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Expanding Horizons: The Survey of Contemporary Research in English

The current issue of *Hradec Králové Journal of Anglophone Studies* attests to the breadth of contemporary research in the field of English. The section on literary and cultural aspects introduces a vast array of topics relevant to discussions of current socio-political affairs, including identity formation in times of crisis, self-narratology and *mise en abyme*, fusion texts, or pursuit of objectivity. The linguistic and methodological section is equally abundant in fascinating issues, such as learning politeness or English for marketable skills.

Petr Anténe's paper explores the process of identity formation of a Jewish émigré affected by historical circumstances related to life in the USA during the WWII as portrayed in Michael Chabon's historical novel *The Amazing Adventures of Kavalier & Clay*. While the question of Jewish identity and Holocaust might seem to have become commonplace, Anténe's paper attests that discussion of this topic remains highly relevant. Indeed, considering the current migration crisis, the paper is of great value as it enables insight into difficulties one might have with reconstituting their identity following forced migration. Apart from issues arising from identity (re)imaging in general, Anténe addresses problems associated with open declaration of one's sexuality in public, especially when such sexuality deviates from the perceived norms.

Representation of one's self is also the topic of Francesca Battaglia's contribution, which deals with cinematic adaptations of the Holmesian canon. The paper addresses the use of classical music as a means of both defining and complicating the portrayal of male bonding within the frame of Victorian homosociality. Battaglia's critical analysis discloses complexity of male subjectivity in Guy Ritchie's adaptation of Sherlock Holmes which results, among others, from Hans Zimmer's use of diegetic and nondiegetic music, as well as from other, contrasting music genres applied in the soundtrack. Battaglia furthers her argument by elaborating on aspects of narratology, drawing the reader's attention to music's engagement in forms of self-reflective narration, such as the *mise en abyme*.

The third paper of the current issue, similarly to Battaglia's contribution, focuses predominantly on the field of film. Veronika Briatková discusses films *The Babadook* (2014), and *The Innocents* (1961), as well as Henry James' novella *The Turn of the Screw* (1898), to document competitiveness expressed in the works between mind-readers and mind-writers as they struggle to achieve stability in what Peter Rabinowitz refers to as fusion texts. Briatková argues that despite the differences in the media used, there is an ongoing competition between the characters in the stories on the cognitive level for the control over the exchange of information. This is particularly interesting, yet not surprising, as the exchange of information is between mother figures and children. The paper thus alludes to persistence of certain psycho-social stereotyping.

Stereotypes, even if of a different kind, inform Ivan Čipkár's paper on the implied author in Angela Carter's "The Werewolf". The paper postulates the implied author as a cognitive device that is utilized by the readers in their interpretation of the story to actualize the desired or preferred textual form. This approach can problematize pursuit of objective meaning of fiction due to the readers' possible inability to discern the implied narrator's unreliability. Čipkár elaborates on the process of how readers differentiate between the narrator and the implied author and how they, subsequently, decide on the narrator's and/or author's (un)reliability. The outcomes presented are of merit in general, but can be particularly elucidative for teachers who use literary texts in their classes.

The three papers that follow all deal with symbolism and imagery in fiction and drama that relates

to humans. Markéta Gregorová discusses Agnes Owens' *Like Birds in the Wilderness*. Her paper focuses on the use of a metaphor of the dear green place, recurrent in Scottish writing. It closely relates to Anna Mikyšková's contribution in that it explores the notion that one's sense of belonging cannot be found, but is created, and can be created anywhere. Mikyšková then expands of this theme of performativity in her discussion of Turkishness as realized on the Jacobean stage. Her paper acquires a slightly sinister angle, when one considers the fact that performativity of identity can be, and has been, abused to demonise those one considers a threat to his/her identity. This angle then appears also in Jozef Pecina's paper on slavery in *The Partisan Leader* by Nathaniel Beverley Tucker, considered the first author from the antebellum South who aggressively defended slavery.

Nonhuman symbolism and imagery then informs Veronika Rychlá's paper on representation of animals in literature. Rychlá argues that the underdiscussed field of animal fiction deserves more academic attention so that a greater understanding of animals in art, philosophy, culture, ecology, human thought, and literature would be facilitated. This understanding, Rychlá maintains, is important since it might potentially enable better negotiation of our relationship with animals and inspire greater eco-consciousness.

The literary and cultural studies section is concluded by two contributions on politics and publicity. Alice Tihelková outlines the unfavourable coverage of the British press targeted at the Labour leader, Jeremy Corbyn, before and after his election success. Through the means of newspaper analysis, Tihelková identifies the major strategies presented in six major British dailies the press utilized to denigrate the politician (ranging from references to outdatedness of political views to assumed personal wackiness). Certain level of performativity in politics, theatricality even, is present also in Tanya Varvanina's piece. Varvanina's paper thematically predates Tihelková's contribution as it explores how the public spectacles, which shape popular tastes, opinions and attitudes, originated. Both the papers then relate back to those contributions dealing with performativity of identity, expanding on the idiosyncrasies of the spectacular propaganda machine.

In comparison to the thematic content of the literary and cultural studies section, the linguistics and methodology part seems more suave, exploring topics such as learning politeness or turn-taking in conversation. While some of these topics have been discussed elsewhere, the present contributions bring new research and insight into the field. Blanka Babická and Josef Nevařil's paper, for example, question whether the course books available on the Czech market contain sufficient information that might enable Czech students to gain greater understanding of politeness conventions in English. Their conclusion is, fortunately, affirmative.

Acquirement of specific skills that might allow one to achieve success in communication and improve one's conduct is also the topic of Monika Hrebackova's paper. Hrebackova provides an overview of conventional language teaching to proceed with describing some new elements which indicate potentially relevant ways teachers of English may develop educationally to enable their students' success.

Lucie Kučerová deals with the discursive strategies of the host in a talk show. Kučerová uses the example of "The Graham Norton Show" to which she applies the concepts of conversation analysis and the grammar of conversation to demonstrate how the topics presented are initiated, shifted, and developed.

Patterns governing discourse, this time of the British broadsheet and tabloid newspaper, are the focus of Petra Peldová's contribution. Peldová explores patterns of evaluation applied in the newspapers, complementing thus Tihelková's contribution in the literary and cultural section. Peldová's paper examines a new perspective to evaluative approach, the lexico-grammatical patterns of evaluative

adjectives. It arrives at a conclusion that there is not a significant difference in the frequency of patterns in neither kind of the newspapers, but that there is a difference in the role these patterns play (expressing either opinion or emotion).

Olga Prosyannikova's paper on the interrelation of meaning in syncretic forms of noun/verb types has an impact overarching the field of English as the discussed subject matter can also be found in different languages, such as Buryat, Evenki, Nanai. Prosyannikova's research allows the readers to make conclusions about close interrelations between the two discussed components of a syncretic form.

The last paper in the publication by Helena Zítková and Marek Vít emphasizes the potential of popular songs in ELT. The authors argue that popular songs can help students develop all aspects of communicative competence. Their research is based on a survey of the situation in the Czech lower-secondary and secondary English classes and offers interesting outcomes concerning the full exploitation of the suggested potential.

There were two hobbits
asking where to Mordor...

And in which direction
did you point?

None. I told them to
look for a giant eye.

Well, I hope they
didn't notice...



LITERARY AND CULTURAL STUDIES

Family, History and the Formation of Identity in Michael Chabon's *The Amazing Adventures of Kavalier & Clay*

Abstract: Michael Chabon's Pulitzer Prize-winning historical novel The Amazing Adventures of Kavalier & Clay (2000) focuses on two Jewish cousins who first meet in their late teens: Samuel Clay, who had been brought up by his mother in Brooklyn, and Josef (Joe) Kavalier, the only member of his Prague-based family that escapes to America before WWII. While the cousins succeed in the developing comic book industry to which many Jewish Americans have contributed, their personal identities are complicated by other features of American life during WWII. Whereas Sammy suffers from the absence of his father and struggles with the realization of his homosexuality which is not easily accepted by contemporary society, Joe finds it too hard to function as his American girlfriend's partner while dealing with the successive announcements of his family members' deaths in Europe. Thus, this paper examines how the historical circumstances and familial backgrounds of the two protagonists influence their identity formation.

Writing about 20th century American history, Richard H. King emphasized that after WWII, "American intellectual and literary life was centered largely in New York and dominated by a predominantly Jewish intellectual elite" (61). This statement is illustrated by the wide recognition gained by the prominent quartet of postwar Jewish American writers—Isaac Bashevis Singer, Saul Bellow, Bernard Malamud and Philip Roth—including the Nobel Prize in Literature awarded to Singer and Bellow in the 1970s. Tony Hilfer further explains that after WWII, "the redefinition of Jew as universal came to some degree as a response to the Nazi denial of humanity to Jews" (76-77). However, while the Holocaust continues to be a major theme in Jewish American literature, a new generation of Jewish American writers has emerged since the 1980s, of which Michael Chabon, born in 1963 in Washington, D.C., is one of the main representatives.

Although Chabon published his first novel, *The Mysteries of Pittsburgh*, in 1988, it is his third one, *The Amazing Adventures of Kavalier & Clay* (2000), which is considered his masterpiece. Besides dealing with Jewish issues in a more significant way than the author's earlier works, *The Amazing Adventures of Kavalier & Clay* also surpasses them in scope. On the cover of the paperback edition, the 600-page Pulitzer Prize-winning historical novel was called "an unforgettable story about American romance and possibility," while the critic Daniel Levine compared it to "the quintessential Homeric adventure story" (554). Apart from focusing on the friendship of two Jewish cousins who first meet in their late teens, Samuel Clay, né Klayman, who had been brought up by his mother in Brooklyn, and Josef Kavalier, the only member of his Prague-based family that escapes to America before WWII, the book portrays a wide spectrum of contemporary American society and even includes several historical personalities. Its temporal setting complicates the very notion of American dream of material wealth as a way to a fulfilling existence; while the cousins move up the social ladder in consequence of their success in the developing comic book industry to which many Jewish Americans have contributed, their personal identities are complicated by other features of American life during WWII.

Josef Kavalier, who renames himself Joe shortly after he arrives in the US, seemingly represents the very embodiment of the American dream. A 19-year-old upon his arrival in New York, he quickly improves his English and becomes successful as an illustrator in the comic book industry. A charming

young man, he soon starts dating the beautiful artist Rosa Saks. At first sight, the story of the Escapist, the comic book character that Joe creates with Sammy's help, may only seem to represent Joe's usage of his own personal history, as Joe was trained as a stage magician and escape artist in Prague, his instructor being Bernard Kornblum, a prominent man in the local Jewish community. Similarly, D. G. Myers emphasizes a more general connection between European Jewish legends and American pop culture by suggesting that "comic-book superheroes, created largely by Jewish teams like Shuster and Siegel, Will Eisner and Jerry Iger, Bob Kane and Bill Finger, or Jack Kirby and Stan Lee, are modern American reincarnations of the Golem, the legendary man of clay brought to life through magic by the sixteenth-century Rabbi Judali Low of Prague" (578). However, the fact that on one of the covers, Joe portrays the Escapist as punching a man who closely resembles Adolf Hitler, directly reflects Joe's understanding of his own identity.

According to social psychologists, there is an intimate relationship between role and identity, allowing any person to have as many identities as the number of distinct sets of structured relationships in which they are involved. As William Ickes and Eric S. Knowles explain, "a person may hold the identities of a doctor, mother, churchgoer, friend, skier, all of which collectively make up his or her self" (206). Some social psychologists further distinguish two aspects of identity which Karl F. Zender calls "received" and "achieved" identity; while "received" identity is the one a person is born to, "achieved" identity is the one he or she creates (64). In this view, even after his arrival in New York, Joe still considers the received aspects of his identity to be more essential than the achieved ones. In spite of becoming a permanent resident in the US, changing his name from Josef to Joe and having an American girlfriend, Joe still prioritizes the identities of a son, brother and Czechoslovak over those of a New Yorker and a boyfriend. A year after Joe's arrival in America, Chabon's omniscient narrator makes Kavalier's thoughts accessible to the reader: "It was not that Joe felt at home in New York. That was something he never would have allowed himself to feel. But he was very grateful for his headquarters in exile" (167). Despite his recognition and financial success, Joe is still determined to reunite with his parents and his younger brother Thomas all of whom he had left behind in Czechoslovakia. Joe even considers the seven thousand dollars he has earned so far "his family's ransom" (Chabon 167). Joe's character thus illustrates Anissa Wardi's claim that often, "it is not geography that signals home, but identity" (159).

In order to obtain any information about his family and eventually bring them to America, Joe makes frequent trips to Hebrew Immigrant Aid Society (HIAS) or the German consulate. One day, when walking in the docks where the newly arrived immigrants are welcomed by their friends who have already been living in New York, Joe suddenly sees a man whom he for a moment mistakenly identifies as his father, Dr. Emil Kavalier. Later that day at the consulate, Joe gets a message that his father has died of pneumonia. Upon receiving this piece of news, Joe is determined to enlist in the Royal Air Force in Canada. However, on the train to Canada, he changes his mind and gets off in Albany, as he realizes that both his mother and Thomas are probably still alive. Therefore, Joe reprimands himself for going astray from his original plan, clinging to the hope that he will be able to rescue his mother and brother: "He could not abandon them further by running off and trying, like the Escapist, single-handedly to end the war... At least—it was a cruel thought, but he could not prevent himself from thinking it—there would now be one visa fewer to try to wrest from the Reich" (Chabon 189). Thus, even after learning of his father's death, Joe does not give up hoping for a reunion with the two remaining members of his family.

Moreover, when he meets Rosa for the first time, Joe believes he did not come to America to start a relationship, as he is still convinced that "he could justify his own liberty only to the degree that he

employed it to earn the freedom of the family he had left behind. His life in America was a conditional thing, provisional, unencumbered with personal connections beyond his friendship and partnership with Sammy Clay” (Chabon 244). Thus, Joe still considers himself primarily the member of the Kavalier family of Prague, the only other identity he ascribes to himself being that of Sammy’s cousin and coworker. As Rosa works as a volunteer secretary at Transatlantic Rescue Agency which tries to save Jewish children, she also provides Joe with a new hope of reunion with his younger brother Thomas, who was only eleven years old when Joe left him. At the same time, because of his relationship with Rosa, Joe spends increasingly less time with Sammy, not only because he prefers to be with his girlfriend but also because she introduces him to the New York art world where he performs as a stage magician. Rosa thus believes she has started a successful transformation of her boyfriend: “It was as if, she thought, he had been engaged in a process of transferring himself from Czechoslovakia to America, from Prague to New York, a little at a time, and every day there was more of him on this side of the ocean” (Chabon 315).

However, in spite of Rosa’s affection for him and her father’s liking of him, Joe is reluctant to start planning his own future in America. Even the fact that Rosa’s family is incomplete as well, as her mother is no longer alive, does not change Joe’s point of view. When Rosa’s father mentions in front of the couple that “in a family as small as this, there is most certainly room for one more” (Chabon 321), suggesting he is in favor of Joe becoming his son-in-law, Rosa blushes with excitement but Joe only says quietly: “I already have a family” (Chabon 321). While Joe immediately apologizes for what he said, the situation proves that his view of the future does not extend beyond saving his brother and mother.

Eventually, Joe manages to get Thomas on board of a ship that is supposed to bring him to America. Before Thomas’s planned arrival, Joe even rents out a new apartment in a better neighborhood because of his brother. While Rosa is not sure whether she should cast herself into the role of Thomas’s substitute mother or “his American big sister” (Chabon 394), she is extremely glad for Joe and hopes to endear herself to Thomas. It is in this section of the novel that Chabon displays an effective usage of the omniscient narrator whose knowledge of Joe’s intentions extends far beyond that of Rosa and vice versa. In the morning of one of the days preceding Thomas’s supposed arrival, Rosa’s doctor confirms that she is pregnant with Joe, and she plans to share this piece of news with Joe whom she is meeting in the evening. Unaware of that, Joe finally decides to propose to Rosa. Unfortunately, none of this is going to happen, as that very day, a piece of news reaches New York that “a boat filled with refugees, many from central Europe, most if not all of them believed to be Jewish children, was missing in the Atlantic off the Azores and believed lost” (Chabon 396). This information completely overturns the lives of both Joe and Rosa, as the frustrated Joe leaves New York to enlist in the navy on that very day without saying goodbye to Rosa who in turn does not have the chance to tell him about her pregnancy.

Sammy is also unaware of Joe’s sudden decision, as he is spending that day with the actor Tracy Bacon who plays the Escapist in the radio version of the successful comic book story. Early on in the novel, it is revealed that unlike Joe who grew up in a harmonic family environment, Sammy had to struggle with the absence of his father who left the family soon after Sammy’s birth, then briefly returned after a dozen years only to leave again, this time for good. Moreover, while Emil Kavalier, who was a doctor of medicine, might have motivated Joe to respect education, Sammy’s father only criticized Sammy. A vaudeville artist nicknamed the Mighty Molecule, Sammy’s muscle-bound father did not hesitate to say that Sammy was not strong enough because of his weakened legs, a consequence of polio that he had had at the age of four. By the time Sammy and Joe meet for the first time, Sammy’s

father has died, but Sammy still talks about him as “all muscle and no heart” (Chabon 120). Joe, however, notices “the admiration in Sammy’s voice even as he pronounced the late Mr. Klayman a bastard” (Chabon 120), suggesting the mixed feelings Sammy still has for his late father.

As Sammy has been brought up by his mother and grandmother, he is excited by Joe’s arrival in New York. An admirer of the inventor and futurist Nikola Tesla (1856-1943) and the actor John Garfield (1913-52), Sammy appreciates spending time with his cousin. Thus, once Joe starts dating Rosa, Sammy is disappointed that Joe no longer has as much time for him as before; however, he realizes he is not sure which one of the couple he is actually jealous of: “He was appallingly jealous; it was like a heavy round stone had lodged in the center of his chest, but he could not have said for sure whether he was jealous of Joe or of Rosa” (Chabon 255). This passage foreshadows Sammy’s confusion about his sexual orientation. It is not until Bacon suddenly kisses him one day that Sammy realizes his need for a male companion has been linked to sexual attraction. In his mind, Sammy admits to being in love with Bacon as well as to having been in love with other men before: “For here was the novelty, the difference between the love that Sammy had felt for Tesla and Garfield and even for Joe Kavalier, and that which he felt for Tracy Bacon: it really did seem to be reciprocated” (Chabon 373). Yet, as Sammy and Bacon behave more like two friends in front of others, their intimate relationship is rather hidden and Sammy is still hesitant to call himself gay even in private, the more so to declare himself one in public.

Sammy finally decides to spend the rest of his life in the closet after a police raid at a private gathering of several gay couples. After the brutality and violence of the raid, Sammy comes to the conclusion that “regardless of what he felt for Bacon, it was not worth the danger, the shame, the risk of arrest and opprobrium... He would rather not love at all than be punished for loving. He had no idea of how long his life would one day seem to have gone on; how daily present the absence of love would feel” (Chabon 420). Thus, because of the society’s intolerance of homosexuality, Sammy sacrifices personal happiness to social acceptance. Therefore, I agree with Andrea Levine who, while being aware that the novel recreates “a historical moment in which Jewishness was more readily distinguished from normative ‘whiteness’ and American-ness than it is today,” emphasizes that “the power that the state holds over Sammy—its ability to hold him accountable as a deviant body—is tied to his sexuality, not his race” (33, 39).

In the passage from the novel quoted above, the omniscient narrator also foreshadows the fact that Sammy will have to get used to a calm and socially acceptable, but not fulfilling existence. In particular, after Joe’s departure, Sammy marries the pregnant Rosa and they bring up Joe’s son, whom they name Thomas after Joe’s lost brother. While at first sight, they may appear to be a happy couple, only Sammy and Rosa know that their relationship does not extend beyond friendship. Thus, Sammy’s role of Rosa’s husband is limited to a public image rather than representing an aspect of what Zender’s terminology refers to as achieved identity.

In a final irony, while Joe enlists in the navy in order to “drop bombs on Germans and supplies on Czech partisans” (Chabon 441), in fact, he gets sent to the South Pole. In spite of that, he keeps trying to get information about Czechoslovakia, and he does not think about Rosa except when he blames himself for going astray from his plan to save his family by dating her: “He had all but abandoned the fight, allowed his thoughts to stray fatally from the battle, betrayed himself to the seductions of New York and Hollywood and Rosa Saks—and been punished for it” (Chabon 457). Moreover, as Joe tries to convince himself he no longer loves Rosa, he even postpones reading her letters for years. When he finally opens Rosa’s letters, he is astonished to find out that he has a son that is being brought up by Sammy to such an extent that he is not capable of writing a delayed response. He regrets that his

life has taken such an unexpected turn, the more so because he also learns that none of his family in Czechoslovakia are alive anymore.

However, it is not until 1949 that Joe finally decides to return to New York "with the intention of finding a way to reconnect, if possible, with the only family that remained to him in the world" (Chabon 536). As Ickes and Knowles explain, "role loss deprives people of their social identity" (246); yet, even after Joe no longer can base his identity on his relation to his family in Czechoslovakia, he postpones approaching Rosa and Sammy after years of silence from his part. Thus, it is as late as 1953 that they reunite through Thomas. As Joe revives his interest in magic, he goes to Louis Tannen's magic shop where he eventually meets the eleven-year-old Thomas who is interested in magic as well. Joe and Sammy immediately resume their friendship, and along with Rosa and Sammy, they start to live as one family. In fact, Thomas has sensed for a long time that Sammy is not his real father, so the arrival of his biological father is not too much of a surprise for him. While Rosa does not understand why Joe did not contact them before, especially after she sees he really regrets not having done that, she once confides to Sammy that Joe's experience is probably beyond their comprehension: "I just don't know if there's a sane reaction to what he ... what happened to his family. Is *your* reaction, and mine ... you get up, you go to work, you have a catch in the yard with the kid on Sunday afternoon. How sane is that?" (Chabon 563). Rather than blaming Joe for what he has done, Rosa tries to imagine his point of view which transcends her own experience.

Just like Rosa strives to understand Joe, Joe attempts to imagine how Sammy must have felt in the past years. When Joe thanks Sammy for being Thomas's adoptive father, Sammy admits: "I wish I could say that I did it for you, Joe, because I'm such a good friend. But the truth is ... I was as scared as Rosa. I married her because I didn't want to, well, to be a fairy. Which, actually, I guess I am" (Chabon 580). However, while Sammy speaks about his sexual orientation to Joe and Rosa, he still keeps it a secret from the public. Thus, it comes as a shock to him when he receives a congressional subpoena as he is accused of drawing comic books that portray delinquent behavior. In particular, according to a theory developed by the psychiatrist Fredric Wertham (1895-1981), the relationship between Batman and Robin is considered "a thinly veiled allegory of pedophilic diversion" and a representation of Sammy's own "psychological proclivities" (Chabon, 615-16). Consequently, Sammy is publicly identified as a homosexual by the Senate and after he recovers from the initial shock, he decides to embrace the freedom to start a new life in Los Angeles. As D. G. Myers points out, Sammy thus becomes one of Chabon's typical characters, "a fugitive from middle-class respectability, what is called in Yiddish a *luftmentsh*, a man who gains readmission to human society by ceasing to struggle against himself" (574).

While the hearing makes Sammy publicly accept his sexual orientation, he strongly disagrees with the interpretation of Batman's and Robin's relationship voiced by the Congress: "Batman was not intended, consciously or unconsciously, to play Robin's corrupter: he was meant to stand in for his *father*, and by extension for the absent, indifferent, vanishing fathers of the comic-book-reading boys of America" (Chabon 631). Thus, rather than representing Sammy's hidden sexual orientation, the friendship of the superhero and his ward stood for the young boys' needs of a father figure that Sammy himself missed in his childhood. The lack of such a figure also makes Sammy realize that his most life-forming experience has been his friendship and artistic partnership with Joe. Even before Sammy sets out for Los Angeles, he writes the words KAVALLIER & CLAY on a card which he leaves for Joe on the kitchen table in Joe's and Rosa's house in order to acknowledge the strong bond between him and his cousin.

In conclusion, the novel juxtaposes the life stories of Joe Kavalier and Sammy Clay who might

have been separated from each other at some points but whose social identities have been closely intertwined since the moment they first met. At first sight, Joe may seem to be the embodiment of the American dream, as an immigrant who finds fulfilment on both personal and professional level in New York. However, his case is much more complex given the consequences of his arrival at the beginning of WWII. In spite of having a girlfriend in New York, it is not until he accepts the deaths of all his family members in Czechoslovakia that he is willing to take on the identity of an American, as well as a husband and father. Sammy, in contrast, does not have to deal with any casualties, but with growing up in an incomplete family without an understanding father figure in relation to which he could base his identity on. For a time, Joe functions as Sammy's dream male friend, but then Joe realizes his need of a male companion comprises sexual attraction. While it is only by an accident that Sammy is outed as a homosexual, by the end of the novel, he too is ready to embrace his true identity.

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Northrop Frye Flies to Mars: Theory of Modes across Martian Fiction

*Abstract: Northrop Frye does not state it explicitly, but the implied historical relevance of the succession of the fictional modes in his famous theory is apparent. A particular mode, in this sense, is a record of an attempt to describe a world to the best of the contemporary knowledge. I will try to explain the relation between the knowledge of the world and the particular fictional mode on a special sample to prove the universal validity of the theory principles. And because the very foundation of any reliable science is the reproducibility of the findings, this analysis is an attempt to apply the Frye's theory to Mars—a world completely different to the known Earth, and at the same time a fictional world with a set of universally recognized laws of nature. The scope of the works analyzed will range from Percy Greg's *Across the Zodiac* from 1880 to Andy Weir's *Martian* published in 2014.*

To explore the world, to widen the ambit of the known, and to search for any explanations of the unknown phenomena observed in nature is a quest that tantalizes human brain ever since the dawn of the ages. The undisputed ceaseless presence of those processes throughout the course of the history of humankind is documented in and by the literary works either retained from the ancient times, or written a day ago. The data—rather a personalized experience than any real scientific findings—gathered by one generation is passed down to the next one by means of at first oral and then textual narration. With the growing set of the data about the world the general knowledge of the world grows as well, and this consequently changes the way the older or obsolete data are perceived. To remain plausible in the changing paradigm, the contemporary literature needs to change as well. New heroes need to enter the stage to fight the new challenges, new themes are introduced via new conflicts, and the whole mode of fiction shifts onto a different level. These are the basics of understanding Northrop Frye's theory of modes, and a starting point for an explanation of a correlation between the fictional mode and the available set of data pertaining to a particular world that is being built, discovered, or described.

On this spot, it is vital to present a brief overview of the theory. The scheme of the fictional modes according to Frye is cyclic and starts with myths. The mode of myth is for the purpose of this analysis considered pre-literary, because any relevant Martian worlds begin to appear in literature only in the 19th century, long after the primordial myths were overrun by fiction of succeeding modes. The second one is the mode of romance which is followed by high and low mimetic modes. The final one is the mode of irony where the myth reapers and thus closes the circle. To put it even more simply, we can borrow Frye's words from his essay *Anatomy of Criticism*, where he introduced the theory as follows:

Myths of gods merge into legends of heroes; legends of heroes merge into plots of tragedies and comedies; plots of tragedies and comedies merge into plots of more or less realistic fiction. (Frye 51)

Northrop Frye sets his theory into the history of the world and implies a historical relevance of the succession of the fictional modes. A particular mode, in this sense, is a record of an attempt to describe a world to the best of the contemporary knowledge. The myth of the pre-literary era is thus laden with awe and the feelings of the impossibility to grasp the world or its rules due to the low level of scientific knowledge. The romantic and high-mimetic works manifest already some hope of

grasping the world with the aid of either external or internal powers of man, respectively. The works of the low mimetic mode begin to show a determination to describe the world in its fullness, as it is in naturalism. And this determination finally turns into disillusionment in the ironic mode and the succeeding awe and the feelings of the impossibility to grasp the world in spite of the relatively high level of scientific knowledge. With man in the center, the knowledge of the world across the modes spreads centrifugally, while the search for the solution or the savior is centripetal. These circular waves reach their culminating points in the ironic mode and what follows is the implosion of the former and the explosion of the latter, and the succeeding reestablishment of literature in the original fictional mode, however, with a different quality. In the furnace of the ironic fiction then, the new myth is recast.

This scheme also reflects the chronology of literary history, and science fiction falls into the fifth and the last phase, into the ironic mode. Here the pre-literary primordial mode of myth reappears with a new ironic quality. Frye's circle of modes lapsing from myth through romance, through high and low mimesis to irony thus closes in the end, where sci-fi functions as a ratchet pulling those two ends ever closer together. Science fiction thus is a kind of bordering genre and plays an important role in the application of the theory of modes to another world. Frye's definition of the genre is so simple and accurate that it is still valid even after more than 50 years of various developments in the genre. He defines the genre as follows:

Science fiction frequently tries to imagine what life would be like on a plane as far above us as we are above savagery; its setting is often of a kind that appears to us as technologically miraculous. It is thus a mode of romance with a strong inherent tendency to myth. (Frye 49)

The "tendency" is forward and covers all the modes—it goes from romance across the mimetic phases to the ironic mode and finally falls into myth. This universal presence of the genre provides a very good fundament for the description of any world. The expression "plane" in the context of this definition should be of course understood as being a higher level of a scientific progress; however, it can as well stand for a higher level of a social development to serve the intentions of this study. With a few exceptions, all of the studied works imagined a Martian civilization of higher moral standards than those ever reached down on Earth. Whether they fancied a contemporary, extinct, or future society, most of the authors viewed Mars as an example of older and thus wiser civilization or as an opportunity for humankind to start a better, more righteous society there. On the plains of Mars, the criticism of the world known meets with the descriptions of a world still being discovered.

The above assumptions about the relationship between the knowledge of the world and the particular fictional mode I will now explain on another sample to prove the universality of the theory principles. The reproducibility of the findings is the very foundation of any reliable science and therefore the following will be an attempt to apply Frye's theory to Mars which is for the purpose of this intention considered a fictional world with a basic set of universally recognized laws of nature. The peculiarities of the Martian world are for example the lower gravity, two moons in the sky, almost twice that long Martian year, etc. These have been observed by almost all the authors ever since the birth of Martian fiction.

By the end of the nineteenth century, the planet Mars became more and more important as a fictional world because of the widening knowledge of the Earth's surface and the consequent reduction of the possible, or plausible, locations of the fictional Utopias. Robert Crossley in his comprehensive book *Imagining Mars: A Literary History* explains the Martian phenomenon as follows:

(A)s terrestrial sites for Utopia became harder to portray convincingly, writers turned increasingly to a Martian locale. In post-Schiaparelli Mars ... the literary imagination could people a habitable planet with ideal societies that served the traditional critical and creative functions of utopian romance. (Crossley 90)

After the hidden cities and islands, the authors finally landed on a new planet. Mars, however, is different from its predecessors in terms of the utopian locale. Though unreachable like a lost city and distant like an unknown island, it has been visible in the night sky and fed the imagination of people for ages. Its existence as a symbol therefore goes as deep as to the first myths. Its literary history, however, began only after the scope of its observations widened beyond its color and movement across the sky.

Having now the possibility to look back over more than one hundred years of Martian fiction it is no exaggeration to say that the dividing line between the mode of myth and the mode of romance was drawn by the astronomic observations of Mars in 1877. In that year, the planet came into an opposition and offered optimum conditions for an Italian astronomer Giovanni Schiaparelli to describe various structures on its surface which immediately boosted the imagination of the writers. The new knowledge gained from these observations—no matter how scientifically relevant—laid the foundations of the various utopian worlds. Almost all of the works from this period can be considered to be utopian romances, since the newly discovered world, as does any new place, initially ignites interest and hopes.

As the typical representatives of the romantic era can be considered *Across the Zodiac* (1880) by Percy Greg and *A Princess of Mars* (1912) by Edgar Rice Burroughs. Both novels employ in the narrative the device of a found manuscript—so common in the previous utopian fiction. The male hero, the visitor from Earth, gains due to the lower gravity on Mars much greater strength than any of the Martians and can act as a rescuer of a Martian damsel in distress. There are other books from this era where the focus is placed on the descriptions of the social issues rather than on the adventure, however, they all stem from the fantasies about the civilization on Mars based upon the data gathered by the astronomers.

The ideas of both Martian utopia and romance wither as the knowledge about the red planet widens with its succeeding telescopic observations. The mode turns into mimetic sometime during the second decade of the twentieth century. For a crucial point can be taken the unspoken consensus of the scientific community about the non-existence of the canals on Mars after the death of their most famous and influential advocate Percival Lowell in 1916. Though considered a wasteland by the scientists, the planet did not lose its charm for the writers. The utopian civilizations turned into dead or dying civilizations and Mars as a locale shifted onto a more symbolic level. The most significant works of this era—both thematically situated on the threshold of the high and low mimetic mode—are *The Martian Chronicles* (1950) by Ray Bradbury and *Stranger in a Strange Land* (1961) by Robert Heinlein. The novels utilize the legacy of the Martian civilization to portray and criticize contemporary social issues on Earth like racism (Bradbury) or bigotry (Heinlein). The explicitly low mimetic fiction is for example John Brunner's quasi-detective novel *Born under Mars* (1967).

With the progress in the cosmic research and the dawning of the era of the space flights in the late 1960s, another change in the mode closes in. The Mariner 4 flyby of Mars in 1965 confirms the hostile and lifeless surface of Mars and the mode can finally descend down to the ironic level. The new knowledge gives the Martian fiction new spin because of the possibility of humans landing on and colonizing the new world. The novels from this period thus often feature already a human colony

on Mars. The ironic element consists in bringing life to a dead planet which was initially erroneously considered inhabited. The second ironic moment is the reversal of the traditional archetypal roles where women as victims turn to victors—they no longer are the ones being rescued but the ones rescuing others, especially men. Typical examples of works in this mode are Kim Stanley Robinson's *Red Mars* (1992), Brian W. Aldiss' *White Mars* (1999) or the most recent *Martian* (2014) by Andy Weir.

The "inherent tendency to myth" is obviously a quality of the ironic mode and the works of science fiction can be thus categorized under every mode of fiction—in a separate line of literary history. Separate in that sense, that they describe a different world (Mars) while still adhering to the system introduced for our world (Earth). This correlation can be further explained through the direct analysis of the *existential projection* (Frye 63) in the individual modes and the related group of works of fiction. According to Frye, the existential projection is the failure to distinguish between the devices necessary for building a story and the personal attitudes of the author, to put it simply. Such (un)conscious conveyance of the author's *weltanschauung* bears witness of the level of the contemporary knowledge of the world. And so, where Frye talks about "fantastic, normally invisible personalities" (Frye 64) like angels, ghosts or strange animals in the mode of romance, the fictional Martian worlds are peopled with fantastic cultures and creatures with strange characteristics never seen on Earth. Not inevitably are these differences of a physical nature as it is for example in Burroughs' *Princess of Mars* or Greg's *Across the Zodiac*. For the authors of utopian romances, the greater importance is put on the mental and even more often on the spiritual qualities of the aliens. These are of course no angels or ghosts; however, as beings from another world and of characteristics distinct from those of humans, their role and function in the fiction of the romantic mode is comparable, if not identical, to those specific personalities defined by Frye. In the high mimetic mode, we should be able to identify a projection of "quasi-Platonic philosophy of ideal forms" (Frye 64) and we really do find such congenial projections in Lewis' *Out of the Silent Planet*, Heinlein's *Stranger*, or Bradbury's *Chronicles*. The Martians of these authors are still ghost-like figures, but their function is shifted from that of the romantic mode and they rather represent a higher or an ideal form of existence. Due to the short history of the fictional world discussed here, it is expectable that the individual periods overlap. The here discussed Martian modes are in fact a sub-category of the ironic mode in the sense as Mars is a sub-world—a spin-off world—to Earth. The tendency towards irony is thus inherent ever since romance. Similarly, the low mimetic projections into "philosophy of genesis and organism" (Frye 65) can be traced already in H.G. Wells' *War of the Worlds* from 1898, where Wells goes deep into the very nature of man, as well as in the Frederic Turner's epic poem *Genesis* from 1988 about the terraforming or greening of Mars. The mode is represented in reflections about the origins and evolutions of the worlds and the place in and the meaning of the life of their denizens. This then, inevitably, borders with the projection of the ironic mode, which is "existentialism itself" (Frye 65). After the failure to provide any results on Earth, the cosmic quest for meaning of one's own existence finds its sequel on Mars. And the new kind of the old anxiety—that the man is not only left without God in the world but also completely alone in the universe—gives birth to the new Mars-adapted mythologies like those of Bova's *Mars* or Robinson's *Red Mars*. The explosion of the focal point in the ironic mode as already mentioned provides space for the reborn of the creation myth which now includes another celestial body. Finally, the new mythology projects into a new theology, and the element of the newness in the late 20th century theology is a strong ecological aspect thereof. Such is the concept of a greening power *viriditas* in Robinson or the Chimborazo design in Aldiss. The religion plays important role in most of the Martian works; however, it is only in ironic mode that it turns into an actual creed.

The Aristotelian division of the themes in fiction into lyric and epic form Frye replaces by a division more suitable in terms of describing a world as discussed here. Frye distinguishes two levels of the theme according to its relation towards either inner self or outer world of the character and introduces an *episodic* and an *encyclopaedic* form (Frye 55), respectively. The higher relevance at this point has the latter, since it is directly connected with the representation of the fictional world. The encyclopaedic forms in the mode of romance involve the tools of memory and provide encyclopedic knowledge. This is clearly observable in the first utopian romances which contain factual descriptions of the Martian societies. Authors of this period often employ a feature of a found manuscript as a vehicle to mediate the knowledge and the text is not infrequently riddled with proverbs. The lore of the ancient Martian civilization serves as a source of experience to be learned from. This rather broad scope narrows a bit in the high mimetic mode where the central encyclopaedic themes revolve around the national and religious issues. The typical example from this era is Heinlein's *Stranger* or Bradbury's *Chronicles*, and it also can be found in Vonnegut's early novel *The Sirens of Titan* (1959). In the low mimetic mode then, Frye speaks about "psychological or subjective states of mind," (Frye 60) which constitute an important narrative aspect for example in *The Sands of Mars* (1951) by Arthur C. Clark or in the Heinlein's earlier novel *Double Star* (1956). Finally, the encyclopaedic themes become highly personal in the ironic mode where the thematic vortex is formed by a comparison of episodic instants with the historical context, or simply with the ambient reality. A typical, and almost pure, example of this form is Weir's *Martian* (2013) where the hero left alone on the planet is constantly confronting his inner self with the dangers of the world around him.

Planet Mars in fiction is important due to its introduction of a new paradigm into writing about imaginary worlds. Once the (literary) usable data had been known, Mars provided a space for building a fictional world. Though different and specific in every work of fiction, Martian worlds have common features that differentiate Mars from other utopian locales like fictional islands or cities. The planet thus constitutes a world that is being discovered and described by literature in a similar way as it was, and still is, with Earth according to Northrop Frye's theory of modes.

As the planet nowadays ascends into a still greater attention and the new data are being presented almost every day, we have a unique opportunity to directly observe the developments and changes of the fictional mode. A Dutch company Mars One started a project few years ago and from 2026 they plan to start sending groups of four people to Mars every two years. Just recently, NASA announced their plan to send manned mission to Mars in 2030s. Last year, even United Arab Emirates presented their project of Mars orbit exploration. It is going to be the first space mission by an Arab state and the launch is planned for 2020. And the European Space Agency launched their robotic mission this year in March, which is scheduled to enter the Martian orbit in October this year. We have already colonized Mars in fiction. Let us hope to live to see what the real colonization of our red neighbor will mean for the modes of Martian fiction.

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Classical Music in the Sherlock Holmes Films by Guy Ritchie: A Game of Seduction and Predation.

Abstract: By combining musicology and semiotics, this contribution explores the connection between music and masculinity in the films Sherlock Holmes (2009) and Sherlock Holmes: A Game of Shadows (2011) by Guy Ritchie. The focus is on the reiterated references to classical music and their (homo) erotic connotations, in opposition to Gypsy motifs, described by the composer Hans Zimmer as challenging the traditional cinematic representation of the Holmesian canon. It will become evident that certain soundtrack songs, inspired by Wolfgang Amadeus Mozart (1756-91) and Franz Schubert (1797-1828), actively participate in the process of adaptation and play a major role in defining and complicating the portrayal of male bonding within the frame of Victorian homosociality. This contribution will also elaborate on aspects of narratology, drawing attention to music's engagement in forms of self-reflective narration, such as the mise en abyme.

Introduction

The last several years have witnessed a renovated interest in resurrecting, adapting and even rediscovering Sherlock Holmes in the cinematic field. The mystery action film *Sherlock Holmes* by Guy Ritchie, starring Robert Downey Junior and Jude Law as lead characters, was released in 2009, followed by a sequel in 2011, *Sherlock Holmes: A Game of Shadows*. Modern cinematic rewritings of the Holmesian canon have flourished since then, imagining for the detective the most creative of scenarios, from the 21st century setting of the BBC television drama *Sherlock* (2010-15), to the female Watson of the television series *Elementary* (2012-16) by Robert Doherty. The father of criminology still wears Victorian clothes in Ritchie's films. This version, however, develops the potential of less commonly featured traits of Holmes' characterization. As Rhonda Harris Taylor points out, with regard to Ritchie's films and the BBC television drama, "(t)hese modern iterations avoid the familiar, now trivialized, trappings of the magnifying glass and deerstalker representation of Holmes" (Taylor 101-102). Indeed, the variety of aspects that can be considered when adapting a notorious character is so wide that Ritchie's representation of Sherlock Holmes is affected by both conservative and progressive notions.

Similar tensions can be also detected in the score of the films, which is strongly marked by the opposition between Gypsy motifs and classical reminiscences. The main characteristics of the score are explained by composer Hans Zimmer in an interview for *Los Angeles Time* (2009), where emphasis is placed upon exotic instruments, such as the Hungarian cimbalom, the banjo and the accordion, as well as upon innovative handcrafted instruments (Zimmer, "Hans Zimmer on His 'Sherlock Holmes' Score"). The variety of stringed instruments reminds the viewer that Holmes traditionally plays the violin. In *The Adventure of the Cardboard Box* (Doyle 313), the detective claims to be an enthusiast admirer of violinist Niccolò Paganini (1782-1840), whose seductive virtuosity, akin to that one of Giuseppe Tartini (1692-1770), was suspected of having a sinister and demonic origin¹. Zimmer seems to insist on this obscure connotation by distancing himself from the previous cinematic representation of Holmes as violinist. He claims: "(O)ur Sherlock Holmes is different, and it was more about playing the chaos, the multitude of ideas, the synapses firing, and strange virtuosity going on in his brain. I'm trying to play what's going on in that man's head" (Zimmer, "Hans Zimmer on His 'Sherlock Holmes' Score").

