: the absence of plural marking on nouns of measurement; the use of *me* instead of *I*; the use of *never* as past tense negator; the absence of the auxiliary verb in *yes*/*no* questions; the absence of *-ly* in adverbs derived from adjectives; invariable questions tags. Consider, for instance, the distribution in varieties of English of invariable questions tags.

Table 6: ***Invariable question tags in varieties of English***

Question tag	Variety
isn't it	Welsh E, Malaysian E, Singapore E, Indian E, Sri Lankan E, East African E, Indian South African E, West African E
not so	White South African E, East African E, West African E
ah	Malaysian E, Singapore E, Sri Lankan E, Indian South African E
is it	Malaysian E, Singapore E
e(h)	Welsh E, Scottish E, Canadian E
nè	Black South African E
no	Indian E
yes	Indian E

[9] Also known as YOD-dropping.

[10] The use of rising intonation in statements and commands.

Furthermore, the frequency of angloversals also demonstrates that there is often only a difference in degree, not in kind, between NSEs and NEs (Avram 2011):

Table 7: ***Frequency of selected "angloversals"***

Feature	NSEs	NEs
absence of auxiliary in *yes*/*no* questions	89.1%	100.0%
absence of auxiliary in *wh*-questions	78.3%	88.5%
absence of past tense marking on regular verbs	30.0%	88.5%

To conclude, the super-diversity of the varieties of NSE and NE, in terms of numbers, types, origins, etc., is not always or not necessarily reflected in a super-diversity of structural features (super-diversity on the one hand, less of it on the other hand). Also, there is super-diversity in the patterning of NEs in the sense that these variably pattern with NSEs.

5. Still other varieties?

Acknowledging super-diversity in English, in its various manifestations, is not tantamount to uncritically accepting recent tendencies towards exaggerating its scope.

A number of proposals have been made in the literature aiming at the recognition of more varieties of English. One such group is the so-called "Expanding Circle" (in the sense of Kachru 1982), consisting of varieties of English as a foreign language. Other additions include "Mid-Atlantic English" (Modiano 1996a, 1996b), "Euro-English" (Jenkins & al. 2001) as well as "English as an International Language" or "English as a Lingua Franca" (Jenkins 2000, 2005, 2007). However, on currently available evidence (e.g. Mollin 2006a, 2006b, 2007, Melchers & Shaw 2011), these varieties appear to be rather instances of "learner English" (in the sense of Mukherjee & Hundt 2011), which have not as yet reached the point of codification and institutionalization. For example, it is not clear whether the status of English as spoken in Cyprus is that of second-language variety or rather of learner English (Buschfeld 2013). Similarly, Melchers & Shaw (2011: 203) conclude with respect to Euro-English that it "seems rather far from codification".

English-lexifier pidgins and creoles are also frequently regarded among the varieties of English (see e.g. Mufwene 1997, 2001, Siemund & al. 2012, Siemund 2013). However, their inclusion among varieties of English is not without problems, particularly in light of the nature and amount of restructuring they exhibit, and it is therefore a matter of dispute in the literature[11].

6. Conclusions

For much of its history, English has exhibited characteristcs typical of sociolinguistic super-diversity; therefore, English has long been a super-diverse language.

Super-diversity in English is the outcome of its external history, which includes among others its transplantation to a large number of geographical areas, increased mobility and internal migration, postcolonial developments such as significant immigration.

[11] For an overview of the complex issues involved, see Avram (in press).

Super-diversity in English is characterized by both centripetal and centrifugal forces. These act both at a local level and a global one (a phenomenon sometimes referred to as the "glocalization" of English).

The loss of previously existing varieties, e.g. "traditional" dialects, is compensated by the formation of other varieties or by ongoing processes possibly leading to the emergence of still other varieties.

The complex interplay of these forces and their locus has yielded super-diverse linguistic outcomes: (i) new dialects; (ii) dialect levelling and koineization; (iii) youth multiethnic dialects; (iv) postcolonial NSEs; (v) NEs. The effects of these linguistic outcomes are far-reaching and impact on e.g. language standards, educational policies, orthography, lexicography, and language planning.

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NEW ONLINE GROUP IDENTITIES. A CRITICAL DISCOURSE ANALYSIS OF REFUGEE LINGUISTIC REPRESENTATIONS IN THE SOCIAL MEDIA

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ABSTRACT: This paper explores from a Critical Discourse Analysis perspective the ways in which the digital technologies provide the channel for the intragroup discursive negotiation of refugee (the *other*) identity, even as the latter is being accepted, negotiated or stigmatised under the pressure of the current demographic relocation from (mainly) the war-torn countries in the Middle East to Western Europe. Our sociocultural exploration of 'dominant' social media users' discourse will focus on how the plight of individuals, who have removed themselves geographically from their homeland due to dire political and economic circumstances, gives rise to intercultural encounters within the social media, and to a hegemonic self-positioning of the individuals and groups in the host countries towards the incoming *other*. Our intention is to diagnose the ways in which computer mediated discourse is ethnic-oriented and reproduces the distribution and access to economic resources in post-industrial capitalism generating, in this case, cultural inequality.

KEYWORDS: Critical Discourse Analysis, intragroup discourse, symbolic power and cultural capital, hegemony, semiotic democracy, self vs. the *other*, textual interpretation, post-industrial capitalism.

Introduction: refugee status in socially mediated post-industrial capitalist Europe

The massive flux of migrants from a set of countries in the Near and Middle East and North Africa, and the subsequent efforts by the European countries to host the refugees as political and economic asylum seekers, constitute a highly debated topic in both online and offline encounters across the globe. An acute geopolitical phenomenon with sociocultural and political implications for all parties involved, individuals, communities and institutions alike, it has left nobody unaffected. This has been made plain by the incidence of such topic taken up in the online social networking, the optimum heteroglossic medium lodging mainly culture-oriented refugee-related discourses. Indeed, the subject of many political, social or cultural debates in the traditional media as well, with the image of economic and political migrants alternately demonised or angelified, but rarely neutral, the presence of Asian and African refugees in Europe is the source of many posts, comments and threads in the social media networks (Facebook). In the latter case, true to the individualistic feature of social networks, the majority of texts bear harsh overtones of cultural bias and ethnocentric tendencies particularly on the part of the dominant individuals and groups.

At first glance, one might identify a narrow range of discourses that mirror a seemingly prevalent polarity between the residents of the *have countries* and, respectively, the former residents (now refugees) of the *have not* countries**,** that is, a constructed dichotomic pair: natives versus immigrants. In fact, there are multiple factors underlying a wider variety than first perceived of discourse on the subject, representing an equally wide range of attitudes, beliefs and ideologies grounded on the diversity of ethnicities that have shaped up Europe particularly in the past few decades. The diversity of discourses in terms of individual, or group, positioning vis-a-vis the refugee issue is also afforded by the fact that the social media host and disseminate texts non-selectively, as well as making them available for general consumption. Social media is thus democratic on many levels. And since the progress in communication technology has been rapidly picked up on by the average social media user in detriment of the more traditional ones, it is natural that it should be resorted to for its readily gratification potential. With many engaging in online conversations about the refugees, and the encoding of any and all opinions on the dramatic immigration to Europe of the past two years (or longer, as some point out), and, respectively, the decoding of the text messages not necessarily as originally 'preferred', signals that the social media allows for semiotic democracy as well. Non-consequential freedom of expression seems to be the main attraction of Facebook, as, of yet, there is no legislation in effect penalising what is 'said'. Indeed, FB pages can be reported, and erased, if carrying offensive or graphic content, but still, attitudinal and opinion excess is still possible.

Theoretical Background and Approach. Critical Discourse Analysis and Cultural Studies

In times of sociocultural changes, as those triggered by the current geopolitical transformations in the post-industrial capitalist era, the effects of the above said impact discourse production and reception whether individual or institutional. As way of consequence, language, discourse, texts need to be studied at all levels and how they work within sociocultural practices (Fairclough, 1997: vii). This has been keenly felt by Critical Discourse analysts, who urge that researchers should focus on how the subdisciplines and micro-issues of language engage with social and political issues of power and hegemony, and on their resulting influence on discursive practice. Indeed, given the unprecedented massive asylum seeking immigration to Europe and the inherent sociocultural shifts that have ensued, language can only reflect the new interplay between power and solidarity, the reinforcement, or alternately, the renegotiation of cultural capital(s) and their impact on the expression of identity through (computer mediated) discourse. And, while CDA is itself multidisciplinary in nature, the rhetoric of the online ethnic-oriented discourse encounters, which are the object of our investigation, has prompted us to integrate a cultural studies approach in our theoretical frame and insist on re-considering the power-solidarity ratio today under the pressuring refugee 'crisis'.

Power is conceptualized both in terms of asymmetries between participants in discourse events, and in terms of unequal capacity to control how texts are produced, distributed and consumed in particular sociocultural contexts. However, on computer mediated social networks, where production and consumption are democratic *par excellence,* and allow for more prowess than in face-to-face communication through permitting

users to resort to anonymity, the power asymmetry is fortified. Gaining power for oneself may mean downgrading the *other*'s status or prestige, which can be achieved through both deliberate and unconscious discourse strategies. In this sense, our research questions are whether in a democratic medium inviting equalitarianism, power asymmetries and cultural difference (rather than diversity) are deliberately generated when related to the current refugee issue. If so, we intend to identify the ways in which the refugees are diagnosed as the *OTHER*, the discourse features that implement and reinforce the process of *othering*, and 'favours' producers over consumers by means of the discoursal particularities of Facebook communication, thus counterpoising the democracy frequently associated with production and consumption. We hypothesise that on Facebook, where the multitude of voices existent tend to coalesce into communities of interest, the same holds true in this case through the aggregation of voices/posts under a negative common perspective of, attitude towards, and beliefs on refugees. Thus, despite the increasing multiculturality of the European countries, which is congenial, in fact, to diversity, an *intersubjectivity* of sorts has formed around vilifying the presence of refugees in Europe, segregating the 'native' Europeans over this topical issue. In fact, a cursory survey of Facebook discourses/ texts has revealed the existence of dominant groups which ascribe a collective identity for all refugees irrespective of their nationalities, which may prompt us to state that the many discourses characteristic of the social media networks, as carriers of just as many and as diverse cultural values, produce only an apparent polyphony. From this point of view, Facebook users fall in the categories of 'natives' and first, second or third generation immigrants (no status hierarchy intended), who position themselves vis-a-vis the refugee 'issue' either as locals or as new-comers to different degrees. The accompanying attitudes and emotions can give rise to great discourse variability (Goddard and Wierzbicka 2000: 232) with the discursive practises observed or, in turn, reshaped under the circumstances with other-position-altering effects (Vice, 1997: 18). Indeed, it has been noted that "members of ethnic groups routinely speak with, or about, members of other groups" and such talk is often replete with "cultural misunderstanding, ethnic conflict, prejudice, xenophobia, ethnocentrism, antisemitism and racism" (van Dijk, Ting-Toomey, Smitherman, Troutman 2000: 144) in both online and offline discourse. Consequently, we start from a hypothesis that has been anticipated and validated by similar research, maintaining that intragroup discourse about another (ethnic) group is ideologically loaded, and both mirrors as well as reproduces the cultural inequalities, rater than diversity, in society.

Both the constraints and the amenities of the Internet as a medium for communication combine to create the peculiar way in which online discourse is produced and consumed. For the present paper, we will concentrate on the culturally determined ethnic-oriented discourse, which has become a focal research interest of late for many humanities scholars. We shall overlook the fact that the degree of interconnectedness across international boundaries has resulted in an increased hybridization of cultural content and identity (Danet & Herring, 2007:6) and, thus, a redefinition of culture, despite its many, alternative, formulations, would be in place. Instead, we will consider that the users' linguistic interaction and their language choice online are the primary means of signalling cultural identity (apart from, for example, finding clues from the *Profile* of the Facebook user depending on the privacy settings s/he has opted for) and therefore we have opted for a textual interpretation of the posts and comment threads on the social media to check our hypotheses, find answers to our research questions, and discuss the findings.

Perhaps nowhere else than on Facebook, given its instrumentalities, do people find a more congenial medium for expressing their culturally determined positions, attitudes and emotions towards a topical issue, as they can find here, amongst other gratifications, the rewarding possibility of becoming a member of a community of interest, and thus, through group affiliation and discourse, positioning themselves towards the *other* by talking about it (van Dijk, Ting-Toomey, Smitherman, Troutman 2000: 145).

Social functioning on Facebook

Given their affordances, social media have a strong social dimension and they enable various "social venues in which many different communities may form" (Parks, 2011: 105). Thus, as previously stated, Facebook, more than any other social network, because of its popularity, offers multiple possibilities for action through its social functions. Parks (2011: 109) argues that digital communities on social network sites require three types of social functions: *membership, expression* and *connection*. In what follows, we combine Parks' view on these three social functions (2011: 109-111) with the refugee migration events and their representations online.

The functions of *Membership* take into account elements like the age of users, the user agreement, the last login on the social network site (which signals an active/inactive membership) and a "public" or a "private" profile. Private profiles display only demographic information, (sometimes) a photo, and the date of the last login. Only the users who belong to the "friends" category can see the full profile of the users who choose to have a private profile. Public profiles show the entire content to everyone. Even users who are not members of Facebook can access and view the public profiles. Parks considers that the private/public profile dichotomy has a huge impact on how other users relate to an individual and that it has an important social communicative function. Private profiles highlight strong ties among acquainted individuals, while public profiles form to a greater extent weak ties among unacquainted people (2011: 110). In our case, the choice of private/public profile is relevant because it allows us to have access to the profiles of the users who contribute to the representation of refugees' identity. Moreover, if the conversations take place on the wall of a user who has a private profile, then the contributors are only the users in the friends' category. However, regardless of the distinction private/public profile, users participate in discussions on various pages and groups of discussion and the refugee group representations emerge within a much more complex interactional dimension, leaving out strong ties most of the time.

FB allows membership within three types of groups: public (anyone can see the group, its members and their posts), closed (anyone can find the group and see who's in it. Only members can see posts) and secret (only members can find the groups and see posts). In the case of the present study, the idea of group is projected on the refugees as object of study, not as Facebook group. That is to say, we focus on the membership within a group as an umbrella term for all the refugees who have a collective identity.

Functions of personal *expression* involve customization and the uploads or hyperlinks of (a) (personal) picture(s)/image(s). Customization allows users to express their views through various layouts, fonts and background colours, by embedding music or videos. We argue that visual images and the choice for particular visual images express individuality and trigger individualized responses in return. Moreover, visual images are powerful

manipulation tools and they have a tremendous impact on the users. The visual aspect also communicates something about the users' attitudes in relation to the refugee phenomenon.

Connection functions refer to the following tools on Facebook: direct messages, creation and/or participation in groups of discussion, "friending", instant messaging, bulletins and comments posted on the recipients' page, "liking" and "following" various pages of interest. Parks considers that the most visible are the linkages between friends and the posting of comments. He also states that these two increase users' social connectivity and interactivity. Additionally, "users who take advantage of these two affordances of connectivity are more likely to experience the involvement, identification, attachment, and the sense of belonging characteristic of community" (Parks, 2011: 111). Those with little connectivity are unlikely to experience any social network site as a community. Connectivity and interactivity allow users to construct a refugee representation with other users who are active on Facebook.

The LIKE and SHARE Functions

The LIKE and SHARE options are core connecting functions and they constitute powerful tools which have a huge impact on building a community through a click. They allow the users to display content to their friends and express appreciation, approval or simply to signal shared interest in something.

Interestingly, it has become a common practice among the Facebook users to ask for a reaction from the other users. Many users post comments accompanied by the request for other users to like and share their post. For example, the following user distributes an important piece of information for the migration event and then he reinforces his message by asking the others to contribute to the popularisation of the information:

> like and share pls, sharing is caring :) ;): Ahrar translators without borders
> A platform for translators all over the world to help with the communication between volunteers and refugees through Viber, messenger and whatsapp...
>
> (https://www.facebook.com/groups/1630783183845179/)

The HASHTAG

The HASHTAG function allows users to create hyperlinks in their posts and comments on Facebook. The HASHTAG is thus used to group topics together, allowing users to retrieve posts about particular topics and contents easier. In the case of the present study, the hashtag served as a tool to find and select our corpora. Thus, typing the hashtag *#migrantcrisis* in the search option on Facebook provides us with all the posts related to this topic and which are indexed with the tag "migrantcrisis". The posts can be simple comments or they can be accompanied by items of news/hyperlinks to other sites/social network sites or other Facebook pages/pictures.

The hashtag represents the main tool for corpora extraction in our case, allowing us to easily pin down the posts and the comments that treat the topic of migration.

In what regards our research endeavour, FB fulfils a militant function. If originally designed for the connection of people as a form of light entertainment, the network has taken on, objectively, the more graver mission of civic militancy and activism, allowing users to engage proactively on matters of social injustice, human relief, animal welfare,

etc. This goes to show how symbolic empowerment may and does work with all socio-cultural categories. Subordinate and vulnerable groups can openly use an instrument (FB) that affords nonetheless the degree of anonymity and sense of underground as seen fit by the marginal. Since the inception of FB there have been many instances where the social network was essential in coalescing like-minded people around social and political causes and even pressing politicians and decision-makers into more overt, fair and democratic actions. (Egypt, Romania, etc.). Relevant in this respect is the following comment posted by the administrator of the *Refugees are Welcome* page on FB:

> I have created this group so that those of us who want to demand a change in policy from the one that is demonising refugees. Please share and add so that an online voice can be created.
> (https://www.facebook.com/groups/968484329860435/?fref=ts)

Corpus Analysis

There are various group identity representations constructed and negotiated by users across the web: ethnic, religious, gender, generational, occupational, etc. Identities are accepted or alternately rejected at the point where the producer meets the consumer or the producer and the consumer become interchangeable categories, and comparable or conflicting meanings are derived from the input-output overlap. The engagement of the two parties gives rise to identities which far from being fixed are in fact fluid as fuelled by the string of comments contributed by posters. The complexity of the identity construction process resides in its many-levelled features. On the one-hand, there is self-identity building bearing in mind at all times the receiver and her/his potential reactions (audience design), and on the other, the process of *other*-ing – constructing others as different by means of personal or general mind frames, as well as through *ad hoc* meaning-making based on the other's self-representations. While the self-other interplay is apparently intricate and confusing, it is, if anything, almost automatic and spontaneous.

For our study, we focus on the process of other-ing in selected FB individual, groups, media posts, comments, threads on Facebook, during the time span August-October 2015.

Findings: Polarity

The users who engage in the discussion about the migration problem are involved in the process of constructing group identity representations for the migrants. They do this through their interaction, their posts, comments, pictures, hyperlinks.

