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HRADEC KRALOVÉ JOURNAL OF ANGLOPHONE STUDIES

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Glocal Pluralities, Postmodern Voices: Introduction to *Hradec Králové Journal of Anglophone Studies*

The present and the first volume of our journal presents a plurality of voices, whose ideas express a plethora of fresh interpretations and contributions within the state-of-the-art Anglophone studies. The journal sets out to map contemporary trends within the field embraced by the (post)postmodern zeitgeist of today and thereby to open the discussion in the field. We sincerely hope that our glocal attitude – think globally, act locally - shall provide the reader with fresh and inspiring ideas.

The present volume indeed shares a lot with postmodern condition – the articles present deal with fragmentation, twisted non-linearity, scepticism, or subjective histories. Other pervasive common denominators within the bodies of text are coherence, cohesion, and practicality. It is of no pragmatic surprise, then, that most of the printed articles were presented at the International Anglophone Conference in Hradec Králové, way back in 2009. We therefore would like to take the chance to apologize to the authors, whose submissions, we sincerely believe, did not lose any of their topicality; on the contrary, the twisted hand of (history/)fate might have provided their conclusions with new tinges of meaning.

The literature section of *Hradec Králové Journal of Anglophone Studies* seems to be a representative choice of prevailing research trends in Anglophone literary studies in this country. All contributions focus on 20th century or 21st century topics; most of them integrate postmodernist critical theories into their reading. They mirror the multicultural, multi-faced, pluralist world of the present day.

Two articles are devoted directly to postmodernist issues: Petr Chalupský presents in his paper Penelope Lively as one of the authors devoting their attention to modern urban milieu. He puts Lively's novel *City of the Mind* into the context of other contemporary writers dealing with the psycho-geographic phenomena of the city, specifically Ackroyd's *London: The Biography*. Filip Hanzelka's contribution explores formal experiments in the works of postmodernist writers of the sixties and the seventies, particularly of Vladimir Nabokov, focusing on the narrative phenomena that result in multiple interpretations.

Daniel Sampey's highly accomplished article gives an innovative view of Walter Benjamin's 1936 essay *Artwork*, discussing the term aura, and problematizing the traditional dichotomy between techné and physis.

Contemporary British drama is focused on in two contributions: Jaromír Izavčuk provides an analysis of postmodern aspects of In-Yer-Face Theatre, dealing specifically with Mark Ravenhill and mentioning also the reception of his plays in this country. The other article on contemporary drama in this volume is Jan Suk's text on the topical issue of postdramatic theatre, as represented by the British theatre group Forced Entertainment. Besides other points, it advocates the necessity to implement a new term, Live Art, into postdramatic contexts.

The following cluster of papers on literature is devoted to fantasy. Patricia Ráčková's and Kamila Vránková's contributions deal with archetypal phenomena, such as metamorphosis, identity, death, and renewal, in contemporary fantasy, documenting the fact that the archetypal is omnipresent, whether in the traditional or subversive way.

The last two articles are concerned with contemporary women writers: Hana Waisserová analyzes Meena Alexander's *Nampally Road* to present it within postcolonial and postnationalist as well as within gender contexts. Jakub Ženíšek's text is focused on political discourse in Arundhati Roy's fiction.

Similarly to the literary section, which reflects the zeitgeist of the (post)postmodern condition of today, the linguistic section deals with similar issues, yet in a retrospective way. The subject matter comes from the present to the past, and back to come full circle. Although less numerous, the papers offered in the section of linguistics and methodology range in topic from discussion of the means of current communication – emails – to examination of Old and Middle English orthography.

The first paper by Jan Comorek studies the pragmatic aspects of e-mail communication reflected in the language oscillating between written and spoken mode. It attempts to show how the co-operative principle is employed, and how this type of communication is perceived.

There are two contributions dealing with cohesion: Vladimíra Ježdíková's article focuses on conjuncts as a means of cohesion in full texts on information and communication technologies, analyzing the ability of conjuncts to create effective ties between parts of text and to enhance comprehension.

The paper by Gabriela Zapletalová, on the other hand, examines cohesion in functional text summaries and evaluates it as a type of communication strategy from the point of information inclusion, readability and shifts in topic.

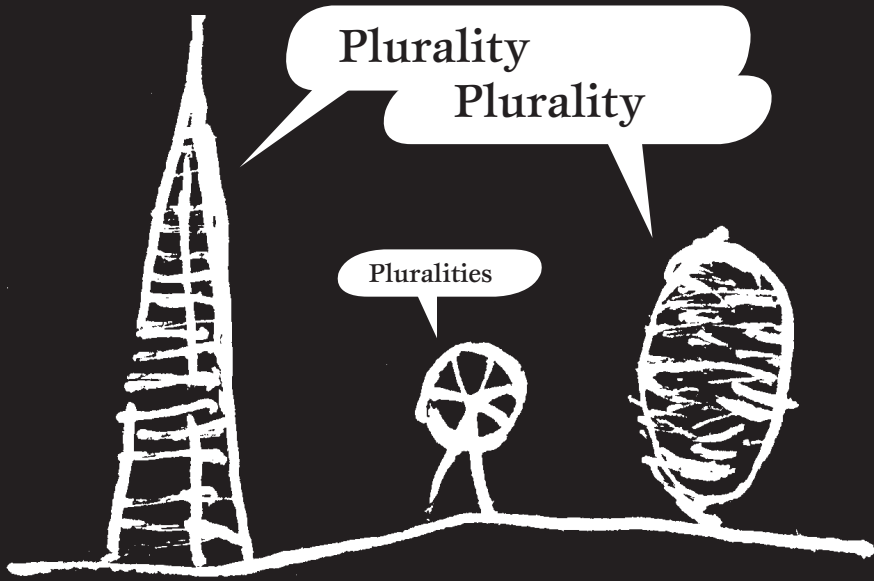
The article by Kristýna Poesová investigates the pronunciation of the mid-central English vowel *schwa* produced by Czech pupils in two different pronunciation tasks, presenting partial results of her doctoral research in the field of teaching pronunciation in the Czech educational environment.

Based on the results of a project carried out by the Faculty of Pedagogy, the Technical University of Liberec, Renata Šimůnková's paper is a valuable contribution to the process of improving students' language competence in Practical English classes at university. It specifies the lexical aspect of the problem, and presents strategies and exercises which lead to the improvement of Czech students' approach to the vocabulary of English.

On texts from three different centuries, Jan Teichman's contribution entitled "English Orthography: A Diachronic Perspective" demonstrates aspects of the development of the English spelling system, focusing on contemporary orthographic irregularities. The article also considers future chances of regularising the system.

We personally believe that all the contributions in the present volume should stimulate the readership to become future contributors, collaborators, and friends. Once again, let us wish you a pleasant and inspiring read through the articles present.

Helena Polehlová, Patricia Ráčková, Jan Suk



LITERARY STUDIES

Voyeurs and Walkers in the Simultaneous City – Penelope Lively’s *City of the Mind*

*Abstract: Unlike in the previous decade, the 1990s British literary scene witnessed an emergence of a number of novels which tend to perceive London, or the modern urban milieu in general, from a more optimistic perspective. This approach can be found, for instance, in works by Hanif Kureishi, Peter Ackroyd, Iain Sinclair and Jim Crace. A remarkable contribution to this tendency is Penelope Lively’s *City of the Mind* (1991), a rather short yet complex novel which captures and celebrates London in its spatial, temporal and human diversity and heterogeneity. This article attempts to demonstrate the various ways in which Lively’s novel (re)presents the city as both a physical environment and a mental concept, as well as to analyse the interconnectedness between her city and its inhabitants’ psyche. It also argues that due to its psychogeographic scope the novel can be taken as a fictional anticipator of Ackroyd’s *London: The Biography* (2000).*

London and its various aspects are undoubtedly among the favourite themes of British fiction in the last two decades of the twentieth century. Writers such as Amis, McEwan, Sinclair, Ackroyd, Self, Kureishi, Carter and others expressed their attitude to the metropolis in their novels, short stories, non-fiction or, especially in the case of Hanif Kureishi, film scripts. The diversity and versatility of the urban milieu are reflected by these writers’ multifarious treatment of the theme, and so the city comes to life again and again in both its real as well as fictional forms. Moreover, these two forms become hardly distinguishable and thus mutually interchangeable as the realistic aspects of the city perpetually intertwine with the fictitious ones. Dominic Head argues that British postmodernism can be identified as a ‘reworking of realism, rather than a rejection of it’ (Head 2002: 229), which is a useful definition to understand the fictional treatment of London in British fiction of the late 1980s and 1990s. The result of such narratives is numerous literary Londons, the common denominator of which is the perception of the city as if out of the traditional understanding of time and space.

Speaking about London as the theme of contemporary British fiction, a rather crude distinction between the 1980s and 1990s should be made. While the urban novels of the 1980s, such as Ian McEwan’s dystopian *The Child in Time* (1987), Martin Amis’s turbulent and savage *Money* (1984) and apocalyptic *London Fields* (1989), and Carol Birch’s political *Life in the Palace* (1988), show a clear shift from ‘the scene of public life to urban dereliction’ catching ‘the perception of inner-city decay’ (Head 2002:41), those written in the following decade tend to perceive London from more optimistic points of view. There are even writers whose works literally celebrate, though in often substantially different manners, the city in its simultaneous transience and perpetuity. From these authors I would mention Jim Crace, Iain Sinclair and Peter Ackroyd.

Crace’s *Arcadia* (1992) is an urban pastoral which ‘conveys the appeal of city life, its vibrancy and poetry, in such a way as to suggest that the celebration of the city is the new pastoral’ (Head 2002:209). Sinclair’s novels *White Chappell*, *Scarlet Tracings* (1987), *Downriver* (1991), *Radon Daughters* (1994), and his quasi-documentary non-fictions *Lights Out for the Territory* (1997) and *Liquid*

City (1999) praise the city's lost, vanished, ephemeral or unofficial phenomena and landscape, as Mengham puts it:

Sinclair's is an intense and impassioned writing that has always resisted 'official' versions, that has been haunted, almost literally, by ideas of, dreams of, and plans for, another London that has either been swept away or which perhaps has never come into being. In making the links between those who have contributed to the life of this other, fictional place, Sinclair's texts have established a sense of community across time-zones that must be weighed in the balance against the demands made on the metropolis by those who merely inhabit or manage its present organization of space. (Lane, Mengham, Tew 2003:56)

Ackroyd's historiographical approach focuses on the glorification of London's mystical and perennial character. His works compile in a half-fictional and half-factual literary pastiche offering a self-contained image of the universal city while being simultaneously aware that any such attempt is too preposterous and as such inevitably predestined to fail. Ackroyd's writing can thus be understood as the city's great mosaic whose individual stones are novels such as *Hawksmoor* (1985), *The House of Doctor Dee* (1993), *Dan Leno and the Limehouse Golem* (1994), *The Clerkenwell Tales* (2003), *The Lambs of London* (2004), and his much-celebrated non-fictional *London, The Biography* (2000). Yet there is another novel which should definitely be mentioned as an ultimate example of the city's fictional celebration – Penelope Lively's *City of the Mind* (1991), one of the most ambitious and comprehensive London novels of the first half of the Nineties.¹

City of the Mind develops neither a pastoral image of London, nor does it deal with the city's lost aspects. The novel reminds the reader of a paean to the city's immortal greatness, and therefore it could be, to a certain extent, read as a fictional anticipator of Ackroyd's biography of London. In his homage to the city Ackroyd develops the history of London not strictly chronologically, but through detailed elaboration of various social, cultural or political events and phenomena. Such a technique brings the effect that chronological order of the book is reduced into an overall framework in which the individual themes are not treated statically but in time, across different time layers which emphasises the immense diversity and incomprehensibility of the real London. In the preface Ackroyd explains that

the biography of London also defies chronology. (...) That is why this book moves quixotically through time, itself forming a labyrinth. If the history of London poverty is beside a history of London madness, then the connections may provide more significant information than any orthodox historiographical survey. (*London: The Biography*:2)

The story of the city thus resembles a colourful collage, an exciting jigsaw composed of an indefinite number of pieces which can never be fully put together. Similarly, Lively's novel introduces the city simultaneously in and out of time, where it becomes, through the theme of architecture but not only, a manifold metaphor of history and human endeavour and consciousness. Therefore, both Ackroyd's and Lively's image of the history of London corresponds with the ambivalent view of the metropolis shared by its many current inhabitants – though it seems fragmentary, discontinuous,

unpredictable, and often chaotic and as such difficult to grasp or control, it is at the same time astonishing, sublime and irresistible in its multiplicity of meanings and interpretations.

The simultaneous city

What Lively's and Ackroyd's concepts of London have in common is their supertemporality. On the first page of the novel Matthew observes the city's power to have him in its current in the course of which yesterday withdraws. The various forms of time coexist here – the city becomes a phenomenon beyond the chronological understanding of time where the past, present and future perpetually collide and mingle. When Matthew reaches Cobham Square, he can feel its whole history present there at the moment, from the original walls from 1823, individual architectural influences, up to graffiti, the modern young people's attempt to leave a mark of their presence on the city's official façade,

the scrawled fantasies and assertions of a disembodied crowd, shouts of defiance and egotism, the silent insistent clamour of an invisible horde, not quite unheard, not quite extinguished, their purpose eerily fulfilled. (*City of the Mind:24*)

Having let Matthew experience all this at once, the narrator concludes the scene with what might be taken as the book's motto:

For this is the city, in which everything is simultaneous. There is no yesterday, no tomorrow, merely weather, and decay, and construction. And the passage of hoofs, wheels and feet, the path of fire, the blast of bombs. The city digests itself, and regurgitates. It melts away, and rears up once more in another form. (*City of the Mind:24*)

It is an image of a city which, despite all the decay and destructive forces, manages to rise again from its ashes, partly intact, partly changed, yet always strong enough to preserve its vitality.

A very similar perception of London in time can be traced in Ackroyd's conviction that there are areas within the city that are subject to peculiar temporal and special conditions as a result of which they retain a particular genius loci which perpetually influences both the events happening in them and their inhabitants' lives. Therefore, throughout the centuries, these areas have been the sites of similar activities and events and have witnessed the repeated process of history being replayed. It is as if these areas were spell-bound by some half-forgotten, atavistic forces, the power of which, nonetheless, should never be underestimated. Ackroyd explains:

Londoners seem instinctively aware that certain areas retained characteristics or powers. Continuity itself may represent the greatest power of all. (...) There is no other city on earth which manifests such (...) continuity; its uniqueness is one of the tangible and physical factors that render London a place of echoes and shadows. (*London: The Biography:655*)

This theory forms the basis of the plot of *Hawksmoor* in which such parallelism is followed over two and a half centuries. The fact that murders have not been committed on the sites of the churches for the first time does not at all surprise detective Hawksmoor since he has already grown 'to understand that most criminals tend to remain in the same districts, continuing with their activities until they were arrested, and he sometimes speculated that these same areas had been used with similar intent for centuries past' because 'certain streets or patches of ground provoked a malevolence which generally seemed to be quite without motive' (*Hawksmoor*:115-6). A similar view is used again in *Dan Leno and the Limehouse Golem* for the replication of the Ratcliffe Highway murders. This repetitive parallelism of events supports Ackroyd's insistence that the present is merely the past revisited and his consequent rejection of the traditional, chronologically linear, conception of historical time in favour of a circular or mythical one. If it is the spirit of the place that magnetises certain people and events rather than some rationally explicable consequences, then 'the question of chronology is immaterial, for time is cyclical and human actions are endlessly accumulated and repeated around the same power-concentrating places' (Onega 1998:68).

It is, above all, the awareness of this quality of time within the city that connects Ackroyd's detective Hawksmoor with Lively's architect Halland. Yet while Ackroyd's treatment of time is based on its mythological understanding in historical perspective, Lively's relies more on the psychological conception of time. The results, however, are strikingly similar. At the end of *City of the Mind* Matthew Halland realises that 'the mind creates its own images, a brilliant mythic universe in which there is no chronology' (*City of the Mind*:204), and that 'the chronology of each day may be blurred, but the city is intensified, a cornucopia of incident, of image' (*City of the Mind*:215). In either case thus the city becomes a supertemporal phenomenon that perpetually permeates and crucially determines both the vertical and horizontal levels of its inhabitants existence. And so Matthew's private history of the failed marriage, the early years of his daughter and his newly developing affection for Sarah Bridges mingle and coalesce with the themes of London prehistory, the city's various housing aesthetics, the Blitz reminiscences and the future projections of the Docklands architectural design.

The fact that simultaneousness and cyclicity are typical of London's temporal character resonates from almost every page of *City of the Mind*. From the very beginning of the novel the reader can hear echoes of Clarissa Dalloway's fascination with the city:

driving through the city, he is both here and now, there and then. He carries yesterday with him, and pushes forward into today, and tomorrow, skipping as he will from one to the other. He is in London, on a May morning of the late twentieth century, but is also in many other places, and at other times. (...) He is Matthew Halland, an English architect stuck in a traffic jam, a person of no great significance, and yet omniscient. (*City of the Mind*:2)

This temporal and spatial coexistence makes the city an inexhaustible source of opportunities for its dwellers to make their attempt at grasping of what avoids totalizing and thus can never be fully under their control. Matthew is a lucky one since he is sensitive and sensible enough to take his chance and let the city be in part "his" city as well, the one which can make sense of what he does:

The city, too, bombards him. He sees decades and centuries, poverty and wealth, grace and vulgarity. He sees a kaleidoscope of time and mood (...) He notes the resilience and tenacity of the city, and its indifference. (...) The whole place is a chronicle, in brick and stone, in silent eloquence, for those who have eyes and ears. For such as Matthew. Through him, the city lives and breaths; it sheds its indifference, its impervious attachment to both then and now, and bears witness. (*City of the Mind*:3)

Matthew's sensitive approach to the cityscape enables him to notice its crucial potential to perpetually reduplicate itself in every historical period through its dwellers' minds and experience. As an architect with a strong sense of humanity, he represents a highly interesting point of view which is both focused on as well as unavoidably modified around the city, a character through which Lively offers one of the city's countless narratives.

The city in the mind

The concept of the simultaneous city is closely connected with the presence of the city in each of its inhabitant's minds. This conception of city of the mind in fact directly connects Lively's novel with presumably the first great fictional London psychogeographer, Charles Dickens.² Having been in the urban environment for a longer time is logically reflected in the city people's ways of thinking and perceiving such an environment. However, what is always important is the person's ability to raise oneself above the everyday material or down-to-earth matters to find one's way to the city's spiritual universality. When stuck in a traffic jam Matthew, unlike his colleague, manages to look up to the 'sky loaded with rain, against whose grey surface there shone on white side the white spire of a church, across which crawled, soundless, a glinting aircraft' and observes that 'this city is entirely in the mind. It is a construct of the memory and of the intellect. Without you and me it hasn't got a chance' (*City of the Mind*:7). He also realises that such a state of mind or view should never exist isolated from those of other people as well as other influences, that it is not sufficient to 'create a private vision, but a vision which is coloured by the many visions of other people (...) We can see nothing for itself alone; everything alludes to something else' (*City of the Mind*:9). Matthew's London of the mind is one of a net of allusions to architecture, building construction, history, biology, multiethnicity, and other historical, social, cultural and scientific phenomena, representing a guide to both his intellectual and emotional selves.

For Matthew the city is a state of mind, being a Londoner is not only a matter of being physically present there but, above all, of letting the city enter and encapsulate one's mental world in order not to reduce one's existence to its physicality or instrumentality. Looking at St Paul's Matthew contemplates about how the city has conditioned his mind:

A cathedral in the ice; a city of the mind. We are hosts to the physical world, the transient purveyors of sequence upon sequence of references. Language sleeps upon the tongue, mutates through generations, survives us all. We see the world, invest what we see with meaning, and

send images sifting down from one head to another (...) The favoured shapes and signs; the archetypes; the things that stalk our dreams. (*City of the Mind:49*)

The importance of opening one's mind to the outer stimuli is reinforced by the awareness of transience of human existence. To face that one will be outlived by most of what surrounds him, buildings, art, language, one must at least try to embrace the opportunity of becoming, though only temporarily, part of this universal world.

When walking along London streets with his daughter Jane, Matthew becomes aware of how more natural and therefore easier it is for a child to expose herself to the city's miscellaneous impulses since 'it is children alone who experience immediacy; the rest of us have lost the ability to inhabit the present and spend our time in anticipation and recollection' (*City of the Mind:185*). To make the city enter one's mind it is necessary to catch the immediacy of every single moment, to step out of the predictability of chronology, not to search for order in what is essentially spontaneous, indisciplineable, something children are capable of while the grown-ups only strive to achieve such capacity:

We see the city stratified. (...) A chronology, a sequence. Whereas the city itself, of course, is without such constrictions. It streams away into the past; it is now, then, and tomorrow. It is as anarchic as the eye of a child, without expectation or assumption. (*City of the Mind:76*)

As a result of that, the father and his daughter see the city

a different place. Jane, with the liberation of childhood, without rationality or expectations, sees an anarchic landscape in which anything is possible and many things are provocative. She wrestles with language, scans advertisements, shop signs, logos on vans and trucks. (...) She searches out the things that tether her to a known world. (...) She does not interpret, and therefore can construct her own system of references. (...) For her, the city is alternately mysterious and familiar, baffling and instructive. (*City of the Mind: 86-7*)

A significant fact is that for Jane this is a perpetual state, her being in the city, she absorbs the unknown while simultaneously looks for the familiar not to get entirely lost. In such a process the unknown gradually becomes familiar and stirs the child's curiosity to see more. It is based on the accumulation of frequently incoherent experiences, the individual pieces of the mosaic of the city, rather than on imposing some totalizing interpretations on them. For Matthew, on the contrary, it is only a matter of occasional moments – since

wiser but inflexible, (he) sees much more and much less. (...) Sometimes he sees nothing at all. (...) And then something seizes his attention and he is jolted from the prison of his own concerns and becomes once more – for a second, for minutes on end – responsive and reflective; he joins up with the city and becomes a part of its streaming allusive purpose. (...) The city feeds his mind, but in so doing he is manipulated by it, its sights and sounds condition his responses, he is its product and its creature. Neither can do without the other. (*City of the Mind:87-8*)

Unlike Jane, he not only absorbs but feels the urge to interpret, produce meanings. Therefore, he not only lives in the city, but also the city lives through him, as his special variant of the city, how he sees and wants to see it, the city both of and in his mind.

The city's topography

One of the most original narrative strategies in the British fiction of the 1990s is psychogeography, the literary mapping of the psychological effects a particular physical geographic milieu produces on the individual. As Bentley argues, 'this has been expressed in fiction in ways that open up the concept of urban geographies to other fields, and there has been a particular focus on writing the city, the role of the postmodern *flâneur*, and the city as event' (Bentley 2005:14). Such fiction, namely Ackroyd's and Sinclair's, focuses predominantly on the "unofficial" aspects of the metropolis, emphasizing its darker, subversive effects upon its inhabitants' lives, deals with themes such as 'fragmentation, multiplicity, hybridity and reinvention' (Bentley 2005:14). From this perspective, Lively's *City of the Mind* can be seen as a significant contribution to this narrative approach to London. Although her characters do not trespass the obscure, mysterious territories, the motif of the vanishing city and its impacts on the protagonists' psyche make the novel a distinctive parallel to both the mentioned novelists' works.

Like every other city, London has its unique topography which is by no means created merely by its actual landscape. While walking with Alice through the centre of London at night, Matthew meditates on it:

They pass from the intimacies of the Soho streets to the frontier of Charing Cross Road, streaming with people and traffic. (...) Matthew and Alice pause on the pavement and he thinks of the city flung out all around, invisible and inviolate. He forgets, for an instant, his own concerns, and feels the power of the place, its resonances, its charge of life, its coded narrative. He reads the buses and sees that the words are the silt of all that has been here (...) The ghost of another topography lingers; the uplands and the streams, the woodland and fords are inscribed still on the London Streetfinder, on the ubiquitous geometry of the Underground map, in the destination of buses. (*City of the Mind*:66)

The city's topography is, above all, determined by the spiritual dimension – its *genius loci*, its atmosphere, its sense of its history but also of its invincible ability to survive. However, one of the crucial aspects of this topography is its narrative potential. The city can be understood as an extensive set of languages and narrative practices which produce a great variety of discourses:

The whole place is one babble of allusions, all chronology subsumed into the distortions and mutations of today, so that in the end what is visible and what is uttered are complementary. (...) Language takes up the theme, an arbitrary scatter of names that juxtaposes commerce and religion, battles and conquests, kings, queens and potentates, that reaches back a thousand

years or ten, providing in the end a dictionary of reference for those who will listen. (*City of the Mind*: 66)

The city allows to be read and listened to by all those who are patient and attentive enough to decode its scattered or oddly juxtaposed discourses. It becomes an enormous text, a web of allusions to other narratives and events through which history asserts its undeniable voice to comment on the often senseless conquer of the present.

At the same time, the city is presented as one which is permanently being renovated. The whole areas of London rise within just days, brand new that 'there is no language yet to confront it' (*City of the Mind*:10), places without spirit, cemeteries of the past. Although Matthew studies 'in detail the city's system of rebirth' admiring its vigour with which it 'lifts again and again from its own decay' (*City of the Mind*:109), he realises that London he sees is 'turning into a glass city. (...) Enigmatic, uncommitted presences; an architecture of deception. All around, glass was soaring above the old structures of brick and stone, dwarfing them, distorting them so that they swam shrunk and misshapen in the shining surface of the new city' (*City of the Mind*: 128). These places of commerce and mindless entertainment become the dominants of the new city's landscape, one which arrogantly disregards all the previous developments. Ironically enough, such quasi-architecture's only reflective potential lies in its ridiculously distorted glass reflection image of the ancient buildings which makes them into an endured stain on the new city's spotless façade. Therefore, Matthew's chief worry is that such a city, built beyond historical tradition hidden 'behind glass, innocent and impregnable, (...) some strange imagined incarnation of today's splintered, pockmarked, cratered, dusty, smoking labyrinth of distress' (*City of the Mind*:188), will gradually drive the milieu's for centuries nourished atmosphere and spiritual power into oblivion replacing it by the colourful and glittering emblems of commercial culture.

Voyeurs and walkers

Walking in the city and seeing it from a high place are two different experiences. From high above the city can be seen as an integrated organism, as a text easier to be read as a whole. Matthew has a similar feeling when he is standing at the top of a newly constructed building, looking over the city

which reaches further than the eye can see, swallowed eventually in haze on this bright spring morning: the tower blocks snapping light back at the sun, the muddle at their feet, the old symmetries of streets, tiny creeping cars and buses. In the distance the Tower; beyond it the complex density of the heartlands, punctuated by spires, by soaring columns, a rainbow in pink and grey and white on the skyline. It is a world – entire, complete. (*City of the Mind*:15)

Michel de Certeau describes a similar experience of seeing New York from the 110th floor: the city

is transformed into a texturology in which extremes coincide – extremes of ambition and degradation, brutal oppositions of races and styles, contrasts between yesterday's buildings, already transformed into trash cans, and today's urban interruptions that block out its space. (de Certeau 1988: 91)

Seeing the city as a whole is a source of pleasure which is caused by one's feeling of the power to totalize this otherwise immensely diverse human text. On an occasion like this, one experiences the freedom of being untouched by the anxieties of the hectic city life, and one can change from a compelled alert walker into a confident voyeur. In such a situation one is

lifted out of the city's grasp. One's body is no longer clasped by the streets that turn and return it according to an anonymous law; (...) When one goes up there, he leaves behind the mass that carries off and mixes up in itself any identity of actors or spectators. (...) His elevation transfigures him into a voyeur. It puts him at a distance. It transforms the bewitching world by which one was "possessed" into a text that lies before one's eyes. It allows one to read it, to be a solar Eye, looking down like a god. (de Certeau 1988:92)

It is this distance that enables such a voyeur to feel in control of the city, a feeling he or she hardly ever experiences while walking on the ground. That is the reason why Matthew, anytime he finds himself looking over the city from above, be it the top of a building site or his flat, feels optimistic if not even elated by the city's grandeur and indefatigable potential.

The problem of assuming such an omniscient god-like perspective is whether what one sees is still the actual city or its mere representation, a fictional narrative created through the viewer's projection of his or her own wishes, illusions and need for the feeling of security. As de Certeau puts it, 'the panorama-city is a "theoretical" (that is, visual) simulacrum, in short a picture, whose condition of possibility is an oblivion and a misunderstanding of practices' (de Certeau 1988:93). The city seen from this perspective is a dehumanized one, an artifact alien to the everyday situations. On the contrary, those who inhabit the actual city milieu and walk its streets perceive a completely different image:

The ordinary practitioners of the city live "down below", below the thresholds at which visibility begins. They walk – an elementary form of this experience of the city; they are walkers whose bodies follow the thicks and thins of an urban "text" they write without being able to read it. (...) It is as though the practices organizing a bustling city were characterized by their blindness. The networks of these moving, intersecting writings compose a manifold story that has neither actor nor spectator, shaped out of fragments of trajectories and alternations of spaces: in relation to representations, it remains daily and indefinitely other. (de Certeau 1988:93)

As a result of that, the city can never be read as one unified text since the bird's-eye view offers only its illusionary image, and the ordinary practices create narratives too fragmentary to constitute a cohesive whole. Thus the city, in its infinite otherness, resists any totalising reading and remains

a text without omniscient authors or spectators. The walkers inscribe new and new lines into the body of this text which neither they nor the voyeurs can ever fully interpret.

Zygmunt Bauman, one of the most prominent sociologists of postmodernity, develops the concept of this city walker into an extreme in his metaphor of *the stroller*, a typical representative of the postmodern urban culture, the unfortunate variation of *flâneur* deprived of all his freedom without actually acknowledging or even knowing it. The stroller feels most at ease hidden in the illusory safety and comfort of his or her anonymity within the crowd where he or she can carefully observe, or better said gape at, his likes, and in his or her imagination project other people's lives, feeling like a powerful director of human fates. Ironically, this gaper is happily ignorant of the fact that he or she him/herself represents a permanent target of other strollers' projections, and not only theirs as the most natural environment for strollers are shopping malls and centres where they can become an easy prey of the psychological snares and manipulations of the experts who stand behind such places' seemingly user-friendly design and layout.³

However, Matthew Halland is far from being such a stroller, since he persistently manages to avoid being affected by the city's commercial imperatives. Most of the time, he represents a walker who writes one of the city's narratives but who is, at the same time, aware of the fact that his are by no means the only narrative the city offers. After a series of threatening acts from Rutter, the ultimate prototype of the ruthless enterprise pseudo-culture, he detects one of the city's discourses, the one of utilitarian violent pressure and other mafia practices:

The problem was, of course, that you were looking also at a landscape in which coexisted a horde of people who knew little of one another, who rubbed shoulders in the streets, stared into one another's eyes in the tube, and saw nothing of each other's lives. (...) Out there, thousands live by quite other arrangements than polite behavioural codes favouring mutual consideration and fair play. The city has many points of view, and many climates. The official creed proscribes shoplifting, crashing the red lights and driving while under the influence. For many, these are accepted practices. (*City of the Mind*:181)

It is at this point when Matthew realizes that each person's capacity for empathy is crucially limited by one's experience and set of values. As a result of his encounter with Rutter he eventually comes to an inevitable conclusion that one can neither fully understand nor come to terms with some strategies which have, unfortunately, become an inseparable part of the modern urban discourses and practices. The logical consequence of so many points of view, climates and strategies is that one can never take hold of all of them, and thus the only available way is to become skilled at those one considers most familiar and natural.

The city of wisdom

While walking the streets, the city dwellers who have had an opportunity to see the city from above experience a permanent feeling of lacking. What they lack is the idealized dreamed place they once saw as the lucid and graspable whole. Therefore for them, walking the streets means to be in perpetual search of a non-existent place, a compensation for the idealized city. In de Certeau's words:

To walk is to lack a place. It is the indefinite process of being absent and in search of a proper. The moving about that the city multiplies and concentrates makes the city itself an immense social experience of lacking a place – an experience that is, to be sure, broken up into countless tiny deportations (displacements and walks), compensated for by the relationships and intersections of these exoduses that intertwine and create an urban fabric, and placed under the sign of what ought to be, ultimately, the place but is only a name, the City. The identity furnished by this place is all the more symbolic (named) because, in spite of the inequality of its citizens' positions and profits, there is only a pullulation of passer-by, a network of residences temporarily appropriated by pedestrian traffic, a shuffling among pretenses of the proper, a universe of rented spaces haunted by a nowhere or by dreamed-of places. (de Certeau 1988:103)

Therefore, as all urban dwellers turn into walkers sometimes, the search for some firm point through which they could get hold of the city becomes their unavoidable destiny.

It is for this reason that city people strive to find some kind of compensation which could help them face up to this deceptive duplicity of the environment they inhabit – the place they are in physical contact with every day, but in which they suffer from the feeling of lack of the illusionary readable city they once experienced. The most effective of these strategies are interpersonal relationships, a fact that Matthew contemplates about after he loses Sarah in the city crowd for the second time:

Matthew, moving about the city in a state of heightened consciousness, is aware as never before of the fallacious nature of space. (...) There is no sequence in the city, no then and now, all is continuous. Equally, all is both immediate and inaccessible. (*City of the Mind*:210)

He learns that he will never be able to comprehend all the city's narratives and decode all its allusions, yet he is convinced that through his relationship with Sarah they can become part of them:

Time and space are illusory, and the city absorbs and reflects, so that here and there, at crucial points, it is both the same and different. It is infused now with Sarah. (...) The streets have taken her; she has become a part of their allusive babble, the insistent inescapable murmur that is unique to everyone, the myriad privacies of the public place. (...) Fleeting, he thinks of this; unknowing, he greets that wiser incarnation of himself. (*City of the Mind*:211)

Lively does not leave her protagonist helpless face to face with the city's multitudes, as she offers him a strategy for coping with them in the form of obliging, affectionate and, ideally, loving relationships with other people, be it his daughter, former wife, Eva Burden or Sarah. Matthew discovers that the city cannot be understood in its complexity, but it can make wiser those who are sensitive and humble enough to listen to the polyphony of its discourses and through this to approach, and possibly partly empathise with, its overwhelming otherness.

Notes:

1. For more about the contemporary British London novelists see Bradbury's *The Atlas of Literature* or Coverley's *London Writing*.
2. For a more complex exploration of this concept within both the body of Dickens's work and his own life see Ackroyd's biography *Dickens*.
3. Bauman distinguishes three more identity patterns, *the tourist*, *the player* and *the vagabond*,

which, together with that of *the stroller*, compose the personality of a postmodern person. For further analysis of these metaphors see Bauman's *Life in Fragments. Essays in Postmodern Morality* or in the Czech translation *Úvahy o postmoderní době*.

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How Does It End? Open Endings in *Lolita*, *Pale Fire* and *Pnin* by Vladimir Nabokov and *Changing Places* by David Lodge and the Issue of Conservatism

Abstract: In his paper How Does It End? Open Endings in Lolita, Pale Fire and Pnin by Vladimir Nabokov and Changing Places by David Lodge and the Issue of Conservatism, Filip Hanzelka discusses the ideological implications of the formal experiments performed by David Lodge at the end of his 1975 novel and by Vladimir Nabokov at the ends of his three novels from the 1950s and early 1960s. Exploring the disappearance or shifts of the narrators in all these novels and the means through which this is achieved, he argues that these formal experiments enable both writers to highlight the playful, non-serious nature of their novels, to open up the works to multiple interpretations and to avoid assuming a definite political stance on topical issues if previously discussed. Thus if 'conservative' means 'apolitical' or 'averse to (factional) politics' (Scruton), then both writers could be designated conservative.

While the mastery of English language by Vladimir Nabokov has been compared to that by Joseph Conrad, another excellent stylist of the language which was not his mother tongue, and *Lolita* was named the fourth greatest English novel of the 20th century by the Modern Library, the work of the formally highly accomplished writer has rarely been analyzed as to its political implications. On the other hand, while David Lodge is seen by both critics and readers as a comic novelist (Jules Smith calls him 'a leading comic novelist', (Smith 2002), the ideology behind his novels has already been the subject of a critical study *The Campus Clowns and the Canon* by Eva Lambertsson Bjoerk. This paper wishes to answer the question of whether any or both of the two writers can be described as conservative on the basis of their work. It aims to show how the decision *not* to provide either a happy or unhappy ending in a novel allows one to claim that Vladimir Nabokov is a conservative writer ('conservative' in the sense of 'apolitical' (see Scruton 1984:15). I will try to show that making a similar claim about David Lodge is more problematic. I will first analyze the endings of three novels by Vladimir Nabokov, namely *Lolita*, *Pale Fire* and *Pnin*, focusing on the strategies employed by the author to make the narrator disappear, then move on to David Lodge's novel *Changing Places* analyzing its ending and comparing it to those of Nabokov's novels. Finally, I will trace the political implications of the two writers' strategies.

At the endings of their novels the authors David Lodge and Vladimir Nabokov make their narrators 'disappear' from the narrative. In this way, they deliberately rob the reader of the long-desired resolution of the issues dealt with in the novels while opening them up to different interpretations. If one applies what David Lodge says about the beginnings of novels to their endings, namely that they are 'thresholds separating the real world we inhabit from the world the novelist has imagined,' (Lodge 1992:4-5) then the ending in a novel is indicative of the author's political stance: traditionally, unhappy endings, because of their leaving the readers' unsatisfied, have often been a way of

pointing out the seriousness of the social evils portrayed in the novel (e.g. in *Tess of the d'Urbervilles* by Thomas Hardy or the late novels by Charles Dickens). Unhappy endings thus frequently contain a strong political message.

Nabokov's *Lolita* nicely illustrates what I mean by the narrator's disappearance before the end of the novel. The novel is narrated by Humbert Humbert, who has varied motives for telling his story. The chief one is the excuse for continuing to dwell in the 'nympholand' of his creation now that he, awaiting his trial in prison, has to face the facts and acknowledge how much he has harmed Dolores Haze. However, in the final paragraph a new voice usurps the narrative ground. The voice says:

And do not pity C.Q. One had to choose between him and H.H., and one wanted H.H. to exist at least a couple of months longer, so as to have him make you (i.e. Lolita) live in the minds of later generations. (...) And this is the only immortality you and I may share, my Lolita. (Nabokov 1996:325)

One can only wonder who is speaking to whom here: is it the implied author speaking to Lolita or the implied author speaking to the reader *and* Lolita? Is it the voice of John Ray, the lawyer who presents the reader with Humbert Humbert's notes? Because of the reference to H. H., it can hardly be Humbert Humbert. It is a voice at a higher level of hierarchy than him. Its sudden appearance at the end of the narrative is quite disturbing, especially as the words of adoration of Lolita that are voiced in the passage in reference to immortality (it is in the 'nympholand' that nymphets do not die) sound very much like Humbert Humbert's. Whoever it is that speaks, Humbert Humbert—the initial narrator—leaves the narrative some time before the ending of the novel proper.