In another interview for *Collider* (2011), the composer describes his travel through Slovakia, where

he took inspiration from the Roma population for the composition of certain soundtrack songs. He states that “(t)he score itself is very orchestral and very classical because there are all these classical references in the movie, but at the same time, a lot of it is played by these amazing virtuoso musicians from the Romany culture” (Zimmer, “Composer Hans Zimmer Talks”). According to Ruth O’Donnell, Holmes’ partnership with a Gypsy community in the second film would stress “(t)he detective’s association with the ‘Other’” (O’Donnell 173), a correlation that is *de facto* reinforced by the recurrence of Gypsy motifs in the score. When asked about which character he felt most excited about scoring for, Zimmer replies:

I loved Moriarty. I got happily stuck on Moriarty, for the longest time. He’s a Schubert fan. I grew up in one of those typical middle class German families where classical music was everywhere, and the first song I could sing as a kid was “The Trout” by Schubert, so it seemed like a good, rebellious act to go destroy that and put a lot of Schubert influences into the score. The score is this lop-sided thing where you have the very Germanic Schubert and Mozart type of sound for Moriarty, and then you have the lightness and fun and adventure of the Roma music. Just being able to have these two worlds collide constantly was a lot of fun. (Zimmer, “Composer Hans Zimmer Talks”)

It can be indeed observed that while the score of the first film challenges conventions by introducing untraditional instruments and Gypsy motifs, the second film features two soundtrack songs explicitly inspired by renowned compositions of Wolfgang Amadeus Mozart (1756-91) and Franz Schubert (1797-1828). The fact that both of them are overtly associated with Moriarty’s villainy and predatory instincts indicates that the composer uses conservative elements only to subvert them. Furthermore, Zimmer suggests the existence of a clash of different worlds that might as well epitomize, as it will become evident at the end of this analysis, the opposition of two different and extreme versions of masculinities. Through a combination of semiotics and musicology, this contribution explores the connection between music and male bonding in the Sherlock Holmes films by Guy Ritchie, elaborating upon aspects of narratology in both cinematic rewritings and original texts. More specifically, this article highlights the fact that, by taking masculinities to extremes, Ritchie’s films seem to point out the necessity, for Sherlock Holmes, to assume a transitory feminized identity in order to overcome unresolved conflicts. It is also argued that, by combining past and modernity, the score of the films mirrors the process of adaptation itself and creates a liminal space, the *mise en abyme*, where adaptors call attention to their own role, bringing to light subtextual expressions of male desire. The score thus participates actively in the process of adaptation, inviting the viewer to draw a parallel between the narrative strategies of the films and of Conan Doyle’s detective fiction.

Sherlock Holmes and Don Giovanni by Mozart: A Game of Seduction.

“Did you know the opera house is featuring Don Giovanni?” This is how the great detective attempts to engage in a conversation with Dr Watson in a scene from *Sherlock Holmes*. “I could easily procure a couple of tickets if you had any cultural inclinations this evening”, continues Holmes, riding in a carriage with his sidekick Watson. The Doctor is definitely not inclined to forgive Holmes for having insulted his fiancée the previous night. When he breaks his silence, the two of them begin to argue childishly and the allusion to *Don Giovanni* is relegated to the background. Nevertheless, Mozart’s opera is mentioned again in the sequel *Sherlock Holmes: A Game of Shadows* as the lead characters, in an effort to sabotage the evil plans of Professor Moriarty, find themselves involved in a performance of *Don Giovanni* at the Opera of Paris. On that occasion, Holmes’s intention is to prevent a terrorist

attack by looking for a bomb that might be hidden under the stage of the theatre. He eventually realizes that the bomb has been placed elsewhere and that he has been deceived by Moriarty, who is enjoying the opera at a safe distance. "A Cenar Teco" is the title of the scene performed on the stage when Holmes intervenes. The statue of the murdered Commendatore comes to life and invites Don Giovanni to dinner: the nobleman bravely accepts but is eventually dragged off to hell as he refuses to repent. The absence of dialogues in the film's scene draws attention to the musical soundtrack song "To the Opera!" composed by Hans Zimmer developing Mozart's main themes. More precisely, the scene presents the viewer with two kinds of music that can be compared with what Jerrold Levinson calls "composed score", music specifically composed for the film, and "appropriated score", pre-existent music chosen by the filmmaker (Levinson 403). Zimmer's soundtrack song combines both, namely selected excerpts from Mozart's original score (appropriated score), and the composer's free development of musical themes, (composed score). They alternate each other in the scene, as well as diegetic and nondiegetic music, according to the movements of the characters both inside the theatre, where Don Giovanni is performed, and outside the theatre, where the story plot continues to develop.

The influence of Don Giovanni on Ritchie's films has been analysed in a Master Degree's thesis entitled "Mozart at the Movies: Cinematic Reimaginings of Opera" (2015). The author, Elizabeth Kirkendoll, considers the Sherlock Holmes films by Ritchie as a "modern-day 'retelling' of Don Giovanni" (Kirkendoll 7), highlighting the use of the *mise en abyme* in the scene that is going to be analyzed. Kirkendoll claims that "the increased ambiguity between diegetic and nondiegetic music is essential to the scene" (36) and adds that

music is not strictly diegetic and then strictly nondiegetic but exists in a permeable state, often transitioning from one diegesis to the other without the audience's awareness that it has done so. In *A Game of Shadows*, the soundtrack moves fluidly between diegetic and nondiegetic, even combining both. These transitions are representative of the *mise en abyme*. The characters of Don Giovanni and *A Game of Shadows* characters are fluctuating as well. (36-37)

The use of the *mise en abyme* as a "self-reflective narration" (Nünning 19) reveals that various narrative levels overlap. According to Didier Coste and John Pier, "(t)he defining characteristic of *mise en abyme* is the relation of repetition and reflection the second-level narrative entertains with the quantitatively greater narrative within which it is contained" (Coste, Pier, 305). While Kirkendoll supports the thesis that the films' plot mirrors the *Don Giovanni* tale, this contribution goes one step further, arguing that, through music, the *mise en abyme* becomes a space where adaptors draw attention to their own role and bring to light subtextual expressions of male desire. In addition, it can be observed that the overlap of narratives in the films implicitly recalls the structure itself of Conan Doyle's original texts. Birgit Neumann and Ansgar Nünning observe:

Metanarrative comments are concerned with the act and/or process of narration, and not with its fictional nature. (. . .) Metanarrative passages need not to destroy aesthetic illusion, but may also contribute to substantiating the illusion of authenticity that a narrative seeks to create. It is precisely the concept of narratorial illusionism, suggesting the presence of a speaker or narrator, that illustrates that metanarrative expressions can serve to create a different type of illusion by accentuating the act of narration (. . .) (Neumann, Nünning, 205)

In *A Study in Scarlet* (1887), the reader is initially invited to believe that Dr Watson will be the main narrator of the story. Metanarrative comments, referred directly to the reader, reinforce this idea, such as in the second chapter, where Watson claims: "The reader may set me down as a hopeless busybody (. . .)" (Doyle 15). The second part of the story, however, is introduced by an unknown narrator, presumably Doyle himself, who focuses on the events that preceded the murder in London. Although Watson's role is eventually re-established (55), a significant section of the second part's sixth chapter is occupied once again by another narrative, that one of the villainous Jefferson Hope, who explains the facts from his point of view (56-60). The existence of a hierarchy of narrative levels in Doyle's texts may invite the reader to wonder about the role and reliability of the narrators. Joseph Kestner wrote in 1997 that the "bifurcation into two parts, and then an additional bifurcation in the second part of *Scarlet* is disruptive. It also weakens the presentation of both Watson and Holmes as masculine models and paradigms by granting narrative authority to an anonymous narrator" (Kestner 68). By questioning the role of the narrators, the author implicitly confirms his own role as mediator between the character and the reader. In this respect, Doyle's role, as an omniscient narrator, can be compared with the role of the adaptors who reflect on the process of adaptation and implicitly comment on it.

When the narrative of the film and the narrative of *Don Giovanni* cross each other on the stage of the theatre, a parallel can be drawn between the two stories. At the same time, however, as Holmes has been deceived, it may be unclear to the viewer how characters identify with each other. Kirkendoll suggests that "Holmes (. . .) is identifiable as both Holmes and the moral representation of Giovanni. Similarly, Moriarty is simultaneously himself, the Commendatore, and the amoral Giovanni" (37). Another interpretation, however, is possible, as Levinson observes that

(f)irst, with appropriated scores the issue of specific imported associations, deriving from the original context of composition or performance or distribution, rather than just general associations carried by musical styles or conventions, is likely to arise. Second, with appropriated as opposed to composed scores, there will, ironically, be more attention drawn to the music, both because it is often recognized as appropriated, and located by the viewer in cultural space, and because the impression it gives of chosenness, on the part of the implied filmmaker, is greater. (403)

Levinson further extends the scope of his inquiry by studying the reiterated references to Lehar's "Merry Widow" waltz in Hitchcock's film *Shadow of a Doubt* (1943), where "the recurrent waltzing image should be constructed as a form of narrator's commentary (. . .)" (414). According to Levinson, "what is made fictional by these musical cues is *not* that Uncle Charlie is the murderer but that the *narrator* is adverting to that fact, almost sardonically, both before and after it is narratively established" (414). As a matter of fact, Levinson considers the possibility of using music as a form of commentary, highlighting the role of authorial figures. In view of such observations, it can be assumed that, by drawing a parallel between the films' plot and the *Don Giovanni* tale, namely through the *mise en abyme*, adaptors anticipate something that will be narratively established later (the defeat of Moriarty) but at the same time, they place emphasis upon the choice of a particular appropriated score as a form of implicit commentary.

Because of its peculiar location in cultural space, Mozart's appropriated score draws attention to specific connotative overtones. With regard to this point, exploring the concept of denotation and connotation in cinematic semiotics, Metz states: "A visual or an auditory theme - or an arrangement of visual and auditory themes - once it has been placed in its correct syntagmatic position within the discourse that constitutes the whole film, takes on a value greater than its own and is increased

by the additional meaning it receives" (Metz 72). Metz argues, however, that this addition "is never entirely arbitrary" (72) as it refers to the discourse of film. Therefore, following Metz's distinction between denotation and connotation, according to which "the connotative meaning extends over the denotative meaning, but without *contradicting* or *ignoring* it" (73), it cannot be ignored that Don Giovanni is known first of all as a seducer. "The erotic here is seduction" (Kierkegaard 58), says Søren Kierkegaard in the second chapter of his work *Either/Or* (1843), adding that desire in *Don Giovanni* is "absolutely sound, victorious, triumphant, irresistible, and demonic" (Kierkegaard 52). In other words, from the point of view of denotation, the scene's focus is on the defeat of *Don Giovanni*, which also alludes to Professor Moriarty's villainy. Nevertheless, as "objects (and characters must be also included) (. . .) carry with them, before even cinematographic language can intervene, a great deal more than their simple literary identity," (Metz 73) it cannot be ignored that *Don Giovanni* is located (and thus connoted) in a cultural space where he is mainly punished for being a sexual predator. As a matter of fact, by drawing attention to the appropriated score, adaptors are reminding the viewer that Don Giovanni is a predator, associating Don Giovanni with Moriarty and anticipating that Holmes will be his pray.

What makes the composer's choice particularly intriguing is that the concept of predation in Ritchie's films is contextualized within the portrayal of male bonding, which inevitably requires a reflection on the concept of homosociality, as also Kayley Thomas points out in her essay "Bromance is so passé": Robert Downey Jr.'s *Queer Paratexts*" (2012). While analyzing the paratexts that promoted a queer interpretation of the relationship between Holmes and Watson in Ritchie's films, Thomas calls attention to the terms available to describe this type of male bonding, with particular reference to "bromance", defined as a close relationship between men with no erotic involvement (38) and "homosociality" (40). As to the latter, Thomas returns to Eve Sedgwick's milestone work *Between Men: English Literature and Male Homosocial Desire* (1985), where "she posits the homosocial sphere of much of male bonding, particularly in contemporary society, as a heteronormative construct that depends simultaneously upon the use and exclusion of women and a fear of homosexuality" (Thomas 40). Sedgwick's original text refers to homosociality as "social bonds between persons of the same sex" (Sedgwick 1) and claims:

I will be arguing that (. . .) the emerging pattern of male friendship, mentorship, entitlement, rivalry, and hetero- and homosexuality was in an intimate and shifting relation to class; and that no element of that pattern can be understood outside of its relation to women and the gender system as a whole. (1)

The importance of contextualizing Sedgwick's work will be discussed in the followings paragraphs as her studies on homosociality indeed provide a reasonable framework for male bonding in Ritchie's films. Thomas highlights (40), however, that Sedgwick herself calls attention to the fact that "(f)or a man to be a man's man is separated only by an invisible, carefully blurred, always-already-crossed line from being 'interested in men'" (Sedgwick 89). As it will become evident in the next paragraph, these observations shed new light on the bond between Holmes and Moriarty. They also demonstrate that music plays a leading role in shaping and complicating male bonding within the Victorian homosocial context of Ritchie's films.

Sherlock Holmes and "Die Forelle" by Schubert: A Game of Predation.

As a matter of fact, the discourse of *Sherlock Holmes*' sequel underlines the match between Holmes

and Moriarty. The association, hinted at already in the title *A Game of Shadows*, is further emphasised by the symbolic recurrence of certain props, such as the chessboard. Nevertheless, there seems to be more than gaming when viewers realize that, throughout the films, Holmes is chased by violent men and occupies the analogous position of an object of desire. Holmes' physical vulnerability in Ritchie's films is explored in the essay "'Lie down with me Watson': Transgression and Fragile Masculinity in the Detective Films of Robert Downey Jr." by Ruth O'Donnell, where Holmes is described as fighting "against opponents of atypical strength and stamina against whom there seems to be no possibility of winning" (O'Donnell 173). The fact that the relationship between Holmes and Moriarty is mainly established through chasing until their match becomes physical, may suggest the existence of a latent game of predation in a male context.

The full potential of male predatory overtones is developed in another scene from *A Game of Shadows*, the setting of which is dominated again by the use of an appropriated score. Holmes ventures into Moriarty's arms factory but is captured by a group of men. When he finally confronts his nemesis, the evil Professor, "the ultimate terrifying patriarch" (O'Donnell 175), takes advantage of his vulnerability and the detective has his shoulder pierced with a "phallic-looking meat-hook" (O'Donnell 175). While Holmes cries in agony, Moriarty turns on both a gramophone and a megaphone so that the musical background resounds through outside the building, where Watson is fighting against Sebastian Moran. The music chosen by Professor Moriarty is "Die Forelle" ("The Trout"), a lied, composed by Franz Schubert in 1817 for piano and solo voice, which tells the story of a trout, cruelly killed by a ruthless fisher. Looking intently at himself in a mirror, Moriarty begins to sing the lied in German, regardless of Holmes who is now hanging from the ceiling, partially off-screen. At this point, Moriarty grabs Holmes, as if to mockingly dance with him, and as he cries, the megaphone amplifies his screams, so that supposedly Watson as well is indirectly joining the torture. A certain similarity can be detected between this scene and a scene from the internationally acclaimed tragicomic Italian film *La vita è bella* (*Life is beautiful*) by Roberto Benigni (1997), set during World War II. The plot revolves around the love story of Guido and Dora, both interned in a Nazi concentration camp along with their child. As in the camp women and men are separated, Guido is unable to see his wife but, on a special occasion, he uses a gramophone to make a meaningful music resound through the camp, where it finally reaches Dora who is listening. Not only is in Ritchie's film a fictionalized object (the gramophone) used in a similar way, but also the setting of the scene alludes anachronistically to typical features of Nazism, such as the men's black uniforms, the German language and the dispositions of buildings in the hyper-masculine setting. If Moriarty turns on the gramophone so that Watson can hear his friend being tortured, by using music and sounds he remarks his involvement in a process of triangulation characterized by a sadomasochistic game of predation: he tortures a man so that he can psychologically dominate another man. After all, Lawrence Kramer claims that "Die Forelle" may hide a latent "wish to be woman" (Kramer 5), and "(t)he underlying aim of this wish is to escape aggressiveness, oedipal rivalry, and emotional detachment central to masculine identity as it is normatively constructed for middle-class men" (5). He adds that "(t)he song turns on the recognition that its fish story is an allegory of seduction and male rivalry cantered on the feminine image of the trout" (6) and accordingly, "once the narrative of "Die Forelle" is recognized as a sexual parable, the fantasies that subtend it are hard to miss" (Kramer 81). Assuming that "(t)he narrator is entranced by the trout's free, self-delighting movement in her on element" (83), Kramer notices that

(w)hen the fisherman maliciously muddies the waters, he not only catches the fish - that is, seduces the girl, who makes his rod twitch ("so zuckte seine Ruthe") - but also breaks up the narrator's

fantasy. That the narrator sees this with blood boiling (“mit regem Blute”) is understandable, but the exact source of his rage is not self-evident. Is the problem that he has lost his beloved to a more aggressive rival? Or he is raging over the loss of the rivalry itself, which has tacitly been mediating desire between the two men across the body of the woman? Or is the loss of the homosexual rather than homosocial, the absence of the trout making it impossible for the narrator to identify himself with the object of the fisherman’s masculine desire? Or, finally, is the fisherman’s triumph the outcome of a contest between rival versions of masculinity, a victory for phallic aggressiveness over its feminizing sublimation in the glad, arrowlike leaping of the trout? Schubert leaves all of these possibilities open but concentrates on the last two. (83)

Accordingly, when Moriarty finally bends over a bleeding and suffering Holmes and asks “Which one of us is the fisherman and which the trout?” their physical closeness, along with Moriarty’s expression of satisfaction, may suggest the representation of a symbolic male rape.

Such scenarios have their antecedents. Analyzing *Our Mutual Friend* (1864-1865) by Dickens, Sedgwick brings to light scenes “whose language is that of male rape” (169). She considers the representation of the “sphincter domination” (169), in the form of recurrent round shapes, as part of this language, recalling the Freudian theories on anality expressed in *Three Essays on The Theory of Sexuality* (1905).² It can be noticed that Sedgwick’s observations are compatible with a number of literary works where the linguistic representation of the sphincter domination is also repeatedly associated with music. For instance, in the novels by Anne Rice, the author of *Interview with the Vampire* (1976), circular shapes frequently occur in relation to vampirism and non-genital erotically connoted male activities. The following excerpt, taken from *The Vampire Lestat* (1985), features the ambiguous friendship between the protagonist Lestat and his violinist friend Nicholas:

I went after him as he danced in circle. The notes seemed to be flying up and out of the violin as if they wade of gold. I could almost see them flashing. I danced round and round him now and he sawed away into deeper and more frenzied music. I spread the wings of the furlined cape all round and threw back my head to look at the moon. The music rose all around me like smoke, and the witches’ place was no more. (54)

The repetition of certain words (“circle”, “round”, “around”) and symbols (“the moon”), associated with circularity, is evident in this excerpt, where “frenzied music” recalls the typical features of orgiastic dances. Much of the erotic charge in Rice’s novels³ is frequently conveyed through the reference to music itself, rhythmic reiterations or physical abandonment, so as to suggest, through repetition and circularity, a condition of fixity. Another example of how homoeroticism, music and circular shapes can recur together is the choreography of Maurice Béjart for Maurice Ravel’s *Bolero* (1928). The male version, starring Jorge Donn as main dancer, appears also in the film *Les Unes et les Autres* by Claude Lelouch (1981) and features the orgiastic dance of a seductive dancer on top of a round table, surrounded by a group of men dancing in circle. Similar associations can be observed in Moriarty’s factory, where guns, cannons, and torpedoes wink like giant phallic symbols in a scenario dominated by a tower, the most elevated point of the scene and also the hiding place of Moriarty’s best killer, Sebastian Moran. Moran’s use of the rounded viewfinder to spy Watson’s movements introduces into the scene, apart from a certain voyeuristic attitude (the viewer himself spies Watson through Moran’s viewfinder), the first symbolic representation of the sphincter domination. The most significant and abstract one, however, is the reference itself to Moriarty’s acute narcissism, embodied by the mirror.

The object evokes the myth of Narcissus⁴, admiring himself in the water, and, accordingly, suggests the narcissistic nature of the bond that leads Holmes and Moriarty to confront each other, until the moment of their final embrace. As also Kirkendoll notices (53-54) *Don Giovanni* is evoked again in the last scene of the film, when Holmes holds Moriarty tightly in his arms and both of them disappear into the water of Reichenbach Falls. It is worth noticing that, in the version produced by Franco Zeffirelli and performed in 1990 at the Metropolitan Opera House of New York,⁵ *Don Giovanni* (Samuel Ramey) offers his hand to the statue of the Commendatore (Kurt Moll), which holds it until the end of the scene, so that the two of them plunge into darkness locked one to the other.

As it has been observed so far, all the references to classical music are correlated to Moriarty's characters and villainy. They also insistently draw attention to the consequences of an exploration of too extreme versions of homosociality, as illustrated in the conclusions.

Who is the master of men? Considerations on homosociality.

At the end of this analysis it seems reasonable to affirm that Ritchie's Holmes may apparently embody the man who "fearing to entrust his relations with patriarchy to a powerless counter, a woman, can himself only be used as woman, and valued as a woman, by the men with whom he comes into narcissistic relation" (Sedgwick 169, 170). This type of male bonding, hypothesized by Sedgwick with regard to *Our Mutual Friend* by Dickens, seems to fit the relationship between Moriarty and Holmes, to the point that Moriarty's question "Which one of us is the fisherman and which the trout?" could be read as "Which one of us is the master of men?" At the same time, Sedgwick had previously noticed that "only the man who can proceed through that stage (feminized status), while remaining in cognitive control of the symbolic system that presides over sexual exchange, will be successful in achieving a relation of mastering to other men" (51). Indeed, at the army factory, albeit wounded, Holmes takes advantage of Moriarty physical closeness to steal the notebook where he keeps record of his financial movements, a detail that will be revealed at the end of the film. The transitory feminized status allows Holmes to deceive and defeat Moriarty, causing him financial loss, and to embrace a transitory death that will bring him to a new life. The problem of contextualizing Sedgwick is that her observations on male bonding are based on the notion of male traffic of women (21), while Ritchie's films underline the marginal role of the most erotically involved women, as also Thomas points out (41). As a matter of fact, Moriarty uses Watson as a conduit through which he can dominate Holmes, which results in complicating the traditional representation of Western cultures' homosociality. Accordingly, it can be argued that the problem of contextualising Sedgwick's observations on homosociality can be solved if Holmes' transitory feminine status is considered as substituting the female's role. Thomas notices that in popular films "the potential for male intimacy to be interpreted as homosexual - or further, to develop into homosexual feeling or activity - may be acknowledged but is likely to be undercut by humour or policed by the inclusion of heterosexual love interests" (Thomas 41). However, when discussing Ritchie's films, she admits that bromance "conflates the heterosexual-homosocial with homoerotic subtext, complicating the assumption of male friendship as emotional and non-sexual" (41). Indeed, when Holmes invites Watson to the theatre, the two men argue childishly and intimacy between men is framed within a comical context, as it happens in many other occasions in the films. Nevertheless, a number of observations lead to the conclusion that the use of music as appropriated score, along with verbal references and visual themes, plays in effect a leading role in defining a subtext that blurs the line between the interest of men and the interest in men, independently from humour. Thomas' suggestion that "bromance is the new homosocial" (37), highlights the fact that even though Sedgwick inevitably provides the basis of comparison when facing male bonding, this modern

representation complicates the possible definitions of intimacy between men. Furthermore, the films' score actively participate in the process of adaptations and, on specific occasions, contributes to creating a space where narrative levels overlap and expose the active engagement of adaptors with source texts and their cultural heritage.

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Notes

(1) See Crispino, Giovannini, Zatterin for an insight into the role of the violin in the personal lives of Tartini and Paganini.

(2) See Sedgwick, especially chapter nine and ten, for an insightful analysis of anality in literature.

(3) See, for instance, the reference to the sun (and to his round shape) in *The Vampire Lestat* (49-50) and to 'a golden circle of sound' in a passage

of *Interview with the Vampire* (209), marked by erotic connotations.

(4) I refer to the version of the myth narrated by Ovide. See Simpson (52-56).

(5) The video of the performance is only available with a Met Opera on demand subscription or rental at the following link: <http://metopera.org/Season/On-Demand/opera/?upc=811357012215>. Last consultation: 29 November 2015.

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Suffering as a result of ghosts in the mind: *The Turn of the Screw*, *The Innocents* and *The Babadook*

*Abstract: This paper takes a closer look at movies *The Babadook* (2014), *The Innocents* (1961) and the novella *The Turn of the Screw* (1898), and investigates which properties of the text and narrative lead the main female characters to believe they are protecting themselves from evil and acting in the best interest of the children when in fact they are doing the exact opposite. The goal of the paper is to compare and analyze the cognitive processes of the main female characters and compare them to the narrative itself in order to find out if the narrative might stimulate readers and viewers in the same way as the main characters are fooled by their own thoughts and perception of reality. The paper is inspired by Rabinowitz's ideas, which he developed in his paper "Toward a Narratology of Cognitive Flavor" (2015), but focuses on competitiveness expressed in the works between mind-readers and mind-writers as they struggle to achieve stability in what he refers to as fusion texts.*

The Turn of the Screw (1898) by Henry James has been analyzed and discussed by many scholars and readers that have argued whether the ghosts in the story exist, or whether they are a product of the governess's mind. Initially, scholars were preoccupied with bringing evidence that would support one of these two interpretations, which were regarded as mutually exclusive. The movie adaptation of the novella, *The Innocents* (1961) by Jack Clayton, managed to preserve the quality of the novella, and did not offer a final solution to the question regarding the existence of the ghosts. *The Babadook* (2014) is one of the most recent additions in the history of horror movies that are centered around the relationship between a child and a mother. The movie is reminiscent of the novella *The Turn of the Screw* because it also tricks and deceives the audiences, and the existence of the monster is an open question for the first half of the movie. However, the aim of this paper is not to provide additional arguments that would support only one of the interpretations. Rather, taking into consideration Rabinowitz's theory of cognitive flavor (Rabinowitz 85-103), it aims to analyze the ongoing processes that move the story forward, and that are in part responsible for the confusion of characters, readers and audiences. This paper argues that there is an ongoing competition on the cognitive level for the control over the exchange of information between the characters in the story. The analysis will focus on the dynamics of cognitive processes that are connected to the exchange of information between mother figures and children. Mother Amelia and the governess are passively or actively trying to manage the imbalance that was introduced into their lives by pursuing what they think is the best solution to their problems, and they push their convictions onto other characters and readers, too.

The analysis examines mind-reading and mind-writing activities between main characters and other characters around them. The term mind-reading is a concept connected to Theory of Mind, which refers to the human ability to comprehend motivation of others and to assign them mental states based on observation (Gopnik 838-841). Mind-reading includes listening to what others have to say and how they say it, but it also includes observing behavior and body movements. Characters can come closer to understanding motivations and secrets of other characters, however, it is never possible to achieve this goal completely because it is not a mind-reading superpower that is being exercised but mere interpretation. Lisa Zunshine borrows this theory into literary studies from cognitive science, and applies it in her study of literary works (*Why We Read Fiction*). Rabinowitz claims that

“for every act of mind-reading, there has to be at least one equivalent act of mind-writing” (88), and describes mind-writing as “a legible, nearly material expression of inner thoughts” (88). Mind-reading is not easily performed, and several factors can make it a complicated task. Zunshine cites socio-cultural factors (*Why We Read Fiction* 39) that can influence mind-reading, while Rabinowitz lists eight following “complications” (89) that influence the quality of exchange: emotional valence, depth, reciprocity, multiplicity, angle, occlusion, mode and consistency (Rabinowitz 89-92). Some of these complications will become relevant in the analysis of mind-writing and mind-reading in the stories presented here.

Rabinowitz refers to the surprising moment when characters and audiences realize that they have been fooled as an “aftertaste” (94). He further proposes to think of narrative as a superimposition of extensions and aftertaste situations, which then create patterns and make up cognitive flavor of texts (93). The cognitive flavor refers to the impression of knowing characters, situations and eventually a narrative, that is derived from the interpretation of mind-reading and mind-writing (93). Rabinowitz’s ideas are utilized in the following paragraphs not only into the analysis of the novella but movies as well. These stories might be referred to as fusion texts that move towards “total reciprocal exchange” between mind-readers and mind-writers (96). Readers’ feelings about narrative are significantly influenced by the trickery of aftertaste and the possibility that expectations about achieving fusion might not be fulfilled (97). This paper builds on Rabinowitz’s narrative of cognitive flavor, but also theorizes that the narrative of these stories can be reconsidered as a series of cognitive battles, or games, in order to emphasize the dynamic pace of these stories. As a result, sequences change too rapidly for flavor to register properly, and this effect also contributes to the cognitive confusion of characters and audiences.

The movies and the novella establish Amelia and the governess as the main characters, although they do it in a slightly different way. The first images in *The Innocents* and *The Babadook* are of the governess Miss Giddens and Amelia. *The Innocents* presents the audience with the image of a crying female, later identified as the governess Miss Giddens, surrounded by darkness, praying and confessing that “all I want to do is save the children, not destroy them” (Clayton, *The Innocents*). The beginning of *The Babadook* introduces Amelia re-experiencing her car accident in a dream sequence while the camera focuses on her face. Amelia and Miss Giddens become the central figures, and the plot revolves around them. *The Turn of the Screw* explains in the text that this is the story of the governess read to a group of people from a manuscript that she herself wrote, and which was forwarded to Douglas, who shares her story with the narrator of the novella. This analysis aims to look at the relationship between the mother figures, Amelia and the governess, and children, who are growing up in the absence of father figures, and who demand affection. The relationships are not standard already from the beginning, but introducing ghosts and a monster creates tension that slowly eats away the cognitive stability of Amelia and the governess.

The governess, who does not have a name in the novella, arrives at Bly to take care of two children after being hired by their uncle. The uncle wants to financially support his nephew Miles and niece Flora, but that is where his interest in their lives ends. The governess finally accepts his offer, although, she has her doubts due to her inexperience. Flora welcomes the governess together with a housekeeper, Mrs Grose. The governess is charmed by little Flora whom she describes as possessing and “angelic beauty” (James 19), and is excited to meet Miles, who is at that time at a boarding school. The initial cause of the governess’s unrest is a letter announcing that Miles is expelled from school and will return to Bly before holidays. The letter does not explicitly describe the circumstances, but it says that Miles is “an injury to the others” (26). The governess’s worries are dissolved when she meets Miles in person,

however, the atmosphere at Bly changes when the governess starts encountering ghosts of former dead employees, Mr Quint and Miss Jessel. The governess speculates that children communicate with the ghosts, and she decides to save the children. She is, however, aware of the extraordinary circumstances, and wants to find proof that what is happening at Bly is not just her imagination. She shares her experience with ghostly encounters only with Mrs Grose and seeks her support. Later, chapter twenty establishes that only the governess is able to see the ghost of Miss Jessel. She demands that Flora confesses to seeing Miss Jessel as well, but that only scares Flora, who then refuses to see the governess anymore. The whole incident forces the governess to act, and she decides that she and Miles need to stay at Bly alone, uninterrupted by its employees, Mrs Grose, and Flora. The governess forces Miles to confront the ghost of Peter Quint, but unfortunately this final confrontation results into Miles's death at the very end of the novella.

The Innocents varies slightly from the novella, for example, the governess has a name, and some of the scenes are skipped or added. The scenes from the movie will be used for comparison and to support the interpretation, and it will be specifically stated if these scenes are not in the novella. Scenes omitted in the movie do not massively change the story, and all crucial scenes from the novella appear in the movie, too.

The story of *The Babadook* revolves around the relationship between mother Amelia and her son Samuel. Amelia is a single mother who lives alone with her only child Samuel and works at a home for the elderly. Samuel is a child who requires attention that Amelia is unable to provide him with because she suffers from depression after losing her husband Oskar in a car accident. The car accident occurred while Oskar was driving Amelia to the hospital to give birth to Samuel. Amelia strives to be a good mother, but she does not have the energy to properly accommodate the needs of her son. One evening, Samuel finds a book about Mister Babadook, and requests his mother to read him the story before he goes to sleep. Mister Babadook is depicted as a dark creature with circle eyes and a tall hat. The book warns the readers that the Babadook will never leave once he enters the house. Little Samuel ends up crying in his mother's lap, and from the next day he cannot stop talking about the Babadook. Eventually, he makes his mother promise that she will not "let in" (Kent, *The Babadook*) Mister Babadook. Samuel becomes seemingly obsessed with the Babadook, which results in him being taken out of school and staying home with his mother. Eventually, Amelia requests sedatives from a doctor who she seeks out after Samuel suffers a seizure in the middle of a street after talking about the Babadook once again. This is a turning point in the movie, and once Samuel is not the center of attention, it is revealed that it is Amelia who is being targeted by the Babadook and not her son. Eventually, Samuel is able to save his mother, and Amelia is able to face the demons of her past, and she finally accepts Samuel, too.

First decades after the publication of *The Turn of the Screw*, the scholars were divided into two groups: those who claimed that the novella is nothing but a ghost story, and those who supported the Freudian reading which does not accept the ghosts as real, but instead proposes that they are illusions. The Innocents managed to sustain ambiguity, although the movie added scenes that add more evidence in favor of the Freudian reading focusing on governess's sexual deprivation. Finally, scholars proposed that it would be better to accept that both readings are true. Willie van Peer and Ewout van der Knaap claim that the law of non-contradiction also applies to the literary interpretations: they analyze the respective arguments on both sides, evaluate their truth value, and arrive at a conclusion that both interpretations are true, and do not contradict each other (692-710). This paper accepts their conclusion and proposes that the examination of mind-reading and mind-writing can shed some new light on how works of fiction confuse characters' and audiences'

cognitive perception, and enable multiple interpretations at once without establishing which is the right one.

Both Amelia and the governess are under the influence of anxiety or depression, which are both negative emotions. Overwhelmed by her son and her disease, Amelia is perceived as a victim in the first half of the movie by herself and audiences alike. The slightly nervous governess goes from feeling rather happy to being paranoid that the children are under the attack of ghosts. Amelia's and the governess's solution to their problems consists of gaining power over their children's minds. Amelia believes that she will recover once she gets Samuel's hyperactivity under control, and the governess believes that children's confession will save everyone, including herself. The highly motivated mother figures manipulate the story in a direction towards the solution, but this has an opposite effect than they anticipate, and things get progressively worse. The following paragraphs analyze how mind-writing and mind-reading can become a tool of influence and control exercised by these mother figures.

The governess expresses her plan "to win the child (Flora) into the sense of knowing me" (James 22) soon after she meets her at Bly. This indicates that the child would mind-read and assign to the governess hopes, mental states, and personality that the governess created especially for the purpose of gaining child's affection. Presenting oneself in a certain light to others is nothing unusual, but this quotation indicates that the governess is aware of it, and makes a conscious decision to influence how she acts and appears to others. Nevertheless, the governess's motivation at this point seems rather harmless, and is fueled by her desire to be the governess according to their uncle's wishes. Her enthusiasm is replaced by heightened sense of danger when she receives a letter announcing that Miles was expelled from school. Receiving a letter with this message prompts the governess to become overprotective and more manipulative with regards to sharing her mental states. The governess gradually throughout the course of the story goes from being a relatively open mind-writer to being a mind-writer who is trying to hide information from young mind-readers Flora and Miles. Rabinowitz describes this as an occlusion, and lists it as one of the eight complications that hamper mind-reading. Occlusion, consciously or unconsciously hiding information about one's mental states (Rabinowitz 90), is a big part of mind-reading exercised by the governess and children.

The following excerpt from the conversation between Miles and the governess is an example suggesting that the governess fears and tries to avoid any possibility of mind-writing her fear in her manners and speech:

We had arrived within sight of the church and various persons . . . I quickened our step . . . I reflected hungrily that, for more than an hour, he would have to be silent; and I thought with envy of the comparative dusk of the pew and of the almost spiritual help of the hassock on which I might bend my knees. I seemed literary to be running a race with some confusion to which he was about to reduce me . . . (James 134)

The governess feels uncomfortable being questioned by Miles, and she seeks a safe space away from questions and conversations that she compares to a game, and "there was something in them that always made one 'catch'" (131). The governess is very self aware, and she "felt that at present I must pick my own phrases . . . I seemed to see in the beautiful face with which he watched me how ugly and queer I looked" (132). This shows that the governess is not only consciously controlling her own response, but she is also consciously reflecting on what Miles might think of her, too.

The Innocents depict governess's paranoia about being watched and mind-read against her will

by incorporating visual representations of her nightmares about Miles whispering to Flora to “watch her (Miss Giddens)” (Clayton, *The Innocents*) and talking about “a secret” (Clayton, *The Innocents*). Inevitably, she cannot prevent Miles and Flora from mind-reading and questioning her, and this scares her because to her this is an indication that she is not in control despite her efforts to use occlusion to protect herself. Her failure is verbalized in conversation between her and Miles during their last meeting. The governess reminds Miles of the night when she visited him in his room and said “there was nothing in the world I wouldn’t do for you” (James 200). He affirmatively nods, but he responds “only that, I think, was to get me to do something for you!” (200), and reveals he was able to see her intentions despite her manipulation.

The movie also presents Miles as a good and conscious mind-reader who is able to reflect on his ability to read minds: “I’m not a mind reader, my dear. I have told you that before. But I do sense things” (Clayton, *The Innocents*). Furthermore, in the same scene, Miles openly doubts Miss Giddens’ claim that she has sensed for a long time that Flora was not well at Bly anymore: “Did you? Then why didn’t I? I love Flora, and I know what she feels before she feels it herself” (Clayton, *The Innocents*). Miles is the governess’s counterpart in his skill and in playing the mind games that are based on the manipulation of the exchange of cognitive information. The governess in the novella characterizes the final conversation between her and Miles as “we circled about, with terrors and scruples, like fighters not daring to close” (James 202). This exchange likens her conversation with Miles to a fight, while the earlier conversation was described using less extreme words and was compared to a game, “catch” (131).

The movie emphasizes governess’s obsession by incorporating extended moments featuring the governess gazing at the children, or showering them with questions to which the children do not respond, and look in the direction away from her. This also, is a case of occlusion, but coming from the children. Miles and Flora do not react this way to all questions, but only to those that serve governess’s investigation about ghosts and children’s character. The movie added a melody that the governess hears a few times after arriving at Bly. Flora shows the governess a jewelry box that plays the same melody, but later denies knowing where she has learnt to sign it, which adds to the overall atmosphere of her being followed and watched by the children.

Amelia in *The Babadook* is passive compared to the lively governess; however, the story progresses in the direction that she thinks will help her solve her and Samuel’s problems. Unlike the governess, Amelia does not try to over-exercise mind-reading, but is reluctant to participate in the mind-writing and mind-reading exchange with her son. Amelia’s reluctance to participate is evident, for example, when she hardly pays attention to Samuel’s magic trick performance while Samuel constantly demands her to “look at me . . . it does not work if you don’t look at me” (Kent, *The Babadook*), and eventually ends up giving him sedatives. Samuel’s role is to try to force her back into becoming an active mind-reader. Therefore, he constantly and openly explicitly mind-writes everything that is happening. Amelia essentially needs to be dragged back and revived. Samuel, Miles, and Flora yearn for relationships but both mother figures are projecting attitudes on them that do not come from mind-reading children. The governess gets her ideas from the ghosts, and how she interprets them and Miles’s letter from school, and Amelia is getting hers about Samuel from her depression and the Babadook, whom she regards as a product of her demanding son’s imagination.

One might ask why not compare Samuel to the governess because he is the first one to see the Babadook which puts him in the same position as the governess, who is also the first one to see the ghosts, and they are both actively trying to force people to engage in mind-reading and mind-writing respectively. However, the Babadook is not trying to attack Samuel, as reveals the second half of the

movie. The movie does not revolve around him but around Amelia and her mismanagement of their relationship. It would be possible to focus solely on Samuel's experience, but this essay focuses on the analysis of mother figures, and how they manage their situation.

Amelia becomes even more secluded once Samuel is taking pills after she begs the doctor: "And it's getting worse. He's becoming aggressive . . . Please? I have not slept in weeks and neither has Samuel and when we go home tonight, this whole nightmare will start up again, and I'm really . . . I'm really not coping (Kent, *The Babadook*)." Consequently, Samuel becomes less active and Amelia is exposed to the Babadook. Samuel does not appear on screen as much as before because he takes sedatives that make him feel extremely tired. This is an important change because reducing Samuel's activity and demands reveals that Amelia poses a danger to Samuel, and not vice versa. Eventually, Samuel is able to force Amelia to become an active participant in their mutual exchange again by tying her down and forcing her to face the Babadook. The balance that Samuel required is restored, albeit the ending suggests that the equilibrium requires constant attention, and there is always a danger that Amelia might become distant again. The Babadook lives in the basement now, and Amelia needs to find time to take care of it in order to prevent the situation from happening again.

Samuel succeeds in achieving the balance, but Miles fails. First, the governess achieves to alienate Flora when she unsuccessfully tries to force her to confess that she can see the ghost of Miss Jessel. Finally, Miles decides to comply with the governess's request to acknowledge the ghosts' presence, but he does not see either Peter Quint nor Miss Jessel, although, he tries to look exactly where the governess is pointing. Finally, his heart stops, and the governess does not succeed to save the child nor to confirm the existence of the ghosts.

The Turn of the Screw ends with Miles's death and *The Babadook* ends with redemption. The mother figures are accountable for their own actions, but the role of other characters should not be overlooked. Mrs Grose has a prominent role in the story despite her appearing to be a supporting character. Arthur Boardman in "Mrs Grose's Reading of the Turn of the Screw" describes Mrs Grose as "in complete agreement" (625) with the governess, but after further analysis concludes that Mrs Grose is a voice of skepticism, and he argues that she is the character who can objectively support the governess's story in the eyes of readers (634-635). The *Innocents*, on the contrary, portrays Mrs Grose being less convinced about her own understanding of the events. She asks Miss Giddens what she should tell their uncle when she and Flora arrive in London, and Miss Giddens advises her to tell "the truth" (Clayton, *The Innocents*). Mrs Grose repeats her words with hesitation while she carries a perplexed expression on her face. Helen Killoran discusses the character of Mrs Grose and argues that there is a rivalry between Mrs Grose and the governess as a result of the master's incompetence to set boundaries, and properly describe their respected roles according to the standards at the time (Killoran 15). Mrs Grose certainly plays a role in the events that lead to Miles' death, although, the degree of blame differs depending on the interpretation. Mrs Grose eventually does not do anything that would interfere with the governess's wishes, and she certainly allows her to continue with the investigation. Mrs Grose's contribution is the information she shares with the governess about Miss Jessel and Peter Quint as it fuels governess's anxiety, and she provides more information about children to which the governess would not otherwise had access to. This provides the governess with a fake sense that she can read the situations and children even more accurately with the information from Mrs Grose. In a way, Mrs Grose's role is to hamper the governess's attempt to govern the situation. *The Innocents* portray Mrs Grose in a comparably more favorable light: she steps up in defense of children with more vigor than her literary counterpart, and accuses Miss Giddens of cruelty. Eventually, however, she does as she is told, and leaves Bly with Flora, and she leaves Miles alone with the governess.