The main finding has been the lexicalisation of the following dichotomic pair within the dominant group discourses:

They (East): represented as *vulnerable, collective identity*, *little power or self-worth; potential health-hazard* – refugee convoys; crowded hotspots; passengers on boats, trains (haggard, injured, shabby, disheveled, exhausted)

Us (West): seen as *authority, individualised, equipped* – police; border wardens; social workers; relief officers; volunteers; sanitary personnel (uniformed, masked, armed, geared)

We have also noticed a high incidence of hate speech (social distance), despite some amount of inspirational posts (bonding) in the discourse encountered online. The first reinforces the social and economic distance between THEY and US, while the latter neutralises the culturally induced gap between the two categories.The *other*-representations, alternating negative and positive imagery, appear in posts and comments by natives, first, second and third generation naturalised immigrants, politicians, media (electronic newspapers conducting moral panic campaigns), civil militants VIPs, charities and NGOs. Our findings have been organised under several headings:

Antagonistic imagery: normalising versus demonising

The Hashtag function retrieved the following two categories of FB groups among the first listings: *Refugees Welcome* versus *Refugees not Welcome*:

Let's help the Refugees! *"Refugees are Welcome." South West England* *Refugees Welcome Romania* *Refugees Welcome Amsterdam*	*Refugees not Welcome Deutschland / Spain* *Refugees not welcome! Bitte flüchten Sie weiter* *Refugees not welcome Äänekoski* *Fabian Wendland (Refuges not Welcome)* – Facebook profile: the user included the message in his FB username.

Polysemantic representations

a. *Refugees as victims in need of humanitarian help versus (deadly) enemies*

Klippie Botes: very sad that the world had to come to this ... each and every one needs a place on earth. no matter your religion color or race ?!

Marc J. Metivier: Muslims should not criticize Western Civilization unless they renounce religious persecution. How truly EXCEPTIONAL is the United States, a nation of laws, not tyrants, where any religion may be practiced freely provided that it comports with the U.S. Constitution! Depraved by their genocidal predisposition, Sunni and Shiite Islamists infiltrate, conquer, enslave, and kill. They aspire to infect every culture world-wide like a virulent pandemic. The Black Death of our time is the Islamist, seventh-century disease of "SHARIA SUPREMACY." There will be no peace until Western Civilization defeats Islamism as decisively as it defeated NAZISM.

(https://www.facebook.com/hashtag/migrantcrisis?fref=ts)

John Ong: Birgit Schroeder you might want to make this work but all who come over want to make it work but the opposite. Why are there more single men than families?? you are too nice for your own downfall.

Birgit Schroeder: John Ong so because potentially there might be 'troublemaker' among the millions of victims of western wars you want to refuse the right to seek a safer place to all? read up on how many innocent people were killed by american bombs...far far more than all terrorist attacks in any western country ever. re why more men: it's like that everywhere: the men go first to find housing etc and then get their families or send money until it's safe to go back…

Adam Rochefort: Birgit I'm thinking that you haven't heard about the numerous rapes being committed against German women by fake refugees.

Sven Reissman: What is a "fake refugee'???

John Ong: Someone who comes into .yr house and don't respect your culture. is easy. enough.

John Ong: Birgit good luck hope u. find it a wonderful experiences in 10/15 yrs time.

b. Citizens of the world versus exotic ethnicity (Mid-Eastern and North-African):

Sara Jane: I think it seems to be on the news everyday, the refugee crisis or politics and our horrible government seem to have taken over the news these last 6 months. I wish borders were no more, I wish we were all global citizens. If it wasn't for money and power there would be no wars. If there were no separate countries there would be no migrant crisis, people could just move around and live were they want. I truly hope over the course of my life time and certainly the next 100 years there becomes a much smaller difference between the wealthy and poor countries, that the world becomes more globalised and uniform in the living standards of the people. If this ever comes true people will no longer meet such tragic deaths.

(https://www.facebook.com/MuhammadLila/photos/a.184404156759.163498.134926086759/10153560780416760/?type=3&theater)

c. Members of organisations threatening/undermining the status quo/threats to the stability of European countries vs. oppressed population fleeing the same dangers in their homeland:

Desley Hemmingsen: The people of Sweden have had enough of their Government's policies, and this is the end result, it's only going to get worse, unless the Government addresses the situation.
Sweden close your borders!!, you clearly cannot afford to house anymore refugees, and your people have had enough!

(https://www.facebook.com/hashtag/migrantcrisis?fref=ts)

Dirk Geknallt: Citizens in my country are currently breaking sales records arming themselves to the teeth...
Europe is lost. Close the borders. Erect wire fences.

Christina Sue Barajaki: and the problem is once the 'boat people' reach a better life in Australia, or any other western host country, they "return to their natural Desire: Hate non-muslims, Become terrorist, Go for Jihad and beheading Christians" LOLzz

The main risk anticipated in most of the posts is the dismantling of the European Community/Union. By contrast, we find a stark difference in an electronic newspaper column featuring the positive example of the (then, new) Swedish Minister of Education, 27, female, Muslim (possibly the result of political correctness and positive discrimination, as she is the carrier of three subordinate characteristics, by 'mainstream' standards: young, female, different religion).

d. Ordinary Families (nuclear or extended) vs. orphans or young males (more rarely females) bespeaking terrorist affiliations:

Steven McCallum: They have every right to feel aggrieved, like everybody else. Stop using the term "migrant" and start using "human being".

(https://www.facebook.com/hashtag/migrant?fref=ts)

Louise Curtiss Smith: I see MOSTLY young men... fighting age!!! Why didn't they stay and fight for their country? ???

e. Political immigrants versus economic migrants:

It is considered that political migrants have the fundamental human right to seek and be offered sanctuary in another country. In contrast, it is believed that economic migrants should not come as they just want to live out of social benefits:

Nancy Rah: Personally, i wish millions of people from Syria, Yemen, Libya, Iraq, Afghanistan and other countries will move to EU. EU must pay for their crimes in attacking those countries and sponsoring all terrorist groups. Europe is paying the price for joining US wars. Maybe in the future, they will think twice before destroying another country

(https://www.facebook.com/hashtag/migrantcrisis?source=feed_text&story_id=10153617795341181)

Enolita Castillo: I don't think real refugees can be so demanding as i have seen in news clips. These people are NOT refugees in the real sense of the word. They are illegal migrants pushing their way into more affluent and organized societies of Europe, UK and possibly USA.

Maksymilian Kopytko: because some of them are actual refugees escaping war whilst the others are just blending in to seek comfortable life in the west.

Like · **Reply** · 4 · 14 September 2015 at 13:45

Jill Matney: Some say that when they left the safety of the first European countries they landed in because they want the social/economic benefits of being somewhere like Germany or Sweden, they ceased being true refugees (no longer fleeing war) and became economic migrants (looking for economic benefits).

Like · **Reply** · 4 · 14 September 2015 at 14:00

Regina Drescher: A refugee doesn't choose a country where to go, you Stay in the first country you put foot on while a migrant chooses which country they want to go e.g like the ones stranded in Denmark.They refused to come out of the train n be listed in Denmark n said They want to Go to Sweden.To me they're migrants .

Like · **Reply** · 2 · 14 September 2015 at 18:07

f. Labelling – cultural oddities – vs displaying cultural sensitivity

In this respect, we noticed that on Facebook there are many posts, comments and pictures depicting the refugees in a degrading and derogatory manner.

Mike Geisler: Don't like the lines and trains, go back to your sandbox.
Philip Maguire: no sympathy here, just look what they do in their own countries, do you believe they would be peaceful here. No Way, this is their culture let them keep it in the countried they come from

Like · **Reply** · 16 September 2015 at 18:21

Plum Lynn: These people have been fighting since Ishmael. They will always fight. Can't blame Bush or Obama or anyone else. It's in their DNA and it can't be stopped.

Like · **Reply** · 14 September 2015 at 16:29

g. Inspirational real-life success stories

We selected two stories which are inspirational and which emphasize the positive side of the migration phenomena. The first story that we selected is that of Maryam Monsef:

Canada's newest democratic institutions minister is a 30-year-old woman who fled Afghanistan with her widowed mother and two sisters when she was a child.

Monsef was born in Afghanistan and raised in the western city of Herat, near the Iranian border. She lost her father when she was a toddler and both her sisters were under the age of two. Her mother was in her 20s. No one knows for certain what happened to her father, Monsef told The Huffington Post Canada Tuesday in a phone interview from Peterborough.

She Came To Canada As A Refugee. Now, she's s cabinet minister. "All that hard work, all that sacrifice; it's meant something."

WWW.HUFFINGTONPOST.CA

The second story for this category is that of Sweden's youngest and first Muslim minister:

Swedish education minister, Aida Hadzialic.
By: OnIslam & News Agencies; Source: http://www.onislam.net/

A 27-year-old Bosnian Muslim immigrant has been named the new Swedish minister of education, setting a role model for young, active Muslims.

The minister, Aida Hadzialic, was named earlier in October in Stefan Löfven's new cabinet as the new Upper Secondary School and Adult Education Initiative in Sweden, IBNlive reported on Wednesday, October 8.

A law graduate from the University of Lund, Hadzialic became the deputy mayor of the Swedish city Halmstad at the age of 23. Born in 1987 in Foča, Bosnia, the 27-year-old Swedish politician is now the youngest person ever to serve as a minister in Sweden. Hadzialic was five years old when her family fled from war in Bosnia-Herzegovina.

Linguistic Empowerment vs. Disempowerment: Overlexicalization, Metaphors, Clichés

Analysing the corpora, we noticed the interplay between language and power: the dominant online discourses routinely empower the Europeans and their cultural capital and simultaneously disempower the migrants through overlexicalization, metaphors, clichés and negative stereotyping.

- lexical items:

boat; boat people
migrant; immigrant; refugee
invasion; illegal migration
refugees as disappointed tourists
migrant crisis; humanitarian crisis
Islam; Muslims; ISIS; terrorists
asylum; migrant hotspots; camps
threat to established religion
social benefits seekers
pawns at the hands of the arch-members of world conspiracies

- posts:

Vassilena Tanadjikova: Keep the borders! They use even children like Palestinians.... And many of them are from ISIS ....
Fayaz Majeed: All the Muslim and terrorists share the common values.
Huang Yuan: out of control immigration,the fall of europe is near, terrorists inside europe.

Negative representations are prevalent and through their high incidence and repetitive use, even by authoritative users, they are conventionalised and even naturalised in the medium. They are equated with the ultimate threat to the traditional or democratic institutions of Europe, and are seen either as carrying the intrinsic power to destroy the established European democracy or as manipulated by occult powers.

Threats to established religions:

That is an important question, because Europe and European culture have Christian roots. Or is it not already and in itself alarming that Europe's Christian culture is barely in a position to uphold Europe's own Christian values?

http://www.reuters.com/article/2015/09/03/
us-europe-migrants-orban-idUSKCN0R30J220150903)

Declaration by xenophobic government leaders:

> If minorities prefer Sharia Law, then we advise them to go to those places there that's the state law. Russia does not need minorities. Minorities need Russia, and we will not grant them special privileges, or try to change our laws to fit their desires, no matter how loud they shout discrimination.
>
> (Vladimir Putin) https://www.facebook.com/photo.php?fbid=100767643263 2174&set=p.100767643263 2174&type=3&theater

Pawns at the hands of the the arch-members of world conspiracies. This idea is emphasized by many users on Facebook through the semiotic code, parodies and irony addressed at politicians. For example, a photoshopped picture of Angela Merkel wearing a veil (hijab) with the following caption:

> "German chancellor Angela Merkel. The most Dangerous Woman in European History. Our ancestors built European civilisation over 1000 years. She will drag us all back to the dark ages in just a few years…"
>
> **Remilio Dieko**: And guess who brought it to u...your friend Obama..
>
> **Like** · **Reply** · 1 · 3 September at 19:39

Discussion of findings

This article's main focus started from the hypothesis that intragroup discourse about the *other* is expected to be the main type of text on the social media when the topic is that of the current refugee flooding into Europe. As to rhetoric, we expected opinions and attitudes to be vehemently expressed, as is characteristic of the medium, as well as identifying some discursive patterns and correlations given the multicultural texture of Facebook use.

Our empirical research has revealed a prevalent negative representation of the current, mainly Asian, immigration to Europe, through the reiterative lexicalization of such topics as disaster, threat, danger, and the overriding cultural stereotyping written speech (computer mediated talk). While we have not carried out a quantitative analysis, it was clear to see that the positive representations of the refugee issue were by far outnumbered by the opposite. This serves to claim that the tendency of dominant groups (native Europeans FB users) to ascribe a collective identity to the asylum seekers over individual value and worth can neutralise oppositional voices through sheer quantity of posts, declared or non-declared adherence (FB *like, share*), and discourse strategies (judgemental posts, expletives and offensive speech, assertiveness and conflict causing expressions). As a side effect, the refugee advocates amongst politicians and columnists were pigeonholed and turned into targets for accusations, ironical statements and satirical utterances.

While we have found some amount of mitigating Netspeech across posts, comments and threads, conflicting with the permeating vilifying posts, this was definitely exceeded by the ethnocentric discourses evocative, at times, of electoral anxiety-inducing political statements and mass-media moral panic campaigns, reinforcing dominant ideologies. Apparently, ethnic-oriented discourse is more emphatic in the social media than in offline communication and quite often eludes euphemisms and metaphors to express candid opinions about the culturally different.

Consequently, while social media networks accommodate a plurality of voices, with very little or no censorship, some texts gain prevalence over others either through discourse strategies and management or through sheer number, replicating in a medium that is free for everyone to use, the access to resources in the real world of post-industrial capitalism.

Conclusions and Further Research

Throughout our corpora, there are sequential semantically negative and deprecating, or positive and commending, lexical strings which signal the relationship between language and symbolic power. In this paper we provided a textual interpretation of the data collected. This serves as the starting point for our ongoing research, which aims to provide an in-depth analysis of the online corpora concerning the migration crisis (quantitative analysis). The Critical Discourse Analysis approach will continue lending itself as a proficient tool in investigating how users' discourse(s) in the social media reflect, as well as challenge, the power-solidarity ratio in the European multicultural communities, and we think that the addition of an Intercultural Communication perspective will help investigate how discursive conflict or, alternately, acquiesce is managed or reached vis-a-vis the demographic, and subsequent cultural, shift caused by the massive immigration to Europe of Asian and North-African ethnics.

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ANNEX

The Corpus data was collected from Facebook over a period of three months, August to October 2015, through the Hashtag function, and can be found at the following links:

https://www.facebook.com/groups/1630783183845179/

http://sputniknews.com/europe/20151029/1029290984/sweden-arsons-refugee-facilities.html

http://www.breitbart.com/…/viktor-orban-slams-george-soros…/

https://www.facebook.com/radiopakistanofficial/photos/a.139415492770071.24143.139193712792249/1049569538421324/?type=3&theater

https://www.facebook.com/groups/968484329860435/?fref=ts

https://www.facebook.com/hashtag/migrantcrisis?fref=ts

https://www.facebook.com/MuhammadLila/photos/a.184404156759.163498.134926086759/10153560780416760/?type=3&theater

https://www.facebook.com/hashtag/migrantcrisis?fref=ts

https://www.facebook.com/hashtag/migrant?fref=ts

https://www.facebook.com/photo.php?fbid=100767728263208 9&set=p.100767728263208 9&type=3&theater

http://www.reuters.com/article/2015/09/03/us-europe-migrants-orban-idUSKCN0R30J220150903

https://www.facebook.com/photo.php?fbid=100767643263217 4&set=p.100767643263217 4&type=3&theater

#refugeecrisis #migrantcrisis#ChildrenofSyria

#EmbracingEurope2015 #migrantcrisis

NOT ALL *TO*-PPs INDUCE TELICITY

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ABSTRACT: The present paper takes a close look at the aspectual, semantic and cross-linguistic behaviour of the English preposition (P) *to* in two different types of sentences. It demonstrates that there are (at least) two homonymous instances of this preposition (goal Path and goal Beneficiary), each with different properties, and that it is only the first instance of this P that can induce a telic reading on the predicate when it combines with an inherently directed motion or manner-of-motion verb.

KEYWORDS: telic, atelic, goal Path, goal Beneficiary.

1. Introduction

The present paper, prompted by some ideas put forward in MacDonald (2008) on the syntactic and aspectual behaviour of the English preposition *to*, aims at making some fine-grained remarks on this preposition.

The point of departure of the discussion is the following pairs of sentences:

(1) a. John ran to the school.
b. Fred walked to the park.

(2) a. John complained to his boss.
b. Fred talked to his friend.

(MacDonald 2008: 83, 176)

The four sentences are all built on intransitive verbs followed by a prepositional phrase (PP) headed by the preposition *to*. But whereas in the first (telic) pair (to which I will often refer as *run*-type of sentences), the verb expresses motion and the goal Path preposition expresses spatial relation, in the second (atelic) pair (to which I will often refer as *complain*-type of sentences), the verb does not express motion and the goal Beneficiary preposition does not express spatial relation. In what follows, I shall take a close look at the aspectual, semantic and syntactic behaviour of the preposition *to* only in these (and similar) sentences. First, what I would like to emphasize is that a distinction needs to be made between two goal prepositions: a goal Path preposition and a goal Beneficiary preposition. Second, I would like to show that it is only the goal Path preposition in *run*-type of sentences – but not the goal Beneficiary preposition in *complain*-type of sentences – that can affect the aspectual interpretation of the predicate and induce a telic interpretation on it.

The paper is organized as follows: Section 2 takes a look at the aspectual differences between the two sets of examples. Section 3 focuses on semantic and cross-linguistic differences. Section 4 discusses the major claims put forth in MacDonald (2008), and the most important arguments in favour of the idea that *to* behaves differently in the two pairs of examples. Section 5 concludes.

2. Aspectual differences

A predicate describes an event, and this event can be interpreted as having a subevent structure, which can be understood in terms of endpoints.[1] The predicates in (1) describe events that have a definite endpoint, therefore they are called telic predicates; but the predicates in (2) describe events that lack such an endpoint, therefore they are called atelic predicates. Furthermore, a predicate describing an event as not necessarily reaching a clear endpoint is said to be ambiguous between a telic and an atelic interpretation. A large variety of tests have been proposed to help distinguish telic predicates from atelic ones.

The most widely-applied test is called the *time adverbial* test. The basic issue is that telic predicates, which focus on the endpoint of the event of the verb, are compatible with the *in*-time adverbial, but not with the *for*-time adverbial; and atelic predicates, which focus on the duration of the event of the verb, are compatible with the *for*-time adverbial, but not with the *in*-time adverbial. The differences between the two pairs of sentences are illustrated below:

(3) a. John ran to the school in ten minutes/*for ten minutes.
b. Fred walked to the park in two hours/*for two hours.[2]

(4) a. John complained to his boss for ten minutes/*in ten minutes.
b. Fred talked to his friend for two hours/*in two hours.

While the predicates in (3) are only compatible with the *in*-time adverbial, the predicates in (4) are only compatible with the *for*-time adverbial.

Let us go beyond this test given in MacDonald (2008: 176) and discuss other aspectual tests proposed in the vast literature, which are not applied to these examples by the above-mentioned author. The following tests bring further evidence in favour of the fact that the sentences/predicates in (1) are telic and those in (2) are atelic.