Pale Fire, another novel by Nabokov, is composed as an annotated edition of the masterpiece of John Shade, a poet, with a very extensive commentary of individual lines by a university colleague of his, Charles Kinbote. However, most of the comments focus on telling the story of an exiled Zemblan king (whom Kinbote believes himself to be) who left his native land after a political coup and who assumed a new identity for himself in the United States under the name of Kinbote. Toward the end, these comments once again start moving in a different direction suggesting that there might be yet another narrator. The exact identity of the 'ultimate' narrator has not been settled by scholars yet. According to Robert Fulford:

(Mary) McCarthy decided the "real" author of the commentary was (not Charles Kinbote but) another Zemblan who is barely mentioned, V. Botkin. There are those who believe that Nabokov was saying John Shade didn't die but wrote the commentary under the pseudonym of Kinbote as a way of disappearing. (Brian) Boyd (...) interprets Nabokov's intentions in (yet) another way: he says that both poem and commentary were inspired from beyond the grave by Shade's daughter Hazel. (Fulford 2000)

It is true that the clearest hint about V. Botkin being the ultimate narrator is to be found in the index, on the last page of the novel, which some readers might be tempted not to consider an integral part of the novel. On the other hand, there are clear signs of scholar Kinbote's discourse becoming less coherent as soon as half-way through the novel and rather than just referring to Kinbote's advancing

mental illness, there appear clear signs that there is a higher authority controlling Kinbote's discourse. As Humbert Humbert's narrative in *Lolita*, Kinbote's discourse in *Pale Fire* is eventually usurped by a more powerful voice – this time another scholar.

In *Pnin*, an almost identical usurpation of one scholar's narrative by another one takes place. However, this time the usurpation concerns an academic post, not the narrative voice. In the last chapter of the novel, the main narrator comes to the university town of Waindell in order to assume the post of the head of the Russian department. So that he does not have to work under the narrator, whom he abhors, Pnin, the main character, decides to leave both the job and the town and look for employment elsewhere. Nabokov's love of giving the reader riddles and keeping them in ignorance is apparent in the strategy of only revealing the reason for Pnin's hatred of the narrator (named, in a typically Nabokovian fashion Vladimir Vladimirovich N. or just 'N.'): the latter had an affair with the former's wife, and even drove her into a suicide attempt. Thus what previously seemed to be Pnin's surprising whimsicality is in retrospect shown in a new light and made understandable as a well-grounded hatred of a former, more successful rival.

This late revelation of the antagonism between the narrator and main character has far-reaching consequences for the credibility of the whole narrative. As the narrator is proven to have played a very important part in Pnin's history before the latter came to Waindell, the objectivity of his account of Pnin – of everything that has been so far said about Pnin – is therefore put into question. The veracity of the narrative is made even more problematic by the revelation of the narrator's main source of information about Pnin's life at Waindell. This source is Jack Cockerell, an academic whose hobby it is to imitate Pnin's gestures, speech and behaviour. As this character has never actually become a friend of Pnin and his knowledge of the character has remained perfunctory, the fact that he is the main informer of the narrator does not inspire much confidence in the objectivity of the narrative. Thus as Michal Šýkora in his essay on *Pnin* correctly claims, the opposite of what normally happens at the end of a novel—the reader getting a full history of a character—occurs here:

After the revelation of the non-credibility of Cockerell as a source of information, the image of the main character is suddenly strangely dimmed and blurred. Now we do not know what Pnin's real gestures are, what his real past was, for he himself rejects N's narrative: "Now, don't believe a word he says. (...) He is a dreadful inventor. (Šýkora 2004:90-1, my translation).

Although there is no usurpation of the narrative as in *Lolita* or *Pale Fire*, the result of the narrative strategy used in *Pnin* is the same as in the two novels discussed above: the 'ultimate signifier', the ultimate authority ensuring the objectivity of the narrative, is removed. This makes it difficult if not impossible to arrive at the "truth" of the story.

At the end of *Changing Places*, a novel by David Lodge, a similar 'alienation' is effected by yet different means. Describing the process of deciding how to end the novel, David Lodge mentions that for a long time he did not have a clear idea about it: 'As the novel progressed I became increasingly conscious of the problem of how to end it in a way which would be satisfying on both the formal and the narrative levels,' (Lodge 1992:228). The film script, which was eventually chosen for the final chapter, certainly refreshes the narrative on the formal level, for the narrative suddenly switches into the present tense. The choice of the script form for the events of the final chapter even

more importantly means a withdrawal of the narrator. Thus in the final chapter of the novel, no more judgment is passed upon the four main characters and no one arbitrates between their claims, for 'there is no textual trace of the author's voice in a film script, consisting as it does of dialogue and impersonal, objective description of the characters' outward behaviour,' (ibid). Since the film script is an 'unfinished' medium (it is a mere basis for a film), the ending is in this way made open to more interpretations. The reader feels cheated by the indefinite, unclear ending but there is no one they can appeal to—the narrator has already 'left' the novel a few pages earlier, at the conclusion of the preceding chapter.

Moreover, making this difference between the two mediums, the novel and the film/film script, the subject of the final conversation in the novel and using it to justify the lack of resolution of the main plot of the novel, David Lodge claims to be playing 'a kind of metafictional joke' (Lodge 1992:228) on the reader. However, Lodge makes a clear mistake here of not distinguishing between a film and a film script. In the final conversation of the novel a point is made that while the reader of a novel knows exactly how much they still have to read before they reach the end, watching a film in a cinema, one frequently does not know how far away from the conclusion one is. The 'metafictional joke' about which David Lodge speaks clearly does not seem to work. In fact, as what the reader of *Changing Places* really gets is a film script, the selfsame 'tell-tale compression of pages' (quoted in *Art of Fiction* 224) which characterizes the process of reaching the end of a novel occurs here too. It appears that the joke is really on David Lodge and not on the reader. Nevertheless, what happens at the ends of the three novels by Vladimir Nabokov which were discussed above, also occurs at the end of *Changing Places*: the reader is left to wonder 'How it all ends.' There is no clear solution to the issues and conflicts developed in the novel and while it seemed that a solution was coming, the formal and/or narrative devices employed by the author in the final chapter of the novel result in opening the novel to new interpretations.

In her book *Campus Clowns and the Canon*, Eva Lambertsson Bjoerk says that the ideology behind David Lodge's novels is 'to a large extent opposed to' an 'active scrutiny of the discourses that try to persuade us' (Bjoerk 1993:131). In relation to the novels *Changing Places* and *Small World* she mainly means the discourse of the academy. She says that: 'Although flirting with openness and change, they (:CHP and SW) display an unequivocal acceptance of established norms and prohibitions in society,' (ibid.). She elaborates on her view of David Lodge being a conservative writer saying that: 'There is nothing in these novels to suggest that the deplorable ethics of these campus clowns should change. Their right to run the universities, to neglect teaching and ignore students is not discussed and thus never questioned,' (Bjoerk 1993:106). For Bjoerk, it is the very comic nature of his novels that shows that David Lodge is a conservative writer who is unwilling to seriously investigate issues such as academic incompetence and who avoids challenging the power structures profiting from the status quo. However, she seems to be disregarding the definition of 'comic': 'causing laughter or amusement' and 'comedy': 'a ludicrous or farcical event or series of events' (Miriam-Webster Online Dictionary). In choosing the genre of comedy/comic novel, David Lodge clearly signals that the primary aim of his novels is to entertain. The subtitle of *Small World* is 'An Academic Romance' and in the motto of the novel the term of 'romance' is defined: 'When a writer calls his work a Romance, it need hardly be observed that he wishes to claim a certain latitude, both as to its fashion and material, which he would not have felt himself entitled to assume had he

professed to be writing a Novel. (Nathaniel Hawthorne);' (Lodge 1985 n.p.) Whether one is justified in calling a writer who himself professes to write comedies conservative and unwilling to question the discourses which s/he parodies is a moot point.

For Vladimir Nabokov, public life always was much less interesting than private life. In "Strong Opinions", he said: 'I don't belong to any club or group. I don't fish, cook, dance, endorse books, sign books, co-sign declarations, eat oysters, get drunk, go to church, go to analysts, or take part in demonstrations,' (qtd. in Engelking 1997:183). Later on in the same interview he said:

I am not "sincere," I am not "provocative," I am not "satirical." I am neither a didacticist nor an allegorizer. Politics and economics, atomic bombs, primitive and abstract art forms, the entire Orient, symptoms of "thaw" in Soviet Russia, the Future of Mankind, and so on, leave me supremely indifferent. (qtd. in de la Durantaye 2007:320)

In an interview Nabokov described how a 'budding' critic should approach literature in the following way: 'Remember that mediocrity thrives on "ideas." Beware of the modish message. (...) By all means place the "how" above the "what,"' (qtd. in Lokrantz 1973:3). It might be argued that the 'what' is actually of no interest to Nabokov. In the posthumously published 'Lectures on Don Quijote,' Nabokov writes that Madame Bovary and Anna Karenin are 'beautiful fairy-tales,' (see Engelking 1997:197). Nabokov's opinion was that an artist should not care about his audience (see Engelking 1997:182). The best audience for an artist is his own person: the person whom the artist sees in the mirror every morning while shaving (ibid).

Vladimir Nabokov's intention behind removing the ultimate narrative authority at the ends of *Lolita*, *Pale Fire* and *Pnin* seems to be to disperse any sense of seriousness from the narrative; any semblance of validity of the texts for, in David Lodge's terms, the 'world we inhabit' (Lodge 1992:4-5). As the 'ultimate' narrators in both *Lolita* and *Pnin* are called VN or Vladimir Vladimirovich N., they both seem to be alter egos of Vladimir Nabokov. It appears that Nabokov wishes to make sure that the novel remains a self-enclosed world of games and plays and is never subjected to any enquiry as to its ideology. The author disliked having his novels interpreted and, famously, made fun of psychoanalysis in his novels for attempting to psychoanalyze his work. Appearing at the end of the novels in his own person, so to speak, with all the authority of the creator looks like an attempt at definite preclusion of unorthodox interpretations—that is, others than those authorized by himself.

This essay has shown that while David Lodge in *Changing Places* uses, in the final chapter, a different genre and tense at the end of the narrative in order to stress the playful, comic or parodic nature of the narrated story, Vladimir Nabokov removes the authority of the narrator at the end of his novels by a) clearly introducing a new narrator who usurps the ground of the previous narrator (in *Lolita*), b) permeating the narrative with incongruous passages, thus also suggesting that a new narrator usurps the ground of the previous narrator (*Pale Fire*) or c) uncovering the narrator as untrustworthy (*Pnin*).

Whereas Vladimir Nabokov is rightfully designated as a politically conservative writer, if conservative means the same as 'averse to factional politics' in the definition of Roger Scruton's in *The Meaning of Conservatism*: 'Paradoxical though it may seem, it was from (...) aversion to factional politics that the Conservative Party grew.' (Scruton 1984:15), application of the same label to David

Lodge is more problematic as David Lodge clearly announces the comic nature of some of his novels in advance by adding a subtitle to them in which their comic genre is indicated.

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Power of Irrational or Coolness: New Themes in British Drama

Abstract: The paper is to trace the evolution of a dramatic phenomenon of the 1990s called Coolness Drama or In-Yer-Face Theatre. It illustrates the postmodern aspects of this genre, especially its shifts and changes in the themes and methods. To add topicality and a broader interest in this work, special emphasis will be placed on those plays that have been performed on the Czech stage since the second half of the 1990s.

Despite Mark Ravenhill's public denial being a political playwright (Hulec 2009), his dramas rife with political commentary. We are to examine the nature of the commentary in the context of coolness drama ethics in the 1990s.

Mark Ravenhill is considered a leading and prominent representative of coolness drama. The meaning of the term 'cool' here could refer either to emotionless relation between protagonist, acting in 'cold' blood, calm, deliberate, detached, dispassionate, impassive, imperturbable, phlegmatic, unagitated, unemotional, nihilist. The other meaning refers to cool as being 'awesome', trendy, fashionable, dandy, divine, glorious, hunky-dory, keen, marvellous, neat, nifty, sensational lifestyle when the protagonists do not care too much about existential doubts or responsibility, believing in hedonistic carpe diem instead. Another term used complementarily is 'in-yer-face theatre', originating in American sports journalism during the mid-1970s as an exclamation of derision or contempt, and gradually seeped into more mainstream slang during the late 1980s and 1990s, meaning "aggressive, provocative, brash" (Sierz 2001:4). It implies being forced to see something close up, having your personal space invaded by protagonists almost literally spitting their anger in your face. It suggests the crossing of regular boundaries. In short, it describes perfectly the kind of theatre that puts audiences in just such a situation. Coolness drama has been also referred to as theatre of new cruelty, rough theatre, neojacobean drama, blood and sperm drama, theatre of urban nuisance, drama of nihilism. (Křivánková 2002:74). However, these 'labels' could be misleading since the plays refer to a wide range of themes. These are just some of the relevant plays and their authors staged in Czech theatres:

Mark Ravenhill's *Shopping and Fucking* (1996); *Some Explicit Polaroids* (1999)

Martin McDonagh's *Pillowman* (2003), *The Beauty Queen of Leenane* (1996)

Patrick Marber's *Closer* (1997)

Joe Penhall's *Pale Horse* (1995)

Sarah Kane's *Crave* (1995)

David Eldridge's *Serving it Up* (1996)

Conor McPherson's *Weir* (1997)

Naomi Wallace's *The War Boys* (1993)

Neil LaBute's *BASH*

The topics of coolness dramas could be tentatively divided into several categories as classified e.g. by Marek Horoščák: pink plays, crisis of masculinity plays, urban plays, Irish plays, plays by female playwrights and newspaper (publicist) plays. (Horoščák 2006:150)

'Pink plays' – or the plays with homosexual protagonists, dealing with problems of this community. Nineties is the period when gays do not have to challenge their social status therefore the focus here is on their intimacy. A major theme of most of the above mentioned plays is the crisis of masculinity. In a society where women gained the equal opportunities as men, the role of men has been challenged and kept being challenged. There are various aspects this tendency is reflected in cool plays as in *Shopping and Fucking* where all male characters (Gary, the abuse victim who wants to die; Mark, the emotional dependent who is also a junkie; Robbie, the bisexual) in scene after scene foul up and depend on a woman. It is Lulu, the woman who holds things together – she is the one who gets work when Robbie gets sacked, when drug dealings need to be done, she knows the 'first rule': 'He who sells shall not use.' (Ravenhill 2001:38) She is also the one who shoplifts for all of them; the only woman cast is forced to play mummy to grown up boys.

Apart from 'male themes', there are plays written by women about women of various age groups and of various sexual orientation. The 1990s wasn't exactly a period of feminist drama boom (this drama flourished in the 1970s), however, a strong female energy challenging the male energy is apparent. The female playwrights in mind are Sarah Kane, Phyllis Nagy, Rebecca Prichard, Judy Upton, Rebecca Gilman.

Irish playwrights are represented by Conor McPherson, Gary Mitchel, Martin McDonagh - the latter one listed more because of the setting of his plays rather than because of his life experience being Irish. There is a distinction between the poetics of Conor McPherson and Martin McDonagh: McPherson, an Irish born in Dublin, writes in an old Irish traditional narrative rooted in monologues (The *Weir* also based on long monologues), whereas McDonagh, living most of his life in London, depicts Ireland as a mere setting for his cynical and ironical commentary, using violence, perfect dialogues, dismantling clichés about Ireland being a beautiful green island.

Relation of protagonists towards the city, or urban geography is another motive of coolness plays. The playwrights representing this stream are Joe Penhall, Mark Ravenhill and Martin Crimp. Joe Penhall calls the genre of his plays "drama of London crisis" where the city of London acts as a protagonist of the plays. A bar run by Charles in a play *Pale Horse* isn't an idyllic country pub and its visitors are typical representatives of rough urban characters. Typical urban characters appear also in Ravenhill's plays. Violent scenes on the streets and drug scenes are typical features of urban geography linked with plays of Mark Ravenhill. Sarah Kane's plays also reflect feeling of loneliness of urban characters, if not explicitly (since the setting is always only vaguely mentioned) then implicitly, by scarce reference to urban emptiness and emptiness of human existence of the characters as in her play *Crave*.

Ravenhill's plays represent another distinct tendency which Marek Horoščák calls newspaper or publicist, here more appropriately referred to as political plays. The theme of the plays in mind is a particular social or political phenomenon where the author tries to articulate roots and consequences of the issues rendered. The general context for these plays is a disillusionment and reverberation of the Thatcherite's era.

Coolness drama political ethics and aesthetics is rooted in Britain in the 1990s promoted by a generation of playwrights living their youth in the hard-edge Thatcherite's years, followers of the Angry Young Men, having been kicked off by staging a play by Sarah Cane *Blasted* in January 1995 in the Royal Court Theatre. Here the term 'cool' could also refer to Blair's so called 'Cool Britannia' vision of a changed image of Britain. An image accentuating vitality and creativity, London as the epicentre of a 'cultural renaissance, high on a rush of newness, blazing into the new millennium, cult of youth and youth driven phenomenon' (Sierz 2001:5). The general method is rendering art in a highly individualistic and libertarian attitude "preferring the role of a detached onlooker to the passionate commitment of politics" (Urban 2004:19). New artistic icons associated with this phenomenon are for instance the band Oasis, Blur, the Spice Girls, the Saatchi Gallery, including coolness playwrights. Icons which were easy to be marketed as a 'dominant mindset of advanced consumer capitalism' (Urban 2004:64). Though Mark Ravenhill himself denies being a political playwright, taking his word for granted he might be right, considering his plays haven't achieved any political change, any revolution in political thinking. However, this political impotency would also apply to work of playwrights who are generally and in some cases exclusively considered political playwrights such as Bertolt Brecht, David Hare, Caryl Churchill, Elfride Jelinek, Shakespeare, leaving apart a radical left wing political theatre commonly called 'agitprop', promoting rather specific political theories and ideals. If we consider a piece of political theatre comes into being as a reflection of certain social not merely political values, then most if not all plays might be classified as political ones. Ravenhill's plays of the 1990s are of no exception here.

An earlier generation of playwrights developed the 'state-of -the-nation play' as a vehicle to carry their critique of society's political drift. This form according to Dan Rabellato is dying. Rabellato sees why since he sees "something curiously parochial about addressing oneself to a nation at a time when the boundaries of the nation are being punctured and dismantled by global forces, where one can communicate instantly across continents, where multinational companies do not so much court politicians as shop globally for the cheapest politics they can buy" (Rabellato 2001:4). Apparently, global dimension of political influence is Ravenhill's theme. (Jonathan: There's the multinationals, the World Bank, NATO, Europe and there's the grass roots, there's roadshows where you listen, listen, listen, but still when all's said and done.) (Ravenhill 2001:259)

Dromgoole sees the distinction in political drama, there are playwrights who 'write life', whereas the 'miserabilist' old guard, with their 'privileged despair' and their gloomy state-of-the-nation plays 'rehearsing arguments already settled long before the audience arrived', merely 'write about' it (Dromgoole 2002:32). Nick, from Ravenhill's *Some Explicit Polaroids* perhaps represents the latter one, the 'miserabilist' political drama mode, being confronted with the first 'write life' mode in the person of Jonathan, his early victim.

However, as a whole, the political arguments of Ravenhill's protagonists feel naïve and thin compared with the depth and insider knowledge that the dramatist brings to the depiction of the same new confusions on the private level (in *Some Explicit Polaroids* for example, through gay men Tim and Victor who now have to face up to life, rather than a death sentence from Aids). This vigorous, private level enhancing "the personal and philosophical scope" (Rabellato 2001:5), free from political direction, induces more coherent, eloquent and suggestive answers to our changing, globalised, depersonalised world.

If we were to apply Dromgoole's distinction also for the non-political aspects of drama, subsequently Ravenhill's dramas for their vigour gravitate towards the first 'write life' category rather than to the latter, miserabilist one. The category of 'miserabilist' seems to be rather target for satire or even parody, for its overt and candid explicit meaning, perhaps too self-evident. However, the satiric dynamics has been examined thoroughly by Clare Wallace and concluded that Ravenhill's satiric attempts are "weakened by either reliance on sentiment, or on unlikely or hasty character and ethical transformation" (Wallace 2005:275) as with e.g. Nadia and Nick in *Some Explicit Polaroids* when their previous self-delusion only requires a brief conversation with Jonathan to set them on path to a more honest and realistic self-awareness.

At the centre of Ravenhill's *Some Explicit Polaroids* there's Nick, an improbable old-style leftist. Nick is a socialist extremist released after 15 years in prison for kidnapping and torturing a financier. What he finds is the world morally vacant, in which all human relations are economically driven. His former lover Helen, a woman who once sought to tear down the system with him now campaigns to reorganise the local bus timetable. Jonathan, the financier he kidnapped becomes an international speculator and philanthropist, 'the George Soros-like figure' (Rabellato, 2001: 4) (Jonathan: I've got a foundation. We're doing some fantastic things. I had rather a run on currencies a few years ago. Governments were behaving in a spectacularly stupid fashion. Western governments. And I made the most ridiculous amounts of money. So, I'm doing what I can in Eastern Europe) (Ravenhill 2001:312), describes the ecstasy of powerlessness, of individuals swept along by the movements of international capital: Jonathan..... But really money, capitalism if you like, is the closest we've come to the way that people actually live. And, sure, we can work out all sorts of other schemes, try and plan to make everything better. But ultimately the market is the only thing sensitive enough, flexible enough to actually respond to the way we tick. (Ravenhill 2001:311)

More recent view on political drama is Michael Patterson's distinction between the 'reflectionist' and the 'interventionist' (Patterson 2003: 24) strategy for staging politics. Patterson identifies the 'reflectionist strain' as an attempt to portray accurately, if not naturalistically, the current state of affairs, and opened to debates by presenting characters and situations to which the audience might easily relate. The 'interventionist strain' by contrast, employs more recognizably Brechtian tradition to urge audience members to consider the possibilities of a world unlike the one they live in, and often marking that difference by means of performance and production choices - such as song, direct address, episodic structure, and surrealist design. From this perspective Ravenhill's plays partake of the reflectionist, rather than interventionist mode, far from the true agitprop fashion. Ravenhill's protagonists ask for an emphatic response to pain and passion, focusing the audience's attention on the plight of characters, however unconventional. However, Patterson tempers this apparent binary formulation with the caveat that '(i)t would be more appropriate to think of the two strains as the ends of a spectrum rather than as mutually exclusive categories' noting that 'in practice playwrights will draw on elements from both modes' (Patterson 2003:23). Ravenhill's political commentary then can be perceived as overlapping the interventionist mode in the parts when Nick's obsolete leftist visions are manifested as paranoid, trivial, self-conscious and meant overtly parodic:

Nick: I'm a great big fucking angry adult, that's what I am. I'm someone who doesn't let the bastards get at me. Someone who gets the bastards before they can get me

Nadia: No one is getting at you... ..you're projecting...

Nick: Oh come on, come on. There's loads of them. The police,the...multinationals...The arms dealers...the dictators. / They're out there and you and me, we've got to stand up and... (Ravenhill 2001:254).

Nick retains the unrealistic ideas of their youth, of the bygone era, detached from the reality of the post Thatechrite's society. Apparently, his former lover Helen, unlike Nick, has grown up from these obsolete socialistic ideas about 'eating the rich':

Jonathan: (to Helen) I'm sorry, it is Helen, isn't it? Yes of course it is. Sometimes pamphleteer. Sometime, a long time ago now, writer of 'A guide to destroying the rich'. Yes? Of course, yes. ~We will start with individuals. One by one we will capture them, we will capture their children. There are a thousand years of injustice to reverse. When we strike it will be with a deadly cruelty which will wipe out a thousand years of suffering. (Ravenhill 2001:263)

Whereas cynical, pragmatic, capitalist arguments of Nic's opponent Jonathan overlap with the category of the reflectionist:

Jonathan: I think we both miss the struggle. It's all been rather easy for me these last few years. And I start to feel guilty if things come too easily. But really money, capitalism if you like, is the closest we've come to the way that poeple actually live. And, sure, we can work out all sorts of other schemes, try and plan to make everything better. But ultimately the market is the only thing sensitive enough, flexible enough to actually respond to the way we tick.

Nick: There's nothing better?

Jonathan: Maybe in a thousand years but for now...

Nick: It's the best we've got.

Jonathan: Exactly. So. You can spend your time like Helen. Rush around, regulate a bit. Soften the blow for a few of the losers. All very necessary. Important work. Absolutely. But rather dull. I think it's made Helen rather... (Ravenhill 2001:311)

Ravenhill's political commentaries seem to escape any rigid categorisation. The rubrics mentioned above trying to confine Ravenhill's political commitment into either 'write life', reflectionist, miserabilist or even socialist just simply wouldn't do and would therefore lack some ethical political consistency, not offering any alternative political vision. Ravenhill's protagonists take stands; however, these debates seem to lack passionate political debates, leaving aside the feeble satiric manifestation. The political commentaries just reflect the state of the nation and the world just as it is sometimes in a satirical, provocative and unconventional direction. The line of Ravenhill's political commentary is blatant, though weak. This aspect of ethical commitment is trumped by other ethical dimensions such as private moral corruptions, replacing ethical including political convictions with addictions (either to drugs or consumer spending spree), general human conditions in an economically globalised world, and sexual otherness.

Ravenhill's resistance to being labelled as a political playwright has been challenged here since his plays rife with explicit political commentaries which frail nature has been examined here. Apparently, authors in general should not be given too much licence in interpreting and reflecting their own work.

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Pilgrim's Regress or There and Back Again: Quest in the Works of C. S. Lewis and J. R. R. Tolkien

*Abstract: Quest as a metaphor of human life is the main motif in the works of two writers of fantasy, and close personal friends: J. R. R. Tolkien and C. S. Lewis. The most impressive images of quest in their works are, though, represented by different genres: high fantasy in Tolkien and allegorical writing reflecting Bunyan in C. S. Lewis. This article tries to examine how these specific genres are the strong points of each of the two writers, as well as to draw attention to some parallel motifs and images in Tolkien's fantasy stories and C. S. Lewis' *The Pilgrim's Regress*.*

Keywords that have been found relevant for quest adventures within the two compared works include the terms desire, journey, landscape, personalities the quester is confronted with, and return. These aspects of quest are examined with regard to different concepts in the works of both writers. It is possible to come to the conclusion that Lewis' strong point is the peculiar yet magnificent combination of the numinous with exact thought, which especially an educated and well-read person can benefit from. Tolkien, on the other hand, expressed his ideas and attitudes in myth-like epics, narratives that have been accessible to everyone since the childhood of mankind and since each individual's childhood.

*Quest as a metaphor of human life is the main motif in the works of two writers of fantasy, and close personal friends: J. R. R. Tolkien and C. S. Lewis. The most impressive images of quest in their works are, though, represented by different genres: high fantasy in Tolkien and allegorical writing reflecting Bunyan in C. S. Lewis. This paper tries to examine how these specific genres are the strong points of each of the two writers as well as to draw attention to some parallel motifs and images in Tolkien's fantasy stories and C. S. Lewis' *The Pilgrim's Regress*.*

Tolkien and Lewis, good friends and fellow professors at Oxford University, project their common interests and attitudes into quite different genres of writing. Although they are both famous writers of high fantasy read by children, it seems that C. S. Lewis' major strength is allegorical writing, whereas Tolkien's unsurpassed achievement lies in high fantasy.

The purpose of this paper is to compare Lewis' *The Pilgrim's Regress* and Tolkien's major works including *The Hobbit* and *The Lord of the Rings* and to illustrate how the motif of quest, which to both writers is an image of human life, is made into the main theme. It is worth noticing that the greatest literary influence on the works of these writers, Scandinavian mythology, which both really loved, is conspicuously reflected in their otherwise quite dissimilar works.

The Pilgrim's Regress is a pure allegory and it is devised, as the title suggests, to be a polemical reflection of Bunyan's *Pilgrim's Progress*. John, the protagonist, like Bunyan's hero, sets out on his journey being profoundly unhappy about the state of things at the place where he lives. Both works are dream allegories, in which the narrator mentions in the beginning that he saw all that happened

to his hero in a dream. The narrative is intentionally modelled on Bunyan's text but Lewis also introduces many images from his beloved Northern sagas, as will be mentioned later.

Tolkien's major work is conceived as what has been termed high fantasy, reflecting only a 'secondary world' which has no relationship to the 'primary world', that is, the world of the reader.¹ Some critics argue that Tolkien's work should be seen as romance rather than fantasy, others point out that it belongs to the genre of heroic epic², like the mythological cycles he was inspired by. Tolkien himself once refers to his work as to 'mythopoeetry' (Carpenter 1979:43), which aptly illustrates the fact that they are consciously modelled on Celtic, Germanic, and especially Scandinavian mythologies.

The following text focuses on selected *keywords* that have been found relevant for quest adventures within the two compared works. These keywords include the terms *desire*, *journey*, *landscape*, *personalities* the quester is confronted with, and *return*.

Concerning these key issues of *quests*, we can commence with the quester's *motive*. What impels him to risk and seek? In Tolkien's and Lewis' works we can trace a sort of longing that is difficult to describe, but that embraces terms like 'searching', or 'being incomplete'. These qualities can be seen as the basic existential status not only of the quester, but of mankind in general. C. S. Lewis terms it *desire* and he uses this term consistently not only in his fiction but also in his apologetics and autobiography. He explains that this desire, however unsatisfied, is itself more desirable than any satisfaction: 'I call it joy...', he says, 'but it might almost equally be called a particular kind of unhappiness or grief'.³ In his preface to the third edition of *The Pilgrim's Regress* he calls it *Sweet Desire* and emphasizes that any object of this desire is inadequate to it, and disappointing. He says: 'Thus a child if he is looking at a far off hillside he at once thinks 'if only I were there'; if it comes when he is remembering some event in the past, he thinks 'if only I could get back in those days'.' (PR XII-XIII.)⁴ The object of the *desire* could be also confused with intellectual craving for knowledge or for the fantasy landscape one reads of, or in erotic context for the perfect beloved. Having tried all of these objects in his own life Lewis learns that 'sweet Desire cuts across our ordinary distinctions between wanting and having. To have it is, by definition, a want: to want it, we find, is to have it' (PR XII). He compares it to the Blue Flower of the romanticists. Finally he comes to the conclusion that human soul is made to enjoy some object that is never fully given.

The *sweet desire* is of crucial importance both in C. S. Lewis' life and in his work. It is also the main motive that sets John, the protagonist of *The Pilgrim's Regress*, on his journey. One day as a child John has an experience which determines all his future life. He hears sweet sounds of music and a voice asking him to come and at the same time has a vision of a beautiful island in the sea, and he realizes this is what he wants. This experience is repeated when John is a young man: 'And far beyond, among the hills on the western horizon, he thought that he saw a shining sea, and a faint shape of an Island, not much more than a cloud.' (PR 20) This vision sends him out on his pilgrimage the same night.

A *desire* of some kind seems to be the background of all quests. In *The Lord of the Rings* it is, of course, the necessity to destroy the magic object that could be misused by evil powers which is the main reason of protagonist's quest. But *sweet desire* is also present, and lures Frodo away long before he has an urgent reason to start his pilgrimage:

But half unknown to himself the regret that he had not gone with Bilbo was steadily growing. He found himself wondering at times, especially in the autumn, about the wild lands, and strange visions of mountains that he had never seen came into his dreams. He began to say to himself: 'Perhaps I shall cross the River one day.' To which the other half of his mind always replied: "Not yet." (LR 42)⁵

The significance of *sweet desire* for participants of the ring quest is even more apparent in the case of Frodo's friend Samwise. Sam is a much more homely, simple, practical person than Frodo. His sphere of interest is the house and garden, good food and drink; when travelling he is in charge of the equipment, packing and the like. Yet after meeting the elves at the beginning of their journey, he is able to express the mystery and attraction of the object of *sweet desire*, along the feeling of inevitability connected with it, better than anyone else:

I don't know how to say it but after last night I feel different. I seem to see ahead in a kind of way. I know we are going to take a very long road, into darkness. But I know I can't turn back. It isn't to see elves now, nor dragons, nor mountains that I want – I don't rightly know what I want: but I have something to do before the end, and it lies ahead, not in the Shire. I must see it through, sir, if you understand me. (LR 85)

And indeed it seems that, when the ring quest comes to its end, C. S. Lewis' words about the object of the *desire* never being fully given prove true. Yet a moment comes when both Tolkien's and Lewis' protagonists are able to approach the object of their desires and visions close at hand. It is remarkable how these images in the works of both writers – completely different as to genre and published at different times – still resemble each other: the image of an island is central to them. In *The Pilgrim's Regress*, John comes to 'a bay of the sea, the western end of the world...':

And ... John saw the Island. And the morning wind, blowing off-shore from it, brought the sweet smell of its orchards to them, and mixed with a little sharpness of the sea. ... and the sweetness came not with pride and with the lonely dreams of poets nor with the glamour of a secret, but with the homespun truth of folk-tales, and with the sadness of graves, and freshness as of earth in the morning. (PR 215-216)

To compare, this is the depiction of Frodo's ultimate journey in *The Lord of the Rings*:

And the ship went out into the High Sea and passed on into the West, until at last ... Frodo smelled a sweet fragrance on the air and heard the sound of singing that came over the water. And then it seemed to him that ... the grey rain-curtain turned all to silver glass and was rolled back, and he beheld white shores and beyond them a far green country under a swift sunrise. (LR 1007)

These examples illustrate that 'the mystery never to be fully achieved' is powerfully expressed in these images of voyages and the archetypal mystical motifs of the sea and islands.

Another key term to be mentioned is *pilgrimage*, or journey, itself. In Lewis' allegory, John's journey to find the only thing that makes life worth living – his island – is a typical spiritual quest. It could also be called an intellectual quest, because the characters he meets during his journey are personifications of trends, movements and schools in philosophy, psychology and literature which C. S. Lewis had in actuality come across in his life and which either had made his search easier, or on the contrary, misled him. Sincere searching, or questing, seems to be of utmost value: this can be illustrated for example by Mr. Broad, a person who is fond of infinite discourses and is not interested in truth. This may be seen as an allegory of an attitude to life that 'is friendly with the World and goes on no pilgrimage'.(PR 141) As C. S. Lewis mentions elsewhere, the decision to take up the journey is the most important thing in one's life: 'There are many ways back to the truth', he says, 'no way faithfully followed, can lead anywhere, at last, except to the centre'. (Hooper 1996:182)

This idea stated verbally by C. S. Lewis as well as expressed in his allegory, is also embodied in Tolkien's trilogy in its own mythopoetic way. The key term here is *Road* and Frodo explains about it in Bilbo's words: '(Bilbo) used to say there was only one Road; that it was like a great river: its springs were at every doorstep, and every path was its tributary. "It's dangerous business, Frodo, going out of your door," he used to say. "You step into the Road, and if you don't keep your feet, there's no knowing where you might be swept off to."' (LR 72) The word *Road* also appears in a song that is very significant, because it creates atmosphere of the Ring story. Its importance is also emphasized by its position in the structure of the text: it is recited at the moment when Frodo starts his journey and again, in another variant, at its very end:

The Road goes ever on and on
Down from the door where it began.
Now far ahead the Road has gone,
And I must follow, if I can.
Pursuing it with eager feet,
Until it joins some larger way,
Where many paths and errands meet.
And whither then? I cannot say. (LR 35)

Another phenomenon closely connected with the *Road* is the *landscape*. In both compared works the *landscape* is depicted in such a way that it suggests more than just ordinary country. We have seen how the island in *The Pilgrim's Regress* becomes for John the embodiment of the object of his *sweet desire*. This is also valid about *landscape* in general: in several of his works C. S. Lewis associates the expression 'my own country' with *desire*. Writing of the *desire* that came through what he calls 'Northerness', (i.e. reading Norse mythology), he says that it was associated with 'the knowledge ... that I was returning at last from exile and desert to my own country'. (Lewis 1998:62) In *The Pilgrim's Regress* the author explains how these visions, or 'pictures', of the *landscape* of our desire influence our attitude to the real landscape around us:

... so when men looked at these pictures of the country and then turned to the real landscape, it was all changed. And a new idea was born in their minds and they saw something – the old something, the Island West of the world, ... the heart's desire – as if were hiding, yet not quite hidden, ... in every wood and stream and under every field. And because they saw this, the land seemed to be coming to life, and all the old stories ... came back to their minds and meant more ... (PR 197-198)

This is a very apt account of the impression that is left in the reader as a result of a visit to the worlds of Tolkien and C. S. Lewis: the real *landscape* is all changed and *coming to life*. Because some trees are gifted with speech and human-like qualities in *The Lord of the Rings*, real trees become alive and like having souls. This quality is the reason why some critics speak about an essential change of the reader as a result of a journey into Tolkien's world and back again.

As Lewis puts it elsewhere, the myth-like fantasy is far from dulling or emptying the actual world. On the contrary, it gives the world a new dimension, one of depth. One 'does not despise real woods because he has read of enchanted woods: the reading makes all real woods a little enchanted.' (Hooper 1996:399)

Before passing on to the last key term of quest literature that will be dealt with, the *return*, it is necessary to focus on some parallel motifs and images in the two quest adventures that are being compared. The two texts, so different in their forms and methods, use the same motifs to express archetypal situations.

Perhaps the motif that most reminds us of myths is the that of going downwards into a sort of death experience, before rising, not just to regain the 'ordinary world', but a regenerated one, where the hero rightly belongs. For John, the protagonist of Lewis' allegory this moment comes towards the end of his journey. To be able to reach the goal of this pilgrimage, he has to dive into a lake and pass through a tunnel in the cliff far beneath the surface of the water to come up on the other side. This is the decisive and most difficult moment of John's journey:

And the making of the resolution had seemed to be itself the bitterness of death, so that he half believed the worst must be over and that he would find himself in the water before he knew. ... And how John managed it or what he felt I did not know, but he ... shut his eyes, despaired, and let himself go. ... He learned many mysteries in the earth and passed through many elements, dying many deaths. (PR 212-214)

This is the main turning point in the text. Having reached the other side, John is able to see his island, and also his inner transformation is accomplished.

In Tolkien's world there are more instances that may be compared to this moment of passing though the underworld into a new life. In the pilgrimage of the protagonist, Frodo, there are two moments that can be looked upon as visits to the death realm: the passage through the Deadly Marshes, and especially Frodo's stay in the dark corridors of the mountain under Cirith Ungol, where he is bitten by a monster, Shelob, and considered dead for some time. However, it is yet another character, Aragorn, who is confronted with the underworld in an episode that is even more reminiscent of archetypal narratives, when he has to pass through the Dead Paths in *The Return of the King*.

The Dead Paths are passes under a mountain inhabited by dead people on whom an old curse lies because long ago they broke their oaths. No living man was able to return from these paths before. All the characteristics of the place are associated with the underworld in mythologies. And like in myths, it remains a mystery what actually happens there when Aragorn passes. But similar to John's allegorical pilgrimage in Lewis' work, he is aware of the necessity: 'No other road will serve'. (LR 766) And the result is not only the deliverance of the Dead, who can fulfil their oath and help to decide the final battle, but also the metamorphosis of the quester. This is a change that is too mysterious to be fully described, but when Aragorn comes out of the Dead Paths again, he is different, and calls out fear.

Lights went out in house and hamlet as they came, and doors were shut, and folk that were afield cried in terror and ran wild like hunted deer. Ever there rose the same cry in the gathering night: "The King of the Dead! The King of the dead is come upon us!"

Bells were ringing far bellow, and all men fled before the face of Aragorn ... (LR 771)

Thus in both texts the heroes undergo death experiences to emerge as new people.