The role of Amelia's sister Claire and the doctor who prescribes Amelia drugs for her son is similar to the role of Mrs Grose. Claire endorses Amelia's opinion that there is something odd about Samuel because she also "can't stand being around" (Kent, *The Babadook*) Samuel. The doctor helps Claire's case by allowing her to give Samuel drugs that will make him nauseous, tired, and unable to be as active as he is in the beginning. Claire and Mrs Grose are less invested in the relationships between the mother figures and the children, and they remove themselves from them, especially Claire, who no longer visits her sister because of Samuel and cancer in her family. Mrs Grose participates only when the governess requires her feedback, never voluntarily.

The governess and Amelia represent two extreme examples: the governess wants to know too much while giving away so little, and Amelia does not want to know anything. This approach is harmful to their relationships with the children in both cases. The reappearances of the ghosts and the monster intensify the separation in Amelia's case, and obsessiveness in the governess's case. The children are dragged into these unhealthy games of mind-reading and mind-writing. The narrative itself becomes a game with players who strive towards achieving a goal that can be identified as stability. This is place to take into account Rabinowitz's list of complications. Stability would be a state of relationship in which the mental states are presented and decoded easily, mind-reading and mind-writing roles are performed equally on both parts, and everyone's cognitive needs are satisfied. The sequences of cognitive exchanges in these stories happen frequently, and they are accompanied by occlusion. Furthermore, the mother figures do not acknowledge and realize the impact of emotional valence (depression, anxiety and fear) on the accuracy of their mind-reading abilities and quality of engagement.

These cognitive games between the characters have an impact on readers and audiences as well. They constantly evaluate characters, their reliability, and assign attitudes and motivations to all of them (multiplicity), while they are offered contradictory statements and sometimes even from multiple angles and at a fast pace. For example, viewers are surprised to find out that the Babadook is targeting Amelia, and chapter twenty in *The Turn of the Screw* reveals that the governess is the only one who can see the ghosts. The Innocents presents viewers with the image of Miss Jessel's ghost, but Flora also tells them that the ghost is not there. Characters, readers, and viewers find out that they might have been cheated, but they are further confused because Mrs Grose still trusts the governess with the children, and in the novella she explicitly confirms that she believes the governess because Flora's using foul language.

Neither side representing different interpretations of the *Turn of the Screw* is established as having access to necessary information due to the game that characters play on the cognitive level as mind-writers and mind-readers. The difference between *The Turn of the Screw* and *The Babadook* is that this cognitive confusion is cleared in the second half of the movie when Amelia finally meets the Babadook. Both Samuel and Miles wish to have good relationships with their respected mother figures, and this is what motivates them to participate in the cognitive games. They try to receive affection by engaging Amelia's and the governess's mind-reading and mind-writing capabilities, and that is how the narrative moves towards stability. It is questionable whether achieving a complete stability is desirable. The analysis supports Rabinowitz's idea that the level of stability might influence how viewers and readers feel and think about these works of fiction, but it also concludes that the speed of cognitive exchange is relevant, too.

Notes

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The Girl Who Prospered: The Implied Author as an Integrative Hermeneutic Device in Angela Carter's "The Werewolf"

Abstract: This paper describes a reader-response survey focused on the perception of reliability of narration in Angela Carter's short story "The Werewolf." The ethical evaluation of the main protagonist by the readers indicated that a low degree of determinacy of the implied author combined with a matter-of-fact third person narration used by Carter might lead most readers to accept the narrative at face value despite a relatively large amount of textual evidence to the contrary. Readers construe the implied author to use as an integrative hermeneutic device according to their particular tastes, interpretative strategies and personalities. This inference then guides them in their attitude towards the reliability of the account given and, ultimately, enables them to form their own interpretation of the story. This paper does not intend to postulate the implied author in the Boothian sense as the key to unlocking the "most correct" meaning of the text, but rather as a cognitive device utilized by the reader to actualize the textual form and achieve enjoyment tailored to their own identity.

The focus of the present study is the identification of the approximate manner in which readers' interpretation of a story—particularly with regards to the concept of the unreliable narrator—could be guided by their ideas about the implied author of the text. If, or to what degree, should the authorial intention be taken into account in literary interpretation has been a point of great contention since the rise of the New Critics in the 1940s. W. K. Wimsatt and Monroe Beardsley in their 1946 essay "The Intentional Fallacy" warn against confusing the "author's designing intellect" with the key to unlocking the meaning of a poem (4). Structuralist narratology and post-structuralism have only further buried any considerations of authorial intent with what David Herman aptly sums up by the term "anti-intentionalist bias" (36).

There were attempts to circumvent the intentional fallacy and smuggle into structuralist theory a concept that would "allow textual designs—that is, what readers, viewers or interlocutors construe as the nonrandom patterning of textual features—to be accounted for through attribution of intentions to a designing agent" (Herman 53), a concept that Wayne Booth called "implied author." This would represent a "persona, whose inferred communicative aims and larger value orientation afford a rhetorical context for interpreting acts of narration" (Herman 53).

As Booth reiterates in his 2005 essay "Resurrection of the Implied Author: Why Bother?" the main reasons for why he proposed the idea in the first place was his "distress about the widespread pursuit of so-called objectivity in fiction" (75). Interestingly enough, scholars coming from a standpoint of radical cognitivism, a completely different tradition, which only concerns itself with particular reader interpretations and the processes leading to them without any regard for an "objective meaning," would readily sympathize with the sentiment. Pursuit of objective meaning of fiction is indeed anathema to the work of such reader-response critics, such as Norman Holland, who postulates the act of reading and literary interpretation as completely determined by the reader's identity, which includes accumulated codes and cultural canons, rather than by some objective truths to be found "out there" in the text with the help of close reading (*The Critical I* 49, *Literature and the Brain* 34).

What Holland would have harder time relating to is Booth's subsequent complaint about his students misinterpreting *The Catcher in the Rye* by identifying too closely with the main character,

without any regard for textual clues (Booth 76). Booth sees the reason for his students' misinterpretation in confusing the narrator, the implied author and the flesh-and-blood person who wrote the book, and their subsequent inability to discern the narrator's unreliability.

Let us stop and ruminate on this point—how do readers actually decide on the distinction between the narrator and the implied author and how do they decide on their (un)reliability? Booth's irritation with his students may have been misplaced when we consider what Ansgar F. Nünning has to say about the concept of the implied author:

The implied author is itself a very elusive and opaque notion. From a theoretical point of view, the concept of the implied author is quite problematic because it creates the illusion that it is a purely textual phenomenon. But it is obvious from many of the definitions that the implied author is a construct established by the reader on the basis of the whole structure of a text. (...) one should look at it as (...) a component of the reception process, as the reader's idea of the author (...) (91)

Nünning also remarks how "conventional theories of unreliable narration are also methodologically unsatisfactory because they leave unclear how the narrator's unreliability is apprehended in the reading process" (92). This should not be a discouragement—rather, it should serve as an impetus for cognitive inquiry into how the concept of unreliability is realized in particular reader-response scenarios and how the concept of the implied author comes in to guide this realization.

For purposes of such an inquiry, I have chosen a short story by Angela Carter from her collection *The Bloody Chamber and Other Stories* called "The Werewolf." This retelling of the classic faery tale about the Little Red Riding Hood opens with a relatively lengthy passage, which sets the scene of an unspecified rural northern setting fraught with hardship and superstitious folklore:

To these upland woodsmen, the Devil is as real as you or I. More so; they have not seen us nor even know that we exist, but the Devil they glimpse often in the graveyards (...) When they discover a witch—some old woman whose cheeses ripen when her neighbours' do not, whose black cat (oh, sinister!) follows her about all the time, they strip the crone, search for her marks, for the supernumerary nipple her familiar sucks. They soon find it. Then they stone her to death (126).

This exposition takes more than one third of the entire story and evokes, in my own reading, a backward, brutal and patriarchal mindset, which could be crucial for judging the reliability of how the following story of the girl sent to bring cakes to her grandmother living at the edge of the woods is related.

On her way, the main protagonist encounters a big bad wolf: "It was a huge one, with red eyes and running, grizzled chops; any but a mountaineer's child would have died of fright at the sight of it. It went for her throat, as wolves do, but she made a great swipe at it with her father's knife and slashed off its right forepaw" (127). After depositing the severed paw in her basket she continues on her way and eventually reaches grandma's house, where she finds her in bed with high fever. "She shook out the cloth from her basket, to use it to make the old woman a cold compress, and the wolf's paw fell to the floor. But it was no longer a wolf's paw. It was a hand, chopped off at the wrist, a hand toughened with work and freckled with old age" (128).

At this point, it is apparently revealed that the girl's grandmother and the wolf the girl encountered are one and the same, the proof being the severed paw which changed into a human hand just as the werewolf turned back into her human form, and also the fact that, when the girl inspects her

grandmother closely by pulling her blanket, grandma is missing her hand at the wrist. At this point grandma is awake and struggling, and the child calls for help: "The child crossed herself and cried out so loud the neighbours heard her and come rushing in. They knew the wart on the hand at once for a witch's nipple; they drove the old woman, in her shift as she was, out into the snow (...) pelted her with stones until she fell down dead. Now the child lived in her grandmother's house; she prospered" (128).

The very last sentence, suggesting a turn of the heroine's fortunes for the better, could be an important piece of textual evidence which calls the reliability of the events that transpired into question. While there is no overt narrator and everything is stated in a matter-of-fact way, the disproportionately lengthy exposition and the ominous significance of the coda opens up a possibility of a reading in which the telling of the tale serves merely as a screen for foul play on part of the granddaughter. With this ambiguity in mind, I presented the story to the respondents along with a series of four questions. The main aim of the survey was to examine if, and on what grounds do readers consider the account (un)reliable.

Before examining the details of the survey, let us identify the possible kinds of unreliability using the hermeneutic framework proposed by James Phelan and M.P. Martin (95); they suggest unreliability occurs on three axes: reporting, evaluating and interpreting. Carter is quite economical with her language, and there being no overt narrator, readers can discard any considerations of an interpreting voice. Evaluation is more interesting: readers can conceivably find what constitutes a value judgment in the opening sentence: "It is a northern country; they have cold weather, they have cold hearts" (126). Readers can understand from the phrase "cold hearts" that the implied author suggests a low degree of empathy among the people inhabiting the storyworld. In her relation of the values and beliefs of the people we can possibly read a hint of ironic distance: "More so; they have not seen us nor even know that we exist, but the Devil they glimpse often (...)" She also interjects in the description of the witch hunts: "oh sinister!" (126)

In the story proper, however, Carter refrains from using any value-oriented terms and relates the events in a straightforward and unambiguous way. The long opening and a possible ironic distance may bring one to believe, however, that there might be something noteworthy happening with regard to Phelan and Martin's first axis: the account being given might not be in concord with the implied author's "true message." Could it be that the fantastic events are nothing more than a justification given for the murder of an old lady at the hands of superstitious trigger-happy bumpkins? Of course, since the testimony of the main protagonist is the only real evidence in the "witch case," it is the morality of the heroine and how readers regard her that is key to interpreting the meaning of the story.

In the reader-response survey given to the respondents, I formulated four questions. All participants could read the story and answer the questions at their leisure:

1. Did you enjoy the story? Why?
2. Was the main protagonist (the girl) a positive or negative character? Why?
3. Was there a particular passage/event that brought you discomfort (guilt, anxiety)?
4. What was the most important part, phrase, section in the story? Why?

Question one was formulated in order to account for what the readers would find appealing. Norman Holland postulates enjoyment as the primary reason for reading literature, as well as the main motivation on part of the reader to make sense of a work of fiction (*Literature and the Brain* 260). Identifying the modes of enjoyment and the particular elements that evoked it is crucial for understanding the hermeneutic approach of the reader.

Question four was formulated mainly to cross-check the answers to question two, which I regarded as the most important for the analysis of how the readers gauged the reliability of the narration. In the

first batch of the responses, between the ten female graduate students of English philology (Czech and Slovak), the ratio of those who regarded the main character as positive to those hesitating to those who regarded her as negative was 5:4:1. A theme prevalent in the “positive” reasoning was one of female empowerment:

“For me she was a positive character. A badass girl. She is strong and ruthless because of the harsh region where she lives.”

“I guess she was a positive character, she was in a role of dealing with the ‘evil’ of the story. She was not a little girl who needed to be saved by someone else, instead, she dealt with the problem on her own.”

“She was a positive protagonist for me. She was a strong heroine who could take care of herself, didn’t need anyone else to save her and managed to kill the presumably murderous wolf. She didn’t know who it was so she can’t be blamed for killing her grandmother.”

We can find this theme even in the responses of the readers who were less sure about the morality of the protagonist’s actions:

“She acted in accordance to her upbringing so if there was something negative (and there was), it was in the whole community—but the fact the granny could transform into a werewolf kind of justified other people’s superstitions so it is really hard to say. Still, I must say the girl was a bad ass (sic).”

There was one negative assessment, but the reasoning was quite different from the one predicted, because it did not reflect the skepticism and ironizing of the superstitious worldview:

“Well, for me she was a negative character, because I believe that she was maybe a witch and her intention was to gain the house of her grandmother from the beginning.”

There was another test group of people of both genders and various backgrounds but with university education and very high English reading competence. Of the 4 female and 7 male respondents, the ratio of positive to neither positive or negative to negative was 7:1:3. The positive responses tended to render the protagonist as a capable heroine that could take care of herself. One of the negative interpretations was similar to my own, stressing the openness and ambiguity of the story, while another asserted that “the girl is a cold blooded opportunist, who used the superstitious nature of their (sic) peers to appropriate her heritage way before her time. A sociopath, but quite a talented storyteller.” The only negative assessment by a female reader stressed that the heroine was “creepy and emotionless” and not sympathetically portrayed and that “the real Devil is people—and that is much scarier.”

The themes that I identified as crucial—the commentary on the morality of the fictional society, the ambiguity of the protagonist’s actions, the reliability of the narrative—appeared to have been recognized only by a small minority of readers (12,5 per cent). Rather than explain this outcome as a failure in close reading on the part of the majority of respondents, I propose a hypothesis to account for this divergence and identify the possible processes that determined it.

While the construct of the unreliable narrator, as we observe in this empirical study and as Jonathan Culler points out, could be used by the reader as an “integrative hermeneutic device” that could lead

the reader to the “truth of the text” (157), we can postulate Booth’s concept of the implied author in a similar way, albeit working at an unconscious level. The implied author could be used to account for how readers gauge the reliability of the narration and whether they choose to construct some unreliable narrator at a lower level of their heuristics. Such a use would be consistent with the idea that the implied author is a “construct inferred and assembled by the reader from all the components of the text” (Rimmon-Kenan 90).

The manner in which readers of “The Werewolf” construe the implied author, while not transparent to direct scrutiny, must necessarily be reflected in their attitude towards the narrative, which manifests in the moral-judgmental attitude towards the protagonist. The above-mentioned minority of readers that found the story morally problematic as well as considered the character of Carter’s Little Red Riding Hood morally ambiguous utilized an implied author who maintains an ironic distance towards the depicted world and subverts the very narrative that she gives from the apparent eye-of-God view. On the other hand, the majority of readers, both male and female, presumably operated with the implied author who (at least partly) intends to tell a tale of empowerment centered on a capable character who “stands up against danger bravely despite the odds against her” and makes morally sound choices “doing what her mother told her,” also stressing an implied “nurturing side, caring for her grandmother when she is sick.”

The majority of readers that did not opt for a subversive implied author did not apparently have any need to consider the reliability of the account at all and found their own way of enjoying the text. In these examples pairing answers to the first (what was enjoyable) and fourth (what was important) question, reader A is a representative of a reading focused on the atmosphere and overall emotional impact, while reader B expresses a minor but not insignificant trend that viewed the events of the story as a kind of rite of passage for the girl, who eventually replaces grandmother as a new witch:

A: 1. “I found the story enjoyable, since it was mysterious and gave a glimpse of somewhat other-worldly experience.” 4. “The first three-four paragraphs—creating a picture and a context.”

B: 1. “I enjoyed the story very much. It is filled with mysterious elements.” 4. “The last sentence (...) an indication that the main protagonist might have also turned into a witch (...)”

Since most of the respondents reportedly enjoyed the story, we cannot definitively determine which one of the mentioned hermeneutic alternatives would be a more effective option, be it for a particular reader or universally. While the ambiguous reading of the story may be considered the most productive, without very in-depth inquiry into the processes of how particular empirical readers engage with fiction and how they enjoy it, we cannot make any but subjective claims about the “appropriateness” or “rightness” of a given interpretation for a particular reader identity. We can, however, attempt to postulate some universal principles concerning the role of the implied—or inferred—author as a hermeneutic integrative device based on empirical reader-response studies, such as the one presented here. This effort could be a boon to the discussion of the process of literary interpretation on a cognitive level, particularly when the problem of the unreliable narrator enters the debate.

Notes

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Searching for the Dear Green Place in Agnes Owens's *Like Birds in the Wilderness*

Abstract: This paper elaborates on Douglas Gifford's concept of the dear green place as a metaphor recurrent in Scottish writing and analyses the use of this metaphor in Agnes Owens's novella Like Birds in the Wilderness (1987). The image of the dear green place is associated with the west of Scotland in general and with Glasgow in particular—Glasgow's Gaelic name, Glaschu, loosely translates as the dear green place. Owens's protagonist leaves the west for the north in search of a job, hikes through the Highlands for the same purpose and, finding no job and losing his girlfriend, returns to his hometown. The novella strategically explores landscapes and cityscapes to test their potential for becoming the protagonist's very own dear green place—an impersonal space transformed into an intimate place—and concludes with the protagonist's realisation that such place cannot be found, but must be created, and can be created anywhere.

One publisher said people don't want that kind of writing . . . about poor people. All my stories are about building site workers, tramps, and alcoholics. They're the only people I have great knowledge of. I've lived with them and had husbands who took a good drink. I know the patter. I couldn't have written about anything else and I didn't want to talk about wealthy people. It's boring.

—Agnes Owens (qtd. in Ramaswamy)

Agnes Owens: A Working Mother and Writer

Alasdair Gray, the doyen of modern Scottish writing, has memorably described Agnes Owens as “the most unfairly neglected of all living Scottish authors” (qtd. in Ramaswamy). While Owens is in theory acknowledged as “part of a Golden Age in Scottish literature” (Ramaswamy), in practice, her work attracts a small, if steady audience and receives little critical interest. Alasdair Gray frankly speculates that “she is neglected because she is elderly, lives in a rural housing scheme, so is not in the celebrity class”. This sharp observation concludes Gray's retrospective article published at the occasion of Owens's seventieth birthday, in which Gray pays a thoughtful tribute to the fellow author and evaluates her contribution thus far. Among other points in his article filled with gems of insights, Alasdair Gray suggests that “poverty is so depressing that even the poor hate to be reminded of it”, hence the limited appeal of Owens, who plainly refuses to make the wealthy and the successful her subject because she finds them uninspiring, as she explains in an interview with Jane Gray.

The self-taught Owens started her writing career comparatively late, at the age of forty-seven, when she joined a creative writing class in Alexandria, West Dunbartonshire, at first “for the sake of a night out”, she remarks in her characteristically down-to-earth and matter-of-fact tone (qtd. in J. Gray). This is where she was discovered by Liz Lochhead, the playwright and poet who was to become the National Poet of Scotland between 2011 and 2016, who brought Owens to the attention of Alasdair Gray and James Kelman. Particularly the latter two major writers, with whom Owens went on to collaborate on the short story collection *Lean Tales* (1984), greeted her stories with enthusiasm and provided encouragement and practical support in her literary undertakings. Kelman notably advised Owens to “concentrate on the brick-layers” (qtd. in J. Gray), who proved to be her trademark characters drawn realistically from her first-hand experience as a wife and mother of bricklayers. Gray

quotes Owens as noting that she wrote her first short story, called "Arabella", out of "spite": "The others in the writing class were, she said, very nice people and wrote stories about equally nice people. She often found life a nasty business, so shocked them by inventing a grotesquely repulsive modern witch" (A. Gray). There is indeed an edge to Owens's writing, which however moves beyond the simple initial face value of shock. When asked about her preoccupation with the down-and-out characters with respect to the purpose of her writing, Owens admitted that she sought "to convey people that are condemned in a better light than what people would think" and perhaps highlight that even "these people are human" (qtd. in J. Gray).

Like Alasdair Gray and James Kelman, Owens employs the framework of social realism in the sense of focusing on working-class characters who struggle to steer their existence in extremes of physical and attendant spiritual poverty. Also like Gray and Kelman though, she could not be further removed from the pedestrian proletarian writing whose chief purpose is to deliver a political message and call for a committed action. Quite the contrary, Owens's characters are singularly uninvolved with politics, separated from the society which ostracises them and too engrossed in securing their individual survival to indulge in any schemes whatsoever of setting the world to rights. Ingrid von Rosenberg considers Owens's work in relation to the earlier tradition of class writing, specifically Robert Tressell's classic proletarian piece *The Ragged-Trousered Philanthropists* (1914), and finds that where Tressell "had no doubts about the necessity of work as such and was merely concerned with the unjust organization of it in capitalist society, Agnes Owens's characters, by contrast, have to come to terms with a world in which work itself has become a scarcity, not merely for cyclical, but for structural reasons" (von Rosenberg 195). The eloquent agitating speeches of Tressell's protagonist translate in Owens into bare articulacy and, as von Rosenberg points out, into "the bewildered psychological state of many of her characters" (von Rosenberg 195).

Owens's deceptively simple writing style manifests her mastery of the art of understatement. Alasdair Gray contends that Owens's "hard but not unusual life has taught her to face facts and mention them in the fewest possible words". Even the bleakest scenes in Owens are habitually relieved by grim humour, a feature that links her work to that of the English macabre fiction writer Beryl Bainbridge, who regards Owens highly (A. Gray), and the American Southern Gothic writer Flannery O'Connor, whom Owens names as her inspiration and chief influence (J. Gray). Alasdair Gray comments that Owens's characters manoeuvre in a precarious environment based on an unwritten code which "insists on toughness, so affection must be hidden like a guilty secret". Even if they may seem so, Owens's characters are not unfeeling monsters but ordinary men and women who exploit survival techniques available to them and whose "deadpan dialogue(s)", to use Jane Gray's apt term, serve as a facade to conceal genuine emotions in their whole range of attachments, cares and fears. The apparent monotony of Owens's narratives reflects the monotony of her characters' lives, only intermittently invigorated by bouts of violence that lends itself as an outlet for the characters' frustrations.

Owens published her first work in the early 1980s, a time when women writers, and more so women writers working imaginatively with female protagonists, stood as a rarity in the strongly masculine Scottish literary tradition. Owens can be credited as a pathbreaker for a whole new generation of original women's writing coming from Scotland, including the established contemporary writers such as Kate Atkinson, Janice Galloway and A. L. Kennedy. While she expressed her scepticism about overt feminist agenda, Owens nevertheless recognised in a 2008 interview that it is women these days who come up with fresh perspectives in Scottish literature, while men's stories seem to be lingering in a dead point (J. Gray). Owens's first two novellas, *Gentlemen of the West* (1984) and its loose sequel *Like*

Birds in the Wilderness (1987), deal with a male main character, the bricklayer Mac, who is on and off work and copes, unsuccessfully, with his weaknesses, or “treacheries of attitude”, as Owens prefers to call tragic human flaws that bring about the betrayal of others and of oneself (J. Gray). In her subsequent fiction, Owens proceeded to depict female protagonists, starting with *A Working Mother* (1994), a novella of which she says she saw herself in (J. Gray). It would be a fallacy to label Owens’s oeuvre summarily as autobiographical, still, she inevitably makes a creative use of her experience of poverty and hard work as a wife and later widow to a shell-shocked veteran who turned to drinking, a working mother of seven and, eventually, a published writer.

Birds in the Wilderness and (Not So Much) Dear Green Places

“All day I had tramped the streets of this strange city in a fruitless search for work, head bent against the wind and lugging my shabby holdall. Already my money was spent on scrappy meals and fags” (Owens, *Birds* 3). The opening sentence of Agnes Owens’s *Like Birds in the Wilderness* (1987) encapsulates the novella’s themes and recurring motifs: the twenty-three-year old Mac leaves his maternal home on the west coast of Scotland in hope of finding employment further north, but his quest ends up as a pointless picaresque adventure during which whatever is gained is promptly lost again. Although Owens dispenses with specific place names, the setting, urban and rural, is immediately recognisable as Scottish. While he stays in the city on a stint as a bricklayer, Mac moves around a post-industrial wasteland of littered streets, decaying tenements and seedy pubs. As he loses his job and sets off for the Highlands pursuing another job prospect that turns out to be a scam, he travels in a desert of treacherous rocks, thorn fields, castle ruins and abandoned dwellings. Marie Odile Pittin-Hédon identifies “exile and escape” as dominant themes of Owens’s work, coupled with “circularity” as a mode of experience (Pittin-Hédon 256), which is manifested in *Like Birds in the Wilderness* in Mac’s escape from the constraints of his home, his uncomfortable exile in alien landscapes and his eventual defeated return to the starting point of his journey.

Space constitutes an essential facet of Scottish identity, one endowed with inherent sociopolitical implications in a nation which never quite came to terms with its loss of sovereignty through the 1707 Act of Union with England and still seeks to define its peculiar place in the world, as apparent for instance in the 2014 Scottish independence referendum. Owens presents a peculiarly apolitical vision of space—insofar as anything can be apolitical at all—her concern is the small intimate space of individual characters rather than the wide-reaching space of nations. *Like Birds in the Wilderness* exemplifies the natural human desire for a safe domicile, for a space to settle in and turn to for comfort, recovery and nurture. The novella shows the journeying protagonist constantly in a motion which is, paradoxically, also a paralysis in that the physical environment changes, but the protagonist fails to form a mental connection to the space where he finds himself. Mac searches for a “*felicitous space*”, to use Gaston Bachelard’s concept, originally an impersonal space transformed into a subjective space with attached sentimental value (Bachelard xxxv; italics in the original). As much restless as reckless, Mac does not realise that an active engagement is required on his part if he wishes to create “the sorts of space that may be grasped, that may be defended against adverse forces, the space we love” (Bachelard xxxv).

In his oneiric perception of space, Bachelard emphasises the relevance of imagination to existence, arguing that “thought and experience are not the only things that sanction human values. The values that belong to daydreaming mark humanity in its depths” (Bachelard 6). Despite the limited insight into Mac’s inner life that Owens provides, it becomes apparent that his imagination is impoverished and his mental faculties in general are severely reduced. Mac proves to be too numb to find in himself

the creative energy needed to reshape any given space into a personal space of his own making. The social geographer Henri Lefebvre, in keeping with Bachelard's notion of created space, maintains that human beings "know that they have a space and that they are in this space. They do not merely enjoy a vision, a contemplation, a spectacle—for they act and situate themselves in space as active participants" (Lefebvre 294; italics in the original). This active stance does not apply to Mac, who, on the contrary, seems to "stand before, or amidst, social space" and "relate to the space of society as (he) might to a picture, a show, or a mirror" (Lefebvre 294). The image of the mirror bears significance here because the desolate geographical landscapes that Mac counters with unseeing eyes match the bareness of the landscape of his mind. Scattered episodes in the novella, especially in its portion set in the Scottish Highlands, suggest that Mac is not entirely stripped of sensitivity, however, he lacks both the language to formulate his feelings and the capacity to gain awareness of them and process them to any further ends.

Two years prior to the appearance of *Like Birds in the Wilderness*, Douglas Gifford, a renowned expert on Scottish literature, published a short but substantial essay, *The Dear Green Place? The Novel in the West of Scotland* (1985), which considers the central function of space in general and the metaphor of the dear green place in particular in the twentieth-century Scottish literary tradition. Ever since the age of Walter Scott, Scotland has been strongly associated in popular imagination with the rugged natural beauty of its lochs, glens and moors typical of the Highlands. This stock representation of Scotland, while certainly not irrelevant, poses a problem in that the Scottish Lowlands have been transformed by heavy industry and subsequently embarked on the process of deindustrialisation, accompanied by far-ranging socioeconomic impacts manifested with particular force in the Thatcherite 1980s. Pictures of serene mountainous regions therefore tell only part of the story of Scottish space—the other part being the Clydeside shipyards, sprawling peripheral housing estates and derelict inner city areas waiting for redevelopment. The trope of the dear green place, Gifford explains, eventually extends from the country to the city and is promoted to "almost an archetype in the Jungian sense", "an essential image/idea which haunts (Scottish) culture" (Gifford, *Dear* 6). The core of Gifford's argument rests on his suggestion that the dear green place "can stand for a non-spatial, non-landscape idea, of creativity and imaginative fertility", a shorthand for "a regenerated and fertile place (where) things could grow well" (Gifford, *Dear* 6). Gifford's insistence on non-spatiality is not without difficulties, given the ubiquity of space as a fundamental ontological category in which our bodies, no matter how we would dissociate them from our consciousness, inevitably exist in space. What Gifford presumably refers to is more accurately the reservation that the dear green place does not necessarily need to be a place to start with but can serve as a mental image to which the positive connotations of regeneration and fertility are ascribed.

The metaphor of the dear green place in operation is best illustrated on the example of Archie Hind's seminal novel *The Dear Green Place* (1966). The novel is set in Glasgow and derives its title from the supposed meaning of Glasgow's Gaelic name, Glaschu. The word Glaschu breaks down into two elements, glas and *cu, whose combination literally translates as "green hollow". Hind uses the English translation of Glaschu as a starting point from where he proceeds to attach affective value by prefacing the name with "dear" and add a universal resonance by replacing the specific "hollow" with the general "place". The resulting "dear green place" is then less of a translation of Glasgow's name and more of an imaginative re-creation of Glasgow's sense of place as perceived by Hind. The *Dear Green Place* follows the material and spiritual struggles of an aspiring working-class writer who strives to create a panoramic novel capturing the sheer multifacetedness of his beloved home city—where Hind's protagonist fails, Hind succeeds in painting a vivid picture of Glasgow's beauty and brutality.

Hind's novel utilises the dear green place metaphor simultaneously on several levels: the dear green place is a reimagined translation of the proper noun Glasgow, but it is also a descriptive phrase for the city which takes pride in its large number of public parks and, finally, it is the spirit of creativity that Hind's protagonist feels pulsing in Glasgow and that he attempts to transfer in his manuscript.

In contrast to Hind's main character, who emotionally and intellectually connects with the space that he inhabits, Owens's Mac does not relate to his surroundings anywhere and remains a stranger wherever he goes. In the city, Mac moves through a series of claustrophobic settings, starting with the guest house where he finds accommodation in a shared room with an atmosphere akin to a mortuary since the landlord allows no "kind o' activity apart frae sleepin'" on the premises (Owens, *Birds* 4). Mac meets the young typist Nancy, who, in Owens's characteristically understated manner, swiftly becomes Mac's girlfriend and offers him to stay in a spare room at her aunt's. This alternative oppresses Mac no less than his current room, likely owing to the implications of commitment expected of him, should he take lodgings with Nancy's family member. "Though I thought her aunt was a very nice lady and the room comfortable," Mac contemplates in a rare moment of articulacy, "the fact was that the place gave me claustrophobia, something I was prone to in certain premises, the reasons for which were unaccountable" (Owens, *Birds* 75).

Owing to his fondness for drink, Mac starts to frequent the ironically named The Open Door, an establishment situated below the ground level. Mac's entering the place reads like a descent to hell, literally and figuratively, as here is where Mac acquaints a mysterious Colin Craig, a scammer who deceives Mac into believing that he would secure him a job better than that on the construction site. The Open Door is reached via "an area of wasteground" dominated by "the crumbling remains of a tenement" (Owens, *Birds* 23). The first impression of the bar is anything but welcoming: "It was distempered in a shade of brown like the colour of dried blood. A naked bulb hung from a low ceiling. Some drab male figures were pressed against the counter and the barman on the other side surveyed us suspiciously from deep-set eyes" (Owens, *Birds* 23). At a later point in the story, after Mac is dismissed from work, arrested for drunk and disorderly behaviour, interned in a mental ward and released on Nancy's intervention, he revisits The Open Door to find it abandoned. However, he retrieves a newspaper featuring an article about the Lifeline group, a commune whose members "intended to live in the northern wilderness as close to nature as they could" (Owens, *Birds* 78), with a photograph of Colin Craig, posing as a Major A. R. Burns, accompanying the text. With nothing but the newspaper article for guidance, Mac embarks on a journey north in search of Colin Craig and the promised job and has Nancy join him.

Prior to the Highlands hike, there appear scattered glimpses of a possible dear green place for Mac located in the city park, where he enjoys brief moments of near-tranquillity as he takes a stroll with Nancy, makes love to her for the first time somewhat anti-climactically "on the grass in the shelter of some bushes" (Owens, *Birds* 51)—and drinks with unkind strangers when Nancy does not show up for their date. Nancy's absence is marked with a song that lends the name to the novella: while waiting for her, Mac watches "young lassies dance in a circle as they sang, 'Here we go like birds in the wilderness, birds in the wilderness, birds in the wilderness. Here we go like birds in the wilderness on a wet and windy morning'" (Owens, *Birds* 38). The ambiguous song, potentially both cheerful and melancholy, prefigures Mac's trip to the "northern wilderness" of the Highlands, and the note of "wilderness" also exposes his uprootedness and disorientation. Mac regards the song as a "bad omen" because it bitterly reminds him of an unspecified humiliating experience as a schoolboy (Owens, *Birds* 38). After Nancy fails to deliver him, he proceeds to share a bottle with "freens (friends)" who soon turn against him (Owens, *Birds* 39), and the chance for peace is ruined. In a masterly stroke

of irony, Owens makes it the day of a peace festival with a live band in the park. The dear green place slips away, if it ever was there for Mac to grasp, as the day comes to its close: "A wing sprang up and blew empty crisp bags and paper cups over the grass. Folks stood shivering, shouting on their kids and dogs, then cramming things into plastic bags. The guitarists were back on the stage belting it out with gusto, but the day was finished; the mood was gone" (Owens, *Birds* 44).

Whereas Mac's stay in the city was merely uncomfortable, his relocation to the country becomes positively threatening as the book shifts from the blackly comic to the ominously grotesque. The increasingly desperate protagonist makes some tentative effort to establish a meaningful connection with his experience, but his pathological inconstancy as much as his frequent drunkenness prevent him from achieving anything: "I sat cross-legged scanning the ridge of hills confronting me, where sheep moved slowly like lice on a shaved head. I wasn't exactly entranced, but I thought that in time I might get to like the view. At the moment it unnerved me" (Owens, *Birds* 87). In a mountainscape far removed from a pastoral idyll, Mac navigates among slippery steep cliffs and nasty undergrowth of nettles and wards off aggressive clegs. The acutely painful descriptions of Mac's trials in the Highlands could have been fuelled by Owens's own memory, recounted in her autobiographical essay, of her travelling with her husband and her two-month old daughter in the Highlands, following a job prospect that turned out vain, and, much like Mac, coming back empty-handed: "We set off back through this mountainous region," she recalls, "possibly beautiful if you were a tourist, but to me desolate and harsh, gushing rivers and jagged rocks" (Owens, "Hopeless" 77). Mac succeeds to the extent that he gets hold of Colin Craig, but he comes at last to the realisation that he has been cheated by the man and he loses Nancy, who has meanwhile discovered Mac's habit of deceiving others and above all himself.

Mac's return journey has the surreal qualities of a nightmare, in which he walks across a desert only to end up in the valley of death: "The idea of arriving in the big city without Nancy was unbearable. I felt I had to walk back over this lonely space until I came to terms with my unhappiness—like Moses in the desert . . . By the time I reached the stony valley I was staggering from exhaustion and booze. I sat between the rocks, hunched up, clasping my knees, watching big black birds circling high above my head. Buzzards, I thought gloomily, and fell asleep" (Owens, *Birds* 119–20). In his strained condition, Mac shows an unaccustomed degree of mental alertness and perceptiveness to the gravity of his situation, of which he previously seemed perfectly oblivious. Douglas Gifford concludes "that the absurd wild goose chase of the birds in the wilderness has really been a graphic picture of Mac, the archetypal, unreliable, drink-oriented Scot, all gab and no delivery" (Gifford, "Fiction" 625). Gifford poignantly summarises the lasting prevalent impression of Owens's novella, however, Mac's story continues until he arrives at his mother's house.

Back home, Mac not only does not feel at home but also finds both his mother and her house in a worse shape than before: "I looked around furtively. The room was shabbier than I had remembered. There was a fusty smell that I hadn't noticed before. Perhaps it had always been there" (Owens, *Birds* 128). What follows is Mac, who lacks creative imagination but not idle fantasy, planning practical details of redecorating the place. Mac concludes the novella on an uncharacteristically cheerful note when he decides to accept a job as a truck driver offered to him by a local man. This ending might be interpreted with careful optimism as an indication that Mac has undergone a transformative experience and is determined to work towards building up his very own dear green place rather than chasing its spectres in the wilderness. Keeping in mind the circular nature of Mac's actions, however, his newly found active approach might be yet another false start leading up to the discovery that for some, no dear green place seems to exist either in the geographical or in the spiritual landscape as long as they refuse to participate in making it.

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The Image of “Turkishness” on the Jacobean Stage

Abstract: One of the reasons why English Renaissance drama has always enjoyed great popularity among both general theatre-going audiences and literary critics is its intrinsic quality of reflecting the current issues of the early modern period. One such example was the encounter of Englishmen with Turks. Since medieval crusades, Europeans had perceived Turks as the arch enemy of the whole Christendom and the territorial expansion of the Ottoman Empire in the course of the 15th and 16th centuries even intensified the conflict between the West and the East. This article focuses on the ideological campaign launched by English Renaissance playwrights against the imminent Turkish threat and explores the image of “Turkishness” which they drew – that is, the stereotypical portrayal of Turks and their culture that moulded the then anti-Muslim sentiment. The image of “Turkishness” is traceable in many Renaissance plays. Even authors such as Shakespeare, who did not devote any of their plays to the Turkish issue, participated in the anti-Muslim rhetoric of the time. Although scholars such as Nabil Matar agree that Edward Said’s concept of Orientalism (the recurrent misconception of the Orient in the Western literary tradition) is applicable to the texts written from the 18th century onwards, this paper tries to demonstrate that the mechanisms which later shaped the Anglocentric perspective of the Muslim “Other” and contributed to the underlying principle of Said’s theory, had been under way even before the English imperial drive began taking place.

English Renaissance drama represents a colourful source of information about the Anglo-Ottoman relations at the turn of the 16th and 17th centuries, and offers a valuable insight into the way how the English perceived this experience. After the historical background is briefly accounted for, this paper focuses on the playwrights’ treatment of Turkish characters, especially in two Jacobean oriental plays – Robert Daborne’s *A Christian Turned Turk* (1612) and Philip Massinger’s *The Renegado* (1623). In doing so, the paper traces the main stereotypes that formed the prejudiced image of the Turk on English early modern stage.

The 16th century saw an immense expansion of the Ottoman Empire which became a significant military and cultural threat for all the European countries. By that time, the Ottoman Emperor had seized vast regions in North Africa, practically controlled the Balkan peninsula and the trade in the Mediterranean Sea, and undertaken various invasions into Europe, the most famous being the siege of Vienna in 1529. The Christian Church of Europe responded by reviving the anti-Muslim rhetoric which had been widely used during the medieval crusades. In their fiery polemics with Islam, they identified the Ottomans as the so called “scourge of Christendom” spreading thus dread in the whole Europe¹. However, when the secular writings about Turks of that time are taken into account, one can see that people were also very much interested in any news about the seemingly invincible Eastern enemy, including their clothing, customs, religion, languages and lifestyle in general. The traditional fear associated with the Ottoman Empire was mingled with growing fascination.

This same combination of fear and excitement was felt in England, too. During the reign of Queen Elizabeth I (1558-1603), England actually established an advantageous commercial relationship with the Ottoman Empire. The Queen corresponded successively with three Sultans and their friendship was officially sealed with the constitution of an English embassy in Constantinople in 1583. As a result, the Queen could enjoy high profits from the Mediterranean Sea trade without fear of the infamous

Barbary pirates, and she even hoped to find in the Ottoman Empire a powerful ally against the Catholic Spain, yet this proved vain.

However, even though the official relations were friendly, England did suffer from the Ottoman expansion. In a letter written in the early 1580s to Elizabeth, her agent of the East Levant Company beseeched the Queen "to preserve her subjects (...) from future captivity in his (the Sultan's) dominions, the redemption of which in these 20 years hath cost this realm four thousand pounds, and yet divers to this day remain there (unrescued) of which some *have turned Turks*" (italics mine) (qtd. in Matar: 2). This quote testifies to two significant facts. First, a considerable number of English subjects were captured by the Ottomans and the ransoming of those must have been a heavy financial burden for England. And second, the mentioning of turning Turk, i.e., losing Christians to the Muslim faith, started to become a distressing issue for the Elizabethans. The numbers of English captives might have declined slightly for a while due to the Elisabeth's cooperation with the Sultans, nevertheless, later when James I succeeded to the throne, the situation considerably worsened. The official friendship with the Ottoman Empire and the consequent profits were a matter of the past and alarming numbers of Englishmen continued to be taken captive and needed ransoming; piracy, the political weapon so skillfully wielded by Queen Elizabeth, got out of control and subverted James's royal authority.

The religious dimension of the conflict between the West and the East became even more complicated. Apart from the stories about Europeans who converted to Islam in the hope of redemption from their captivity, new distressing rumours about Christians who willingly accepted Muslim faith were now circulating Europe. Such people were called "renegades" and the majority of them were merchants who simply realized that the Ottoman society, where wealth and status were not based on hereditary law but could be acquired through individuals' abilities, offered better chances for social promotion. And indeed, many accounts describe renegades as successful men who led prosperous lives and often held important offices in the Ottoman administration and army. Such people were naturally condemned by their former compatriots at home and considered traitors².

It is interesting how all this events are reflected in the dramatic writings of that time. In the essay "The Oriental in Elizabethan Drama", Louis Wann examined the frequency of English Renaissance plays with oriental theme. During the period, 47 plays were written that in some way dealt with the Orient (13 of which unfortunately did not survive). The most prolific period spanned between 1586 and 1611, when 32 such plays were produced, marking thus the time of Englishmen's greatest anxiety about the Ottoman threat. This time span is not actually very surprising as it also marks the most prolific period of English Renaissance drama in general, nevertheless, that does not make the number of oriental plays less impressive. Interestingly enough, in terms of genre, tragedies were devoted to the oriental topic, as if the threat of the Turks had not been a subject to be laughed at, even within the safe confines of English stage.