One such test is generally known in the literature as the *it took X time* test. This is a test for telicity and it is therefore compatible only with telic events. Notice the contrast between these pairs of sentences:

(5) a. It took John ten minutes to run to the school.
b. It took Fred two hours to walk to the park.

(6) a. ?It took John ten minutes to complain to his boss.
b. ?It took Fred two hours to talk to his friend.

The VP *run to the school* is not only compatible with this structure but it also engenders two readings: one in which *it took X time* refers to the amount of time

[1] What I mean by predicate here is not the lexical verb alone but the verb and its object(s) and/or complement(s), that is, the entire verb phrase (VP).

[2] In fact, these sentences are compatible with the *for*-time adverbial as well. If this proves that the VP is an accomplishment and not an achievement (cf. Dowty 1979), then this is expected if I consider that accomplishments have a durative component which one may focus on. However, in running this test, one must abstract away both from the repetitive reading of the verb and the measuring of the duration of the event of the verb. The grammaticality of the *for*-phrase is on the reading where it measures the temporal duration of the process portion of the event. In other words, if (3a), for instance, is compatible with this time adverbial, then the focus is on the activity of John's running to the school, but the sentence does not entail that the final destination has been reached. To put it differently, in this case the endpoint is not visible.

elapsed before the event began (i.e. 'ten minutes passed before John started running to the school'), and another in which *it took X time* refers to the amount of time elapsed before the event ended (i.e. 'ten minutes passed before John reached the school', or 'it took John ten minutes to complete the activity of running to the school'). Thus, while in the former case the focus is on the beginning of the event, in the latter case the stress falls on the end of the event denoted by the predicate. As far as (6) is concerned, one could at best obtain the first reading, in which *it took X time* refers to the amount of time elapsed before the event began (i.e. 'ten minutes passed before John started complaining to his boss'), but under no circumstances can one have the second reading, in which *it took X time* refers to the amount of time elapsed before the event ended (i.e. 'ten minutes passed before John finished complaining to his boss').

The next test that I am going to consider makes use of the adverb *almost*. This adverb triggers two interpretations with telic predicates, and hence gives rise to ambiguity in (7); but it has only one interpretation with atelic predicates, and hence there is no ambiguity in (8):

(7) a. John almost ran to the school.
b. Fred almost walked to the park.

(8) a. John almost complained to his boss.
b. Fred almost talked to his friend.

Telic events, as transitions, consist of two event variables (e.g. in (7a) the process of running and the resulting state of reaching the final destination), but atelic events consist of only one event (e.g. in (8a) the process of complaining). One relevant argument given for dividing events in this way comes precisely from the differences in the scope of the adverb *almost*. In (7), this adverb may have wide scope and modify the first event, i.e. the process itself; or it may have narrow scope and modify the second event, i.e. the resulting state. This is indicated in the two possible meanings given for (7a): 'John almost engaged in the activity of running to the school but after all he did not run at all' (this is called the *counterfactual interpretation*; cf. also MacDonald 2008: 64) and 'John engaged in the activity of running to the school and he almost finished running to the school' (this is called the *incompletive interpretation*; cf. also MacDonald 2008: 64). When it has wide scope, the whole event is unrealized; but when it has narrow scope, only the resulting state is unrealized. As there is no transition in (8a) and the activity of complaining cannot be decomposed into a process and a resulting state, there is no difference in the scope of the adverb; hence, there is no ambiguity.

The next test is called *the entailment from progressive to perfect*; cf. also MacDonald (2008: 183). The entailment fails with telic predicates but holds with atelic predicates. In other words, if the entailment is negative, it means that the predicate is telic; but if the entailment is affirmative, it confirms that the predicate is atelic. Let us have a look at these sentences and their entailments, where the arrow indicates entailment:

(9) a. John is running to the school.
(→ John has not run to the school.)
b. Fred is walking to the park.
(→ Fred has not walked to the park.)

(10) a. John is complaining to his boss.
(→ John has complained to his boss.)

b. Fred is talking to his friend.
(→ Fred has talked to his friend.)

In a nutshell, the explanation for this is that the meaning of telic VPs, such as those in (9), invariably involves a final destination (or a particular resulting state/ state of affairs). Hence, the progressive in (9a) only entails that John is engaged in an activity whose purpose is to reach a final destination, but it cannot entail that that particular final destination has been reached. In contrast, atelic VPs, such as those in (10), do not involve any particular state of affairs or final destination. Therefore, the progressive in (10a) entails that John is engaged in an activity (the activity of complaining), but at the same time it also entails that that particular activity has already been performed.

The last test is closely related to the previous one, and it refers to the possibility of the VP to appear as the complement of *stop*. Let us take a look at the following cases, where, again, the arrow indicates entailment.

(11) a. John stopped running to the school.
(→ John did not run to the school.)
b. Fred stopped walking to the park.
(→ Fred did not walk to the park.)

(12) a. John stopped complaining to his boss.
(→ John complained to his boss.)
b. Fred stopped talking to his friend.
(→ Fred talked to his friend.)

From (12a), one can conclude that John did complain to his boss, but from (11a) one cannot possibly conclude that John ran to the school and reached the final destination, but only that he was engaged in the activity of running to the school but he did not reach the final destination. The explanation is similar to the one given before: if a telic VP – where a verb of motion is followed by a (prepositional) phrase indicating the endpoint (or telos) of that motion – appears as the complement of *stop*, it must be the case that the event denoted by the matrix verb stopped before the endpoint was reached. As opposed to this, if an atelic VP appears as the complement of *stop*, it must be the case that the event denoted by the matrix verb stopped after some of the activity was performed.

As highlighted by these aspectual tests, the pairs of sentences do not exhibit the same aspectual behaviour. What one may conclude from here is that the preposition *to* can affect the internal temporal structure of the event but only when it furnishes the telos of the process denoted by the verb, and it is only in this case that it induces a telic interpretation on the predicate.

3. Semantic and cross-linguistic differences

One very significant study dealing with the semantics of spatial prepositions is Jackendoff (1983), which makes an important distinction between Path and Place prepositions, and a further fine-grained distinction between various Path categories such as GOAL, ROUTE and VIA PATHs.[3] This study has had an enormous impact on several

[3] Although in many accounts GoalPs (*to*) differ from PathPs (*across*), I do not make this distinction here. Instead, I assume that Path elements can specify either the goal/final point (e.g. *to*) or the

approaches to the study of PPs, and is mirrored in more recent papers; see Schweikert's (2005) cartographic hierarchy, the analysis in Van Riemsdijk and Huybregts (2007), Koopman's (2010) presentation of Dutch prepositions, den Dikken's (2010) distinction between LocP and DirP, the structure of English Ps in Svenonius (2010), or Pantcheva's (2011) decomposition of Path. Although these studies show a more richly-articulated functional domain and include further functional layers, they keep the semantically motivated classes of PATH and PLACE.

In what follows, I shall illustrate the English data and, in order to be able to shed more light on the semantics of the preposition *to*, I shall discuss the Romanian and Hungarian data as well.

3.1. The English data

The preposition *to* is consistently interpreted as directional in English and it has therefore been analyzed as a Path element. In semantic terms, *to* lexicalizes the conceptional category of Path. And this is true because PPs built around the preposition *to* cannot express static location (i.e. they cannot express Place) and they are not acceptable as complements of stative verbs such as *be* or *remain*:

(13) a. *The boat was to the shore.
b. *The boat remained to the edge.

(Svenonius 2010: 144)

However, these PPs may denote route or path of motion as postmodifiers of common nouns:

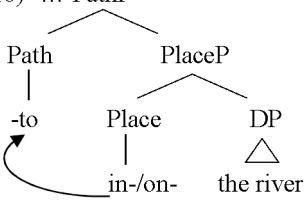
(14) a. the boat to Narvik
b. the path up to the summit

(Svenonius 2010: 144)

In syntactic terms, *to* is the head of PathP. When Path and Place are simultaneously realized, PathP projected by Path is always structurally higher than PlaceP projected by Place. The word orders *into* and *onto* are achieved by the incorporation of the prepositions *in-* and *on-* into the preposition *-to*, as shown below; cf. also Koopman (1993, 2000) or Ramchand (2008). Therefore, (15) should be illustrated at least as in (16) (irrelevant details omitted):

(15) into the river

(16) … PathP

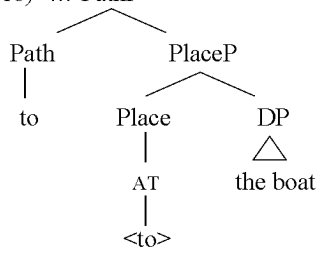


source/initial point (e.g. *from*) of a path of motion. This is the reason why, in this paper, I call *to* a goal PathP, as opposed to the source PathP *from*.

Moreover, the preposition *to* also has a specification for place, and it can be inserted whenever it takes a PlaceP complement with the meaning of an abstract AT.[4] In this respect, in (17) – which means 'the boy swam until he was at the boat' – the PP would be decomposed as in (18) (irrelevant details omitted):

(17) The boy swam to the boat.

(18) … PathP



(adapted after Ramchand 2008: 118, 119)

This sentence is similar to the *run*-type of sentences and in these cases the preposition has a goal Path interpretation.

The accomplishment preposition *to*, together with its morphologically complex variants *into* and *onto*, can give rise to telic directed-motion interpretation with two types of verbs. On the one hand, it can induce a telic interpretation on the predicate if this is built on an inherently directed motion verb, which denotes (telic) motion but does not express manner of motion, and can express change of location with an overtly or covertly specified goal. Such verbs are *arrive*, *enter*, *fall*, *leave*, *go*, *depart*, *come*, *return*, *rise*, *ascend*, *advance*, etc. On the other hand, the same preposition can induce a telic interpretation on the predicate if this is built on a manner-of-motion verb, which expresses the particular manner or means of motion of an entity which usually, though not necessarily, undergoes displacement. Such verbs are *run*, *walk*, *float*, *gallop*, *dance*, *march*, *swim*, *ski*, *wander*, *paddle*, *hike*, *stumble*, *saunter*, *jog*, *sleepwalk*, *tiptoe*, *creep*, *promenade*, *meander*, *bounce*, *amble*, *vault*, *zigzag*, *toddle*, *hop*, *slide*, etc. Some relevant examples follow:

(19) a. They returned (to their home) (in two hours/*for two hours).
b. The vase fell (to the floor) (in one second/*for one second).

(20) a. John ran to the school (in ten minutes/*for ten minutes).
b. Fred walked to the park (in two hours/*for two hours).

In both pairs, the motion verb is followed by a PP headed by the preposition *to*, which indicates the endpoint of the motion process denoted by the verb. In the first pair, the verbs may occur in isolation or, if the PP is present, the complement of the head of this phrase lexicalizes the final location reached as a result of the movement event expressed by the verb. In the second pair, however, it is exactly the presence of the PP or, more precisely, the presence of the goal PathP *to* that induces a telic (directed-motion) reading on the predicate. And this is so because if this directional phrase is dropped, or is replaced

[4] In fact, *to* is marginally possible in English in front of other prepositions as well (such as *under*, *below*, etc.); see the contributions in Cinque and Rizzi (2010).

by an unbounded P (*towards*) or a locative P (*at*), the sentence has only an atelic locative interpretation, as demonstrated below:

(21) a. John ran (for two hours/*in two hours).
b. John ran towards/at the school (for two hours/*in two hours).

Although it is possible to specify the direction of movement with *towards*, predicates containing this preposition are not telic, as they refer to the initial part of this movement but they do not specify that this movement has reached its goal/final destination. Similarly, predicates containing place prepositions are not telic, as they refer to the location of movement but they do not indicate that there is any movement to (or at least towards) a specific goal/final destination.

I can turn this idea on its head and say that the sentence-final PP acts as a delimiter in (20). That is, when the *to*-PP is added, the verb phrase is exclusively delimited, with the end of the event defined by the arrival of the argument at the final destination. In this respect, while in (21) the VP has an atelic interpretation as it does not entail that any final location has been reached, the same VP is converted or recategorized into a telic VP by the addition of the *to*-PP.

Although English *to* is consistently interpreted as directional and has therefore been analyzed as a Path element, its goal Path meaning found in the examples discussed in this subsection so far is different from the goal Beneficiary interpretation found in *complain*-type of sentences such as:

(22) a. John complained to his boss (for ten minutes/*in ten minutes).
b. Fred talked to his friend (for two hours/*in two hours).

In sharp contrast to the previous class of examples, in such and similar cases (i) the matrix verb does not express (manner of) motion, (ii) the preposition *to* cannot be interpreted as directional and it does not induce a telic interpretation on the predicate, and (iii) the complement of this preposition does not lexicalize any final location/ destination.

An important caveat is in order here: in such an approach, attention should be devoted to the argument structure of the matrix verb as well. Whereas in a locative VP such as *run at the school*, the verb is an (atelic) unergative verb of manner of motion and the PP is an adjunct; in a directed-motion VP such as *run to the school*, the verb acquires the syntactic properties of a (telic) unaccusative verb and the PP, as it completes the directed-motion reading of the situation described by the sentence, is a complement. In other words, there is more to the telic interpretation of the *run*-type of sentence than the mere presence of the *to*-PP. Still, the issue remains that the verb acquires the syntactic properties of an unaccusative verb only when it combines with a goal PathP. The matrix verb in the *complain*-type of sentence does not seem to exhibit the same dual characterization. As we will see below, the predicate in this case is atelic, irrespective of the type and the presence/absence of the PP. Moreover, that the relationship between the verb and the PP is different in the two pairs of sentences is also shown by the Hungarian data; cf. below.

3.2 The Romanian data

In order to describe directed motion with final location/destination, Romanian cannot combine a manner-of-motion verb with a morphologically simple P, as only a location

interpretation is available for such a combination. This means that the sentences in (23) are acceptable in Romanian only on a locative but not a directed-motion interpretation.[5]

(23) a. Ion a alergat la gară (timp de/*în zece minute).
John AUX.3SG run.PRF at station time of in ten minutes
'John ran at the station (for ten minutes/*in ten minutes).'

b. Fred s -a plimbat în parc (timp de/*în două ore).
Fred CL.3REFL AUX.3SG walk.PRF in park time of in two hours
'Fred walked in the park (for two hours/*in two hours).'

In order to get the directed-motion interpretation of (20), one option in Romanian is to use PPs headed by the PathP *până* 'as far as/up to':

(24) a. Ion a alergat până la gară (în /*timp de zece minute).
John AUX.3SG run.PRF as far as at station in time of ten minutes
'John ran (up) to the station (in ten minutes/*for ten minutes).'

b. Fred s -a plimbat până la parc (în /*timp de două ore).
Fred CL.3REFL AUX.3SG walk.PRF as far as at park in time of two hours
'Fred walked (up) to the park (in two hours/*for two hours).'

The morphologically complex PPs *până în/la* 'as far as/up to in/at' can be decomposed into *până* 'as far as/up to', which identifies Path and measures out the distance involved in the event of the verb, and *în/la* 'in/at', which indicate the final location of the event; cf. also Farkas (2013).

Interestingly, the manner-of-motion verb *a fugi* 'run' can give rise to a telic directed-motion interpretation even in the absence of the PathP *până* 'as far as/up to'; cf. also Baciu and Baciu (2007). Contrast (23a) with (24a) and (25):

(25) Ion a fugit la gară (în/*timp de zece minute).
John AUX.3SG run.PRF at station in time of ten minutes
'John ran to the station (in ten minutes/*for ten minutes).'

Some recent accounts of Romanian motion constructions (such as Tomescu 2013) argue that morphologically simple PPs such as *în* 'in', *la* 'at' or *pe* 'on' are ambiguous between a Place and a Path interpretation. This means that while they express Place with non-motion verbs or purely manner-of-motion verbs, they express Path with motion verbs indicating displacement. To put it another way, while *a alerga* 'run' licenses *la* 'at' as PlaceP, *a fugi* 'run' licenses the same preposition as PathP. The basic idea, however, is that PPs are ambiguous only because of the verb and their disambiguation is performed with the aid of the verb. It is not my aim here to argue in favour of or against this position, but if the present proposal proves to be on the right track, it might be connected to the behaviour of the preposition *to* in the two pairs of English sentences; see below.

The Romanian equivalents of my *complain*-sentences are given below:

(26) a. Ion s -a plâns cuiva /la cineva (timp de/*în zece minute).
John CL.3REFL AUX.3SG cry.PRF somebody.DAT at somebody time of in ten minutes
'John complained to somebody (for ten minutes/*in ten minutes).'

b. Fred a vorbit cu prietenul lui (timp de/*în două ore).
Fred AUX.3SG talk.PRF with friend . the his time of in two hours
'Fred talked to his friend (for two hours/*in two hours).'

[5] To some native speakers, (23a) can have a directed-motion interpretation as well.

As expected, in these examples (i) the matrix verb does not express motion, and there is no purely locative/directed-motion interpretation with final location; and (ii) there is no goal Path preposition. The sentence-final Dative and Instrumental PPs clearly cannot and do not delimit the event expressed by the verb.

3.3 The Hungarian data

Let us now take a look at Hungarian, a language with a very rich case system. The correspondents of the well-known motion examples are given below:

(27) a. János az iskolába szaladt (tíz perc alatt /*tíz percen át).
John the school.to run.PRF ten minute under ten minute.SUP through
'John ran to the school (in ten minutes/*for ten minutes).'

b. Fred a parkba/parkig sétált (két óra alatt /*két órán át).
Fred the park.to park.up to walk.PRF two hour under two hour.SUP through
'Fred walked (up) to the park (in two hours/*for two hours).'

The Illative case (*-ba*) of the PP means 'to interior' and the Terminative case marking (*-ig*) has the meaning of 'as far as/up to'. These are different from the Inessive *-ban*, which means 'at interior'.

(28) a. János az iskolában szaladt (tíz percen át /*tíz perc alatt).
John the school.in run.PRF ten minute.SUP through ten minute under
'John ran at the school (for ten minutes/*in ten minutes).'

b. Fred a parkban sétált (két órán át /*két óra alatt).
Fred the park.in walk.PRF two hour.SUP through two hour under
'Fred walked in the park (for two hours/*in two hours).'

The correspondents of the *complain*-sentences are given below, with the Dative case (*-nek*) in the first example and the Instrumental case (*-val*) in the second:

(29) a. János panaszkodott a főnökének (tíz percen át /*tíz perc alatt).
John complain.PRF the boss.POSS.to ten minute.SUP through ten minute under
'John complained to his boss (for ten minutes/*in ten minutes).'

b. Fred a barátjával beszélt (két órán át /*két óra alatt).
Fred the friend.POSS.with talk.PRF two hour.SUP through two hour under
'Fred talked to/with his friend (for two hours/*in two hours).'