Another parallel motif is represented by the most menacing creatures that mean the greatest danger for the questers. In both texts they are giants (the stone giant in *The Pilgrim's Regress* and giant-like apparitions in Tolkien's works). In the allegorical text John is imprisoned by a giant very much like Giant Despair, in whose dungeons Bunyan's Pilgrim was tortured. When John met the giant he 'became like a terrified child and put his hands over his eyes not to see the giant; but young Mr. Enlightenment tore his hands away ... and made him see the Spirit of the Age where it sat ..., the size of a mountain, with its eyes shut'. (PR 59) Then John is flung into a cave opposite the giant, so that the giant can look into it through the grating. The giant's eyes make everything he looks at transparent, so that his glance into the prison cave makes John see how his own inwards are working and also the other people seem to be reduced to tangles of guts. The Giant attempts to convince John that this is all that humankind is limited to, which leads John to despair until he is finally rescued by Reason. The personified reason is described as a mounted woman in armour, who later slays the giant.

In Bunyan's *Pilgrim's Progress* as well as in Lewis' text the giants are associated with despair, in the former it is even the giant's name. *Despair* appears as the worst terror imaginable. Significantly, also the giant creatures in Tolkien's world call forth the notion of *despair*. This word is used twice when the decisive fight against the King of the Nazgûl, or Ringwraiths, is being described. The expression first occurs in the very description of this apparition:

... a shape, black-mantled, huge and threatening. A crown of steel he bore, but between rim and robe naught was there to see, save only a deadly gleam of eyes: the Lord of the Nazgûl. ... now he was come again, bringing ruin, turning hope to despair, and victory to death. (LR 822)

On the following page we read again: 'he loomed ... like a shadow of despair'. Also from the role of Nazgûl throughout the text it is clear that he always turns hope into despair, but also strength into

helplessness, concentration into dullness, resolution into resignation, thus becoming an archetype of negative forces in general, and of fear and despair specifically.

There is similar description in Lewis' text, a description that is worth noticing although it is not connected with the giant, but with another menacing apparition John meets during his pilgrimage:

... an aged, appalling face, larger than human. Presently its voice began: ...do not think you can call me Nothing. To you I am not Nothing; I am the being blindfolded, the losing all power of self-defence, ... the step into the dark: ... the final loss of liberty. (PR 209)

This passage expresses explicitly what is always implicit about the Nazgûl in Tolkien: the Nazgûl arouse extreme fear and helplessness that finally escalate into despair. Similarly, Lewis' description sums up the archetypal fears any pilgrim must face, ending with the greatest threat of 'the final loss of liberty'. It seems that in all pilgrimages the protagonist is confronted with and has to overcome an intimidation of this type to be able to accomplish his quest.

It is also symptomatic that the armoured characters who become giant slayers in both texts are women. They remind us of the goddess Pallas Athene of Greek mythology but also of the heroic women warriors of Scandinavian sagas.⁶

Very significantly, both texts expose the terror-spreading monsters, when defeated, as empty within, having no substance but possessing merely an outer shape, an appearance which is, as will be later illustrated, maybe only an illusion, a deception, a lie. This is connected with the archetypal concept (often occurring in fairy-tales) of a deadly threat which, when it is no longer feared, loses its power.

Let us notice the way these situations are described in the two different texts by analogous images. In Tolkien's *Two Towers* the King of the Nazgûl is slain by Éowyn:

But the helm ... had fallen from her, and her bright hair ... gleamed with pale gold upon her shoulders. ... A sword was in her hand, and she raised her shield against the horror of her enemy's eyes.

... Still she did not blench: maiden of the Rohirrim, child of kings, slender but as a steel-blade, fair yet terrible. A swift stroke she dealt, skilled and deadly. ...with her last strength she drove her sword between crown and mantle as the great shoulders bowed before her. ... The crown rolled away with a clang. Éowyn fell forward upon her fallen foe. But lo! The mantel and hauberk were empty. Shapeless they lay now on the ground, torn and tumbled; and a cry went up into the shuddering air, and faded to a shrill wailing, passing with the wind, a voice bodiless and thin that died, and was swallowed up, and was never heard again in that age of this world. (LR 823-824)

In Lewis' allegory we find the following description:

Then the rider threw back the cloak and a flash of steel smote light into John's eyes and on the giant's face. John saw that it was a woman in the flower of her age: she was so tall that she seemed to him a Titaness, a sun-bright virgin clad in steel with a sword naked in her hand. (PR 65-66)

Then she introduces herself to the giant as Reason and plays a riddle game with him, the giant not being able to answer:

... and Reason set spurs in her stallion and it leaped up to the giant's mossy knees and galloped up his foreleg, till she plugged her sword into his heart. Then there was a noise and a crumbling like a landslide and the huge carcass settled down: and the Spirit of the Age became what he had seemed to be at first, sprawling hummock of rock. (PR 66-67)

To compare, C. S. Lewis' text is much less intricate, not so compelling. Being an allegory, it is devised merely to illustrate the author's theses. The tempo is slower and the atmosphere does not abound with as much tension. Tolkien's fantasy is much more appealing to the imagination and emotion, as well as richer in imagery. The atmosphere suggests there is much more to it than what really happens, bringing to mind mythical stories of an archetypal fight against evil.

The last key word that will be dealt with is the quester's *return*. In the texts of both writers the return is far from being a mere homecoming. It is a return on a different level and the pilgrim who comes home is no longer the same person; he does not go on living the same way he did before the journey. The return is put forth in terms of a happy ending. This is, however, a special kind of happy ending, what Tolkien called 'eucatastrophe' (Tolkien 1964:85), which includes a certain air of melancholy.

Lewis' pilgrim, John, at last finds the island of his dreams, and to his surprise he discovers that it is on the other side of the Eastern Mountains, near which he had lived most of his life. And the only way by which the island can be reached is through the Eastern Mountains. Thus, he has to take the way back, and his *regress* is at the same time also the way forward. He learns 'the real shape of the world' during his journey, and that it is possible to reach the desired island also from the place one lives in.

Frodo, Tolkien's quester (but also Bilbo, the protagonist of *The Hobbit*), also enjoys a celebratory return; yet he is so much changed that it is not possible for him to take up his old way of living. He becomes a wounded hero – his home is no more the place of his desire, and sailing away westward to the Undying Lands is an inevitable outcome.

The pilgrims come back home; however, the experience they have found during their quests leads them to see well-known things with new eyes, to perceive new contexts, and perhaps to desire a mysterious better place, which they do find.

In conclusion it can be said that the two writers put the stories of their lives, and of Everyman's life, into works of quite different genres, yet both reflecting their common spiritual and intellectual background. Lewis is unique in putting forth mysterious phenomena into almost technical terms (for example *sweet desire*). His strong point is the peculiar yet magnificent combination of the numinous with exact thought, which especially an educated and well-read person can benefit from. Tolkien, on the other hand, expressed his ideas and attitudes in myth-like epics, narratives that have been accessible to everyone since the childhood of mankind and since each individual's childhood. Tolkien's style seems simple and straightforward, yet his meticulous linguistic and literary research as well as painful and joyous life-experience are mirrored in every page and can be fully appreciated by any reader.

Notes

1. Some writers, calling it 'fantasy romance', include in this group even medieval legends, such as Arthurian cycle or Charlemagne cycle. Cf. Frye 1976.
2. Cf. Neubauer 2001:14.
3. Lewis, Clive Staples (1998) *Surprised by Joy*, London: HarperCollins, p.20.
4. Lewis, Clive Staples (1998) *The Pilgrim's Regress*, London: HarperCollins, pp.XII-XIII. All quotations

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are taken from this edition, the abbreviation PR being used.

5. Tolkien, John Ronald Reuel (2001) *The Lord of the Rings*, London: HarperCollins. All quotations are taken from this edition, the abbreviation LR being used.

6. Cf. also the image of the woman and a dragon in The Book of Revelation, 12.

Lewis, Clive Staples (1998) *The Pilgrim's Regress*, London: HarperCollins.

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Benjamin's 'Artwork' and Other Reconsiderations of *technē*

Abstract: *The present paper begins by destabilizing interpretations of the term aura through the ways Benjamin posits binaries of art / science, presence / distance, and original / copy to describe certain "tendencies of development of art under contemporary conditions of production." One of the key themes of the article is a problematization of the opposition between technē and physis. Examples are drawn from the reception of film, architecture and the internet as well as from genetics, nanotechnology and the transhuman in an attempt to show aura performed in new ways.*

'One of the revolutionary functions of film will be to make the *artistic* and the *scientific* utilizations of photography, which for the most part previously diverged, recognizable as identical.' (AW: XIII, emphasis added) ¹

As an entry point into Walter Benjamin's 1936 essay, let's try replacing the word *film* with *technologies*, and the term *photography* with *writing* (in a broader, Derridean sense).² One of the revolutionary functions of technologies will be to make the artistic and the scientific utilizations of writing, which for the most part previously diverged, recognizable as identical.

Following the 1968 publication of an English-language version translated by Harry Zohn under the title 'The Work of Art in the Age of Mechanical Reproduction,' Walter Benjamin's '*Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*'³ began to be widely quoted and listed on Anglophone university syllabi. The article was becoming required reading just at a time when 'canons increasingly came under scrutiny.' Stephen Bann asks 'to what ends its uses, including its canonical uses' have been supportive of widely divergent, sometimes conflicting ideologies. (Way 2007:16-18) The demise of aura has been cited in celebrations of and lamentations over an 'end of history' as well as to qualify 'post-Enlightenment dreams of rational modernity and progress.' (Patke 2007: 1)

That so many theoreticians of culture have found so much in Benjamin's works may be traced to the apparently incompatible themes he brings together, among these 'history and contemporaneity, fragment and coherence, (...) Marxism and Messianic Judaism.' (Van Schepen 2007:1) The dialectical theses of Benjamin are 'firmly rooted in metaphysics,' even though these aspects of his work had been seen as troubling and were sometimes ignored by those citing his texts. (Lane 2006:29) In the wake of relatively recent developments in digital, biogenetic and other technologies, innumerable commentators have tried to update or create new interpretations of Benjaminian assertions.

An inference can be drawn from phrases taken from the Paul Valéry quote used as epigraph to 'Artwork.' Valéry's reference to a qualitative change in 'antique industry of the Beautiful' maintains a normative approach. Certain 'great innovations are transforming all the technique,' as if evolutions of *technē* could be separated from evolutions of *physis*. These changes will in turn affect 'invention itself (...) perhaps already modifying the very notion of art to an astounding degree.' Received poetics and other sets of beliefs (religion, nation) and have maintained in western thought at least

since antiquity, through various forms and periods of what has been called Classicism, and beyond.⁴ (Procházka 1997:4) This presumption of a unified consciousness, shared by some congregation of unified selves, permeates Benjamin's comparisons, for example 'where exhibition value exhibits its superiority to cult value.' (AW:VI) Still, how could aura, then or now, dead or alive, as metaphysical construct or rhetorical device, ever be manifest in the same way for everyone?

In the Preface, Benjamin clarifies his intention. Here he is less concerned with the future 'art of the proletariat after the seizure of power' than with the 'tendencies of development of art' of the present. The extension of 'outmoded concepts – like creativity and genius, eternal value and mystery' – continues a created or imagined distance, spatial and temporal. Benjamin associates these abstract qualities with tradition,⁵ the replacement of which by future, different uses of information could eventually lead to a 'processing of the factual material in the fascistic sense.'⁶ This is one condition Benjamin describes if aura, which is only possible from a distance, is maintained.

The term *aura* is first used by Benjamin in the middle of the third paragraph of section II in the original essay.⁷ The preceding section has developed definitions about an artefact's existence and its history, including physical condition and changes in proprietorship. Then comes a diachronic tracing of the development of production technologies from manual to forms of 'process' reproduction, which 1) 'is more independent of the original' and, 2) 'can put the copy into situations which would be out of reach of the original itself.'⁸ Benjamin describes advantages of this condition later.

But for now a hierarchy of authenticity has been set up, based on the presence of some *original*.⁹ '(T)he art object (...) is vulnerable in a way natural objects are not.' Aura is next mentioned 'with reference to historical objects (which) may usefully be illustrated with reference to the aura of natural ones.' Is homo sapiens a natural object? Is Benjamin ruling out human procreation as an art (or science) or, for example, the biomedical uses of nanotechnology which will lead beyond the transhuman to the posthuman when he states that 'The technics of reproduction (...) dislodges what is reproduced from the realm of tradition.?' (AW:II)

Like many a metaphysical construct, aura cannot be defined without some figure, here substituting the feeling of contemplating a mountain range or a shadow of a branch. '(S)omething distant (*einer Ferne*), however near it may be' is described. Yet from the stillness of a summer afternoon comes movement. '(T)he contemporary masses have just as passionate a concern for bringing things spatially and humanly 'closer' (*räumlich und menschlich 'näherzubringen'*) as their tendency to overcome what is unique about every given actuality (*Gegebenheit*: condition, given fact) through the snapshot (*Aufnahme*: reception, absorption) of its reproduction.' 'The arrangement of reality to the masses and of the masses to the former is a process of immeasurable consequence for thinking as much as for intuition.'¹⁰ (AW: III) Versions of this rather open-ended assertion have been quoted often enough. But what can it tell us about changes in *technē*, in one moment or through time?

Yet a modification over time, a new 'arrangement of reality' enhances or facilitates intimacy. Aura, or lack thereof, is factored by presence (*Dasein*) of as well as distance (*Ferne*) from an object. There may be a perceptual distinction between contemplating a mountain scene miles away and watching a film featuring the same mountain scene from some similar perspective. A more precise comparison could be between a 'live' experience and a virtual experience, with all physical and mnemonic factors accounted for and controlled. This has been stuff for science fiction, notably in works by Phillip K. Dick and William Gibson. Should we admit a prejudice – moral or otherwise – in

favour of or against an artefact because of its physical proximity to us, when any proximity could theoretically be recreated?¹¹ Attempting to demonstrate a qualitative dissimilarity between virtual presence and 'real' presence opens up a new psycho-ethical discourse.

However Benjamin is not referring merely to spatial existence (*Dasein*), but also to temporal. (*Besfehens*)¹² So *when* does the original stop and the copy begin? If all information can be copied and all material reproduced, what evidence might prove for certain which artefact could be dated earlier along a time line?¹³ And what difference would this make? Towards the problem of free will, Bergson posits a pure mobility through time, an argument against a 'previous confusion of duration with extensity, of succession with simultaneity, of quality with quantity.' (Bergson 1910: Author's Preface)

In section IV aura is defined simply as 'uniqueness.' The inevitable absence of aura in mass reproduced artefacts has advantages in that the work of art has been emancipated from its 'parasitic existence (*Dasein*) in ritual.' '(T)he entire function of art is overturned.' Now art will be dependent on politics.¹⁴

Benjamin contrasts a cult value with an exhibition value of artefacts. Again a chronology emerges, with older 'constructs' (*Gebilde*)¹⁵ like cave paintings, statues, frescos and religious ceremonies compared to later forms such as symphonies, photography and film. Benjamin assumes for the former types of artefacts a 'hidden political meaning' or a different value than more recent ones. Again he gives no logical argument supporting this status, only a figuration. (AW:VI,V) A film cameraman or editor has simply 'penetrated' his subject more than a cave painter thousands of years ago. (AW:XI)

Another example of the loss of aura is given by another opposition, that of stage actor to film actor. Holograms for example might complicate this physical proximity. A film player's representation 'is by no means all of a piece; it is composed of many separate performance (...), a series of mountable episodes.' The distracted spectator in the movie house can be shocked or otherwise stimulated toward new perspectives, as well as be reinforced with established ones.

Among theories of theatrical performance, those of Constantin Stanislavski became influential in America in the first decades of the 20th century, largely because they created a 'nomenclature, a way of talking about acting in the abstract' which enabled theatre practitioners to analyse the work of the actor. The concepts of sub-divided, moment-to-moment 'objectives' as part of an overall 'super-objective' give actors tools to dissect and describe how they *do* specific 'actions' to other performers.¹⁶ (Hornby 1986:41-43)

'The apparatus which brings the performance of the film actor to the public is not required to respect this (linear) performance as a totality.' The patron of the theatre experiences the 'actor in their own person.' A film audience member takes the 'position of an assessor.' (AW:VIII) It is easier to find the 'beautiful appearances' (*schönen Scheins*) (AW:IX) in the physical environment of the theatre, or is this just another unjustified bias that Benjamin is calling our attention to? Can the other be found on TV? If only face to face, what constitutes a face?

Susanne K. Langer has described a vital feeling in the theatre, a 'virtual past' and a 'virtual future.' (Hornby 1986: 106) Coleridge called this a passive suspension of disbelief, but is perhaps more accurately expressed as an active *longing to believe*, to fill in the gaps. We can compare Nietzsche's more extreme 'gulf of oblivion' during which an 'Apollonian dream state' meets with 'Dionysian mad-

ness.' Is aura in this way performed? Or, to use Benjamin's trope, in the performance of a landscape? In this way can a proximity through time, this 'cult value' can be willed or induced? Constructs in a church, in the office, on the street? Among friends and family? A computer jumping from hyper-link to hyper-link?

Following Benjamin's reasoning another way, portrayals (not only in the theatre) may be relegated to some conventions of late 19th century realism – a proscenium or wall between subject and object, distinct characterization based on psychological models, linear or sequential plot structures. Here aura could mean 'cult' reproduced illusions of comfort in known forms, in the (re)establishment of some moral, political or social order. Representation and repetition (and gap-filling) is found in all *technē* – in the conventions of prosody, of alchemy, of human relationships, of three-dimensional perspective, of a TV sitcom, of computer programming. Any distinction between artistic and scientific is fatuous.¹⁷ The only requirement is to cope with ever-changing conventions, languages, to never cease learning, adapting.

The path taken in 'Artwork,' toward an assumed centralization of mass production and technology, would lead to some kind of totalitarian society, fascist with the maintenance of cult value or Marxist with the proliferation of exhibition value. While tools have changed a bit since 1936, various means of reproduction are more prolific than ever. Millions are exposed daily and simultaneously to the same cultural artefacts. Manipulators of media, huge and tiny, constantly seek to enlarge their public exposure through broadcasts, webcasts, podcasts and whatever is coming next. In his analysis of the way architecture is experienced both 'factically and optically,' Benjamin applies dialectics to how receiving media messages in states of pure distraction is not an option:

(T)his is fundamentally the same old complaint, (that) art demands concentration from the observer. (...) On the tactical side, there exists no counterpart to what on the optic side is contemplation. Tactical reception takes place not so much on the path to attentiveness, as that of habit. (...) For the tasks confronting the human apparatus of perception during historical turning-points, cannot be solved by the path of mere optics, thus of contemplation. They are mastered gradually, under the tutelage of tactical reception, through habituation. Those who are distracted can also acquire habits. Still further: that certain tasks can be mastered in distraction, proves that solving them can become a matter of habit. (AW:XV)

Audiences, spectators, addressees do not only passively listen or watch; '-casters' are fishing for each other, for participants.¹⁸ Democratizations of tools and networks force those who take part to adapt – to experiment with and to educate themselves. Only frequent or exceptional discourses are seen to be worth participating in, those worthwhile to individual, flexible, creative participants attempting to entertain, educate, shock, sell or otherwise influence aura. The emergence of YouTube and participant-created I-Reports¹⁹ on cable television and internet systems are only two instances of the opening-up of mass media accessibility.

This assumes that all functions according to design. Many media theorists seem to base their inquiries on the prospect of a 'properly working and productive technology.' But what happens when something malfunctions, not on a global level, but on a quotidian one? The voice in the mobile begins to fade, then goes out completely – a reminder that no structure is perfect, that there are always

gaps that can't be filled. Martin Dixon uses Jean Baudrillard's Freudian interpretation of technical malfunction to describe aura in a different way: it comes when something goes wrong:

Baudrillard also asks the pointed question: do we even want technology that is infallible, that never failed, grew old or redundant? Does the promise of infallibility bring with it an anxiety no less acute than the event of our being abandoned by it? Our fear is that technological infallibility would coincide with our libidinal disinvestment. (...) Malfunction is liminal: its dominant mode of appearance is a kind of *flickering* between states, between working and non-working, and it is in this state that new and at times shocking dimensions of technical behaviour come to light. (...) The malfunctions – just as those factors which cause malfunction – are nondeterministic, asynchronous and singular events. Malfunctions are therefore hard to catch: they are *non-reproducible*. (Dixon 2007)

So aura cannot be programmed ... or can it? The unpredictability of, for example, meandering through cyberspace can lead away from standardization, but on the other hand sitting all day surfing only among webpages that confirm one's own bias can reinforce received metanarratives. Ongoing proliferations of alternative media can entice pluralism or induce even more uniformity. Contemporary participants with contemporaneous technologies form endlessly diverse sets of messages, but how many really challenge the status quo in any way but on the most superficial level? Our own cameras, hard drives, websites, software are part of us, with less and less spatial or temporal distance separating all. McLuhan has commented on how 'media become extensions of our psyches.' Like Benjamin's newspaper boys discussing bike races, like so many pundits in the mass media, we are all experts. Benjamin would readily recognize the questionable quality of all this punditry. We are repeating and reproducing the same information – of all types – over and over again.

The (Surrealist) 'profane illumination' of late Benjamin in his unfinished *Arcades Project* (*Passagenwerk*) allows for the revolutionary potential of any human action, 'revealed via a dialectics of shock, intoxication, the blurring of real and dream worlds, and linguistic experimentation, combined with a radical concept of freedom.' (Lane 2006:28) Benjamin found one representation of this struggle in Klee's *Angelus Novus*.

His face is turned towards the past. Where we see the appearance of a chain of events, he sees one single catastrophe, which unceasingly piles rubble on top of rubble and hurls it before his feet. He would like to pause for a moment so fair, to awaken the dead and to piece together what has been smashed. But a storm is blowing from Paradise, it has caught itself up in his wings and is so strong that the Angel can no longer close them. The storm drives him irresistibly into the future, to which his back is turned, while the rubble-heap before him grows sky-high. That which we call progress, is this storm. (Benjamin, 'Concept of History' 1939:IX)

Many of Benjamin's tropes fit just as well to destabilize texts of late capitalism as they did to controvert nineteenth-century *laissez-faire*. If we took the premises in 'Artwork' another way, toward finding aura in both centralized and decentralized artefactation, we could make out the salvation

and redemption of ever-amorphous individualities flowing into one endlessly-reproduced copy of the same information, of all information that ever existed. This is the revolutionary state, but another name for it is God.

Notes

¹. Numbered sections of Benjamin's original text will be used for reference. Except where otherwise noted, a translation copyrighted 2006 by Dennis Redmond has been quoted. Redmond collates some of the original German phrasing to determine possible nuances of meaning. For a brief but insightful look at the influences of 'friends, editors, typesetters, translators and various other employees of the exiled Institute for Social Research' on Benjamin's own disparate versions of his text see Leslie².

². 'Are these three predicates ("a mark which remains," which is "legible," with "the always open possibility of its extraction and grafting"), along with the entire system joined to them, reserved, as is so often believed, for "written" communication, in the narrow sense of the word? Are they not also to be found (...) ultimately in the totality of "experience," (...) to the extent that the very iterability which constitutes their identity never permits them to be a unity of self-identity?' (Derrida, 'Signature' 93-94)

3. In later translations, 'The Artwork in the Age of its Technical Reproducibility.' 'The word reproducibility underscores Benjamin's concern not solely with the reproductive forms of photography and film, but also with the implications of reproduction for *all* forms of art.' (Leslie¹)

4. This 'control' has been associated with some 'traditional theory of imitation,' which becomes not a perfect mirror copy, but an 'improved and heightened form, *la belle nature*,' which finally must be understood on 'moral grounds.' (M.H. Abrams, in Procházka, 40-41)

5. 'As with T.S. Eliot, all "valid" texts belong to this tradition, which both speaks through the work of the past I am contemplating, and speaks through me in an act of "valid" contemplation. Past and present, subject and object, the alien and the intimate are thus securely coupled together by a Being which encompasses them both. (...O)ur tacit cultural preconceptions or "pre-understandings" (...) come to us from the tradition itself.' (Eagleton, 62)

⁶. 'Fascism is attempting to organize the newly created proletarianized masses, without touching the property-relations which the latter are pushing to overthrow.' (AW, XV)

7. 'One can summarize what falls out here in the concept of the aura and say: what wastes away in the epoch of the technical reproducibility of the art-work, that is its aura. The process is symptomatic; its significance points beyond the realm of art.' (Man kann, was hier ausfällt, im Begriff der Aura zusammenfassen und sagen: was im Zeitalter der technischen Reproduzierbarkeit des Kunstwerks verkümmert, das ist seine Aura. Der Vorgang ist symptomatisch; seine Bedeutung weist über den Bereich der Kunst hinaus.) (AW, II)

8. 'Something is missing in even the most perfect reproductions: the here-and-now (*das Hier und Jetzt*) of the work of art – its unique existence (*Dasein*: being-there, with a spatial connotation) at the place where it is located.' (AW, II)

9. 'The authenticity of a thing (*Sache*: matter) is the embodiment of everything transmissible to it since its origins, from its material duration to its historical testimonial (*Zeugenschaft*).' (AW, II)

10. 'Die Ausrichtung der Realität auf die Massen und der Massen auf sie ist ein Vorgang von unbegrenzter Tragweite sowohl für das Denken wie für die Anschauung.' Zohn's translation: 'The adjustment of reality to the masses and of the masses to reality is a process of unlimited scope, as much for thinking as for perception.' In section XI, this adjustment is described as one to a 'thoroughgoing permeation of reality with mechanical equipment, (which is) an aspect of reality which is free of all equipment.' (Zohn) One reading of this is simply habituation to a new situation, of adapting to a permanent technological condition. This presupposes an endpoint, a new, completed reality of *technobios*, with accompanying changes in modes of perception. (Kochhar-Lindgren, 15)

11. Experiments conducted by José Delgado during the 1960's used a remotely-activated implant called a *stimoeceiver* to control brain activity through a radio signal. 'The fact that stimulation of the temporal lobe can induce complex hallucinations may be considered well established, and this type of research represents a significant interaction between neurophysiology and psychoanalysis.' (Delgado, Part III - Chapter 15). DARPA (Defense Advanced Research Projects Agency) of the United States Department of Defense, has for years funded the testing of Transcranial Magnetic Stimulation (TMS). 'Because the activity of the brain and nervous system is electrochemical in nature, very intense magnetic fields can alter the way the brain functions.' (Keiper)

¹² '(...) not in homogenous and empty time, but in (the past) which is fulfilled by the here-and-now (*Jetztzeit*).' (Concept of History, XIV)

¹³ Here I might refer to genetic engineering as *technē*, perhaps *technē* lurching, more or less blindly, toward *poïesis*.

¹⁴ An extrapolation from this is that, if, on the other hand, dependence on ritual value perseveres, solidifies and intensifies, some form of aura could continue in a Fascist state - nation or condition - where politics becomes art, culminating 'in one thing: war.' (AW, Epilogue) These two alternative realities - revolutionary art as politics or Fascist politics as art - constitute a dialectic which may have reached its point of *Aufhebung*. '(N)othing is more questionable today than Benjamin's hope that the concepts he elaborates are incompatible with Fascist aesthetics.' (Bernhard Siegert, in Lang, 13)

15. Zohn translates this as 'ceremonial objects'.

16. 'In Stanislavski's approach, the objective (sometimes also called, as in Aristotle, the "action" (*praxis*) and sometimes the "spine") is always a wish or a desire, expressed in the form "I want to ..." followed by an active verb. (Inferior performance) is an attempt to cover up the lack of (an objective) with a collection of disconnected gimmicks.' (Hornby, 42-43) In some interpretations of Stanislavski's ideas, the latter has been called 'indicating' emotional states, as opposed to 'being in the moment,' what Sanford Meisner terms 'living truthfully under imaginary circumstances.' (Riven) Discourses that 'do something' to the other are represented in theories of performativity from J. L. Austin to Erving Goffman to Judith Butler.

17. This may be related to a false distinction between literature and philosophy, or between literal and figurative language.

18. McLuhan has used the phrase 'participant role player.' (Logan) The anthropological designation *participant observer* has been used to emphasize a longer duration of engagement. An expression that reflects the flowing nature of media relationships as well as other discourses could be more accurate.

19. Produced and distributed with internet technologies, such as web cams.

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Stepping Off the Empty Stage: Live Art Aspects in *Bloody Mess*

Abstract: *The present study addresses the issue of liminal in-between of 2006 performance Bloody Mess devised by the British trail-blazing theatre group, Forced Entertainment. The paper initially navigates within Live Art and postdramatic contexts to advocate the necessity to implement new term, Life Art, which underpins major aesthetic approaches of the group, the direct address of the audience within here and now of the British stage at the outset of the noughties.*

Good evening, my name is Davis, and I hope you see what I do in the performance tonight as quite symbolic... (laughter, other actors mumbling: "of what?") ok, ehm, so ehm, if while you are watching the performance you become confused or lost or you just do not understand what is going on on stage, just always know that you can look to what I am doing and it should become perfectly clear. In fact even if you have any questions in your own personal life, like your career or your love life, or if you wanna know when are gonna die, you can also think of those questions and then look to me and I can also answer those. Just know that tonight you can look to me as your own personal human *I Ching*. (*Bloody Mess*)

The opening speech of Davis, one of the performers in *Bloody Mess* (2004), a theatrical piece by Forced Entertainment, together with *Empty Stages*, a photograph project of Hugo Glendinning and Tim Etchells,¹ is indeed somewhat symbolic: symbolic in the sense that whenever they do not comprehend what the actual performance, *Bloody Mess*, represents, the audience can look to Davis, and in his acts they will see the meaning of the play in the context of theatre at the turn of the millennium. In his analysis of political aspects of identity in the oeuvre of Tony Kushner, Ivan Lacko designates a territory which he calls 'the space between;' it describes the dichotomy of what people think they are and want to be, or, in general, the aspiring dimension of politics of/and performance (Lacko 2010:218). In *Bloody Mess*, it is as if Davis had nothing to do, only chaotically ponder around the stage doing nothing, shouting, screaming, dancing, playing the guitar or manipulating cardboard stars. Likewise, contemplating at the photographs of empty stages, manifold stories and possible interpretations occur. And it is this playfulness, plotlessness and eternal possibility, exactly, that can be argued to define the play's relationship towards Live Art.

Live Art

Live Art, to quote Carlson, is a theoretical framework defining the phenomenon of the shift of artistic performative forms from modernism to postmodernism (Carlson 2004:132): it is a tendency to fight all definitions of traditional forms, and like all contemporary artistic practices, it is very difficult to give a proper definition of the term. To simplify, according to Lois Keidan, Live Art is a way of mapping new performance culture that respects no limits and understands no borders. Live Art can be read as a theoretical umbrella which encapsulates the whole range of process-based art practices; it is

an attitude or an approach towards contemporary art. Its existence suggests that questions such as 'Is it art?' or 'Is it theatre?' are not necessary, or even wrong ones (Suk 2002:45). Therefore Live Art might be perceived as testing both the boundaries and possibilities of theatre, shifting predictable dramatic structures and upsetting expectations (Gardner 2004:1). Like a child's elemental or foundational relation to a toy is to test its limits, to ask in effect 'How can I break this?' Tim Etchells, the artistic director of Forced Entertainment, states that: 'I've been thinking about how this childish simple question might also describe our relation to theatre. 'How can I break this?' (2008:11).

Crossover between the theatre, body art, happening, political interventionism, installation, and fine art, Live Art might be argued to have become a descendant of so-called 'performance art' - related particularly to the work made during the late 1960s and early 70s and is still mainly identified with this period.² In contrast to theatre, performance art does not present the illusion of events, but rather presents actual events as art (Hoffmann, Jonas 2005:15). Another differentiation stresses its rather old-fashioned, bourgeois nature (Lisette Lagnado), or too a vague term performance or respectively, performance art. Tim Etchells claims best to describe Live Art is the demand for theatre that is

(A) vulnerability. A frailty. A provisionality. Homemade. Human-scale. A slipperiness. An air of anti-art. A workman-like attitude. A rawness. A bleakness. A melancholy. A hilarity. An anger. A lack of compromise. A theatre that insists on its own time, brings you into collision with its own temporality. A theatre that has no beginning and no end. (Etchells 2008:14)

This approach to theatre-making and theatre-witnessing is, I believe, the manifestation of breaking the traditional theatrical forms in dramatic forms, challenging the designated art space of conventional theatrical venues, in other words, physical and metaphorical stepping off the stage.

Breaking of stage in both physical and non-physical meaning, one must come across edges, or fringes, possibilities, boundaries. Live Art, as stated above, is preoccupied with breaching of the genre pigeon-holes, about balancing on the metaphorical edge of the stage. Live Art is a step towards the experiment, in the most positive, straightforward, direct, honest meaning; it is a step towards the performative theatre that has always the risk of its outcome. According to John E McGrath, all theatre must be an experiment (Keidan 2007:61). The theatre space is a mediator, a meeting point of the actor, the play and the spectator. The stage may also enforce boundaries, limits, restrictions, and expectations. On the other hand, emptiness implies endless potentiality – which may be fulfilled or failed. In Peter Brook's works, empty space implies the possibility - the nothing and everything: 'I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.' (Brook 1968:7). The empty stage itself has many stories to tell – as the photographs cycle by Hugo Glendinning and Tim Etchells highlights: in the empty space, according to Etchells

(A)nything can happen in the next one hour and 45 minutes; that no one needs permission from a parent or guardian or the approval of a responsible adult, the Mayor, the Lord Chamberlain or the Ghosts of Shakespeare, Osbourne³ or any living dead critics from any national newspapers, I mention no names. The door is open. Anything is possible. (Etchells 2007:22)

Speaking about time, the stepping off the stage designates the ending and the beginning. With beginnings and endings it is necessary to consider the in-between, the duration, the process, the life of the play, the instruction, education or imagination. According to Brook, 'two hours is a short time and eternity: to use two hours of public time is a fine art' (Brook 1968:36). To illustrate the above-mentioned notions of time and space, for instance, a famous French choreographer Jérôme Bel in his *Le Dernier Spectacle* (1998), examines the issues of identity, representation and imagination: four characters appear on stage, individually, one by one – Bel himself first, the second is the tennis champion Andre Agassi, the third is Shakespeare's Hamlet and finally the German choreographer Susanne Linke. Each person appears on stage three times and repeats exactly the same routine and disappears to leave the stage empty. Finally, the stage is left empty only with a Walkman attached to a microphone to play the sound of the previous pieces. Bel thereby handles the stage over to the spectators who are asked to complete the piece in their mind and to draw images from their memory of what they had just seen. 'It is the spectator who makes the performance' (Hoffmann, Jonas 2005:46). Similarly, in their 2008 performance *Spectacular*, Forced Entertainment strip the theatrical visualisation to its limits – the main character visually describes what people should be 'normally watching.' In other words, the theatre revisits the Elizabethan theatre of imagination.

Speaking of imaginary, Live Art re-opens new formal possibilities supported by Peter Brook speaking on the theatre of Shakespeare:

(T)he Elizabethan playhouse had (which) the same excitement as the cinema had twenty to thirty years ago – the cinema in which ...a whole new world of possibilities was opened. Now this new form of theatre was a theatre based on a platform... on which imagery could come and go. As there was no scenery, if someone said, 'We are in a forest,' we were in a forest, and the next second if they said, 'We are not in the forest', the forest had vanished. That technique is faster than a cut in the cinema (Brook 1998:22-23).

The rapidness of Shakespearean thought, the imaginative spaces and immediate transfer of the scenery merged with the time fast-forward reality – a DVD reality, 60s per minute of the Shakespearean time is multiplied by 24fps in a film/accelerated in 25fps video time, of ctrl-paste PC reality, the streaming visuality. The so-called internetization, globalization, youtubization, torrentialism, wikipedism, and the second life, theatre ossification, or, as Lois Keidan puts it 'disneyfication' (2002:1), all these phenomena have been calling for new art forms to appear, the forms that are inevitably physical, appealing, manipulating, yet fragile and intimate. Live Art thus marks a major transition in the perception and practice of modern performance art. Consequently, new audiences are willing to experience the state-of-the-art, up-to-date, fresh, sharp, and real, consumer tailor-made: as a result new breed of performative art emerges. The dubious smartass spectator might ask: so is the other art dead then? For Lois Keidan, the reply is 'when I look at most kind of mainstream performing artists in Britain, my answer is: Yes, it is.' (Suk 2002:45) In his book, *The Empty Space*, Peter Brook speaks of Deadly theatre – the theatre that is boring, artificial and superficial, the theatre that is for granted, with 'old formulae, old methods, old jokes, old effects, stock beginnings of scenes, stock ends.' (Brook 1968:46). What is more, such theatre might also be called *Deadline theatre* – the theatre that is economic, financially driven, and insincere, businesswise.

Speaking of the shift in understanding theatre, the role of the spectator at the turn of the century has been restructured: new approaches to theatre-doing and theatre-going, such as Live Art or post-dramatic theory, resulted into the state in which the audience is *a priori* ascribed more importance, no longer the audience is *it* audience, but *they* audience, they become a part of the play, a focal point in many aspects as well as in many productions. It was firstly Hélio Oiticica who was strongly and publicly concerned with the problem of passivity of the spectator. For him, performance had a political connotation: it meant 'participation' in life (Hoffmann, Jonas 2005:180). Thus Forced Entertainment has played a seminal role in remapping the role of the theatre audience: arousing from the world of soap opera, evening variety, the world of Forced Entertainment meets the demands of the satiated worn-out spectator, the spectator fed up with intellectual films, the spectator used to the excessive commercial breaks, the spectator who was, according to Lyn Gardner, brought up in a house where TV was always on (2004:2). Regarded as 'Britain's most brilliant experimental theatre, company Forced Entertainment gained recognition through mixing the elements of cheap and elaborate, autobiography and lies, acting and real life. Flickering TV, snippets of overheard speeches in public, they all compose a carefully constructed, seemingly improvised events, but the contrary is true; the company's pieces are always very much under and in control. The company's familiarity with the audience stems from their plays' fragility and metatheatrical direct address of the audience - from the shared conspiratory feeling of fulfilling no ambitions, requirements, obligations, from the emphasized here and now as well as from the consciously summoned idea that the actors now, act, and respond to the fact that they are being watched.

Bloody Mess

Forced Entertainment, it might be argued, has clenched the thirst of the many dying for new ways of embodying the physical and temporal. The work quoting the everyday culture manifested new canon. The company richly uses direct interaction with the audience, often raising more questions than answers. According to Geoff Willcocks, by doing so, Forced Entertainment form the notion of proximity: an intimacy created by the fact that the performers look at you and seem to say 'OK you can see me, but remember, I can see you too' (2004:3). The interplay between the company and their audiences stems arguably in the company's interest in Variety; it parallels with a famous Tommy Cooper's gag⁴ at the start of his show he enters the stage and addresses the audience explaining that the first trick he is going to take is extremely dangerous and that consequently he would like to take the applause for it before he actually does the trick. The obedient audience applauds, Tommy listens to the clapping and as it dies down he says: 'Look, I'm not risking my life for that.' (*Somewhere Near Variety*).