At the beginning of the Anglo-Ottoman relations in the 1580s, Turkish dramatic characters were not yet burdened with the load of European stereotypes as would be the case of later dramatic production. In 1584, Robert Wilson could write his play *Three Ladies of London*. This play stages an unusually positive Turkish character – an honourable Turkish judge who presides over a trial of a Christian who is indebted to a Jewish merchant. In this intriguing religious constellation it is the Christian who plays the role of a villain and tries to deceive both the judge and the merchant. In the closing of the scene, the Turkish judge moralizes that "Christians excel in Jewishness" (156), demonstrating that the Jews, another significant "Other" on English stage, had been subjects of aggressive prejudice even before the Turks. However, the portrayal of the Turks became much more negative as the fear of the Ottomans intensified.

The first phase of English oriental plays focuses on famous historical events. Christopher Marlowe's *Tamburlaine the Great* (1587-88) describes adventures of a Persian Emperor who defeated the Ottomans in the battle of Ankara in 1402. His second play, *The Jew of Malta* (1589), also makes use of a Turkish threat and the tribute that Malta had to pay to the Ottomans. George Peele found inspiration in the battle of Alcazar of 1578 for his play of the same title (1588). Moreover, writers were also fascinated by the lives of Ottoman Sultans. Here we can see the first connection of the Turkish characters with their notorious cruelty, the first widespread stereotype. For example, Robert Greene's play *Selimus, Emperor of the Turks* (printed 1594) shows sultan Selim I (1512-20) as a treacherous prince who gained his throne by poisoning his father and murdering his younger brothers. Truth to be told, the biographies of some sultans helped maintain such image because fratricide, even a multiple one, was not unprecedented in Ottoman history – indeed, a perfect material for a dramatic work. In short, at the end of the 16th century, playwrights produced plays that focused on topics such as heroic battles and mighty sultans.

As the Turkish threat became more accentuated in the Jacobean era, the issue of renegades started to be more pressing. The Church of England launched an ideological campaign against the Christians who had converted to Islam and the English stage joined in this rhetorical crusade. There are two significant examples of Jacobean drama which testify to this thematic shift of Englishmen's perspective; Robert Daborne's play *A Christian Turned Turk* (1612) and Phillip Massinger's *The Renegado* (1623). On these two plays it will be demonstrated how the image of Turkishness, that is the stereotypical portrayal of the Turks and their culture, came into existence.

Both plays are set in Tunis, a North African port under the Ottoman control, where different ethnical and religious groups come into contact. For the Jacobean audiences, Tunis represented an exotic world of mysterious culture full of temptations, such as easy profits and beautiful women but also held the constant danger of turning Turk. In the play *A Christian Turned Turk* this is the main concern, as the title suggests. The main character is an English pirate Captain Ward who is willing to renounce his Christian faith when he falls in love with an attractive, but also very treacherous Turkish woman. Other Turkish characters try to corrupt Ward and encourage him in conversion, for example with the argument that "Christian or Turk, you are more wise than with religion to confine your hopes" (7.25-26). Ward hesitates for a while but he eventually succumbs to the beauty of his beloved and accepts the Muslim faith. Afterwards, the chorus informs the audience that "black deeds will have black ends" (8.28) and Ward's fate is sealed. The colour imagery here is typical of English oriental plays; the contrast between the West and the East, between Christianity and Islam, was often expressed by images of white and black.

The English audiences could have apologized Ward's crimes as a pirate—there was a sense of popular admiration for the pirate figure; nevertheless, the crime of apostasy represented such a severe transgression that could not be forgiven. And it was not. As soon as Ward turns Turk, his good fortune leaves him; he is betrayed by his Turkish beloved and eventually dies by his own hand, full of remorse. His last words carry the main message: "Let dying Ward tell you that heaven is just, and that despair attends on blood and lust" (16.320-21). Lust is here the important word which frequently recurs throughout the play, for instance in a remark of a Christian maiden that she would not "betray (herself) unto their (the Turks') lust" (2.27). Here, another common stereotype is identified—the stereotype of Turkish lasciviousness. The Turks were imagined as exceedingly sensuous people whose vice had the power to corrupt the allegedly virtuous Christians who came into contact with them. Captain Ward's death is, therefore, an exemplary punishment for his crime of renouncing his faith for a pretty face of a Turkish female. The play thus allows only one interpretation of Ward's motivation for his conversion and that is a desire for women and wealth³.

A much more successful play, Philip Massinger's *The Renegado* was written ten years later. It contains the same themes – piracy, religious apostasy, the charm of a hedonistic Muslim society, and emphasis on Christian virtues. The main difference between the plays lies in the fate of the renegade character: whereas Daborne's Captain Ward is punished and commits suicide, Massinger's renegade is able to return to the Christian faith by acknowledging his sins and by sincere repentance. One can conclude that whereas in 1612, when the fear of losing Christians to the "faith of the infidel" had been widespread and very much substantiated, the staging of a renegade character required capital punishment for the purposes of a clear didactic lesson, ten years later, after the danger of Turkish captivity was somewhat lessened, the renegade could have been forgiven. If we consider the English early modern stage as a kind of "barometer of contemporary sentiment", it seems that by 1623, the Ottomans were no longer considered invincible.

The most striking aspect of Massinger's play is a successful conversion of a Turkish princess to Christianity. She even resembles a Christian martyr when she is prepared to die for her love to a Christian and her newly embraced faith. Although this might have been a powerful plot for a play, in terms of reality, it was a mere wishful thinking on Massinger's part. Massinger's *Renegado* thus represents a symmetrical counterpart to Daborne's *A Christian Turned Turk*, and as the scholar David Vitkus pointed out, Massinger's play could have been actually titled "A Turk Turned Christian", making the shift more apparent. As for the image of "Turkishness", Massinger basically recycled the same stereotypes that had been employed in the play by Daborne. The Turks are accused of "barbarous cruelty" or of being "falsar than (their) religion" (2.5.128, 135-6) and before her transformation into a Christian martyr the Turkish princess is pictured as a lascivious woman in a corrupt Turkish society.

In the plays, the European and Turkish characters are constantly being juxtaposed, and Christian values, such as piety, honesty and chastity, are stressed over the allegedly cruel, lascivious, aggressive and false nature of Turks. That is how these two plays contributed to the formation of the preposterously exaggerated image of the Turk on the Jacobean stage. During the early modern period the Turk became a new dramatic archetype.

Although Daborne's and Massinger's plays are clear examples of the stereotyped image of the Turk, the notion of "Turkishness" is traceable in other texts which do not directly deal with the oriental topic. William Shakespeare can serve as a good example. He did not write any play about the Turks as such but the notion of "Turkishness" is concealed in his language. For instance, in *Othello, the Moor of Venice*, Desdemona accuses Iago of being a slanderer, and he replies "Nay, it is true, or else I am a Turk" (2.1.115), pointing thus to the stereotype of Turkish falsehood. Later on, Othello, enraged about his soldiers caught in a brawl, asks them: "Are we turn'd Turks and to ourselves do that which heaven hath forbid the Ottomites?" (2.3.168) Here he uses the stereotype of Turkish aggression and cruelty. The last example here is from *King Lear*, where Edgar refers to the prejudice of Turkish lasciviousness when he claims that he had "in women out-paramoured the Turk" (3.4.89-90). In short, in the first part of the 17th century, the image of "Turkishness" was firmly rooted in the Englishmen's mentality and most of the playwrights of that time employed this construct in their writing process.

The image of "Turkishness", which can be detected throughout the canon of English Renaissance drama, seems to be based on a simple assumption that there is a significant difference between the West and the East and that the distribution of virtues and vices between those two cultures is self-evident. Such Eurocentric worldview of the East, naturally including the English perspective, conspicuously echoes the debate in Professor Edward Said's *Orientalism*, where he asserts that the Western idea of the Orient has been artificially constructed in the Western literary tradition and imagination. One could rightly argue that Said's theory of Orientalism can be applied to the texts written from the 18th century

onwards, excluding thus the period of Renaissance plays, and that Orientalism is firmly associated with the era of British imperialism. However, Said identifies three interdependent areas which then constitute the conditions for the process of Orientalism, namely the academic area of Oriental studies, the tradition of Western literature, philosophy, politics, etc., and the existence of imperialist ideology with its consequent institutions that exercise actual power over the Orient (5). Even though the last category, indeed, anchors Orientalism as such in the period from the 18th century, it is the second category with the canon of Western literature, covering also the image of “Turkishness” explored here, that has much longer history and that had predetermined the mechanisms that later shaped the Anglocentric perspective of the Muslim “Other” in the British imperial age. To quote Edward Said: “The Orient is an idea that has a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West” (2–3). One rich source for these thoughts, images and words is the canon of English Renaissance plays.

To conclude, English Renaissance playwrights viewed the Ottoman society through the lenses of their Anglocentric perspective, a perspective burdened with European prejudices, superstitions and a long history of anti-Muslim religious polemic. The playwrights created an imaginary space where the corrupt and cruel Turk could always be defeated by the virtuous Christian, and this image was maintained even at the expense of historical and cultural accuracy. In this way, the character of a Turk became new “Other” on English Renaissance stage, partly preparing the ground for the process of Professor Said’s Orientalism.

Notes

(1) Interestingly enough, Europe also had a tradition of viewing Islam as a distorted version of Christianity and there had been attempts, although the majority of them only on ideological or rhetorical ground, to convert the “Eastern heretics” to the orthodox faith (for example, Pope Pius II appealed to Sultan Mehmed II in his famous conversion letter of 1461, and the Bohemian theologian Jan Comenius zealously lobbied for translation of the Bible into the Turkish language to spread the Holy Scripture in the East). Those attempts were gradually abandoned when the threat of Ottoman aggression in Europe intensified during the 16th century.

(2) One of the most serious crimes the renegades were blamed for, apart from the betrayal of national and religious allegiance, was the disclosure of the newest developments in European seafaring. It was believed that this knowledge helped the Ottomans dominate the Mediterranean Sea.

(3) However, it must have been rather strange for the English audiences to watch Captain Ward die when it was a well known fact that the real Captain Ward actually led a prosperous life in Tunis. But that would not serve the purposes of a didactic lesson which Robert Daborne intended to convey to his audiences.

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Nathaniel Beverley Tucker's *The Partisan Leader*: A Preview of the Civil War

*Abstract: Plantation fiction is considered to be the first literary genre to originate in the South. The authors of antebellum plantation romances often defended the South's "peculiar institution" and celebrated the rustic way of life. The article discusses views on slavery and the antebellum South in Nathaniel Beverley Tucker's prophetic *The Partisan Leader*. Written in 1836 and originally intended as a political campaign tract, the novel is set in the future when slaveholding states seceded from the Union. Beverley Tucker is the first author who aggressively defended slavery and the first who predicted a military conflict between the two deeply divided parts of the country.*

Beverley Tucker's *The Partisan Leader* has once been described as "a romantically extravagant book, quite the absurdest in the library of the old South" (Parrington 37). As to that library, old South's principal contribution to American literature has been the genre of plantation fiction. Plantation novels celebrated a rural life, cavalier manners, southern womanhood and often served as propaganda for the supporters of slavery. With their stereotypical images of South's plantation life, they presented some of the best-known regional clichés in American culture (Grammer 58). Plantation novels were mostly written by complete novices in the field of fiction, and they were rarely distinguished by either imaginative force or creative originality (Taylor 148). Beverley Tucker's novel is no exception, but it deserves scholarly attention since Tucker is the first American author who spoke about the secession of the Southern states as a solution of what he perceived as the violation of states' rights by the federal government. In the novel, among commentaries on states' rights, slavery and other issues related to the South, he predicted the creation of the Confederacy and fratricidal war between the two deeply divided parts of the country.

So who was the author of what can be called one of the first political novels of American literary history? Labelled as "Virginia fire-eater" (Parrington 35) or "champion of states' rights" (Leary 147), Nathaniel Beverley Tucker was a professor of law and one of the most ardent defenders of the South and its institutions in the antebellum era. The son to a prominent Virginia lawyer St. George Tucker, he unsuccessfully pursued his legal career in southern Virginia. Unable to earn enough to support himself, he moved with his family and slaves to the Missouri Territory where he bought a plantation. During the Missouri statehood controversy of 1819-20, Tucker for the first time voiced his firm opinions on states' rights when he defended the right of Missouri to enter the Union as a slave state. In 1833, he returned to Williamsburg, where he was offered the position of professor of law at College of William and Mary. Here, finally, at the age of 50, he began his literary career and fruitful association with Richmond's *Southern Literary Messenger*, the South's most prominent literary periodical.

Tucker also began an unlikely association with the *Messenger's* assistant editor named Edgar Allan Poe, who was 25 years his junior. The correspondence between the two shows that Poe held Tucker in great reverence and sought his advice. Among one of the Tucker's suggestions for Poe was to abandon writing his horror stories because Tucker considered them below the gentleman's dignity. Fortunately for the young writer's future reputation of a father of horror fiction in American literature, he never took up this advice.

Within four months during the winter of 1835-36, Tucker wrote two pieces of fiction, which,

according to Brugger, gave him “minor claim to a novelist’s reputation” (121). The first was *George Balcombe*, a romance of Missouri and Virginia that included intrigue, pursuit, Indian fighting and joyful reunion between the master and his slaves. Edgar Allan Poe praised the novel in a long review for the *Messenger*, writing that “upon the whole it is the best American novel” (Poe 1837), but it soon fell to obscurity.

The second piece of fiction was *The Partisan Leader: A Tale of the Future*, the novel which is the subject of my paper and upon which almost chiefly rests Tucker’s present-day fame. As far as the publication history of the novel is concerned, it was “secretly” published in late 1836. The title page is wholly fictitious. It claims that the author is Edward William Sidney and the publication date is 1856. The novel’s publication enjoyed rather limited success when only 1,303 copies were sold (Binnington 45). Then, for almost 25 years, it was completely forgotten. Only after the secession of Southern states, when Tucker’s predictions came true, it was rediscovered by both the North and the South. It was first reprinted in New York as *A Key to Disunion Conspiracy: The Partisan Leader* in 1861, where it was thought to have sold more than 7,000 copies in three weeks, and then in Richmond in 1862 (Binnington 45), this time in both instances under Tucker’s real name.

The reason why Tucker published the novel secretly was that he intended it to be a political campaign tract that would prevent the election of the Democratic presidential candidate Martin Van Buren. Van Buren was expected to succeed Andrew Jackson, who for Tucker embodied everything he was fighting against in his essays and articles on states’ rights. Through Jackson’s two terms in office, Tucker became convinced that the federal government, as Wrobel claims, “had assumed the character of a consolidated military despotism...intent upon destroying the fabric of Southern economic, political and social life” (327). So Tucker’s original purpose was not to write about the future of the South, but to prevent the election of Martin Van Buren. Tucker’s goal, however, remained unfulfilled since the book was published too late to influence the result of the election.

Southern Literary Messenger did not fail to notice the publication of the novel and a very favorable review appeared in January 1837 issue. The review first admits that the state of Virginia did not contribute much to the literary character of the country and works of imagination written by Virginians have been “designed only for the amusement of the passing hour, and destined to be forgotten as soon as read” (Upshur 73) but the author of *The Partisan Leader* “whatever be his real name is no novice in writing and no sophomore in scholarship” and the book is filled “with the traces of deep thought upon grave subjects” (73). The review praises Tucker’s characters (female characters in particular), flowing and easy style and emphasizes his representation of slavery, which it recommends to all supporters of abolitionism. After a brief delineation of the plot, the 10 page review continues with an essay on the evils committed by the federal government and sanctity of the state’s rights. In the light of the 1970s scholarship which proved that Tucker himself co-wrote the review, it is not surprising that *The Partisan Leader* received so much praise (Brugger 241). However, 20th century critics did not share the *Messenger’s* opinion when, for instance, Vernon Parrington considers Tucker’s characters “as wooden as Cooper’s females” and the plot “grossly distorted by his polemics” (37).

The novel is set in the future. The year is 1849, Martin Van Buren is in his third term as a president and he is seeking re-election for a fourth time. Because of his tyrannical rule, Southern states, led by South Carolina, decided to secede from the Union and form a Confederacy to pursue their own economic interests. Now the South is “the most flourishing and prosperous country on earth” (66) and has allied herself with Great Britain. Thanks to the manipulation of the Virginia legislature election, and the stationing of Federal troops within her borders, Van Buren managed to keep the state from seceding, but there are patriots who secretly plan to carry their state into the hands of the Confederacy. The

patriots are led by an influential plantation family, the Trevors, and members of this family are the main characters in the novel. They include young Douglas, an officer who leaves the President's army to fight for Virginia, his brother Owen, who is also an officer but remains loyal to Van Buren, and their uncle Bernard, a wealthy plantation owner and Virginia politician. The most prominent female character is Delia Trevor, Douglas' cousin and an ideal of southern womanhood. There is also a mysterious figure of Mr. B., according to Parrington "a super-statesman, a man of godlike sagacity and divine benevolence, a heroic embodiment of all the magnanimous southern virtues" (37) who influences the life of principal characters and the fate of Virginia.

President Martin Van Buren is the archvillain of the novel. He has assumed the role of a dictator, is experienced in intrigue and surrounded himself with all kinds of minions. Van Buren has turned the White House into a "palace" (132) where he occupies the "presidential throne" (40). The description of the president which Tucker offers in Chapter XV would fit any description of a 17th century monarch – Van Buren rests on a sofa, with a stretched leg "the beauty of which was displayed to the best advantage by the tight fit and high finish of his delicate slipper" (134), with his hand, "richly jeweled" (134) hanging carelessly on the arm of the sofa.

Virginia's efforts to join her southern neighbors lead to a partisan war against Van Buren's corrupt government. Young Douglas Trevor accepts the command of the guerrilla bands operating from the mountains in the southwestern part of the state, thus becoming the partisan leader from the title of the novel, and inflicts heavy casualties on van Buren's regiments. All these events, according to Brugger, provide a backdrop for Tucker's "frequent digressions on states' rights constitutionalism, free-trade economics, and proslavery paternalism." (122). At the end of the novel, the Federal forces in Virginia are defeated, but the state remains in the Union and the young partisan leader is in prison in Washington awaiting a court martial.

From the brief summary of the plot, it is clear that Tucker was neither a talented nor original novelist and his main influences were two titans of historical romance, Sir Walter Scott and James Fenimore Cooper. The opening sentence, with a solitary horseman galloping across a valley, is taken from Cooper's *The Spy*, published in 1821. Among Trevor's partisans there is an experienced backwoodsman named Jacob Schwartz, modeled on Cooper's Natty Bumppo. The influences of Scott include a broad delineation of historical background that lend the novel historical authenticity and the use of historical figures that serve as prototypes for fictional characters (Wrobel 327).

The structure of the novel, however, is Tucker's own and shows his lack of experience as a writer. The story begins with Douglas' brother Arthur, attempting to join the partisans. After three chapters, a flashback of nearly 250 pages long follows where Tucker discusses the history of Trevor family, the origins of the secession and Virginia's decision to split with the Union. Then it returns back to Arthur, only to switch to a first person narrative by a South Carolina guerilla commander halfway through the second volume. But after a few chapters, Tucker abandons the first person narrator and returns to third person. In addition to all this, the novel remains curiously unfinished, with the "usurper" still in power and Douglas Trevor in captivity. Although Tucker lived for fifteen more years, he never concluded the narrative. The original purpose of his novel – influencing the 1836 presidential election – failed, so it is not surprising that he felt no need to write a sequel.

There existed some prophets of the secession and the Confederacy in the antebellum era but the majority of white Southerners did not consider separation until late 1850s. Thus Tucker's novel can be considered a starting point of what some authors call Confederate Americanism. The central idea behind the proposition of such independent Confederacy was the conviction that secession was altogether a legitimate act that was not revolutionary at all and was a necessary reaction against the

abuses of Federal government regarding the abolition of slavery (Binnington 44). As to the question as to whether Southern leaders knew about Tucker's novel or took some inspiration from it in the process of the secession or during the war, taking into consideration the novel's obscurity at the beginning of the 1860s, the answer would be no.

The Partisan Leader is the first piece of fiction in American literature that aggressively defends slavery. Though the reader will not find descriptions of a pleasant rural life or slave quarters inhabited by happy slaves as for instance in Kennedy's *Swallow Barn*, all of Tucker's fictional slaves are deeply loyal and willing to die for their master. As to Tucker's own slaves, he tried to be what Kennedy in *Swallow Barn* called "a kind master, considerate towards his dependants" (Kennedy 28). Brugger claims that Tucker cared scrupulously for his slaves and he took pains to see that, in his own words, the slaves were "well and comfortable and as happy...as belongs to human nature to be in their condition" (Brugger 92).

Tucker is the only antebellum Southern writer who gives any kind of suggestion about arming the slaves. This can be rather a surprising and bold proposal, especially in the context of Nat Turner's slave revolt of 1831. The revolt involved the brutal deaths of about 60 white people in the region south of Richmond and it caused terror among the slave owners across the entire South. One of the owners' biggest fears was to see their slaves armed. Contrary to these fears, Tucker seems to be perfectly ready to embrace the idea of a slave with a gun. There is a scene in the novel in which mysterious Mr. B plans to arm the house slaves and use them as "the black watch...the trusty body-guard of a Virginia gentleman" (195). These slaves are so devoted that they "will shed their last drop" (203) before one hair of their master's head shall fall. For Tucker, slaves are not capable of rising against their owners since they are "one integral part of the great black family which...is united to the great white family" (204). Grammer in his study of antebellum plantation fiction compares Tucker's fictional slaves with Nat Turner's murderous group – they are both intelligent and militant, willing to pursue their goals violently. The difference is that the interests of Tucker's slaves are the same as those of their masters and they literally take up arms to defend their own enslavement (65). In one glorious moment, Trevor's slaves, cunningly pretending that they want to leave their master, inebriate a unit of Federal soldiers and then disarm them, without shedding a drop of blood. By this clever stratagem they prevent young Douglas from being captured.

Shortly before this happens, Mr. B. claims that slavery is not the South's weakness, as the enemies of the South think, but its strength, because of "the staunch loyalty and heart-felt devotion of the slave to his master" (203). And because of their "calculated selfishness" (205) the Northerners know nothing about the feeling of slaves, they would never be able to comprehend the nature of slaves' loyalty and devotion. According to Grammer, it was Tucker who first thought of the literary plantation as a weapon against abolitionist criticism from the North and lifted the genre from a pastoral narrative to a political tool (64).

Literary qualities of his second novel aside, Beverly Tucker can be rightfully called the prophet of the Confederacy. He died in 1851, so he did not live long enough to see his prophecy fulfilled, but he probably would not have been surprised that several of his predictions came true. He correctly prophesied that states' rights and Northern efforts to abolish slavery would be the causes of secession. He was right that South Carolina would lead the entire process of breaking with the Union, since in December 1861, South Carolina was the first state to secede. He correctly predicted that in order to survive economically, the Confederacy would need a strong foreign ally, and this ally will be Great Britain. The novel also includes military officers, educated at the same academy, serving in the same army, who will stand at the opposing sides of the battlefield, in the same way as their real life

counterparts, thousands of officers, graduates of West Point, did on the battlefields of the Civil War. Incredibly enough, Tucker predicted that the war would divide families and indeed, in many cases, be a war of brother against brother. He demonstrates this through the characters of Douglas and Owen Trevor when the latter leads a regiment of Federal troops to a battle with partisans commanded by his younger brother and eventually dies. And, last but not least, his idea of partisan warfare was also fulfilled. During the war, unorthodox commanders such as John S. Mosby in northern Virginia wrought havoc on Unionist forces and caused them serious troubles with their guerrilla raids.

Beverly Tucker's *The Partisan Leader* deserves scholarly attention not as a piece of literature but rather as a historical artifact. Tucker was the first of antebellum Southern writers who used plantation fiction as a political tool for spreading his radical views on states' rights. He was also the first writer to use fiction for the defense of slavery. And rather unintentionally, Tucker in the novel foresaw the secession of Southern states and the war which divided the nation.

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Representation of Animals in Literature Matters

Abstract: Whereas in animistic cultures animals have always been allowed the role of a protagonist, in an anthropocentric tradition, which applies mainly to the Western culture, literary critics and authors have denied animals a central role in the story. Animal fiction as a serious subject for studies has been ignored or interpreted as an analogy to human situations. In fact, often, when the scholars think they are challenging this notion, they reinforce it. The danger of analysing animals in literature is that such interpretation can find actual animals absent and state that the animal only serves as a metaphor or a symbol. Animal criticism in fiction becomes, at the same time, the criticism of predominant anthropocentrism. This paper argues that non-human representation in animal fiction matters and suggests approaches of successful representation through animal studies, ecological criticism and language itself.

Animal Studies, a New Literary Discourse

Animal studies as cultural studies of animals is a new interdisciplinary approach of understanding animals in art, philosophy, culture, ecology, human thought, and, of course, literature. The goals of this discourse are reconstruction of animals (and ultimately nature as well), removal of moral symbolism accompanying animal images and recasting misguided conceptions of animals. It proposes, as Cary Wolfe describes it, a radical re-evaluation of animals. The main aim of animal studies is, therefore, “to overcome cultural, ageist and speciesist bias” (Aftandilian 89) of understanding animals.

Literary animal studies is a very young discipline and “it has not yet developed a core set of approaches or texts.” (Aftandilian xii) Although generally defined as *animal-based interpretative theory*, there is no common framework and its definition and methods are still being negotiated. Kenneth Shapiro and Marion Copeland, editors of an academic journal *Society and Animals*, compare literary animal studies to other legitimate approaches such as post-colonialism, structuralism and formalism, the only difference being that the subject of an analysis is nonhuman. (Shapiro, Copeland 343)

Shapiro and Copeland propose very specific approaches of treating animals in literature. According to them, the first step is to “deconstruct reductive, disrespectful ways of presenting nonhuman animals” and, at the same time, “evaluate the degree to which the author presents the animal ‘in itself,’ both as an experiencing individual and as a species-typical way of living in the world.” (Shapiro, Copeland 345) As the third method, they additionally recommend to include an analysis of human-animal relationships present in literary works.

The most pressing problem literary animal studies face is a lack of relevant critical commentary. As a result, novels like *Watership Down* (1972) by Richard Adams and other animal stories for adults are still oddly recommended for children. It is evident that a systematic approach to analysing animals in literature is needed in order to rethink the canon of animal fiction. Animals studies remain marginalised in academia, even though there has been an increase in number of publications and public attention to animal and ecological issues. Animals continue to suffer from under-presentation, misrepresentation and often even misinterpretation in animal fiction proper.

Paradoxes of Literary Interpretation

The paradox and danger of literary interpretation in animal fiction is that such interpretation can find actual animals absent. (Gross, Valley 15) Whereas in “animistic cultures animals have always

been allowed the role of a protagonist," (Copeland 87) in Western anthropocentric traditions, literary critics "have recast animals as objects," (Copeland 87) thus denying them the role of a central element in the story. Only when referring to human matters animal fiction got critical attention and granted literary value. (McHugh 6)

Animal criticism in fiction becomes, at the same time, the criticism of predominant anthropocentrism. The danger of analysing animals in literature is that such analysis can state that animals only serve as an image or symbol. This prevents an animal to be a centre of a story and "treats the encoding of the animal as symbol, metaphor or allegory." (Copeland 90) Objectification of the nonhuman is prevalent in the Western cultures and literary critics of animal studies like Copeland see "objectification of the animal as dangerous" (Copeland 98) because it denies them agency, the role of an active subject.

Literary animal studies are, therefore, primarily concerned with the question of *animal agency* and interpretation that would not erase animal otherness. The basic question scholars of animal studies in literature ask is: "How do animal agents appear in literature and with what material effects on the world around them?" (McHugh 2) Are they truly animals or just humans with fur, reduced to resemble humans? How are animals presented as themselves? Can they speak or "must they then be forever condemned to the status of objects?" (Weil 4)

Can Animals Speak and Still Be Animals?

Gayatri Spivak in her essay *Can the Subaltern Speak?* (1985) contemplates whether the Subaltern people of India can have a voice of their own to be heard in the world. Spivak concludes that ironically even her essay removes their voices because she talks on their behalf. It seems to be the same when writing about animals, maybe even more difficult because animals cannot use language even if they would be given a chance.

In Franz Kafka's story *A Report to an Academy* (1917), the animal protagonist is an ape who became so human in his attempt to adapt that he is unable to give a report of his original animal thinking. Analogically, "we might teach chimpanzees and gorillas to use sign language, but will that language enable them to speak of their animal lives or simply bring them to mimic (...) human values and viewpoints? Indeed, if they learn our language, will they still be animals?" (Weil 6) Human language may repress animal voices and probably cannot convey animal concepts of meaning anyway.

Among the best novels which employ speech and still allow characters to remain animals is Richard Adams's *Watership Down*. As Nicholas Tucker in his *Afterword to Watership Down* says:

A story which simply treats animals as animals would be hard work, since it would lack speech. In *Watership Down*, the rabbits move and eat like rabbits yet talk like warriors. To keep reminding readers that these characters are still rabbits, the author also adds a number of special words of his own to describe typical rabbit behaviour. (qtd. in Adams 474)

It is true that Adams used some anthropomorphic elements, otherwise, it would be impossible to tell such a complex story, but he did not overly humanise. His rabbit characters may talk for the sake of the story but their experiences and perspective is still animal-like. They live in warrens, have no tools except for their paws and teeth, and use their own language called Lapine to denote unique things from their world or, on the contrary, to name strange things from the human worlds for which they do not know the proper word because they do not understand human speech.

Earlier, Ernest Thompson Seton had a similar approach in his book *Wild Animals I Have Known* (1898) in which he claimed to only "freely translate from rabbit into English." (Seton kindle ed.) Surely, his approach may wrongly attribute animals with human intentions due to misinterpretation but, published in 1898, it was a huge step forward in the attempt to communicate with animals and is

still valid. Over a hundred years later, this method was used in a popular TV series *Meerkat Manor* (2005) which, like a wildlife documentary reality show, observed and commented on a life of a clan of meerkats in the wilderness.

It is true that animals depend solely on humans representing them but it does not have to mean that they cannot speak through us. Anna Sewall in her novel *Black Beauty* (1877) spoke for cab horses and managed to improve their living conditions. Similarly, J.M. Coetzee drew public attention to the miserable situation of stray dogs with his novel *Disgrace* (1999). "As for animals being too dumb and stupid to speak for themselves, consider (...) who is to say, then, that /these animals/ did not speak?" (Coetzee 160) Animals influenced him to such an extent that they spoke through him and might have influenced other authors as well.

Dangerous Stereotypes

The ways in which animals are represented in literature almost always reflect our sentimental feelings, "tremendously depending on the species." (Gross and Valley x) It has to be noted that many views remain stereotypical and did not change much from the times of *Aesop's Fables*. While employing animal stereotypes simplifies narration because, for instance, "the fox needs no character explanation; he is a fox so is automatically perceived as sneaky," (Dunn 40) it may wrongly form our opinion on certain species.

Literature shapes our understanding of the world and may consequently influence how we treat animals in reality. Promoting foxes as sly may contribute to hate towards them just as omnipresent display of pandas' cuteness provides them with adoration and increased interest in their protection. Pandas are, of course, worth protecting, however, it is often done in spite of other not-so-popular species who are maybe much more important for biodiversity.

As Jonathan Burt in his essay *Illuminations of the Animal Kingdom* (2001) highlights: "seeing animals as metaphors for human attributes is 'too limiting' and that animal representation is related to ethical practices and social control." (Kalof, Fitzgerald 250) When certain animal species are made demonic in our minds, either through literature or folklore, our treatment of them changes. Cats used to be considered 'witches' helpers and even though that changed over time, black cats especially are still carriers of bad luck in our minds. Similarly, snakes own their bad reputation to the Bible and pigs are often a synonym for gluttony.

Comparing humans to animals based on negative animal imagery is most often used to humiliate women and minorities. Words such as a bitch, cow and sow refer exclusively to women, giving them negative attributes or connecting them to moral corruption, ugliness and stupidity. Thus, animal pejorative expressions strengthen negative attitudes towards certain marginalized groups of humans by comparing them to animals to emphasise their inferiority. (DeMello 284) Such naming usually insults people gravely; nobody wants to be compared to an animal which proves how negative the notion of 'animal' is in our minds. Surely, there are also cases of positive animal imagery, such as 'brave as a lion,' but these do not appear as often as their negative counterparts.

Pejoration of certain animal species is reflected not only in symbolism, simile and literary imagery but also in the linguistic aspect of language. For instance, there is a certain lexical diminishing of animals in the usage of verbs 'slaughter, butcher, hunt' instead of 'kill, murder' when referring to animals. When an animal is butchered, it is perceived as normal but when we use the same verb with humans, it changes its connotative meaning, suddenly referring to a brutal murder. Other linguistic practice is the referential 'it' which is commonly used even though we might know gender of the animal. By persistently using 'it' in spite of knowing gender, we consciously degrade the animal into

an object. (DeMello 286) As language may shape our perception, some advocates of animal welfare even recommend replacing the word 'pet' with the term 'companion animal' and the 'owner' with 'guardian' in order to avoid the sense of possession.

Since animal imagery provides a wide range of connotative meanings, it is not surprising that animals are so often used in advertisement, propaganda and mockery. What automatically comes to mind is probably George Orwell's *Animal Farm* (1945). However, Orwell relied heavily on allegory; therefore, *Animal Farm* cannot be considered animal fiction proper but satire which just uses animals as masks for political agenda. The same goes for a graphic novel *MAUS* (serialised 1980-91) by Art Spiegelman who drew Germans as cats, the Jews as mice and the Poles as pigs but it is, again, an allegorical story of his father's experience during the Second World War, not a true animal tale. Therefore, it has to be stressed that while animal studies examine all animal occurrences in literature, the main emphasis is on such works in which animals are portrayed really as animals, not just objective symbols and metaphors.

A Shift from Anthropocentrism

While in *Picturing the Beast* (2001) Steve Barker mainly analysed anthropomorphic depiction of animals in visual popular culture, in his other work *The Postmodern Animal* (2000) he discussed "whether living animals can be justifiably used in works of art and whether art can be used to advocate for animals." (Kalof, Fitzgerald 278) At the end, he concludes that even if the faithful depiction of animals in literature is limited, he sees "value of working *at those limits*." (Kalof, Fitzgerald 283)

Although the gap between animals in reality and animals in narratives may seem unbridgeable, it is the role of art to challenge such obstacles and to endow the literary animal with "the power to seize narrative and bend it towards acknowledgement of the animal's reality." (Copeland 95) Only then anthropomorphism stops to be a sign of human dominancy and animal speech in fiction is used simply to communicate the message, rather than "erase animal otherness." (Copeland 95) An animal would then gain a chance to become an equal in interpretation and the meaning.

This opportunity emerged with the poststructuralist idea of *decentring*. (Baker xvi) Just as in colonial criticism, a literary work can be read 'against the grain' which means against the intention of the author. Or it can be read against the anthropocentric critic who denies animals their role of a true protagonist and insists on symbols and allegories. In either case, the constant attempt to draw animal imagery in relation to human identity stops being dominant. In most intriguing instances, animal fiction can provide a mirror-like experience to the reader. The opposite perspective of modern animal fiction enables to see the human race from the position of 'the other'. For instance, in most stories about wild animals, humans are a mass of antagonist force without faces and, when depicted, it is usually from the distance, just legs or with blurred faces. This makes animal fiction even more intriguing since we are used to animals being without distinctive individuality or gender, not humans.

Modern animal fiction brought a totally different perspective, the animal perspective, the "adventure of becoming animal." (Pollock, Rainwater 6) The human observer and the observed animal switch places. Now it can be an animal that observes humans, what Jacques Derrida describes as "the experience of looking at and being looked at by an animal and recognising that the animal has a unique perspective on oneself." (Swinkin 10) That way, animal fiction allows readers to experience shape shifting into the skin of the other and, ideally, develop respect toward the animal perspective and world view.

Animals Employing Ecological Criticism

Ecological criticism, or ecocriticism for short, is a critical movement which emerged in 1960s with the raise of environmentalism. People started to be concerned about the Earth, especially because devastating effects of human technological interventions became visible. Interdisciplinary in its nature, in literary criticism, it can be defined as “the study of the relationship between literature and the physical environment, (...) an earth-centred approach to literary studies.” (Glottfelty, „What is Ecocriticism?”) Even though ecocritical works are not primarily a synonym to animal fiction, modern animal fiction can employ ecological criticism and increasingly does so.

The term was introduced to literary studies by William Rueckert in his essay *Literature and Ecology: An Experiment in Ecocriticism* (1978) in which he insists that ecological thinking should also be incorporated to literary interpretation and ultimately the very act of teaching about literature. As a literary discourse, ecocriticism is based on the same idea of postmodernism as animal studies in displacing the exploitive subject, in this case nature and more broadly also animals living in that nature. Throughout the human history, nature, just like animals, in folklore, art, human thought and literature displayed numerous symbolic and ideological roles but in Western tradition, they were never permitted the role of a subject. Featuring nature, animals and equally gender, race and other issues in literature is mainly about representation. However, “the conception of represented nature as an ideological screen,” Lawrence Buell claims, “becomes unfruitful if it is used to portray the green world as nothing more than projective fantasy or social allegory.” (qtd. in Phillips 584)

While some animal fiction provides only innuendoes of environmentalism, others are very explicit. In Richard Adam's *Watership Down*, like in many other animal fictions featuring the quest for finding new home, the story usually begins with humans destroying animals' habitat. Allowing animals, rabbits in this case, into the role of protagonists, shows an entirely different point of view. What would seem as a nice project of building new apartments for humans means death for rabbits since this new residence area is build on a rabbit warren where countless generations of rabbits lived. Another ecocritique is expressed when rabbits encounter a road which divides the forest so they have no other way than to cross it. Hazel calls it an unnatural man-thing (Adams 46) that is not supposed to be there in the first place.

Just as in animal studies, the problem of this new discourse of literary criticism is that is has yet to develop a set of approaches, its own theory and finally a canon, some scholars call it a *green canon*. Visible benefits of ecocriticism so far are the retrieval of nature from its silenced subaltern position and reclaiming its status of a subject. However, the real shift from ego analysis to eco interpretation remains within a very narrow field of ecocritical scholarship and is far from being widely practiced.

Conclusion

“The ways in which we paint, worship, and tell stories about animals also shape how we treat them in turn.” (DeMello 283)

There are many ways of how to look at animals and negotiate our relationship with them: biological, ethical, religious, philosophical and, of course, literary. Since we no longer live with animals in the original sense (some scholars even insist that pets are not considered proper animals in the human thought), literature is often the only place for animal encounters, especially to people from big cities. John Berger “suggests that the prevalence of animal images in modern society substitutes for a lost direct relationship with animals.” (DeMello 336) Thus, it is not surprising that literature (and film), being our only source of animal representation, may influence our understanding tremendously.

I believe that it is animal fiction supported by animal studies and ecocriticism that can either

strengthen existing views, based mainly on prevailing tradition, or to change them. Imaginative animal fiction has the power to change what is assumed about the non-human and remove symbolism and pejoration that still often accompanies animals. While animals certainly exhibit some anthropomorphic features even in most progressive works, it poses no problems if it is for the sake of the story, not to satisfy anthropocentric domination.

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Loving to Hate Jeremy Corbyn: The Depiction of the Current Labour Leader in the British Press

Abstract: In September 2015, a leftist maverick and backbench rebel Jeremy Corbyn achieved an unexpected victory in the Labour Party leadership contest. As pointed out by several media watchdog groups, the decisive victory came despite the overwhelmingly negative newspaper coverage that Corbyn had been exposed to from the outset of the leadership campaign. Using six major British dailies (both quality papers and tabloids), the purpose of the present article is to analyze the character of the unfavourable coverage targeted at Corbyn before and after his election success. Using frame analysis, the article elicits the main frames used by the papers to deliver their critical view of Corbyn and makes links between these frames and the bias of the individual papers.

I. Introduction

In May 2015, Britain's Labour Party suffered its second election defeat in a row by the austerity-driven Conservatives, prompting a great deal of soul-searching among the party's leadership. The prevailing lesson of the defeat appeared to be that under the leadership of Ed Milliband, Labour had lost its centrist appeal and moved too far to the left; hence the need to readjust the policies accordingly. Surprisingly, however, the three centrist candidates for Labour's new leader (Andy Burnham, Yvette Cooper and Liz Kendall) found themselves superseded in popularity by a fourth candidate nominated virtually at the last minute:

A veteran backbench rebel, unrepentant left-winger and a lifetime anti-war protester Jeremy Corbyn, a staunch defender of the post-war consensus and a fierce opponent of Blairism and the New Labour project (Prince Ch. 11).

Corbyn's decisive Labour leadership election victory sent shockwaves through the British political establishment; the newly elected leader's popularity with grassroots voters seemed in sharp contrast with the visible dismay of many in the Westminster bubble. The mainstream media response to Corbyn, too, turned out to be largely negative, both during the leadership race and afterwards, contrasting with the substantial backing Corbyn was receiving on the social media. A quantitative study on Corbyn's media coverage published by a research group *Media Reform Coalition* showed that 60 per cent of the newspaper articles published within the first weeks of Corbyn's leadership painted an unfavourable picture of the new leader, with the authors of the study concluding that "the press set out to systematically undermine Jeremy Corbyn during his first week as Labour Leader with a barrage of overwhelmingly negative coverage" (Corbyn's First Week). These findings were corroborated by other media research groups, such as the award-winning *Media Lens* (Edwards).

Taking the fact of Corbyn's negative coverage as a starting point, the article aims to present a qualitative analysis of anti-Corbyn content as found in selected British dailies, with a specific objective to elicit the frames used to report on the Labour leader's personality and political conduct. For this task, six sources have been selected: *The Times*, *The Guardian*, *The Telegraph*, *The Independent*, *The Daily Mail* and *The Sun*, all in their online versions. The choice of the newspapers reflected the need to have the widest possible spectrum of political opinion represented—from left-leaning (*The Guardian*)

to right-leaning (*The Telegraph*). *The Daily Mail* and *The Sun* were included as representatives of the tabloid press. For the purposes of the analysis, a corpus of 180 articles (30 for each newspaper, regardless of their bias towards Corbyn) published between July 2015 and February 2016 was obtained from the above-mentioned sources using the search phrase *Jeremy Corbyn*. In the analysis of the corpus, the paper draws on frame theory, especially on the work of Shanto Iyengar and George Lakoff (see, for instance, Iyengar 1990 and Lakoff 2004).