If one compares the sentences in (27)/(28) and (29), one cannot fail to notice the striking difference between them in terms of context: in the former, the postposition seems to have predicate status, forming an adverbial phrase independent of the main verb of the sentence; in the latter, the postpositional phrase is selected by the verb, but it does not make a predictable semantic contribution to the interpretation. Instead, it seems to be idiosyncratically selected by the lexical head; cf. also Asbury (2008). This salient difference between such peripheral and core (or inherent and structural) cases has given rise to much debate in the literature. Be that as it may, the fact remains that there is a sharp contrast between the two sets of examples in terms of having a consistent semantic interpretation or a relatively abstract meaning: it would be weird to say that in (29) the theta roles assigned to the phrases *főnökének* 'to his boss' and *barátjával* 'to/with his friend' are Goal/ Beneficiary and Means/Instrument, respectively.

Interestingly, one and the same case can be used with both peripheral and core functions:

(30) a. János az iskolában szaladt.
John the school.at run.PRF
'John ran in the school.'

b. Hiszek Jánosban.
believe.PRS John.in
'I believe in John.'

(31) a. Fred ceruzával írt.
Fred pencil.with write.PRF
'Fred wrote with a pencil.'

b. Fred a barátjával beszélt.
Fred the friend.POSS.with talk.PRF
'Fred talked to/with his friend.'

It is true that the case-marking is the same in the members of these pairs of sentences, but whereas in (30a) and (31a) the Inessive and Instrumental have a concrete semantic interpretation, in (30b) and (31b) they do not make a predictable semantic contribution to the interpretation of the sentence.

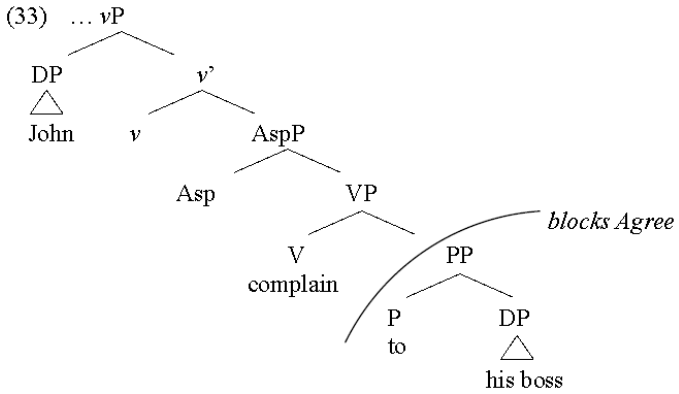
4. MacDonald (2008) and further differences

In what follows, I turn to some other differences between the *run*-type and *complain*-type of sentences. More precisely, I discuss the ideas defended in MacDonald (2008), the work that prompted the present paper, and I present not so much my arguments against MacDonald (2008) as far as these examples are concerned but rather the evidence in favour of the idea that the two pairs of examples mirror the ambiguity of one and the same preposition.

The main goal in MacDonald (2008) is to explore the syntactic nature of inner aspect from a minimalist perspective. MacDonald (2008) argues for the existence of an aspectual phrase (AspP) within the verbal domain, which is implicated in the aspectual interpretation of the predicate and whose specifier position serves as the landing site for derived objects. That is, DPs affecting the structure of the event are merged in a lower (specifier) position ([Spec, VP]), but they move to a higher (specifier) position ([Spec, Asp]) if they modify the telicity of the predicate and induce a telic interpretation on it. Moreover, based on the parallel syntactic configuration between Finnish atelic partitive constructions and English structures of the type *complain to X*, both with the same aspectual effect, the author assumes that the overt PP in English and the null XP in Finnish block Agree with Asp. The result of this blocking is that there is no NP to agree with Asp. Consequently, if no NP agrees with Asp, Asp receives a default [–q] value and the predicate is interpreted as atelic. The author proposes the structure in (33) to account for (32) (irrelevant details omitted):

(32) John complained to his boss.

(33) … *v*P



(MacDonald 2008: 177)

This may seem a reasonable approach, but there are other data that indicate that the explanation might lie somewhere else (as well).

The author claims that "predicates such as *John talked to his teacher*, in which there is a goal PP, are atelic and not telic, as might be expected by the presence of a goal PP" (2008: 83). What I would like to emphasize is that it is wrong to consider that *John talked to his teacher* should be telic because of the presence of the goal P simply because the P *to* in this case is not the same as the P *to* in *run to the school*. That is, the English P *to* is ambiguous between a goal Path and a goal Beneficiary interpretation (or, in other words, there are two homonymous instances of this preposition), and it is only with the goal Path interpretation that the PP induces a telic interpretation on the predicate built on a motion verb that does or does not express direction of motion. Therefore, it should not be unexpected that a predicate such as *John talked to his teacher* is atelic and not telic.[6]

In what follows, I shall illustrate some of my arguments.

First, very interestingly, it is only the goal PathP that has morphologically compound forms such as *into* and *onto*, but not the goal BeneficiaryP. Consider the examples given below:

(34) a. John ran to/into the school.
b. Fred walked to/into the park.

(35) a. John complained to/*into his boss.
b. Fred talked to/*into his friend.

Whereas in (34) both *to* and *into* are possible (with a slight difference in meaning), in (35) only the morphologically simple preposition is possible.[7]

As already discussed, the Ps *into* and *onto* are unambiguously bounded PathPs. Their specificity is that they are morphologically complex, where *-to* has the semantic

[6] A similar approach is discussed in Noonan (2010), who proposes that there are two homophonous instances of the English preposition *in*, one directional (being a Path element) and another locational (being a Place element), each with different properties. Also, there are some (recent) proposals put forth for Romanian, according to which several Ps in this language are ambiguous between a Place and a Path interpretation; see, for instance, Tomescu (2013).

[7] Two apparent counterexamples where the verb *talk* is followed by the P *into* are the phrasal verbs *talk somebody into something* and *talk some sense into somebody*.

function of measuring out the path involved in the event of motion, and *in-* and *on-* indicate the endpoint of motion. Their complex semantic structure is reflected in a complex functional structure, where the decomposition is (at least) into PathP (*-to*) and PlaceP (*in-*/*on-*). Recall that in such and similar cases the word orders *into* and *onto* are achieved by the incorporation of the prepositions *in-* and *on-* into the preposition *-to*.

Second, we should not lose sight of the fact that some of the aspectual information must come from the matrix verb itself. That is, some verbs may be inherently atelic, whereas others may be inherently telic. This is shown in the following examples, where the verb *build*, followed by an internal argument in singular, is telic; and *push*, followed by the same internal argument, is atelic:

(36) a. John built a cart (*for two hours/in two hours).
b. John pushed a cart (for two hours/*in two hours).

As shown below, this is not the case in my examples as the intransitive matrix verbs are all atelic (i.e., the bare verbs are not inherently telic as accomplishment or achievement verbs):

(37) a. John ran (for ten minutes/*in ten minutes).
b. Fred walked (for two hours/*in two hours).

(38) a. John complained (for ten minutes/*in ten minutes).
b. Fred talked (for two hours/*in two hours).

The difference in the verbs of the two pairs of sentences does not lie in their aspectual classification but rather in their semantics (they do or do not express motion), as I have suggested so far.

Third, we know at least since Verkuyl (1972) that aspect can be considered a structural phenomenon expressed in the form of information scattered over certain constituents of the sentence (especially the verb and its internal argument). As such, whereas an intransitive VP such as *run* is atelic, a transitive VP such as *run a mile* is telic. That is, whereas the absence of the internal argument leads to an atelic reading in the former case, the presence of the internal argument in the latter case induces a telic interpretation on the predicate. But as shown by the contrast between a transitive VP such as *run a mile* and a transitive VP such as *run miles*, there is more to the different aspectual readings of VPs than the mere presence versus absence of the internal argument. The aspectual difference between these two transitive VPs cannot be attributed to the presence versus absence of the internal argument, but must be attributed to a difference in the nature of the internal argument itself. This means that the [±q] feature of the internal argument affects to a great degree the interpretation of the event described by the verb. To put it differently, if the internal argument is quantized (i.e. [+q]) and denotes a specific/well-defined quantity (i.e. it is expressed by a definite noun or it appears with a numerical determiner), then the predicate is telic; but if the internal argument is non-quantized (i.e. [–q]) and does not denote a specific quantity (i.e. it is expressed by an indefinite bare plural or a mass noun that has a vague denotation and does not denote delimited entities, it does not provide the necessary boundary/endpoint required for a telic reading), then the predicate is atelic.

A remarkable feature of some verbs of manner of motion is that they project not only intransitive structures involving one entity, but also transitive structures involving two entities (these are also called cause–directed-motion structures). Although this, of

course, is not a property of all manner-of-motion verbs, the manner-of-motion verbs *run* and *walk* can take internal arguments, and can also be used transitively; cf. below:[8]

(39) a. John ran his son to the school.
b. Fred walked his dog to the park.

What is important here is that the [±q] feature of the internal argument does seem to affect the aspectuality of the event described by the predicate. The PP-accomplishments in (40) are both telic predicates as evidenced by their incompatibility with the *for*-time adverbial on a single event interpretation. Nevertheless, when the same predicates have a [–q] NP internal argument, they all become atelic, as illustrated by their incompatibility with the *in*-time adverbial in (41):

(40) a. John ran his son to the school (*for ten minutes/in ten minutes).
b. Fred walked his dog to the park (*for two hours/in two hours).

(41) a. John ran children to the school (for ten minutes/*in ten minutes).
b. Fred walked dogs to the park (for two hours/*in two hours).

What this means is that the presence and contribution of the goal PathP can be overridden by the presence and the [±q] feature of the internal argument.

As far as the complement of P is concerned, again, it does seem to affect the aspectual interpretation of the entire predicate. If it is [+q] and denotes a specific/ well-defined quantity as in (42), then the predicate is telic; but if it is [–q] and does not denote a specific quantity as in (43), then the predicate is atelic.

(42) a. John ran his son to the school (*for ten minutes/in ten minutes).
b. Fred walked his dog to the park (*for two hours/in two hours).

(43) a. John ran his son to schools (for ten minutes/*in ten minutes).
b. Fred walked his dog to parks (for two hours/*in two hours).

This means that, regardless of the presence of the delimiting goal PathP, the predicates in this latter case are atelic.

Unfortunately, I cannot test this directly on *complain*-type of sentences simply because the matrix verbs here do not take internal arguments. That is, such verbs cannot take internal arguments, regardless of the presence of the goal phrase. Compare the following examples, where (44) has quantized internal arguments and (45) has non-quantized internal arguments:

(44) a. *John complained his pay to his boss.
b. *Fred talked the story to his friend.[9]

(MacDonald 2008: 177)

(45) a. *John complained problems to his boss.
b. *Fred talked stories to his friend.

[8] Note also that the introduction of a causer is possible only with a directed-motion interpretation: whereas a sentence such as *The officer marched the soldiers into the town* is correct, a sentence such as *The officer marched the soldiers* is quite ungrammatical. This explains why the sentence-final PathP is needed or, at worst, understood when manner-of-motion verbs are used causatively; cf. Levin and Rappaport Hovav (1995: 111).

[9] The only exceptions where the verb *talk* can be followed by a postverbal NP are *talk oneself hoarse*, *talk business*, *talk a language*, and *talk a lot of sense/rubbish*.

But as the following examples show, in these sentences the aspectuality of the predicate is affected neither by the type of the complement of P nor by the presence/ absence of the PP:

(46) a. John complained to his boss (for ten minutes/*in ten minutes).
b. Fred talked to his friend (for two hours/*in two hours).

(47) a. John complained to people (for ten minutes/*in ten minutes).
b. Fred talked to friends (for two hours/*in two hours).

(48) a. John complained (for ten minutes/*in ten minutes).
b. Fred talked (for two hours/*in two hours).

That is, irrespective of the type of the complement of P – it can be quantized as in (46) or non-quantized as in (47), or there may be no internal argument at all as in (48) – the predicate is atelic in all these three cases.

In sum, MacDonald (2008) states that the NPs *his boss* and *his friend* are [+q], still, the predicates are atelic. Indeed, predicates built on verbs such as *complain* and *talk* are atelic, as shown by the aspectual tests in Section 2. According to the author, this proves to be especially significant, "considering that the presence of a goal preposition typically results in a telic interpretation of the predicate in which it surfaces" (2008: 176–177). My argument against this statement is that the goal Beneficiary P behaves differently from the goal Path P, and the presence of a goal P results in a telic interpretation of the predicate in which it surfaces only if it is a goal PathP.

Before I round off the paper, I would like to summarize the major differences in the behaviour of the preposition *to* in the two contexts:

Table 1. ***Summary of the differences***

***run*-type of sentences** (e.g. *run to the school*)	***complain*-type of sentences** (e.g. *complain to somebody*)
telic predicate	atelic predicate
V expresses motion	V does not express motion
PP – goal Path interpretation	PP – goal Beneficiary interpretation
PP expresses spatial relation	PP does not express spatial relation
complement of P = location	complement of P = not location
P may have morphologically compound forms (*into*, *onto*)	P does not have morphologically compound forms (**into*, **onto*)
internal arguments are possible – the [±q] feature of the internal argument influences the aspectual interpretation	internal arguments are not possible
the [±q] feature of the complement of P influences the aspectual interpretation	the [±q] feature of the complement of P does not influence the aspectual interpretation

What I have tried to hypothesize throughout this paper is that the English P *to* is ambiguous between (at least) two interpretation (or, in other words, there are two homonymous instances of this preposition), therefore it is rather simplistic to consider, as MacDonald (2008) does, that "predicates such as *John talked to his teacher for an hour*, in which there is a goal PP, are atelic and not telic, as might be expected by the

presence of a goal PP" (2008: 83). I have provided several pieces of evidence in favour of the idea that the preposition *to* in a verb phrase such as *run to the school* is not the same goal P as in a verb phrase such as *complain to somebody*. This English P is ambiguous as it may have two interpretations (a goal Path and a goal Beneficiary interpretation), and it is only the former interpretation that induces a telic interpretation on the predicate built on a motion verb that does or does not express direction of motion. Therefore, it is not unexpected that the predicate in *John talked to his teacher* is atelic and not telic.

5. Conclusion

In the present paper, I have taken a close look at the behaviour of the English preposition *to* in two different types of sentences. I have shown that this preposition is ambiguous as its goal Path interpretation found in *run*-type of sentences does not match its goal Beneficiary interpretation found in *complain*-type of sentences. Also, I have demonstrated that it is only the goal PathP that can induce a telic reading on the predicate when it combines with an inherently directed motion or manner-of-motion verb.

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ON MULTI-WORD VERBS

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ABSTRACT: This study, dedicated to multi-word verbs, contains well systematised theoretical considerations pertaining to the definition and the classification of this type of constructions, with the aim of clarifying in what respects **prepositional verbs**, ***phrasal verbs*** and **phrasal-prepositional verbs** differ. A formal analysis and a clear-cut structural classification of these multi-word verbs is provided, as well as an explanation of the reasons why it is often difficult to distinguish clearly among the various types of combinations.

KEYWORDS: prepositional verbs, phrasal verbs, phrasal-prepositional verbs, intransitive, transitive, preposition, adverb.

Extremely common both in spoken and in written English, multi-word verbs are combinations between a lexical verb and one or two particles, namely **a preposition**, ***an adverb*** or ***an adverb*** followed by **a preposition**. The aim of this study is to define and classify the different combinations that make up this category, to provide a clear-cut structural description of each such combination pattern, as well as to offer carefully chosen examples in order to foster the understanding of the process of differentiating among these constructions, which do not only pose problems for non-native speakers of English, but also for linguists attempting to design an accurate and infallible method for their categorisation.

Lexical verbs form an open category, easily expanded by coining new verbs: to double-click, to right-click, to left-click, to download, to upload, to reboot, to google, to facebook, etc. They normally convey information pertaining to actions or events (eat, drink, fight, build, talk, run, demolish, etc.), conditions or states (believe, belong, know, wait, live, contain, sleep, etc.) and, respectively, changes (go, turn, agree, pack, rise, die, recover, etc.). One lexical verb on its own forms a simple verb group, whereas one or more auxiliary verbs plus a lexical verb form a complex verb group. Function of the types of objects or complements that the verb in a verb group may take, it can be classified as being in intransitive use, in transitive use (whether monotransitive, complex-transitive or ditransitive), or in intensive use (containing a copular or linking verb). One and the same verb can feature, in different linguistic contexts, with two or even more of these uses:

- Whoever runs the fastest will win the competition.
  (the verb "run" is used intransitively)
- He runs the human resources department with utmost efficiency.
  (the verb "run" is used monotransitively)
- Oh, my Lord, run me a river in this deserted landscape, to help my crops grow!
  (the verb "run" is used ditransitively)

- One minute the new white horse is grazing peacefully, the next he runs wild.
  (the verb "run" is used as linking)

A lexical verb can only function as a main verb, since it is always used to predicate meaning, unlike an auxiliary verb, which complements the lexical verb by expressing tense, aspect, voice, emphasis or mood. Thus, the difference between lexical and auxiliary verbs rests in their particular contribution to the economy of the sentence: lexical meaning and, respectively, grammatical information.

Prepositions are structural words belonging to one of the minor word-classes, as they constitute a closed system which cannot be expanded. Prepositions establish various relations between their complement and some other part of the sentence in which they appear, showing time and date, frequency and duration, place, position, location and direction, manner and instrument, agency, cause, purpose or concession, etc.

Adverbs are words that modify verbs, adjectives, other adverbs and, sometimes, entire clauses, by describing or giving more information about the particular expression they modify. Adverbs are one of the four major classes, along with nouns, adjectives and verbs, forming an open category, since new words can be added to this class, if the need arises.

Prepositional verbs may be transitive or intransitive and consist of two parts which are closely linked syntactically: a lexical verb and **a preposition**. The preposition is followed by a noun or noun equivalent, and the combination has an idiomatic (non-literal) meaning. Before a discussion of prepositional verbs, it is necessary to distinguish and exclude simple sequences of verb + preposition, as almost any verb can be followed by a prepositional phrase. Thus, one can

- work in an office,
- live in a house,
- sit on a bench,
- sleep in the bathtub,
- lie under a tree, etc.

In his well-known study dedicated to the English verb, Frank Robert Palmer (235-237) pertinently discusses the various degrees of transparency that prepositional verbs may display. Thus, in the case of **intransitive prepositional verbs**, the same combination can be used with both a literal and a non-literal meaning:

- Herman ran into the hospital.
- Herman **ran into** an old acquaintance. (encountered)
- Sheila came across the bridge.
- Sheila **came across** the missing documents last night. (found by accident)

There are combinations in which the non-literal meaning is quite clearly an extension of the literal meaning:

- After finishing their cigarettes, the two men went into the building.
- Although they knew how risky it would be, the two men **went into** the affair. (entered)
- You cannot see through the car window because it is tinted.