The play *Bloody Mess*, truly itself is a bloody mess. It manifests the Etchells's penchant in mixing the elements of high and low entertainment, such a popular postmodern approach. The play lacks rather any plot, with the characters, not *acting but playing*, rather than bullshitting and pretending, says Etchells (*Somewhere Near Variety*). With the performers keeping their own names, using simple tawdry animal costumes, cheap effects, cheesy scenery, dulcet music, glossy make-up and cardboard aesthetics. In the context of Forced Entertainment, *Bloody Mess* is an explosion of physicality

and visuality. Rather than creating vocally, the actors strengthen the action by stressing the energetic aspect of the play. Ten performers create a nightmarish sick vaudeville show, in which the audience is welcome to participate, or better say, feel sympathetic. The playfulness of *Bloody Mess* explores the agon between the chaos of contemporary life with the fixed traditions of theatrical convention; the play manifests the failure of order. Virtually no linear action is present, which classifies the play also as an example of postdramatic theatre.⁵ One of the postdramatic theatre features knows no plot; instead it concentrates fully on the interaction between actors and audience. Little indeed can be said about the storyline: the play, after a promising line-up introduction of each performer (as the abovementioned monologue of Davis), delivering to audience endless interpretative readings of the characters and their behaviour, the play delves deep into frustrations bringing the audience occasional confusion: death scenes, the goofiness of the fight between two bad clowns, John and Bruno, the deconstruction of the narrative, reminding of the spectators that they are in the theatre watching the play performer for them and with them, as seen in the following scene:

John: Can I ask you a question:

Richard: Yeah, sure.

John: That's not really your own hair, is it?

(....)

John: It's a wig, yeah? (*Bloody Mess*)

Forced Entertainment is a theatre with its company members' 'total dedication, addiction - a way of life.' (Gardner 2004:2) *Bloody Mess* is a story without a completed action, aspirations that are never fulfilled. The play accentuates its pure duration, lasting - therefore it resembles living, the real life. It challenges the process - like the everyday life - with a clearly distinct beginning and albeit apparently designated, yet vaguely anticipated ending. Like life, lifelike, rather than a climaxing end the play highlights its *dureé*, thoroughly enjoying the process, in which I believe *Bloody Mess* meets Live Art, or possibly even the art of living, art of life, in other words, *Life Art*.⁶

The last scene of the play aims as to impose the feeling of reconciliation with the audience and undo the binary difference between the fictitious theatre and real life, the abovementioned 'space between' (Lacko 2010:218). The characters slowly panting leave the centre of the stage to let the action slowly die. A few flickering lights and occasional puff of fog-machine or falling glitter leave the stage in cathartic silence and certain emptiness. In which Cathy gently steps in to conclude with her epilogue:

This is the last thing that you see.

This is me standing in the light.

You see me, standing in the light

You are looking at me

You can see my face, you can see my lips, you can see my eyes,

You can see that I am thinking but my eyes do not give anything away

My face is a complete blank it says nothing and it says everything all at the same time

It is the last thing you see

You do not know me
Or you think that you know me
It does not matter
What matters is that you see my breathing
You see the rise and fall of my breathing
And maybe, maybe you hear noise from outside, like the sound of rain on the roof of the
theatre
or a door slams or footsteps,
(someone coughs in the audience)
or someone coughs here inside the auditorium or maybe you hear nothing,
It is just quiet
Just quiet
It is not important
What is important is that you are looking at me
And the lights are going out
And soon perhaps much sooner than you expect I vanish I disappear I am gone I am gone
for ever and I am never coming back
This is the final moment
This is the last light. (*Bloody Mess*)

The witnesses of *Bloody Mess* are confronted with the direct address of the audience, usually conducted in a here and now fashion, often confessional and apologetic. The pastiche of sympathy-provoking elements throughout Forced Entertainment's projects unite into compassionate communities, 'spectatorial complicity' (Wallace 60) or *cominutas* of theatre as the last human venue – 'a space called community-in-the-making... the strangeness of human in their animal company and ... the excitements, disappointments and saturated senses of a life coming to an awareness of the intimacies of itself and its engagement with others.' (Read 2008:272) It is, what I call *Life Art*, a carefully devised mixture of silence, failures, errors, human-scale, irrationality, human-scale characters, low-brow, TV channel-surfing aesthetics, do-it-yourself amateurism, hyperlinks – the feel producing sympathy rather than empathy, in other words what Anette Pankratz with Claus-Ulrich Viol call, in the connection with public displays of moribundity, performance of human frailty. (2012:8)

Conclusion

The present paper attempts to highlight the elements of postmodernity, postdramatic theatre, and most notably, the specificity of Live Art in theatrical work of Forced Entertainment. The vagueness of postmodern umbrella⁷ offers endless critical revisiting of contemporary theoretical vocabulary in the territory of performance art. This paper highlights the irrevocable position of Forced Entertainment in the canon of British experimental theatre and tries to point out that the company's metatheatrical self-referentiality, their dialogue with the audience, process-based character of their plays and

sympathy arousing acting produces a fascinating yet appealing mixture of a game gone wrong – undoubtedly a step off the traditional British stage.

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Notes

1. Throughout the lecture a number of empty stages photographs ran projected. Photographs were published in Glendinning, H, Etchells, T: *Void Spaces: Hugo Glendinning, Time Etchells, Forced Entertainment. Site Gallery*, 2000. Courtesy of Tim Etchells and Hugo Glendinning. Used with permission.
2. For an extensive analysis of the term Live Art, see, Roselee Goldberg, *Performance, Live Art since 1960*, Harry N. Abrams Inc., New York, 1998. For further historical classification of the term see Paul Schimmel (ed.) *Out of actions: Between Performance and the Object 1949 -1979*, London 1998. The latest contribution to the movement is clearly exposed in *Live: Art and Performance*, London, 2003 edited by Adrian Heathfield. For current understanding of the term see Jens Hoffmann, Joan Jonas, *Perform*, Thames and Hudson, London, 2005, pp.11-17.
3. John James Osborne.
4. Tommy Thomas Frederick Cooper (1921 – 1984) was a famous British prop entertainer, notoriously popular for his intended failures as part of his shows. Curiously enough, he died during his show on 15th April 1984 with the audience believing it was part of his gag. For further reference see John Fisher: *Tommy Cooper: Always Leave Them Laughing*, London: HarperCollins UK.
5. The theatre which Lehmann calls postdramatic is not primarily focused on the drama in itself, but evolves a performative aesthetic in which the text of the drama is put in a special relation to the material situation of the performance and the stage. Thus postdramatic theatre is more striving to produce an effect amongst the spectators than to remain true to the text. For further reference see Hans-Thies Lehmann: *Postdramatic Theatre*, London and New York: Routledge.
6. For a deeper treatment of *Life Art*, see Suk, J. 'Seeing the Seeing the Seeing: Understanding the Spectatorship of Forced Entertainment.' (Forthcoming).
7. Dealing with postmodern vagueness, or better say, postmodern plurality in British milieu at the turn of the century, albeit in literary context, you may also refer to Chalupský Petr (2009) *The Post-modern City of Dreadful Night: The Image of the City in the Works of Martin Amis and Ian McEwan*, Saarbrücken: Verlag Dr. Müller, most notably pp. 125-130.

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Gothic Elements in J.K.Rowling's *Harry Potter*: Through Uncanny Experience to the Problem Of Identity

Abstract: The paper is designed to provide a brief description of the Gothic motifs in the stories of Rowling's Harry Potter. Considering the influence of the first Gothic novels (Walpole, Reeve, Radcliffe), it concentrates on the experience of otherness, the loss of identity, and renewal. Particular discussions include the role of the characters and the setting, the function of magic, the specific work with language and the elements of humour.

The famous story of *Harry Potter* is permeated with intertextual allusions and it reflects a number of literary influences. This discussion concentrates on one of them: It can be said that *Harry Potter* represents a work for children which, both in its subject and form, conforms to the typical criteria of the Gothic novel.

In fact, the imagery of children's literature tends to be similar to the imagery of Gothic fiction. In both cases, authors draw on the notion of a mysterious world and unimaginable powers surrounding our reality and exceeding our understanding. Like Gothic novels, children's books are concerned with transgressing the bounds of possibility, they indulge in fanciful ideas and flights into imagination and they focus on the play on contradiction (good – evil, natural – supernatural, past – present, real – fantastic, etc). Moreover, child readers, like the readers of Gothic tales, like to be frightened and enjoy the feeling of fear.

It can be said that *Harry Potter* Books develop a traditional Gothic plot: the title hero's struggle to renew a sense of self and social value through the experience of loss and terror. In accordance with Gothic tradition, the self reconstitutes its identity against the feeling of otherness. The hero's true nature is concealed, being linked to the secret of his origin. In this respect, Harry Potter is a descendant of the noble heroes in disguise¹, such as Theodore in Walpole's *Castle of Otranto* or Edmund in Reeve's *Old English Baron*.

Furthermore, J.K.Rowling draws on distorted family relationships (murdered parents, hateful relatives) and her story is centred around the motif of family secrets. As in Gothic novels (especially those of Ann Radcliffe), the notion of mystery and terror is intensified by a number of hints, half-uttered messages and symbolic meanings of particular expressions, which is well seen at the very beginning of Rowling's work. *Harry Potter*'s story opens on Privet Drive in a dark closet. This address can be interpreted as a cryptonym, referring to French equivalents PRIVÉ (private) and PRIVER (deprive sb of st) and suggesting the feeling of restraint and deprivation. It is also possible to mention its fifteenth-century Latin root PRIVARE (bereave) and PRIVATUS (withdrawn from public life). Finally, the word PRIVET, referring to an evergreen shrub, is also connected with the idea of survival and growth.

The question of origin is linked to the theme of the past and its disturbing returns, permeating the novel. Moreover, the past is connected with a secret crime, violence and terror. In this respect, we can see the importance of the motif of the enigmatic scar on *Harry Potter*'s forehead, inscribed by the murderer of his parents at the moment of the crime. According to Judith P.Robertson, it can be

understood as a metaphor that 'implicates the protagonist in a drama of hiding and revelation'². Distinguishing him from the others, this personal mark intensifies the notion of his exclusion: it makes him abandoned but also superior and special. Corresponding with the Gothic themes of physical destruction and mental resistance (important sources of the sublime), it allows the reader to see Harry both as a victim and as a hero.

It is the personal experience of otherness that allows Harry Potter to feel a kind of fulfilment and reassurance only in the world of the other, represented by Hogwarts School of Witchcraft and Wizardry. The uncanny is further evoked by the motifs of goblins, dragons, talking toads, trolls, witches, werewolves, nearly-headless ghosts or three-headed dogs; of fantastic creatures configuring the hidden anxieties of the unconscious.

In its depiction of the uncanny, Rowling's novel follows the rules of the Gothic tale with its performative mode. In the words of Robert Young, the real project of the Gothic text is to 'produce theatrical effects during the reading process to make the reader undergo an experience ... to create a situation out of images'³.

To evoke the effect of unspeakable secrets, Rowling employs an interlinguistic language play, the play with classical words (especially names) and phrases of Latin and Anglo-Saxon origin, which places her in the company of popular fantasy authors such as Nesbit, Lewis or Tolkien. Dramatic moments are connected with solving word puzzles, enigmata or riddles.

As in Gothic novel, the evocation of the ancient medieval past is accompanied with the employment of exotic geography (eg Harry Potter's friend works on a scientific research devoted to the live dragons in Romania; another deals with Gringott's gold in Egypt ...).

Throughout the text there are multiple allusions to doublings, to the feeling of spellbinding disorientation, evoked especially by the labyrinthine building of Hogwarts.

There were a hundred and forty-two staircases at Hogwarts: wide, sweeping ones; narrow, rickety ones; some that led somewhere different on a Friday; some with a vanishing step halfway up that you had to remember to jump. (*Stone*:144)

Echoing the image of Gothic castles, Hogwarts can never become a real home. Its inhabitants get repeatedly lost, Harry loses his glasses, loses control of his broomstick, ghosts flash through the doors he is trying to open...

The ghosts in *Harry Potter* function as the representatives of the other, Gothic world, as the reminders of loss and of the difficulty of the hero's quest.

He gasped. So did the people around him. About twenty ghosts had just streamed through the back wall. Pearly-white and slightly transparent, they glided across the room talking to each other and hardly glancing at the first years... (*Stone*:127)

In this scene, the plural allows the author to multiply the image of the uncanny, which increases the subliminal effect. At the same time, the supernatural (as in many other scenes) appears against the backdrop of the natural, which supports the premise of Tzvetan Todorov's *Fantastic*⁴ and produces a comic impression, which will be discussed later.

The notion of absence and loss becomes more obvious at the moment of Harry's encounter with his father's ghost, which may remind us of Hamlet⁵ but also of Clara Reeve's Edmund.

Like Clara Reeve, J.K.Rowling employs the theme of dreams and desire as a response to the feeling of loss and sadness following separation. This theme is developed especially through the image of the magical mirror, Erised, which is, of course, an anagram (desire spelled in reverse). When Harry looks into the mirror, he can see, for the first time in his memory, his mother and his father. Confronted with his deepest desires, he can recognize and understand better his own nature.

The motif of the mirror as a reflection of the hero's true self reminds us again of the Gothic tradition (E.A.Poe, Nathaniel Hawthorne, the Brontë sisters, Jean Rhys, Angela Carter, Iris Murdoch, or modern Gothic stories and films, eg David Lynch's television series *Twin Peaks*).

In dreams, according to Donald Winnicott, 'there are no brakes on fantasy, and love and hate cause alarming effects'⁶

With respect to the Gothic influence it is important to mention another dream, which is built into the very plot of Rowling's novel: the dream of power and omnipotence, represented by the theme of magic⁷. For example, the author exploits the motif of the 'invisibility cloak'. An object that, like Tolkien's ring, represents the ultimate extension of human will. It gives the hero, in the words of L.D.Rosi, 'a kind of immortality, but also a dangerous power'⁸.

Experiencing this dream, or, in other word, the desire to posses distinctive strength of extraordinary proportion, initiates a sort of inner struggle: the characters are confronted with the unconscious instincts of envy and hate. Within Rowling's fantasy projection, the desire for absolute power may get split and made representable as something primitive and evil (eg Voldemort: the word VOL, from the Latin VOLO, expresses wish, intention or determination and MORT means death).

According to J.P.Robertson, the symbolic displacement provides fantastic expression for unconscious anxiety, envy and aggression, the emotions that may accompany human thirst for love, attention and need⁹. In this respect, there is an interesting relationship between Harry Potter and Voldemort: the motif of the sibling wands (the two-tail feather of the phoenix) suggests the idea of duality, two-dimensionality and the sharing of a hidden bond.

Throughout the novel, however, there are reminders of the limitations of magic (in Book IV, *Harry Potter and the Goblet of Fire*, the use of magic cannot rescue a friend of Harry's from death) and of the reality outside of its control.

Another feature that *Harry Potter* shares with some Gothic novels is the employment of humour and delight as a part of an uncanny experience. This humour is mirrored in a kind of self-mocking game: for example, 'wizard chess' involves the use of figures who are alive and who keep shouting advice and confusing the players: '*Don't send me there, can't you see his knight? Send HIM, we can afford to lose HIM*'.

In other passages, Rowling describes the "Invisible Book of Invisibility" that keeps hiding itself. Humorous effect is also created by frequent connections of strangeness and familiarity. A matter-of-fact or even scientific discourse is often used to represent the most fantastic and extraordinary events:

I have also been asked by Mr.Filch, the caretaker, to remind you all that no magic should be used between classes in the corridors. (*Stone*:139)

The author plays on the paradox that Harry Potter learns magic within a seemingly unmagical setting¹⁰. Moreover, she often uses realism as a means of bringing Harry into the fantasy world. For example, to get to Hogwarts, Harry has to travel by train, to pass through ticket barrier Nine and Three-Quarters. As J.P.Robertson puts it, 'it doesn't exist, of course, and yet it does, somehow, as an unseen presence of a real passage, but only for magical thinkers'¹¹.

To sum it up, Harry's constant concern with the world of sorcerers, ghosts and goblins may be viewed as a symbolic expression of his effort to explore the Other within himself. At the same time, he must learn to manage his capacity for the dark arts in a way that is in accordance with the demands of justice and morality. His adventures may be thus interpreted as the painful challenges of growing up when the child has to find his independence and to liberate himself from adults. According to Freud, it is this process that is reflected in the tendency to imagine oneself in the position of an orphan or a step child¹².

Rowling develops the idea by creating the figure of a boy - wizard abandoned by his parents, who died saving him and who, like Edmund's parents in Reeve's Gothic tale, continue protecting him to save him again in the most dangerous moment of his life. Their love, in fact, represents the most powerful magic in Harry Potter's story.

As a follower of Gothic tradition, J.K.Rowling successfully connects the different attitudes of the first Gothic authors: Like Horace Walpole, she frequently uses the supernatural. Like Clara Reeve, she enriches it with a deeper psychological insight. And like Ann Radcliffe, she never suppresses the tension and enchants the reader with the magic of her narrative art.

Notes

1. See the typology of Gothic characters in Eino Railo's *The Haunted Castle: A Study of the Elements of English Romanticism*, London: 1927.
2. Robertson, J.P., "What Happens to Our Wishes: Magical Thinking in *Harry Potter*", *ChLA Quarterly*, Winter 2001-2002, Vol.26, No.4, 201.
3. Young, Robert J.C., "Freud's Secret: The Interpretation of Dreams as a Gothic novel", *Sigmund Freud's Interpretation of Dreams*, Manchester, New York: Manchester UP, 1999, 206-31.
4. Tzvetan Todorov's *Fantastic* (Cleveland: 1973) deals with the mutual relationship between the uncanny and the ordinary, the unreal and the real, the supernatural and the natural.
5. This interpretation is offered by J.P.Robertson in her study "What Happens to Our Wishes", *ChLA Quarterly*, Winter 2001-2002, 202,205.
6. Winnicott, Donald, *Home is Where We Start From*, London: Pelican, 1987, 85.
7. In the history of Gothic fiction, this theme is often associated with the figure of a "mad scientist" (Nathaniel Hawthorne, Mary Shelley) and the secrets of alchemy, which are echoed in the title of the first *Harry Potter* book.
8. Rossi, Lee D., *The Politics of Fantasy: C.S.Lewis and J.R.R.Tolkien*, Ann Arbor: UMI Research, 1984, as quoted by J.P.Robertson, *ChLA Quarterly*, Winter 2001-2002, 202.
9. Robertson, J.P., "What Happens to Our Wishes", *ChLA Quarterly*, Winter 2001-2002, 202,206.
10. For example, see the Hogwarts School list of requirements: "1.Three sets of plain work robes (black) 2.One plain pointed hat (black) for day wear 3.One pair of protective gloves (dragon hide or similar) 4.One winter cloak (black,silver fastenings). Please note that all pupils's clothes should carry name tags" (Stone, 76).

11. Robertson, J.P., "What Happens to Our Wishes", *ChLA Quarterly*, Winter 2001-2002, 205.

12. Gay, Peter, *The Freud Reader*, New York: Norton, 1989.

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Repetition in Time-Travel Fantasy: Adventure of Choice or Destiny?

Abstract: This discussion is concerned with time-travel fantasy as a popular genre of 20th-century English young adult fiction. Its particular elements (the theme of the journey, the links between the past and the present) are discussed with respect to the influence of ancient epic tradition (Bakhtin), the quest romances and their theme of transformation, and also to Deleuze's analysis of difference and repetition.

The plots of time-travel stories for children draw in many ways on an old epic tradition; in particular on the theme of the quest¹ and the related idea of the journey. The importance of this specific narrative situation has been discussed by M.M. Bakhtin in his analysis of chronotopes (i. e. structures of relations between representations of time and space in literature), namely in his concept of the chronotope of the road.² Bakhtin considers the connections between this chronotope and the chronotope of encounter, as well as the links to the emotional experience or, in other words, to a 'high degree of emotional intensity'³ of both chronotopes. According to Martin Procházka, a correspondence can be found between Bakhtin's analysis and some features of modern aesthetic concepts, especially the concept of intensity in the philosophy of Gilles Deleuze.⁴ For example, Bakhtin's concern with the accidental character of the journey can 'partly appropriate' Deleuze's and Guattari's ideas of 'heterogenous structures drawing on the flows of energy and desire.'⁵ As Bakhtin puts it, in the epic literary tradition the journey makes it possible to intertwine spatial and temporal successions of human lives, becoming a central point and setting of events, and is especially favourable for the depiction of accidental events, incidents, and chance meetings.

Drawing on Bakhtin's ideas, another Czech literary theorist Zdeněk Hrbata discusses the experience of the journey as a reflection of the effort to liberate oneself from a 'commonplace frame of the present,' to 'delight in the notion of extending boundaries of the world,' in 'encountering the unknown' and 'confronting it with the familiar.'⁶

In time-travel stories, the desire to exceed the limits of a commonplace and present reality becomes a crucial element of the adventure plot and is echoed both in the description of space as well as in characterisation. In accordance with the discussed epic tradition, these journeys are connected with either an obvious or a hidden meaning, idea or value, with a task or even a mission⁷ aimed at rediscovering the lost links between the chronologically separated worlds and events. Experienced encounters, however accidental, bring the heroes nearer to the fulfilment of this task, to the recognition of invisible but also inviolable ties between particular people and their situations, defying any temporal distance.

Following this theoretical context, my discussion is concerned with stories describing the child heroes' encounters with their ancestors; either members of the same family (*The House of Arden* by Edith Nesbit, *A Traveller in Time* by Alison Uttley, the *Green Knowe* series by Lucy Boston, *Playing Beatie Bow* by Ruth Park, or a Czech children's story *Stoletá holka / A Hundred-Year Old Girl/* by Jana Knitlová), or just the people from the past, whose lives, however, seem to be intertwined with the lives

of the heroes (*Tom's Midnight Garden* by Philippa Pearce, Penelope Lively's *The House of Norham Gardens*, Catherine Storr's *The Castle Boy*, or Jacqueline Wilson's *The Lottie Project*).

In these stories, the journey is usually preceded by the notion of a split, a rupture between the past and the present, and also between the inner world of the individual and the outer world of his surroundings. This experience of discontinuity and estrangement involves both the feeling of loss and the desire for reunion and can be also applied to the historical contexts of the stories, e.g. the frequent references to the disturbing events of English and European history, or to particular situations of disharmony, uncertainty and unrest (the horrors of the First and the Second World Wars in the *Green Knowe* series, *Tom's Midnight Garden*, *The Castle Boy* or the disturbing influence of communism in Jana Knitlová's story).

The feeling of displacement intimated by background references to wider socio-cultural contexts is intensified in the descriptions of the more pronounced, personal conflicts of the child heroes themselves. The notion of security and reliability of the original home may be challenged by a number of motifs, ranging from the loss of one or both parents through an imposed separation from the family to the confrontation with a possibility or inevitability of various kinds of change. These motifs include the experience of death (Lively's *The House of Norham Gardens*), illness (Hilda Lewis's *The Ship that Flew*) or some impending danger (Diana Wynne Jones's *A Tale of Time City*), divorce (Park's *Playing Beatle Bow*), an intrusion of a step-parent (Pearce's *The Children of Green Knowe*, Wilson's *The Lottie Project*), homesickness (Penelope Farmer's *Charlotte Sometimes*, Pearce's *Tom's Midnight Garden*), or even the birth of a new sibling (*Jana Knitlová*).

It is the encounter with the temporality and fragility of the individual existence, with the transitoriness of particular situations as well as values that leads the heroes to the changed perception of time and space. And it is this experience that helps the time-travellers to cope with the problems of their everyday life by facing the magnified variations on these conflicts within the 'other' worlds of their time-slip adventure.

As the discussed stories suggest, there is a striking similarity between the events of the past and the present: When the child heroes enter the worlds of the past, they follow their desire to escape from a disagreeable situation and from troubled relationships. Paradoxically, they set out on the journey towards what they fear and reject. After his mother's death and through a time-travel experience, Boston's Tolly learns about a mortal disease destroying the family of his ancestors. Catherine Storr's Robert almost dies in the same fire that killed his father struggling to rescue people from a burning hotel during the war. Park's Abigail, suffering from the absence of father, encounters the tragic consequences of this absence in the family of her long dead relatives; Wilson's heroine Charlie projects a torturing feeling of guilt onto the story of a Victorian servant maid, and Pearce's Tom, depressed by his brother's illness and by a temporary separation from his family, has to face a greater loneliness and a deeper anxiety in his friendship with an orphaned girl from the 19th century. In Jana Knitlová's story, the hero searches for the idealised world of the past to experience a life and death conflict in his encounter with a criminal.

In this respect, the space of the past becomes a space of initiation, and its significance is highlighted by the employment of a 'temporal inversion,'¹⁸ in other words the suggested correspondence between what happened a long time ago and what is to be achieved. The descent into the past, including a trial of pain and terror, makes the heroes face the traumas expelled from everyday life

(or a conscious memory), live through them and, by breaking their destructive force, accept the possibilities of the future.

To unfold particular levels of experience in the life of different generations, the discussed authors develop the following concept of the magic journey: the heroes passing through years and centuries are simultaneously moving within the limits of one particular space. It is the place that initiates and determines the passage, gradually revealing the various hidden levels of its temporal existence. And it is this connection that is highlighted in a number of titles (*The Castle Boy*, *The Children of Green Knowe*, *Tom's Midnight Garden*), being suggested especially by the recurrent image of an old house. Old and ancient buildings (quite in accordance with Gothic and Romantic imagery) assume the role of the connecting links with the past, being permeated with 'historical time,' with both visible and invisible 'traces' of the 'previous generations.'⁹ Or, in other words, with the traces of life, which (regardless of particular difficulties of this life) may help to subdue the anxiety of impending emptiness following the violation of the temporal continuum through which the experience of generations used to be transmitted (the frequent motifs of dead parents or children). The feeling of animation, of the presence of the past, may be suggested by personification and metonymy: In *Tom's Midnight Garden*, the house 'sighs,' 'whispers' and 'speaks' to the hero, inviting him to reveal its secrets. The hero is involved into an exciting dialogue, being snatched away from his world and carried along towards the world of the other, which, in return, leads him to a changed perception of his everyday surroundings. The beauty of a former garden may be revived in the 'narrow space' of a 'stone and metal' yard, and, accordingly, a kind-hearted nature and a youthful mind can be recognised behind the peculiar manners of an old landlady. A similar play of suggested questions incites the feeling of revival in *Children of Green Knowe*: a motherless boy moves to his great grandmother's house, filled with mysterious shadows, whispers and movements, and gradually forgets his loneliness in sharing the exciting adventures of the children from the past. In *Stoletá holka*, particular buildings 'look in each other's eyes', entering into an exciting enquiry concerning their nature and origin, and involving the passers-by (as well as their ancestors) into a 'gripping game' of question asking, which, in accordance with the Quest tradition, seems to incite the restoration of the continuity of life.¹⁰

The connection with the past is evoked in the similarity of particular events (the discussed motifs of illness, separation, desire) but also in the recurrence of names, physical features and individual qualities (e.g. in Lucy Boston or in Jana Knitlová, whose girl from the past repeatedly mistakes her future grandson for her childhood friend and her future husband).

The notion of circular movement suggested by the discussed time-travel stories seems to correspond with Nietzsche's idea of the eternal return,¹¹ the process that repeats eternally, the cyclical temporal structure without a beginning or end, a distinct past, present and future. However, the employment of repetition in these stories reminds us rather of Deleuze's attempt to overcome the traditional nihilism of circular time by requiring repetition to be thought for itself and not in subordination to the same or the identical.¹² For Deleuze, pure repetition, or repetition for itself, triggers other repetitions, produces difference and allows for the new. Deleuze's alternative to a circular time draws on a cut in time which occurs during pure repetition and separates the present from the past for a new future to be possible. The time of this cut is referred to as Aion: a void time and an 'entity infinitely divisible into past and future';¹³ a line that interrupts the circle and encompasses both what is past and what remains to come, while any point of this line can be linked to any other at any mo-

ment. This concept of time corresponds, in fact, with Deleuze's idea of a smooth space¹⁴, the space of free movement and of imagination, the boundless space of constant becoming.

Accordingly, the journeys in time-travel stories are marked by accidental directions, chance meetings and the variety of links connecting particular stages of the journey; while the travel is initiated by the points of similarity between these stages (e.g. Tom's separation from his family, the lonely childhood of Hatty, and the lost children of Mrs Bartholomew in *Tom's Midnight Garden*). Thus the repeated incidents transcend spatial locations as well as temporal successions and can be related to various events and emotional concerns of the past as well as the future. In *Tom's Midnight Garden*, for example, the hero's escapes to the 19th century do not involve only his sharing the story of a Victorian girl but also (and especially) the possibility of his unexpected friendship with the old landlady. In *The Children of Green Knowe*, Tolly's fear of the cursed tree does not only echo the series of the family tragedies but represents his inner transformation, modified by particular encounters (including the children from the past) and resulting in the rediscovery of individual identity: the identification with his ancestors fills him with a newly acquired self-confidence and courage.

On the one hand, the idea of 'the same life' played out at 'different levels' initiates a notion of destiny.¹⁵ On the other hand, destiny, unlike determinism, does not deny freedom: as Deleuze puts it, 'freedom lies in choosing the levels';¹⁶ and it further reminds us of what Nietzsche calls a chance¹⁷, a possibility of a new beginning.

Such beginnings can be discerned in the conclusions of all discussed time-travel tales. In *The Children of Green Knowe*, Tolly plans to ride the horse (the beloved activity of his ancestors but also the object of the curse) without the continuation of the threat (the destruction of the cursed tree). In the Czech time-travel story by Jana Knitlová, the hero's admiration for his great grandmother's childhood and personality excites his suppressed love for the new-born sister. In Park's *Playing Beatle Bow*, the return of the heroine's father and the appearance of a new friend may be interpreted as a response to her acceptance of the complexity of the human relationships through accidental encounters with a Victorian family.

To sum up, the people from the past (as well as the memory of old people, e.g. in *Tom's Midnight Garden*) do not only involve the heroes into the time-slip adventure but can simultaneously influence the heroes' choice of the 'level' of their stories. In other words, they help to fill the empty space and the void time of repetition with the moment of expectation, the feeling that nothing will be the same again. The great grandmother of Jana Knitlová's hero, for example, leads him to recognise his personal responsibility for his life, or, in Deleuze's terms, for the way the life of his ancestors is being replayed.

In this respect, the discussed stories can be read as literary variations on Deleuze's (as well as Nietzsche's) idea that being is becoming and everything that exists only becomes and never is. The value of becoming, together with the denial of finality, is, moreover, included in the theme of childhood itself, in the concern with openness, change and possibility. A crucial role in the process of becoming belongs to particular encounters and relationships, which bring out the heroes' hidden characteristic features, their emotions, propensities, abilities and weaknesses. And special emphasis seems to be laid on the relationship between children and their ancestors, on the past and future that 'inhere in time and divide each present infinitely'¹⁸ to open space for a liberated and hopeful movement towards a new experience.

Notes

1. Particular transformations and modifications of the guest story, focusing on the search for the Holy Grail, are analysed in Jessie L. Weston's study *From Ritual to Romance* (1920), exploring the origins of the Grail legend.
2. Cf. M.M. Bakhtin, *The Dialogic Imagination*, Austin, 2004, p. 243-250, and Martin Procházka, Zdeněk Hrbata, *Romantismus a romantismy* (Romanticism and Romanticisms), Prague, 2005, p. 110-112.
3. M.M. Bakhtin, *The Dialogic Imagination*, p. 243.
4. M. Procházka, Z. Hrbata, *Romantismus a romantismy*, p. 110. The authors refer to Deleuze's emphasis on intensity as a crucial quality of a work of art as discussed in *Difference and Repetition* (1968).
5. M. Procházka, Z. Hrbata, *Romantismus a romantismy*, p. 111.
6. Zdeněk Hrbata, *Romantismus a Čechy* (Romanticism and the Czech lands), Prague, 1999, p.16.
7. Cf. M. Procházka, Z. Hrbata, *Romantismus a romantismy*, p.101.
8. M.M. Bakhtin, *The Dialogic Imagination*, p. 146-151.
9. *Ibid.*, p. 85-146.
10. Cf. J.L. Weston, *From Ritual to Romance*, p. 11-22.
11. Cf. G.Deleuze, *Nietzsche and Philosophy*, New York, 1983, p.2-38.
12. G.Deleuze, *Difference and Repetition*, London, 1994, p. 287.
13. G. Deleuze, *The Logic of Sense*, New York, 1990, p. 4-5.
14. Cf. G.Deleuze; F.Guattari, *A Thousand Plateaus*, London, 1996, p. 351-424.
15. G.Deleuze, *Difference and Repetition*, p. 105.
16. *Ibid.*, 105.
17. G.Deleuze, *Nietzsche and Philosophy*, p. 26. (In Nietzsche's discussion, chance is compared to the 'innocence' of a 'little child.')
18. G. Deleuze, *The Logic of Sense*, p. 4-5.

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East Meets West: The Eastern Preoccupation with National Identity. The Subaltern, Problematic Postcoloniality, and Postnationalism in Meena Alexander's *Nampally Road*

*Abstract: In contemporary South Asian fiction canons of the ancient culture coexist with globalizing traditions of western culture. Such juxtaposition allows two canons and their conventions to blend in cosmopolitan setting of modern India. Transnational Alexander's text reflects on impacts of the colonial past on Indian presence that has fallen in post-colonial socio-political chaos. This narrative projects the transnational frictions and projections of various stances within imaginative borderless or deterritorialized existence (Appadurai 1996). To a great extent the novel *Nampally Road* represents post-modern and post-nationalist historiography; in here the history is rewritten incorporating the experience of the transnational relocated. There is a contrast of a supposedly empowered woman in contrast to unprivileged subaltern womanhood, that is examined via method of "historiographic metafiction" (Hutcheon 1988). In this sense, the Subaltern is reserved for sheer heterogeneity of decolonized space (Spivak 2001). The novel serves as historiography promoting decidedly political or ideological stances; it is positioned in context; it points out the problematic accounts of official history including gendered omissions, and it allows rediscovering the suppressed histories via constructs of memory, fantasy, narrative and myth.*

Introduction. Imaginative Space in East-Meets-West Fiction.

In contemporary SA fiction literary canons of ancient South Asian culture coexist or blend together with traditions of Western culture. Such juxtaposition reflects the past of colonial centuries with its overhanging privilege of the colonizing superpowers, and domineering cultures (placing Englishness and whiteness in the centre). Such a blend of the Western and the Eastern in fiction exists in confrontation of Anglo and South Asian cultural norms, traditions and heritage. In other words traditions are confronted with modernity, the colonized are confronted with the colonizers, whiteness is confronted with orientality and colour, a nation is confronted with globalism and universality (Said 1978, Bhabha 1994). Besides, the post colonial chaos is reflected as certain schizophrenia of coexisting past and modernity. Arundhati Roy claims that India lives in several centuries all together; this means it lives in past and present at once - it means India is timeless! The writer and activist explains: 'I don't mean to put a simplistic value judgement on this peculiar form of progress by suggesting that Modern is good and Traditional is bad or vice versa.' Roy continues her impassioned explanation by mentioning how hard it is to grasp the "schizophrenic nature" of such a complex and an intricate society and culture which poses 'an ancient/modern conundrum' and disparities of this magnitude. She tells us that India 'lives in several centuries at the same time, and manages to progress and regress simultaneously' (Roy 2001).

To re-discover order in such “a postcolonial chaos” some theoreticians as Benedict Anderson or Arjun Appadurai propose that cultural groups become “deterritorialized groups” living in imagined spaces (in various extents of such); the groups migrate in between East and West, and they form relocated populations who re-invent their homelands while taking sides with either one or the other culture (Anderson 1991 [1983], Appadurai 1996). Thus similarly the imaginative space as created in fiction represents a partial invent or platform to propose authors’ views, judgements, cultural memories, and comparisons to re-establish authors’ imaginative contact with old-eastern or new-western homelands. Still there is a dichotomy of Margins and Outside; some fiction treats views on culture and historiography from marginal perspectives with an aim to shift margins towards “centre” or to integrate marginalized. In *Nampally Road* Alexander explores the Subaltern perspectives, when the Subaltern is reserved for sheer heterogeneity of decolonized space (Spivak 2001).

Transnational Heroine

Meena Alexander projects her imagination into the portrait of Mira Kannadical, the Western-educated lecturer of English literature in Hyderabad, India. Deterritorialized Mira tries to reinvent, or re-imagine her homeland, the land of her ancestors. She strives to re-discover the complexities of South Asian identity, ethnicity, and gender roles, which she hopes to understand via lenses of her Western education. Mira’s journey of rediscovery of self happens via her confrontations with the Subaltern reality: via her witness-like presence in moments of political chaos, via her internal conflicts, via her emotional exposures, via her probes of self-identification with other Subaltern and victimized women, and via shock when experiencing intellectual estrangement with her students, when she discovers how inadequate her Western education proves to be. Thus she feels truly dislocated.

Mira resonates with Diaspora’s (or post-colonial) sensibility on questions of displacement, and hybrid identity. Mira’s hybrid identity concerns her origins of being South Asian and cross-cultural migrant to West; she is the woman of East and West, who meditates on her own roots. Since the *Nampally Road* incorporates Alexander’s biographical features, perhaps, in her no-sugar-coated narrative Alexander strives to re-formulate features of her own personal, ethnic, female, national/transnational identity. Perhaps the text might be read as a certain confession or a path to rediscovery of roots and impossibility to ‘cross over’; to experience how it is to be marginalized, and unprivileged as her ancestors in colonial times; how it is to be a truly South Asian woman or even a Subaltern woman. But once Westernised Mira doesn’t belong. Thus Alexander via Mira’s awakening contends to resist and subvert traditionally expected paradigms of female South Asian characters by incorporating trans-nationality. She does so by describing Mira’s teaching and writing ambitions, her open exposure of east-tabooed sexuality, or by her transnational dealings with issues of the South Asian Subaltern.

The questions this paper attempts to answer are: Does Alexander project Subaltern identity as a category which is rather fluid and unstable, unlike oppositional ‘rather steady’ colonial agency? Does the positioning created by Alexander depict the Transnational and the Subaltern? Does the transnational text reveal how problematic and amorphous is a Subaltern identity? Isn’t Mira an archetype of a transnational pioneer who puts her identity at stake by being exposed to full con-

frontation with Subaltern identity? (Unlike in other SA transnational literature, which usually conforms or seeks compromises either with Western presentations as e.g. Bharati Mukherjee, or Jhumpa Lahiri, or seeks steady grounds via compliance with roots and traditions, as A.Roy, K. Markandaya, or feels rootless and meditates on good or bad in both as K.Desai, A.Desai). How historiographic metafiction contributes to depicting the Subaltern womanhood? Does Subaltern necessarily stand for national or not at all? Is Subaltern rather a term of nationalist or other discourse? Is Alexander a writer of postnational times? What are limits of a subaltern perspective?

Alexander on Transnationality

Alexander is valued for clear expressions of great concern with displacement, exposing its complexities and overlapping angles given by transcultural identities. Nevertheless Alexander's text seems to reveal and propose that each and every modern South Asian author experiences frictions of displacement; their works encompass and reflect both the South Asian and Western canons and its myths outside of usual post colonial binary schemes. Often in newly found voices authors inescapably verbalize their reflections on colonial haunting past via memories or deal with 'neocolonial and globalizing' western presence; live in confrontations of Eastern and Western. This narrative projects the transnational frictions and projections of various stances within imaginative borderless or deterritorialized existence (Appadurai 1996).