II. Frame No. 1: A Loony Lefty

The oldest of the frames, consistently used by the newspapers from the early stages of the Labour leadership campaign in summer 2015, depicts Corbyn as a loony figure desperately out of touch with the post-industrial globalized world of today; a man aligned to unfashionable causes who has puzzlingly ended up being a Labour leader; an aging hippy from the Islington left-wing intelligentsia caught in the 1970s time warp.

When reporting on his political views, frequent references are made to the Winter of Discontent, a period of industrial unrest and public chaos in 1978-79 which marked the end of the post-war consensus, of which Corbyn has been a staunch advocate. The implication here is that with Corbyn at the helm, the spirit of the Winter of Discontent is likely to return in the form of inefficient socialist policies that will once again consign the country into economic wilderness. In support of this claim, similarities are pointed out between Corbyn and other 1970s politicians also perceived as “loony lefties”, such as the veteran and activist Tony Benn or the failed Labour leader Michael Foot. In a photo collage showing a man with a face that is half Corbyn’s and half Foot’s, the *Sun* newspaper ponders: “As Corbyn vies to lead Labour, we ask Are You Michael Foot in Disguise?” (Harvey). A similarly mocking tone is adopted by the *Daily Mail* in the analysis of a Christmas card sent by Corbyn to his supporters. In the quaint snow-covered urban scenery, the paper identifies a “chilling reminder of the Winter of Discontent ... when the unions brought the country to a standstill with endless strikes, rubbish piled up in the streets and coffins were left unburied” (Mc Kinstry). The *Daily Telegraph* concurs, featuring an editorial with a particularly scathing attack on Corbyn:

The man is an economic dinosaur. Mr Corbyn favours printing money to finance increased expenditure—an idea that sent poor Zimbabwe back to stone age. He would end austerity in the public finances, which would put Britain well outside the mainstream of economic thinking. Mr Corbyn is not a progressive in the sense that he sees the future and wants to help all Britons to enjoy its fruits. No: he is a nostalgia addict. By promising the return of British Railways, powerful trade unions and even the coal mines, he offers a return to the Seventies when he imagines Britain was happier and more equal. Those who struggled to bury their loved ones or climbed through piles of rubbish during the Winter of Discontent remember it less fondly (Jeremy Corbyn Must Be Stopped).

The article delivers its view of Corbyn as an out-of touch figure through a series of time-related expressions (*a dinosaur, the stone age, nostalgia addict, a return to the Seventies*) and phrases presenting him as an aberration (*well outside the mainstream of economic thinking*). The two frequently used images related to the Winter of Discontent, namely *rubbish* and *the dead*, are also employed here in what appears to be a purposeful hint at what the Corbyn phenomenon spells for modern Britain.

In addition to the ideas espoused, Corbyn’s portrayal as a loony lefty also extends to his physical attributes, with frequent references made to his unfashionable beard, homespun clothing and general

disinterestedness in cutting a telegenic figure. The papers' cartoonists depict him as a shabby sandal wearer, a stereotype applied to liberal left intelligentsia since Orwell's immortal account in *The Road to Wigan Pier* (Orwell 161). Together with allusions made to his vegetarianism and teetotalism, the underlying idea is that despite posing as a champion of working-class causes, Corbyn is in fact a man of fairly privileged background, a *champagne socialist* (see Prince Ch.2), not least because of his long-term residence in Islington, a gentrified borough favoured by middle-class liberals. Thus, his common ground with working-class people is called into question.

III. Frame No. 2: A Man with Totalitarian Tendencies

Whereas the Loony Lefty frame leaves some room for sympathy, enabling the depiction of Corbyn as principled and basically well-intentioned but desperately out of touch, the second frame paints a considerably darker picture of the Labour leader, showing him as a sinister manipulator prone to undemocratic conduct. Unlike the first frame, in use from the outset of the Labour leadership race, the second frame did not emerge until later, after Corbyn won the contest and took his first steps as the party's new leader.

Within this frame we see Corbyn portrayed as a Communist-style authoritarian. Here, his left-wing leanings do not mean home-knitted jumpers and misplaced fantasies about the postwar consensus. Instead, they involve a strong desire to control those around him; a resolve to impose his will on the party and eliminate dissent among its members, including his closest co-workers. Instead of a figure of the Seventies, he is shown as a man of the Soviet-style Fifties, with parallels drawn between him and Stalin, Trotzky, Mao Tse Tung or even, further down the path of history, Lenin (Shakespeare).

Like in the Loony Lefty frame, Corbyn's totalitarian leanings are presented by imposing interpretations on his personal attributes—a "Lenin" cap, a "Maoist" bike, the red colour of his tie, etc. Again, the papers make plentiful use of graphics, juxtaposing a photograph of the bearded Corbyn in his cloth cap with a similar image of Lenin, or pasting Corbyn's face into the photograph of Mao Tse Tung in his uniform, clapping his hands triumphantly (Sandbrook). It seems that this frame, in particular, provides the papers critical of Corbyn with opportunities for creative mockery. In an article called *Chairman Corbyn's Maoist Britain: Clarkson in Re-Education Camp, Giant Posters of People's Hero Diane Abbott and Compulsory Ping Pong*, somewhat surprisingly penned by the well-known social historian Dominic Sandbrook, the *Daily Mail* indulges in painting a dystopian picture of a future Britain under Corbyn's Fifties-style rule:

Every schoolchild knows the story. How the capitalist hyenas and imperialist running dogs—the hated David Cameron and George Osborne—sat there roaring their heads off after their Autumn Statement. How the people's hero, Comrade McDonnell, stood firm against the braying laughter of the Tory jackals, proudly brandishing his beloved edition of Chairman Mao's wise words. How the British peasant masses, roused after centuries of persecution, rose as one to salute the courage of Comrade McDonnell and his fellow toiler for socialist liberation, Labour Party Chairman Jeremy Corbyn. And how, after years of struggle, the heroes of the revolution at last stormed the ramparts of capitalist greed, tore down the mansions of the money-makers, and turned Britain into a shining temple to the wisdom of Chairman Mao. This, at least, is the lesson drilled into Britain's youngsters when, at the age of three, they first arrive at their state schools, from the smallest primary in the peasant villages to the vast experimental comprehensives at Eton and Harrow. Even as they eat their breakfast gruel beneath the giant portraits of Comrades Corbyn and McDonnell, inspiring socialist hymns play from hidden loudspeakers (Sandbrook).

While the article represents something of an extreme presentation of the frame, many other articles employ a similar strategy, i.e. using language commonly associated with totalitarian regimes when referring to Corbyn. Thus, expressions such as those below can be found across the corpus:

- *Comrade Corbyn*
- *Corbynistas, bizarre cult* (i.e. Corbyn's supporters)
- *Marxist conman*
- *Teflon Trot* (a Trotskyist unharmed by scandal or criticism)
- *Stalinist plot, coup, takeover* (Corbyn-led Shadow Cabinet's reshuffle)
- *tightening grip on the party's machinery* (Corbyn's effort to resolve the tensions within the different wings of Labour Party)
- *nationalise-everything-that's-not-nailed-down agenda* (Corbyn's economic vision)

The perception of Corbyn as a totalitarian appears to be partly informed by his unapologetic lifetime embrace of socialism and partly by his struggles to form a workable Shadow Cabinet. The reluctance of many centrist Labour MPs to cooperate with Corbyn tends to be downplayed by the papers and the tense situation in the party is attributed to Corbyn's "repressive" style alone.

IV. Frame No. 3: Unfit to Govern

The third frame found across the corpus is not primarily concerned with Corbyn's ideological leanings and idiosyncracies; instead, it involves a critical view of his general political competence and ability to deliver results in favour of his party. Across the newspapers studied, Corbyn tends to be portrayed as a stereotypical protest politician—skilled in opposing policies but failing as a policymaker. Shown as a divisive figure unable to control his party (a view contradicting to some extent his depiction as a control obsessed totalitarian under Frame No. 3), he is criticized for dogmatism and lack of flexibility. His refusal to compromise on his principles and unwillingness to conform to the practices of mainstream politics (especially his wariness of the media and his stubbornly grassroots political style) are perceived as strongly counter-productive. His lack of grip of the realities of government politics is argued to make him unelectable, and a gift to the Tories.

What makes the third frame notable is that, unlike the two previous frames, it is fairly evenly spread across all the newspapers studied, i.e. it is also prominent in the left-leaning newspapers, especially *The Guardian*. A supporter of the Blairite candidate Yvette Cooper in the leadership race, the liberal-left paper offers a predominantly critical coverage of Corbyn, considering him as too much of an eccentric to be able to unite the party and defeat the Conservatives (Toynbee). What *The Guardian* appears to be holding on to is the conclusion reached by Labour following its general election defeat, i.e. that only a centrist candidate with substantial experience in government politics stands a chance of returning Labour to power.

A strategy that *The Guardian* employs to make its case for a centrist candidate and against the choice of Corbyn is to provide space to Corbyn's critics from within Labour ranks, in particular from the Blairite camp. For instance, readers are told by Peter Mandelson, an architect and ideologue of the New Labour Project and an ex-minister in Blair's cabinet, that "In choosing Corbyn instead of Ed Milliband, the general public now feel we are just putting two fingers up to them, exchanging one loser for an ever worse one" (Mandelson). The article, however, goes beyond criticism; more than anything, it is a deliberation on how to get rid of Corbyn, argued to be leading Mandelson's much-loved party into disaster, thus ruining the years of hard work spent on broadening Labour's electoral

appeal. Keen to see Corbyn gone, Mandelson, however, recommends not to “force the issue from within” but wait for a “clear verdict” by the general public, i.e. Corbyn’s failure at the polls (Mandelson)

Probably the most impassioned plea against Corbyn on the pages of *The Guardian*, however, comes directly from Tony Blair himself, writing for the paper in an article entitled *Even if You Hate Me, Please Don't take Labour Over the Cliff Edge*. Here, the prospect of Corbyn’s becoming a Labour leader is described as nothing short of an apocalypse; a belief delivered through a series of emotionally charged expressions such as *annihilation, rout, the party wrestling with its soul, tragedy, immense damage or a sequel scarier than the original*. He ends his article with words of warning: “We know where this ends. We have been here before. But this sequel will be a lot scarier than the original. So write it if you want to. Go over the edge if you want. But think about those we most care about and how to help them before you do” (Blair).

As argued by commentator Tariq Ali writing for the *London Review of Books*, the anti-Corbyn campaigning of Blairites in *The Guardian* ended up missing its objective, adding to rather than reducing Corbyn’s popularity and costing the newspaper a non-negligible number of disaffected readers (Ali). *The Guardian’s* treatment of Corbyn attracted critical attention of other media outlets, such as the aforementioned *Media Coalition Reform* or *Media Lens*, arguing that the rejection of Corbyn had revealed the limits to *The Guardian’s* alleged progressivism (Edwards).

Interestingly, *The Independent*, the second of the two left-leaning papers, shows a more conciliatory attitude to Corbyn, presenting him not as a political disaster but as a man whose popularity among the public is understandable given the track record of the current political establishment, whether Labour or Tory (Ward). Where it presents critical coverage of him (mainly on matters of the economy), it does so with less urgency than *The Guardian*, believing that with some modification of his policies, he is acceptable as a leader. This could be attributed by the paper’s relative disengagement from the Labour Party and its affairs.

V. Frame No. 4: A Threat to National Security

Throughout his political career, Corbyn has consistently held a number of strong views on foreign policy and Britain’s role in the international community. A vocal opponent of militarism and Western interventionism, he has bitterly contested the wars on Iraq, Afghanistan and Syria and has spent years of campaigning for nuclear disarmament (Prince Ch.5). His involvement in protest groups such as the *Campaign for Nuclear Disarmament* or *Stop the War Coalition* and participation in anti-war demonstrations has continued under his leadership, bringing him into conflict with leading figures in his own party, even his closest co-workers, such as Hillary Benn, the son of Corbyn’s mentor Tony Benn.

Tweeting on 13 September 2015, a day after Corbyn’s leadership victory, David Cameron called Corbyn “a threat to our national security”, a phrase that quickly caught on in the media sphere (Stone). While he still sat on the back benches, Corbyn’s radical pacifism was regarded as one of his maverick quirks, a part of his loony lefty persona. However, with his leadership candidacy and subsequent victory, Corbyn’s views gained significance as their potential to impact British politics increased dramatically. Therefore, the criticism of his long-held views grew fiercer as the polls showed the rising likelihood of his victory.

The references to Corbyn as a threat to Britain’s security can be found across the newspaper studied, with *The Independent* being least vocal in this respect (in 2003, the paper strongly opposed the Iraq war). The main points of criticism include Corbyn’s opposition to the Trident nuclear deterrent, his critical view of Britain’s membership in NATO as well of the larger role played by the USA on the world scene, his alleged contacts with “dictators”, such as Venezuela’s former president Hugo Chavez,

and “terrorists”, such as the Sinn Fein leader Gerry Adams, or his involvement in the anti-war protest groups like *Stop The War Coalition*, regarded as controversial even within large swathes of the Labour Party. A frequently expressed theme is Corbyn’s alleged “hatred” of the West, believed to underlie his dangerous sympathies for non-western rulers, as claimed, for instance, in the following *Telegraph* opinion column:

Slavish fascination with Venezuela is part of the “internationalism” of the British Left that also informs its thinking on foreign policy, especially regarding the Middle East. Mr Corbyn opposes any Western intervention in that region and supports the unpleasant Stop the War (STW) Coalition ... In truth, the Left’s claims to international “solidarity” are a nonsense intended to conceal the real sentiment at play: hatred for the successes of Western nation-states built on free markets, democratic elections and the rule of law. Those principles have consistently increased health, wealth and freedom for millions around the world. Mr Corbyn’s support for Chavismo and his association with STW confirm that his beliefs would deny those benefits to millions more (Corbyn’s ‘Socialist Internationalism’).

Among the newspapers studied, it is *The Telegraph* that pursues this frame with particular fervour, probably due to its avowed conservatism. In one of the editorials, the following expressions are used to present Corbyn as a dangerous man for Britain: *hard-left policies, dangerously weak on the world stage, juvenile idealists, chaotic, self-indulgent posturing over nuclear weapons, parrot pacifism* (Jeremy Corbyn and the Threats to Britain). In another article, the writer Simon Heffer, a well-known conservative commentator, calls Corbyn’s Labour „an irrelevant cult” and describes it as “a front for some of the vilest and most repulsive political movements of Europe”, with Corbyn’s opposition to Western foreign policy used as background for his argumentation (Heffer).

The general strategy, of not only *The Telegraph* but also the other papers, is to reframe Corbyn’s lifetime pacifism as extremism and his refusal to engage in military solutions to conflicts as a weakness putting Britain in grave danger. The effect is achieved through the repetition of words such as *extreme, terrorist, far-left or dictator* to indicate the aberrant character of Corbyn’s foreign policy instincts.

VI. Conclusion

In an attempt to specify the character of the negative coverage of Jeremy Corbyn in the British press (the positive or neutral coverage, present in a minority of cases, is not treated here due to space restrictions; a separate study would be required), the paper has identified four main frames within which the criticism of Corbyn is communicated: A Loony Lefty, A Man with Totalitarian Tendencies, Unfit to Govern and A Threat to National Security. While the unfavourable coverage of Corbyn by the right-leaning press was more or less to be expected (given its conservative bias and support of Britain’s special relationship with the United States, opposed by Corbyn), the criticism of the new Labour leader voiced by the left-leaning papers, especially the pro-Labour *Guardian*, was somewhat surprising. A possible explanation for *The Guardian*’s rejection of Corbyn could be its concern that the party should have an electable leader possessing a wide appeal, capable of defeating the Conservatives. Corbyn is perceived as too divisive and unable, due to his maverick nature and the history of opposing the policies of his own party, to function effectively in the framework of government politics. Therefore, he is regarded as a man who cannot deliver the desired election victory for Labour.

Finally, it is necessary to point out that the negative framing of Corbyn cannot be fully comprehended without considering the problem of the corporate ownership of Britain’s mainstream

media and the nature of the ties between the media and mainstream politics (see Corbyn's First Week). To gain a better understanding of this complex issue, the online analyses of media watchdog groups such as *Media Lens* and *Media Reform Coalition* can be referred to.

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Public Spectacles in Restoration England: The Theatricality of the Political and the Birth of Celebrity Culture

*Abstract: The jigsaw puzzle of the late Stuart period comprised a myriad of pieces, ranging from the advent of women actors to the emergence of Whig and Tory ideologies. Based on contemporary documents, literary works and written sources of a private nature, such as the Declaration of Breda, Aphra Behn's *The Feigned Courtesans* and *The Diary of Samuel Pepys*, this paper explores some public spectacles which shaped popular tastes, opinions and attitudes of late seventeenth-century English society, whose heart was London. Employed as powerful tools of mass manipulation by the King's state apparatus, magnificent royal rituals, gruesome public executions and witty dramas with political subtexts had a powerful indoctrinating effect on the minds and souls of the subjects involved. Drawing on Guy Debord and Michel Foucault, the paper offers a glimpse into the idiosyncrasies of the spectacular Restoration propaganda machine, as well as spotlighting the emerging phenomenon of celebrity cult.*

Introduction

Inspired by Guy Debord's *The Society of the Spectacle*, the present paper examines some late Stuart spectacles, namely royal rituals, public executions and theatrical renditions, in their close connection with the contemporary institution of power, i.e. monarchy, and also attempts to track the roots of today's spectacular mass-media products to the past. The spectacle is herein interpreted as "a public display or performance, especially a showy or ceremonial one", which is the definition given in the online *Collins Dictionary*.¹ This understanding of the term diverges from that by G. Debord, for whom, "taken in the limited sense of 'mass media', the spectacle "is the autonomous movement of the non-living" in "the empire of modern passivity" (Debord 24; 13). Whereas the latter reading is a narrower politico-economic concept, with its roots in Marxism, the former neutral meaning has wider connotations and reflects the essence of the Restoration phenomena in focus.

Among many other events, the late Stuart period witnessed the foundation of the Royal Society, the ravages of the Great Plague and the Great Fire of London, as well as the birth of English consumerism and bourgeois society. All these momentous happenings had their epicenter—London, the core of the newly emerging popular culture of coffee houses, clubs, diverse printing matter and increasingly consumed goods, services and entertainment, affordable to a wider circle of British men and women, whose material conditions improved in the century after 1650 (Miller 79-80). With its half-a-million or so population, this spectacular locus was the trend-setting metropolis of the post-Puritan hungry-for-fun realm, where so much seemed to be mixed and turned upside down. The rakish Supreme Governor of the Church and the secular head of the state with very little political vision, Charles II was "all things to all men" and shared power with "all but the hard-line republicans" (Morrill 382), including court debauchees, some of whom acted as state servants. Decisions of national importance, rashly made in the King's chambers at an impromptu meeting, could easily be overturned at a next one, which resulted in chaos and confusion about who was in command and what the government's policies were. Catholics turned Protestant, and republicans became monarchists and vice versa. Situations and roles were often reversed; political, religious and moral views often changed. Mirthful events, like

theatrical performances and Christmas festivities, outlawed during the Interregnum, were revived, to the population's immense delight.

However, the reign of the Merry Monarch Charles II was not a carnival on which the sun never set. Even though carnivalesque culture, whose milder English variety could never rival that in Southern Europe, was still alive, its golden days were gone. By the middle of the seventeenth century many traditional customs had been abolished and an initial phase in the reform of popular culture, prompted by the Protestant reformation, had already ended (Burke 222). Thus, the Restoration era was the halfway stage of two slow but critical transformations in popular attitudes: secularization and politicization.

As for the former, i.e. disillusionment with religion, there is some evidence indicating that in the late seventeenth century religious skepticism in Britain was more common than in the middle of the following century. Parliament was vigilant in watching for the dissemination of heretic ideas, and there were two attempts to make the denial of God illegal. The 1666–67 bill came close to criminalizing atheism; the 1677–78 bill did it explicitly. Even though the Blasphemy Act of 1697 did not eventually criminalize irreligion, the issue was beyond doubt taken very seriously (Berman 48-49).

What concerns the spread of political consciousness, there was just no stopping it in the aftermath of the bloody English Civil War, the execution of the anointed monarch and the dictatorial rule of Cromwell. The people tasted the forbidden fruits of heterodoxy, the abolition of censorship and republicanism. These anti-monarchical evils, perceived nowadays as liberating blessings, were let loose out of Pandora's box for good. As Peter Burke put it, "The Restoration of Charles II was not sufficient to suppress the new concern with political issues" (Burke 264).

The Splendor and Glory of the Crown

For centuries before the arrival of mass literacy, crowned heads had resorted to a rich arsenal of spectacular propagating weapons to promote their persona, foster deference and disseminate their authority throughout the realm and outside it. These political tools could include magnificent architecture, heraldry, dress, iconography, decorative artifacts, embassies abroad, pageantry, etc. This final instrument of image-making, namely public processions and royal progresses, exposed monarchy to the subjects, thus enabling it to maintain its prestige. For instance, resplendently staged Tudor spectacles were organized to celebrate such political events as the anniversary of Elizabeth I's accession day or the defeat of the Spanish Armada, which were packaged as occasions of paramount national and religious significance. The Queens's summer progresses effectively made use of panegyrics, tableaux vivants, aquatic pageants and civic spectacles to promote countrywide the cult of Diana, Gloriana, Astraea and the Virgin Queen (Morrill 224).

Charles II, like his Renaissance predecessors, brought pomp and ceremony into his political play too and "initiated his use of theater as a means of arguing for Stuart ideology (religious toleration, especially for Catholics; a foreign policy alignment with France; hereditary succession regardless of the royal heir's religious affiliation) as soon as he was invited back to England" (Webster 201). On his way back from exile, the previously banished monarch "offered to many the magical royal 'touch' for cure of the 'king's evil'"² (Morrill 253) and enjoyed a stirring "homecoming ceremony" in Dover on May 25, 1660.³ "The great preparation for the King's crowning, ... much thought upon and talked of" (Pepys, Vol. I 253) months in advance of the remarkable event, culminated in the two-day festivities. According to Samuel Pepys, "so glorious was the show with gold and silver that we (he) were (was) not able to look at it, our (his) eyes at last being so much overcome with it" (Pepys, Vol. I 158). On April 23, 1661, the festive day of Charles II's coronation, the thirtieth anniversary of his birth and St George's

Day at the same time, London, adorned with triumphal arches and allegorical tableaux, witnessed a magnificent royal pageant. The festive events climaxed with the highly ritualized coronation in Westminster Abbey, the atmosphere of which is conveyed by S. Pepys in his *Diary*:

About four I rose and got to the Abbey... And with much ado ... (I) did get up into a great scaffold across the North end of the Abbey, where with a great deal of patience I sat from past four till eleven before the King came in. ... At last comes in the Dean and Prebends of Westminster, with the Bishops (many of them in cloth of gold copes), and after them the Nobility, all in their Parliament robes, which was a most magnificent sight. Then the Duke, and the King with a scepter ... and sword and mond before him, and the crown too. ... The crown being put upon his head, a great shout begun, and he came forth to the throne, and there passed through more ceremonies... And a General Pardon also was read by the Lord Chancellor, and medals flung up and down by my Lord Cornwallis, of silver... (Pepys, Vol. I 159-160)

A cacophony of the heralds' proclamations, fiddlers' music and clicking coins, flung around to the loud cries of cheer, overlapped and fused with a kaleidoscope of bright colors, celebratory bonfires and the motley audience of thousands of the monarch's subjects. It was "a huge play in which the main streets and squares became stages" and "the city became a theatre without walls" (Burke 182). The joyous atmosphere "of ecstasy" and "of liberation", charged with excitement and gay abandon, resembles that of Carnival, with its "three major themes" of "food, sex and violence" (Burke 186). Yet the flashy masquerade was first and foremost a means to pass royal messages of peace, clemency and power. Amidst the nation's grandest political pageantry, the monarchy made both verbal and non-verbal political statements: kingship, the Lords and the Church of England are justly restored to their former glory; pious and benevolent, the ruler does not vengefully seek retribution; instead, he mercifully grants an amnesty for his political enemies.

This pardon of unprecedented extent was first proclaimed in the Declaration of Breda, a manifesto issued on April 4, 1660 by the exiled Charles II at his Court in Breda, the Netherlands, and soon published in England. It is not surprising that this document traditionally uses some standardized clichés, accentuating the elevated status of monarchy, such as "by the Grace of God, King... (and) Defender of the Faith" or "that right which God and Nature hath made our due". At the same time, the overall tone of the edict is benign and conciliatory, as well as that of forgiveness and submissiveness to Parliament, by which the King swears to be advised. By making major concessions and promises, such as "a general pardon", "a liberty to tender consciences", a just settlement of land disputes, and full payment of debts to the army (Hughes 249-250), the monarchy was bidding for its restoration to the English throne. The masterly crafted proclamation, which opened the way for the jettisoned prince to reclaim his rights, turned out to be a well-timed psychological maneuver, a chef-d'oeuvre of shrewd political writing and a great triumph in the affairs of state. As J.P. Kenyon writes in *Stuart England*, "It was received with rapture. After the minimum debate Charles was proclaimed king, and urgently summoned to return to his sorrowing and repentant people" (Kenyon 193-194).

In contrast, the initial joy, hope and optimism at the dawn of the Restoration era gradually metamorphosed into deep public disenchantment with Charles II's "reckless pursuit of pleasure", "flouting of conventional morals" (Kenyon 215) and political incompetence, as well as by "the lewdness and beggary of the Court", its "pride and luxury", "emulation, poverty, and the vices of drinking, swearing, and loose amours" (Pepys, Vol. 188, 253,192). Thus, the monarch's self-indulgence, his "unsavory troupe of mistresses, comedians, panders and yesmen" (Kenyon 241),

inefficient foreign and internal policies and the untied Gordian knot of religion only contributed to the demystification of the cult of monarchy. Earlier in the century the cult of royalism had already been undermined by James I Stuart, Elizabeth I's successor, who "showed little concern with public relations". The Jacobean Court and monarch himself "became the target of scatological broadsheets and pornographic ballads" and thus "squandered the Tudor legacy of royal mystique and divinity" (Morrill 244).

In 1660 the monarchy was restored, but the zeitgeist had changed. Chivalry died with the Tudors, and neither the Order of the Garter nor any other chivalric society could breathe new life into the declining culture of kingship, courtliness and royal godliness. Neither could the cult of King Charles I, who was "presented in Fast Day sermons as an innocent victim of faction and rebellion, who ruled as God's lieutenant on earth, who suffered a martyr's death and whose innocent blood entailed bloodguilt upon the nation" (Lacey 2). However, not all was lost, and the Crown had another harrowing card up its sleeve in order to keep a tight grip on the subjects' minds and deeds.

The Theatre of the Scaffold: Punishment-cum-Performance

Life-enhancing festivities of coronations, births of royal offspring, weddings and jubilees of monarchs (arranged not without the thought of boosting the image of the Crown and contributing to social order) had their darker antithesis: ritualized public torture and execution of the disobedient and defiant. As it is known, one of the foundations of order and cohesion within society is informal and formal social control. The latter is exercised by the state apparatus, whose function is, as Michel Foucault phrased it, to "discipline and punish" by a variety of means, including spine-chilling killing-by-torture. An irresistibly alluring show, the practice was a powerful lever for peace and order in society and an instrument of regal retribution with "a juridico-political function" (Foucault 48). In *Discipline and Punish* Michel Foucault describes it in the following way:

It is a ceremonial by which a momentarily injured sovereignty is reconstituted. It restores that sovereignty by manifesting it at its most spectacular. The public execution, however hasty and everyday, belongs to a whole series of great rituals in which power is eclipsed and restored (coronation, entry of the king into a conquered city, the submission of rebellious subjects); over and above the crime that has placed the sovereign in contempt, it deploys before all eyes an invincible force. (Foucault 48)

Crowds flocked to the frightful scene, paid for better places, waited for hours in anticipation, got their share of disgust, fear, gossip and scandal, as well as satisfaction at the workings of justice. Afterwards they left with horror in their hearts and minds, having got proof once again that everyone is equal in death, that crime doesn't pay and that *omnes una manet nox*, regardless of the amount of wealth or social status. Samuel Pepys guides us to Tyburn gallows, the main place for state-sanctioned killing of London criminals and traitors, used from the end of the twelfth century until the latter part of the nineteenth century. It is January 23, 1663 and the day of the execution of Turner:

Up, and ... to get a place to see Turner hanged, I to the office, where we sat all the morning, and at noon going to the 'Change; and seeing people flock in the City, I enquired, and found that Turner was not yet hanged. ... I got for a shilling to stand upon the wheel of a cart, in great pain, above an hour before the execution was done, he delaying the time by long discourses and prayers, one after another, in hopes of a reprieve; but none came, and at last was flung off the ladder in

his cloak. ... I was sorry to see him. It was believed there were at least 12 or 14,000 people in the street. Thence to the Coffee-house, and heard the full of Turner's discourse on the cart, which was chiefly to clear himself of all things laid to his charge but this fault, for which he now suffers, which he confesses. ... But his chief design was to lengthen time, believing still a reprieve would come, though the sheriff advised him to expect no such thing, for the King was resolved to grant none. (Pepys, Vol. I 479)

Is it not a sadomasochistic urge to watch, of your own accord, one of your species in psychological and physical distress, clinging to the ebbing life, and then to fall to the lowest depths of melancholy and agitation? Admittedly, Pepys does not make an impression of a morbid deviant and is a mere product of his epoch, with its peculiar conventions and norms. Obviously, not everyone in the audience was drawn by violence, or only by it. Condemned people's discourses, often rich in passions, indecencies and sins, tended to be compelling one-actor performances, which were often adapted into stories of repentance and published.

What is more, executions had another thrilling aspect contributing to spectators' suspense—an enigma, a riddle, “an ambiguity ... that may signify equally well the truth of the crime or the error of the judges, the goodness or the evil of the criminal, the coincidence or the divergence between the judgment of men and that of God” (Foucault 46), well-deserved punishment or martyrdom caused by legal abuse, divine retribution or human oversight. Audiences craved for the answer, pondered over every gesture and sigh of the patient and strained to the limit not to be deceived. As Foucault concludes:

The insatiable curiosity ... drove the spectators to the scaffold to witness the spectacle of sufferings truly endured; there one could decipher crime and innocence, the past and the future, the here below and the eternal. It was a moment of truth that all the spectators questioned: each word, each cry, the duration of the agony, the resisting body, the life that clung desperately to it, all this constituted a sign. (Foucault 46)

This facet of the state-staged mortal show tested spectators' ability to be judges of character and to detect even the slightest telltale clues to guilt or blamelessness.

On one occasion, “going to take water upon Tower-hill”, Pepys the Diarist “met with three sleds standing there to carry ... Lord Monson and Sir H. Mildmay and another, to the gallows and back again, with ropes about their necks; which is (was) to be repeated every year, this (that) being the day of their sentencing the King” (Pepys, Vol. I 229). As one can see, simply imprisoning the regicides in the Tower did not satisfy the Crown, which missed no opportunity to intimidate the subjects with the visibility of its retribution. Pepys' entry to his *Diary* of December 4, 1660 reads that “...the Parliament voted that the bodies of Oliver, Ireton, Bradshaw, and Thomas Pride should be taken up out of their graves in the Abbey, and drawn to the gallows, and there hanged and buried under it...” (Pepys, Vol. I 118). The exhumation and following hanging is a gesture full of symbolism and an explicit message, a well-planned and elaborately devised state policy of intimidation: the regicides, no matter dead or alive, will not rest in peace, but will shamefully be branded by the humiliation of posthumous violation and abuse. It is a manifestation of how “justice pursues the body beyond all possible pain” by “tortures that take place even after death: ashes thrown to the winds, bodies dragged on hurdles and exhibited at the roadside” (Foucault 34).

The Restoration Playhouse: Centuries-Old Celebrity Cult

The lessons, taught by the state via the hangman on the penalizing scaffold, were enhanced by proselytizing shows on the scaffold of the playhouse. Thus, to shape and control public opinion, the government had not only a medium of agony and physical destruction in its armory, but that of dramatic art too. The Crown favored and promoted Cavalier plays, which celebrated the reinstatement of the rightful monarch, eulogized him, mocked his past and present foes and paid tribute to advocates of the royal cause. The relationship between politics and theatre was so close that "Charles II loaned garments from his coronation", so that the restoration of royal authority, dramatized on stage, was authentically reproduced "in the finery of the true" (Donohue 90). Although at the commencement of the Restoration era Charles succeeded in using the stage to his advantage, there later appeared some "limits to drama's effectiveness in controlling the population", and "as the populace became politically fractured (on account of the Exclusion Crisis), the theaters followed suit," turning into "hotbeds of political debate only moderately controlled by the government's ability to censor unwelcome ideas" (Webster 201). It is worth noting that press censorship, eliminated in 1640, led to unrestrained debate and to an avalanche of publications. It meant some freedom of thought and expression, which the society quickly got used to and did not want to let go of, even after the reintroduction of strict censorship laws in 1662 (Miller 52).

The King himself encouraged the reinvention of the theatre, banned by the Puritans. The playhouse soon acquired its new flagship—brilliantly witty and naughty Restoration comedy. Just like heroic drama, it often served the Crown's political ends as a vehicle for propaganda and promotion of its interests. As it is known, at the opening of his reign, Charles II granted only two royal patents to establish new acting companies, the King's Company and the Duke's Company. They operated under the patronage of the monarch himself and his princely brother, the future King James II respectively. In the 1680s the two companies merged to form the United Company, which was the only patent troupe in London for over ten years. It is not surprising that the stage was habitually utilized as a public arena for marketing royal policies and making fun of sentiments and figures in disfavor with His Royal Majesty.

To take one example, credited to be the first professional English female writer, Aphra Behn brilliantly interwove the fabric of her mischievous plays with political and religious thread. Even though the monarchy did let her down, by refusing to refund her expenses, accumulated while she acted as an English spy in the Netherlands, she was a confirmed royalist and routinely spices up her stories with the party politics. Her comic play *The Feigned Courtesans, or A Night's Intrigue* was first performed in 1679 during the social unrest, brought about by the Popish Plot, which itself was a conspiracy to discredit the King's Catholic brother James, allegedly scheming to murder the sovereign in order to succeed to the throne. In its outspokenly political prologue, Behn complains about the reducing audiences due to their preoccupation with the Plot, decries their obsession with the public affairs and mocks anti-Catholic prejudice:

...Our honest calling here is useless grown;
Each fool turns politician now, and wears
A formal face, and talks of state-affairs;
Makes acts, decrees, and a new model draws
For regulation both of church and laws... (Behn 93)

Behn lampoons the English characters of Sir Signall Buffoon and Mr Tickletext, namely their nationalism, Whiggism and fear of Roman Catholicism. Referred to as "that formal piece of nonsense

and hypocrisy" (Behn 97), the latter gentleman is characteristically disparaging about Rome's fountains and statues ("which are so ancient they are of no value"), buildings ("not comparable to our (England's) university-buildings") and churches (which "are the worst that ever I (he) saw"). As for the paintings of the greatest Italian masters, he finds that "they are superstition, idolatrous, and flat popery" (Behn 107). This "principal holder-forth of the Covent-Garden conventicle, chaplain of Buffoon Hall in the county of Kent" sanctimoniously remarks that "the sin of wenching lay (lies) in the habit only, I (he) having laid that aside, ... is free to recreate himself" (Behn 135). It is parenthetically worth noting that in this play, like in so many other works, Behn turns to her dearest carnival theme and its situations of reversal, where masquerade costumes enabled master and servant or man and woman to invert roles.

In a way, the Restoration playhouse harbored two focuses of attention. The main one was the domain of the casts' performances; while the other center was the territory of audiences, "unquestionably noisy, erratically attentive, and inclined to walk about, chat and eat" (Donohue 56), with the main "roles" designated for the high-born, powerful and famous. The stage mirrored the society, along with the social mores, latest fads, and mood of the time. *The Diary of Samuel Pepys*, whose author was an avid theatergoer, is an intriguing window on the playhouse of the day. Two of the numerous entries, dealing with the topic in question, amusingly read the following: "The King and Court there (at the King's playhouse); the house, for the women's sake, mighty full" (Pepys, Vol. III 287) or "to the Theatre, ... and here I sitting behind in a dark place, a lady spit backward upon me by a mistake, not seeing me; but after seeing her to be a very pretty lady, I was not troubled at it at all" (Pepys, Vol. I 134).

The viewers—the royalty, peers and common folk—came from all walks of life and were highly diverse in age, and occasionally Pepys was "not so well pleased with the company at the house, which was full of citizens—there hardly being a gentle man or woman in the house" (Pepys, Vol. III 333) or vexed with "the ordinary 'prentices and mean people in the pit" (Pepys, Vol. III 137). This assorted demographic relished the sight of female cast on stage for the first time in the history of English theatre and, never tired of scandal, gossiped with gusto about artistes' private lives. The audience shamelessly and admiringly scrutinized the illustrious high-powered aristocracy, fine noble ladies and, in particular, royal mistresses (whose notorious reputations made their presence in boxes as exciting as the scenes on the stage) or condemned "the vanity and pride of the theatre actors, who are (had) indeed grown very proud and rich" (Pepys, Vol. I 141). In fact, for the first time, performers of both sexes such as Thomas Betterton, Elizabeth Barry and Anne Bracegirdle became well-paid and adored public personas with a status beyond average. Their dramatic genius and charisma, rather than dramatists' names, which often remained in obscurity, magnetically drew the audiences. As J. Donohue writes: "Rare indeed was a bill supplying the name of the dramatist; dramatic authorship was considered a literary, not a theatrical, phenomenon, and the Restoration theater was an actor's, not a playwright's, theatre." (Donohue 10). As the above comments demonstrate, the Restoration world was one of fashions, looks, celebrities, scandalous amours, political intrigues, sex and gossip.

Applied metaphorically to the late seventeenth-century cultural scene, the third law of motion by Newton, the scientific titan of the time and, arguably, of all time, whose *Philosophi Naturalis Principia Mathematica* was first published in 1687, supposes that every action causes some reaction. An angry conservative backlash against the self-indulgence of the Restoration stage was only a matter of time. An "eruption" came in the form of Jeremy Collier's pamphlet, aimed at "showing the misbehavior of the stage with respect to morality, and religion":

Their (the poets') liberties in the following particulars are intolerable, viz., their smuttiness of expression; their swearing, profaneness, and lewd application of scripture; their abuse of the clergy; their making their top-characters libertines, and giving them success in their debauchery. (Collier 391)

However, this wrathful pamphlet heralds the finale to the sybaritic Restoration time with its witty playhouse and inaugurates a shift in mass attitudes towards moderation and sentimentality. In the 1690s, with the arrival of a much less frivolous monarch, there emerged a new phenomenon of societies for the reformation of manners, battling not only with prostitution and gambling, but also with such forms of popular culture like masquerades, fairs and folk songs (which could, admittedly, be quite indecent).

Conclusion

The presented mixed mosaic is meant to highlight the following. Firstly, the Restoration age, revolving around the sovereign and London's rising bourgeoisie, constituted a fluid and dynamic period of transition from the absolutist style of royalism to limited monarchy and from the presence of Catholics in the power circles to their complete expulsion therefrom, following the Test Acts of 1673 and 1678. It is important to note that both the popular and political culture of the epoch still retained some carnival features, and all royal public spectacles were no doubt carnivalesque.

Secondly, like many playhouse performances of the day, the royal spectacles were always politically charged and designed to appease the discontented, distract from the topical issues and showcase the awe-inspiring might of the powers that be. However, no matter how spectacular they were, Restoration instruments of state indoctrination were simple, slow-acting and limited in their potency and ability to reach the population on a massive scale.

Thirdly, there appears to be a deep cleavage between the past and present way of people's involvement in the spectacular. Before, one seems to have been to a larger extent physically and sensorily with and in the crowd at pageants, in the theatre or even while reading, which was frequently realized as a collective occupation, commonly conducted in a company of people due to illiteracy or the unaffordable cost of printed material. At the same time, some spectacles required a more active participation than other ones: for instance, onlookers, rather passive at executions and in the playhouse, tended to become much livelier in the carnival atmosphere of public feasts.

An additional point of historical value is that some features and elements of modern spectacles have their genesis in at least three seventeenth-century developments: the dissemination of the printed word, the rise of the celebrity status and the population's ever growing economic stability, which ultimately resulted in the unstoppable march of consumerism. In the wake of the Gutenberg and then Puritan "revolutions", the seventeenth-century England saw an avalanche of printed pamphlets, newspapers, tracts, ballads, speeches and songs, all of which were often political. From that very seed, sewn during the liberating war for political and religious rights and freedoms, there sprouted today's printing propaganda machine. The second relevant advent was that of stardom and the people's fascination with the first-generation playhouse idols. This phenomenon grew into an empire known as showbiz, with cults, ridiculous royalties and huge audiences, whose insatiable appetite for celebrity news replaces their real life with ersatz existence by proxy. One more link is the society's increasingly rising prosperity in the late seventeenth-century and further on. After centuries of economic development, it finally led to the present-day commodification of almost every aspect of life and "the obvious degradation of being into having" (Debord 17), which also involves an unquenchable thirst for Debordian spectacles and their voracious consumption.

To sum up, the spectacle and power are millennia-old “partners”. As a means and an end, they often go hand in hand and form alliances. Whereas the spectacle is relatively more self-sufficient and, as a product of creativity, can exist outside power relations, the state, in turn, always relies on theatricality, indispensable for its purposes.

Notes

Collins English Dictionary is available online at: <http://www.collinsdictionary.com/dictionary/english>

King's evil, or scrofula, a disease with tuberculous swellings of the lymph glands, once commonly supposed to be curable by the touch of royalty. The custom of touching was first introduced in England by Edward the Confessor and reached its zenith during the Restoration: Charles II is said to have touched more than 90,000 sick people—no king touched so many for the disease.

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The King (Charles II) ... was received by General Monk with all imaginable love and respect at his entrance upon the land of Dover. Infinite the crowd of people and the horsemen, citizens, and noblemen of all sorts. The Mayor of the town came and gave him his white staff, the badge of his place, which the King did give him again. The Mayor also presented him from the town a very rich Bible, which he took and said it was the thing that he loved above all things in the world. ...The shouting and joy expressed by all is past imagination. (Pepys, Vol. I 66)

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Why is a Raven like
a writing desk?

This is Absurd.

Exactly!

LINGUISTICS AND METHODOLOGY

Learning politeness in a foreign language – the case of speaking activities in English coursebooks at the advanced level

Abstract: This paper focuses on the social role of speaking, specifically, to what extent commonly used coursebooks help advanced learners of English (C1 level according to the Common European Framework of Reference for Languages) further develop and shape their understanding of politeness conventions in English. The aim of the study is to find out whether polite expressions and phrases are presented in C1 English coursebooks and, if so, which. The study aims at analysing speaking activities presented in the coursebooks available on the Czech market with respect to the presentation, practice and production of appropriate and polite utterances in various social contexts. Coursebooks aiming to prepare learners for certificates in English and general coursebooks are compared, altogether ten coursebooks are analysed.