- Some crooks are so skilled that you cannot **see through** their deception. (realise they are trying to fool you)

Certain combinations may have different meanings that display varying degrees of transparency:

- Never **break into** grandfather's nap, or you'll be in the soup! (interrupt)
- She **broke into** astrophysics at the age of 19. (enter a field of activity)
- The burglar **broke into** the department store. (enter a certain place by using force)
- The baby **broke into** a rash. (suddenly develop a certain condition)
- The horse **broke into** a trot. (suddenly begin to do something)

Some combinations only occur as **prepositional verbs**, and not as simple sequences of verb + preposition:

- Mum didn't **take to** that young woman my brother brought home last night. (like someone on first having met them)
- I can **do without** your help. (manage despite the absence of something)

In the case of **transitive prepositional verbs** few are obviously idiomatic:

- Hearing me speak German, the congresswoman **took** me **for** a man she used to know when she was living in Berlin. (mistakenly considered that I was)
- She views herself as a great hostess, as she always **plies** her guests **with** food and drink. (offers her guests substantial amounts of something)

Some can be used either in a more transparent or in a more opaque way:

- When my parents are at work, the neighbours **take** care **of** my brother and me. (supervise and protect someone or something)
- The School Principal and Vice-Principal normally **take** care **of** pupils who misbehave. (formally deal with difficult persons or situations)
- My husband and my father always **take** care **of** the waitress before exiting the restaurant. (tip someone)
- I have been warned that the gang will **take** care **of** my family if I report the incident to the police. (beat up, kill or dispose of someone)

Despite the various degrees of transparency that may characterise **prepositional verbs** semantically speaking, from the syntactic point of view there are only two different patterns in which they appear – intransitive and transitive:

- Intransitive:
  verb + preposition + NP (complement of preposition):
  They never **thought about this possibility**.
- Transitive:
  verb + NP (direct object) + preposition + NP (complement of preposition):
  Weather forecasters **base their prediction on a sound scientific understanding of atmospheric processes**.

Phrasal verbs may be intransitive or transitive and consist of two parts: a lexical verb and an ***adverb*** particle (e.g. ***apart, away, back, down, in, off, on, out, over, up***, etc.). The intransitive structural pattern is ***verb + adverb***, while the transitive ones are either ***verb + NP (direct object) + adverb*** or ***verb + adverb + NP (direct object)***:

- Intransitive:
  verb + adverb:
  They ***turned up*** late so we didn't go to the opera that night.
  I always ***turn in*** early if I have to go to work the next day.
- Transitive:
  verb + NP (direct object) + adverb or ***verb + adverb + NP (direct object)***
  He ***turned*** the offer ***down***.
  He ***turned down*** the offer.
  Would you please ***turn*** the TV ***off***?
  Would you please ***turn off*** the TV?

Phrasal-prepositional verbs display characteristics of both ***phrasal*** and **prepositional** verbs, as they consist of a lexical verb followed by two particles, the first ***adverbial*** and the second **prepositional**:

- **cut down on** = reduce intake of
  You had better **cut down on** fatty foods and cakes.
- **bear down on** = use strong discipline
  You must **bear down** heavily **on** him.
- **break in on** = interrupt
  Sorry to **break in on** your conversation.
- **catch up with** = arrive where someone is
  He ran to **catch up with** her.
- **come down with** = catch
  The children have all **come down with** measles.
- **come in for** = suffer
  We have **come in for** a lot of criticism.
- **do away with** = get rid of, eliminate
  I see they have **done away with** the old filing system.
- **go in for** = like
  He **goes in for** wind-surfing.
- **go through with** = endure
  I do not think I can **go through with** this ordeal.
- **fall behind with** = fail to do something fast enough
  He is **falling behind with** his work.
- **hit out at** = attack, criticize
  The Press has **hit out at** the Government.
- **keep in with** = maintain good relations with
  Keep in with people who can help your career.
- **put up with** = tolerate
  I can no longer **put up with** the noise!
- **run up against** = encounter
  We **ran up against** difficulties.
- **take up with** = become friendly with
  He **has** **taken up with** some strange people.

All the examples above follow the pattern **verb + adverb + preposition + NP (complement of preposition)**, yet there are some phrasal-prepositional verbs that display another structural pattern, namely **verb + NP (direct object) + adverb + preposition + NP (complement of preposition)**:

- Who **put you up to this**? (give one the idea of doing something)
- Let's **hand them over to the army**. (yield control of someone giving custody to a third party)

It is essential to differentiate between **phrasal-prepositional verbs** and combinations of ***phrasal verbs*** plus **free prepositions**:

- I cannot **put up with** Ms Jay. (tolerate)
- You can ***put up*** **with** Ms Jay when you visit Athens. ("put up" in the sense of "lodge" is often followed by the preposition "with")
- My younger sister is my parents' favourite child so she can **get away with** anything. (do something wrong and not get punished for it)
- The bearded man on the moped ***got away*** **with** my shoulder-bag. ("get away" in the sense of "escape" is often followed by the preposition "with")

The meaning of many multi-word verbs is non-compositional. Thus, such complex expressions cannot always be understood by combining the meanings of their constitutive elements. The ordinary meaning of the lexical verb does not help if the multi-word verb is opaque rather than transparent, so the context may offer significant clues and a dictionary will dispel any remaining shadow of doubt. To evaluate compositionality Tyler Schnoebelen (2015) employs the notion of "entailment":

Fully entailed phrasal verbs have standard semantics: they involve "literal" or "transparent" uses of the simple meanings of their parts. When something is *lifted up*, it is both *raised* and it *moves upward*. Opaque multi-word verbs are those whose meaning you can't predict just by knowing the meaning of their parts when they are used in isolation (*give in*).

Thus, "lift up" is much more literal and transparent than "give in", so the former is "fully entailed" and the latter "fully unentailed":

- Witnesses to the accident helped the emergency workers ***lift*** the injured men ***up*** and put them on the stretchers.
- Classical music will ***lift*** your spirits ***up***.
- The men on strike will never ***give in***. (stop trying to fight or resist something)
- The water in the apartment upstairs caused our roof to ***give in***. (collapse)

Whilst the non-compositionality of meaning in the case of multi-word verbs poses problems in terms of usage for learners of English, linguists have been facing a different challenge: that of grammatically defining and classifying the large number of "verb plus particle(s)" combinations in a systematic way.

Unfortunately, the term **phrasal verb** is often mistakenly employed as an umbrella-term to refer to all three types of multi-word verbs, especially in on-line dictionaries:

- Simple Definition of phrasal verb: a group of words that functions as a verb and is made up of a verb and a preposition, an adverb, or both. Full Definition of a phrasal

verb: a phrase (as 'take off' or 'look down on') that combines a verb with a preposition or adverb or both and that functions as a verb whose meaning is different from the combined meanings of the individual words

(*Merriam-Webster's Learner's Dictionary*, 2016)

- A phrasal verb is a verb plus a preposition or adverb which creates a meaning different from the original verb.

(Englishpage.com, *Phrasal Verbs Dictionary*, 2016)

- A **phrasal verb** consists of a verb and a preposition or adverb that modifies or changes the meaning; 'give up' is a phrasal verb that means 'stop doing' something, which is very different from 'give'. The word or words that modify a verb in this manner can also go under the name particle.

(UsingEnglish.com, 2016)

- Phrasal verbs are usually two-word phrases consisting of **verb + adverb** or **verb + preposition**.

(EnglishClub, 2015)

- Phrasal verb: a combination of verb and one or more adverbial or prepositional particles, as 'catch on', 'take off', 'bring up', or 'put up with', functioning as a single semantic unit and often having an idiomatic meaning that could not be predicted from the meanings of the individual parts.

(Dictionary.com)

- Phrasal verb: a phrase that consists of a verb with a preposition or adverb or both, the meaning of which is different from the meaning of its separate parts. [...] Multi-word verbs are verbs which consist of a verb and one or two particles or prepositions (e.g. *up, over, in, down*). There are three types of multi-word verbs: phrasal verbs, prepositional verbs and phrasal-prepositional verbs. Sometimes, the name 'phrasal verb' is used to refer to all three types.

(*Cambridge Dictionary*, 2016)

- A phrasal verb is a verb followed by a preposition or an adverb; the combination creates a meaning different from the original verb alone. Phrasal verbs are part of a large group of verbs called "multi-part" or "multi-word" verbs. The preposition or adverb that follows the verb is sometimes called a particle.

(*Learn English Today*, 2014)

Whereas the last two websites, for instance, do provide a more accurate description and a clearer classification that follow the initial simplistic definition, most on-line sources do not, thus fostering the terminological misunderstanding. This is done either for economy of effort, under the misguidance of the apparent transparency of the syntagm (such combinations do, in fact, consist of **verb plus particle(s)** forming a verb group that can be viewed as a **phrase**, hence the expression "phrasal verb"), or due to the fact that there are cases when the same combination of letters and sounds can be used as either a **preposition** or an ***adverb***.

Table 1. ***Prepositions and/or adverbs used in multi-word verbs***

Prepositions	***Adverbs***	*Both prepositions and adverbs*
against	***ahead***	*about*
among	***apart***	*above*
as	***aside***	*across*
at	***away***	*after*
beside	***back***	*along*
for	***forward***	*around*
from	***out***	*by*
into	***together***	*down*
like		*in*
of		*off*
onto		*on*
to		*out*
upon		*over*
with		*past*
		round
		through
		under
		up

Nevertheless, a distinction between the two parts of speech can be made on the grounds that **prepositions** are accompanied by **a noun or by a noun equivalent together with which they form prepositional phrases** (combinations of preposition + complement of preposition expressed by a noun or noun equivalent). ***Adverbs*** do not require the presence of a noun phrase that complements them, although transitive phrasal verbs are accompanied by a noun or noun equivalent; their syntactic function, however, is direct object, not complement of preposition:

- Michael just walked **past** us. (verb + **preposition** + pronoun, complement of preposition)
- Michael just walked ***past***. (verb + ***adverb***)

- I came **across** my former desk mate in the college library the other day. (verb + **preposition** + noun phrase, complement of preposition)
- She came ***across*** as being a very tender, kind and caring person. (verb + ***adverb***)

- I immediately ran **down** the road. (verb + **preposition** + noun phrase, complement of preposition)
- Please sit ***down***. (verb + ***adverb***)

- He is **in** his office. (verb + **preposition**+ noun phrase, complement of preposition)
- You can go ***in***. (verb + ***adverb***)

- Please leave your muddy boots **by** the door. (verb + **preposition** + noun phrase, complement of preposition)
- People hurried ***by***, paying absolutely no attention to the child. (verb + ***adverb***)

- Let's go **up** the hill. (verb + **preposition** + noun phrase, complement of preposition)
- I have left my history book on the kitchen counter. Please bring it ***up*** when you come to bed. (verb + pronoun, direct object + ***adverb***)

The syntagm "**two-word verbs"** is sometimes used to cover both prepositional verbs and phrasal verbs:

- **prepositional verbs**:
intransitive structure: verb + preposition + NP (complement of preposition)
Listen to this record.
Listen to it!
transitive structure: verb + NP (direct object) + preposition + NP (complement of preposition)
Islamic fundamentalists **deprive** women **of** their most basic rights, treating them as property.

- ***phrasal verbs***:
intransitive structure: verb + adverb
We love to ***eat out***.
transitive structure: verb + adverb + NP (direct object)
Sort out your problems.
or: verb + NP (direct object) + adverb
Sort your problems ***out***.
or: verb + pronoun (direct object) + adverb
Sort them ***out***.

The syntagm **"three-word verbs"** is occasionally employed for phrasal-prepositional verbs.

- **phrasal-prepositional verbs**:
verb + adverb + preposition + NP (complement of preposition)
We've **run out of** matches.
verb + NP (direct object) + adverb + preposition + NP (complement of preposition)
Hand your gun **over to** my partner at once!

The term "multi-word verbs" covers both syntagms ("two-word verbs" and**,** respectively, "three-word verbs") and the use of this term is by far more justified than that of "phrasal verbs" as an umbrella term for all three categories, as the latter is basically just one of the three "verb plus particle(s)" combinations. Fortunately, most printed material offers accurate definitions, with the required distinctions clearly made (e.g. Budai, 1997; Carter and McCarthy, 2006; Halliday, 2004; Huddleston, 1984; Leech, Deuchar and Hoogenraad, 2006; Leech and Svartvik, 1994; O'Dowd, 1998; Quirk and Greenbaum, 1973; Quirk, Greenbaum, Leech and Svartvik, 1985; Swan, 1995, etc.). This goes to show that linguists generally acknowledge the utmost importance of using the terminology appropriately, in a consistent and coherent manner, especially since multi-word verbs can be and are quite clearly classified into the three distinct categories, depending on the type of particles the lexical verb combines with and on the type of structure that results: **prepositional verbs**, ***phrasal verbs*** and **phrasal-prepositional verbs**.

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http://www.dictionary.com/browse/phrasal-verb
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http://www.learn-english-today.com/phrasal-verbs/phrasal-verb-list.htm

LANGUAGE AWARENESS AND EFL TEACHERS' PROFESSIONAL IDENTITY

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ABSTRACT: This paper presents the results of a study on teacher language awareness (LA) carried out among EFL teachers in the Israeli education system. Our study explored the interface between teachers' linguistic knowledge gained in their training, and its effect on their pedagogical practice. Our results show a consistent pattern: English teachers found linguistic courses to be the basic building blocks of their professional identity, and to be relevant to the presentation of grammatical topics. One such grammatical point which is illustrated in this paper is the awareness of the grammatical properties and cross-linguistic differences in the mass/count distinction.

KEYWORDS: language awareness, linguistic training, professional identity, mass/count distinction.

Introduction

This paper explores the connection between language awareness, in particular linguistic knowledge, and EFL teachers' professional identity. The Association for Language Awareness[1], suggests that teachers should have "explicit knowledge about language, and conscious perception and sensitivity in language learning, language teaching and language use", professionally known as language awareness (LA) or knowledge about language (KAL). According to Shulman's (1987) famous tripartite definition, teachers should acquire pedagogical knowledge; knowledge of student learning; and subject matter knowledge in order to be effective practitioners. Being aware of the structure of the target language is a key component of subject matter knowledge. Moreover, a deep insight into the target language springs from linguistic training. Today, most teacher education programs include a significant number of linguistic courses. Studying this subject has been linked to the improvement in the teaching of both mother tongue and of foreign languages (Cots 2008, Andrews 2008, Bartels 2005).

This study assesses qualitatively the development of linguistic knowledge and its effect on ELT teachers' classroom practice. I investigated the beliefs of a group of teachers about the importance of language awareness as a factor in their professional identity. The central issue of this study enquired into whether knowledge gained in linguistic courses, taken during their teacher education training, was transferable to their day-to-day teaching.

Borg (2005) discusses the impact of knowledge about language on grammar teaching practices. His study focuses on teachers' reflections on their own professional development – knowledge which they project into their own teaching. The participants in his study were asked to review their own development of KAL and state their attitude to linguistic training

[1] http://www.lexically.net/ala/

received during their preparation programs. They were asked to provide examples on how the teaching of grammar can be influenced by linguistic knowledge. Borg also points to the lack of cohesion between linguistics and teaching methodology.

Bartels (2005) surveys knowledge transfer and the need of KAL to being an effective language teacher. Teachers perceive linguistic training to be an essential factor in their professional development, even though they do not think KAL is required for excellence in teaching.

Following Borg (2005) and Bartels (2005), I looked at teachers' own perception of the development of their linguistic knowledge and its applicability in the classroom. In effect, I gave a group of Israeli ELT teachers, the opportunity to express their grass-root opinions about their own language development. In order to tap into how linguistics contributes to language teacher identity, I used Borg's (2005) and Bartel's (2005) studies and categories of questions as a basis for my study.

The structure of this paper is as follows: in the next section, I present the benefits of linguistic knowledge in classroom practice. After that, I describe the study: rationale, methodology and highlighted findings. In the last section, as a point of applicability of LA in the language classroom, I provide a grammatical approach to the mass/count distinction.

Linguistics in the Classroom

Denham and Lobeck (2008) define the following fundamental areas of linguistics to be encompassed by teachers: (i) knowledge of the core building blocks of linguistics (e.g. phonology, morphology, syntax, semantics, pragmatics); (ii) knowledge of language acquisition theories; (iii) knowledge of socio-linguistic & cultural aspects of language.

Knowledge of syntax, phonology and morphology can help teachers with analyzing spelling patterns, pronunciation, principles of word formation, lexical units, irregularities and etymology. Semantics and pragmatics can be applied to the understanding of various conversational patterns and narrative structures. Discourse-wise, distinctive features of common written and spoken genres, pragmatic and semantic meanings and functions are viewed as the core to mastering the art of language teaching.

Knowledge of language acquisition theories can aid teachers with identifying and distinguishing between actual language disorders and patterns of second language learning mistakes (e.g. grammar of interlanguage phases).

Knowledge of socio-linguistic and cultural aspects of language, such as language change and awareness of different dialects, can be of use for understanding cross-cultural conversation. It is also useful in identifying differences among the uses of language in home vs. academic and standard vs. non-standard environments.

All the above knowledge translates into a high level of language awareness. Teachers possessing this knowledge are believed to approach language work in the classroom in a more effective way. Borg (2005) and Bartels (2005) point out that teachers' knowledge and belief about language structures and language learning has a positive impact on their classroom practice. For example, teachers with a high level of LA have a more accurate picture of language structures to be taught, thus, they are able to provide clearer explanations and representations concerning grammar topics. Moreover, it is believed that there is a correlation between a high level of LA and student-problem diagnosis: teachers are

better able to understand learners' conceptual difficulties in acquiring a new language, and to analyze the causes of their problems.

With the aforementioned in mind, I was interested in tapping into EFL professionals' understanding of how language awareness contributes to the effectiveness of their teaching and how it influences their professional identity.

The Study

Rationale

The rationale of this study was to gather feedback from the field as to whether linguistic courses are relevant to actual classroom practice. I was curious to find out about EFL teachers' general attitude towards linguistic courses and how their education programs affected their LA development. In particular, I wanted to investigate the contribution of linguistic training to language teacher identity.

In language teacher-education programs, it is customary to deal with language and methodology courses separately (Borg 2005, Bartels 2005). In general, linguistics courses are delivered with little direct application to actual teaching situations. Teachers report that only with a considerable amount of practice in the field can they see practical use of linguistic theory (Borg 2005). My interest was to find out at what point, if at all, the above-mentioned two separate streams converge with beneficial effects for Israeli EFL teachers. Furthermore, I wanted to find out whether teachers actually felt the need of linguistic training in order to establish their professional identity.

Methodology

This was a relatively small-scale study: twenty-two participants, ELT teachers from the Northern region of Israel, were selected to take part. Their experience varied considerably, coming from a wide spectrum of teaching experience of 3 to 20+ years. The teachers participated voluntarily and received no remuneration.

I constructed a digital questionnaire which required the participants' retrospective commentaries on their own teacher-education programs and the analysis of their current-day teaching practice. Prior to answering the questionnaire, the participants were given a short explanation on the notion of LA, either orally or in a written format. They were informed that answering all the questions was not obligatory. Responses were registered automatically on the platform of Google Forms "Knowledge About Language in Teacher Education Programs (Responses)".