Last but not least, the hegemony of market economies may embosom SA literature, which to a certain extent becomes transnationally commodified. Somehow as if the transnational and migrant knowledge of the world is urgently needed (Jameson 1991), and historiographic metafiction becomes a very sought-after genre. Alexander seems to react to these timely fashions, and in her novel she points at dangers of losing one's anchorage of tradition, and how such rootlessness can impact one's identity, especially for Mira and women in general, since women are traditionally perceived as keepers of traditions, and symbols of continuance.

In an interview Meena Alexander explains:

There is a distinction between one's life being shaped by post colonial realities and its being dictated by them. The whole question of labels is very complicated because I do think of the materials of my life, and particularly the historical moment into which I was born as a part of the post colonial era. ... Now that the particular world (colonial world) does not exist any more... (Maxey 2006)

She feels that every human exists in a context of a place, and that place is related to a body. She understands that if a place is inimical towards a body, than a great problem of identity emerges, or if the stability of the place disappears the chaos proves contagious to a body itself. Also, if the places tend to give labels as dominant and subordinate, than there are tensions, struggles and frictions. Her views in this interview confirm that *Nampally Road* expresses her concern with displacement and a body's affiliation to the place. Alexander reflects on impact of hegemonic allowances on 'alienated' human identity. On the other hand, such relations – the relation of the alienated other

– colonized and displaced subject is the theme of the Subaltern studies. In that sense Alexander in *Nampally Road* performs in truly gender-Subaltern focalization.

'Historiographic Metafiction' as a Tool to Interpret Subaltern Fiction

To a great extent the story represents post-modern and neo-nationalist discourse; the history is rewritten incorporating the experience of unprivileged Subaltern womanhood via method of 'historiographic metafiction' (Hutcheon 1988). In Hutcheon's opinion art professes decidedly political or ideological stances; it is positioned in context; it points out the problematic accounts of official colonial history, and it allows to rediscover the suppressed histories via constructs of memory, fantasy, narrative and myth. Hutcheon in compliance with Alexander's text views history as discursive, situational and textual; Hutcheon's concept allows new perspectives on history and identities to rise out of culturally marginal positions. It stresses a new perspective on the indigenous/native woman; in *Nampally Road* the gang-raped *haridzan* woman Rameeza is in focus (as explained below). Further on, Hutcheon's concept of retelling the history defines well how traditional forms share characteristics with particular post-modern art forms allowing to problematize history together with a contestation of dominant master narratives, of conventions of discourse and of strategies of representation. Such approach allows other voices or perspectives to intervene; there are possibilities of transformations; overall it disturbs the rationale of discrimination. Besides, historiographic metafiction espouses the recognition of difference and polymorphic plurality, it allows two or multiple modes of narrative, it allows to problematize the entire notion of subjectivity.

Subaltern Nampally Road

Regarding *Nampally Road* and its transnational journey, it seems to lead into the Subaltern via re-inventing history in presence. Alexander in compliance with the Subaltern promoter Gayatri Spivak argues that post colonial narrative or its voice is designated by the primary – hegemonic context (Spivak 1988) as experienced by Alexander's heroine Mira. Indoctrinated and privileged by her English education Mira returns to teach literature to India, where she confronts her 'Western/colonial knowledge' with the concrete Indian reality set in concrete historical moments (Alexander places the story to Hyderabad in the time of social commotions and riots). Mira is exposed to confront her notions of Western authoritative orders with post colonial Indian social-political turbulence and chaos. In her journey into the heart of the Subaltern turmoil she uses a figure of a guide – a radical Ramu, with whom she develops unconventional and un-Indian Western-like free romance. (Ramu on the other hand is not a Western liberal hero, rather he is a kind of disturbingly patriarchal figure, to whom she succumbs, and whom she doesn't really confront. He, as a true guerrilla-radical only appears and disappears in her life, but in his every appearance he is given much uncritical credit by her – Mira doesn't ever question his authority on the surrounding chaotic issues, or his agency. As in ancient and still valid Laws of Manu, where man is treated as the unquestioned God, Ramu-God is uncritically respected and praised by Mira.)

Nevertheless, Mira experiences a great change; instead of awakening and reconnecting with her homeland, she feels estranged. Suddenly she can't find her ever English poetry reading soothing, suddenly she can't express herself via writing her diary as she used to (she gets writers' blocks); as if she lost her transnational voice and securities. According to Shilpa 'Alexander questions her identity in relation to the past by addressing both her relationship and her main character to cultural history and to writing itself' (Deva 104). Being shaped by British education in Subaltern India Mira becomes an unbelonging cultural hybrid, who struggles to find her own voice. In such a personal uneasiness Mira attempts to teach students her favourite English Romanticists like Wordsworth, and she only anticipates the greater gap of the Eastern and the Western literary cannon and Western values. Amidst the political protests the Western knowledge can hardly satisfy the immediate South Asian and Subaltern reality of current 'post-colonial disorder.' When teaching Mira is confronted by her students who disregard the relevance of Western literary cannon; they consider it as an alien concept irrelevant for their 'Subaltern education.' Alexander confirms how problematic and hard to understand the Subaltern agency within third world context can be. On these confrontations the novel reflects and projects Subalterneity via various lenses (especially via lenses of Mira's cultural hybridity).

Subaltern Womanhood

Subaltern is applied for status of marginalized groups, and lower classes (working classes); for those without agency by their social status – for those who can't speak (Spivak 1988). A Subaltern perspective is used as a tool to dismantle power relations analysis of the third world; Subaltern perspectives reflect concerns or marginalized groups. Subaltern perspective is employed for purposes of analysis of hegemonic narratives; such perspectives challenge power relations and power projections.

Regarding Subaltern perspectives Alexander seems in compliance with the promoter of Subaltern studies, Gayatri Spivak. Alexander places the current Western-centred academic discourse into a frame of ideologies, and displacement as grounding in the emergence of significance. As if she follows on Spivak's claims that hegemonic Western historiography was designated selectively for the archives and literature, and 'colonizer constructs himself as he constructs the colony' (Spivak 1999). After all Alexander via Mira's doubts and cultural blocks calls for vocal leftist scepticism of Western privilege (and its loose taxonomy) in literary science, historiography and other institutionalized disciplines.

Nevertheless, culturally lost and unbelonging Mira observes the riots, violence and social injustice that take place in Nampally Road, Hyderabad. The political turmoil in Hyderabad reflects the city's dismal with the authoritative regime, which is thoroughly corrupt (including a chief representative – the Chief Minister Limca – a businessperson, who fits in the Westernised frame of commercial success, elevated on the ladder of imposed 'colonial' hegemony). Alexander's Subaltern approach foregrounds oppositional cultural narratives, challenges questions of agency, authority, and representation. Alexander undertakes a task to identify the difference, to give it a voice and context, and to incorporate the Subaltern agencies in the actual post colonial narrative; she attempts to re-define the imperviousness of English hegemonic literary cannon and values that prove very alien

and distant from South Asian post/colonial reality. More so, Alexander explores the ways of passage into the Subaltern context, which seems to end up partially in vain for her. Her hybridity doesn't allow her to pass over. However worldly Mira can be, she has no powers to lessen injustice and stop brutal police dealing with the Subaltern on the road. Moreover Mira can't reconnect, and she is always an observer of the Subaltern; she is ultimately 'Western-framed.' Unlike Ramu, who blends in easily, she is an eternal onlooker, who is 'framed;' Mira is unable to connect her own identity to 'the truly Subaltern' (e.g. brutalized orange sellers or Rameeza, the raped *haridzan* woman with whom she communicates by a gaze only).

Her perceptions and identity are framed either by her Western education, or by Ramu's guidance, or by Little Mother guidance; she as an onlooker she is literally framed via a window frame of a Cafe in Nampally Road. She becomes a dedicated mediator; she projects the third world reality of social, ethnic and gender injustice to the readers via her lenses and her frames. Having sympathy seems her only way into the Subaltern experience, thus Mira attempts to enter into her should-be SA identity via visions of others - of Rameeza, or Ramu, of little Mother or her students, she feels an urge to capture identities of various truly Subaltern agencies. Others' fates catalyse Mira's transgression into further hybridism. By having vivid dreams and visions Mira reacts to her inability to form the conceptions, or reflections; the dreams and visions signify haunting discomforts with her transnational identity. Unable to deal with pending new reality encompassing her, Mira's body reacts by having traumatic visions and nightmares of being drown into black waters - which may signify the unknown waters of Subaltern womanhood; for that her transnational-alien-upbringing doesn't provide a context. Her inability to verbalize or write her sentiments projects Mira's inability to deal with her identity's transgression within the immediate SA Subaltern frame. At last shaken by her dreams Mira seeks comfort in female kindred-bonding; she opts for a guidance of an elderly matron, the soul of the community, the Little Mother. Perhaps, Mira's personal re-discovery path of cross-cultural rootless migrant in the *Nampally road* is migrant's journey into the landscape of Subaltern.

Displacement and Transnationalism

Spivak claims that Subaltern is reserved for sheer heterogeneity of decolonized space (Spivak 2001). It is essential to remind ourselves of Spivak's claims on depiction of the Subaltern and gender identities, and the problematic Alexander's Westernised agency:

In Subaltern studies because of the violence of imperialistic epistemic, social and disciplinary inscription, a project understood in essentialist terms must traffic in radical textual practices of differences. The object of the group's investigation in this case not even of the people as such but of the floating zone of the regional elite – is a deviation from an ideal – the people of Subaltern – which is itself defined as difference from the elite. (Spivak 1999: 272)

Clearly Spivak notes that transnational writing and research have a problematic taxonomy, since it is perceived in colonizer-subject dialectic via Western lenses, so the Subaltern has a difficult task to rewrite the self; thus the interest of the author is inevitably closer to the intermediate group rather

than the dominant group. She adds that true Subaltern group (of unspecified gender) has identity of difference, and she adds 'there is no unrepresentative Subaltern subject that can know and speak itself' (Spivak 1999: 272). These subjects are usually out of scope of intellectual interest – so there is a problematic Subaltern consciousness, and it needs development 'according to the unacknowledged terms of its own articulation' (Spivak 1999: 272).

According to Spivak such cultural displacement happens in tradition of territorial imperialism (as it happens to Mira). It seems Spivak and Alexander advocate needs to establish line of communication between institutionalized (dominant) and Subaltern groups, so Subaltern gets inserted onto the road to hegemony, to be heard; as we see on Mira and Rameeza's case it is not easy. Mira can't establish a connection with Rameeza. Gang-raped and police-brutalized *haridzan* woman Rameeza (raped even by police, the representative of law and order in West) earns much Mira's sympathy (her husband when opposing was killed by police too). Mira feels an urge to act to help the truly Subaltern and unprivileged woman Rameeza. Though she discovers Rameeza can't communicate her sorrows (as Spivak said – the Subaltern can't speak). With Rameeza Mira strives to develop a connection but she is only able to stare into her impenetrable black eyes, unable to re-establish immediate verbal communication.

Mira slowly recognizes the layered aspects of her (Rameeza) identity. The gaze be it of the reader or the writer, frames a response to the world as an object. (Shilpa 1993:109)

As mentioned Alexander focuses on gender inequality too, and she gives it historiographic relevance within the chaotic turbulence or post-colonial chaos and instability of the Hyderabad municipality. Chaos is projected via gender inequality and brutality committed on female bodies, concretely and in metaphors.

Postcolonialism and Postnationalism

Regarding the body politics the post-modern cultural theoretician Frederic Jameson claimed, that all the postcolonial or transnational literatures necessarily deal with a nation (Jameson 1991). A nation seems projected into an ill body of Little Mother; she falls dangerously ill at the same time as the unrests start. The onlooker-Mira sits by her bed, unable to help her; she gives her a comfort as a female kindred spirit. Alexander reveals that individual fate thus becomes rather irrelevant comparing to communal social happenings, rules and traditions. In this sense, the female body represents the materialization of the chaos and the system's brutality in dealing with such chaos. If we consider a nation as public space, then the body of little Mother and its politics represents public space. The new nations born from chaos reconstruct their histories, and reconfigure public spaces. On the other hand Alexander extends the argument that migrants as Mira are no longer spatially bounded, historically unselfconscious, or culturally homogeneous. Unlike for Jameson who claims that the post-colonial always deals with solid allegories of nation, after all Anderson, Appadurai, and Bhabha claim that nation is rather blurring and an imaginary concept (Anderson 1991 (1983), Appadurai 1996, Bhabha 1994). Appadurai stresses the need for imagination, which is one of the

aspects of blurring between realisms of contemporary narratives. According to Appadurai 'fantasy is now a social practice, it enters in a host ways into the fabrication of social lives for many people in many societies' (Appadurai 1996: 54). Appadurai strongly articulates that writers and fiction employ social imaginary that is forced and initiated by global cultural flows that run in between the East and West in both directions.

Thus as seen via Western lenses, law and power favours the dominant (in here police and Limca). More so valid in dysfunctional or ill democracy, which is alien-shaped and thus strange to traditional Indian ways anyway; democracy in India is still not in place and far too absorbed in ills of postcolonial chaos; it mirrors the colonial times of privileged/unprivileged dichotomy. In such schema, since the Subaltern are not the dominant group, thus if disobeying they are brutalized. Perhaps in such projection of alien power institutions into the South Asian, Alexander brings in the question of such colonial institution's existence in the post-colonial and its relations to the Subaltern realities. She proves to be true leftist critiquing imposition of "Western" concept of favouritism of the dominant over the oppressed.

Correspondingly (but less via lenses of ideology) Arjun Appadurai argues, that in postnational times so-called postcolonial literature moves from the heart of darkness towards the heart of whiteness:

In raising the issue of the post national, I will suggest that the journey from the space of the former colony (a colorful space, a space of color) to the space of the post colony is a journey that takes us into the heart of whiteness. It moves us, that is, to America, a postnational space marked by its whiteness but marked too by its uneasy engagements with diasporic people, mobile technologies, and queer nationalities. (Appadurai 1996:159)

Appadurai notes that ideas we are entering in a post national world become a recurrent theme of post-colonial studies and narratives. Besides, determinative perspectives (as Alexander's) seriously question authorial projections and the readership projections. Who writes the fiction, and for whom is it written?

Summary

Indeed 'postcoloniality' in fiction has proved itself a problematic concept. How to address post colonial space with all its migratory dynamics, and its public and private spheres? Critical discourse strives with dilemma of perspectives on time and place, and how to distinguish what space the fiction deals with. Some voices suggest fiction is produced not within postcolonial but neocolonial space, others advocate nationalist, or post-nationalist spaces, some defend visions of metropolitan culture as being a version of globalized-transnational space. Some consider social and cultural displacements as 'freaky' representations of unhomely fictions, others talk of intrapersonal world focused on 'international' themes of worldly literature. Other voices dwell on re-modeling the space by rewriting narratives of contested pasts, others advocate shift of authors' perspectives towards the 'Subaltern' perspective, and some deal with healing and recovery space from colonial trauma, post colonial

melancholia and pathology. For some the fiction recreates new space with neocolonial frontiers, and it deals with histories of migrants in universal space of human culture with conjuring historical specificities. Certainly, *Nampally Road* though read as a Subaltern text, it and SA fiction in general overruns the postcolonial space, inviting new theories and concepts to embrace it.

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Arundhati Roy – the Metaphorical Voice of Dissent

*Abstract: This study briefly traces interesting stylistic overlaps between journalistic or pamphleteering register and literary license found in the work of Arundhati Roy, a contemporary Indian author known chiefly for her 1997 novel, *The God of Small Things*. The ultimate justification for ideological or politically charged incursions into the realm of fiction and other creative endeavours is based on Roy's conviction that hegemonic political discourse may sometimes be so conducive to dissent that 'even the most sophisticated' writers feel obligated to 'overtly take sides'. The focus of the article is twofold: it exemplifies how Roy's propensity for metaphorical language spills over into her political essays and speeches, while it also seeks to find textual evidence that her imaginative pursuits square with her political leanings.*

Writers imagine that they cull stories from the world. I am beginning to believe that vanity makes them think so. That it's actually the other way around. Stories cull writers from the world. Stories reveal themselves to us. The public narrative, the private narrative - they colonise us. They commission us. They insist on being told. Fiction and non-fiction are only different techniques of storytelling. For reasons that I do not fully understand, fiction dances out of me. And non-fiction is wrenched out by the aching, broken world I wake up to every morning. (Roy 2002)

In the realm of literature, the Indian writer Arundhati Roy is perhaps best known for her 1997 novel, *The God of Small Things*, for which she received the Booker Prize and which remains, to this day, her major, and until recently the only, artistic and imaginative accomplishment. However, over the time she has proved to be considerably more prolific when it comes to political writings. She sums up her rationale for engaging in political activism very eloquently in her collection of essays entitled *Power Politics*, where she argues that 'there are times in the life of a people or a nation when the political climate demands that we - even the most sophisticated of us - overtly take sides.' (Roy 2001:12)

And she does take sides, with the fervour and reasoning reminiscent of Henry David Thoreau, whom she also resembles in her civil disobedience boycotting strategy, which will not be addressed within this paper.

It is true that literary critical strategies that would look to the person of the author for interpretive information allegedly died with the advent of 20th century New Criticism, yet it is tempting to see imaginative writing as a vehicle for conveying or at least insinuating political and social messages the way trucks carry furniture. And if we choose to elaborate on this rather pedestrian assumption, Arundhati Roy is just the person for the job. What makes this task so tempting is the fact that many of Roy's political views are generally seen as very controversial, yet her major book of fiction seems to have provoked very little controversy, even though it does not exactly dodge political issues. Another interesting aspect resides in the fact that her political attention span is not confined to domestic

Indian issues and frequently spills over to larger global contexts and concerns, yet the locus of *The God of Small Things* is unequivocally Indian.

The obvious question would then be, 'Do her imaginative pursuits square with her politics? Does her novel easily yield or betray some clearly discernible political views which happen to be in line with the author's public statements?'

On the other hand, given the nature and span of the introductory quote, it is equally interesting to realize that her lush metaphoricity and writerly talent inevitably embellish her political essays and speeches, even though these might indeed have been wrenched out of the aching world, as she puts it. This is, in turn, begging the question of whether these embellishments actually enhance the likely effect of the political message or whether they in fact distract the audience by drawing attention to the idiomatic form as opposed to the content. Does she tend to use educational metaphor which seeks to elucidate, or does she use purely ornamental metaphor which draws attention to the imagination and artistic skill of the author, yet does not necessarily help the reader or listener understand and appreciate her argument?

So the focus of this paper is twofold. On the one hand, it seeks to exemplify, very eclectically, how Arundhati Roy's artistic imagination and verbal skill infiltrates her political pamphleteering and in so doing it blurs the once sharp divide between creative writing and non-fiction and thus unwittingly confirms the postmodernist notion that it is all just writing, after all. On the other hand, it is important to realise that this blending process is not a one-way street. It also works the other way around, which means that her imagination is also rooted in her social consciousness and political convictions.

It is only reasonable to start with a brief inventory of Ms Roy's political views, at least the ones that she professes publicly. As we are perusing some of her major social and political theses, two of these will be sprinkled with quotations into which Roy deftly smuggled literary devices.

In a nutshell (or not-Shell), Roy is a vociferous critic of what she calls The Empire, i.e. the globalized push of non-elected corporate capital that reaches across the globe, bending the will of local political elites (who should in theory have the welfare of their own citizens uppermost in their minds). In effect, she has become a fierce opponent of globalization as administered to the developing countries, claiming that the policies of the key globalization catalysts like the World Bank and the IMF are rigged to benefit the corporate capital, not the countries that they are allegedly trying to help (which is in fact a standard argument of what has come to be known as the anti-globalization movement). The argument is that the World Bank and the IMF invite a third-world country to take a loan at a heavy interest and then force the country to repay the accumulated debt by selling part of its natural resources or privatise some part of their economy into the hands of interested private companies, thus in effect destabilizing and impoverishing the fragile, frequently rural, communities and putting the local economic equilibrium out of balance. This is clearly a very controversial argument which is staunchly supported by people like the Australian filmmaker John Pilger and equally staunchly dismissed by most western politicians and power wielders as paranoid and unsubstantiated.

Roy further expands on this argument, claiming (perhaps even more controversially) that these policies on the part of the global financial institutions are covertly racist and neo-colonial and partake of the same elitist overtones as the 19th and 20th century old-style colonialism. They allegedly still prey on the resources of their target countries, though these may not be technically colonial subjects. Here is a short extract from her speech and an essay entitled 'Do Turkeys enjoy thanksgiving?'

Every year since 1947, the National Turkey Federation presents the U.S. President with a turkey for Thanksgiving. Every year, in a show of ceremonial magnanimity, the President spares that particular bird (and eats another one). After receiving the presidential pardon, the Chosen One is sent to Frying Pan Park in Virginia to live out its natural life. The rest of the 50 million turkeys raised for Thanksgiving are slaughtered and eaten on Thanksgiving Day. ConAgra Foods, the company that has won the Presidential Turkey contract, says it trains the lucky birds to be sociable, to interact with dignitaries, school children and the press. Soon they'll even speak English! (Roy 2004)

So what does this allegory actually stand for? The audience does not have to wait long for the explanatory punch-line.

That's how New Racism in the corporate era works. A few carefully bred turkeys – the local elites of various countries, a community of wealthy immigrants, investment bankers, the occasional Colin Powell, or Condoleezza Rice, some singers, some writers (like myself) – are given absolution and a pass to Frying Pan Park. (Roy 2004)

Clearly, this inflammatory point has even more currency with an African-American president in the Whitehouse. I do not feel I am in a position to argue whether her radical assumption is justified, or to what degree it may be justified, yet what is striking is not so much the extremism of her argument, but rather the skill and efficiency with which she uses the Turkey metaphor in order to illuminate her point to the audience. The simile is not a distracting embellishment, but a vehicle for hammering the point home, in addition to its entertainment value. With a pinch of Christian salt, we may say that the educational metaphor is reminiscent of New Testament parables, which, if we can trust standard biblical interpretations, were also meant exclusively to drive the point home, not to entertain the audience by a nice turn of phrase.

Very much the same thing can be said about my second example of Roy smuggling poetry into politics.

The previous quote might have given the impression that Roy points an accusatory finger at America per se, but that would clearly be a mistake. In fact, she thinks Anti-Americanism (used either as a self-congratulating epithet of dissenting voices or as an accusation the American government uses to pin down its presumed enemies) is a failure of imagination which quite inappropriately confuses the actions of the government with the will and preferences of its inhabitants. This can be beautifully exemplified by the following passage from her column entitled 'Not Again', written on the eve of the American invasion of Iraq.

What does the term (Anti-Americanism) mean? That you're anti-jazz? Or that you're opposed to free speech? That you don't delight in Toni Morrison or John Updike? That you have a quarrel with giant sequoias? Does it mean you don't admire the hundreds of thousands of American citizens who marched against nuclear weapons, or the thousands of war resisters who forced their government to withdraw from Vietnam? Does it mean that you hate all Americans?

This sly conflation of America's music, literature, the breathtaking physical beauty of the land, the ordinary pleasures of ordinary people with criticism of the US government's foreign policy is

a deliberate and extremely effective strategy. It's like a retreating army taking cover in a heavily populated city, hoping that the prospect of hitting civilian targets will deter enemy fire. (Roy 2002, September)

This time, the metaphor is actually double-edged, it serves double purpose, as it not only helps to hammer the point home, but it also deliberately uses military lingo to describe a guerilla defensive strategy (a very real situation in the Middle East) as a metaphor for the unjustified labelling of the critics of US foreign policy as Anti-American. But again, the metaphor is not an end in itself, as it clearly seeks to give an edge to the argument and illuminate the point.

So now let us briefly look in the opposite direction, so to speak, and explore the way in which her political views and attitudes to social issues seem to seep into her fiction. Her celebrated novel, *The God of Small Things*, takes place in the southern Indian state of Kerala in the late 1960s. The main characters are twins, Rahel and her twin brother Estha. The children live with their divorced mother Ammu, coming from a very well situated upper-caste Syrian Christian family. The family is visited by their uncle's British ex-wife and their daughter Sophie Mol, who is therefore the children's cousin. While the kids are crossing the local river, Sophie Mol is drowned.

Meanwhile, their mother Ammu gets involved in a forbidden love affair with a carpenter Velutha, an Untouchable or Dalit, member of the lowest caste in India. For this dreadful transgression of caste boundaries, the Untouchable is beaten to death by the police and Ammu is repudiated by her family and friends and dies at the age of 31, which is rather morbidly called "a viable die-able age" in the book. There is a significant difference between the story and the plot, as the story does not unfold chronologically, it basically starts at the end, though there is no multiple narration in the modernist sense, as there is a continuous narrative backdrop.

We do not need to go very deep beyond the caste veneer of the book to find substantial political and social issues, such as the critique of intolerance and rigid caste society, the all-pervasive prejudice against the Dalits, the Untouchables, whose social uplift is not even on the communist task list. Christianity and Marxism proved almost equally futile and helpless in the face of centuries of caste prejudice. The book is also quite explicit in criticising skin elitism and the pretentious anglophilia of Indian middle classes. So there are quite a few things that can legitimately be called social or political issues, yet I would single out two passages which arguably deal with public concerns that seem to be uppermost in Arundhati Roy's mind, judging by the frequency with which she addresses these issues as a columnist and a public speaker. These also provide interesting contrastive material.

The first example refers to the river in which Sophie Mol dies, the river which is technically the culprit and key ingredient of the tragedy. But now we are encountering the river through the eyes of grown-up Rahel who has just returned to her native village after years of self-imposed exile.

Both things happened. It had shrunk. And she had grown.

Downriver, a saltwater barrage had been built, in exchange for votes from the influential paddy-farmer lobby. The barrage regulated the inflow of saltwater from the backwaters that opened into the Arabian Sea. So now they had two harvests a year instead of one. More rice, for the price of a river. (Roy 1997:124)

Now, apart from the contrastive introductory perspective 'It had shrunk' and 'She had grown', and the verbal twist 'rice/price', this is an extremely matter-of-fact statement pronounced in a very dry tone. The fact is stated bluntly and nakedly, the objection or even accusation is just staring you in the face, it is not shrouded in metaphor. As far as the content is concerned, the complaint seems to be in perfect keeping with Arundhati Roy's public record, namely her long time protests against the large scale building of water dams in India, which in effect has so far resulted in the displacement of some 30 to 50 million people, not to mention the methane emissions.

I would like to conclude by a contrastive example of another a writerly complaint voiced in the book, but one which is at least partially shrouded in metaphor, or in synecdoche and symbolism, to be more precise.

The part that stands for the whole is the Kathakali Man, a Keralese traditional dramatic dancer.

The Kathakali Man is the most beautiful of men. Because his body *is* his soul. His only instrument. From the age of three it had been planed and polished, pared down, harnessed solely to the task of story-telling. He has magic in him, this man within the painted mask and swirling skirts.

But these days he has become unviable. Unfeasible. Condemned goods. His children deride him. They long to be everything that he is not. He has watched them grow up to be clerks and bus conductors. Class IV non-gazetted officers. With unions of their own.

But he himself, left dangling somewhere between heaven and earth, cannot do what they do. He cannot slide down the aisles of buses, counting change and selling tickets. He cannot answer bells that summon him. He cannot stoop behind trays of tea and Marie biscuits.

In despair he turns to tourism. He enters the market. He hawks the only thing he owns. The stories that his body can tell. He becomes a Regional Flavour. (Roy 1997:230)

This passage is marginal and virtually irrelevant in terms of the development of the story, yet one might be drawn to it by virtue of the simple fact that the traditional dancer can be quite easily seen as a symbol of the traditional Indian community which is being split open and preyed upon by free market forces (Roy would probably say hot money, meaning the liquid international capital). The broken-hearted dancer can be also taken to stand for the fragile ego of a community whose delicate historic equilibrium is distorted within half a generation through outside influence.

Again, this concern seems to feature very prominently in Roy's political agenda and it is only natural that it has found its way into her fictional landscapes, albeit veiled in symbolism.

To conclude, Arundhati Roy, the self-appointed voice of the global voiceless, proves beyond doubt that the postmodern notion which does not believe in separate fictional and factual writing registers is indeed not a myth.

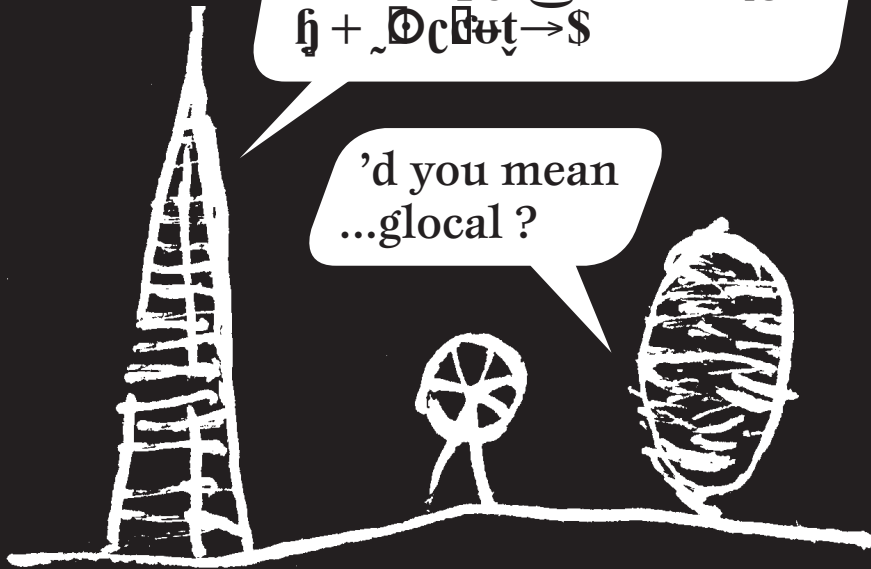
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LINGUISTICS AND METHODOLOGY

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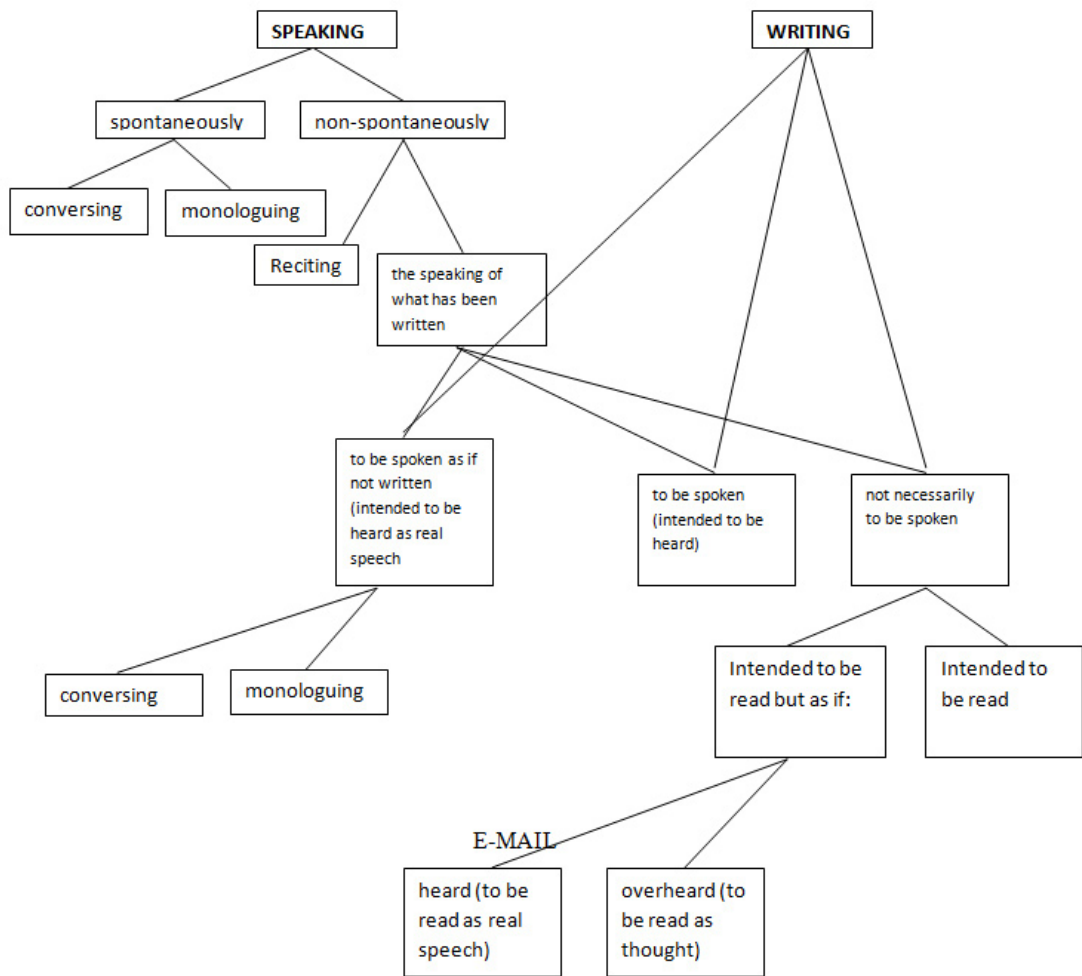
Some Pragmatic Aspects of E-mail Communication

Abstract: E-mail is one of the most commonly used types of communication. This paper discusses characteristic features of e-mail communication as a crossover type of communication oscillating between written and spoken mode. It also attempts to show how we employ in this type of "writing conversation" the co-operative principle in comparison with its usage in normal conversation. It analyses several original e-mails attempting to show how we perceive this type of communication.

E-mail is one of the fastest developing means of communication, but its history is not very old. The first attempts to use computer networks for sending messages appeared at the moment the Internet came to being. E-mail started its life in late 1960's and early 1970's. One important moment in its evolution appeared in 1970 when a MSG system (a predecessor of today's mailing softwares developed by John Vittal) introduced new commands. By hitting just one key you could immediately begin to communicate. The key one was 'answer' command. Such a simple change led to the multiplying of communication between users. This possibility of an instant answer gives to this written type of communication certain features that we would rather expect in spoken communication. J. L. Licklider and Albert Vezza say about the beginning of e-mail messaging:

It soon became obvious that the ARPANET was becoming a human/communication medium with very important advantages over normal U.S. mail and over telephone calls. ...one could write tersely and type imperfectly, even to an older person in a superior position and even to a person one did not know very well, and the recipient took no offense. The formality and perfection that most people expect in a typed letter did not become associated with network messages, probably because the network was so much faster, so much more like the telephone. (J.L. Licklider and Albert Vezza (1978))

From the very beginning of the history of e-mail this means of communication has always been associated with a somehow specific style typified by a lower degree of formality as well as faultlessness. On the other hand this 'inborn' characteristic sometimes works against the usage of emails as their scope varies from the decidedly highly official and quite formal (e.g. structured CV`s, job applications, various notifications) to very informal and unofficial (e.g. personal greetings, invitations, requests). This specific email style has evolved during relatively a few decades into an independent style. The first unwritten rules for writing them were organized into a so-called 'netiquette'. Such rules were close to the rules used for writing regular paper letters, but as time went on netiquette became looser as well as wider in scope. Today it focuses less on writing and usage of language itself, but more on the organization of and behavior in various on-line activities and communications.



In this paper I would like to:

- 1) Show with three sample emails the specific character of emails as a crossover form between spoken and written mode and attempt to place it in a discourse type chart.
- 2) Make a brief comment on the pragmatic concept of the co-operative principle and maxims of conversation (if ever) used in the given texts.

1. Emails - a Crossover Form Between the Spoken and Written Mode

Electronic mail is in its form a purely written mode of communication (where information is processed by the eye via a visible channel) but on the other hand its content bears characteristics of the spoken mode (where information is processed by the ear).

Various studies working with real texts set-up different frameworks within which the texts are discussed. One such working framework was suggested by Gregory and Carroll (1978), with an adapted version being used by Hillier (2004). Hillier also suggested an extension to the chart accommodating new crossover forms of which the e-mail text is an example. A basic distinction taken into account is the medium in which the language is expressed, either: employing the eye – written mode or employing the ear – spoken mode.

Figure 1. Hillier`s Adapted chart (2004):

In this chart emails may fall (with certain limitations and some obstacles) in the category: writing sub-category not-necessary to be spoken intended to be read but as if heard (to be read as real speech).

Such charts need to specify key criteria and variables within which they operate. As we talk about discourse – i.e. practical usage of language for certain purpose in the given context/situation in our case this piece of discourse is represented by an email communication – we need a description of conditions or context/situation within which it is realized. Generally there are two main factors. On the one hand it is highly subjective *intention* of the speaker who wants to use the language that would fit the situation and thus *he* primarily affects the language characteristics, and on the other hand *situation* which influences and modifies the used language objectively (computer screen, software functions, network qualities and so on). The complexity of the discourse requires a more refined division than just two factors.

According to Hillier (2004) (who draws on Halliday, Hasan and Hymes), the variables influencing the character of language are the *field* (the kind of social action in which the participants are involved), *tenor* (participants and their social roles), *mode* (represents the role and function of the language in the given situation). Under the latter she distinguishes other subcategories, the most important of which is the channel (specifying whether the addressee comes in contact with the message via sound waves (phonic channel) or via written or drawn image (the graphic channel). If we use a different point of view and terminology (Yan Huang, 2007) we may get a category called physical setting, within which we define spatial location and temporal location, which in the case of emails is extremely important.

Summarizing the previous paragraph and drawing on both approaches we may get four key “real world” variables characterizing the setting within which the language is realized and which influence language used by the speaker/addressee. They are: *a) spatial setting, b) temporal setting, c) participators and role distribution, d) channel/mode setting.*

Electronic mail is in its form a purely written mode of communication (where via a visible channel information is processed by the eye) but on the other hand its contents bear characteristics of the spoken mode (where information is processed by the ear). Various studies working with real texts set-up different categorization of spoken and written instances of language within which the texts (these manifestations of language) are discussed. One such working framework was suggested by Gregory and Carroll (1978) and adapted by Hillier (2004) (see Figure 1). She suggested an extension to the chart accommodating new crossover forms of which the e-mail text is an example. Though the basic distinction taken into account is the medium in which the language is expressed and thus either employing the eye – written mode or employing the ear – spoken mode but it also takes into consideration intention of the addresser. None of the other above variables is involved, but for the moment this is sufficient.

Using this chart and thinking about our intentions when writing an email message, we can clearly see that this type of communication form is somewhere between the type *i) intended to be read but as if hear (to be read as real speech)* and *iii) intended to be read*. The more formal the email, the closer to type *iii)* of Fig. 1., and on the contrary the less formal, the closer to the type *i)* of Fig. 1. The prevailing type according to some statistical studies (e.g. Biber (1999), Comorek (2007)) is closer to the type *i) to be read as real speech*.

A question may arise whether it is our intention that places the characteristics of a normal email message more toward the spoken medium end of the scale or whether it is the character of the channel that causes this inclination. It has already been mentioned in the text above and supported by the citation at the beginning of the article that probably the most important factor subconsciously influencing this addresser's inclination toward the spoken mode is the factor of time. As e-mails are nearly real-time letters, we as participants in such communication feel like we are participating in a dialogue. The instant transmission the message, although the answer may not appear that fast as it does in normal face-to-face dialogue, is crucial. It is our *perception of time* that makes this means of communication so unique. Though we use the form of a letter, we are writing something that may be called a real-time message/letter. As participators in such communication, we feel like we are participating in a face-to-face dialog within the same real-time setting, along with all its characteristics and consequences: structural, social, pragmatic as well as linguistic.