Introduction

The reasons why people talk to each other can be various, e.g. to exchange information, to express feelings or opinions, or to be sociable and polite. Learners of a foreign language need to be presented with, get enough time to practise and have opportunities to freely produce enough chunks of the target language to be able to interact orally in all the above mentioned situations.

The skill of being polite has a crucial role in intercultural communication. Since different cultures can have different politeness conventions, interaction in a foreign language is open to misunderstandings. The mastery of politeness conventions is an inseparable part of sociolinguistic competences in a foreign language. Being *interculturally polite and tactful* is a complex skill that involves more than merely transforming routines from one language to another.

1. Theoretical background

Being at the centre of communicative language teaching, communicative competence involves, besides linguistic knowledge, the concept of appropriateness (Hymes 281, Canale and Swain 30, Canale 7). According to the Common European Framework of Reference for Languages (CEFR), communicative language competence comprises linguistic, pragmatic and sociolinguistic competences (Council of Europe 108). An integral aspect of sociolinguistic competence, related to the sociocultural conditions of language use, is seen in politeness conventions. Although politeness as a system of verbal and non-verbal behaviour strategies has been dealt with in the current linguistic research, it remains to be determined whether the skills of Czech learners of English correspond with the results of theoretical linguistic research.

The linguistic and linguodidactic terminology concerning the sociolinguistic dimension of language is not completely unified. Some generally used terms are sociolinguistic competence (Canale and Swain 30), sociocultural competence (van Ek and Trim 95, Celce-Murcia, Dörnyei and Thurrell 9) or sociolinguistic knowledge (Bachman and Palmer 47). Sociolinguistic competence is closely related to pragmatic competence and certain aspects of both overlap. Politeness theory is also considered a branch of pragmatics (Leech 104, 131, Spencer-Oatey and Jiang 1634).

Linguistic politeness is also referred to as verbal politeness (Coulmas 14). The analysis of various theories is systematically treated by Eelen (1-258). A detailed analysis of individual theories and their

applicability within the framework of functional and systemic grammar can be found in Válková (13-163).

Nunan emphasises the social and cultural dimension of language acquisition, which should not be left unattended in foreign language classes (23). Some sociolinguists are not in favour of teaching sociolinguistic conventions directly (e.g. Erickson, as cited in Chick 345). Others, however, highlight teaching politeness explicitly (e.g. Takahashi 197, Schmidt 35, Bou Franch and Garcés-Conejos 18). Chick (345) recommends raising learners' critical awareness of politeness conventions, while van Ek and Trim maintain that as learners' "linguistic and pragmatic command of a language improves and arouses higher expectations in their interlocutors" they should be able to not only "recognise the main features of politeness" but also "respond appropriately" (99-100).

Intercultural aspects and politeness in language teaching have been at the centre of the attention of foreign language professionals and practitioners around the world (Morón, et al. xvi). For example, its application in the classroom and the influence of the mother tongue norms of Asian students was investigated by Yu (7) and Muniandy (147). Positive effects of computer-mediated communication on the development of non-native French speakers' sociolinguistic competence were shown by Ritchie (137). Sociolinguistic competence has also become part of assessing language proficiency (Härmälä 29, Mader and Camerer 125).

Activities in coursebooks developing sociolinguistic competence in Polish as the mother tongue were studied by Szymańska (89). Research on coursebooks and teachers of German with respect to sociolinguistic competence in the Czech context has also been carried out in recent years (Potocký 195, Ježková 138). Politeness strategies presented to Japanese learners of English in textbooks were analysed by Yuka (61).

Research

This paper aims to analyse coursebooks that are used in the Czech learning and teaching environment to help learners of English get from the B2 to C1 level of proficiency. The analysis focuses on activities and exercises designed to practise learners' oral skills and specifically investigates to what extent these activities include implicit or explicit references to appropriate politeness strategies that users at this level of proficiency might be expected to both comprehend and produce.

When discussing politeness strategies, it is useful to differentiate "between *positive politeness strategies* (those which show closeness and intimacy between speaker and hearer) and *negative politeness strategies* (those which stress non-imposition upon the hearer and express deference)" (Pichastor 2).

As most ELT materials used in the Czech Republic are either produced in the UK or with the help of British publishing houses (e.g. Oxford University Press, Cambridge University Press, etc.), the variety of English promoted as the model in Czech schools is British Standard English. It stands to reason, then, to look for content that respects *British politeness conventions* as suggested by van Ek and Trim (100). Thus, observed features are first labelled as *positive* or *negative* politeness expressions and then the negative ones are further classified according to the maxims of:

- a) "not be(ing) dogmatic", i.e. allowing for the fact that "the partner may have a different opinion";
- b) being "reluctant to say what may distress or displease the partner", i.e. applying tact when giving unpleasant information and trying to reduce any embarrassment or awkwardness the partner might feel;
- c) "not forc(ing) the partner to act", i.e. using expressions that soften requests or orders (van Ek and Trim 100-105).

The speaking activities in the coursebooks are evaluated on the basis of the following criteria:

- what polite expressions and phrases are presented,
- the frequency of different polite expressions and phrases,
- the type of task involved (awareness-raising or production).

In other words, the question is whether the materials offer enough input for the learners (a) to notice a wide enough variety of expressions and phrases, (b) to fully understand their sociolinguistic meaning, and (c) to eventually acquire good enough sociolinguistic/pragmatic skills to use them appropriately.

Coursebook analysis

In order to analyse a reasonable sample of materials that are currently available on the Czech market, 10 different coursebooks were selected. Exactly half of these are produced to help English language learners with preparation for international exams on the C1 level of proficiency. The overall aim of these coursebooks is thus to train learners in the skills that are required in order to pass a thorough language test. The other half was chosen from materials that aim simply at enhancing learners' level of proficiency; in other words, general coursebooks that are not closely linked to any specific examination (see the list in References).

The focus of the analysis was on the speaking sections of the student's books. Any part of a unit focussed on speaking skills was analysed. In most of the coursebooks, specifically labelled parts of coursebook units were dedicated to speaking (for example, in all the exam preparation coursebooks). In other coursebooks, this also included differently labelled sections, for example, Language focus (New Headway Advanced), Vocabulary (Advance your English), English in Use (Clockwise) and others.

The number of units and the overall length of the coursebooks varies. The general coursebooks tend to be shorter (74 to 175 pages, organised into 10 to 24 units). Interestingly, the content of the shortest book (Advance Your English) is divided into 16 units while the longest book (English File Advanced) is structured into the smallest number of units (10), which are, however, further divided into shorter sub-units.

As hinted at above, the exam preparation coursebooks tend to be longer (183 to 279 pages; 12 to 30 units). The shortest book (Advanced Result) also contains the smallest number of units (12); however, the longest book (Ready for CAE) has only 14.

On average, it can be calculated that a general coursebook has about 138 pages organised into 15 units. In contrast, an exam preparation coursebook has approximately 231 pages arranged into 17 units.

1) Politeness expressions in coursebooks

First, the occurrence of items connected with either positive or negative politeness expressions in the speaking sections is examined.

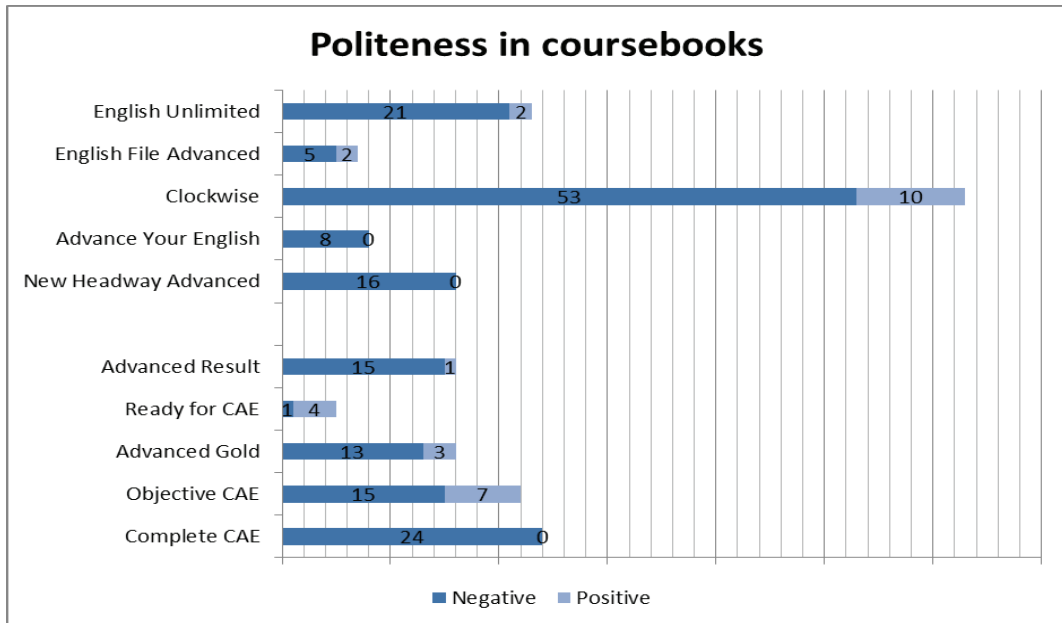


Fig. 1. Politeness in coursebooks

Fig. 1 above shows a list of the coursebooks that were analysed, the top five representing general coursebooks, the bottom five representing exam preparation coursebooks. The figures in each line represent the number of activities in each coursebook that contain negative or positive politeness expressions and phrases.

As can be seen, negative politeness expressions are present in each coursebook that was analysed; however, the number of activities differs immensely. Mathematically, the average occurrence of negative politeness is 17.1 per coursebook which might suggest that learners are exposed to activities containing these expressions at least once in each unit (see above).

However, only three of the coursebooks under study reach above the average, namely, English Unlimited (21), Complete CAE (24) and Clockwise (53). From the rest, three do not even reach half of the average; i.e. Advance your English (eight), English File Advanced (five) and Ready for CAE (one). Examples of negative politeness expressions can be found in the following sub-chapter.

As far as the positive politeness expressions are concerned, their presence was not traced in three of the coursebooks that were evaluated; i.e. Advance your English, New Headway Advanced and Complete CAE (see fig. 1 above). The average incidence of positive politeness stands at 2.9 instances per coursebook. Only two books reach significantly above the average, specifically, Objective CAE (seven) and Clockwise (10). As examples, the following expressions were classified as instances of positive politeness: "It's wonderful to be here!" and "It's really nice to have you back here with us." (English Unlimited – Doff and Goldstein 20), and also tips to get the conversation going, for example "...you should interact with your partner and comment on what he or she says" (Ready for CAE – Norris and French 167).

Overall, the data presented in fig. 1 show that although politeness, in general, gets some degree of recognition in each coursebook, the only observable tendency seems to be the fact that nine out of the ten coursebooks focus predominantly or, in the case of three of these, exclusively on negative politeness. This directly correlates with van Ek and Trim's statement that "politeness conventions in British English are particularly of (the negative) kind" (100).

Furthermore, it should be stated that the distribution of activities focussing on politeness is uneven in most of the coursebooks. For instance, in Ready for CAE these activities appear in as few as two units out of 14. Similarly, Advance Your English contains such activities only in three out of 16 units. The highest concentration and most even distribution can be observed in Clockwise, with activities involving polite expressions in 15 out of 24 units.

When one compares the two types of coursebooks, general and exam preparation ones, there does not appear to be any substantial difference, except for the fact that the coursebook that treats politeness most frequently is of the general type (Clockwise) and that which deals with it least frequently is of the exam preparation type (Ready for CAE).

2) Types of negative politeness expressions

Second, the negative politeness expressions were categorised with respect to the three maxims suggested by van Ek and Trim (see above). Fig. 2 below represents the distribution of negative politeness activities in the coursebooks that were analysed.

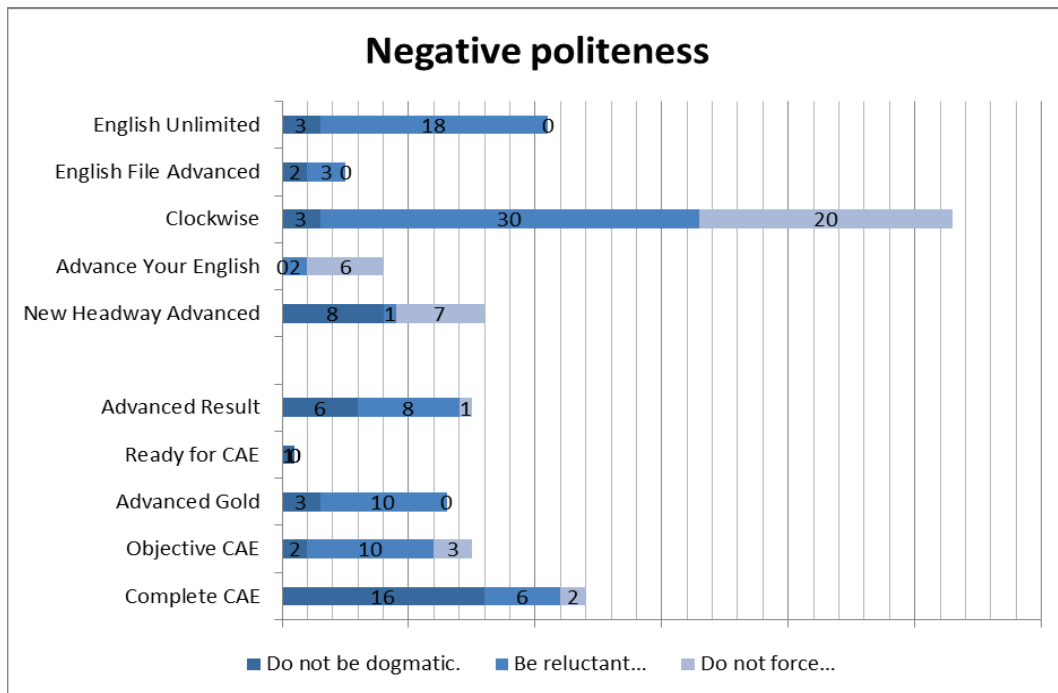


Fig. 2. Negative politeness

Perhaps not surprisingly, none of the coursebooks displays an even distribution; with the understandable exception of Ready for CAE, which contains only one item with negative politeness expressions, each coursebook seems to favour one type of negative politeness expressions above the other types (see fig. 2).

While nine out of the ten coursebooks present expressions of how not to be dogmatic (henceforth Type A) and, equally, expressions conveying the meaning of reluctance to annoy the participant (henceforth Type B), expressions designed to gently nudge, rather than force the participant into action (henceforth Type C), are only to be found in six out of the ten coursebooks. Type A expressions included, for example, "I don't know...", "I'd say..." (Complete CAE – Brook-Hart and Haines 54), "Personally, I think that..." (English File Advanced – Latham-Koenig, Oxenden and Lambert 37), "I mean...", and "I guess..." (English Unlimited – Doff and Goldstein 73). Expressions that qualified as Type B were, for instance, "I don't really feel..." (Objective CAE – O'Dell and Broadhead 96), "If I understand you correctly..." (Advanced Gold – Acklam and Burgess 54), and "You have a point, but..." (Advanced Result – Gude and Stephens 147). Among Type C expressions, we can find "Could you possibly..." (New Headway Advanced – Soars and Soars 80), "Have you ever thought about..." (Advance Your English – Broadhead 44), and "You don't happen to know..." (Clockwise – Jeffries 24).

In percentage terms, three coursebooks contain predominantly (50 per cent or more) Type A expressions; namely, New Headway Advanced (50 per cent), Complete CAE (67 per cent) and Ready for CAE (100 per cent). In as many as five of the coursebooks that were examined, Type B expressions occur most often; i.e. Advanced Result (53 per cent), Clockwise (57 per cent), Objective CAE (67 per cent), Advanced Gold (77 per cent) and English Unlimited (86 per cent). In contrast, Type C expressions are most prevalent in only one of the coursebooks, Advance Your English (75 per cent).

When one compares general coursebooks (the top five listed in fig. 2) and exam preparation coursebooks (the bottom five listed in fig. 2), slightly different tendencies can be observed. Negative polite expressions of Types A and B as well as C are included in three of the exam preparation group but only two of the general group (see fig. 2). Arithmetically, the general coursebooks seem to be focussing more on Type B and C expressions as most of these (61 per cent and 85 per cent respectively) can be found in the general coursebooks. On the other hand, most of the Type A expressions observed (64 per cent) are included in the exam preparation materials.

3) Types of tasks involved

Third, once the presence of politeness expressions in the coursebooks under analysis has been established, the next question that needs to be addressed is whether learners need to do anything with these expressions. The tasks were categorised into the three types described below.

Type 1: nothing required

The first type comprises exercises in which learners come across polite expressions, typically through reading or listening (e.g. greetings, polite address forms, effective turn-taking strategies), but the task focuses on something else. Moreover, not noticing or not understanding these expressions would have no effect on the completion of the task. Typically, these expressions appeared in the listening tasks/tapescripts with example conversations.

Type 2: notice required

In this type, similarly to Type 1, learners encounter polite expressions, but are specifically instructed to notice how speakers e.g. thank, disagree politely with one another, etc. Alternatively, learners

are asked to look at listed expressions and identify the most polite or impolite ones; e.g. “Which questions do you think it is impolite to ask the first time you meet someone?” (Objective CAE – O’Dell and Broadhead 11).

Type 3: production required

The third type of tasks explicitly requires learners to use polite expressions in order to successfully fulfil the task. Typically, learners are instructed to discuss a problem making sure they use polite expressions where and when appropriate, e.g. to give an opinion, express uncertainty, make a suggestion, etc. A pool of expressions to choose from is provided for them, e.g. “Well, what I think is..., That’s a difficult question..., That’s interesting, but..., Mmm. Let’s think. Shall we...” (Advance Your English – Broadhead 57).

Fig. 3 below provides data on the types of tasks occurring in the coursebooks that were analysed in connection with negative politeness expressions. As can be seen, as many as six out of the ten books include no Type 1 tasks. Of the remaining four, three contain tasks of this type rather marginally; i.e. (expressed as a percentage) Clockwise (3.7 per cent of all the negative politeness tasks), New Headway Advanced (12.5 per cent), and Advanced Result (13.3 per cent). In comparison to that, 75 per cent of all the negative politeness tasks found in Complete CAE are Type 1 tasks (see fig. 3).

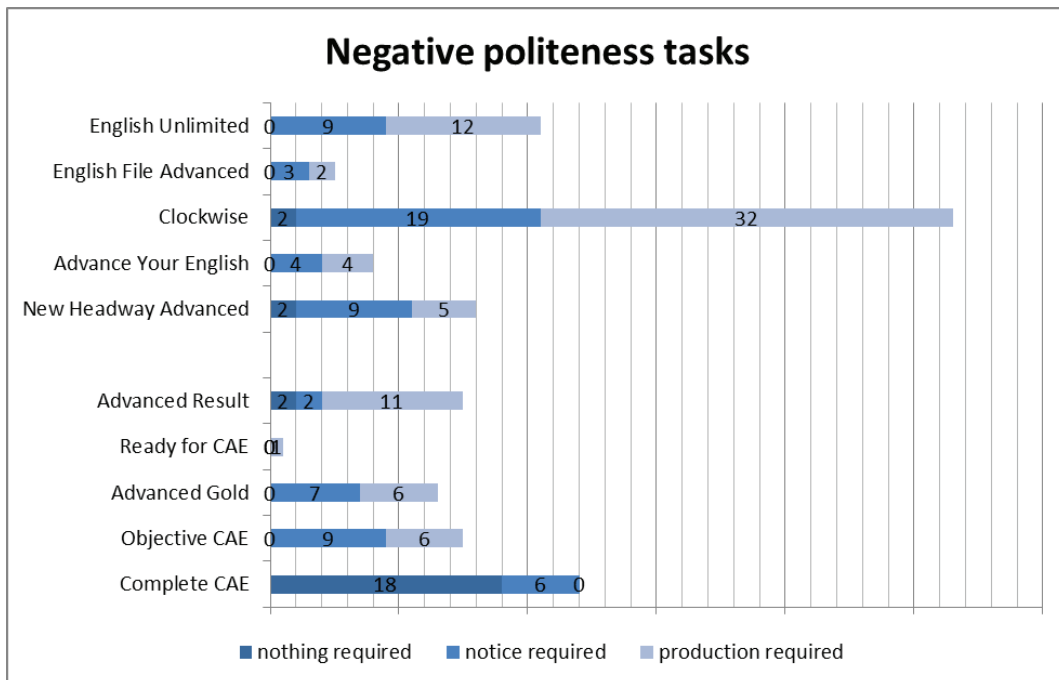


Fig. 3. Negative politeness tasks

Compared with the rest of the coursebooks, Complete CAE displays another unusual feature; there are no Type 3 tasks. Ready for CAE, on the other hand, is the only book where both Type 1 and Type 2 tasks were not found. Although there is only one negative politeness task in this particular coursebook, it is commendable that the authors designed a task that asks learners to use the polite expressions productively (see fig. 3).

As far as the differences between the general coursebooks (the top five in fig. 3) and exam preparation coursebooks (the bottom five in fig. 3) are concerned, the data seems to be suggesting that general coursebooks focus more often on production and noticing negative polite expressions (70 per cent and 65 per cent of all Type 3 and Type 2 tasks respectively). The coursebook with the highest number of production tasks is Clockwise, which also corresponds with the highest concentration and most even distribution of politeness expressions in this coursebook (see above).

The types of tasks focussing on positive politeness expressions are presented in fig. 4 below.

As discussed above, three of the selected coursebooks do not feature any positive politeness expressions. Of the rest, only two contain Type 1 tasks; namely, English File Advanced (one, i.e. 50 per cent of all tasks) and Clockwise (two, i.e. 20 per cent of all tasks).

The data below (see fig. 4) suggests that learners are not often in contact with positive politeness expressions in any way, but when they are, the task is often to notice (Type 2), which appears at least once in seven of the coursebooks, or to produce them (Type 3), which can be found at least once in five of the books.

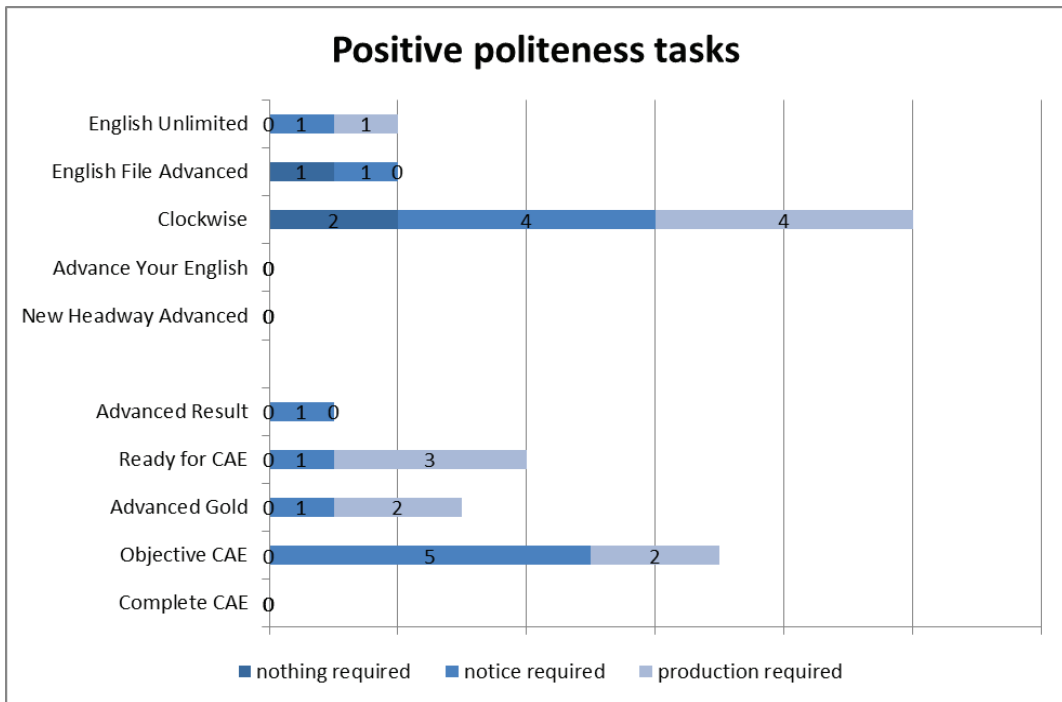


Fig. 4. Positive politeness tasks

Conclusion

The results of the study suggest that the C1 level coursebooks currently available to the teachers and learners of English in the Czech Republic do offer input on appropriate politeness strategies.

Generally speaking, items of negative politeness are more common than items of positive politeness which indicates that the authors of these books promote the typical features of British politeness conventions. Speaking of negative politeness, every coursebook seems to aim at presenting one or, in some cases, two types of negative politeness expressions and to neglect the rest.

Another common tendency appears to be to treat politeness conventions explicitly. Where appropriate, learners are made aware of polite features of the language or asked to work actively with them.

While negative politeness seems to be covered to some extent, the same cannot be said about positive politeness. Most coursebooks either exclude it completely, or treat it only marginally.

It has been found that most of the selected coursebooks offer learners opportunities to notice a variety of polite expressions and phrases. Additionally, some of them even include a relatively reasonable number of tasks to help them understand their sociolinguistic meaning. However, it seems that only one (i.e. Clockwise) includes enough input and tasks aimed at raising awareness and production to deserve the final evaluation of a book that might help learners acquire sociolinguistic skills that match their level of proficiency.

These results seem to differ slightly from the findings about English coursebooks for younger learners at the A1 and A2 levels of proficiency, which showed that polite expressions are present in the coursebooks but rarely in tasks requiring production (Nevařil, Babická 27).

Válková concluded her monograph by claiming that as far as currently used coursebooks are concerned, much improvement is needed as regards the treatment of politeness conventions (158). It is apparent that some progress in a positive direction has been made; nevertheless, whether this is an indicator of a general trend or individual authors' enlightenment remains to be seen.

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Teaching English for Marketable Skills

Abstract: The article deals with the language competences and skills needed in two types of international environments: business and academia. Following the increasing requirements on internationalizing the higher education curricula, the fundamental transferable skills we need to enter, stay in and progress in the world of work to meet the requirements employers call for as well as the increase in unemployment of university graduates over the past three years, the contribution considers to what extent the skills requirements laid out for academics and business professionals are identical as well as different. It briefly overviews some aspects of conventional language teaching and discusses some new elements which indicate potentially relevant ways that teachers of English for specific and academic purposes may develop educationally. Examples of two ESP/EAP language projects piloted at the Language Department Jaspex at Czech Technical University in Prague demonstrate which recently tested language skills are directly applicable and marketable in terms of business and academic professional environments. The paper concludes by summarising and assessing some threats and opportunities that may arise in meeting specific needs of potential employers.

Introduction

There is a growing awareness in the Czech Republic of the importance of higher education to develop a knowledge-based economy and to produce mobile graduates able to respond to the ever-changing needs of the contemporary workplace. Following the Bologna Declaration (The Bologna Declaration, 1999), higher education across Europe has expanded rapidly. This has resulted in questions being raised about the quality of the graduate labour market and the ability of graduates to meet the needs of employers.

No matter how specific and specialized positions we may think to take or may have taken, most employers also look for transferable skills when they are interviewing potential candidates so it is essential that we consider them and are able to cultivate them.

This article briefly points out transferable skills and competences which are considered marketable by employers and draws on specific language training in the context of these marketable skills in the light of recent experience of the Masaryk Institute of Advanced Studies (MIAS) at the Czech Technical University in Prague. MIAS provides management education to full-time students in master programmes and most recently offers ESP/EAP courses to post-graduate students and academics working throughout the faculties of the university.

The two fundamental questions we tried to answer were:

- How much experience acquired through teaching Business English is applicable in Academic English courses?
- How can we make the language skills acquired in business and academic courses more relevant to the needs of the job market? In other words, what competitive advantage can we offer to our graduates entering the workforce?

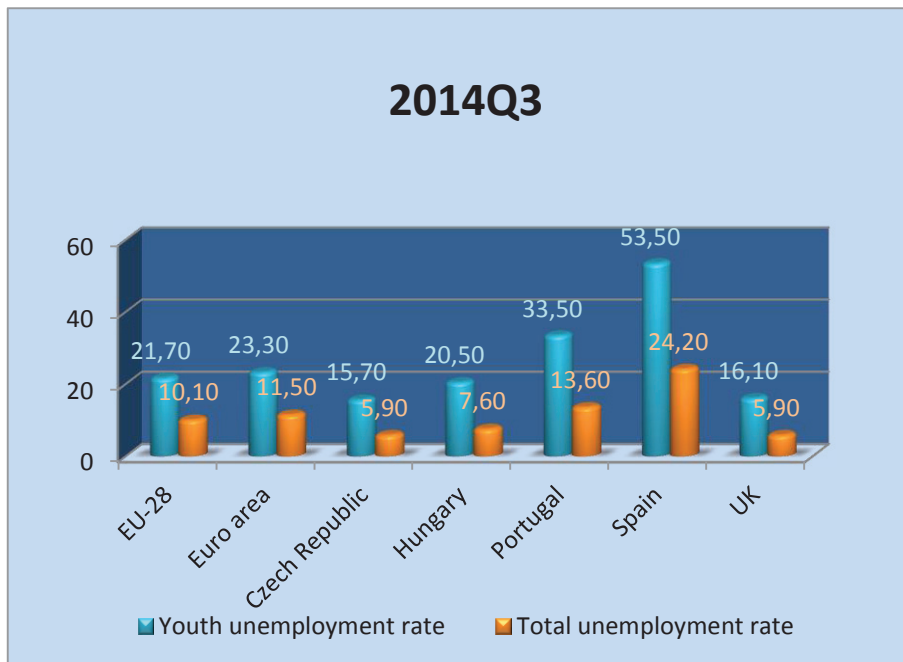
Both questions arise from increasing requirements on internationalizing HE curricula and outputs of academic research work, requirements of employers who call for better language competence, and communication skills, flexibility and team work, coupled with an alarming increase in unemployment of university graduates in EU countries over the past three years.

Transferable Marketable Skills

Although employers report difficulties in finding qualified graduates to fill positions in their organizations, only few openly admit that they, in fact, do not wish to hire them in many cases. Studies reveal that 70 per cent of companies prefer experience over academic record (Dolezalova, 2014). They point out that recent graduates often don't know how to communicate effectively, struggle with problem-solving, taking responsibility, applying a foreign language and making decisions. Such attitudes are reflected in unemployment rate charts according to which youth unemployment often exceeds the overall unemployment rate of the country (Figure one: Eurostat Unemployment Statistics, 2014). The mantle of preparing the work force better has been passed to higher education and it seems that although business and higher education may use the same language, it doesn't always have the same meaning. Educators often think of competencies in a purely academic context while employers want „book smarts to translate to the real world.“ (J. L. Alssid, 2012)

Very simply explained for the purpose of this article, we describe transferable skills as those versatile skills that we can apply and make use of in a number of different roles in the work place. The list is wide and includes several categories such as interpersonal skills, technical skills, organizational skills, foreign language skills, etc. (Cambridge University Skills Portal, 2016) But what transferable skills in particular do graduate employers want and why are they so important?

Figure one. Unemployment rate statistics



Source: European Commission - Eurostat: Unemployment statistics, 2014

A study carried out by Andrews & Higson (Andrews & Higson, 2008) which explores both employers and employees perceptions of graduate employability and the development of skills points out three significant areas emerging out of the research in four European countries (UK, Slovenia, Romania and Austria), each one focusing on different components of graduate employability: business specific issues (hard business-related knowledge and skills); interpersonal competencies (soft business-related skills) and work experience.

According to these research findings, many of the graduates find written and oral communications skills important but they feel that their education had not provided them with the necessary level of oral communication skills required in the work environment. On the other hand, many appreciated that their university experiences of group-work had provided them with vital team-working skills. Like graduates, employers also identified written and oral communication skills as important factors shaping graduate employability, followed by team-working skills which were identified as being a vital part of the graduate portfolio across a broad range of jobs. Employers also widely appreciated that graduates were able to think innovatively and to express and defend their standpoints across cultures.

Taking only the perspective of employers, a research carried out in the Czech Republic reveals similar priorities described by more than 150 Czech employers (Figure two: Dolezalova, 2014).

Figure two: Employers perception of importance in selected competences of university graduates in tertiary sector in the Czech Republic (the lower the arithmetic average, the more important the competence)

Competence	Very important (per cent)	Important (per cent)	Less important (per cent)	Arithmetic average (per cent)
Communication skills (oral and written)	88.1	11.4	0.5	1.12
Reading comprehension-work instructions	82.7	16.2	1.1	1.18
Use of foreign languages	58.4	37.3	4.3	1.46
Operating with numbers	71.7	26.6	1.6	1.3
Decision making	86.3	13.1	0.5	1.14
Problem solving	87.5	12.5	0.0	1.13
Taking responsibility	88.6	11.4	0.0	1.11
Team work	71.2	27.7	1.1	1.3
Processing information	76.6	23.4	0.0	1.23
Dealing with people	83.7	16.3	0.0	1.16
Presenting views and opinions	78.3	21.7	0.0	1.22
Dealing with stress	74.5	25.5	0.0	1.26

Source: Based on Gabriela Doležalová: *Employers´ needs and graduates preparedness for the job market, 2014*

Communication skills, flexibility and team work placed on top of the list among the most valuable and frequently required soft business related skills. 83 per cent of employers also agree on the rapidly increasing desire for language competence, as they expect a new hire's ability to use language to express himself/herself effectively inside and outside the organization, however, they often find language competences, which include not only theoretical knowledge but also skills and experience to apply a foreign language in many practical situations, deficient in their employees.

The demand for foreign languages with English being the most widely used global language and language of technology, science and research is steadily rising on the European labour market due to globalization and labour mobility. This brings forward the demand for foreign language competence not merely at the level of everyday communication but also at highly professional positions which call for mastering professional terminology and skills in using the foreign language for specific purposes. However, statistics show that 83 per cent of graduates from technical universities are at a pre-intermediate level of English, while 73 per cent of companies require at least intermediate level.

Teaching ESP and/or EAP

Since the Bologna Declaration provides a framework for higher education across Europe due to the role English plays around the world, it is not surprising that many universities in the non-English speaking countries including the Czech Republic started offering English as lingua franca to remove language obstacles and increase student and staff mobility. The main aim of students when enrolling in these types of courses is to increase their opportunities for professional expertise in a foreign language and thus enhance their employability. However, there seemed to be a general lack of knowledge about the difference between teaching English as a second language (ESL), teaching English for specific purposes (ESP) and teaching English for academic purposes (EAP).

ESP is mostly restricted to English as a Second Language courses (ESL), content teachers teaching ESP classes are not very common in higher education. If they do get involved, several problems based upon a lack of practical knowledge of ESL methods and experience teaching ESL emerge: comprehension checks, interactional adjustments and communicative principles, limiting monologues, controlling syntax, pronunciation and articulation. Focusing on the content, if we consider some of the A. Gillet's features (A. Gillet, 2000) as being criterial to ESP courses, EAP is a branch of ESP in that the teaching content is matched to the needs of the learners.

Firstly, ESP is goal directed—the students are not learning the English language for the sake of it, but because they need to use English as a communication tool professionally. Specifying the target group, EAP students are usually current higher education students or researchers and most of the course teaching takes place in the academic environment. They need to learn English in order to succeed in their academic careers. Secondly, ESP courses are based on needs analysis, which aims to specify, as closely as possible, what it is that students have to do through the medium of English. One important feature of EAP courses is the close attention that is paid to find out exactly why the students are learning English and therefore what language skills they will need. What aspect needs to be brought to the attention of the course participants and their trainers lately is the fact that more than ever has even the academic world been facing global competitiveness in the labour market. Last but not least, both ESP and EAP learners tend to be adults. In different countries and at different levels they may respond differently in terms of culture but the professional key concepts need to be defined similarly and accordingly.

Trends in ESP/EAP Teaching

Most foreign language teachers can see that successful communication is no longer just good knowledge of grammar and vocabulary. Successful communication is what allows the message to reach the recipients seamlessly, without any ulterior intentions, making them respond constructively and positively in order to achieve the goals in the shortest possible time and with as few mistakes, misunderstandings and distractions as possible.

Since communication for work is a discourse within a specific community, we had to scrutinize two discourse communities for which we provide the training: potential managers and potential academic workers. Using John Swales' Concept of Discourse Community (Swales, 1990), we focused on:

- A broadly agreed set of common goals with a specific community,
- Mechanism of intercommunication among their members,
- Participatory mechanisms, and
- Lexis

Comparing the needs of business professionals and academics in the four mentioned categories, we found that the main differences can be traced in the areas of register, lexis and genres where we have to be considered and tactful in our teaching approach. In other words, selling a product / service requires different vocabulary and style than sharing intellectual property. Once we swap the goals, needs and conventions used within different discourse communities and relevant genres, we either sound too superficial with abundant use of clichés, or remote, distant, using a register inapplicable for the needs of non-professional communication.

The common ground where the needs of academics and business experts seem to overlap concerns the area of project proposals, applications for subsidies, CVs and cover letters, signposting language of presentations, skills of dealing with questions and rephrasing and basic types of correspondence.

Our hypotheses were proved by means of two projects piloted by MIAS in 2014-15. These projects, either as self-contained (EAP) or supplementary (ESP) courses, were designed with the aim to enhance mainly MA and PhD students' chances to be competitive in the job market.

1. EAP for Research Workers, Scientists and PhD students
2. Concept Note Writing (supplementary part of ESP for MA students)

With respect to the limited space of this article, we focus on the writing parts of the two courses:

In the writing section of "EAP For Research Workers, Scientists And PhD Students" we focused on producing abstracts, CVs, articles, emails and papers. The tutor systematically guides participants through the different sections of an article focusing on what the audience expects as well as on logical structure and on language used. Samples from published papers of varying quality were used in class for group analysis. The students' own writing was then reviewed by peers highlighting issues and discussing better wording and structure. Although not all the participants were able to contribute pieces of writing, deconstructing actual examples was perceived to be highly beneficial, relevant and practical. It also enabled weaker students to ask about grammar issues without personal embarrassment. However, if students did produce their own sample papers, a significant amount of time was required to correct the texts and discuss related changes and issues. Therefore the course meant an extra workload for teachers (editing, feedback and discussing changes).

In addition, the tutors found the linguistic ability of some students too limited, often underestimating language and prioritizing the content. One of the biggest challenges was the interference of the students' native language with English syntax.

Recommendation: The course is suitable for B one and B two levels, small groups or one-to-one teaching.

The aim of "Concept Note Writing" was to give students experience to produce a real tangible document, such as a grant application, a tender proposal, a commercial or a business plan. The format was clearly structured and reflected the requirements on project proposal writing (project rationale, link to donor, description, location, beneficiaries, expected results, sustainability, budget and time frame). The most challenging element within the process was to keep the writing consistent in style and register of vocabulary and to avoid frequent repetitions of what had been already said in previous chapters. The ideas for the projects came from students themselves, but the guidance was provided by tutors giving immediate feedback to each completed chapter. Interdisciplinary teaching (knowledge acquired in the major courses of Project Management) and applied in English Concept Note Writing is a side benefit of the overall project.

Recommendation: Suitable for upper/intermediate level – B two and small groups or one-to-one teaching

Conclusions:

Both projects contributed to effective development of skills required by employers. In line with internationalization, they strengthened motivation and involvement of the students of the two discourse communities. Students found it relevant, practical and with many tangible ready-to-use benefits. On the other hand, the teaching approach in both was highly time consuming for tutors and therefore can be implemented only selectively either with small groups of highly motivated students or through one-to-one teaching and if it is secured with sufficient funding. A national and international discussion following the presentation confirmed that the outlined projects are valid for the future in academia as well as the business community.

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Topic and Turn-taking in Talk Show Discourse

Abstract: The paper illustrates how topics are navigated in talk show discourse with examples from a case study of "The Graham Norton Show". The semi-institutional character of talk show discourse requires that topics are monitored by the host, but also allows a certain amount of negotiation between the host and the guests. It is one of the responsibilities of the host, whose role is at the top of the hierarchy of power within the institutional setting of a talk show studio, to find a balance between these two approaches to topic selection. Therefore, the paper focuses on the discursive strategies of the host, and using the concepts of conversation analysis and the grammar of conversation, it demonstrates how topics are initiated, shifted, and developed.

Introduction

Talk show discourse is a type of media discourse that combines the features of an institutional discourse and casual conversation. It is produced in an institutional setting of a TV studio and has a clearly defined format of an interview, but it also allows a certain amount of spontaneity and unpredictability similar to informal conversation. This crossover character of talk show discourse has led to its classification as semi-institutional. As C. Illie further explains, "the dialogue in a talk show exhibits the features of semi-institutional discourse in that it may acquire a more institutional or a more conversational character depending on the contextual interaction between discursive and linguistic factors" (219). Illie continues to identify the talk show host as the participant in the talk who has "the institutional authority to control the show" (222) and thus push the character of the discourse towards either end of the spectrum. This paper adopts Illie's view of talk show discourse as semi-institutional and presents the findings of a case study which has been carried out in order to investigate one of the "most salient common features of the talk show" (219), namely topic and turn-taking.

In *Television Talk Shows: Discourse, Performance, Spectacle*, Andrew Tolson labels the talk show as "the performance of talk" (3) and explains what the main attraction of this particular TV program might be:

(...) the controversy and the popularity of talk shows is fundamentally rooted in the pleasures of watching and listening to people talking in particular ways (...). Whether or not the guests are "real," and however they may or may not be exploited, there is a discursive dynamic to this performance of talk which engages contemporary audiences." (Tolson 3)

Among the talk shows that have succeeded in engaging large audiences is "The Graham Norton Show", which has been chosen for the case study presented in this paper. The format of the show has undergone some changes over the years, but it has always had a celebrity interview segment in its center. What has set "The Graham Norton Show" apart from the majority of other talk shows is that the interview segment has always included multiple guests. While it is not uncommon for a talk show to host more than one guest in a single episode, it is much less common for all the guests to be on the stage at the same time. Instead of the usual 10-minute one-on-one interview, "The Graham Norton Show" centers around a 30-minute talk in which the host holds a conversation with up to four guests. Such a set-up presents the host with a much greater challenge in terms of monitoring the topic and turn-taking.