The questionnaire was distributed electronically and consisted of eleven questions, some of which were 1-5 on the Likert scale, some multiple-choice, while others required an open-ended answer. I divided the questions into of four subcategories, as shown below. Here we present sample questions of each category. The complete questionnaire can be found in Appendix 1.

(i) **Teachers' general attitude towards linguistic courses**

Questions of this type asked for a metaphor to describe the participant's attitude towards the linguistic training received; and for the evaluation of the influence of the linguistic courses on one's LA.

Sample Question: "Suggest a metaphor for the training you received during your teacher education program and explain your choice." (Open-ended question)

(ii) **LA relevance, knowledge-transfer and application in classroom practice**

Questions of this type asked for the degree of transference and application of linguistic knowledge into everyday teaching. Participants were asked to recall specific teaching situations in which they applied their LA.

Sample Question: "To what extent are you able to transfer this knowledge to the context of your own teaching?" (Likert scale)

(iii) **Linguistics and methodology – division and fusion**

Questions of this type asked whether the participant received any explanation on how to apply linguistic knowledge in the classroom and if the fields of pedagogy and linguistics merged for him/her.

Sample Question: "Do the two fields – teaching methodology and linguistics – merge for you? If you find some correlation between knowledge of language structures and your pedagogical practice, please indicate when, how or why this occurred. If you see no correlation between linguistics and pedagogy please tell us why you think it is so." (Open-ended question)

(iv) **The essentiality of LA to being a good teacher**

Questions of this type asked whether knowledge about language was necessary to be an effective practitioner.

Sample Question: "In your opinion, is LA necessary in order to be a good teacher?" (Multiple choice question)

In the next section I present the results of the study illustrating the relevance of language awareness to EFL teaching. I provide an overall analysis of this survey followed by some of the participants' thoughtful insights.

Findings

Overall, the recipients of the questionnaire were really engaged in this topic and indicated a positive mindset towards the survey.

Our results showed a high degree of awareness towards the applicability of linguistic knowledge in the classroom: 77% expressed positive opinions; 10% gave negative responses, 11% of the answers were left blank; while 2% gave answers such as 'don't know' or 'I don't remember'. Regarding knowledge transfer, the participants reported a 3.2 score (on a scale 1-5) of applicability of linguistics to the context of EFL teaching. It is interesting to note that for knowledge-transfer and application no participant reported the highest value, 5.

Regarding the merger of linguistics and pedagogical practice, the responses were split down the middle: 50% indicated no or very little correlation, while 50% saw direct influence. An extremely high number, 19 of the 22 participants, indicated that LA is essential to their professional identity.

These findings indicate that teachers benefited greatly from linguistic training, moreover, they appreciated the input from these courses.

Now we present selected findings from each category, sounding the echoes from the field which highlight the fact that linguistic knowledge is an elemental part of their language teacher identity.

Several metaphors gleaned from the participants' answers indicated that linguistic training is the foundation to language teaching. A number of teachers expressed the importance of these courses:

> Foundation. I cannot build any lesson plan without having the foundation of the language I teach." Some more creative responses included: "…almost like playing with Lego. It is learning that language is built of different sounds, units, and parts of speech. 'Building' a language is similar to building a Lego shape. We use different parts to make one whole shape just as we use different sounds to build a word, and different units to build phrases, verbs, and finally different parts of speech to build a sentence, a paragraph and an essay.

The participants reported that their teacher-preparation programs had a significant effect on their LA development. Furthermore, they pointed to a clear correlation between linguistics and the teaching of grammar in the school curriculum: "these courses enhanced the importance of teaching grammar" and "influenced my understanding of different rules and structures existing in the English language." The importance of linguistics in practice has been accentuated in this study by the respondents. With respect to the knowledge acquired in one's training and its actual use in current-day classroom practice, the following linguistic areas were indicated:

(i) Morphology – "I use the word formation rules when teaching new vocabulary in class";
(ii) Phonetics – "the ability to explain phonological changes that come from various linguistic origins helps in class";
(iii) Pedagogical Grammar – "from the grammar point of view, I think that I use much of the understanding regarding verbs (e.g. 'to be' and its complications)", "different tenses and how to compare them".

Turning to the fusion of linguistics and teaching methodology, teachers' voices further accentuate the fundamentality of linguistic awareness to their professional identity. They report the direct influence of their grammar-based knowledge on answering students' queries and resolving their confusion:

> It deeply correlates. Personally I have endless questions about the English language structure, and I identify very much with my students' confusion about it, with their questions about its orthography, and I like to answer correctly every question they ask about the topic. I was so glad to be able to explain and to demonstrate why and how we remember to put the 'g' in the word 'sign', it comes from signature. The same with govern – government, but the other way around. It was very useful for my students to learn that the '-ight-' has German roots, and the '-cious-' pattern is French originally. To tell a story about it helped internalize and use it. Moreover, to teach my students how to play with prefixes and suffixes was great fun and very encouraging to them to read new 'intimidating' words.

As the above results indicate, the ELT teachers in my sample have come to appreciate the insights that linguistic training has to offer and report positively that their LA is pedagogically oriented. They found the linguistic courses taken in their training-programs to be a key component of their language awareness and highly beneficial to their teaching practice. They clearly report being aware of the advantages of linguistic training, and are open to exploring language in the classroom in an analytical way. A language teacher's persona is shaped by awareness of the structures and pitfalls of the target language. As one of the respondents so aptly said: *"I am sure that I'm a better teacher because of raising awareness of metacognitive knowledge about the language and how we learn it and deal with it."* This statement accentuates the concept of language awareness as a component block of teacher identity.

The Applicability of LA in the EFL Classroom

As an example of language awareness and linguistic knowledge to be applied in the EFL classroom, in this section, I present the mass/count distinction. I suggest a multi-layered approach to the teaching of this topic.

There is a conceptually relevant distinction between entities that denote stable units – objects – and entities that denote quantities of stuff – substances. Traditionally, entities that denote stable units are associated with count nouns while, entities that denote quantities of stuff are associated with mass nouns. This is also known as the count and non-count distinction. In this paper we refer to non-count nouns as 'mass'. Prototypes of count nouns can be seen as three-dimensional concrete objects that are bounded, for example *book, cat*. Whereas, prototypes of mass nouns are unbounded homogeneous substances, for example *water, mud*.

The distinction in the conceptual structure of entities is manifested in the grammar of languages in various ways. In English, for example, plural morphology is compatible with count nouns only: *chair/chairs,* but not *mud/*muds*. Typically, numerals modify count nouns: *two books, four houses*. In contrast, mass nouns cannot be directly combined with numerals: **two flours, *two muds* is ungrammatical. However, these nouns can be measured using classifiers such as *cups*, *buckets* or measure phrases such as *kilos*: *two cups/kilos of flour, two buckets/kilos of mud.* The English determiner system is also sensitive to this distinction. Some determiners are compatible with only count nouns: *every/each book, several/few/many books,* but not **every/*each/*several/*few/*many water(s)*. Some determiners are compatible with only mass nouns: *little/much water*, but not **little/*much book.*

The above data demonstrate that the mass/count distinction in English is marked in the grammar. It is essential that learners first understand that there is, indeed, a distinction between objects and stuff on a conceptual level, making it simpler for them to recognize the differences in the grammar. In order to simplify the concept of objects and stuff, teachers could use the divisibility approach: if we divide a puddle of water into two we get two puddles, while if we divide a cat into two we do not get two live cats. The minutiae of the grammatical properties of count and mass can be explicitly taught in an advanced EFL language course.

Note that there are some inconsistencies between the cognitive distinction and the representation of some nouns in English grammar. If the mass/count distinction mirrors some perceptual distinction between objects and stuff, we expect that all unit-denoting nouns would translate into count, while all stuff would translate into mass. However, there are a number of inconsistencies within the same language and also cross-linguistically. In this paper we present only a sample of irregularities which are difficult for L2 learners to understand. Firstly, I point out mismatches within English where the conceptual structure is not mirrored in the grammar. Secondly, I discuss a small number of nouns which are treated differently in Hebrew and English.

In English there is a class of nouns which refer to individuated units, bounded objects, but have the morpho-syntactic properties of mass nouns. In the literature these nouns are called 'object-mass nouns', or 'fake mass nouns', or 'furniture-nouns' (Barner and Snedeker 2005, Chierchia 1998, Rothstein 2010), and include examples such as *jewellery, furniture*

and *equipment*. Although referring to objects, these nouns grammatically behave like mass nouns: they do not pluralize **furnitures;* nor do they occur with numerals **three furniture*; and they take with a singular verb *the furniture is/*are*. Furthermore, we have pairs like *rice/lentil(s)* or *footwear/shoe(s)*. These expressions refer to entities of equal perceptual salience (such as *rice/lentils*) or are synonyms (like *footwear/shoes*), where one of the pair is mass and the other is count.

Turning to cross-linguistic mismatches between count and mass properties, I now point out such examples in Hebrew and English. These two languages were chosen for comparison, as they featured as the mother tongue and foreign language in the context of this study. Count nouns in one language may have a mass equivalent in another: *tzara/tzar-ot* ('trouble.SG/trouble-PL'), *etza/etzot* ('advice.SG/advice-PL'), *hoxaxa/hoxaxot* ('evidence.SG/evidence-PL'), are count in Hebrew, while *trouble, advice* and *evidence* are mass in English. Further interesting differences between English and Hebrew involve object-mass nouns: while *jewellery* is grammatically mass in English, *taxšit/taxšit-im* ('jewellery.SG/jewellery-PL') is count in Hebrew; while *furniture* has mass properties in English, Hebrew has two terms for the same entity, one mass and the other count: *rehit*/*rehitim* ('furniture.SG-furniture-PL') and *rihut* ('furniture.Mass') Moreover, Hebrew has three forms for clothing: *beged/bgadim* ('a piece of clothing/clothes') and *bigud* ('clothing'), while English only has *clothes* and *clothing*.

I acknowledge that the above-described account of the mass/count phenomenon is highly detailed. Nevertheless, I believe that if teachers are aware of such fine-grained differences, then they can predict student errors and better understand difficulties learners will encounter. Consequently, teachers' explanations on the mass/count topic will be clearer and more precise.

The perceptual difference between objects and stuff is not difficult in itself, however, comparing and contrasting linguistic features of mass/count between L1 and L2 is where problems can arise. Teachers should have at their disposal a large number of practical examples when conceptual ideas are difficult to assimilate. This kind of intricate knowledge can be obtained throughout linguistic training, when the very structure of language is being explored. All of the linguistic knowledge, gained in teacher education programs, may not be necessary and directly applied in the classroom, however, it contributes an essential part to teachers' professional identity.

This paper has dealt with the connection between teachers' language awareness and their professional identity. My study examined the impact of linguistic knowledge on every-day classroom practice. I found that EFL teachers in the Israeli education system greatly value their linguistic training and report a high level of applicability thereof. There was a consensus of opinion that linguistic knowledge has a clear pedagogical use in the form of the presentation of grammar topics. My results are in line with the findings of Borg (2005) and Bartels (2005) who claimed that KAL is viewed by teachers as a key component in their professional development. I conclude from study that linguistic knowledge is advantageous to language teacher identity.

As an illustration of the linguistic knowledge to be attained by teachers, I suggested an analytical approach to the mass/count distinction. This topic is known to be difficult for L2 learners, and illustrates the importance of LA in language teaching. Future research

should concentrate on language teachers' views on topics such as the mass/count distinction and on the development of linguistically-oriented teaching materials.

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Appendix 1 Israeli **Teachers'** Perception of LA Questionnaire

1. What level do you teach?

Tick the relevant option. If you teach various levels you can give more than one answer.

- ☐ elementary
- ☐ junior high
- ☐ high school
- ☐ higher education

2. Years of teaching experience:

- ○ 1-3 years
- ○ 3-6 years
- ○ 6-9 years
- ○ 10 years or more

3. Suggest a metaphor for the linguistic training you received during your teacher education program and explain your choice.

(Linguistics courses relating to the structure of English e.g. Introduction to Linguistics, Phonology, Morphology, Discourse Analysis)

OPEN-ENDED QUESTION

4. How did your language awareness develop throughout your teacher preparation program? Did the linguistic courses influence what you believe about language and language teaching?

OPEN-ENDED QUESTION

5. To what extent are you able to transfer this knowledge to the context of your own language teaching?

	1	2	3	4	5	
not at all	○	○	○	○	○	to a great extent

6. Do you consider Second Language Acquisition and Foreign Language Learning theories relevant to your teaching today?
(e.g. The Natural Order Hypothesis, The Input Hypothesis, The Sociocultural Hypothesis)

	1	2	3	4	5	
not at all	○	○	○	○	○	to a great extent

7. What do you still remember or use from what you have learnt in the linguistic courses at university/college?

OPEN-ENDED QUESTION

8. Generally, methodological and pedagogical courses are separate from linguistic courses. Suggest the percentage of teaching techniques (pedagogical knowledge) and linguistics in the teacher education program that you took.
(e.g. 20% pedagogy 80% LA/linguistics)

OPEN-ENDED QUESTION

9. Were there any explicit explanations on what LA could mean in specific teaching contexts?
(e.g. you learn a rule – the different phonemes of English and their places and manner of articulation – combined with practical explanations on how to apply this in the classroom)

- ○ Not at all
- ○ very few
- ○ yes there were several
- ○ every time we dealt with a linguistic topic, classroom applications were given

10. Do the two fields – pedagogy and linguistics – merge for you?
If you found some correlation between knowledge of language structures and your pedagogical practice, please indicate when, how or why this occurred. If you see no correlation between linguistics and pedagogy please tell us why you think it is so.

OPEN-ENDED QUESTION

11. In your opinion, is LA necessary in order to be a good teacher?

- ○ Yes
- ○ No
- ○ I don't know

ISLAND EFFECTS AND COMPLEMENTIZER OMISSION: THE VIEW FROM MANNER OF SPEAKING VERBS

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ABSTRACT: Manner of Speaking verbs are generally said not only to induce island effects, but also to ban the omission of the complementizer "that" (Zwicky, 1971; Snyder, 1992; Stowell, 1981). The aim of the present paper is to investigate the correlation between these two syntactic properties and also to propose an account for those cases in which MoS verbs allow both extraction of arguments and adjuncts from the postverbal CP and "that" deletion. I argue that some MoS verbs have two entries in the lexicon: one which includes a strong manner component and one for which the manner component is weaker, or even absent.

KEYWORDS: Manner of Speaking verbs, island effects, that-omission, communicative use effects.

Introduction

The aim of the present paper is to investigate the correlation between syntactic island effects induced by Manner of Speaking verbs (henceforth MoS) and the general ban on complementizer omission found with verbs belonging to this class. Several semantic and syntactic properties of MoS verbs have been discussed in the literature (Zwicky, 1971; Erteschik-Shir, 1973; Stowell, 1981; Snyder, 1992; Warnasch, 2006, etc), and some of these studies propose that there is a correlation between a series of syntactic properties which MoS verbs evince. One such correlation is the one between the possibility of extraction from the clausal complement of MoS verbs and the ability to omit the complementizer "that". I follow the reasoning of these previous studies in stating that there is indeed a correlation between the two properties and also that MoS verbs in English induce strong island effects. In addition, I show that there are communicative use effects: the possibility of extraction from the complement clause of a MoS verb as well as the ban on complementizer omission are both influenced by the communicative versus non-communicative use of the verb. I propose that MoS verbs have two lexical entries: (i) one which includes a strong manner component; in this case, no commitment on the part of the speaker with respect to the truth of the proposition denoted by the clausal complement is inferred, both argument and adjunct extraction and null complementizers are banned; and (ii) one which has a weak manner component, and which behaves on a par with speech verbs in allowing complementizer omission and extraction.

The remainder of the paper is organized as follows: Section 2 provides a brief presentation of the class of MoS verbs in English. Section 3 offers an overview of some previous studies regarding the phenomenon of extraction from the clausal complement of these verbs, that of complementizer omission as well as the correlation between the two, and Section 4 focuses on a debate in the literature regarding the acceptability of extraction

and "that" omission. Section 5 proposes an account for the different acceptability judgments regarding these phenomena. Section 6 summarizes the main findings.

1. Manner of Speaking verbs in a nutshell

Manner of speaking verbs have been identified and analyzed as a distinct class of verbs by Zwicky (1971), who defines them as verbs "referring to intended acts of communication by speech and describing physical characteristics of the speech act". The class of MoS verbs in English includes items such as *yell, shout, whisper, babble, mumble, murmur, scream, moan, howl, snap, whine, hoot, grunt*, etc. In his analysis of MoS verbs, Zwicky identifies a series of around 20 semantic and syntactic properties, some transparent and other more opaque, which he claims are "SYSTEMATICALLY associated with their semantic representation. The question is how?".

However, there are at least two points of discussion that need to be taken into account when analyzing the correlation between the syntactic properties of MoS verbs and their semantic representation and which, in fact, seem to question such a "systematic association". First of all, the array of properties identified by Zwicky (1971) is so diverse that a unitary explanation seems unlikely. As we will see throughout this paper, it might be the case that we can talk about certain bundles of features, each originating from a certain phenomenon (Levin,1993). Another issue arises when discussing the syntactic properties of MoS verbs: on the one hand, MoS verbs share certain syntactic properties with semantically different classes of verbs, including factive verbs. Although interpreted non-factively, from the point of view of their syntactic behavior, MoS verbs can, to a certain extent, be analyzed on a par with factive verbs (Mufwene, 1978, in Levin, 1993). More generally, if such an association between the semantic representation of MoS verbs and their syntactic behavior were indeed valid, we would expect MoS verbs to behave similarly syntactically across languages, a prediction which is challenged by preliminary data from Romanian MoS verbs (Stoica, 2015).

In his discussion of MoS verbs, Zwicky (1971) notices that MoS verbs can appear either bare, or take a complement in the form of a DP, a direct quotation or a CP, as can be seen in the examples in (1)–(4) below:

(1) Mary shouted.
(2) Mary whispered a secret.
(3) The soldier yelled: "Long live the Queen!".
(4) The simian usher grunted that all the seats were taken. (example taken from Zwicky, 197).

In (4), where the verb takes a CP as its complement, the clausal complement is interpreted as being non-factive – the sentence can only be interpreted as denoting a lack of commitment on the part of the speaker with respect to the truth of the sentence denoted by the clausal complement. In addition, Zwicky also makes a distinction between the communicative and non-communicative use of MoS verbs. When used bare, with a direct quotation or with an *at* PP phrase, the physical properties of the emitted noise are emphasized, rather than the message itself. Certain properties seem to be sensitive to this distinction. For example, Zwicky (1971) states that only when used non-communicatively can a MoS verb be passivized, as seen in the examples below:

(5) "Help" was yelled at us by the victim. (example taken from Zwicky, 1971)

(6) *"Help" was yelled to us by the victim. (example taken from Zwicky, 1971).

Other properties of MoS verbs were identified in the literature, including the impossibility of extraction (at least of subjects, adjuncts and PPs) from the complement clause of a MoS verb, illustrated in (7a-d) below, and the ban on "that" omission, illustrated in (7e). Both properties will be analyzed in more detail in the following sections.