In the following text a brief discussion of sample emails will illustrate their typical characteristics and their placement within the chart in Fig. 1.

1.1 Sample Emails – discussion of point 1. Emails as a Crossover Form Between the Spoken and Written Mode

Data description:

All the emails have been written by native English speakers, E1 – an elderly married couple, E2 – a middle-age man and E3 – a young man in his early 30s. The texts were sent by regular email, E1 and E3 from one country to another, E2 sent within the country. E3 is an email with a reply. All of them are peer-to-peer written (considering strictly just the communication channel) communication.

Language:

- Addressing – usage of *Hello* (E1), *Jane* (E2), no name or common greeting in E3A and very informal *hey bro* in E3B. All types of addressing are used in daily speech or casual conversation (face-to-face conversation) and range from more formal *hello* to informal *hey bro*.
- Usage of informal *Mom, Dad, guys*, in E1 may be linked with both spoken mode and the personal character of the e-mail.
- Usage of contracted forms (E1: *Mark's, let's*; E2: *doesn't*, E3: *wasn't, i'll*) and informal abbreviations E2: *dem* (democrats), *MS* (the Mississippi river) or informal/slang words (*buck* in E2) that are typical for informal language, but also indicate an overall tendency to shorten the message and use a shared knowledge context.

Structure/space:

- The beginning of the E1 is not on a separate line (as in a letter would be) but is followed immediately by a sentence which is not complete.
- Such ellipsis is one of the typical features of spoken mode (showing shared context). Similar cases are in E2 line 16, 19. E3B line 3.
- Usage of adjacency pairs (question / answer) to indicate turn-taking in E3A and B. Similar feeling of turn-taking is in E2 line 6 (periods indicating pause and possible turn-taking).
- The message is structured into paragraphs by hitting an enter key and thus by an empty line. This is always indicating some kind of pause and in all cases in the sample e-mails separating different topics within the given discourse. It is usually accompanied by discourse markers supporting this function. E1 line 8 (also functioning as hedging), E3 line 3 *anyway* (a typical discourse marker), line 10 *hope* (hedging used also as discourse marker).
- Usage of a lower case in the places where in the regular written mode we would expect upper case E3B line 1, 2, 3, 4 and E3A line 8 (familiarity, informality also may indicate continuous flow of speech - conversation).
- Usage of upper case for indicating prosodic and paralinguistic features (E3A line 11).

- Each message ends with the word *Love* and the signature (name) which is on the contrary the typical ending of a regular letter (indicating either close family relationships or friendship).

2. Pragmatic Concept of Co-operative Principle and Maxims of Conversation in Email Communication

In this part I will try to comment on the sample texts from the point of view of pragmatics, namely on the co-operative principle as a part of classical Grecian theory of conversational implicature. I will try to find whether the language user is following the Grecian maxims as in normal spoken conversation.

Central topics of the contemporary Anglo-American (component) pragmatics (see Yan Huang (2007), Brown and Yule (1983), Gee (2003) and others) include implicate, presupposition, speech acts and deixis. The key concept within the topic of implicature is the classical Grecian theory of conversational implicature:

Grice suggested that there is an underlying principle that determines the way in which language is used with maximum efficiency and effectively to achieve rational interaction in communication. He called this overarching dictum the co-operative principle and subdivided it into nine maxims of conversation classified in four categories: Quality, Quantity, Relation and Manner. (Huang 2007).

Grice's theory of conversational implicature (adapted by Huang 2008):

a) The co-operative principle – be co-operative

b) The maxims of conversation:

Quality: Be truthful.

- i) Do not say what is false.
- ii) Do not say what lacks evidence.

Quantity:

- i) Do not say less than is required.
- ii) Do not say more than is required.

Relation: Be relevant.

Manner: Be perspicuous.

- i) Avoid obscurity.
- ii) Avoid ambiguity.
- iii) Be brief.
- iv) Be orderly.

The sample texts are taken from daily communication, and if we state such communication meaningful and we at the same time say that this communication is a special example of conversation (or spoken mode), it must follow the above mentioned rules. On the other hand - in face-to-face conversation the maxims are often and deliberately breached. The speaker may tell either a deliberate falsehood or can use hedges to adapt the maxims. (Such hedges may be: for quality – *I'm not sure*

if this is true, but ...; for quantity – I can't say more, ...; relation – Oh, by the way, ...; manner – I don't know if it makes sense ...).

2. 2 Sample Emails – Discussion to the point 2. Concept of Co-operative Principle, Maxims of Conversation, Using Hedges and Flouting Maxims

Email E1:

- **hedges:** line 4 / let`s say – in this case quantity, line 6 – we hope – quality, line 8 – we are supposed – quality, line 17 / let me say – manner.

- **breaching:** line 1 / just trying to find out if Mark`s back home – in fact the message concerns other things and thus this is breaching the maxim of quality.

Email E2:

- **hedges:** line 2 – we are very near – quality, line 6 – I hope it – quality, line 10 – I thought you may – relation

- **breaching:** we don`t need more water for fish – relevance and truth

Email E3A, B:

- **hedges:** line 3 – it looks as if – quality, line 4 – I think – quality, line 13 – probably – quality.

- **breaching:** line 11, 12, 13 – this part breaching quality (joke)

We can see that in the text appear features of regular face-to-face conversation including breaching of maxims and so typical hedging that helps to indicate how much the speaker sticks to the given maxim.

Conclusion

The intention of this paper was to show similarities of email messages and spoken face-to-face dialog/conversation. The main reason why language users search for forms close to the spoken mode in this type of communication is namely the factor of time. The three email samples proved the presence of features that appear typically in spoken language. On the language level – the usage of ellipsis or informal language but mainly addressing/greeting which is practically the same as in spoken face-to-face conversation. It indicates the special character of this type of communication. Analysis of structure showed that even such notion as turn-taking may to a certain extent be present. Paralinguistic features may be substituted by using upper case or by periods (or in some other graphic way which has not been introduced – like emoticons and similar even animated pictures) and thus disclose much more about the speaker's emotions, attitudes or the subjective importance of words. Unlike beginnings of the email messages, the endings seem to be in typically written mode format though even here may be some socio-cultural differences (i.e. greetings in Czech vs. greetings in English). The structure of email messages keeps changing, thus the language we use for our emails changes as well. We are maybe watching evolution of a new language, with specific rules and grammar. What we may find today inappropriate in the future may be standard.

SAMPLE EMAILS

EMAIL 1 – E1

From: John & Julie frnd@cox.net

Subject: Mark's return

Date: 05.2.2009 18:35:56

- 1) Hello everyone, just trying to find out if Mark's back home from his trip. We
- 2) miss talking to you guys and do hope that everyone is well. We have been
- 3) watching the weather in Europe and it seems like it has been very cold. The
- 4) weather here has been much colder than usual are let's say many more cold fronts
- 5) this winter than usual. We have had more than ten nights below freezing this
- 6) winter. The average yearly is two or three. We hope the spring comes early for
- 7) you because the cold weather is difficult.

- 8) We are supposed to get a contract to purchase the Baton Rouge house tomorrow. A
- 9) young single Mom with a 4 yr old is buying the house. She came to see it
- 10) Saturday and brought her Dad back to see the house again yesterday. He looked
- 11) over the house, sat down and said she wants the house let's make a deal. We
- 12) bargained a little but he could see that there was a lot of interest in the
- 13) house by others because we were getting calls while they were here. The
- 14) agreement on the price is just below the price we wanted but we agreed that they
- 15) would pay all costs associated with the sale accept the termite inspection. We
- 16) had a for sale by owner sign in the front yard for 4 days. No realty company
- 17) involved so we were surprised that we had so much interest so soon. Well let me
- 18) say I was surprised because Mom said that the house would sell fast because of
- 19) the condition of the house and location. If things work out she was right
- 20) again.

- 21) Love you guys,

- 22) As the girls would say, Poppy and Mimi

EMAIL 2 - E2

From: Denny Hugg DennyHugg@bellsouth.net>
Subjet: Miss. River and Hurricane Katrina report - wetlands reading
Date: 02.4.2008 16:50:14

- 1) Jane, I just found this file while studying water levels along the lower MS
- 2) River. We are very near a major flood, when the US Army Corps of Engineers (very
- 3) un-educated, un-informed and un-concerned anti-environment group) will open
- 4) flood relief gates to spill water into Lake Pontchartrain and the Atchafalaya
- 5) Basin.

- 6) John and I hope it doesn't happen..... we don't need more water to fish; we
- 7) need less water than we have now.

- 8) Anyway, I just saved this file

- 9) <http://www.macalester.edu/environmentalstudies/students/projects/hurricanekatrinareport.pdf>

- 10) to read later, and after skimming the first few pages, I thought you may find it
- 11) interesting.

- 12) Denny

EMAIL 3 - E3

Part E3A

From: Mike (mike.johnson@seznam.cz)
Sent: Thursday, January 31, 2008 7:22 AM
To: John
Subject: update

- 1) Everybody is fine. We are getting ready for Mardi Gras over here. The kids
- 2) have a school parade today.

- 3) Anyway it looks as if McCain is going to get the Republican nod. It is
- 4) still pretty close b/w obama and Hillary. I think Obama will win the dem
- 5) side. Bush gave a state of the union address which was all but ignored.
- 6) His going out on bottom is embarrassingly bad. The Republican candidates are
- 7) distancing themselves from him as much as they can.

- 8) I had a chance to go see Van Halen with david lee roth in NO but the tickets
- 9) were \$175 bucks. I wouldn't see the beatles for that.

- 10) Hope everything is good with you. I wonder what blocked the previous email you sent. I
- 11) hope it wasn't some communist censure left over from the Russians. HA ha.
- 12) The funny thing is the what Homeland Security is acting now they are
- 13) probably reading my emails.

- 14) Love

- 15)Mike

Part E3B

—Original Message—

From: John)

Sent: Thursday, January 31, 2008 7:22 AM

To: Mike

Subject: update

1) hey bro-

2)yes. i'll try again to answer. last time something blocked the email i

3)sent. if you get this one, let me know. hope everybody is fine.

4) love

5)john

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Conjuncts as markers of dialogicality and intertextuality

Abstract: The contribution deals with the connective devices named conjuncts. After considering the concept of conjuncts and the role of these expressions in creating text cohesion it further focuses on the basic syntactic features of conjuncts which distinguish them from other means of cohesion. Conjuncts as a type of discourse markers are analysed from the point of view of their ability to facilitate the creation of formal ties between individual parts of text which contribute to text cohesion and thus enhance comprehension. The material under investigation is chosen from texts on information and communicative technologies. The paper examines whether the investigated cohesive devices are able to establish the intertextual relations among texts or even express the dialogical character of texts.

Introduction

Text cohesion is one of de Beaugrande's standards of textuality (de Beaugrande 1981) which is necessary for a text to be communicative, which means to serve as a way of transferring comprehensible information between the writer and the reader. Cohesion exists at various levels, ranking from phrasal and inter-sentential level to indicating relations between paragraphs or whole parts of a text.

The types of cohesion, as distinguished by Halliday and Hasan (1976), include both lexical and grammatical cohesion. In my contribution, I will deal with one particular type of grammatical cohesion, namely with conjunction. In the sphere of conjunction as a type of cohesion I will focus on one particular means of conjunction called conjuncts.

Conjuncts are distinguished as a type of adverbial by Greenbaum (1969). The isolation of certain syntactic features of adverbs in Greenbaum's study *Studies in English Adverbial Usage* (1969), namely of adverbs most peripheral to the clause structure, led to the classification of adverbials into two types – conjuncts and disjuncts. The semantic classification, which follows after the syntactic analysis, defines disjuncts as adverbials evaluating either the form or the content of a text. Conjuncts, on the other hand, express connection between parts of a text.

Halliday and Hasan (1976) apart from reference, substitution, ellipsis and lexical cohesion also investigate conjunction as a type of cohesion. In Halliday and Hasan's conception (1976), the conjunctive expressions used for creating conjunction are named conjunctive adjuncts, discourse adjuncts or conjunctives, which are synonymous terms in their work. They include conjunctions (*and*, *but*) as well as adverbs (*actually*, *furthermore*) in the group of adverbs functioning as conjunctive adjuncts. There is certain contradiction, since in other grammars (Quirk 1973; Quirk 1985; Biber 1999; Huddleston and Pullum 2002) conjunctions are viewed as a word class that is distinguished from adverbs and, moreover, single coordinating conjunctions are not included among conjuncts.

The present work will therefore adhere to the conception of conjuncts in Greenbaum's study (1969) and to that presented in *A Comprehensive Grammar of the English Language* (Quirk 1985), whose co-author Greenbaum was.

Conjuncts

Before dealing with the contribution of conjuncts to text cohesion, allow me to introduce the concept of conjunct in greater detail.

Conjuncts are one of four basic grammatical functions of adverbials. Before continuing with the description of conjuncts, it is necessary to focus on the concept of adverbials. Adverbials are the clause elements which are the most peripheral ones (Quirk 1985:51), when compared to sentence elements such as subject, predicate, complement and object. Adverbials are a diversified type of clause elements 'within which there are relatively central and relatively peripheral types of adverbial.' (Quirk 1985:51) Adverbials are also, with the exception of obligatory adverbials, mostly optional elements in the clause structure.

It is important to draw a distinction between adverbials and adverbs. The definition of adverbials by *Merriam Webster's Dictionary of English Usage* defines an adverbial as 'a noun, noun phrase, prepositional phrase, verbal phrase, or clause that functions in a sentence in the same way as adverb would.' (*Merriam Webster's Dictionary*:36) While adverbials are sentence elements, adverbs are a part of speech. Or, in other words, adverbs are one of the forms adverbials can have. The other realization forms of adverbials can be noun phrase, prepositional phrase, verbless clause, non-finite clause or finite clause.

The four grammatical functions of adverbials which are mentioned above are adjuncts, conjuncts, disjuncts and subjuncts. Their distinction is based on their position on the scale from central to peripheral types of adverbials, i.e., from adverbials integrated into sentence structure to adverbials which are only loosely connected with other sentence elements. Adverbials which are integrated into sentence structure are named adjuncts or subjuncts. Subjunct is defined as an adverbial having a subordinate role with other clause elements or with the whole clause (Quirk 1985:566). Adverbials which are peripheral to clause structure are further subdivided into two groups – disjuncts and conjuncts.

The first classification of conjuncts and disjuncts was done by Greenbaum (1969). Greenbaum's study of adverbials, which was based on the investigation of text corpus, focused on the analysis of syntactic and semantic features of disjuncts and conjuncts which would define them as independent types of adverbials which are separated from adjuncts. Disjuncts express the attitude or emotions of the author to his text or the author's comments concerning the content of the text. The main function of disjuncts is, therefore, to disconnect or disassociate parts of text to mark a change in the flow of ideas or to insert an attitudinal comment of the author. Conjuncts, on the other hand, have connective function, since they have the ability to connect sentences, paragraphs or even larger parts of a text.

Basic syntactic features of conjuncts

The basic syntactic features of conjuncts follow.

It is important to note that all the examples in the present article are from the text corpus which I have analysed, namely from scientific journals, conference proceedings and a textbook, all of them dealing with computers or other types of information technology. The syntactic criteria are based on Greenbaum (1969).

There are syntactic criteria which conjuncts share with disjuncts and which are the basic diagnostic criteria for differentiating these two types of adverbials from adjuncts. An adverbial must satisfy all criteria so as to be classified as a conjunct or disjunct.

1. Acceptability in initial position in the clause, e.g.:

However, instead of a magnetic read head, a tiny laser beam is used to detect microscopic pits burnt onto a plastic disk coated with reflective material. (DIT:45)

As compared to the sentence with adjunct *already* where the adjunct is not acceptable in initial position in the sentence:

You will already be familiar with the rate at which the computer and communication technologies are changing, perhaps best illustrated by how quickly personal computers become out-dated. (DIT:i)

**Already you will be familiar with the rate at which the computer and communication technologies are changing, perhaps best illustrated by how quickly personal computers become out-dated.*

2. Acceptability in initial position in the clause when the clause is negated, e.g.:

In addition e-mail is not as confidential as most users would like, since organisations may monitor and even open their employees personal e-mail documents. (DIT:7)

3. The item cannot serve as the focus of clause interrogation, e.g.:

Therefore, voice dictation typically requires a user to train the voice recognition software by reading standard texts aloud. (DIT:30)

**Does voice dictation typically require a user to train the voice recognition software therefore or moreover?*

4. The item cannot serve as the focus of clause negation, e.g.:

**Voice dictation does not typically require a user to train the voice recognition software therefore.*

The basic criterion which facilitates the distinguishing of conjuncts from disjuncts is the inability of conjuncts to be a response to yes-no questions while disjuncts can be used as a response to yes-no questions even if they sometimes have to be accompanied by yes or no.

Also, it is expensive to maintain such data sets, and some or all of the information may well be proprietary and not available for external users. (JRPIT-text 3:129)

*Is it expensive to maintain such data sets? *Yes, also.*

Broadly speaking there exist two different schools of thought for visual processing. (JRPIT-text 2:51)

Do two different schools of thought for visual processing exist there? Broadly speaking, yes.

The above mentioned criteria serve as means of separation of the set of adverbials which are called disjuncts and conjuncts from adjuncts. The last-mentioned criterion is used for the separation of conjuncts from disjuncts. However, there are other criteria which characterize conjuncts syntactically. Some of these criteria are shared by both conjuncts and disjuncts while others further differentiate them from disjuncts.

The following syntactic criteria determine conjuncts in the negative way, by delimiting the range of syntactic functions that they are unable to fulfil in a clause.

For both conjuncts and disjuncts it is true that they are unacceptable in the following functions in a clause:

1. They cannot be the focus of a cleft sentence:

*It is however that there are larger units or groupings of data. (DIT:79)

2. They are unacceptable as the focus of clause comparison

*Is this technology disappearing more therefore than the cheaper one is? (DIT:45)

3. They cannot be focused by restrictives such as *only*, *particularly* or by additives such as *also*, *equally*:

*Comparative empirical studies, only however, have found that late integration techniques are performing better than early integration even with the low of synchronisation. (JRPIT-text 2:45)

They cannot be focused by restrictives such as *only* or by additives even in initial position and cannot therefore be subject to verb-subject inversion:

*Only furthermore do they demonstrate graceful degradation in the presence of noise. (JRPIT-text 2:45)

4. They are not acceptable as a response to *wh*-clauses:

Why are they able to adapt to changes in the business environment over time? *Furthermore. (DIT:102)

5. They cannot be premodified by *how* in interrogative or exclamatory clause:

*How nevertheless do e-mail communications have their limitations?

Unlike disjuncts, conjuncts do not accept premodification or postmodification:

*Very similarly, older services such as Gopher and Veronica have really been replaced almost entirely by the Web. (DIT:74)

Discourse markers and conjuncts

When speaking about text cohesion as one of de Beaugrande's standards of textuality (1981), the concept of texture should be mentioned. Halliday and Hasan (1976) suggest the following definition: 'The concept of texture is entirely appropriate to express the property of being a text. A text has texture and this is what distinguishes it from something that is not a text. It derives this texture from the fact that it functions as a unity with respect to its environment.' (Halliday and Hasan 1976:2)

The texture of a text is expressed by means of its structure but that is not enough. Texture is also expressed by means of its unifying semantic relations because text is not just a structural unit; it is also semantic unit. Therefore, cohesion is another factor that provides texture.

Even if cohesive means are formally expressed in the surface structure of a text, at the same time they are semantic units having their own meaning. The contradiction of cohesion being both formal and semantic concept follows from the fact that the system of language has more levels. The deep semantic level is encoded in the formal surface structure through lexical units and their grammatical relation.

Halliday and Hasan (1976) define cohesive relations as 'relations between two or more elements in a text that are independent of the structure, for example between a personal pronoun and an antecedent proper name, such as John ...he.' (Halliday and Hasan 1976:4) While Halliday and Hasan advocate the semantic character of cohesion because they view text as a semantic unit, Lyons (1995:263) sees cohesion merely as a formal quality of text.

Conjuncts can then be viewed as discourse markers that facilitate comprehension of a text. They assist in creating the texture of a discourse and serve as important text-organizing devices. Schiffrin defines discourse markers as 'sequentially dependent expressions that optionally initiate utterances' (Schiffrin 1994:135), while in Fraser's conception discourse markers are 'lexical expressions which are syntactically independent of the basic sentence structure, and which have a general core meaning which signals the relationship of the current utterance to the prior discourse' (Fraser 1988:27).

Formal ties across the text and between sentences which conjuncts create should help to establish the intertextual relations among texts. Authors of scientific discourse do not live in isolation, they share not only the same scientific knowledge but they also read similar texts or listen to lectures on topics from their scientific branch. Therefore even the texts they write are influenced by their knowledge of conjunctive relations they had met in other texts.

As stated by de Beaugrande, the concept of intertextuality concerns 'the ways in which the production and reception of a given text depend upon the participants' knowledge of other texts' (de Beaugrande 1981:182).

Although conjuncts are formal signals of text cohesion, they nevertheless contribute to the organization of texts, they influence the way readers understand the connections between parts of texts. My analysis of scientific computer texts has attempted to explore the use of conjuncts in scientific texts created in specific contexts and for particular situations. Another concern has been the formal stereotypes that were traced in different groups of contextually dependent scientific texts and how these reflected the situation and means of communication (conference proceedings, textbook, articles in scientific journals).

Results and exemplification

The analysis of texts focused on the frequency of all conjuncts in three types of texts – a textbook on computers for university students, computer conference papers and articles in scientific computer journals.

The frequency of conjuncts in the analysed texts is summed up in Table I.

Table I: Frequency of all conjuncts in the investigated texts:

Type of text	conjuncts	number of words in body text
textbook	441	66,948
scientific journals	582	66,881
conference papers	626	67,206
Total	1,649	201,035

The frequency analysis of conjuncts, which was accompanied by qualitative analysis, has proved statistically important differences between the number of conjuncts in textbook, scientific journals and conference papers (441:582:626). The differences in the frequency of conjuncts indicate the fact that authors of conference papers use conjuncts more frequently since their papers were originally written for oral presentation, which is more difficult to comprehend properly without clear cohesive devices..

The formal syntactic organization of text created by conjuncts occasionally does not reflect only the author's ideas and intentions but also hidden conversation with either author's contradictory statements or even with certain situational context.

In most cases it would be poor design for an application to directly access a long series of historical data one item at a time over the internet. Thus for this case CART would automatically download the appropriate data series and then use it locally. However, this could all be done using grid and web services. There is already a considerable amount of meteorological data available in such a form. One example that provides such data through a web service is Met-Broker (Laurenson et al, 2002). (JRPIT-text 3:132)

In the second part of the cited paragraph the author uses the conjunct *however* as a marker of contrast that expresses another possibility for solving the problem, the solution being attributed to the author of another book. In this way, even if the other author is not exactly cited, his ideas are present in the text.

Sometimes the intertextual relationships do not reflect another author but just general extralinguistic reality, as in the following example where the first paragraph represents the general situational context. The second paragraph is then marked by contrastive marker in the form of conjunct *by contrast* so as to signal formally that the second paragraph in contrast to the first one contains the author's opinion.

The customer may pay an often-substantial annual maintenance or licence fee, or may need to purchase upgrades at regular intervals. All this certainty in support comes at a cost – both monetary and flexibility (a customer has little or no influence on what improvements and fixes are made by the vendor).

By contrast, open source offers extreme flexibility at little or no cost. The customer can choose when and where to make upgrades and install new versions, and often has a choice among

several different versions of the open source (such as the multiple versions of supported Linux). (JRPIT–text 5:233)

The reflection of other works or ideas in a text, which de Beaugrande (1981) calls intertextuality and which he sees as connection or reflection, can also be comprehended as a hidden dispute or subtle dialogue. Bakhtin (1986) states that all language is dialogic in the sense that all we say is in response to another language.

The conjuncts *however*, *nevertheless* often occur in the second or further sentence of a paragraph because they express concessive relation with the previous sentence and indicate another voice of different opinions or thoughts in the dialogicality of a paragraph.

Consumer electronic devices (CEDs) are increasingly important computing platforms. CEDs differ from general-purpose computers in both their degree of specialization and the narrowness of their interfaces. As predicted by Weiser (27), these computers “disappear into the background” because they present a specialized interface that is limited to the particular application for which they are designed. Nevertheless, CEDs are often formidable computing platforms that possess substantial storage, processing, and networking capabilities. (USENIX–text 6:219)

In the example, direct quotation of another author is complemented by the author’s statement and afterwards both of them are contrasted by the next sentence, the contrast being signalled by the concessive conjunct *nevertheless*.

Conclusion

The paper deals with conjuncts in written scientific texts, concentrating mainly on syntactic properties of conjuncts and criteria for classification of conjuncts as a separate type of adverbials. Common features of disjuncts and conjuncts are compared and exemplified. The contribution further examines conjuncts as discourse markers and their role in the standards of textuality and intertextuality.

In conclusion, conjuncts may contribute to the dialogical character of text by indicating the intertextual relations to other texts, although the interpretation of conjuncts is always dependent on a particular context.

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The Production of the Mid-Central English Vowel *Schwa* in Repeated and Read Words

Abstract: This study examines temporal and spectral aspects of reduction represented by the English mid-central vowel schwa within two and three syllable words produced by thirteen-year-old Czech pupils of English in two different pronunciation tasks – repetition and reading of isolated words. Presumably, the durational and spectral properties will be determined by the type of the task, the former exercising more influence on the right reduction. The production test which served for the collection of data was developed together with a perception test for the purposes of a doctoral research the general focus of which was the effectiveness of pronunciation teaching in the Czech educational environment.

Ideally, foreign language teachers and researchers should keep in close contact over a longer period of time, both equally benefiting from their mutual cooperation. The former can open their classes for the collection of raw data and suggest themes for research reflecting the burning issues of their teaching experience, the latter can offer relevant theoretical findings and their application in teaching practice in the form of various methodologies, recommendations or materials. The driving force behind this complex interaction should be constant and genuine effort to improve the teaching of foreign languages, especially to equip teachers with effective tools that would help them respond to learners' changing needs. The current relationship between these two groups is far from the above mentioned ideal state as misunderstanding and dissatisfaction prevail on both sides for various reasons, such as different expectations or absence of institutionalised platforms for meeting and exchanging experience (Gut, Trouvain & Barry, 2007). Apart from confirming or refuting the hypotheses and presenting partial results of the research, the present study reflects on this situation. The author of this paper would not have obtained the necessary data without the permission of two teachers of a lower secondary school, who, naturally, expect the researcher to provide them with feedback and practical outcomes of the research that they and their pupils took part in for four months. Obviously their expectations should not and will not be disappointed, this study being the first step in formulating an adequate response to the examined phenomenon – production of *schwa* by Czech learners. Based on my personal experience, the cooperation between teachers and researchers can lead to many fruitful and valuable findings on the one hand, on the other hand it requires a lot of patience, trust and last but not least willingness to compromises on both sides. The researcher's ability to persuade teachers to perform certain tasks and at the same time not to give up too much from the original intentions seems to best characterize the relationship. Researchers can be easily trapped between the feeling of gratefulness and necessity to carry out their research as accurately as possible, teachers tend to struggle with remorse about whether the time dedicated to the research should not have been spent on covering the syllabus. The atmosphere of trust that is gradually built during several weeks does not deserve to be ruined by researchers' neglect of describing implications for teaching, otherwise teachers could refuse future research.

Context of the research and production test

The research in which the present study is embedded aims at finding out whether regular and systematic training of the English sound *schwa*, practised through a set of selected techniques integrated into the curriculum, leads to pupils' improvement of both perception and production of the target sound. The following part clarifies the choice of *schwa* as the major pronunciation element in the research. From the perception point of view, the mastery of the English mid-central vowel *schwa* contributes to better comprehension of spoken language and from the production point of view, it builds up fluency and improves oral expression as it happens to be the sound with the highest occurrence in English (Cruttenden, 2001) and it largely engages in the realization of suprasegmental features. Under the negative influence of the mother tongue in which most vowels are materialized fully, Czech learners tend to struggle with both the production and perception of this reduced sound which may subsequently lower the comprehensibility of one's speech. The mere production of this neutral lax vowel in isolation does not cause much difficulty to Czech learners, however its distribution poses significant problems because the grapheme-phoneme correspondence is highly irregular and a considerable number of letters and combinations of letters can be assigned to this sound. Besides, *schwa* takes part in the manifestation of suprasegmental phenomena – it frequently functions as the peak of unstressed syllables which create the important contrast to stressed syllables or it occurs in weak forms of grammatical words and hence helps maintain the rhythm and the natural flow of continuous speech. Speaking about the production of *schwa*, it is the limited knowledge of its distributional rules and ignorance of word and sentence stress patterns rather than the inability to pronounce the sound that lies at the core of the problem.

The data for the current analysis were obtained in the initial phase of the research which was carried out as a pedagogical experiment between February and June 2009 at a lower secondary school with extended teaching of foreign languages in Prague. First of all, pupils of two seventh forms took perception and production tests devised by the author for specific purposes of the research (see Poesová, 2009 for the creation of the perception test). Next, the testees were divided into two experimental and two control groups according to the second foreign language they studied (French or German). In the following three months, the teachers integrated short, five-minute long activities focussing on *schwa* and supplied by the researcher into the teaching of experimental groups, whereas in the control groups the teaching process continued in the same way as before the experiment had started, without any extra practise of the target sound. In the first half of June the identical measuring instrument was used for testing the perception and production of *schwa*. The present study works with the data from the initial production test and aims at describing the level of reduction represented by *schwa* before the experiment began. The consequent comparison with the data gained in the final production test together with both sets of results from the perception part will reveal how effective the teaching was and whether the pronunciation exercises had any impact on pupils' perceptive and productive skills.

The production test consists of five subtests and its design was inspired by the pronunciation production continuum proposed by Shira Koren who adapted it from Tarone's model of The Continuum Paradigm (Koren, 1995) according to which foreign learners achieve different results in production depending on the degree of difficulty of the speech task. In order to obtain a compact picture of

one's interlanguage, the test components have to comprise tasks with a different degree of difficulty and control of speech situations. Koren applied this paradigm to pronunciation testing and classified various tasks according to the rising degree of care in pronunciation. The most careful pronunciation is expected to be produced in more controlled tasks such as repetitions while worse pronunciation is anticipated in less controlled exercises such as interviews. Koren designed two tests, one for adults, the other, shorter and simplified but with the same kinds of tasks, for children (Koren, *ibid.*). The current production test draws on the structure of Koren's children's test. Three tasks – repetition of words, reading a word list and describing a picture are identical but differ in the number of items they contain and the theme of the picture. A taped interview was removed because of the overall lack of time for recording. Picture description thus remained the only task to represent a less controlled situation. Repetition of a dialogue was changed into the repetition of a limerick and reading a short story into the reading of sentences. The test was adjusted to best suit our research purposes and the conditions of recording. Repetition of a limerick seemed to be more appropriate for examining the influence of rhythm on the reduction and a rich variety of weak forms could be squeezed into individual sentences.

Koren's production test (for children)	Schwa production test
1. Repetition of words (12 items)	1. Repetition of words (15 items)
2. Repetition of a dialogue (9 items)	2. Reading a word list (15 items)
3. Reading a word list (12 items)	3. Repetition of a limerick
4. Reading a short story (8 sentences)	4. Reading sentences (8 items)
5. Taped interview (6 questions)	5. Describing a picture
6. Describing a picture	

Table 1. Comparison of individual parts of Koren's and *Schwa* production tests.

Taking the contents of the test into consideration, Koren aims at assessing the pronunciation holistically, whereas our version attempts to trace solely the extent of *schwa* reduction. It follows that all exercises contain the target sound either in unstressed syllables of isolated words or in weak forms of grammatical words. The language level of all items corresponds to the anticipated level of the test-takers, which is pre-intermediate or A2 in the European Reference Framework. The objective of this study is to compare the first two subtests, repetition of words and reading a word list. The choice of test items in these two sections pursued subtly different criteria. In the former, approximately one third of the words are slightly more difficult than the stated language level so that the testees could not rely either intentionally or subconsciously on their own knowledge of the words and they genuinely responded to the model. On the contrary, in the reading task frequently used and familiar words were included in order to reduce the possible threat of intervening problems with reading. In both sets of words *schwa* occurs equally in initial, medial and final positions. In line with Koren who established the correlation between careful pronunciation and the degree of control of pronunciation tasks, the following hypothesis was formulated:

The extent of reduction manifested by *schwa* will be larger in repeated than in read words.

The second additional hypothesis states:

In the reading task, the spectral properties of sounds produced in the investigated unstressed syllables will be different from those of *schwa* as a consequence of the negative influence of grapheme-phoneme correspondences.

Word stress and vowel reduction

Word stress together with sentence stress, rhythm and intonation belongs to suprasegmental or prosodic features as it spreads over and affects larger units rather than single segments. Traditionally, the nature of stress is defined from two closely related perspectives:

In phonetic terms, stressed syllables in English are produced with a stronger burst in initiatory energy – a more powerful contraction of the chest muscles – than unstressed syllables are. On the acoustic side, this increased energy input results in greater loudness, increased duration and often – mainly in case of primary stress – a change of pitch. (Giegerich, 179)

In other words, if we want to make a syllable more prominent so that a listener would hear it as recognizably stressed, we make it higher, louder and longer. Full vowel quality embodies the last perceptual component of stress. One of the main functions of stress in English is to maintain the natural rhythm in connected speech (Giegerich, 1992) and its right placement becomes absolutely indispensable in intonation analysis, particularly in the placement of nuclear stress. The wrong realization of stress patterns may bring about momentary confusion on the listeners' side as the deviated surface form does not immediately match the underlying representation. Comparing Cruttenden's and Roach's stress classifications which differ terminologically to some extent (Cruttenden, 2001; Roach, 2009), we can distinguish a four-level analysis of stress: primary stress (strongest type of stress marked by major pitch change), secondary stress (weaker type of stress marked by a non-final pitch change), unstress with a full vowel (no pitch change) and unstress with a reduced vowel /ə, i, ɪ, u/ or a syllabic consonant (no pitch change). English has free stress in the sense that primary stress does not fall on the same syllable as, for example, Czech which is a fixed stress language with word-initial stress. For that reason, English offers a complex system of rules or rather tendencies for stress placement in polysyllabic words depending on various overlapping factors such as:

- word class (two-syllable nouns tend to be stressed on the 1st syllable, verbs on the 2nd);
- morphology (influence of suffixes and prefixes in derived words);
- word origin (words of French origin usually carry primary stress on the last syllable);
- syllable structure (stressed syllable must be heavy);
- context

Stress is a relational phenomenon and its degree of prominence cannot be determined within monosyllabic isolated words. In English words, stressed syllables are often juxtaposed with unstressed syllables due to which stressed parts stand out clearly and can be easily identified by listeners in a continuous flow of speech (*photography, computer, propose*). The decreased degree or even absence of prominence in unstressed syllables manifests itself by lower intensity and mainly by shorter duration and vowel reduction. According to Laver, in the process of vowel reduction, a peripheral vowel is replaced by a more central vowel, most frequently by the mid-central lax neutral vowel *schwa* (Laver, 1994). Apart from other types of vowel weakening, the centralization of vowel quality in unstressed syllables ranks among the very important characteristics of English. The stress systems of English and Czech do not coincide, the former being completely unpredictable for a learner with the experience of fixed stress mother tongue with a low occurrence of reduction. This discrepancy can be reconciled by regular training of both perception and production of vowel reduction and word stress in the right context.

Method

The initial recording of the whole production test took place during two days in the attic of the school building which proved to be a relatively quiet place and it involved 36 seventh graders from two classes of the average age of 13. The pupils were given the same instructions in Czech before each subtest and were recorded anonymously one by one with an Edirol recorder at the sampling frequency of 48 000 Hz. Each recording lasted between 4 and 6 minutes. The author of this paper functioned as a test administrator and at the same time as the model after whom the test-takers repeated the individual words and the limerick. Originally, the testees were intended to repeat after a recording done by a British native speaker. Unfortunately, this format turned out to be technically demanding and mainly too time-consuming and had to be abandoned. This adjustment to given conditions nicely illustrates a compromise taken on the researcher's side. On the whole, this substitution ran well as the experimenter was an advanced user of English, however, the analysis of the recordings later showed that the experimenter unnecessarily rushed through the first task which would not have happened if the original recording had been played. The organization of pupils' arrivals and departures proceeded smoothly despite the lessons being in progress. All recordings were divided according to individual tasks into five sections in the software tool called Cool Edit, each including 36 recordings of the same exercise.

As both examined parts of the production test (repetition and reading) contain different sets of words, similar pairs that could undergo the analysis had to be identified. Five pairs which achieved the highest degree of prosodic and segmental equivalence were selected out of 210 possible combinations. Both prosodic profile and segmental context are defined in terms of a four-point scale fully described in Tables 2 and 3. The prosodic or metric parameter stems from a four-level prominence analysis comprising a) syllables carrying primary stress, b) syllables carrying secondary stress, c) unstressed syllables with a full vowel and d) unstressed syllables with a reduced vowel.

prosodic equivalence (metric profile)
1st degree: identical number and prominence of syllables (surprise – tonight)
2nd degree: identical number of syllables; different type of unstressed syllable – full or reduced (alcohol – excellent)
3rd degree: identical prominence of a sequence of syllables e.g. unstressed reduced + primary stress; different number of syllables (tonight – computer)
4th degree: non-equivalence (culture – July)

Table 2. Degrees of prosodic equivalence.

As soon as two words concurred in the prosodic pattern, the attention was directed to assessing the segmental context, particularly the character of the consonant preceding *schwa* which tends to exert coarticulatory effects. Naturally, the following segments were also taken into account when choosing the best candidates. Identical class (2nd degree) means that the preceding consonants belong to one of these groups: 1) sonorant [m, n, ŋ, l, r, w, j], 2) lenis obstruent [b, d, g, dʒ, v, ð, z, ʒ], 3) fortis obstruent [p, t, k, tʃ, f, θ, s, ʃ, h] (Roach, 2009). When the preceding consonants share either the place or manner of articulation, the first degree of phonetic equivalence is reached. Looking at the examples from Table 3, *schwa* in *surprise* and *July* is preceded by [s] and [dʒ] which fall into two different classes, fortis and lenis obstruent groups respectively. And [k] in *surprise* and *correct* (2nd degree) share the fortis obstruent class but they have a different place and manner of articulation, [s] being an alveolar fricative and [k] a velar plosive. In the case of *bonus* and *famous*, [m] and [n] belong to sonorants (2nd degree) and nasals (1st degree), the place of articulation presenting the only contrast.

segmental (phonetic) context of schwa
1st degree: identical place or manner of articulation of the preceding consonant (bonus – famous); absence of the preceding consonant (o'clock – oppose)
2nd degree: identical class of the preceding consonant (surprise – correct)
3rd degree: presence of a preceding consonant (surprise – July)
4th degree: non-equivalence (surprise – o'clock)

Table 3. Segmental context of *schwa*.

The best candidates for temporal analysis proved to be the pairs shown in Table 4. The last pair *colour – swimmer* did not attain the highest degree of segmental equivalence, [l] and [m] diverging in both manner and place of articulation, nevertheless the 2nd degree was the highest among words containing *schwa* in the final position. In the *lottery – yesterday* pair we are interested in the unstressed syllable following the primary stress as it contains *schwa*.