The premise of the investigation into Graham Norton's discursive strategies was that talk show hosts are "monitoring most of the conversation by asking questions and making comments" (Illie 226) and that "this control is motivated by institutional agenda constraints and is manifested by explicitly conveyed topic/subtopic selection (...) and by host-controlled topic/subtopic shift (...)" (Illie 226). In other words, it is the host's role as the interviewer to select, initiate and shift topics by predominantly asking questions and thus eliciting the guests' contributions to the selected topics. Despite this institutional framework, talk show hosts still have some space for developing their own individual approach to navigating the talk. The case study presented in this paper has focused on the topical organization of the interview and the host's language choices when introducing major topics and shifting and monitoring the development of subtopics.

The following sections of the paper will present the basic concepts as well as the methodology used in the case study. Details will be provided on the analysed material and the notation system applied in the transcripts.

Methodology

The case study of the discursive strategies of a talk show host when navigating topic and turn taking was done with the use of the concepts from conversation analysis (CA) (Heritage; Maynard; Sacks, Schegloff, and Jefferson; Wooffitt) and the grammar of conversation (Biber).

The talk show discourse is produced in an informal rather than formal institutional setting. According to Wooffitt, "in formal settings we find that participation is focused on particular tasks; that the order of participation is fairly rigid; and that the kind of turns expected of participants is limited, and to an extent preallocated" (57). Although talk shows may vary in character depending on the host's approach, their setting is generally less formal in that a rigid order of participation is not required, and a greater variety is allowed in terms of the type of the participants' turns and their allocation. However, despite the rather informal character of the talk, the institutional setting implies that "there is a normative framework which sustains the distinctive kinds of contributions" (Wooffitt 58) made by the host and the guests, namely questions and answers.

One of the basic findings of CA regarding topics in talk is that there is a natural tendency in conversation for the participants to "work to ensure that topics 'flow' into one another without discreet boundaries" (Heritage 28), which is the result of "a pervasive conversational orientation to produce each current utterance so as to display its relatedness to its prior" (Heritage 28). The natural 'flow' of topics may not necessarily be produced in a talk show discourse since the institutional setting allows for individual topics to be explicitly introduced without the need to create artificial seams between the closed topic and the ensuing one. It is understood by the participants that institutional talk is a purposeful one and that there is a specific list of topics to be addressed. Nonetheless, since "everything is, in principle, both potentially related—and unrelated—to everything else" (Heritage 28), it is in the host's power to introduce topics in such an order and manner that their succession resembles the 'flow' of a casual conversation.

Several concepts have been devised in CA related to topic change. Schegloff and Sacks make a distinction between topic shading and topic bounding techniques. Topic shading is defined as "one procedure whereby talk moves off a topic (...) in that it involves no specific attention to ending a topic at all, but rather the fitting of differently focused but related talk to some last utterance in a topic's development" (81). Such a topic change occurs in contrast with "accomplishing a topic boundary" (81). Additionally, Maynard distinguishes topic shifts, which "involve a move from one aspect of a topic to another in order to occasion a different set of mentionables" (271). These concepts have been

adopted in this paper in order to facilitate the examination of the topic navigation in the talk show discourse.

For further analysis of the host's language choices when introducing topics and shifting from one subtopic to another, the grammar of conversation has been consulted. Among the findings relevant to the examination of the talk show discourse is the "not-infrequent occurrence in conversation of unembedded dependent clauses" (Biber 1043). When a turn is constituted of or begins with an unembedded dependent clause, the subordinator introducing the dependent clause acquires a prominent position and tends to function as a discourse marker as well. Labeled also as linking adverbials or utterance introducers, such discourse markers "signal transitions in the interactive development of discourse" (Biber 1046).

In contrast with formulation of sentences in written language, inherent in spoken language is the so-called 'add-on' strategy, resulting in "a linear sequence of finite clause-like units, which follow in line without overlap or interruption" (Biber 1068). The add-on strategy is closely linked to the concept of extending the body of a speaker's utterance. Since the add-on strategy is essentially "used to add one clausal unit to another" (Biber 1078), it is achieved by coordination or juxtaposition. The conjunctions most frequently used to coordinate clausal units in spoken language are *and*, *but*, *so* and *because* (Biber 1078-79). This is true despite the fact that in written language they would not all fall into the category of coordinators.

Although the add-on strategy is usually discussed in terms of the possible complexity of a single speaker's utterance, it can also be observed in conversation when the participants take turns to develop the current topic. *And*, *but*, and *so* have been recognized as significant elements in conversation by Sacks, Schegloff, and Jefferson, who labeled them as appositional beginnings (also turn-entry devices or pre-starts) and noted that they are "extraordinarily common, and do satisfy the constraints of beginning (a turn) (...) without revealing much about the constructional features of the sentence thus begun" (719). The add-on strategy has proved to be especially relevant in talk show discourse and will be discussed later in connection with the character of the host's turns.

The Case Study

"The Graham Norton Show" is a British late night celebrity talk show broadcast on BBC One and hosted by Graham Norton, an Irish comedian. The first episode was broadcast in 2007 and in 2016 the show has been running for 19 seasons.

The case study presented in this paper has been carried out on the 19 episodes comprising Season 18 (2015-16). The key segments of the 19 interviews have been transcribed in order to facilitate detailed analysis. The following notation rules were applied in the transcripts:

1. Overlapping speech was not noted.
2. Repetition of words as a means of obtaining time to think was noted in full.
3. All non-lexical utterances which have their standardized orthographic representation were noted.
4. Contracted forms were preserved.
5. Indistinguishable segments were marked with: <unclear>
6. Clausal and non-clausal units were marked with: | |

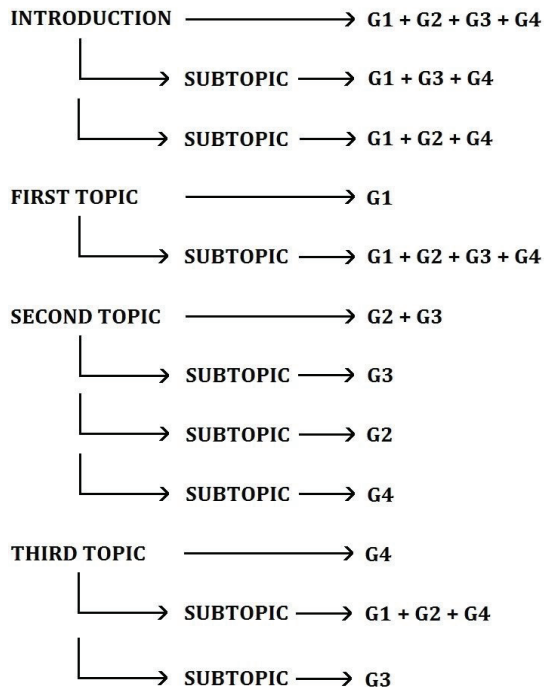
The analysis of the 19 interviews focused on the distribution and order of topics throughout the interview and the way Graham Norton introduces major topics and subtopics and monitors their development. The findings of the study are presented below.

Topical organization

The analysis of 19 episodes has shown that the 30-minute interview has a clear, prearranged structure. As soon as all the guests are welcomed and seated on the couch on the stage, the host initiates talk. In terms of topics, the exchange of the first few turns cannot be classified as the first topic being discussed. Schegloff and Sacks define first topic as a topic which has "a certain special status in the conversation" (77), or being "the reason for' the conversation" (77). Since the main reason for the interview is the promotion of particular cultural products (films, books, TV series, etc.), the first topic is initiated at the moment the first cultural product is introduced. Therefore, the structure of the 30-minute talk can be described as consisting of an introductory segment succeeded by a number of main topics depending on the number of cultural products being promoted in the particular episode of the show.

Since the guests are primarily on the show to promote their own cultural product, they are allocated their own segment within the 30 minutes in which the focus is mainly on them and the product they are promoting. However, even though the primary focus is on one of the guests, the host's strategy seems to be to involve the other guests as well by introducing a subtopic that is related to the major topic at hand, and thus successively allocate turns to all the guests. The following diagram is a visual representation of one of the analyzed episodes and the distribution of topics and subtopics within the 30-minute talk. The diagram only indicates which guests were directly allocated a turn after a major topic or a subtopic had been initiated by the host.

Figure 1 – The topical organization of Episode 10



The introductory segment consists of greetings followed by brief introductions of the guests, their recent work, their mutual acquaintance or lack thereof, or their appearing on the show for the first/second/etc time. The host makes a point of directly allocating at least one turn to each guest in this segment. In the case of Episode 10, the host initiated two subtopics within the introductory segment ('the guests' careers'; 'accents') and in the process managed to allocate at least one turn to each guest.

In this particular episode, there were four guests promoting three different cultural products. These three products translate into three major topics that were brought up in the course of the interview. As can be seen in the diagram, the first topic/cultural product (a film) related to Guest 1 (G1), the second topic/cultural product (a film) related to Guest 2 (G2) and Guest 3 (G3), and the third topic/cultural product (a DVD) related to Guest 4 (G4). Within each of the three major topics, the host further initiated several subtopics.

The topical structure of the talk show must be prearranged in order for the talk to be purposeful. It is then the host's responsibility to maintain the structure and arrange for a smooth transition from one topic or subtopic to another. The following section of the paper takes a closer look at the host's language choices while maintaining the topic structure.

Topic monitoring

The talk show discourse is produced in an informal institutional setting where topics and turn-taking are monitored by the host, but a certain amount of deviation from the question-answer sequence of turns is expected and allowed. On "The Graham Norton Show", the host's strategy when it comes to interviewing multiple guests at the same time is apparent from the very beginning of the interview segment. The guests are introduced and come onto the stage one by one, but as soon as they are all sitting on the couch, they are greeted as a group. The host's language choices when greeting his guests set up an atmosphere of a group discussion rather than a series of one-on-one interviews. To quote the host himself (Episode 03):

H: hello everybody | | is everyone well

G: you seem very far away

H: I am | | well you're quite far away too | | but it's okay | | it's a conversational group thing

When greeting the guests, he addresses them with indefinite pronouns such as *everybody*, *everyone* and *all*. In addition, he often draws attention to the guests who are appearing on the show for the first time, whereby they are implicitly classified as 'newcomers to the group'. Furthermore, relationships and acquaintances among the guests existing prior to coming on the show are mentioned, which again strengthens the ties among the participants and presumably justifies why they should all be present at the same time and talking together as a group.

After the introductory segment, the host initiates the first major topic, i.e. draws attention to one of the cultural products which is to be promoted and to the guest/s who have come on the show to do so. There is always a clearly discernible topic boundary at this point marked by the linking adverbial *now*. Also known as utterance introducer, *now* "seems to have the function of clearing 'a bit of conversational space' ahead. It often marks a return to a related subject, and at the same time a new departure" (Biber 1088). In Graham Norton's case, *now* in combination with a guest's name, often their full name, is a clear signal that a new major topic will be initiated and a specific guest will therefore receive attention. Placing the name of the next speaker at the beginning of a turn is in line with Sacks, Schegloff, and Jefferson's findings regarding more parties involved in a talk. He notes that "if a current speaker is interested in choosing among potential next speakers, he will be

under constraint to accomplish the selection before first possible transition place” (713). Thus Graham Norton’s initiation of major topics is clearly marked by two signals: the utterance launcher *now* to indicate a new topic, and a vocative to allocate the next turn.

The three following extracts from Episode 10 illustrate the host’s practice described above:

H: now **Lily Tomlin** || you bring us such a sweet lovely funny film || Grandma || it opens next Friday the eleventh || and is Grandma quite close to you

H: aw very good || and now **Chris and Ron** || your movie || I was saying to you backstage || it’s such an epic tale || it’s a real beast of a film || In the Heart of the Sea || it opens here on Boxing Day || the day after Christmas

H: now **Kevin Bridges** || ladies and gentlemen || he has a DVD out now || it’s out now

These three turns came roughly ten minutes apart in the course of the interview and each initiated one of the three major topics discussed in this particular episode of the show.

Once a major topic is introduced and discussed with the selected guest, there is a clear effort on the host’s part to include the other participants in the talk as well. This is done in a less conspicuous manner than the initiation of the major topic, which brings the discourse closer to casual conversation and its tendency to progress from one topic to another seamlessly. Similarly to the introductory segment, it appears to be the host’s strategy to evoke the idea that all the guests can somehow relate to the major topic, and by extension to one another. The host tends to introduce a number of subtopics and allocate turns to specific guests with the aim at including them in the talk. This strategy requires that the host prepares the tailor-made subtopics beforehand. Graham Norton makes this fact obvious by consulting his prompt cards whenever he is about to initiate a pre-prepared topic.

The topic shifts where the host initiates a subtopic while at the same time indicating its relatedness to the previously discussed topic is often marked by the linking adverbial *because*. *Because* seems to answer the question “why that now” (Schegloff and Sacks 76), i.e. why the following topic is being brought up at this particular place in the talk. In casual conversation, *because* introduces unembedded dependent clauses of reason, which “are used as speakers explain their thoughts, feelings, and activities” (Biber 821). Therefore, the host’s using *because* to introduce subtopics can be regarded as an attempt to indicate that there is a good reason why this particular topic should be discussed.

The extract from Episode 01 below shows how the host uses *because* to carry out a shift from the subtopic ‘a film premiere in London’, which the two guests have just come from and are being asked about in the host’s first turn, to the subtopic ‘the British television’:

H: how was it || was it good

G1: fantastic

G2: yeah || there was a big turn-out

G1: it was || it was really || it was || it was in Leicester Square || and it was packed || I used to || I used to walk across Leicester Square || when I did a play here in two thousand two || and I lived on the corner of Dean and Shaftesbury || and the theatre was the Garrick || which was right on the other side of Leicester Square || so it’s always weird for me to go there || and there’s like thousands of people screaming || because I used to || that was my walk to work every day || and obviously nobody was there

H: now a lot of people are there || because **Jessica (G2)** || I know you are a fan of the British television

The host’s question (How was it, was it good?) is aimed at both attendees of the film premiere, and while one of them (G2) keeps her answer rather short, the other (G1) develops his answer into a multi-

unit turn providing an account of his past experience with London. The host self-selects the next turn, in which the first turn construction unit is his response to G1's account (Now a lot of people are there.), and in the second turn construction unit the host selects a different speaker and shifts the topic.

Because in this context does not seem to offer the reason for the host's previous turn (How was it, was it good?), as is usually the case with unembedded clauses introduced by *because* in conversation.

Below is an example from *Longman Grammar of Spoken and Written English*:

A: You will be careful with that, won't you?

B: Yeah!

A: **Cos it costs a lot of money.** (CONV)

(Biber 223)

In this example, A's second turn explains their first turn. In other words, in the two turns A is saying: I am asking you to be careful with that *because* it costs a lot of money. The same logic cannot really be applied to the extract from "The Graham Norton Show" above:

A: how was it || was it good

B: (...)

A: now a lot of people are there || because **Jessica (G2)** || I know you are a fan of the British television

Because in this case does not introduce an explanation in the sense of: I am asking you how the film premiere was *because* I know you are a fan of the British television. Rather it seems to be the case that the host uses *because* as a discourse marker to open a new subtopic and indicate that it relates to the previous talk, thus justifying that this particular topic should be opened at this particular place in the talk. In addition, the response of the speaker selected for the next turn will seem related to the previous topic, which again contributes to the idea of the interview being a group talk as opposed to individual people being interviewed on separate topics.

Once a major topic or a subtopic is initiated, the host continues to monitor the direction and development of the topic. The analysis of Graham Norton's discursive strategies showed that he mostly applies the add-on strategy, using the coordinators *and*, *but* and so to self-select for the follow-up turns in order to expand the topic talk. The following extract is an example of the three discourse markers being used by the host in an exchange with one of the guests in Episode 01. The host begins the exchange with *now* and a vocative, signaling the boundary of a new topic and selecting the next speaker. For practical reasons, one of the guest's turns is not noted in full due to its length:

H: and now Matt Damon || have you ever been in a musical

G: yeah

H: is this a musical <the guest and the audience are shown a photo>

G: no no || but I'm playing Humpty Dumpty in that <unclear>

H: ok

G: but look at the dedication

H: you're taking it really seriously

G: that was || I was full on || I || I mean || I was || I don't know || fourteen or whatever || but I knew this was what I wanted to do || and I thought it took that kind of determination

H: so was that at school you were || is this when you were || because you went to school with Ben Affleck

G: yes yeah

H: and that's where your connection started || was back then

G: yeah yeah

H: but even at that age || as you say || you both took it very seriously
 G: yeah we've talked about how weird it is that || I mean || no one in our families was in the the industry || I mean || we lived in Boston (...)
 H: and this is when you || you would have the lunches || these acting lunches
 G: business lunches yeah
 H: yeah
 G: we called them business lunches
 H: and you were like fourteen
 G: yes | || I was sixteen and he was fourteen || and and we would || and we would || there were two cafeterias || we went to a very big high school || there were three thousand kids || and there was the main cafeteria and then what they called the media cafeteria || which was a small cafeteria || and we would meet at the media cafeteria

The add-on strategy is primarily recognized as a tool for a single speaker to extend their turn in a conversation. However, the findings of the case study presented in this paper showed that it can be successfully employed by a talk show host as a way of prompting a guest to talk while at the same time controlling the direction of the talk. This is in contrast with the traditional strategy of an interviewer, i.e. formulating questions.

In the extract above, the host's turns, with the exception of the first two, constitute statements rather than questions. Thus the host adds on to the guest's turns as opposed to posing further inquiries, essentially participating in constructing what presumably is the guest's account of his school years and then friendship with another actor. This is supported by the fact that the host's and the guest's turns can be merged (with slight adjustments) into a single account, as demonstrated below. The host's turns are marked by the use of capital letters and all coordinators used by the two speakers to add on clausal units are underlined:

that was || I was full on || | || I mean || I was || I don't know || fourteen or whatever || but I knew this was what I wanted to do || and I thought it took that kind of determination || BECAUSE I WENT TO SCHOOL WITH BEN AFFLECK || AND THAT'S WHERE OUR CONNECTION STARTED || WAS BACK THEN || BUT EVEN AT THAT AGE WE BOTH TOOK IT VERY SERIOUSLY || we've talked about how weird it is that || I mean || no one in our families was in the the industry || I mean || we lived in Boston (...) || AND THIS IS WHEN WE || WE WOULD HAVE THE LUNCHES || THESE ACTING LUNCHES || business lunches || we called them business lunches || AND WE WERE LIKE FOURTEEN || | || I was sixteen and he was fourteen || and and we would || and we would || there were two cafeterias || we went to a very big high school || there were three thousand kids || and there was the main cafeteria and then what they called the media cafeteria || which was a small cafeteria || and we would meet at the media cafeteria

Such a strategy on the host's part is a clear indication of the fact that he already knows the story and only navigates the guest to ensure that particular details are mentioned for the sake of the audience. Employing the add-on strategy as opposed to asking follow-up questions makes it more apparent that the talk is staged and to a certain extent scripted. On the other hand, this strategy breaks the normative framework of the institutional setting, which dictates that in an interview the host asks questions and the guests provide answers. From this point of view, the add-on strategy leads to the character of the talk show discourse being more conversational and thus perhaps creating the impression of being more natural.

Conclusions

This paper has presented the findings of the case study carried out on the 19 episodes of Season 18 of "The Graham Norton Show". The case study investigated the topical organization of the discourse produced on the talk show and the host's discursive strategies when introducing and monitoring topics and subtopics.

The study has revealed that every episode adopts a fairly similar topical structure that is based on the number of cultural products being promoted and the number of guests doing the promotion. Each cultural product translates into a major topic, and these major topics are evenly distributed throughout the 30-minute interview. Each major topic is developed with a number of subtopics, which are tailor-made to the guests not directly involved in the discussion of the major topic. The resulting discourse creates the impression of a group talk, i.e. that all participants share their interest in and can relate to the topics and subtopics introduced by the host.

The host uses a relatively limited and stable range of discourse markers to monitor the topics and turn-taking. When introducing a major topic and allocating the next turn to the respective guest/s, the host almost exclusively uses the discourse marker *now* succeeded by a vocative, frequently in the form of the next speaker's full name. *Because* as a discourse marker is often employed to shift subtopics, seemingly providing a reason for the shift as well as strengthening the interrelatedness of topics and guests. The add-on strategy has been found to be employed quite often by the host when developing topic talk with a single guest. Rather than pose questions, Graham Norton tends to form statements introduced by *and*, *but* or *so*. These statements often contain parts of an account that is being elicited from the guest. Therefore, this strategy breaks down the illusion that the host is obtaining unknown information in front of the audience and reveals the rather scripted character of the talk show.

In terms of whether the host's strategy as regards topic and turn-taking brings the discourse produced on "The Graham Norton Show" closer to casual conversational or institutional discourse, the case study has demonstrated that it combines features of both. The relatedness of topics and subtopics, if artificially evoked, and the add-on strategy employed by the host instead of questions resemble casual conversation, as supported by the research in the field of the grammar of conversation. However, the regular topical organization and the apparent prearrangement of what is going to be said have their roots in the institutional agenda of the talk show as a TV program.

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Patterns of Evaluation in British Broadsheet and Tabloid Newspapers

Abstract: Linguistic description of evaluative meaning can be looked at from various angles; it can be analysed drawing on Martin and White's Appraisal Theory, Hunston's approach to evaluation, or Bednarek's Parameters of Evaluation (Evaluation in Media). This study sets out to examine another phenomenon—the lexico-grammatical patterns of evaluative adjectives. The relationship between a pattern and expression of evaluative meaning was first noted by Hunston and Francis, Hunston and Sinclair, and further amended by Bednarek ("Language patterns"). Bednarek's approach, in particular, is used to quantitatively compare evaluative adjective patterns in six British online newspapers (three broadsheets and three tabloids) and explore their function in terms of expressing attitude ("Local Grammar"). The results of a detailed analysis of nine adjective-based evaluative patterns showed differences especially in the presentation of opinion and emotion in the broadsheets and tabloids.

1 Introduction

The aim of this paper is to compare two kinds of British newspapers—broadsheets and tabloids—in terms of expressing attitude (opinion and emotion) through evaluative adjective patterns. Following Hunston and Francis, a pattern is understood here to be "a phraseology frequently associated with (a sense of) a word, particularly in terms of the prepositions, groups, and clauses that follow the word" (3). There is a close association between a pattern and meaning in that "words which share a given pattern also tend to share an aspect of meaning" (Hunston and Francis 3). The lexico-grammatical patterns explored in this study are carriers of evaluative meaning that expresses attitude. The notion of attitude, which was analysed in detail by Martin and White in Appraisal Theory, refers to the judgemental proposition (opinion), or emotional reaction (emotion) of a speaker/entity. Attitude can be conveyed explicitly via evaluative adjectives, such as *difficult*, *frustrating*, *ugly*, but can also be embedded in an implicit expression e.g. *The audience was loud during his speech*, which makes attitude difficult to locate. This paper focuses on explicit adjectives in predicative roles. Bednarek, in her study, claims that "broadsheet and tabloid newspapers are distinguished more by the function of evaluative adjective patterns, than by the frequency" ("Local Grammar" 16), i.e. she suggests that the difference in the number of patterns in both types of newspapers is not significant, but there is a significant difference in whether the newspapers express opinion or emotion. I aim to test her conclusions in a larger corpus consisting of two comparable sub-corpora—British tabloids and broadsheets.

1.1 Expressing attitude via appraisal

The approach to attitude adopted in this paper draws on Martin and White, whose Appraisal theory "evolved within the general theoretical framework of SFL" (7). Appraisal is constructed as a "multi-perspectival model", which takes into consideration textual, ideational, and interpersonal factors (Martin and White 7). According to Martin and White, attitude is a sub system of appraisal which covers the semantic regions of emotion (affect), ethics (judgement) and aesthetics (appreciation). Affect portrays positive and negative feelings (Martin and White 42). Judgement registers positive or negative reaction to behaviour, and appreciation evaluates semiotic and natural phenomena (Martin and White 43). Affect can be further divided into the subcategories of un/happiness, in/security, dis/inclination, dis/satisfaction. Judgement is subdivided into social esteem and social sanction. According to Martin and White, social esteem "tends to be policed in the oral culture" while

social sanction “is more often codified in writing, as edicts, decrees, rules, regulations and laws about how to behave as surveyed by church and state” (52). Appreciation evaluates “things/phenomena” (Martin and White 52), i.e. how we perceive things, if they look good, or if they are worth seeing or trying or touching. This paper is based on Appraisal Theory, but it will employ the terms **opinion** and **emotion**, as they were defined by White (qtd. in Bednarek, “Language patterns” 166). **Opinion** includes judgement and appreciation and “labels positive or negative quality” of evaluated phenomena, **emotion** includes affect and indicates “emotional reactions or states of human subjects” (“Language patterns” 166)¹.

1.2 Evaluative patterns

Following Hunston and Francis, the patterns of a word can be defined as:

All the words and structures which are regularly associated with the word and which contribute to its meaning. A pattern can be identified if a combination of words occurs relatively frequently, if it is dependent on a particular word choice, and if there is a clear meaning associated with it (37).

Usually, it is the complementation that shows interesting facts about a certain word or word class, as complementation plays an important role in expressing the meaning of a given word. Hunston and Francis use the adjective *afraid* to explain this (41).

(1) *I am afraid that I wasn't ready. I am afraid to say that...*

(2) *I am afraid of him*

Example 2 expresses the state of being frightened, while example 1 with *that* /*to*-infinitive clauses expresses apologies. Yet, not all lexical expressions are part of a pattern, some are excluded because they regularly occur “with almost any word of the same class” (Hunston and Francis 49). For example, the pattern *it* v-link ADJ e.g. *It is important* is not considered a pattern given that all central adjectives can appear in a predicative role. On the other hand, if the adjective is followed by a *to*-infinitive clause, e.g. *It is important to clean teeth twice a day*, then the *to*-infinitive is considered part of the pattern and would be transcribed accordingly *it* v-link ADJ *to*-inf. Yet, the adverbial expression *twice a day* is not considered part of the pattern. Generally, adverbials of time, place, and manner are not included in patterns. This study will exclude them as well.²

It was demonstrated, e.g. by Hunston and Francis (37, 256) or Groom that there are links between meaning and patterns. Groom states that there are two basic observations concerning the connection between patterns and meaning.

“The first is that the different meanings of polysemous words are signalled by different patterns; and the second is that words which share aspects of the same meaning share the same pattern” (Groom 259).

Hunston and Sinclair identified five patterns that systematically carry evaluative meaning; they focused on adjectives as these are primarily associated with evaluation (74-101). Bednarek considers their patterns too general and comes up with a more detailed subdivision (“Local Grammar” 6-13, “Language patterns” 169-171). Table 1 introduces a comparison of the patterns listed in Hunston and Sinclair and those described in Bednarek (“Language patterns”).

Table 1 Evaluative patterns (adapted from Bednarek, “Language patterns”, and Hunston & Sinclair)

Pattern	Hunston and Sinclair	Bednarek (“Language patterns” 169-171)
1.	<i>if</i> v-link ADJ finite/non-finite clauses	a if v-link ADJ finite/non-finite clause <i>It is vital that police and security services are able to obtain communications...</i> (B_APR_02)
b, if v-link ADJ for/of n to-inf <i>It is important for people to remember...</i> (T_JUN_21)		
c, V if ADJ finite/non-finite clause (find/consider) <i>I find it frustrating that half the time, these leaders are out of touch.</i> (B_JAN_05)		
d, V n V ADJ to-inf <i>It makes me feel sick to think where she could be now.</i> (T_OCT_12_03)		
e, V if as ADJ/ V if ADJ <i>The BMA branded it disturbing...</i> (T_SEP_11_21)		
2.	<i>There</i> v-link something/anything/nothing ADJ about/in/with / ing-clause/n	There v-link something/anything/nothing ADJ about/in/with / ing-clause/n <i>There is nothing wrong with people planning their tax affairs.</i> (T/B_JUN_21)
3.	v-link ADJ <i>to-inf</i>	a, v-link ADJ to-inf <i>He was sorry to see Dr Fox go.</i> (T_OCT_11_14)
b, v-link ADJ that <i>They are concerned that David Cameron’s coalition...</i> (T_MAY_04)		
4.	v-link ADJ <i>that</i>	v-link ADJ prep <i>...he was hugely disappointed with Frankie’s behaviour.</i> (T_NOV_08)
5.	Pseudo-cleft	

2 Corpus and methodology

The corpus used to conduct the comparison was newly designed. Table 2 shows that the corpus consists of 741, mostly front page articles from six British online newspapers (The Telegraph, The Guardian, The Independent—broadsheet newspapers, The Sun, The Mirror, The Express – tabloid newspapers). The texts were collected between 18th September 2011 and 8th October 2012. There are 339 broadsheet newspaper articles and 402 from the tabloids. The reason why there is a higher number of tabloid articles is that an iso-lexical approach³ to the composition of the two sub-corpora was adopted so as to allow direct comparisons between tabloids and broadsheets. Since the tabloid articles tend to be shorter than the broadsheet ones, I had to collect more of them to reach a comparable number of word tokens. The total number of word tokens is 261,197 in the tabloids sub-corpus, and 273,014 in the broadsheets sub-corpus.

Table 2 Quantitative description of the corpus

	Broadsheets	Tabloids	Total
Number of articles	339	402	741
Number of word tokens	273,014	261,197	534,211

The size of the corpus, and the tabloid sub-corpus in particular, is larger than that of other comparable corpora available.⁴ The bigger size of the corpus made it possible to give a more comprehensive description of the evaluative patterns, and point out their association with the expression of opinion or emotion, further it allowed me to find alternations to Bednarek's patterns, which will be mentioned in Chapter 3.1 Having found them, I will not use Bednarek's description of patterns in chapters below, but mine (not all the patterns have alternations, there are just a few changes). Antconc software was used to detect Bednarek's more detailed patterns in the corpus. Namely, the link verbs such as *be*, *remain*, *prove*, *become*, *look*, *feel*, *seem*, *appear*, *turn*, *smell*, *taste*, *sound*, *prove*, *turn out* were searched along with evaluative adjectives. De facto the representation of link verbs such as *prove*, *smell*, *taste*, *turn out*, in the given patterns, in this corpus, was minimal. The most frequent link verbs found in the corpus were *be*, *become* and *seem*. Similarly to Bednarek, all non-evaluative adjectives and some modal adjectives were excluded; for example *able to*, *bound to*, *allowed to*, *eligible to*, *liable to*, *due to*, *entitled to*, and *capable of* ("Language patterns" 6). The outcome of each pattern in the broadsheet and tabloid sub corpora was further analysed for appraisal (emotion or opinion).

3 Analysis

3.1 Patterns

As shown in Table 3, the total number of patterns tokens found is 902. There is not a marked difference in the overall number of patterns between broadsheets (487) and tabloids (415), yet the partial results are different. The individual patterns are discussed below.

Table 3 Patterns in the corpus

Patterns	Broadsheets raw freq	Tabloids raw freq	Total raw freq	Total in %
1a	134	87	221	24.5
1b	16	12	28	3.1
1c	26	13	39	4.3
1d	-	2	2	0.2
1e	2	1	3	0.3
2	3	4	7	0.8
3a	141	111	252	27.9
3b	49	32	81	8.9
4	116	153	269	30.0
Total	487	415	902	100

Pattern 1a *if v-link ADJ finite/non-finite clause*

(3) *It is vital that police and security services are able to obtain communications...*(B_APR_02)⁵

(4) *It is difficult to see...* (T_JAN_08)

Pattern 1a is the third most frequently used pattern in my corpus (see Table 3). This pattern only expresses opinion; the thing evaluated in this pattern is the finite or non-finite clause that follows the adjective group. Table 4 at the end of the article shows that this pattern is predominantly used by broadsheets. When closely analysing the adjectives, it was found out that the adjective *clear* is the most frequently used adjective in both the sub-corpora (e.g. *It is clear that this Government is rapidly pushing us...*(T_DEC_09)). This adjective, in this pattern, in this corpus, mainly carries a negative/disapproval meaning. On the contrary, the adjective *right*, which is also frequently used in both the sub-corpora, mainly expresses positive/approval meaning (e.g. *It is important to send a signal* (T_APR_13)). Other adjectives used frequently in broadsheets in this pattern are: *important, unclear, possible, essential, vital* and *wrong*. Tabloids make use of *wrong, important, necessary*. Altogether there are 63 types of adjectives used. Interestingly, Hunston analyses this pattern only with *that* clause in the *New Scientist* (a quasi-academic publication, which could be compared to broadsheets) and the *Sun/News of the World* (tabloid newspapers), and found out that the frequency of this pattern in her corpora tends to be the same; therefore, she searched for a difference elsewhere, she compared the category of adjectives used (172-177). Her findings show that *The New Scientist* makes use of adjectives of 'possible' and 'clear' meaning, while the *Sun* prefers 'important' and 'clear'. My broadsheet sub-corpus makes use of mainly 'possible' and 'bad' adjectives and the tabloid sub-corpus uses 'possible', 'good' and 'bad'. So, the only difference between my two sub-corpora, in this corpus, is the higher use of 'good' adjectives in tabloids.

Pattern 1b *if v-link ADJ for/of n to-inf*

(5) *It is important for people to remember...* (T_JUN_21)

(6) *It is outrageous for him, as a parliamentarian, to be doing that.*(B_APR_17)

(7) *It was right for the officials to have recommended...*(B_NO_9)

Pattern 1b in this corpus mainly expresses opinion. The pattern is not frequently represented in the corpus, only 28 times (see Table 4), and the distribution is nearly the same in both the sub-corpora. Bednarek also suggests the use of the preposition *of*, but all the occurrences of this pattern in this corpus comprise the preposition *for* ("Language patterns" 169). *Right* is the most frequent adjective used in both the sub-corpora (see example 7). It appears four times in broadsheets and five times in tabloids. Other adjectives used in both the sub-corpora are *important* and *unusual*. Tabloids further use e.g. *hard, wonderful, inappropriate* or *impossible*. Broadsheets use *appropriate, easy, imperative, unrealistic, unwise*, etc. Altogether there are 17 types of adjectives used. It is worth mentioning that the noun group used after the preposition *for* varies; broadsheets make use of expressions such as *the country, the rest of the world, officials, government, the Prime Minister* etc. while tabloids mainly use the personal pronouns *me, us, them, him*, which indicate personalisation of the newspaper.

Pattern 1c *V if ADJ finite/non-finite clause (find/consider)*

(8) *I find it frustrating that half the time, these leaders are out of touch.* (B_JAN_05)

(9) *I find it very hard to chill out.* (T_JAN_10)

Bednarek proposed finding collocations for the verbs *find* and *consider* in this pattern as these verbs, in collocation with adjectives, are known for carrying evaluative meaning, especially opinion ("Language patterns" 177). She closely analysed these verbs in the BNC and came to the conclusion

that these verbs are often found with lexis of unexpectedness (adjectives such as *strange*, *surprising*, *disturbing*, etc.). In addition, she focused on complementation by *that* and *to*-infinitive clause. In Bednarek's data (which is not limited to the newspaper style) the pattern with the *to*-infinitive is remarkably more frequent than the *that*-clause ("Language patterns" 176-180). My corpus, on the contrary, shows that *that* clause is used more frequently. The *that*-clause seems to be more suitable for the newspaper style as it refers to the opinion of the speaker, while the *to* infinitive does not. This pattern, unlike patterns 1a, 1b, expresses who the evaluator is, namely in examples 8 and 9, it is the personal pronoun *I*. Both opinion and emotion can be expressed via this pattern. Example 8 expresses emotion and example 9 opinion. The only instance of emotion is surprisingly expressed in broadsheets. The pattern was found only 39 times. In contrast to Bednarek's findings, my corpus does not show the verb *consider* in this pattern. The verbs found in this pattern were *believe*, *find*, *make* (especially the verb *make* is frequently represented in this corpus, *believe* occurs only once). The pattern *find it ADJ that/to*-infinitive has a negative discourse prosody (see examples 8, 9), and is almost equally employed in both the sub-corpora (see Table 4). The pattern *make it ADJ that* clause is more often used in broadsheets. Several types of adjectives are used but *clear* is the most frequent. Similarly to pattern 1b, broadsheets mainly employ state representatives/authorities as subjects of the main clause of this pattern (e.g. *the government*, *the Chancellor*, *NHS leaders*, etc.)—see example 11—while tabloids make use of the personal pronouns *I*, *he*, *we* and names such as *Justin*, *Beatrice* which could indicate to the fact that popular newspapers are more personalized. There are ten types of adjectives used.

(10) *He made it clear he gloried in his bloodbath last July.* (T_APR_17)

(11) *The Chancellor made it clear that he intends to blame events across...* (B_NOV_12)

Pattern 1d V n feel ADJ to-inf

(12) *It makes me feel sick to think where she could be now.* (T_OCT_12_03)

This precise pattern was found in my corpus, but Bednarek presents this pattern as *if V n ADJ that* clause ("Language patterns" 169). Pattern 1d expresses emotion, but I believe the biggest carrier of evaluation i.e. emotion are not the adjectives (though they are usually evaluative in context) but the link verb *feel*, which, intrinsically expresses emotion). Further, I would not consider the pronoun *it* as the only possible subject. I also included a noun group as subject. The pattern with either *it* or a noun group with finite/non-finite clause was found only twice in this corpus, namely in tabloids (see Table 4). The adjectives used were *welcome* and *sick*, (see example 12).

Pattern 1e V it as ADJ / V it ADJ

(13) *... the public will find it unacceptable.* (B_MAY_03)

(14) *The BMA branded it disturbing...* (T_SEP_11_21)

This pattern occurs very rarely in my corpus. I found two instances of it in broadsheets and one in tabloids. This pattern in both newspapers expresses opinion. Bednarek also includes *V it as ADJ* ("Language patterns" 169), but this alternation does not occur in either sub-corpora. There are three types of adjectives used.

Pattern 1e is very similar to pattern 1c. The only difference is the use of *to*-infinitive/*that* clause complementation after the adjective group. Based on my findings, I would suggest joining these two patterns as they both can express opinion and emotion, and are not that frequently represented in the corpus.

Pattern 2 _ There v-link something/anything/nothing ADJ about/in/with / ing-clause/n

(15) *There is nothing wrong with people planning their tax affairs.* (T/B_JUN_21)

Seven instances of this pattern were found in this corpus; four in tabloids and three in broadsheets. The pronoun *nothing* is used prevailingly. *Something* and *anything* occur only once in this corpus. Bednarek suggested the use of prepositions *about/in* ("Language patterns" 170), but I also include *with* and *between* as these prepositions were also found in my corpus. There are five types of adjectives used.

Pattern 3a _ v-link ADJ to-inf

(16) *He was sorry to see Dr Fox go.* (T_OCT_11_14)

(17) *...Boulter was keen to meet Fox...* (B_OCT_11_08)

Pattern 3a is the second most frequent pattern in this corpus with 252 instances; see Table 4. This pattern not only expresses opinion but emotion. If we proceed from the assumption that the newspapers' aim is to inform people truthfully about news (therefore they are to show only the facts), we might be surprised how much emotion can be found therein. The analysis found that emotion is more expressed in tabloids (which was expected) and the difference between opinion and emotion is not significant, while broadsheets express nearly five times more opinion than emotion. This proves the theory that broadsheets do not tend to employ emotion means in their articles as much as tabloids. The most frequent adjective used to express emotion in tabloids is *sorry*, followed by *proud*, and *happy*. Broadsheets mainly make use of *keen*, *pleased*, and *sorry*. In terms of Appraisal Theory, broadsheets tend to express emotion via inclination (i.e. desire – adjectives such as *willing*, *eager*, *determined*, *desperate*, *keen*) followed by disinclination (*reluctant*) and satisfaction (*proud*, *delighted*, *glad*). Tabloids reflect satisfaction (*delighted*, *proud*, *pleased*), followed by inclination (*willing*, *determined*, *keen*), and unhappiness (*sorry*, *upset*). There are 21 types of adjectives expressing emotion in this pattern. The most frequent subject in tabloids, in expressing emotion, is the pronoun *I*, followed by *he*, and *workers*. Broadsheets use *he* and *we*, followed by *ministers* and *they*. Opinion is more frequently expressed in broadsheets than in tabloids, which was expected. The most frequent adjective used to express opinion in both the sub-corpora is *likely*—it is used 59 times in broadsheets and 30 times in tabloids, while the second most frequent adjective is *unlikely*, but the frequency of occurrence significantly decreases; it is used only seven times in each sub-corpora. Apart from these two types of adjectives, there are further 37 types of adjectives expressing opinion in this pattern. *Unlikely* is followed in broadsheets by *right*, *ready*, and *certain*. Tabloids make use of *ready*, *certain*, and *compelled*.

(18) *... the government is likely to intensify its harsh clampdown...* (B_APR_20)

(19) *... the process of deporting Abu Qatada is likely to take months.* (T_APR_19)

(20) *He is absolutely right to stand up for the UK.* (B_DEC_05)

Pattern 3b v-link ADJ that

(21) *They are concerned that David Cameron's coalition...* (T_MAY_04)

(22) *...he was worried that Mr Cameron might feel he was backed into ...* (B_OCT_11_04)

Pattern 3b is used to express both opinion and emotion in each sub-corpus almost equally; it was found 81 times in the corpus. Remarkably, broadsheets outnumber tabloids in portraying emotion via this pattern (see Table 4). Emotion is represented less frequently than opinion in broadsheets (23:26 occurrences). It is a notable fact. The most frequent lexical expression used to express emotion in broadsheets is the adjective *concerned*, followed by *worried*, *pleased*, and *angry*. Tabloids use *concerned*, *pleased*, and *afraid*. In terms of Appraisal Theory, broadsheets generally show insecurity

and dissatisfaction via this pattern, while tabloids express insecurity, satisfaction, and unhappiness. Tabloids use mainly *I* as a subject, followed by *they* and *we*, followed by five other expressions. Broadsheets employ expressions such as *British diplomats*, *Egyptians*, and *he*.

Opinion still prevails in this pattern, but the difference between opinion and emotion is marginal. Broadsheets take advantage of the phrases *be clear that* and *be confident that*. The evaluators are mainly state representatives or state organisations/ employees. Remarkably tabloids use the same phrases as broadsheets. Evaluators vary, but as with broadsheets, they are state representatives and the pronoun *he*. Findings in this corpus show that this pattern is almost equally used to express both opinion and emotion; so far we have seen big differences in occurrence in other patterns, e.g. 1a and 1c, where these patterns were used only to express opinion. 1d, on the contrary, expresses only emotion, but there are only three occurrences of this pattern; therefore, it is not statistically significant. Pattern 3b is somehow different.

Pattern 4 v-link ADJ prep

(23) ...*he was hugely disappointed with Frankie's behaviour.* (T_NOV_08)

(24) *You can be proud of the difference you have made in your time ...* (B_OCT_11_15)

This pattern occurs in the corpus 269 times; see Table 4. It is the most frequent pattern in the corpus. It not only stands out because of the quantity, but it is notable that tabloids make use of this pattern more than broadsheets. In all the previous patterns, except 1d and 1c, where occurrence numbers are small, broadsheets prevail in employing these patterns in their news.