(7) a. *Who did she whisper that left the party?
b. *How did she whisper that she solved the problem?
c. *Towards which gate did he shout that they should run?
d. ??? What did he mutter that he read?
e. He yelled *(that) somebody stole his wallet.

These two properties have been correlated in the literature (Erteschik-Shir, 1973; Stowell, 1981; Snyder, 1992), association which will be discussed in more detail in the sections below.

2. Extraction and complementizer omission

Several studies in the literature show that extraction from the complement clause of a MoS verb is degraded or even banned. In this section we will briefly present some of these studies. In addition, these analyses argue that there is a correlation between the phenomenon of extraction and that of complementizer omission. More specifically, it is argued that a verb which will induce island effects, banning extraction from the clausal complements, will also disallow the omission of the complementizer "that".

2.1. Manner of Speaking verbs and semantic dominance

Erteschik-Shir (1973) treats English MoS verbs as non-bridge verbs, noticing that extraction from their complement clause is degraded. She accounts for this behavior by making use of the notion of "semantic dominance", illustrated in (8) and (9) below:

(8) Otto: I saw Mary today. What do you think of her?
Francine: I believe <u>that Mary is a fool.</u>
(example taken from Erteschik-Shir, 1973)

(9) Otto: Mary is such a fool – I saw her acting up again today.
Francine: <u>I believe</u> that Mary is a fool, but why do you have to harp on it?
(example taken from Erteschik-Shir, 1973)

While in the first sentence the idea that Mary is a fool, which Francine believes to be true, is emphasized, in the second example what is highlighted is Francine's belief, rather than Mary's characteristic. Therefore, in (8) the subordinate clause is said to be semantically dominant, while in (9) it is semantically subordinate.

Erteschik-Shir (1973) argues that extraction is possible only from a semantically dominant clause. Morever, she states that there are certain classes of verbs, such as factives, that will always impose the „semantically dominant" reading on the matrix clause, rather than on the clausal complement, thus banning extraction. Another such category of verbs is that of MoS verbs which, including information on the way in which that specific word was uttered, are seen as more „semantically complex" than communication verbs. Therefore, the entire matrix clause will be seen as semantically dominant, extraction being at least degraded, if not banned, as can be seen in the examples below:

(10) What did she say that he lost?
(11) ??? What did he whisper that he lost?

The author also notices that there is a correlation between the property of allowing extraction from the clausal complement and that of allowing a null complementizer. More specifically, when a verb is a non-bridge verb, thus disallowing extraction, it will also ban the omission of the complementizer "that".

Erteschik-Shir's analysis leads to two more general observations. The first one is that one and the same verb can be semantically dominant and non-dominant. The second one is that some syntactic properties of this verb will depend on semantic dominance. This suggests that it is not implausible to assume that MoS verbs can be interpreted as semantically dominant in some contexts, in which case extraction and null complementizers will be disallowed, and as semantically non-dominant in other contexts. In this case, extraction and null complementizesr would be allowed. Such a conclusion raises, however, several questions, since one would not easily adopt a view according to which syntactic properties are context-dependent.

2.2. Manner of Speaking verbs and subcategorization

Stowell (1981) also investigates the inability of at least subjects, adjuncts and PPs to be extracted from the complement clause of a MoS verb. He accounts for this phenomenon by making use of the notion of "subcategorization".

More specifically, he argues that the difference between the sentences in (12) and (13) follows from a distinct relation between the verb and the complement. While in (12) the complement is in a relation of strict subcategorization with the verb, this is not the case for the example with a MoS verb. From this follows that the CP in postverbal position is not governed, which further suggests that C^0 is not governed either.

(12) Who$_i$ did [IP you say [CP t_i' [IP t_i saw John]]]? (example taken from Stowell, 1981)
(13) *Who$_i$ did [IP you shout [CP t_i' [IP t_i saw John]]]? (example taken from Stowell, 1981)

On this line of analysis, Stowell (1981) argues that only bridge verbs properly govern the CP, while non-bridge verbs fail to do so. He further claims that the reason lies in the syntactic representation of these verbs. He notices that, in the case of MoS verbs, the properties of the physical sound emitted are emphasized, not the communicational act itself. According to him, "this property of identifying the nature of the thematic object within the lexical specification of the verb has the effect of absorbing the thematic object position, making it unavailable in principle for strict subcategorization". Therefore, he proposes that the clausal complements of MoS verbs should not be analyzed as arguments, but rather as adjuncts[1], a sentence as the one in (14a) yielding the interpretation in (14b).

(14) a. John shouted to leave.
b. John uttered a shout, conveying the message to leave.

If this idea is correct and the *that*-clause is actually an adjunct, it follows that extraction is not possible, the CP functioning as an island (Cinque, 1990 in Szabolcsi & Den Dikken, 2003).

[1] But see Hegarty (1992) for arguments against an analysis on which the CP is not directly selected by MoS verbs.

Stowell (1981) also notices a "strong correlation" between extraction from the post-verbal CP and "that" omission, the latter phenomenon being accounted for, in his analysis, in terms of the Empty Category Principle. Stowell (1981) argues that the absence of "that" indicates in fact the presence of an empty category, which needs to be governed, according to the ECP. As was seen above, this is not the case with MoS verbs, which, taking the NP as their argument and the CP as an appositive, do not govern the CP, and, consequently, do not govern C either. Therefore, the complementizer needs to be overtly realized.

2.3. The lexical representation of Manner of Speaking verbs

Another study which notices the correlation between the availability of extraction from the postverbal CP and the acceptability of complementizer omission is that of Snyder (1992). The author identifies several relations which can be established between a predicate and the clause in postverbal position: the CP can function as an argument, as an adjunct or it can yield a relation of apposition. According to Snyder, it is precisely the type of relation between the two that will determine the availability of extraction. More specifically, extraction is allowed only when the CP is an argument of the predicate. Semantically, Snyder (1992) argues that extraction is possible only when a propositional attitude that either the subject or the speaker have regarding the content of the CP can be inferred. In the case of non-bridge verbs, the CP merely expresses "the informational content", and not the speaker's or the subject's propositional attitude. Summing up, extraction is then allowed only out of argumental complements which are, semantically, propositional attitude complements.

Given that in the case of MoS verbs no such interpretation is available, the relation which is established between the MoS verb and the CP is not an argumental one, but rather one of apposition. More specifically, Snyder (1992) proposes that the structure of a MoS verb actually contains a phonologically null light verb "make", which takes as its complement an NP denoting the physical noise, as in (15) below:

(15) $[_{V}$ (make))] $[_{NP}$ (a) $[_{NP}$ grunt]]

Moreover, the structure proposed by Snyder (1992) could also account for the phenomenon of "that" omission in the case of MoS verbs. More specifically, the author argues that while extraction is a phenomenon influenced by the relation between the complement and the predicate, the omission of the complementizer depends on the relation between the complement and the lexical head. If the analysis proposed in (15) is valid, if the CP is not actually an argument of the verb, but merely in a relation of apposition with it, then the verb does not L-mark the complementizer, condition needed in order for any trace or phonologically empty category to be licensed. In addition, N cannot license null C either (Kayne, 1980 in Snyder, 1992), making the presence of "that" obligatory.

3. The communicative/non-communicative use of Manner of Speaking verbs

So far we have seen that extraction from the postverbal CP is not freely allowed in the case of MoS verbs, that they are non-bridge verbs, functioning as syntactic islands. However, there has been some debate in the literature with respect to the type of island which these verbs induce.

While there is agreement with respect to the extraction of subjects, adjuncts and PPs from the clausal complement of the verb, the status of object extraction has not been agreed upon. While some linguists (Snyder, 1992, Warnasch, 2006) consider this latter phenomenon ungrammatical, others claim that it is simply degraded (Ambridge & Goldberg, 2002) or even acceptable (Erteschik-Shir, 1973; Stowell, 1981), as can be seen in the examples below.

(16) a. *Who$_i$ did he whisper that t_i loved her?
b. *How did she shout that she was mugged?
c. *Behind which wardrobe did he mutter that he hid the stolen goods?

(17) a. *Whom$_i$ did John grunt that Mary likes t_i?
(example taken from Snyder 1992)
b. ??What$_i$ did she whisper that he saw t_i?
(example taken from Ambridge & Goldberg, 2008)
c. What$_i$ did she say that Fred gave her t_i?
(example taken from Erteschik-Shir, 1973)

The debate targets the type of island effects MoS verbs actually induce. According to some linguists, they induce weak island effects: extraction of adjuncts is impossible but extraction of arguments is only degraded (Ambridge & Goldberg, 2002, Erteschik-Shir, 1973; Stowell, 1981). Others treat them as inducers of strong island effects (Snyder 1992, Warnasch 2006). The hypothesis proposed by Snyder (1992), according to which the lexical representation of a MoS verb actually consists of a phonologically null verb and an NP, predicts that MoS verbs should function as strong island inducers, the post-verbal clause being in a relation of apposition with the predicate. This analysis is in line with Cinque's (1990) or Stowell's (1981) analyses.

However, Ambridge & Goldberg (2008) argue against such an analysis, stating that, first of all, clausal complements appear with a limited number a verbs, restriction which is an indicator of arguments, not adjuncts, and, secondly that the meaning changes when the complement clause is omitted, only (18b) imposing a propositional content:

(18) a. She shouted.
b. She shouted that she left.

They argue that the reason for which MoS verbs usually ban extraction is semantic in nature, on the line of Erteschik-Shir (1973). They consider that, in a given context, only elements that are in the focus domain can be freely extracted. More specifically, they claim that a backgrounded constituent, namely one that does not contain elements which are in the focus domain, is unable "to serve as a gap in filler-gap constructions", thus functioning as islands for extraction.

Investigating MoS verbs, they argue that precisely because it is the physical properties of the emitted sound that are usually emphasized, the clausal complement will be considered a backgrounded constituent, and, consequently, extraction will be banned.

Evidence in favour of this hypothesis comes from the realm of negation. More specifically, in the case of MoS verbs it is not the proposition in the complement case that is negated, but rather the MoS verb itself. In the sentence below what is emphasized is that the speaker did not utter the sentences by mumbling.

(19) She didn't mumble that he left.
Natural interpretation: She didn't *mumble* the content.
(example taken from Ambridge & Goldberg, 2008)

However, Ambridge & Goldberg (2008) identify a context in which negation can influence the interpretation of the clausal complement. They claim that this reading is available when "the manner of speaking can be taken for granted" offering the example of a game of whisper-down-the-alley. In such a case, where the propositional content of the complement is accentuated, more specifically when the verb is clearly used communicatively, extraction is much improved.

(20) a. I didn't whisper that the horse was green.
Natural interpretation: That the horse was green is not what I whispered.
(e.g., I whispered that the house was clean) (example taken from Ambridge & Goldberg, 2008)
b. What did she whisper that the house was?

The communicative vs. non-communicative use of MoS verbs seems to be influential in the case of "that" omission as well. These effects were noticed by Dor (2005) in his semantic analysis. The author claims that "*that*-deletion is possible under predicates which semantically entail that a cognitive agent (most often their subject) has made an epistemic claim concerning the truth of the proposition denoted by the embedded clause."

Dor (2005) argues that there is a semantic distinction between clauses where the complementizer is omitted and those in which omission is banned. While the latter is an example of a proposition, the former is said to be an asserted proposition. On this line of analysis, Dor (2005) identifies three categories of predicates:

a) **Type 1 predicates (speech act predicates***: say, claim, admit, argue*; **predicates of belief:** *assume, believe, know, guess***)**: predicates which imply the fact that a cognitive agent has made an epistemic assertion regarding the truth value of the subordinate clause – these predicates will always allow a null complementizer.

b) **Type 2 predicates (manner of speaking predicates:** *shout, scream, yell***; predicates of instrument of communication:** *cable, fax, telephone***; emotive predicates:** *be amazed/surprised/annoyed***)**: predicates that do not necessarily imply the idea of "truth value", but that allow their meaning to be pragmatically extended, so that the cognitive agent makes an assertion regarding the truth value – these predicates can allow the omission of the complementizer.

c) **Type 3 predicates (predicates of physical manipulation of text:** *publish, translate, write down*; **world-to-word predicates:** *provide, scheme, plot***)**: predicates that do not involve the idea of "truth value" and whose meaning cannot be extended – these predicates will always ban *that*-omission.

As can be seen above, Dor (2005) includes MoS verbs in the category of predicates which can, sometimes, allow the omission of the complementizer. He claims that, although the omission of the complementizer is banned with most MoS verbs, there are instances when "that" omission is allowed: in the case where the meaning is pragmatically associated with the communicational intent, rather than with the properties of the emitted sound, some speakers accept the omission of *that*. According to the data in Dor's paper, four MoS verbs, *yell, scream, whine and whisper* allow a null complementizer when their interpretation is assimilated to that of real verbs of communication.

(21) a. John whined that Bill was an undercover agent.
b. John whined Bill was an undercover agent.

While speakers still prefer an overt complementizer with these verbs as well, it might be the case that differences in the use of the MoS verb (communicative or non-communicative) are reflected in distinct syntactic behaviours. What should also be taken into account is the fact that the frequency of a given MoS verb could also be influential when it comes to the omission of "that". It might be the case that, more frequently encountered MoS verbs, tend to be more readily associated to genuine communication verbs, thus, by analogy, allowing "that" deletion (even though even with these verbs speakers still prefer the retention of the complementizer).

Dor (2005) relies on data coming from corpora (as all the other previous studies) but semantic judgments from 50 native speakers are also used. This may explain why in this study MoS verbs are analysed as marginally accepting complementizer omission. Avram (2012) also reports complementizer omission in the results coming from 9 native speakers in a grammaticality judgment task. Interestingly, the responses differ from one participant to the other: 3 are conservative and reject complementizer omission with MoS verbs, whereas the other 6 accept it. Within the latter group, two participants did not accept omission across the board but only when a communicative use could be more easily inferred. They accepted (22a) but rejected (22b):

(22) a. She mumbled we should leave at once.
b. She whispered she knows the secret.

4. MoS verbs and communicative use effects – a proposal

In the above section we have seen that, although generally dismissed, both extraction and "that" omission can be considered grammatical in certain contexts. More specifically, these two features seem to become acceptable when the MoS verb is used communicatively, when the message, rather than the physical properties of sound is emphasized. However, when used non-communicatively, both extraction of adjuncts and arguments and "that" omission are considered to be ungrammatical.

The data seem to indicate that when the verb is used communicatively, it behaves on a par with communication verbs, in the sense that it allows both extraction of subjects, adjuncts and PPs and of objects, as can be seen in (23) below (as suggested in Ambridge & Goldberg, 2008). In addition, in such contexts "that" omission is also allowed by some speakers (as shown in Dor, 2005):

(23) a. Who$_i$ did Alice yell to the Cheshire Cat that t_i fell into the rabbit hole?
b. Who did John whisper to his friend that Mary loved t?
c. Towards which gate did the police officer shout to his colleague that the smuggler ran t?
d. How did Ron whisper to Harry that Hermione solved the mystery?
e. She whispered (that) she was afraid.

One would, however, not like to say that syntactic properties are context dependent. Therefore, I suggest that MoS verbs, because of their hybrid nature (they are verbs of communication with a physical noise/manner component), have, in fact, two lexicon entries: one of a genuine MoS verb, with a strong manner component and one approximating a simple verb of communication, with a weak or absent manner component. I do not claim that every MoS verb will have two entries, but rather that this could be the case for those

MoS verbs encountered more frequently in the input (*yell, shout, whisper*, etc.) and which can be, therefore, more readily associated to speech act verbs.

5. Concluding remarks

In the sections above we have seen that the semantic distinction between the communicative and non-communicative use of MoS verbs might influence, to a certain extent, their syntactic behavior.

First of all, looking at the syntactic properties of MoS verbs, some syntactic properties seem to be correlated. Several studies (Erteshick-Shir, 1973; Stowell, 1981; Snyder, 1992) showed that there is indeed a correlation between the phenomenon of extraction from the postverbal CP and the omission of the complementizer "that". As non-bridge verbs, MoS verbs disallow both phenomena. When talking about extraction from the postverbal CP of a MoS verb, there is a debate in the literature regarding the type of island effects they induce: while the hypotheses advanced in some studies (Erteschik-Shir, 1973; Stowell, 1981; Ambridge & Goldberg, 2008) seem to point in the direction of MoS verbs as weak island inducers, allowing the extraction of objects from the postverbal CP, others (Snyder, 1992; Warnasch, 2006) consider this phenomenon ungrammatical, analyzing MoS verbs as strong island inducers. A similar contrast can be seen in the case of "that" omission as well: while most of the previously mentioned studies consider the omission of the complementizer ungrammatical, Dor (2005) notices that it is possible when the verb is used communicatively.

Therefore, the distinction between the communicative vs. non-communicative use of the verb might account for the debate regarding extraction as well: when used communicatively the verb will behave similarly to communication verbs, allowing both extraction of subjects, arguments, PPs and adjuncts from the postverbal CP and the omission of the complementizer, as opposed to the non-communicative use, which will ban both phenomena.

Importantly, this communicative use effect is found only when the verb takes a clausal complement. Configurations with a MoS verb and a DP or a PP complement are always interpreted as non-communicative, the focus being on the physical noise produced in the process.

The proposal is that this difference is in fact translated into two separate entries in the lexicon that some MoS verbs have: one which includes a strong manner component, associated to the non-communicative use of the verb and one in which the manner component is weakened or even absent, which will behave, at least from the point of view of extraction and "that" omission, similarly to simple speech act verbs.

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ROMGLISH IN THE EUROPEAN COMISSION'S SHIPBUILDING DOCUMENTS

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ABSTRACT. The Romanian shipbuilders' use of English on a daily basis in multicultural environments, such as European Commission, allowed *romglish* to develop as an important part in the naval architecture language, both spoken and written. The present paper aims at identifying the most common *romglish* words encountered in shipbuilding documents translated from English to Romanian published by European Commission and their possible equivalents, if any. The Romanian naval architects' tendency to keep the original form of the English element or the adaptation of the English word to the phonetic, orthographic and morphological characteristics of Romanian is also illustrated in this paper. The data collected and analyzed in this paper can be used to predict a pattern followed by Romanian naval architects when dealing with English words from their field.

KEYWORDS: *naval architecture, loan translation*, *adaptation, romglish.*

Introduction

Languages, as Bogaards argues, are "alive" (2008: 97). They are a way of communicating in a linguistic community which is always in evolution and which continually needs to adapt itself to the communicative needs of its speaker.

English has become a global language and is the lingua franca of the world at present (Seidlhofer 2001: 133). This influence is mainly due to two important factors: British imperialism and the USA gaining worldwide power following World War II with its strong economic and cultural influence (Britannica Concise Encyclopedia on-line). In the naval architecture field, English has emerged as the main language of international meetings of specialists, in shipyards all over the world and in international scientific exchanges by means of, like in our case, journals.