Repetition of words	Reading a word list
1. bonus /'bəʊnəs/	famous /'feɪməs/
2. lottery /'lɒtəri/	yesterday /'jestədeɪ/
3. surprise /sə'praɪz/	tonight /tə'nait/
4. oppose /ə'pəʊz/	o'clock /ə'klɒk/
5. colour /'kʌlə/	swimmer /'swɪmə/

Table 4. Selected pairs of words with their transcription from the repetition and reading tasks having the highest degree of prosodic and segmental equivalence.

In order to measure the duration of *schwa* in selected pairs, the word boundaries and subsequently *schwa* boundaries had to be found and labelled using the phonetic analysis software Praat (Boersma and Weenink, 2007). This programme enables the visual inspection of the acoustic signal of recorded words as it displays the images of a speech waveform and spectrogram, the former on top of the latter. The key information in deciphering individual phones is provided by the spectrogram. Its vertical axis represents frequency, with 0 Hz at the bottom, the horizontal axis shows time. Various degrees of darkness correspond to different concentrations of energy called formants, whose diverse configurations create a unique pattern of each speech sound (Carmell, 1997). In the process of labelling *schwa* in 360 words we relied mostly on the first three formants. During labelling the author took notes on the perceived quality of *schwa*, especially on different realizations of the target sound, which established a base for the spectral evaluation. In case of uncertainty during labelling, an experienced phonetician and advanced speaker of English from the Institute of Phonetics in Prague was consulted.

Results

The programme Praat measured the duration of *schwa* in milliseconds in all ten words produced by thirty-six speakers and the values were further processed in Excel. Before discussion of the results begins, it is important to emphasize that all phonetic realizations of *schwa* were involved in the first analysis.

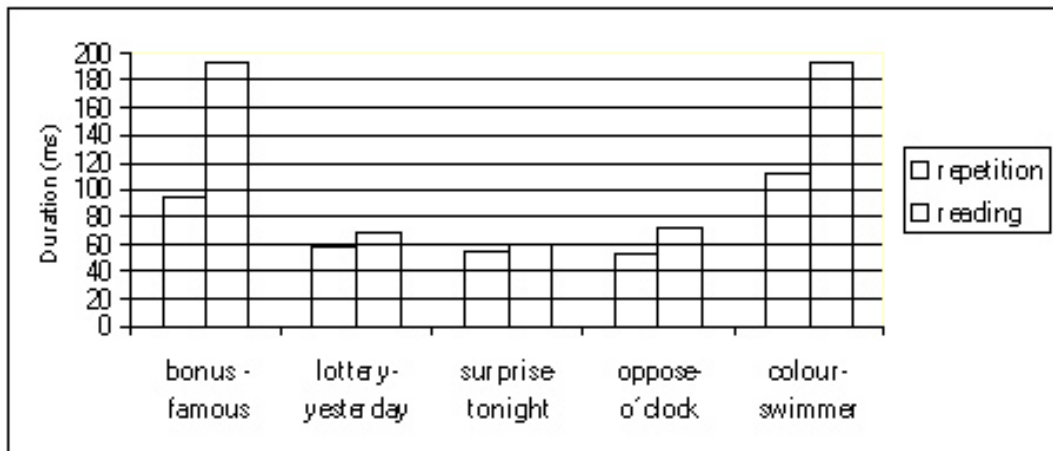


Figure 1. Mean duration of reduction in read and repeated words including all phonetic realizations of *schwa*. X-axis represents the examined words, the words in the first line are from the repetition task, those in the second line from the reading exercise. Y-axis represents the duration in milliseconds.

As Figure 1 clearly illustrates, the duration of *schwa* is shorter in repeated items and increases to a greater or lesser extent in the words which were read. *Schwas* in the final unstressed syllables of *famous* and *swimmer* were pronounced for the longest whereas *yesterday*, *tonight* and *o'clock* containing *schwa* in the medial and initial unstressed positions did not much exceed their counterparts from the repetition task in terms of duration. This pattern discerned in our collection of data could be explained by the pupils' intimate knowledge of the three words frequently used in English – *yesterday*, *tonight* and *o'clock*.

The mean duration of *schwa* in *swimmer* equalling 193 ms (coefficient of variation = 34%), which ranks among the longest, is influenced by rhoticity present in 35 out of 36 samples. This claim can be further supported by the data provided by the word *colour*. Ten speakers produced rhotic *schwas* and their mean duration amounted to 143 ms (Cvar = 20%) as opposed to other speakers whose mean duration of non-rhotic *schwa* made 100 ms (Cvar = 29%). A similar difference also arose from the comparison of rhotic and non-rhotic *schwas* in *yesterday*, the former pronounced by 22 speakers having the mean duration 80 ms (Cvar = 37%), the latter 54 ms (Cvar = 21%). Another interesting observation related to the theme of rhoticity touches on the relationship between r-colouring and a kind of pronunciation task. In the read words *swimmer* and *yesterday* rhotic *schwa* prevailed while in the repetition of *colour* the r-tinge occurred only in ten cases and in *surprise* r-colouring was completely lacking. In spite of the speakers' inclination to rhoticity demonstrated in a less controlled exercise (reading a word list), the pupils succeeded very well in adopting the experimenter's non-rhotic *schwa* in the repetition task. This particular finding naturally speaks in favour of repetition and imitative techniques which, among others, can be effectively used in pronunciation teaching.

The temporal aspects of reduction in the following words will be supplemented by comments on spectral evaluation of the investigated sounds. In three studied pairs, *bonus* – *famous*, *surprise* – *tonight* and *oppose* – *o'clock*, qualitatively different vowels were produced in larger amounts, which lead to the second analysis from which non-schwa sounds were excluded (repetition 2 and reading 2 in Figure 2.).

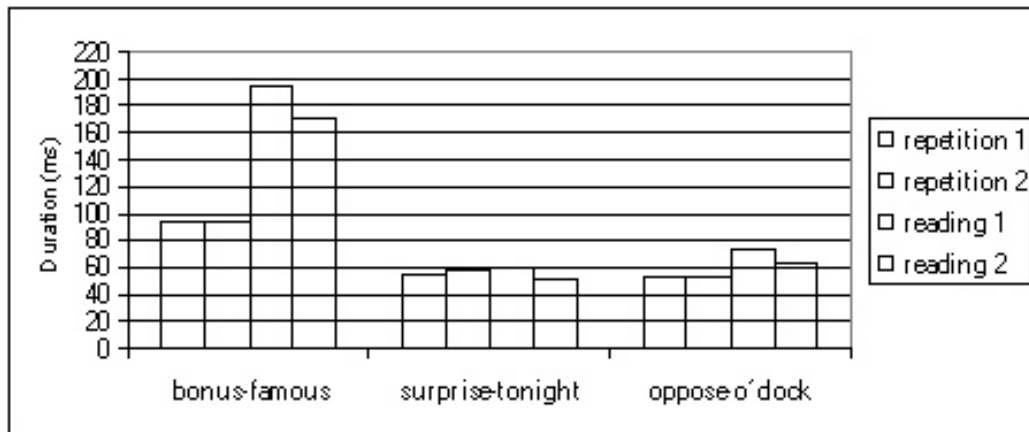


Figure 2. Mean duration of reduction in three word pairs after the exclusion of other than *schwa* phonetic realizations – repetition 2 and reading 2. The repetition and reading 1 are identical with those in the first analysis shown in Figure 1. X-axis represents the examined words and y-axis represents the duration in milliseconds.

In the case of the word *famous* the same trend as in the first analysis emerged. Its duration continues to be considerably longer than in *bonus*, however, when nine different realizations of the target sound (predominantly [ou]) were removed, the mean duration decreased by 22 ms. The display of *surprise* shows a contrary tendency to the previous analysis. Interestingly, its duration increased slightly because eight weak, voiceless and thus very short realizations of *schwa* were excluded. These over-exaggerated examples of reduction might reflect the speakers' genuine effort invested in the imitation of the experimenter's pronunciation. The situation of the word *tonight* attracts our attention as its first syllable contains u-quality vowels instead of *schwa* in 24 cases. This salient feature leads to certain obscurity in the stress pattern, the first syllable receiving equal or greater prominence than the second. The qualitative dominance of the u-sound is accompanied by a change of duration, which increased from 51 ms (Cvar = 42%) to 65 ms (Cvar = 43%), the former being the mean duration of 12 *schwa* sounds, the latter referring to 24 u-realizations. The duration of *oppose* was minimally shortened after one e-quality realization was discarded. In *o'clock*, the removal of ten items with mainly o-realizations caused an 11 ms long decrease in the mean duration. All judgements about the spectral properties were based on repeated listening, which is insufficient and requires scientific verification and detailed specification. In the future, the current spectral assessment stemming from

the perceptual impact of the investigated vowels will be subjected to formant analysis through the use of electro-acoustic instruments.

Conclusion

The set of data analysed in the previous section gives solid evidence that 13-year-old Czech pupils of English reduce better when they repeat after a good model than when they have to rely on themselves and read aloud. This conclusion can be supported by the information provided initially by the temporal analysis. Secondly, the spectral properties which were given constant attention in the course of data processing confirmed the additional hypothesis. Different realizations of *schwa* occurred primarily in the words of the reading task. Some pupils relinquished the main representative of reduction and produced full vowels under the influence of spelling: [ou] in *famous*; [u] in *tonight* – possible confusion with the preposition *to*; [ɒ] in *o'clock*; rhoticity in *yesterday* and *swimmer*. Both findings bear important implications for pronunciation teaching. On the one hand, imitative exercises have their place in pronunciation training on condition that a good model is present and that it does not remain the only used technique. On the other hand, dependence on a model and a high degree of control could be viewed as negative as it does not create much space for autonomous learning. Furthermore, this study highlighted a certain lack of knowledge of the grapheme-phoneme correspondences. The ability to reduce properly and in the right place can be enhanced by raising learners' awareness of pronunciation features such as word and sentence stress and the indispensable change of vowel quality in unstressed syllables and weak forms. The methods for promoting phonetic awareness should be adapted to individual age groups. Teaching stress placement rules apart from the simple ones could be discouraging for seventh graders. Nevertheless, knowing that stress functions hand in hand with unstressed syllables whose peak often happens to be *schwa* or noticing and detecting letters and letter combinations representing *schwa* are realistic goals that can be worked on in any classroom. Specific activities and materials focused both on acquiring metaknowledge and practise of the target sound were developed during the pedagogical experiment and will be described in a separate study. In the future the analyses of reduction in the remaining parts of the production test will be conducted.

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Difficulties with Vocabulary at Intermediate Level

Abstract: This paper has originated as one of the results of a project solved and financially supported within the framework of Student Grant Competition of FP TUL. At the exam concluding Practical Language 2, the aim of which is to develop general language competence at approximately B2 level, we have been repeatedly facing the same mistakes. We, therefore, decided to record all the mistakes made during both the oral and written part of the exam, delimitate the areas of the most common mistakes, search for the causes of these mistakes and design a set of remedy activities. This article focuses on the lexical aspect of the problem. It discusses the word and the difficulties Czech speakers of English have to face when trying to use English words correctly. Then strategies and exercises which lead to the change and improvement of the ways Czech speakers approach the vocabulary of English are presented.

Vocabulary, as one of the language sub-skills, is an important part of foreign language learning. The approach to teaching vocabulary has been changing in the last twenty years. Generally it can be concluded that its importance has been growing. Nunan and Carter comment on the situation in the following way: 'These days, then, the consensus of opinion seems to be that the development of a rich vocabulary is an important element in the acquisition of a foreign language. Certainly, contemporary coursebooks are as carefully structured lexically as they are syntactically' (Nunan and Carter 2001:57). Although in some methodology books complaints that 'vocabulary is neglected in some courses' (Davies and Pearse:2000) can still be met, the importance of conscious and systematic instruction in the area of vocabulary has generally been accepted and incorporated into syllabi. Despite this positive tendency, students often make vocabulary mistakes, which suggests that there is still space for improvement. In order to be able to act, teachers first need to know where the problems are.

A word

'Since the beginnings of grammatical study in Europe, the concept of a word has been considered to be of central importance.' (Trask 1995) As long ago as ancient India and Greece, grammarians wrote about words and even distinguished different parts of speech. The fact that the flow of language both in its written and spoken form can be divided into units called words and their classification into the basic parts of speech is one of the first pieces of 'grammatical' information pupils at Czech schools get. Most people older than seven or eight therefore believe that they know what a word is. But do they really? Linguists feel much less self-assured in this matter and they have not been able to come up with a definition of a word which would be approved by all.

The self-obvious approach to words might be one of the sources of the problems learners of English face when learning new words. During their early education they do not learn much about different aspects of words and specific study of words is not usually introduced until they come to university, when it might be too late.

Another source of problems with vocabulary rests in the way students are taught. At lower levels, the presentation and also testing of vocabulary is done mainly by means of translation. The relation between the corresponding words in the two languages is often presented as one-to-one relation. At this stage of learning it is understandable and often inevitable. Later on, however, more complex work with vocabulary, if possible based on contrastive analysis, is needed. Unfortunately, it is not often provided. In addition to other reasons, one reason is that the predominantly used textbooks are textbooks published by international publishing houses, written by English speaking authors, and aimed for international use. They, therefore, cannot focus on problems specific to learners of a particular language.

Vocabulary mistakes

In order to be able to determine insufficiencies and mistakes, one has to know what the required standards are. To know a word basically means to know its form and its use. According to Cook (2001:72) 'words have at least the following aspects:

- form, whether spoken and written;
- grammatical properties, such as grammatical category, "arguments", and idiosyncratic uses;
- lexical properties, such as word combinations and appropriateness;
- meaning, such as general and specific meaning, including components theory and prototype theory.'

Bearing this in mind, the most common mistakes students participating in the project made in the area of vocabulary were classified into the following categories:

A) Mistakes in the form of a word:

a) mistakes in the pronunciation:

- pronunciation of endings
- stress
- others

b) mistakes in the written form:

- problems with word formation
- others

B) Mistakes in the meaning of a word:

a) using a wrong word

b) not knowing the word

C) Mistakes in the lexical properties of a word:

a) wrong collocations

Theoretically, also mistakes in the grammar of words should have been included, but unlike the other areas of mistakes they were scarce and therefore are not dealt with in the paper. The catego-

ries themselves are not sharply delimited and certain overlaps between them need to be expected, e.g. the use of correct collocations is not just the question of the lexical properties of a word but also of its meaning and partly also its grammar.

Since the main aim of communication, the main means of which is language, is to get a message across, the discussion of mistakes starts and the biggest amount of attention is devoted in this paper to the category of meaning.

Mistakes in the meaning of a word

A situation when a student starts to speak about a thing and suddenly stops in the middle of a sentence because he/she does not know the required word in English is commonplace. In such a situation it is probably better to speak of insufficiency rather than of a mistake. Nevertheless the impact on exam results and generally on communication as such can be very negative. Apart from the fact that the transfer of a particular piece of information does not occur, it can discourage the speaker from further communication, which can then indirectly affect the learning process. Students will not learn to speak unless they practice speaking, which means taking an active part in communication as often and as much as possible. As a part of teaching/learning process students should be introduced to and should practise strategies they can use to find a way around unknown words. Such strategies can include e.g. describing the meaning of an unknown word instead of actually using it, starting the idea again and rephrasing it, asking the partner in the conversation for help, etc.

A different and more serious situation is the use of a wrong word. In this case students believe that they know the word and that they got it right. It is dangerous for two reasons. The mistake can be of such nature that the listener may not understand the message or may even decode wrong information, which would in both cases result in unsuccessful communication. Or the listener can, despite the mistake made, get the information right, the communication therefore being successful, but the student who made the mistake can solidify his/her wrong assumption.

To be able to prevent the incorrect choice of words, it is first important to see what words Czech students often get wrong and whether certain generalizations and common causes can be traced.

The first step is an attempt to classify the mistakes in the meaning of words:

A) Only partly overlapping meanings of a word in English and Czech

I like going to nature.

I am addicted to my parents.

I visited grammar school in Turnov.

Yesterday I saw on TV and I liked it very much.

In good marriage partners should believe each other.

Did you know that Jana and Jirka are husbands?

B) Completely wrongly used meaning of a word, but the correct word belongs to the same semantic field

In this way of life I manage to spare a lot of money. (save)

There's a special area at the airport where you can show aircraft taking off and landing. (view)

C) False friends

- partial: *original, serial*

- complete: *actual, gymnasium, sympathetic*

D) Confusion of words with similar forms, often derived from the same root:

sensible/sensitive, useful/usable, artistic/artificial/ technique/technology, attempt/attend

Category A was by far the most numerous. It will be dealt with in detail later. The second most numerous was category D. The mistakes included in it, however, should not be seen as a systemic problem, but as a part of the natural process of learning because it includes words which usually get special attention in English text books. The same is true about some of the false friends. Other mistakes belonging to categories B and C were individual mistakes of individual students and as such they cannot be systematically prevented.

Mistakes in category A are mainly caused by the fact that students know a word with a certain meaning in English and they see it as corresponding to a certain word in Czech. This corresponding Czech word, however, can have more than one interpretation or meaning and students automatically assume that the English word they originally learned in a different context has all the meanings, too. These mistakes are basically caused by the process of translation between the two languages. Although a lot has been said against the use of translation in methodologies of foreign language learning, in practice it is often used. It is used by teachers, mainly at lower levels, both for the presentation and testing of new vocabulary and new structures. And it is often used by learners themselves (even at rather high levels). When these students write or even say something in English they first form their ideas in Czech and then translate them into English. This could also have been caused by the frequent use of translation at the earlier stages of learning. Davies (2000:59) warns against the use of translation as a method of presentation of new vocabulary: 'it may encourage learners to think in their own language, always translating. It may also encourage learners to feel they have learnt a word or expression permanently once they have been given the translation.' When students come across a word for the first time they see it in a certain context and if they are provided with the translation, then it is a translation valid just for this and only for this context. Unless they are systematically trained in the realization that the majority of words have more than one meaning, which is difficult at lower levels and thought of as unnecessary at higher levels, students might easily content themselves with the one to one relation between words in English and Czech. Their motive for doing so in the majority of cases is not ignorance but indolence. It is therefore the responsibility of teachers to repeatedly remind students of the fact that words usually have more than one meaning and that the correspondence between words in English and in Czech is usually valid only in one or several meanings but only exceptionally in all. For this purpose the activities described below might be used. Such concretely targeted practice is useful mainly on higher levels when students' language competence enables them to distinguish the fine shades of meaning.

Activities focused on meaning

The activities described and discussed below, which are aimed at the development of students' awareness of and the right use of the interpretations and meanings of words, have been designed for the use with students at B1 to B2 level.

Work with dictionaries

The first precondition of success is effective work with a dictionary, both bilingual and monolingual. Apart from being perceptive to the form, pronunciation (including the correctly placed stress), grammar, common collocations, etc., students should be alert to the possible problems with meaning. The word *addict* can serve as an example. Students may meet the word for example in the following context: *My best friend became addicted to drugs*. They open a bilingual dictionary and find out that *addicted* means *být závislý*. This, however, should not be the only step students take while discovering the meaning of the word. They should also check it in an English-English dictionary. *The Cambridge Advanced Learner's Dictionary* (2003) offers the following definition: *an addict is 'a person who cannot stop doing or using something, especially something harmful'*. Since the main meaning is *not being able to stop something harmful*, it will usually be used with negative connotation. A logical question students should ask here is *Can 'být závislý' be used in Czech with neutral or even positive connotation?* The answer is YES. One can *být závislý* on the parents, the partner or help of others. Is *be addicted* the right solution in these contexts? NO. The correct English word is *be dependant*. Now students are ready to record the new word, but they should record it with a note that it can potentially be confused with *be dependant* and the explanation of the differences between the two expressions. It is naive to assume that as soon as students meet a word for the first time and they try to store it in their memory, they will remember all the possible meanings of the word. Their attention should, however, be drawn to the potential problems and confusions so that they do not form incorrect connections in their minds.

At the beginning students should be led through this procedure by their teachers. The teacher should record the mistakes students make and be aware of the words which frequently cause problems. In this category of vocabulary mistakes it is not possible to rely on textbooks because the majority of the textbooks used are designed for international usage.

The next step is to give students pairs of sentences which contain easily confusable words - one word each. Students should discuss the meanings and differences in usage of these words. Once students are able to do this, they can be given several words out of which only a few are potentially difficult and they should be able to find the difficult ones.

Collecting sentences or contexts in which distinctions between two difficult words are straightforwardly illustrated and then introducing students to them also help a lot. Such sentences and passages might be difficult to find, but once obtained, they become highly valuable.

Shortly after birth babies learn to focus their eyes, and soon instead of seeing they watch. (Lewis 1993:68)

Fill-in activities

To facilitate the comprehension and memorization of easily confusable words, first pairs of sentences to which one and then the other word from the confusable pair needs to be filled in are used (see Fig. 1).

Figure 1

1. On one of her novels a famous television _____ have been based. (serial/series)
2. The course consists of a _____ of eight lectures. (serial/series)
3. How long do you have to _____ to become a doctor? (learn/study)
4. In Russian lessons we were forced to _____ long chunks of text by heart. (learn/study)

As a more advanced form of a gap-filling activity students are given a mixture of sentences from which the easily confusable or difficult words have been deleted and are asked to fill them back in (see Fig. 2).

Figure 2

1. I like spending my free time outside, going for walks to the woods. So what I like about my home town is the beautiful _____ around it.
2. I usually do not have time to read the whole articles in a newspaper but only _____.
3. The first _____ I get of a person I meet for the first time is often wrong.
4. The prices in the shop do not _____ to the prices shown in the flier.
5. Mrs Black's relatives initiated an investigation into her death because she died in suspicious _____.

Correction of mistakes activities

In the sentences in Figure 3, difficult or easily confusable words were intentionally used with wrong meaning and students try to correct them.

Figure 3

1. My conscience is pure.
2. I have been finding a new job for five month.
3. Prior to enrolling at the university I studied at gymnasium.
4. I can't believe that he's still alive. All he eats and drinks is clear whiskey.

5. I do not know what to do with Honza. He still interrupts and it is extremely difficult to make him do anything.
6. The watchers rewarded the actors with loud applause.
7. Despite I spent there only three months I know the city well.

Mistakes in the form of a word

The biggest problems with pronunciation of English words appear in the areas which are different in English and Czech. One area of potential problems is the pronunciation of endings and their distinction into voiced and unvoiced pronunciation e.g. the difference between (s) and (z) sound in plural or (t) and (d) sound in the regular form of the past simple tense. Unlike in English, in Czech there exists voice neutralization which means that at the end of a word, before even the shortest pause, a voiced consonant cannot be pronounced and it has to be replaced by the corresponding voiceless counterpart, e.g. hrad (hrat), tvrz (tvrz), led (let) and the above mentioned distinction is difficult for Czech learners. The second most common problem is correct word stress since stress in Czech is always on the first syllable or on a preposition. The last area of problems is understandably pronunciation of sounds which do not exist in Czech. This area, however, seems the least serious, because students are usually more or less successful in imitating the original English sounds.

As for the written form, the biggest problems appeared in the area of word formation. In this area two general problems might be seen. The first could be called 'true friends'. These are words which are found both in English and Czech in a similar 'recognizable' form. Such words are dangerous for students because since they can easily understand or infer their meaning, they think that they know them and therefore do not pay enough attention to their actual English form, e.g. *rivalry/rivalry*; *recyclate/recycle*; *evocate/evoke*, *Judes*, *analyzation*, *Italish*.

Another area which can be distinguished in terms of certain general characteristics is the area represented by words where the derivational change is relatively small, in other words not a clear, typical suffix is added to the root or stem, e.g. *complain-complaint*, *respond-response*, *refuse-refusal*, etc.

Conclusion

The study presented here endeavoured to determine the most common mistakes in the area of vocabulary particular learners in the particular context made, so that these mistakes can be focused on and dealt with during lessons of English. The question, however, still needs to be answered to what extent such results can be generalized. Extensive research would be needed to get any reliable conclusions.

It, therefore, remains mainly the responsibility of teachers to familiarize themselves with the most common problems their students face and devote some time to work targeted at these 'specific-to-Czech-learners' problem areas.

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English Orthography: A Diachronic Perspective

Abstract: Anybody who has ever studied English must have noticed how irregular a language it is in terms of spelling/pronunciation. The purpose of the paper is to shed some light on where some contemporary orthographic irregularities come from, with the main focus of the research being the Old and Middle English periods. Using texts from three different centuries (Beowulf, The Canterbury Tales and A Table Alphabetical) the article demonstrates aspects of the development of the English spelling system. In conclusion, it also discusses whether letter-sound discrepancies may be eliminated and the chances of regularising the system in the future.

1. The word *ortografye* is of Greek origin and it first appeared in English in written form in the 15th century - the Late Middle English (LME) period (c. 1340 - c. 1500).¹ It comprised the stems: *orto-* < Gk *orthós*, meaning 'straight', 'upright', 'correct', and *-grafye* < Gk *-graphía*, a compound of Greek *graphós*, meaning 'drawn' or 'written' and *-ia*, a suffix used in the formation of nouns.

The term denotes the art of writing words with the proper letters, according to accepted usage, i.e. the correct spelling. In other words it is the representation of the sounds of a language by the use of an alphabet or other system of written or printed symbols. In the present paper it also means the part of language study concerned with letters and spelling. (Webster's 1996)

2. Compared to other languages, for example Czech, the English spelling system is highly irregular. An inexperienced speaker of English may have difficulty in pronouncing the words of this poem in a correct way, the italicised words serving as particular examples:

I take it you already know
Of *tough* and *bought* and *cough* and *dough*
Others may stumble but not you,
On *thorough*, *plough*, *enough* and *through*
Well done! And now you wish perhaps
To learn of less familiar traps.

(New Headway Advanced 2003)

The question arises as to whether or not the whole of English orthography is the same, as Crystal (2002) suggests 'chaotic, unpredictable (and) disorganized'. If not, why are there such big discrepancies between written and spoken mode? To fully understand contemporary English spelling, it is necessary to go back in history and mention the first writing systems which the language later drew upon.

3. The origin of the alphabet which the English language makes use of lies in the syllabary (a system in which one symbol stands for a syllable) of the Semites although it was the Greeks who adopted it and introduced a system of one symbol for one sound. Finally, the Romans took over the Greek alphabet and modified it so that it suited their needs. This new writing system, known as the Latin or Roman alphabet, was later adopted by others, including the English (Pyles 1964:22-30).

3.1 To be more precise, the story of English orthography had begun earlier with the futhorc - the English runic alphabet (Old English *rūn* meaning 'secret', 'mystery') which got its name from the first six characters.² It was devised on the Continent by Germanic tribes and extrapolating from common similarities probably related to the Etruscan version of the Greek alphabet. Its 'letters' (unlike those of the Latin alphabet) were angular because they were easier to carve or scratch on materials commonly used for writing at the time - stone, wood and metal. Not many runic inscriptions have been preserved, the best-known cases on the British Isles being those on the Franks Casket and the Ruthwell Cross.

3.2 The sixth century sees the conversion of the Anglo-Saxons to Christianity and with that the introduction of the Irish version of the Latin alphabet (called the *insular script*) as well. Into this alphabet the English incorporated four other symbols to discriminate between the different sounds of English and Latin. These sounds/symbols, unknown to Latin, were: 1) The originally Latin digraph³ *ae* (used in a ligatured form *æ* and called 'ash' after a futhorc symbol), 2) *ð* (a crossed 'Irish *d*' at the time called *ðæt*, 'that'; nowadays 'eth') and 3) *þ* ('thorn') and 4) *ƿ* ('wynn'), two runes.⁴ Other characters looked different too compared to their modern forms. These were *f*, *r*; three variants of *s*⁵, and *ȝ* (called 'insular *g*', see 'geār-dagum', line 2 of Text B below; in ME this character was replaced by *ȝ*, 'yogh'). Some letters are not represented at all (*j*, *v*), others appear seldom (*k*, *q*, *x*, *z*). The standard Old English (OE) alphabet thus comprised 23 letters: *a*, *æ*, *b*, *c*, *d*, *e*, *f*, *ȝ*, *h*, *i*, *l*, *m*, *n*, *o*, *p*, *r*, *s*, *t*, *þ*, *ð*, *u*, *ƿ*, *y*. In modern editions of OE texts it is common to also put a macron (a short horizontal line) over long vowels and to replace some or all the symbols from the runic alphabet with their present-day counterparts.

3.3 Of the aforementioned examples, the opening page of *Beowulf* (Text B below) contains: Uppercase 'wynn' and 'ash' in 'Hwæt', (line 1); lowercase 'thorn', Irish *d*, and insular *g* in 'þēod-cyninga' (l. 2); an *f* and *r* with a downward stroke in 'gefrūnon' (l. 3); lowercase 'eth', 'ash', and 'long *s*' in 'hūðā' and 'æþelingas' (l. 3) respectively; and lowercase 'wynn' in 'wolcnum' (l.8). Furthermore, *i*'s are not dotted, but *y*'s are (e.g. 'cyninga', l. 2); and the ascender in *t* does not go through the crossbar (e.g. 'off', l. 4). What may also be confusing for the reader today is a lack of punctuation (the basis of the modern punctuation system emerging during the Renaissance) as well as scribes' abbreviations such as 'monegū' for 'monegum' (l. 5), and the usage of a symbol for 'þæt' (l. 9).

3.4 A perfectly efficient spelling system would consist of one grapheme for each phoneme of the language. Of any period of the language's development, OE English was probably closest to this ideal. OE vowels were pronounced as follows:

Character	IPA symbol	Present-day example
ɑ	/ɑ/	German <i>Hand</i>
ā	/ɑ:/	<i>father</i>
æ	/æ/	RP <i>cat</i>
ǣ	/ɛ:/	French <i>bête</i>
e	/ɛ/	<i>let</i>
ē	/e:/	German <i>zehn</i>
i	/ɪ/	<i>kit</i>
ī	/i:/	<i>see</i>
o	/ɒ/	RP <i>hot</i>
ō	/o:/	German <i>Sohn</i>
u	/ʊ/	RP <i>put</i>
ū	/u:/	<i>fool</i>
y	/y/	German <i>fünf</i>
ȳ	/y:/	German <i>fühlen</i>

Regarding consonants, many pose no pronunciation problem for the modern reader: *b, d, l, m, n, p, r, t, p*. Still, one must be cautious about several orthographic features.

The following letters are most problematic (all examples refer to Text A below): The character *c* could indicate either /k/ or /tʃ/. It was pronounced /k/ before a consonant or a back vowel, e.g. 'wolcnum' (line 8), or before a front vowel that resulted from *i-mutation*.⁶ Next to a front vowel it was voiced as /tʃ/, e.g. 'ǣghwylc' where an earlier *ī* before the *c* has been lost (l. 9).

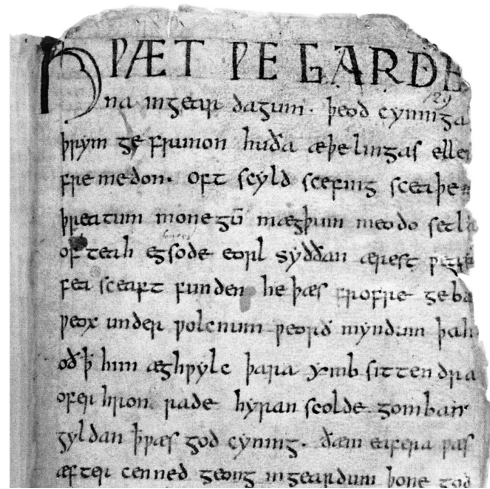
The same rules hold true for *g*: Before consonants, front vowels resulting from *i-mutation*, or back vowels the character was /g/- e.g. 'Gār-Dena' (l. 1); in the final position after a front vowel, and before or between front vowels it was /j/, e.g. 'geār' in 'geār-dagum' (l. 1). Between back vowels *g* was the voiced velar fricative /ɣ/, e.g. 'dagum' in 'geār-dagum' (l. 1).

The symbol *h* was similar to its Present-Day English (PDE) descendant when appearing initially, e.g. 'hē' /h/ (l. 7); in other positions it was either a velar or palatal fricative, its quality depending on the neighbouring vowel, e.g. 'ghwylc' /ç/ (l. 9), and 'pāh' /x/ (l. 8).

The characters *þ/ð* (used interchangeably), *f*, and *s*, represented voiceless fricatives unless between voiced sounds (either between vowels or between a vowel and a voiced consonant): e.g. 'æþelingas' and 'hūðā' (l. 3), 'ofer' /v/ (l. 10), 'egsode' /z/ (l. 6). OE scribes also employed these digraphs: *sc* /ʃ/ - e.g. 'scolde' (l. 10), *cg* /dʒ/, and *cp* /kw/.

Hwæt wē Gār-Dena in geār-dagum
 þēod-cyninga þrym gefrūnon,
 hūðā æþelingas ellen fremedon.
 Oft Scyld Scēfing sceaþena þrēatum,
 5 monegum mægþum meodo-sella offēah;
 egsode Eorle, syððan ærest wearð
 fēasceaft funden; hē þæs frōfre gebād:
 wēox under wolcnum, weorð-myndum þāh,
 oðþæt him æghwylc þāra ymb-sittendra
 10 ofer hron-rāde hýran scolde,
 gomban gyldan: þæt wæs gōd cyning!

(Text A; Heaney 2000:2)



(Text B, Crystal 2003:11)

3.5 Compared to what was going to follow it can be argued that OE spelling was fairly regular. As Millward says: *Though it is not inaccurate to say that classical Old English had a standardized spelling, the spelling of all manuscripts - or any one manuscript - was not absolutely consistent. In general, the later the manuscript, the less consistent the spelling. Most of the inconsistencies are due to changes in the language itself. For example, early OE distinguished the sounds represented by y and ie, but late OE did not. Consequently, later manuscripts interchange y and ie in the same word. (Thus) the word 'shield' could be spelled sciold, scild or scyld, even within the same manuscript.* (Millward 1996:91)

4. As has been implied things began to deteriorate for English spelling in Middle English (ME), and especially in the Early Middle English (EME) period (c. 1100 - c. 1340). A characteristic feature of the spelling of the time is diversity. It is not unusual to come across a dozen or more variants of a word in EME texts. This can be attributed to the fact that English had no standardized form and a lot more materials survived (if contrasted with Anglo-Saxon times), thus reflecting the many existing dialects.

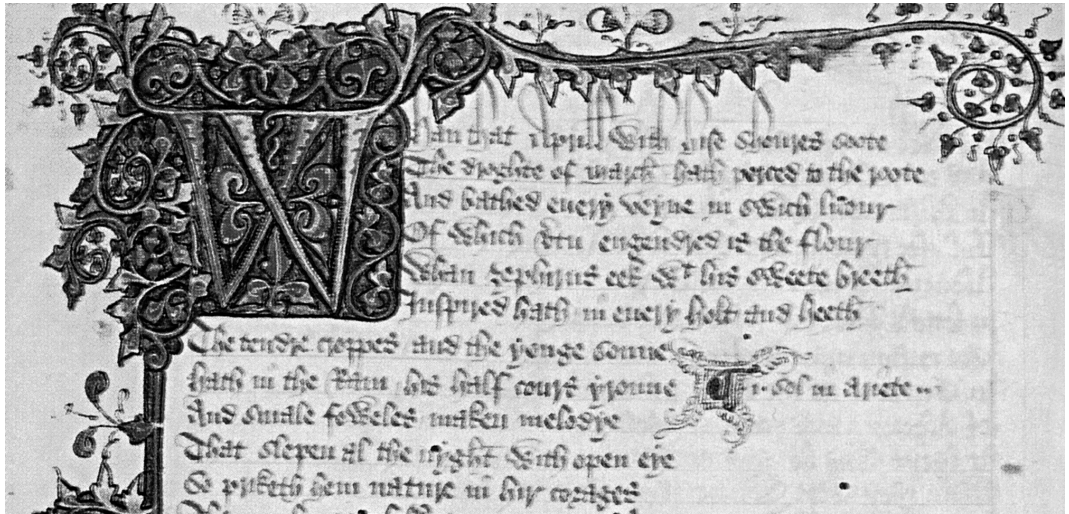
However, there was an even more important event which caused English orthography to change dramatically – the Norman Conquest of 1066. The introduction of French and different scribal practices combined with the incessant changes in pronunciation and population movements resulted in completely new looks and sounds of the language.

4.1 The opening lines of the Prologue to *The Canterbury Tales*⁷ (Texts C and D) show clearly which particular alterations to textual appearance were in progress.

Whan that Aprill with hise shoures soote
 The droghte of march hath perced to the roote
 And bathed euery veyne in swich licour
 Of which v(er)tu engendred is the flour

- 5 Whan zephirus eek with his sweete breeth
 Inspired hath in euery holt and heeth
 The tendre croppes and the yonge sonne
 Hath in the Ram his half cours yronne
 And smale foweles maken melodye
 10 That slegen al the nyght with open eye
 So priketh hem nature in hir corages
 Thanne longen folk to goon on pilgrimages

(Text C; Crystal 2003:38)



(Text D, Crystal 2003:38)

'Ash', 'wynn' and 'eth' ceased to be used early in ME, being replaced by *a*, *w* and *th* respectively. 'Thorn' continued to be used, but also began to be substituted for by *th* (as can be seen in the extract), or written identically to *y*.⁸ In addition, new symbols were introduced, *g*, *j*, *q*, *v*, *x* and *z*⁹ (e.g. 'zephirus', l. 5). The symbol *g* represented the phonemes /g/ and /dʒ/; *j* was used initially as /dʒ/, and as the allograph (variant) of *i*; *q* along with *u* replaced OE *cp* /kw/; *v* stood for the allograph of *u*¹⁰ (e.g. 'euery', l. 3, Text D). 'Yogh' remained in use to represent the following sounds: /ç/, /x/, and /j/ - the last of which also appeared as *y*. *C* was still used for /k/, and more recently for /s/. *K* was made use of more frequently. The sound /tʃ/ was represented by *ch*. OE *hp*, *sc*, and the sounds /u:/, and /o:/ changed into ME *wh* (e.g. 'Whan', l. 1), *sh*, *ou* (e.g. 'shoures', l. 1), *oo* (e.g. 'soote', l. 1). Again there was no real punctuation and abbreviations were used (e.g. *w* for 'with', l. 5). In 'corages' (l. 11) the scribe used an odd-looking character *ı*, nowadays used in the International Phonetic Alphabet (IPA) to indicate the retroflex approximant.

Still another change to be noted concerns words like 'yonge', 'sonne' (l. 7), and 'yronne' (line 8). In ME Norman scribes introduced a new style of handwriting. Several characters (*i, m, n, u, v*) were formed by minims (short vertical strokes). If in a word one succeeded another, they were difficult to distinguish. Firstly, because no space was left between them, second *m* or *n* were supposed to be open at the bottom, and *u* and *v* at the top, which not always was the case. For this reason scribes chose to replace *u* for *o* in such sequences as *uv, un* and *um*. That is why OE 'sunne' ('sun') became ME 'sonne', and OE 'sunu' ('son') ME 'sone'.¹¹ The modern spelling of the words is an Early Modern English (EModE, c. 1500 - c. 1800) attempt at differentiating the two homophones, and the choice of which word should have which letter is purely accidental.

4.2 It is easy to notice from the previous lines of *The Canterbury Tales* that the focus had to be on the most common features, as texts surviving from the period are innumerable and their graphic styles and spelling conventions vary greatly (see Table 4.2). As can be seen, not all the changes to orthography are improvements. However, English spelling began to become more standardized at the end of the 15th century due to the introduction of the printing press, still much of the grapheme/phoneme irregularity of the language stems from the fact that ME spelling was an amalgamation of two systems – OE and French brought to Britain by the Normans. Because of this, even today how English words are spelled is not a totally reliable indication as to how they should be pronounced.

Table 4.2

Other ME spelling variations

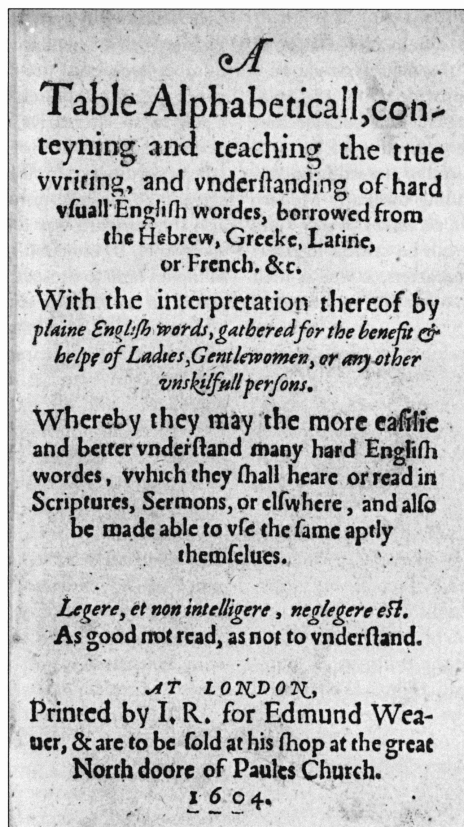
ME character	IPA symbol
c, k	/k/
c, s	/s/
g	/g/, /dʒ/
ȝ	/j/, /ç/, /x/
h	/h/, /ç/, /x/
i = j	/ɪ/, /i:/, /dʒ/
u = v	/ʊ/, /u:/, /v/
x	/ks/
y	/ɪ/, /i:/, /j/
ME digraph	IPA symbol
ch	/tʃ/
gg, dg(e)	/dʒ/
gh	/ç/, /x/
gu	/g/
qu	/kw/
sh, ssh, sch, ss	/ʃ/
e, ee	/e:/
o, oo	/o:/
ou, ow	/u:/

5 Owing to the introduction of printing, the EModE period was a time when uniformity in spelling began to appear. However, early in EModE still no standardization existed and spelling varied greatly for many printers were of foreign origin. Since they often did not know the English orthographic conventions, they introduced their own. At the end of the 16th century the need for regularization caused the first reformers to emerge and a hundred years later the spelling system (at least in printed texts) became standardized and variations in spelling stopped being tolerated.

5.1 The biggest drawback of the 17th-century spelling (no matter how regular) was that it represented the outdated pronunciation of English caused by the Great Vowel Shift. Some of the most problematic features of PDE spelling originating from the time are as follows: silent letters in words (e.g. 'k' in knight); difference in spelling where there is no difference in pronunciation (e.g. 'ee' and 'ea' in beet/beat); new spellings (but old pronunciation) to show etymology of words (e.g. ME 'dette'/EModE 'debt'); use of fewer/more letters than relevant - diphthongs represented by a single letter (e.g. 'i' in mice), monophthongs represented by digraphs (e.g. 'ou' in cough).

5.2 To name but a few of the most important orthographic changes of the period 'yogh' dropped out of use at the beginning of EModE and was supplanted by *gh*, *y*, or *s*; 'thorn' appeared as *y* in function words (see Note 7). Some other conventions to be employed more regularly were: doubled vowels; a silent -*e* indicating length, a doubled consonant preceding a short vowel. The usage of *u* and *v* and *i* and *j* was standardized during the 17th century - *u* and *i* marking a vowel, and *v* and *j* a consonant. 'Long *s*' was used until the 18th century, except at the end of words.

5.3 Text E above from 1604 (*A Table Alphabeticall* by Robert Cawdrey) only contains some of the alterations mentioned in §5.2, but there are other differences in the extract if compared with PDE spelling conventions: 1) the use of final doubled consonants (e.g. 'Alphabeticall', para. 1, l. 2), and 2) the use of the letter *e* (e.g. 'wordes', or 'Latine', para. 1, l. 5 and 6). Additionally, Cawdrey is inconsistent in employing 'double *u*', which he spells either *w* or *vv*. On the other hand, he uses capital letters in a modest way, unlike others in the later stages of EModE when capitalization of words was excessive (in contrast to contemporary English orthography).



(Text E, Crystal 2003:72)

6 Present-Day English orthography is the product of numerous linguistic and social changes, the first of which date back to the 5th century. The most significant sources of the letter-sound inconsistencies of the language have already been discussed in this paper. However, two more reasons for irregularity in spelling should be mentioned here. The first stems from the fact that the language has always had at its disposal fewer graphemes (between 23 and 26) to represent its many phonemes (c. 35 in Anglo-Saxon times; and 44 today); the second being English' readiness to adopt any foreign spelling conventions, e.g. Polish *cz* in 'Czech' for the sound /tʃ/.

Although there have been attempts to reform English spelling since as early as the 16th century, none have proved overly successful as the arguments against such reforms have outweighed those in favour. This has resulted in accepting only minor adjustments to the English spelling system. It would doubtless be hazardous to predict whether or not a reform is possible in the future, but it is reasonable to assume that people will continue to prefer to conform their pronunciation to the existing spelling rather than vice versa.¹²

Abbreviations

*	marks a hypothetical form
>	becomes
<	derives from
Gk	Greek
EME	Early Middle English
IPA	International Phonetic Alphabet
LME	Late Middle English
ME	Middle English
EModE	Early Modern English
OE	Old English
PDE	Present-Day English

Notes

1. The present paper follows the periodization of the various stages of English suggested by Horobin and Smith (2002). Unlike them the author of the paper uses the term Early Modern English instead of Modern English.

2. The common futhorc had 24 characters. However, Millward (1996) states that in the different versions of the runic alphabet used in England, the number of signs ranged from 28 to 33.

3. Two letters pronounced as a single sound.

4. Paradoxical though it may seem, *th* that is used nowadays had also been employed before 'thorn' replaced it; the same is true of the other rune ('wynn'), which substituted for its

predecessor *u*, *uu*, the latter of which was later reintroduced in England by Norman scribes.

5. The most peculiar of these for the present-day reader is the so-called 'long s' which was still in use until the 18th century.

6. *I-mutation* (also called *i-umlaut* or *front mutation*) was a series of changes to vowels of stressed syllables (low front and back vowels and diphthongs) which were followed by unstressed syllables containing an *i*, *ī* or *j*. The vowel of the stressed syllable mutated (i.e. assimilated to the following *i*, *ī* or *j*, which subsequently disappeared, or changed to *e*), e.g. *kunni > cynn/cinn > kin.

7. The extract is from the Ellesmere manuscript (written by Chaucer's scribe Adam Pinkhurst).

8. 'This new shape was used in such grammatical words as *the*, *thou*, and *that*, and was often abbreviated (e.g. as *ye*, *yt*).' (Crystal 2003:41)

9. It deserves a mention that in ME /z/, as well as /v/ and /ð/ were separate phonemes, whereas in OE there had been the allophones of /s/, /f/ and /θ/. Orthographically speaking, this fact was only recognized for /f/ and /v/, and remains so until today.

10. The symbols *u* and *v* represented either /ʊ/ and /u:/, or /v/; in LME and EModE *u* tended to be used medially and *v* initially.

11. No matter what the spelling, the pronunciation of *o* remained /ʊ/.

12. Traditional pronunciations of some words, such as /fɔːrɪd/ for 'forehead' are being replaced by the so-called spelling pronunciation, i.e. a pronunciation of a word that is influenced by its spelling, which in this case is /fɔːhed/. According to an opinion poll in Wells (2008), 65% of the British today prefer the latter form.

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Text Summarization as a Type of Communication Strategy: The Results of Analyzing Lexical Cohesion

Abstract: Lexical cohesion commonly creates multiple relationships and hence it is the leading mode of creating texture. The paper explores how this particular quality of lexical cohesion can be instrumental in creating functional text summaries which arise due to the process of topical sentence extraction. The research draws on Hoey's 1991 method of lexical patterning suggested for the analysis of lexical cohesion in non-narrative texts and on Tanskanen's 2006 account of categories of lexical cohesion relations. The results show that lexical cohesion can reveal the topical make up of a text and can help uncover and notice communicative strategies employed in the process of text segmentation. The resulting summaries will be evaluated from the point of the essential information inclusion reflected in text coherence (and its degradation), readability (and its deterioration), as well as shifts in topic (or its under-representation).

Introduction

The idea of creating workable and sensible summaries out of original fulltexts has attracted many researchers who aim at designing a reliable method that would enable us to extract the information 'core' which would subsequently serve as an abridged version of the original. Such attempts are known under the various labels of *summarization systems*, *lexical patterns*, *thematic representation*, or *discourse* and *document segmentation*. There seems to be a principal reason behind such active research: it is the growing number of information, which results in the need for more flexible and almost immediate dissemination and management of information. However unbelievable this might seem to a regular linguist who takes the text in its final version as an absolutely inviolable entity such summarizing efforts result in the partial decomposition and deconstruction due to which a new text arises. In our forthcoming research let us follow de Oliveira et al. (2001:1) who claim that 'a (workable) summary acts as a filter, indicating the major content of the original story'.

The research on cohesion and lexical cohesion

The seminal work on cohesion is Halliday and Hasan's (1976) *Cohesion in English* which focuses on various types of semantic relationships created by grammatical structures and choice of vocabulary to produce a sense of text. Cohesion in their interpretation is a semantic concept realized through the lexico-grammatical system; it reflects the relations of meaning that exist within the text and define it as a text. Cohesion is not a relation 'above the sentence'; it is a surface phenomenon based on non-structural, text-forming relations.

Hoey's 1991 account of cohesion underlies its character of an objective property of the text. He stresses its organizational and interpretative quality: it is 'the way certain words or grammatical features of a sentence connect that sentence to its predecessors (and successors) in a text' (1991:3). The view of a text as organized through cohesion rather than a structured unit is close to Halliday's (1994) idea of cohesion as a processual relation between entities.

By lexical cohesion (LC) Halliday and Hasan mean 'selecting the same lexical item twice, or selecting two that are closely related' (1976:12). They employ (i) a *the* as a 'single instance of cohesion', and (ii) *texture* which is explained as the property of 'being a text' (1976:2-3). Hoey's methodology inspired by Halliday and Hasan (1976), Hasan (1984) and Stotsky (1983) is based on the assumption that 'lexical cohesion is the only type of cohesion that regularly forms multiple relationships' (1991:10). Hoey's LC rests on a simple presupposition: 'however luxuriant the grammatical cohesion displayed by any piece of discourse, it will not form a text unless this is matched by cohesive patterning of a lexical kind' (Halliday and Hasan 1976:292). In brief, LC is a necessary prerequisite for creating texture: 'Lexical cohesion is about meaning in text. It concerns the way in which lexical items relate to each other and to other cohesive devices so that textual continuity is created' (Flowerdew and Mahlberg 2009:1).

Tanskanen's (2006) categories of lexical cohesion largely draw on the existing approaches to LC; in comparison with Hoey (1991) she reintroduces the rather fuzzy category of collocation and highlights the importance of some grammatical items such as pronouns that function as repetitive elements within the category of *substitution*. However elaborate Tanskanen's model is, it seems obvious that Hoey's decision to exclude collocations as such and treat collocative units within the minutely defined category of simple/complex paraphrase is more applicable in real contexts.

For Hoey central is the category of *repetition*: it may induce the mistaken idea that repeating the same lexical item is monotonous and stereotypical ways of expression. On the other hand, Tárníková (2002) stresses its special communicative value even in non-narrative texts: they avoid creative intricacies so as to preserve exactness and terminological preciseness. Here are four main lexical types employed in our analysis (cf. Hoey 1991):

1. Simple repetition: two identical items (*wage – wage*) or two similar items whose difference is 'entirely explicable in terms of a closed grammatical paradigm' (*wage – wages; indicate – indicated*) (Hoey 1991:53); total simple repetition: *the self-employed – the self-employed*, partial: *the self-employed – the self-employed workers, social welfare loss – this social welfare* (cf. Tárníková 2002:46).

2. Complex repetition: two lexical items sharing a lexical morpheme but differing with respect to other morphemes (*important – importance, self-employed – self-employment; audible – inaudible*) or grammatical functions (*write (V) – writer (N)*).

3. Simple paraphrase: two different lexical items of the same grammatical class when one item 'may substitute for another in context without loss or gain in specificity and with no discernible change in meaning' (Hoey 1991:62) (e.g. *traditional – typical, expansion – growth, explain – interpreted*: also

changes in the grammatical paradigm). It is an attempt at 'faithful but autonomous restatement' (Wales 2001:284).

4. Complex paraphrase: two different items of the same or different grammatical class; it occurs when 'two lexical items are definable such that one of the items includes the other, although they share no lexical morpheme' (Hoey 1991:64):

(a) antonyms without a lexical morpheme (*growth* – *decline*)

(b) one item is a complex repetition of another (*decline* (N) – *declines* (V)) and also a simple paraphrase (or an antonym) of a third (*decline* – *growth*)

(c) it is possible to substitute an item for another: 'a complex paraphrase between *record* and *discotheque* if *record* can be replaced with *disc*' (Hoey 1991:66).

The four categories can be arranged from most to least significant for the analysis as the *hierarchy of repetition classes*:

Simple repetition

Complex repetition

Simple paraphrase

Complex paraphrase (antonymous and other paraphrase) (after Hoey 1991)

Importantly, the decreasing order of importance does not imply that for instance *complex paraphrase* in general plays less significant role in text construction than *simple repetition*. Rather it has much to do with our subjective ranking of importance for the purposes of the present analysis in which more direct lexical relations are given preference to less predictable ones.

Methods

The key terms in the analysis are *link* and *bond*: repetition is conditioned by the existence of *links*. The notion of link has been set up on the basis of *endophoric reference*: the link shows a relation between two lexical items in two separate sentences or sentence complexes. The number of links that a lexical item may enter into is not limited; crucial is the number of links an item in one sentence has with items in another sentence. Only one link can be established between a lexical item in one sentence and another, no two or more links. See two types of links responsible for *local* and *distant* cohesion in Fig. 1:

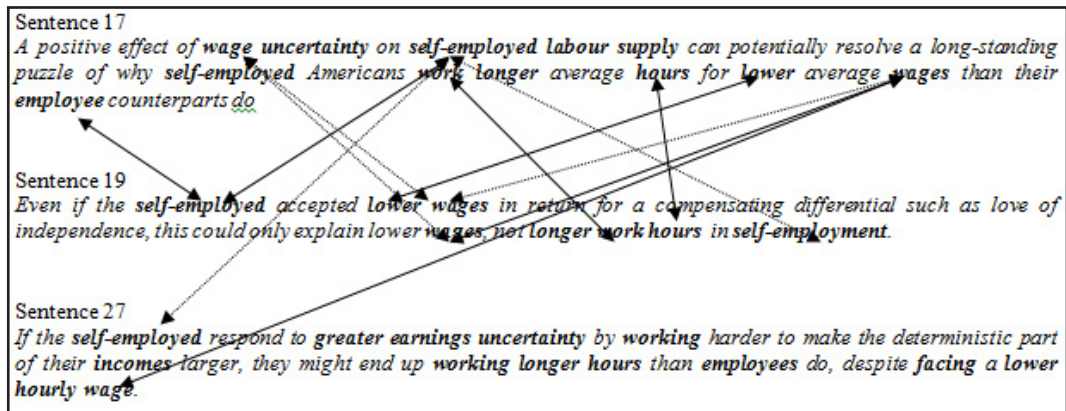


Figure 1 Links and bonds (PBE – Text 1)

Figure 1 shows the system of links and bonds – to make it more transparent, only links between sentences (17) and (19) are recorded; all lexically cohesive items are in bold. The relatively strong bond between (17) and (19) is established by six links – local cohesion; the bond between (17) and (27) is formed by nine links – it is an example of distance cohesion; and the bond between (19) and (27) is seven links. There are also some examples of double links (by broken line) between one occurrence of *wage* in (17) and two in (19) – in this case only one link is established.

In case of local cohesion it is realized by closely neighbouring sentences; such cohesion is materialized not only by lexical means but also by various grammatical means such as demonstrative pronouns, conjunctions and adverbials. Such cases must be refined as in (1) where *this* must be omitted and replaced with a new cohesive item in square brackets so as to avoid ambiguous interpretation:

(1) **7** *If, at that point, a new GPT is yet to be discovered or only in its infancy, a growth slowdown might be observed.* **8** *A good example of this-(a growth slowdown) is taken by the GPT literature to be the hiatus between steam and electricity in the later nineteenth century (Lipsey et al., 1998b) ... (CE, p. 338)*

As for distant cohesion, it is realized between sentences separated by five and more sentences as in Fig. 1: it is *distance bonding* which is extremely important as it helps 'hang' the text together; it directly contributes to its coherence and represents the ability of bonds to operate over long pieces of text.

Bond helps measure relations between sentences: it occurs when two sentences are linked by a certain number of links, or a bond arises as 'a connection made between any two sentences by virtue of there being a sufficient number of links between them' (Hoey 1991:91). Three links are suggested as creating a bond; in texts where most sentences are connected by three and more links, the number for creating a bond will be higher. Still, three links remain the least number for establish-

ing a bond 'because of the greater likelihood of two repetitions occurring in a pair of sentences by chance or as a way of characterising a single topic' (Hoey 1991:190).

When all existing links are identified and bonds are recorded, the result is a two-figure coordinate which shows the number of references (a bond is formed by the minimum of three links) of each sentence to another: the coordinate for sentence 3 is (5, 3) which means that the sentence has five references to previous sentences and three to the following ones.

As the study focuses on research articles (RAs), it has been decided to test lexical patterning on the whole texts to find out whether the concept can be utilized as a method for creating intelligible summaries out of large-scale non-narrative texts. The choice was for two complete RAs including approx. 12,000 running words. The following three hypotheses were formulated so as to identify three main strategies how to create summaries.

Hypothesis 1: *Marginal* sentences manifest no bonds in the text: having lower information value, they do not contribute to a topic of the text; the information they carry is referred to as metatextual. *Marginal* does not mean unimportant.

Hypothesis 2: *Central* sentences manifest more bonds in the text. We expect that RAs will reveal higher cut-off point than three, however, the number must be set individually. Omitting central sentences will enable us to create a meaningful summary.

Hypothesis 3: *Topic-controlling* sentences are responsible for the development and control of the topic. They are *topic-opening*, i.e. those that have bonds with successive sentences – their second coordinate is higher (e.g. 4, 12); and *topic-closing* which have bonds with previous sentences (e.g. 9, 4).

The next step was to set the cut-off point for the constitutive number of bonds since various chapters of the RAs revealed different results. The minimum number of bonds was set for five; the maximum possible number was eight in one chapter: therefore seven bonds were decided upon as the maximum number.

Results

Summary evaluation and interpretation is a complex process since it draws on both quantitative and qualitative data. As for the quantitative data, the summary based on (1) *marginal* sentences contains 69 sentences (i.e. 31.4 per cent of the original text), the summary based on (2) *central* sentences contains 62 sentences (28.1 per cent) and the summary based on (3) *topic-controlling* sentences contains 45 sentences (21.6 per cent).

Qualitative evaluation is based on rather a subjective judgement; to avoid or rather minimize subjective process we agreed upon three evaluation criteria (cf. de Oliveira, et al. 2002:5): (i) the inclusion of the essential information, (ii) the exclusion of non-essential information, and (iii) the readability of the summary.

Research articles rank among scientific text types whose aim is to present precise, matter-of-fact and relevant information in a way that does not allow ambiguous interpretation; therefore seminal for our analysis is the inclusion of the essential information. In what follows, several examples are shown that are felt to be indicative of the summarization strategies employed.

I. The summary based on **marginal sentences** represents the most consistent and coherent text out of three summaries evaluated: it contains the relevant information needed for understanding the gist of the topic. Slightly problematic are (i) deictic pronominals (*this, these*: a good example of *this*, and (ii) the expressions that function as hedges and subsume various types of adverbials: *adjuncts* and *conjuncts*: *then, previously, despite, instead* (Quirk, et al. 1985). Most frequent are listing, resultative and summative conjuncts *then, hence* and *thus* (3). Both deictics and adverbial hedges were removed if possible as unwanted cohesion (crossed) and replaced by appropriate information (in bold) as in sent. 60 (Text 1) where the improvement of the original resulted in adding the missing equation (3) as in (3):

(1) **21** Section 3 builds on ~~these data~~ (= **the diffusion of steam power in Britain between 1760 and 1910**) to provide growth accounting estimates of the contribution of steam to labour productivity growth, (**uses these to address the questions posed in this introduction**) and offers some reflections on the elusive issue of TFP spillovers.

(2) **74** From ~~this~~ it is possible to derive optimal labour supply $L^* = L^*(\alpha, B)$; which is assumed to be non-decreasing in α as before. **79 Hence** we cannot obtain clear predictions about how self-employed labour supply responds to a MPS in θ .

(3) **60** The right-hand side of ~~(3)~~ ($\alpha \in \{u'(\cdot)\} + v'(\cdot) = 0$, is positive if $u''(\cdot) > 0$), in which case $A(\theta)$ is convex, and labour supply increases with the level of uncertainty.

Problematic is a number of in-text references such as *derived below, see below, or see Table 1* that also have hedging function as they instruct the reader. Some phrases had to be omitted because they were co-referential with an item that was not included in the summary:

(4) **25** But recent research findings (Blundell and MaCurdy, 1999, **Table 1**), ~~as well as some new research findings below~~, cast doubt on the relevance of a backward bend in employee labour supply.

II. The summary based on **central sentences** is very close to the previous summary (28.1 per cent). Most problematic are the hedges *hence* and *then* that do not enable us to compensate for the missing information easily since the hedges contain an enormous amount of contextual information.

(5) **60** The right-hand side of ~~(3)~~ ($A''(\theta) = \alpha u''(\cdot)$) is positive if $u''(\cdot) > 0$, in which case $A(\theta)$ is convex, and labour supply increases with the level of uncertainty. **62 Hence this (labour supply with the level of uncertainty)** 'usual' case has the self-employed 'self-insuring' in response to greater uncertainty, choosing a larger labour supply and thereby making the deterministic part of their income relatively larger.

III. The summary based on **topic-controlling sentences**: topic-opening and closing sentences appear at the beginning or end of the paragraph respectively. Nevertheless, only approx. 41 per cent of all sentences in the summary are real topic-opening and closing. The remaining sentences most usually either immediately follow or precede the topic-opening or closing sentences. Text 2 is more

consistent and coherent in contrast to Text 1 which is most deficient in chapters 1 and 2 to the extent that we are missing the main outline.

Discussion

The objective of the present research was to show that lexical cohesion can reveal the topical make up of a text and can help uncover and identify communication strategies employed in the process of text segmentation. Our research intended to test this objective by employing Hoey's methodology for creating intelligible summaries out of non-narrative texts. Three procedures based on (1) omitting marginal sentences, (2) including central, and (3) topic-controlling sentences were employed and the resulting summaries were evaluated from the point of the essential information inclusion reflected in text coherence (and its degradation), readability (and its deterioration), as well as shifts in topic (or its under-representation).

Hypothesis 1: The summary based on omitting marginal sentences is relatively very workable despite the fact that the summary is based on a bond defined by five links 'only'. It has been confirmed that marginal sentences have low information value.

Hypothesis 2: Central sentences form a highly coherent summary; the cut-off point for setting them was one bond defined by six links: the summary contains 28.1 per cent of the original which seems to be a suitable amount. However, the summary is similar to the previous one.

Hypothesis 3: Topic-controlling sentences in the data do not appear where they are expected to be: there is a strong tendency of these sentences appear rather in the middle or immediately after or before topic-opening/closing sentences. Our results are surprisingly similar to Vašáková's (2006) who analysed science popularizations in *National Geographic Magazine*.

All the summaries contain a relatively constant number of sentences responsible for so called core of the text. We can claim that Hoey's framework is essentially practical for the purposes of generating intelligible summaries. The analysis has confirmed that the functionally optimal cut-off point for RAs is as high as six, even seven links in some cases (cf. Hoey 1991:92). The number of sentences necessary for such a summary is 31.4 per cent which is in harmony with de Oliveira et al. (2002) who claim for around 30 per cent of the size of the original text.

In spite of the fact that the results of the analysis support Hoey's concept about the organization of the economics text through lexical cohesion Hoey manifested his theory on the genre of philosophical texts that is much distant from the genre of our data. The specifics of economics texts lie in their interconnection with devices such as equations, graphs, charts, tables and statistics, i.e. textual units with metadiscursive labelling function – these devices are highly problematic for generating summaries since most equations are accompanied by explanatory sections outlining subscripts and indexes and thus contain many lexical bundles that are, however, least cohesive due to their helping nature. In contrast, most cohesive parts are introductory sections which concisely and lucidly outline the content. Most problematic seem to be theoretically-biased chapters 1 and 2 that present theoretical background and feedback for own research. However, this disproportion is fully compensated for in the texts through introductory sections and then by those conclusive chapters 3–5. To sum up, that due to its ability to create multiple relationships in texts lexical cohesion can

contribute as a specific type of communication strategy to the rhetorical structure of the text which is in harmony with carefully planned and organized layout of RAs.

Acknowledgement

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BOOK REVIEWS

Review of *Non Angli sed Angeli. Kult svatých v latinské literatuře raně středověké Anglie* by Helena Polehlová, Petr Polehla

Edition: Petr Mervart: Červený Kostelec 2012, 162 pp. ISBN 978-80-7465-039-0

During the nationwide celebrations of the 1150th anniversary of the arrival of Ss. Cyril and Methodius in Moravia it was emphasized that their introduction of Christianity to Central Europe was the beginning of the development of culture and education there. An even older evidence of this interconnection of civilization and Christianity is its spreading in the British Isle in the 7th century. When Anglo-Saxon tribes arrived from the continent in the middle of the 5th century, they were barbarians. In the 9th century England was already sending missionaries to western Europe, thus influencing the cultural life on the continent. Alcuin of York was active at the court of Charlemagne and in England the learned monk Beda Venerabilis wrote his history of the Church (actually the history of the country), a treasure of early medieval literature.

In short histories of England, when describing the development of culture, the historians only speak of the arrival of the mission of St Augustine and then of King Alfred the Great. But between 595 and the death of Alfred in 899 there are three centuries full of events and their principal protagonists were the monasteries and schools established by them. Their abbots and abbesses, monks and hermits soon turned into saints; other saints appeared among the kings who had founded the monasteries. This resulted in a development of the literature of hagiography.

And it is this Latin production that the book under review is introducing to Czech readership. Vernacular literature was excluded so that full attention may be concentrated on hagiographic literature.

While Chapter One deals with the Anglo-Saxon beginnings of Christianity (up to the 8th century), Chapter Two, 'Anglo-Saxon Literature', shows how writing of Anglo-Latin literature, the 'older' sister of Old English literature, started in the 8th century and how they influenced each other. We get an outline of the literature of this period and a description of the cultural and historical background which enabled the writing of these works. The monks and clergymen, after their conversion to Christianity, were obliged to master the grammar of the Latin language; the authors point to the texts which trained the novices. Some 'pupils' soon turned into teachers, e.g. Aldhelm already wrote, in addition to lives of fifty saints, a treatise on the metric rules. In this chapter, several works are mentioned which I believe are worth translating too, e.g. *Vita sancti Bonifacii*, with the story of his mission on the Continent. After these sixty pages of general introduction, the translation of the five writings or samples from them follows:

The Life of St Gregory (in selected parts) written by an anonymous monk in Whitby, *The Life of St Columba* by Adamnan, *The Life of St Wilfrid* by Eddius Stephanus (Wilfred defended the Rome side at the synod at Whitby in 664), *The Life of St Guthlac* by the Mercian monk Felix. This selection was thoughtfully done: the first two writings cover both sources of Christianity, the variants coming from Rome and from Ireland. The last extract is from *Historia abbatum* by Beda Venerabilis, which contains the life of St Benedict, the founder of the double monastery of Wearmouth and Jarrow, and his successor St Ceolfrith.

In the assessment of the book under review it should be emphasized, in the first place, the initiative of the authors. Only after 2000 two Czech translations from Old English literature appeared, largely due to the initiative of Jan Čermák from the English department of Charles University, who translated the epic poem Beowulf and was editor of a large volume of Anglo-Saxon literature, *As if a bird is flying through the hall* – a quotation of a well-known comparison of man's life. In this connection it should be also noted that the publisher of the book under review is not the Czech Academy or a leading publishing house but a minor private publisher in Červený Kostelec (three cheers for him).

The range of the scholarship in the book may be illustrated by the mere fact of there being some 180 names in the index. See e.g. the letter E: Eadmund, Eanfled, Ecgberht, Eacgfrith, Edward the Confessor, Edwin, Eodwald, Eormented of Kent, Erconberth, Etherldreda. The majority of statements in the introductory chapters are supported by the quotation of the relevant texts and monographs in English, German or Czech.

The book will be most useful for students of English history and literature as well as of history of Christianity; the extracts bring portraits of contemporaries of Ss Cyril and Methodius. But the book is a good read too. You will find there real-life observations, such as this description of a model child (p. 119): 'as a child he never was a burden to his parents, nurses or peers. He never imitated naughty boys, the foolish talk of women, the vacuous tales of the mob, the silly gossip of villagers, the false frivolities of layabouts, or the twittering of children of his age.'

The language of translation is contemporary, i.e. without archaisms, and it reads very well. For me, the book provided an extra pleasure since it revived the memory of the places I had visited since 1989, such as Iona, Lindisfarne, Whitby, Canterbury, the tombs of Beda Venerabilis and St Cuthbert in the Durham Cathedral, or Mainz with a fine statue of St Boniface, the apostle of Germany, and his grave in Fulda.

Non Angli sed Angeli (a very good choice as a title!) is a valuable contribution to the knowledge of the rather neglected early centuries, which however, became foundations for the centuries to come.

Jaroslav Peprník

Review of *Literatura pro děti a mládež anglicky mluvících zemí* (Children's Literature of the English-Speaking Countries) by Vlasta Řeřichová, Jana Sladová, Kateřina Váňová a Kateřina Homolová

Edition: Hanex: Olomouc 2008, 488pp. ISBN 978-80-7409-019-6.

The project of the Department of Czech Language and Literature of the Faculty of Education at Palacký University, Olomouc, helps to fill a considerable gap in accessible information in the field of children's literature written in English. For Czech students, especially in the sphere of teacher training, it is a useful and clearly organized resource.

Concerning methodology, however the authors identify in the introduction (p.11) their text as "a textbook"; it is, though, by no means a textbook in the traditional of the word. In fact it is a dictionary of authors of children's reading, combined with a sample reading book (some entries are accompanied by extracts from the authors' works.)

Each of the five chapters devoted to national children's literatures (Australia, Canada, New Zealand, the U.S.A., and Great Britain with Ireland) is introduced by a short history of children's writing in the given country (three to fourteen pages), followed by a survey of historical events from pre-historic times to the present day. These surveys vary in length and the types of events included. While in Australian history survey (five pages) we are informed for example when the first milk bar in Sydney was opened, or how many participants were in the Olympics in Melbourne in 1956 and the way the sportsmen were lined up during the opening ceremony, or in New Zealand history we learn when the first kiwi was exported (1952) or what was the closing time of restaurants; in Irish history (Ireland was granted the courtesy of separate historical events survey, but not of separate history of literature), on ten pages, the years after 1937 are represented only by ten short entries. These contrariefies sometimes inevitably result in confusion.

A major methodological shortcoming of the book is putting Irish literature for children into one chapter with British children's writing. It makes an impression of insufficient respect for cultural independence of Ireland, and conceals the fact that the rich production of children's books in Ireland in the last decades is hardly represented at all.

The cameos of individual authors are solidly composed: they bring reliable information on the writers concerned. However, there are not given any reasons for classification of Ernest Thompson Seton as a Canadian author. In addition, ranking Thomas Hardy as a children's writer does not seem to be fully justified.

The main flaw of the whole publication is its insufficient documentation of sources. Some (very few) cameos are provided with bibliographies in which the publishing houses and places of publication are missing, and just the title and the year of issue is mentioned (cf. pp. 63, 128, 327 etc.). Additional surprise and disappointment of the reader is caused by the fact that extracts from children's books, which represent almost one-third of the whole text, are not provided with the names of the translators. This omission is probably the most serious fault of the publication.

In spite of the above mentioned drawbacks, the text represents a useful source of information for students of teacher training, one that had been missing in this country for a long time.

Patricia Ráčková

ANNOUNCEMENT

We are proud to announce the publication of two monographs:

Vladimíra Ježdíková. *Discourse Cohesion: conjuncts as Connective Devices in English Scientific Prose*. Hradec Králové: Gaudeamus 2013, 243 pages, ISBN 978-80-7435-318-5.

The monograph deals with the investigation of cohesive devices named conjuncts in English scientific prose. It focuses on conjuncts in English scientific texts on computers and information technology. The investigation attempted to determine how differences between various genres of scientific prose style influence the frequency of occurrence, variety, position and semantic type of conjuncts used. The excerpted conjuncts have been analysed from the point of view of their formal realization, position in the sentence structure, in paragraph, punctuation and semantic roles. The results suggest that different academic settings, anticipated addressees and purpose of texts influence both the frequency of occurrence and semantic types of the conjuncts used.

Pavla Machová, Michal Pištora, Olga Vraštilová. *Towards Excellency: Facing the Challenges of Modern ELT*. Hradec Králové: Gaudeamus 2013, 123 pages, ISBN 978-80-7435-344-4.

The publication focuses on recent developments in the field of education and ELT, with special emphasis on teaching pronunciation and reading literacy through the use of children's literature. Both issues are reflected through the recent reforms of the Czech educational system.

NOTES ON CONTRIBUTORS

Petr Chalupský is the Head of the Department of English Language and Literature at the Faculty of Education of Charles University, where he teaches English Literature, Literary Studies and Literary Theory. He specialises in contemporary British fiction, focusing especially on its representation of the urban space.

Petr.Chalupsky@pedf.cuni.cz

Jan Comorek works as associate professor at UHK, Faculty of Education, Department of English Language and Literature. He teaches phonetics and phonology of English and specialises in spoken language. Besides, his fields of interest are pragmatics and discourse.

Jan.Comorek@uhk.cz

Educated at Masaryk University, **Filip Hanzelka** is currently teaching at the Department of Languages of the Faculty of Electrical Engineering and Communication at BUT in Brno. Among his research interests are David Lodge, Pat Barker and the 20th century novel.

FilipHanzelka@gmail.com

Jaroslav Izavčuk, lecturer for English Literature and Literary Theory at the Department of English Language and Literature at the Faculty of Education, Masaryk University in Brno. Senior lecturer for ESP and Culture Studies at the Department of Foreign Languages, FSE UJEP in Ústí nad Labem, Czech Republic.

Izavcuk@gmail.com

Vladimíra Ježdíková is a member of the Department of English Language and Literature at the Faculty of Education, the University of Hradec Králové. Her research interests include cohesion and coherence, conjuncts, stylistics, lexicology, analysis of Academic English, methodology of English language teaching.

Vladimira.Jezdikova@uhk.cz

Kristýna Poesová teaches English phonetics and phonology courses at the Department of English Language and Literature, Faculty of Education in Prague. She received her doctoral degree in Pedagogy with focus on didactics of phonetics and phonology from Charles University, Faculty of Education, Prague in 2013.

K.Poesova@gmail.com

Patricia Ráčková is a graduate of English and German Literature and Philology at Masaryk University in Brno. She received her PhD. degree from Palacký University in Olomouc. She currently lectures in English and American Literature at the University of Hradec Králové. She published a monograph on William Golding, articles on Irish literature, children's literature, mythological motifs in modern writing, and other topics. Her research interests include also literature in film, Jewish writing in English, and holocaust memoirs.

Patricia.Rackova@uhk.cz

Daniel Sampey is an Assistant Professor specialising in language, academic writing and literary studies at the Department of English and American Studies, University of Pardubice. He is a doctoral candidate in Anglo-American Literary Studies at the Department of Anglophone Literatures and Cultures, Charles University in Prague. His research interests include early 20th century American drama and cultural studies.

DanielPaul.Sampey@upce.cz

Jan Suk is a PhD candidate at Charles University in Prague, Faculty of Arts. In addition he is currently holding the post of the Deputy Head of the Department of English Language and Literature at the University of Hradec Králové, Czech Republic. He has lectured and published internationally on performance, Live Art, and contemporary bastardizations of William Shakespeare within English context. His most recent research interests include the good & love within contemporary British experimental theatre as a response towards New Brutalism of the British stage in the 1990s and 2000s.
Jan.Suk@uhk.cz

Renata Šimůnková is a lecturer and a teacher trainer at the English Department of FP TUL. She specializes in linguistics and obtained her Ph.D. from Charles University in Prague in Prague in 2009. Her recent research focuses of language transfer and translation studies.
Renata.Simunkova@tul.cz

Jan Teichman is a translator at a company which provides software and service solutions for language translation purposes. He taught English at the Department of the English Language and Literature at the University of Hradec Králové and his research included historical English.
Honza.Teichman@seznam.cz

Kamila Vránková lectures on English and American literature, children's literature and literary theory in the Pedagogical Faculty of the University of South Bohemia. She specialised in English literature in Charles University, Philosophical Faculty, where she received her Ph.D. degree in 2001. Her research draws on Anglo-American Gothic and Romantic literature, Gothic elements in English children's literature, and the aesthetic category of the sublime.
Kavran@seznam.cz

Hana Waisserova is an assistant professor at Anglo-American University, Prague, and Masaryk University, Brno, teaching Anglophone and Transnational literature and culture, Gender and Central and Eastern European Studies. Currently, she is a visiting lecturer at UNL, Nebraska. Previously, she lectured at Delhi University, India, and TAMU, Texas. Her PhD thesis was called East Meets West: Transnationalism in South Asian Cultural Production. Conventions and Strategies of Gendered Representations. Her research interests: intersections of gender, race and ethnicity, East meets West, South Asian and Central and Eastern European studies.
hwaisserova@gmail.com

Gabriela Zapletalová is an Assistant Professor at the Department of English and American Studies, Faculty of Arts, University of Ostrava. In her research she focuses on genre analysis in academic and professional discourse. She received her PhD in 2008 from Palacký University, Olomouc, for her dissertation on Academic Discourse and the Genre of Research Article.
Gabriela.Zapletalova@osu.cz

Jakub Ženíšek teaches American literature, translation studies and cultural studies at the English Department at the Faculty of Education, Charles University, Prague. His main research interests include late modern and postmodern African American writers and the overt political aspects of US ethnic writing and postcolonial literature in English. In his PhD dissertation, which is currently in progress, he focuses on the phenomenon of ideological self-policing in African American literature.
Jakub.Zenisek@pdf.cuni.cz

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