Romglish describes the process of combining English with Romanian in normal conversation, with no direct purpose. A person living for a few years in an English speaking community or, in our case, working with English on a daily basis, has a tendency to blend Romanian and English. An "outsider" (i.e. not used with the naval architecture language) does not understand the English words. He/she might not know that *engineering, offshore, planning* means, but can easily recognize the "music" of the Romanian language in *planningul, echipa de engineering, piața offshore.* A relevant example of romglish is the expression *to make sense* used as *a face sens* by many naval architects on a daily basis. It is a calque and a mot-a-mot translation. Another example of the kind is *suportarea clienților* instead of *susținerea clienților*.

Romglish tends to replace Romanian in shipyards and engineering companies. This is a normal tendency since the majority of our shipbuilding companies are owned by foreign companies (Damen – Dutch, VARD – Italian, Daewoo – Korean). Conversations,

newsletters and journals are written in English. Only Damen Galati has issued bilingual newspapers entitled "Noutăți".

The present paper aims at identifying the most common **romenglish** words encountered in bilingual naval architecture magazines published by European Commission's journals and their possible equivalents, if any.

Material and Methods

We have studied bilingual naval architecture journals recently published by Damen Shipyard in order to gather the most recent developments in **romglish**. A few examples recorded in our corpus will show the character of such contacts and the degree of adaptation of the English loan-words. The following examples are used on a daily basis by naval architects in Romanian journals: *deadweight, engineering, planning, commissioning*, e.s.o. Loan translations such as *jack-up, RO-RO, deadweight* do not have a Romanian equivalent. Most likely, they will enter the specialized dictionaries. In order to discover the most frequent **romglish** in naval architecture journals, we have studied the English words present in Romanian journals and counted their occurrence.

Results

The present study shows a certain preference for loan translation as source of **romglish.** However, the presence of different types of English words in Romanian naval architecture journals is the proof that this scientific field borrows, adapts or translate words in order to provide the necessary knowledge to those who need it (naval architects, students, workers in the field).

The majority of **romglish** occurrences were *ferryboat(18), accommodation (12), ro-ro* (7), *deadweight* (3), *winch (3), heavy fuel(6)*.

Deadweight – definition, translation, example(s)

"Deadweight tonnage (also known as deadweight; abbreviated to DWT, D.W.T., d.w.t., or dwt) is a measure of how much weight a ship is carrying or can safely carry. DWT is the sum of the weights of cargo, fuel, fresh water, ballast water, provisions, passengers, and crew."[1]

"**Capacitatea de încărcare** (**deadweight**) reprezintă greutatea totală ce poate fi ambarcată pe o navă (marfă, pasageri, echipaj, combustibili şi lubrefianţi, apă, balast, echipament, materiale de întreţinere etc.) până la pescajul maxim admis. Aşa cum s-a amintit anterior pentru a se specifica că această unitate se referă la capacitatea de încărcare, ea se numeşte **tonă deadweight** (tdw)." [2]

1. Propunerea inițială a Comisiei specifica faptul ca regulamentul să se aplice petrolierelor cu un tonaj **deadweight** de 600 de tone sau mai mare. În urma negocierilor, limitele prevăzute în Regulamentul (CE) nr. 417/2002 au fost mult mai puțin stricte din toate punctele de vedere.(Jurnalul Oficial al Uniunii Europene, 7/vol 12, pp.181)

[1] http://en.wikipedia.org/wiki/Deadweight_tonnage

[2] Obreja, D., (2005) *Teoria navei. Concepte şi metode de analiză a performanţelor de navigaţie*, Editura Didactică şi Pedagogică, Bucureşti.

2. Prezentul regulament se aplică petrolierelor cu un tonaj **deadweight** de cel puțin 5 000 de tone (...) (Jurnalul Oficial al Uniunii Europene, 7/vol 12, pp.182)
3. În sensul articolului 4 alineatul (3), prezentul regulament se aplică petrolierelor cu un tonaj d**eadweight** de cel puțin 600 de tone." (Jurnalul Oficial al Uniunii Europene, 7/vol 12, pp.182)

Roll-on/ roll-off- definition, translation, example(s)

"Roll-on/roll-off (RORO or ro-ro) ships are vessels designed to carry wheeled cargo, such as automobiles, trucks, semi-trailer trucks, trailers, and railroad cars that are driven on and off the ship on their own wheels or using a platform vehicle, such as a self-propelled modular transporter. This is in contrast to lift-on/lift-off (LoLo) vessels, which use a crane to load and unload cargo."[3]

"navă pentru conteinere cu roți"[4]

4. „(ea) «navă de pasageri **ro-ro**» înseamnă o navă care transportă mai mult de 12 pasageri, având spații de încărcare **ro-ro** sau spații de categorie specială, (…) (Jurnalul Oficial al Uniunii Europene 7/vol 11, pp.133)
5. Directiva 2003/25/CE a Parlamentului European și a Consiliului din 14 aprilie 2003 privind cerințele de stabilitate specifice pentru navele de pasageri **ro-ro** (5) introduce cerințe de stabilitate mai stricte pentru vasele de pasageri **ro-ro** angajate în curse internaționale din și către porturile Comunității, iar această măsură sporită ar trebui să se aplice și anumitor categorii de nave angajate în curse interne în aceleași condiții maritime. Neaplicarea unor astfel de cerințe de stabilitate ar trebui să constituie un motiv de scoatere din circulație a navelor de pasageri **ro-ro** după un anumit număr de ani de funcționare. (Jurnalul Oficial al Uniunii Europene 7/vol 11, pp.132)
6. Având în vedere modificările structurale care ar putea fi necesar să fie aduse navelor de pasageri **ro-ro** existente pentru a respecta cerințele de stabilitate specifice, (…) (Jurnalul Oficial al Uniunii Europene 7/vol 11, pp.132)
7. Cerințe de stabilitate și de scoatere din circulație progresivă a navelor de pasageri **ro-ro** (…) (Jurnalul Oficial al Uniunii Europene 7/vol 11, pp.134)
8. Toate navele de pasageri **ro-ro** din clasele A, B și C cu chila pusă sau aflate într-un stadiu similar de construcție la sau după 1 octombrie 2004 respectă dispozițiile articolelor 6, 8 și 9 din Directiva 2003/25/CE a Parlamentului European și a Consiliului din 14 aprilie 2003 privind cerințele de stabilitate specific pentru navele de pasageri **ro-ro** (*).(Jurnalul Oficial al Uniunii Europene 7/vol 11, pp.134)
9. Toate navele de pasageri **ro-ro** din clasele A și B cu chila pusă sau aflate într-un stadiu similar de construcție înainte de 1 octombrie 2004 trebuie să respecte până la 1 octombrie 2010 dispozițiile articolelor 6, 8 (…) (Jurnalul Oficial al Uniunii Europene 7/vol 11, pp.134)
10. Având în vedere modificările structurale care ar putea fi necesar să fie aduse navelor de pasageri **ro-ro** existente pentru a respecta cerințele de stabilitate specifice, aceste
11. cerințe ar trebui introduse într-un interval de câțiva ani, pentru a-i da suficient timp părții afectate a industriei să le pună în aplicare; (…) (Jurnalul Oficial al Uniunii Europene 7/vol 11, pp.135)

[3] http://en.wikipedia.org/wiki/Roll-on/roll-off
[4] http://hallo.ro/search.do?l=ro&d=en&query=roll-off

Ferry boat – definition, examples

A **ferry** (or **ferryboat**) is a boat or ship (a merchant vessel) used to carry (or *ferry*) primarily passengers, and sometimes vehicles and cargo as well, across a body of water. Most ferries operate on regular, frequent, return services. A passenger ferry with many stops, such as in Venice, Italy, is sometimes called a water bus or water taxi.[5]

12. Sunt excluse de la aplicarea prezentei directive: – navele de pasageri; – **ferry-boat-urile**; (Jurnalul Oficial al Uniunii Europene, 7, vol. 1, pp. 159)
13. DIRECTIVA 1999/35/CE A CONSILIULUI din 29 aprilie 1999 privind sistemul de expertize obligatorii pentru operarea în siguranţă a serviciilor regulate de **feriboturi**
14. cu punte ruliu şi ambarcaţiuni rapide de pasageri (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.18)
15. (...) întrucât Comunitatea este preocupată în mod serios de accidentele maritime în care sunt implicate **feriboturi** cu punte ruliu, care au dus la pierderi masive de vieţi omeneşti; întrucât persoanele care utilizează **feriboturi** cu punte ruliu şi ambarcaţiuni rapide de pasageri în întreaga Comunitate au dreptul să pretindă şi să se poată bizui pe un nivel corespunzător de siguranţă;(...) (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.18)
16. (...) întrucât acţiunea la nivel comunitar este cel mai bun mod de a asigura aplicarea armonizată a unor principii convenite în cadrul Organizaţiei Maritime Internaţionale (OMI), evitând astfel denaturarea concurenţei între diferitele porturi comunitare şi între **feriboturile** cu punte ruliu şi ambarcaţiunile rapide de pasageri; (…) (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.18)
17. (…) întrucât fiecare stat membru trebuie să asigure respectarea cerinţelor de siguranţă valabile pentru **feriboturile** cu punte ruliu şi ambarcaţiunile rapide de pasageri care arborează pavilionul statului respective şi pentru companiile care le operează; (…) (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.18)
18. Întrucât controlul statului portului nu prevede expertize şi verificări preventive, regulate, detaliate ale **feriboturilor** cu punte ruliu şi ambarcaţiunilor rapide de pasageri; întrucât, de aceea, trebuie să se verifice respectarea de către companii şi de către **feriboturile** şi ambarcaţiunile acestora a normelor de siguranţă convenite în cadrul OMI şi, dacă este cazul, la nivel regional, printr-un sistem de inspecţii regulate,
19. obligatorii, de către statele gazdă; întrucât companiile trebuie împiedicate să opereze aceste **feriboturi** şi ambarcaţiuni, dacă inspecţiile respective dezvăluie o neconformitate periculoasă cu normele de siguranţă respective; (…) (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.19)
20. (…) întrucât, în interesul îmbunătăţirii siguranţei şi evitării denaturării concurenţei, trebuie să se aplice tuturor **feriboturilor** cu punte ruliu şi ambarcaţiunilor rapide de pasageri norme comune de siguranţă, (…) (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.19)
21. (...) întrucât, pentru a asigura respectarea continuă a cerinţelor prezentei directive de către **feriboturile** cu punte ruliu şi ambarcaţiunile rapide de pasageri, statul gazdă trebuie să efectueze expertize înainte de începerea unei activităţi şi apoi la intervale regulate şi ori de câte ori au loc modificări importante în condiţiile de operare; (...) (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.19)
22. (…) întrucât, pentru a nu încărca prea mult companiile, trebuie acordată atenţia cuvenită verificărilor şi expertizelor anterioare; **feriboturile** cu punte ruliu şi ambarcaţiunile rapide de pasageri ar trebui scutite de inspecţii, dacă se confirmă că acestea respectă dispoziţiile prezentei directive, în cazul operării pe rute similare şi atunci când **feriboturile**

[5] https://en.wikipedia.org/wiki/Ferry

și ambarcațiunile rapide de rezervă beneficiază de pe urma unor convenții speciale; întrucât, în cazul în care în urma inspecției statul gazdă se declară satisfăcut, **feriboturile** cu punte ruliu și ambarcațiunile rapide de pasageri nu trebuie să suporte inspecții ample, (...) (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.19)

23. (…) „**feribot** cu punte ruliu" înseamnă o navă maritimă de pasageri cu facilități care să facă posibilă îmbarcarea și debarcarea vehiculelor rutiere sau feroviare pe propriile roți și care să transporte mai mult de 12 pasageri;(…) (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.20)
24. Prezenta directivă se aplică tuturor **feriboturilor** cu punte ruliu și ambarcațiunilor rapide de pasageri care operează servicii regulate spre sau dinspre un port al unui stat membru, (…) (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.21)
25. Statele membre pot aplica prezenta directivă **feriboturilor** cu punte ruliu și ambarcațiunilor rapide de pasageri angajate în curse interne, în alte zone maritime decât acelea menționate la alineatul (1). (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.22)
26. Verificările inițiale necesare în cazul **feriboturilor** cu punte ruliu și al ambarcațiunilor rapide de pasageri (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.22)
27. Înainte de a începe să desfășoare un serviciu regulat cu un **feribot** cu punte ruliu sau cu o ambarcațiune rapidă de pasageri sau în termen de 12 luni de la data menționată în articolul 19 alineatul (1) pentru un **feribot** cu punte ruliu sau o ambarcațiune rapidă
28. de pasageri care desfășoară deja un serviciu regulat la data respectivă, statele gazdă trebuie să verifice dacă **feriboturile** cu punte ruliu sau ambarcațiunile rapide de pasageri îndeplinesc condițiile următoare (…) (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.22)
29. Înainte de a începe să desfășoare un serviciu regulat cu un **feribot** cu punte ruliu sau cu o ambarcațiune rapidă de pasageri sau în termen de 12 luni de la data menționată la articolul 19 alineatul (1) pentru un **feribot** cu punte ruliu sau o ambarcațiune rapidă
30. de pasageri care desfășoară deja un serviciu regulat la data respectivă, statele gazdă trebuie (…) (Jurnalul Oficial al Uniunii Europene 7/vol 7, pp.22)

Loan translations

Combustibil greu (heavy fuel)

31. În comunicarea adresată de Comisie Parlamentului European și Consiliului privind siguranța pe mare ca reacție la incidentul „Prestige" s-a specificat intenția Comisiei de a propune un regulament care să interzică transportul **combustibilului greu** în petrolierele cu cocă simplă care au ca destinație sau ca punct de plecare porturi din statele membre. (Jurnalul Oficial al Uniunii Europene, 7/vol 12, pp.181)
32. Atât Consiliul, cât și Comisia salută disponibilitatea Organizației Maritime Internaționale (OMI) de a organiza o întrunire suplimentară a Comitetului de protecție a mediului marin (MEPC) în decembrie 2003, pentru a facilita o soluție internațională privind scoaterea accelerată din circulație a petrolierelor cu cocă simplă și introducerea, în cel mai scurt timp, a unei interdicții privind petrolierele cu cocă simplă care transportă **petrol greu**. (Jurnalul Oficial al Uniunii Europene, 7/vol 12, pp.181)
33. Navele de transport sau navele container conțin adesea în buncărul de carburant combustibil lichid greu (HFO) într-o cantitate care poate fi mult mai mare decât cea a petrolierelor mai mici. (Jurnalul Oficial al Uniunii Europene, 7/vol 12, pp.182)
34. (...) (b) se adaugă următorul punct: „14**. «petrol greu»** înseamnă: (a) țițeiul cu o densitate de peste 900 kg/m3 la 15 °C (*); (Jurnalul Oficial al Uniunii Europene, 7/vol 12, pp.182)
35. Navele de transport sau navele container conțin adesea în buncărul de carburant **combustibil lichid greu** (HFO) într-o cantitate care poate fi mult mai mare decât cea a petrolierelor mai mici. (Jurnalul Oficial al Uniunii Europene, 7/vol 2, pp.182)

Accommodation – încăpere de locuit

36. În prova peretelui de coliziune nu trebuie să se afle nici o **încăpere de locuit**, **încăperile** de locuit trebuie să fie separate de compartimentele de maşini şi de căldări prin pereţi etanşi la gaz şi trebuie să fie accesibile direct de pe punte. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.170)
37. Prin derogare de la 2.03.2, instalaţiile de gătit, instalaţiile de încălzit şi cele frigorifice, prevăzute cu arzătoare cu fitil care funcţionează cu petrol lampant, pot fi permise în **încăperile de locuit** şi timonerii, cu condiţia ca volumul rezervorului de combustibil să nu depăşească 12 litri. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.170)
38. Aceasta nu se aplică: – **încăperilor de locuit** care au mai multe ieşiri, uşi sau hublouri care permit evacuarea rapidă; (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.195)
39. Suprafaţa liberă a podelei încăperilor de locuit nu trebuie să fie mai mică de 2 m2 per ocupant. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.195)
40. Tubulatura din **încăperile de locuit** trebuie să corespundă cerinţelor de la 5.05.8. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.196)
41. Mijloacele de acces spre **încăperile de locuit** trebuie să fie dispuse şi să aibă dimensiuni astfel încât să poată fi utilizate fără pericol sau dificultăţi. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.197)
42. În cazul în care nu există acces de la nivelul punţii la încăperile de locuit iar diferenţa de nivel este de 0,30 m sau mai mare, **încăperile de locuit** trebuie să fie accesibile cu ajutorul scărilor de tambuchi. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.197)
43. Podelele, pereţii şi plafoanele **încăperilor de locuit** trebuie să fie realizate astfel încât să poată fi curăţate cu uşurinţă. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.197)
44. **Încăperile de locuit,** inclusiv culoarele în partea navei utilizată pentru **încăperile de locuit** ale echipajului, trebuie să fie izolate contra friguluişi căldurii care provin din afară sau de la compartimentele adiacente. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.197)
45. **Încăperile de locuit** trebuie să fie prevăzute cu o instalaţie de încălzit care să menţină o temperatură satisfăcătoare ţinându-se cont de condiţiile meteorologice şi climatice la care este expusă nava. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.198)
46. **Încăperile de locuit** trebuie să fie suficient ventilate, chiar atunci când accesul la acestea este închis. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.198)
47. **Încăperile de locuit** trebuie să fie suficient iluminate. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.199)
48. În **încăperile de locuit** trebuie instalată o iluminare electrică corespunzătoare. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.199)

Winch – vinci

49. *5.08. Vinciuri*
50. 5.08.1. Pentru ancore de peste 50 kg trebuie prevăzute vinciuri de ancoră.
51. 5.08.2. Vinciurile proiectate pentru a fi acţionate atât electric cât şi manual, trebuie să fie proiectate astfel încât să asigure că acţionarea electrică nu poate declanşa acţionarea manuală. (Jurnalul Oficial al Uniunii Europene, 7/vol 1, pp.179)

Conclusions

The most common English words encountered in Romanian naval architecture journals are *deadweight* (capacitatea de încărcare), *RO-RO* (pentru transportul de vehicule auto), *heavy fuel* (combustibil greu), *accommodation* (camera de locuit), *wich* (vinci), *ferryboat* (feribot).

Romglish is not a negative phenomenon in itself. It enriches the Romanian vocabulary. Most likely, some of the words will be assimilated in the Romanian language whereas others will become obsolete. In the Romanian language's history many languages brought foreign words which are still present in our vocabulary. Since English is lingua franca for the naval architecture field it is normal to use English words and blend them with Romanian. What we can do to preserve our language is to use the Romanian equivalent, where possible, and accept the English word where there is no Romanian equivalent.

Corpus

*** *Jurnalul Oficial al Uniunii Europene*, 7 vol. 1-14 Available at: http://www.europarl.europa.eu/RegData/seance_pleniere/textes_adoptes/provisoire/2012/05-23/0215/P7_TA-PROV(2012)0215_EN.pdf

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