Emotion in tabloids is expressed 88 times, while in broadsheets only 42 times. The most frequent adjectives used to portray emotion are *concerned*, *worried*, and *proud* in tabloids, and *unhappy*, *worried*, and *concerned* in broadsheets. The most frequent adjectives from each sub-corpus are nearly identical, but tabloids use at least one positive adjective, this reflects in results, in terms of Appraisal Theory, tabloids express insecurity the most frequently, similarly to broadsheets, but then tabloids portray satisfaction—a positive feeling—followed dissatisfaction, while broadsheets do not express positive meaning—insecurity is followed by dissatisfaction and unhappiness. There are 17 types of adjectives used in broadsheets and 29 in tabloids. The most frequent prepositions used in broadsheets, in terms of emotion, are *about* and *by*. Tabloids make use of *for* and *about*.

(25) ...*she is too desperate for publicity and constant attention.* (T_OCT_11_08)

(26) ...*the family were grateful for support they received* (T_OCT_11_04)

(27) ...*they still feel really angry about this.* (B_JUN_21)

(28) *Doctors may also be concerned by the threat of litigation.* (B_JUN_21)

The evaluator in tabloids is mainly *we*, *I*, and *he*. Broadsheets use *they*, *he*, and *people*. Altogether there are 130 instances of emotion expressed via this pattern, which is the highest result.

Opinion is again represented more often in broadsheets. After Pattern 1a, pattern 4, is the most frequent pattern to express opinion in the corpus. Further, it is the most varied in terms of the types of adjectives utilised. Broadsheets make use of the adjectives *responsible*, *good*, and *bad*, tabloids *responsible*, *focused*, and *good*. The prepositions *for* and *about* are used in broadsheets, *for* and *of* in tabloids. Overall, newspapers mainly use expressions with the prepositions *for* and *about*.

(29) ... *a break-up of the euro is bad for Britain ...* (B_SEP_11_24)

(30) ...*her cola habit was responsible for her death.* (T_APR_19)

Table 4 Patterns results

Clause	Broadsheets		Tabloids		Total	
	raw freq	per 10,000	raw freq	per 10,000	raw freq	per 10,000
Pattern 1a - <i>it</i> v-link ADJ finite/non-finite clause						
to-infinitive	61		41			
that-clause	57		45			
wh-clause	8		0			
whether/if-clause	6		0			
ing clause	2		1			
total	134	4.9	87	3.3	221	4.1
Pattern 1b - <i>it</i> v-link ADJ <i>for/of</i> n to-inf						
to-infinitive	16	0.6	12	0.6	28	0.5
Pattern 1c - <i>V</i> <i>if</i> ADJ finite/non-finite clause (<i>find/consider</i>)						
total	26	0.9	13	0.5	39	0.7
Pattern 1d - <i>V</i> n feel ADJ to-inf						
to-infinitive	0		1			
that/so-clause	0		1			
total	0	0	2	0.8	2	0.04
Pattern 1e <i>V</i> <i>it</i> as ADJ/ <i>V</i> <i>if</i> ADJ						
total	2	0.07	1	0.04	3	0.06
Pattern 2 - <i>There</i> v-link <i>something/anything/nothing</i> ADJ <i>about/in/with</i> / <i>ing</i>-clause/n						
nothing	2		3			
something	1		0			
anything	0		1			
total	3	0.1	4	0.15	7	0.13
Pattern 3a - v-link ADJ to-inf						
emotion	25		42			
opinion	116		69			
total	141	5.2	111	4.2	252	4.1
Pattern 3b - v-link ADJ <i>that</i>						
emotion	23		13			
opinion	26		19			
total	49	1.8	32	1.2	81	1.5
Pattern 4 - v-link ADJ prep						
emotion	42		88			
opinion	74		66			
total	116	4.2	153	5.8	269	5.0
grand total	487	17.7	415	15.9	902	16.9

So far, this study has shown details of each pattern expressed in this corpus, examples, the adjectives used, and differences in occurrence. The grand total in Table 4 shows that the difference is not statistically significant, that each sub-corpus takes advantage of the same patterns. The biggest difference can be seen in pattern 1a, where it occurs 4.9 per 10,000 words in broadsheets and only 3.3 per 10,000 words in tabloids. The same difference is found in pattern 4, but *visa versa*; tabloids use it 5.8 per 10,000 words and broadsheets 4.2. A question arises, though, why do broadsheets use pattern 1a more and tabloids pattern 4? The answer is found below.

3.2 Emotion vs opinion

Table 5 Emotion and opinion in the corpus and sub-corpora

Adjectives						
	Total		Opinion		Emotion	
	raw freq	per 10,000	raw freq	per 10,000	raw freq	per 10,000
Broadsheets	487	17.7	387	14.2	100	3.7
Tabloids	415	15.9	265	10.1	150	5.7
Total	902	16.9	652	12.2	250	4.7

The section above showed that each sub-corpus uses nearly all kinds of evaluative patterns and that there is not such a big difference between them in frequency, but there is a difference in what role each pattern plays, i.e. whether the pattern expresses opinion or emotion. Table 5 shows the results. There is a statistically significant difference between the sub-corpora in expressing opinion and emotion. Interestingly, there is a more statistically significant difference in expressing opinion than emotion. The Log likelihood (LL) is 17.88 in favour to broadsheets in opinion compared to 12.40 in favour to tabloids in emotion. Opinion was embedded mainly in patterns 1a, 3a, and 4 in both the sub-corpora. Pattern 1a could be considered an 'opinion carrier' as it is the most frequent pattern (opinion wise) in the whole corpus (see Table 4). Emotion is mainly carried by patterns 4, 3a, and 3b in each sub-corpus. Pattern 4 is the most frequent pattern to express emotion in both the sub-corpora. As mentioned above the LL is 11.88 in favour to tabloids in expressing emotion, it means that the difference is significant at the level of $p < 0.001$. The biggest difference is not between the sub-corpora in expressing opinion and emotion, but in each sub-corpus. Broadsheets show significant difference in expressing opinion and emotion, the LL difference is 180.61 in favour to opinion, while in tabloids it is 'only' 32.29. Hence it could be concluded that tabloids are ready to use all means of attitude to convey news, yet opinion prevails, on the other hand, broadsheets keep sticking to their reputation of objective newspapers and convey mainly opinion (compared to tabloids).

Table 6 provides a more detailed analysis of emotion in terms of Appraisal Theory. Both the sub-corpora express mainly insecurity (e.g. *worried, concerned, anxious, afraid*). Tabloids then display satisfaction (e.g. *proud, delighted, pleased*), and unhappiness (*humiliated, sorry, upset*). Broadsheets also use lexis of dissatisfaction (*disheartened, disappointed, furious*), inclination, and satisfaction (*willing, eager, determined, pleased*). Altogether, broadsheets use 35 types of adjectives to express emotion and tabloids 43. The most frequent types used are *proud, sorry, concerned, and happy* in tabloids, and *concerned, worried, and unhappy* in broadsheets. Comparing the positive and negative categories of emotion, the corpus shows the tendency to express negative emotional/mental states.

Table 6 Emotion in terms of Appraisal Theory

Classification	Broadsheets	Tabloids	Total
insecurity	30	44	74
satisfaction	15	32	47
unhappiness	12	18	30
inclination	15	15	30
dissatisfaction	17	12	29
happiness	2	15	17
surprise	5	8	13
disinclination	4	6	10
Total	100	150	250

Opinion is expressed via 111 types of adjective in tabloids and 122 in broadsheets. The most frequent adjectives in the whole corpus and each sub-corpus are *likely*, *clear*, and *right*. These three adjectives display opinion; therefore, this information shows us that the whole corpus displays mainly opinion. After the first three adjectives the results vary, tabloids employ emotional *concerned*, *proud*, and *sorry*, while broadsheets keep mainly displaying opinion via *important* and *unlikely*.

Table 7 The most frequently used evaluative adjectives

Broadsheets		Tabloids		Total	
<i>adjective</i>	<i>raw freq</i>	<i>adjective</i>	<i>raw freq</i>	<i>adjective</i>	<i>raw freq</i>
likely	63	likely	34	likely	97
clear	33	clear	24	clear	57
right	28	right	15	right	43
important	15	concerned	13	concerned	27
concerned	14	sorry	12	unlikely	23
unlikely	13	proud	12	important	21
unclear	10	happy	12	wrong	18
worried	9	unlikely	10	proud	17
keen	8	wrong	9	worried	17
possible	8	desperate	9	happy	15
wrong	8	worried	8	responsible	15

4. Conclusions

The aim of the paper was to find out whether there is more emotion or opinion displayed in British online newspapers. The comparison was conducted on a corpus containing both broadsheet and tabloid newspapers. The unique size of the corpus allowed a more detailed analysis, where modifications to Bednarek's patterns, which the paper has drawn on, have been found ("Language patterns"). Similarly to Bednarek ("Local Grammar"), the analysis has proved that there is not a significant difference in the frequency of patterns in both kinds of newspapers, but there is a difference in the role they play (whether they express opinion or emotion). For example pattern 1a, in this corpus, specialises in expressing opinion in both the sub-corpora. In addition, the corpus showed that there is a 99 per cent chance that this evaluative adjective pattern will be found in each sub-corpus. Modifications to Bednarek's patterns 1b, 1c, 1d, 1e were detected in this corpus. Apart from the fact that the probability of the occurrence of these patterns in the articles is low, this corpus showed no instances of the preposition *of* in pattern 1b, 1c appears with the verbs *find*, *make*, and *believe* (not *consider* as Bednarek suggests) and with finite and non-finite clauses. The transcription of 1d was changed from *it V ADJ that* clause to *V n feel ADJ finite/non-finite* clause. Further, pattern 1e has not shown any occurrence of the *V it* as ADJ. On the contrary, no modifications were found to patterns 3a, 3b, and 4. As mentioned in the text, patterns 3a and 3b are used to express both opinion and emotion, yet opinion prevails. Pattern 4, in tabloids, is mainly used to express emotion; in broadsheets, it mainly expresses opinion but emotion is represented as well. As in pattern 1a, there is a 99 per cent chance that this pattern appears in each sub-corpus. The Log likelihood for the occurrence of other patterns is low.

The size of this corpus allowed a more detailed study of the adjectives used in each pattern. It was expected that the adjectives would mainly be different in emotion, but the paper proves it wrong. The three most frequent adjectives occurring in each sub-corpus are *likely*, *clear*, *right* (these adjectives fall into dimension of opinion). The reason why they are the most frequent adjectives used could be 'the recycled talk' (qtd. in Bednarek "Local Grammar" 2), where newspapers use the same sources. These adjectives also reflect the fact that opinion still prevails in reporting news. The most frequent adjectives of emotion in tabloids are *concerned*, *sorry*, *proud* and *happy*; broadsheets make use of *concerned*, *wrong*, *proud* and *worried*. All in all, as Table 6 shows, there is a dominance of insecurity adjectives (in terms of Appraisal Theory) used in the corpus.

Finally, the most important question is there a difference in the frequency of opinion and emotion? Yes, there is; as expected there is more opinion expressed in the broadsheet sub-corpus than in the tabloid one and yes, tabloids make more use of emotion in their articles than broadsheets. However, the difference between opinion and emotion in tabloids is not as significant as in broadsheets. Therefore, it could be concluded that tabloids tend to make use of dimensions of attitude in their news, while broadsheets still show a predominance of opinion in their news.

Notes

(1) Bednarek names these dimensions evaluative category (opinion) and evaluating response (emotion) ("Local Grammar").

(2) Despite having described what is or is not a pattern, Bednarek considers this basic predicative pattern as a pattern, and she includes it in her paper ("Local Grammar"). Notably, this pattern is the most frequent in her corpus.

(3) An iso-lexical approach was introduced by David Oakey, who pointed out that when sub-corpora of different genres are to be compared, it has to be decided whether the comparison will be based on a similar number of texts (iso-textual approach) or a similar number of lexical items (

iso-lexical approach). Both approaches have their advantages and disadvantages. The advantage of the iso-lexical approach is an easier calculation of quantitative results (Oakey 2009).

(4) The size of the tabloid section of the British National Corpus is 733,066 words; Bednarek's study relies on a corpus that also consists of broadsheet and tabloid news, but the total number is only 70,000 words, and tabloids are represented by 32,796 words ("Local Grammar").

(5) The examples in the text are labelled with B as broadsheets, T as tabloids, an abbreviation of a given month, and day. As the collection started in September 2011 and finished in October 2012, some months are there twice, therefore, they are labelled e.g. OCT_11_04, i.e. that the information is from 4th October 2011, OCT_12_04 means 4th October 2012.

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The Interrelation of Meaning in Syncretic Forms of Noun/Verb Type

Abstract: The present paper is aimed to introduce the research on verbal syncretism, namely the semantic relations in syncretic forms of noun/verb type, words with identical form of base referring to different grammatical categories. The forms are found in different languages (English, Buryat, Evenki, Nanai, etc). The primary aim of the article is to demonstrate a verbal meaning development in dependence of the nominative meaning. The research findings have shown that syncretic forms are united by the inner semantic structure.

The article that follows attempts to describe the phenomenon of identical or syncretic forms in the English language. The article focuses on the semantic relations in the syncretic forms of a noun/verb type. For investigating the selected data such methodological approaches have been applied as observation and classification. On the basis of the semantic analyses, it allows making the conclusion about close interrelations between two components of a syncretic form.

Verbal syncretism, or the syncretism of bases with a verbal meaning, presents one of the varieties of syncretic forms, words with the identical form of base referring to different grammatical categories and united by the inner semantic structure.

These forms are found to one degree or another in different languages but are mostly found in languages with a weak degree of synthetism and agglutinative technique of compounding morphemes in words. In the Altaic languages (Buryat, Evenki, and Nanai) and in the English language different types, such as noun/verb, noun/adjective, adjective/adverb are observed. The identical forms in the Altaic languages have been widely described by Charekov (1999), Boldyrev (2007), Vasilevich (1958). The most common type is noun/verb, the second most common is noun/adjective. The differentiation of grammatical classes develops in different directions. Some syncretic words developed into verbs, others into adjectives. The later stage of language evolution brought the process of word formation to the type which is now known as conversion.

The origin of verbal syncretism, as well as other syncretic forms, is related to the formation of verb category as it is. They can be bound with an archaic language phenomenon—a syncretic primary word which was grammatically nondiscrete. It is reasonable to assume that an historically simple action and an elementary object could have been designated by a grammatically undifferentiated word.

If we accept this postulate it is possible to make a scheme of verbal meaning development in dependence of the nominative meaning. To consider this dependence the classification of nouns and classification of action types proposed by Charekov are used (23-29).

According to the classification of nouns, they are distributed into four groups. The order of noun groups is determined by the degree of thingness/abstractness of the thing denoted, from materialised objects to abstract concepts.

Group 1 includes nouns denoting objects (things) representing a separate, independent entity, can be moved or grasped in the hands (tools, animals, clothes, substances, body parts, a name of a person, etc.).

Group 2 includes nouns denoting objects which represent parts of a whole, are materialised but are not things (constructions, natural phenomena, surface, figures/lines).

Group 3 includes nouns denoting objects/notions available for audible, visual, tactile, olfactory, and tasting perceptions (light, colour, sound).

Group 4 includes abstract nouns (feelings, emotions, moral/ethical notions).

The classification used for grouping verbs is based on the same principle from a specific action to an abstract one. Thus, five types of actions are determined:

1. an action performed with/by the object denoted by the base;
2. an action directed at the object denoted by the base;
3. an action performed by the object itself, a characteristic of it or self-production;
4. an action producing the object denoted by the base, realisation of the notion;
5. an action performed in the sphere of the object denoted by the base.

The analysis of syncretic forms of noun/verb type allows the identification of the interrelation of meaning, which type of noun/verb meaning is actualised in language, and which lexico-semantic groups participate in syncretic forms formation.

In some nominal forms it is not often easy to identify primary and secondary meanings but in verbal syncretic forms, it is not difficult to define the primary meaning, which commonly appears related to a noun. This fact is quite natural, given that the verb is a category more abstract than a noun, and therefore for its formation a higher level of abstract thinking is required. Hence, the secondary, categorical meaning of the verb. The count in the proposed classification comes from the meaning of a noun (denoted by numbers), which corresponds to the verb meaning (denoted by letters).

The analyses of interrelations of noun and verb meanings in syncretic forms are as follows.

Group 1

1a. The action performed with /by the object denoted by the base.

This is the most numerous type, proving its primacy. The most number of words included in the group denote tools/instruments/domestic appliances/animals/somatic/substances/clothes, etc.: **axe** – to chop, cut **with** an axe; **ferret** – to hunt **with** a ferret; **ash** – to sprinkle **with** ashes; **knee** – to strike or touch **with** the knee, and **hat** – to furnish or provide **with** a hat.

1b. The action directed at/to the object denoted by the base.

This syncretic group presents words denoting an object and action directed at it. The objects are real things in the human environment, playing a significant part in household life: **harness** – to put on a harness; **crab** – to catch crabs; **bark** – to strip the bark from something; **hair** – to remove hair from something, and **collar** – to seize by the collar or neck.

1c. The action performed by the object itself, characteristic of it or self-production.

This group combines two models: actions characteristic of an object, common and natural to it, but not it alone. Another form is an action characteristic of an object representing its self-realisation: **crab** – to move sideways; **crust** – to become encrusted, and **nose** – to perceive the odour of something.

1d. The action producing the object denoted by the base/realisation of the notion.

By its semantics, this type of action is close to the action directed at an object but the difference lies first of all in that the denoted object is the result of an action. Thus, action is perceived as primary while, in other groups, object is primary and verb nominates the action related to the object. It can be assumed that this type caused the verb formation as an independent category denoting action as an abstract process not necessarily related to producing objects or manipulating (handling) them, but to the process of creating some changes of environment, abstractedly perceiving it and reflecting it: **scoop** – to make hollow; **lamb** – to bring forth young; **fist** – to clench (one's hand) into a fist; **ruffle** – to make into a ruffle, and **knight** – to make a knight of someone.

1e. The action performed in the sphere of the object denoted by the base.

This type is not numerous, verbal meaning denotes action performed in the nominated object: **sled** – to ride on a sled; **mud** – to burrow or hide in mud; **belly** – to crawl on one's belly, and **shawl** – to wrap in a shawl.

Group 2

This group includes words which denote objects existing in reality but they cannot be handled, they do not represent a thing as it is. They are materialised but are not things (constructions, natural phenomena, surface, figures/lines). In this group, not all verbal meanings are actualised.

2a. The action performed with /by the object denoted by the base.

The action is not possible since the denoted reality is not an object which can be manipulated.

2b. The action directed at/to the object denoted by the base.

This action is theoretically possible but practically not found: **earth** – to draw soil about, and **puddle** – to stir up, make muddy.

2c. The action performed by the object itself, characteristic of it or self-production.

This meaning is realised in two close variations. The first variation conveys the action characteristic of the denoted object: **tower** – to rise or extend far upward, as a tower, and **sluice** – to let out by opening a sluice.

The second variation denotes the action which actualises the object: **sleet** – to shower sleet, and **hollow** – to become hollow.

The semantics of both variations are related to natural phenomena and natural formations: **rain** – to fall as water in drops, and **stream** – to flow in or as if in a stream.

2d. The action producing the object denoted by the base/realisation of the notion.

This group has two variations of actions. The most extended is the group of denoted objects which are produced by humans. Another variation is the action performed by the object itself: **cave** – to form a cave in or under; **forest** – to cover with trees or forest, and **pit** – to make pits in.

2e. The action performed in the sphere of the object denoted by the base.

This group has numerous examples; the semantics of the nouns are commonly related to spatial objects, inside which the action can take place: **shed** – to put in a shed; **shore** – to move or drag onto a shore; **pit** – to place or bury in a pit, and **cage** – to place in a cage.

Group 3

The group is compiled from the lexico-semantic groups of sound/light/count. The latter is denoted quite formally.

3a. The action performed with/by the object denoted by the base.

The action is not possible since the denoted object is not a materialised thing.

3b. The action directed at/to the object denoted by the base.

This action is not possible because objects do not exist in materialised matter, so they cannot be affected physically.

3c. The action performed by the object itself, characteristic of it or self-production.

This action is characteristic of the group because it is the only way to self-realise the notions: **bluster** – to blow in stormy noisy gusts; **thunder** – to produce thunder; **flame** – to burn with a flame, and **cost** – to have a price.

3d. The action producing the object denoted by the base/realisation of the notion.

These forms have two variations of actions: 1) the presence of an agent performing an action, and 2) the absence of such. The semantics of the nouns in this group are related to natural phenomena and involuntary human action, and to the action performed by a human or animal: **snarl** – to growl

with a snapping or gnashing of the teeth (as of an angry dog); **snore** – to make a sound as of snoring, and **gloss** – to give to something a soft glowing lustre or glistening brightness.

The lexico-semantic group “count” compiles very specific nouns with general meanings in money/counting relations. They represent notions, although not materialised but existing: **ransom** – n. a sum of money demanded or paid for the release of a captive or v. to deliver especially from sin or its penalty, to redeem usually from captivity, slavery, or punishment by paying a price, buy out of bondage, and **loan** – n. money lent at interest and v. lend.

3e. The action performed in the sphere of the object denoted by the base/state.

The number of forms of this group is few and the semantics acquire temporal meaning, unlike the spatial meaning in the 2e group: **shadow** – to shelter from the sun, and **winter** – to live in winter.

Group 4

Only two types of actions are possible in the abstract nouns group because it includes nouns which denote feelings, emotions, states, and moral and ethical notions. Thus, they represent the result of an abstract activity – notions/concepts which are not perceived by the senses.

4d. The action producing the object denoted by the base/realisation of the notion.

The action denoted as producing an object is nominal (formal) and, instead of the term “object”, the term “notion/concept” is used. The action type is a realisation of a notion. This group represents verbs, such as like **aid**, **ban**, **scoff**, **urge**, etc. They are included in this group because the semantics implies action performed to someone, thus the notion is realised: **aid** – to give help or support to, and **ban** – to prohibit especially by legal means or social pressure performances, activities, dissemination.

The semantics of verb meanings reflect an action which actualises a notion closely associated with a human and it is clearly manifested in such syncretic forms as **aid**, **ban**, **attempt**, etc. The noun in this form is a result of an action performed by a person.

However, the presence of an agent performing the action is not so obvious in such verbs as **charm**, **ease**, **force** because of the high degree of abstractness in the notions. The description of an action helps to distinguish between two types of actions. The action of the realisation of a notion is defined by verb-markers *to excite*, *to inspire*: **anger** – to excite anger; **awe** – to inspire with awe, and **delight** – to give keen enjoyment or pleasure.

4e. The action performed in the sphere of the object denoted by the base/state (emotional, real)

Nouns denoting feelings and emotions form syncretic forms with the verb meaning of action in the sphere of a notion. The sphere of a notion implies, in this case, the state (mental, psychological, and physical) which is denoted by the noun. Verb meaning conveys the action of feeling or making others feel. This group is a conforming result of increasing abstractness of noun and verbal semantics. Verb meanings are marked in definitions with words *to feel*, *to be*, *to have*, *to treat*: **envy** – **to feel** envy towards or on account of; **grudge** – **to be** unwilling to give or admit; **hope** – to cherish a desire with expectation; **joy** – **to experience** or show pleasure or great delight; **pride** – to be or **grow** proud, to pride oneself or take pride in or over something, and **scorn** – **to treat** with extreme contempt.

Similar analyses of syncretic forms based on these classifications were made by Charekov in the Evenki and Buryat languages (2011).

Conclusion

The results of the analysis are tabulated in the following order. Noun meanings are put vertically in an increasing degree of abstractness, and verbal meanings in the horizontal row in an increasing degree of complexity of action. Thus, the general picture of syncretic forms of noun/verb type appears clearly and leads to general conclusions.

Types of nouns	Types of actions				
	An action performed with /by the object denoted by the base	An action directed at the object denoted by the base	An action performed by the object itself, characteristic of it or self-production	An action of producing the object denoted by the base/realisation of the notion	An action performed in the sphere of the object denoted by the base
Nouns denoting objects (things) representing a separate, independent entity, can be moved or grasped in the hands	axe – to chop, cut with an axe hat – to furnish or provide with a hat	harness – to put a harness on crab – to catch crabs bark – to strip the bark from	crust – to become encrusted nose – to perceive the odor of	scoop – to make hollow ruffle – to make into a ruffle knight – to make a knight of	sled – to ride on a sled mud – to burrow or hide in mud scallop – to bake in a sauce
Nouns denoting objects which represent parts of a whole, are materialized but are not things	-	Theoretically possible, but few words are found: earth – to draw soil about puddle – to stir up, make muddy	tower – to rise upward rain – to fall as water in drops crowd – to crowd bend – to bend in a curve	arch – to form an arch hole – to make a hole in something	shed – to put in a shed shore – to move or drag onto a shore
Nouns denoting objects/ notions available for audible, visual, tactile, olfactory, tasting perceptions	-	-	thunder – to produce thunder flame – to burn with a flame cost – to have a price	finkle – to make or emit a tinkle gloss – to give a soft glowing luster fine – to set a fine on by judgment	shadow – to shelter from the sun winter – to live in winter summer – to spend summer
Abstract nouns	-	-	-	aid – to give help or support awe – to inspire with awe	envy – to feel envy toward hope – to cherish a desire pain

The syncretic forms of noun/verb type are characterised by the direct relationship of noun and verb meanings.

The most common syncretic forms appear those presented by the words denoting an object and nominating the action with this object. They are placed in the top left corner. The maximum abstract words denoting a real and subjective state of a person and manifesting the state/feeling are placed in the bottom right corner.

Such a graphic way of representing the meanings demonstrates both an increasing degree of abstractness within the noun meaning and the constriction of possible implementing action meaning (verb meaning). The distributive line passes diagonally, top down, considering that Group 2b meaning is possible.

The semantics of syncretic forms apparently reflects historical stages of verb formation in general. Assuming that in Group 1a, as in the common primary group, syncretic forms denote objects and actions producing the objects, so instrumental meaning gave a start to verb category formation. Further development of instrumental meaning within the group led to its extension, and inclusion of the objects actions which were not instrumental. Furthermore, consistent expansion of the objects and actions begins to include natural phenomena, actions performed by humans and animals. In the most abstract group, verb meanings express exclusively personal states – real or emotional.

The results allow us to conclude that syncretic forms similar in form (base), but related to different grammatical categories are united by the inner semantic structure. This conclusion is possible from the results of the analysis of the interrelations of noun and verb meanings. The base meaning maintains the syncretic forms from disintegration.

Notes

Merriam-Webster Dictionary is available online at: <http://merriam-webster.com>

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Popular Songs in the English Classroom in Czech Lower-Secondary and Secondary Education

Abstract: *We believe that popular songs in ELT have great potential. While they are accessible and easy to work with (Murphey 1992), they may help to develop all aspects of communicative competence (linguistic, socio-linguistic and pragmatic according to CEFR, 2001) and, at the same time, involve all learning domains, i.e. cognitive, affective and psychomotor (Anderson; Krathwohl 2001; Bloom; Krathwohl 1964; Dave 1967). To find out whether the potential of popular songs might be fully exploited in ELT, we carried out a research the aim of which was to survey the situation in Czech lower-secondary and secondary English classrooms. The findings will be presented in our paper.*

Music¹ and songs have been used in ESL/EFL classes by a number of teachers and are included in many textbooks of English. The potential of songs lies for example in their accessibility, authenticity and 'catchiness'. They can be used with all age groups and all levels of English. Through using songs, the teacher can address all aspects of communicative competence and target all learning domains.

The first reason for using music in ELT is the fact that it is fairly versatile. Songs can be utilized in different parts of a lesson. The teacher can open the class with a song, use it as a warm-up or cooling-down activity, use it as a filler in transition parts of a lesson, or he/she can close the lesson with it. Moreover, the main focus of a lesson can be built upon a song. A song can be a source of various linguistic features, it may introduce a topic discussed in the lesson, or serve as a summary of the topic.

Furthermore, music is very easily accessible (Murphey 1992). Music can be heard all around us every day, even if we do not actively search for it. People hear it while shopping in the supermarket, when watching TV, driving a car, waiting in a dentist's office etc. Students actually listen to music on their own, even if it is not part of the syllabus. Provided that the song used in a class is chosen according to the learners' interests or musical taste, it can have great appeal to them.

Another reason why music makes a good study material is the fact that it is usually easy to remember. If chosen correctly, the learners will keep replaying the song in their head on their way from school, find it on Youtube and maybe even sing it at home. What is more, the lyrics can be easily and effortlessly memorized and reproduced. These features offer a great advantage of songs over traditional texts in coursebooks, because we cannot expect students to remember whole passages, let alone entire articles by heart.

In addition, the language in songs is authentic. It is not something that teachers write especially for their learners (i.e. popular songs are not usually written for learning purposes). Songwriters usually use the kind of language that is spoken every day so the lyrics of a song are usually a natural text containing idioms, colloquial expressions, informal structures and a range of pronunciation features.

By using different kinds of song-based activities and tasks, all three aspects of Communicative Language Competence (CEFR 2001) can be developed, i. e. the ability to use the linguistic system of English (linguistic competence), the ability to use an appropriate variety of the language according to the context and situation (socio-linguistic competence) and the ability to recognize the functions of the language and apply the principles according to which information is organized and sequenced (pragmatic competence).

Along with the aspects of Communicative Language Competence, all three learning domains as

defined by Anderson and Krathwohl in 2001 (the cognitive domain), Krathwohl and Bloom in 1964 (the affective domain) and Dave and Armstrong in 1970 (the psychomotor domain) can be employed. If the learners repeat, memorize and recall the lyrics, try to understand and grasp the meaning, analyze or translate the lyrics or if they try to create new lyrics, the cognitive domain is targeted. Since music is connected with emotions and feelings, it is related to the affective domain. Lastly, when dealing with pronunciation and body movement, the psychomotor domain is engaged.

The research

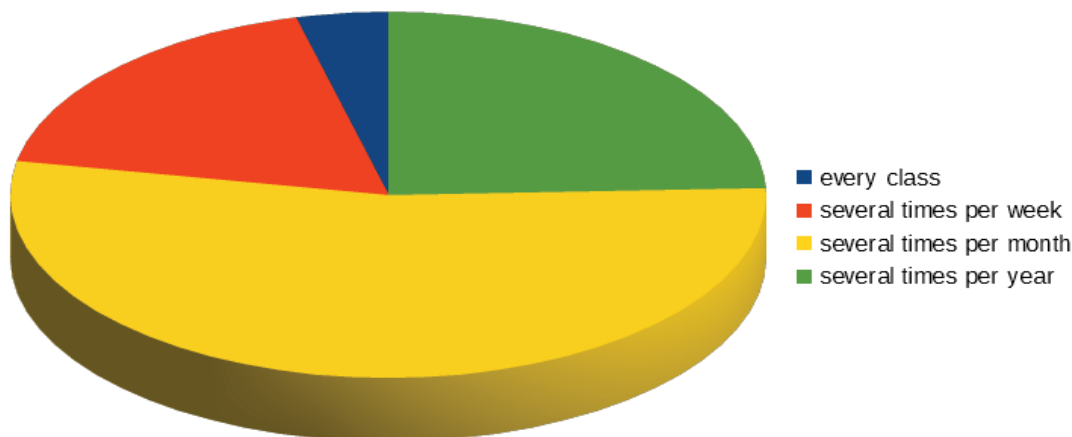
We presume that popular songs are used in English classes but it is not clear how and why teachers choose to use them. Therefore, we conducted research to survey the situation in Czech lower-secondary and secondary schools by using a questionnaire for teachers. In concordance with our research question “*What are the beliefs of English teachers about using songs in their classes in Czech lower-secondary and secondary schools?*”, we formulated 4 questionnaire items. We asked a closed-ended question about whether they use songs in their classes and if so, how often (question A); and open-ended questions to find out:

- what their opinion on using songs in ELT is (question B)
- what purpose songs can serve when learning English (question C)
- whether they take their learners’ music taste into consideration when choosing the songs for the classroom (question D)

The findings of the research are based on the answers of 127 teachers who claimed they used songs in their lessons. Altogether there were 133 respondents, out of whom six stated that they never used songs. The majority of those questioned were lower-secondary teachers (116).

The frequency of song usage in English classes varies with different teachers. While 54 per cent of the respondents use songs several times per month and 24 per cent several times per year, 18 per cent several times per week and only four per cent of the teachers addressed use songs in each of their classes (see Figure 1).

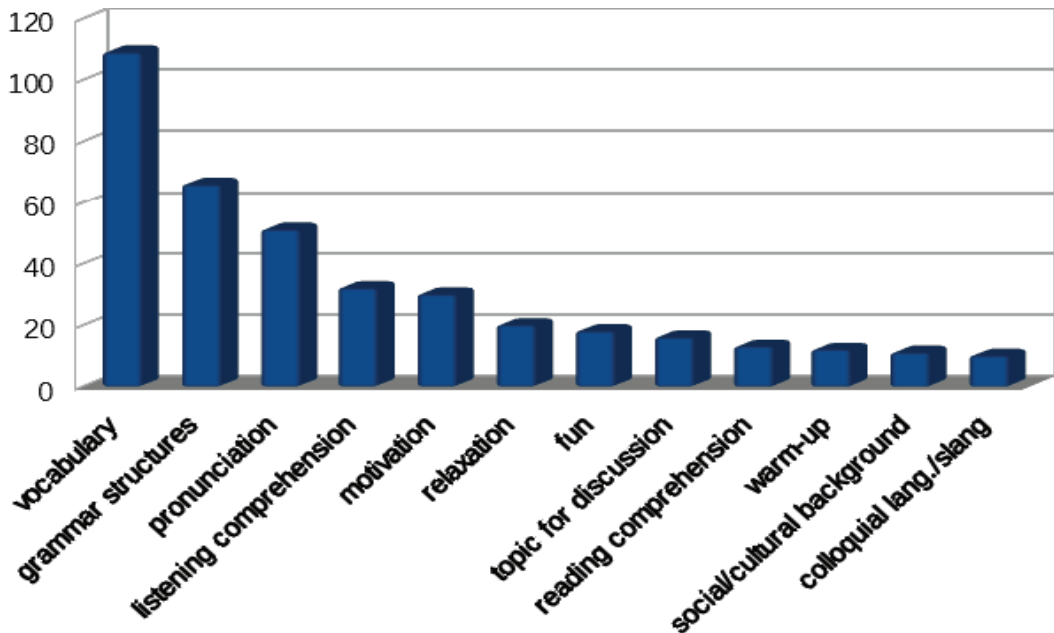
Figure 1: Frequency of song usage



The answers to questions B and C were analyzed with the intention to find out which aspects of the English language and the process of learning it can be targeted through song-based activities and tasks.

The majority of the teachers (109 out of 127) see the potential of songs in developing target language vocabulary and more than a half of the respondents (66) believe that songs can be used to explain and/or practice grammar structures. Nearly 50 per cent of the teachers involved (51) considered various features of pronunciation to be a possible aim of song-based activities and tasks. Among other aspects mentioned in the responses were the following: listening comprehension (32), motivation (30), relaxation and fun (20 + 18), topics for discussion (16), reading comprehension (13), warm up and ice-breaker (12), social and cultural background (11), colloquial language and slang (10), translation (6), authentic language (6), filler in transition times (4), introduction to different types of music (3), creative writing (3), memory training (1) and spelling (1). The most common answers are displayed in Figure 2.

Figure 2: Possible aims of song-based activities and tasks



Almost 82 per cent of the respondents said that they do take (at least partially) the learners' music tastes and interests into consideration when choosing songs and designing activities and tasks. Only 20 teachers claimed they do not use songs popular with the learners. Some of the reasons mentioned are that those often include impractical or inappropriate language, grammar mistakes, colloquialisms, or simply that the songs are not the teacher's taste.

The answers of the respondents revealed which particular aspects of Communicative Language

Competence they believe can be developed and which learning domains can be involved through using various song-based activities and tasks.

Regarding linguistic competence, using song-based activities and tasks may improve lexical and semantic aspects (vocabulary, collocations, translation), orthoepic and orthographic aspects (spelling and pronunciation), grammatical aspect (various grammar structures) and phonological aspects (pronunciation). The authenticity of the language in the songs, the social and cultural background of the songs, the use of idioms and colloquial language can promote the development of socio-linguistic competence. Pragmatic competence can be fostered through activities such as reading and listening comprehension, creative writing, discussions based on the lyrics of the song and discussions based on the music video.

As for the learning domains, all three were present in the answers of the respondents: cognitive domain (vocabulary, colloquial language, grammar structures, translation, memory training, spelling, creative writing, listening and reading comprehension); affective domain (choosing songs according to learners' taste, affecting the mood, fun, ice-breaker, motivation, positive atmosphere, social and cultural background, relaxation) and psychomotor domain (pronunciation, movement such as TPR).

To sum up, on the basis of the research findings we found out that a large number of teachers use songs in their classes. However, the potential of popular songs is not fully exploited. Although the respondents mentioned a wide range of aspects of English and the process of learning it, a vast majority see the potential of using songs in developing the vocabulary and grammar structures only.

In the research that was carried out, we surveyed teachers' beliefs. However, to examine the real situation in Czech lower-secondary and secondary schools, it will be necessary to analyze the song-based activities and tasks the teachers really used in their classes. We also plan to review song-based activities and tasks in the most commonly used coursebooks.

Notes

To narrow down what exactly is meant by music in our research, we should state that it does not deal with instrumental and background music,

or suggestopedia and superlearning. We only focus on popular songs that have lyrics, i.e. the songs that can be read or sung.

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Let me be straight
about something.

Sure buddy.
Don't go around it.

My eye's on you.

BOOK REVIEWS

From Romantic Hero to Nameless Youth: American War Novels in the 19th Century

A review of Jozef Pecina, *The Representation of War in Nineteenth-Century American Novels*. Trnava: Univerzita sv. Cyrila a Metoda v Trnave, 2015. 116 p. ISBN 978-80-8105-731-1

The presented monograph addresses the representation of war in selected American novels of the 19th century. Besides the well-known mainstream novelists, such as Stephen Crane or James Fenimore Cooper, whose novels are available in Czech translations, the volume includes perhaps less known authors, such as John Neal, John William De Forest, or John Esten Cooke. The main emphasis is put on the manner and method of representing combat, especially the "level of battlefield realism" (5), which is, however not to be confused with "simple accuracy of depiction" (5).

The volume is divided into six chapters containing literary analysis, and for some unknown reason, sections called "Selected Bibliography" and "Index" are marked as chapters 7 and 8. Moreover, the term "selected" suggests that not all works used within the monograph are listed in the bibliographical section, yet the author does not state which titles he chose to omit and why.

Inconsistencies arise also in the individual titles of the chapters. As one of the aims of the book is to analyze the changing methods the authors employed, depending on the literary movement they belonged to, this approach is only reflected in the titles of chapter 2 and 3, which contain references to romanticism and realism respectively. The subsequent chapters only include the names of authors analyzed in the individual sections, as if all the following works were written in exclusively realistic manner. Yet such information is missing in the Introduction.

The first chapter deals with the romantic representation of war in the novels of James Fenimore Cooper and John Neal. Pecina not only provides detailed analyses of the selected novels but also a historical and cultural context, which is especially useful with the lesser known writers like Neal. The individual subchapters address one novel at a time and provide an exhaustive description and analysis of all aspects of war, including the approach of the author, amount of research, classification of characters and depiction of the scene. To present a shift in Cooper's methods, Pecina chose the novels *The Spy* and *Lionel Lincoln*, that combine historical accounts with fictional details, often colored by Cooper's romanticism, which nevertheless does not prevent the books to represent war in an authentic manner. In a subchapter devoted to John Neal, Pecina emphasizes the unprecedented details and brutality when it comes to battle depiction but at the same time is aware of the lacking literary style, which drove Neal's works into obscurity. As both writers published their works before the Civil War, their view of combat is still presented as heroic and glorious, which, as Pecina points out, will soon radically change in the works published after the conflict.

Chapter 3 is devoted to the pioneering realistic works of John William de Forest who as the first American writer attempted to address the shift in war making. As an active participant of the conflict, de Forest was able to provide an authentic and detailed depiction of the battles, field hospitals, mental state of the soldiers and their use of language, and even a political corruption and the issue of slavery. This amount of realism however proved counterproductive, as the majority of readers were not ready and willing to relive the horrors of the war. De Forest was thus valued by the critics but much less by his readers. Pecina thus not only introduces writers who were neglected and forgotten

but also searches for reasons of their diminished importance and supports his point by valid arguments.

Chapter 4 deals with the specifics of the war fiction in the American South which until then lacked any significant literary tradition. The regional romantic attitude to victory and chivalry often blended with realism is manifested on the works of a Civil War veteran John Esten Cooke who managed to fuse the Southern romantic nostalgia for the past with realism and even used footnotes to emphasize his view of history and fiction.

The following chapter brings together a curious mix of writers who not only come from different regions but also adopt various attitudes not only to war but especially to literary methods, namely Mark Twain, Henry Adams, William Dean Howells, and Henry James. The only connecting link is their non-presence in the War. The chapter thus addresses the excuses each author made to explain his absence. The chapter is thus relatively short as there was not much to state or analyze, yet the provided information is so specific and often overlooked that despite its shortcomings it offers valuable insights into American war writing.

Chapter 6 focuses on Stephen Crane's novel *The Red Badge of Courage* that is considered the classic of American Civil War novels despite the fact that Crane was not and could not be personally involved in the conflict and there is no concrete historical battle depiction. Even though this book is best known and perhaps most read out of all works analyzed in the monograph, its plot is described in great detail. In the subchapter dealing with elements of realism, Pecina includes Crane's stylistic devices which are often well beyond realism. Still, the interpretations of this novel are the most original and contributive, perhaps due to its literary qualities that the remaining analyzed books lacked. After a reflection of de Forest's influence, the chapter ends with the quote and with it the whole monograph, the ending is thus far too abrupt and the book (and its readers) would benefit from concrete conclusion, summary, or an overview of further developments of American war novel.

The book reads well, even though the style often matches that of the analyzed author, as in the first chapter. The text is logically structured but overall is rather descriptive. Yet this refreshing lack of complex quotations and critical observations, makes the text accessible even for students and wider readership. Due to the detailed introductions, the individual chapters are understandable even to those who did not read the analyzed novels. Moreover, Pecina chooses his quotations well to capture the interest of the readers and at the same time to manifest and support his arguments.



CALLS



University of Hradec Králové
Faculty of Education

HRADEC KRÁLOVÉ ANGLOPHONE CONFERENCE 2017

28 – 29 March

The conference is organized by the Department of English Language and Literature, Faculty of Education, University of Hradec Králové, Czech Republic.

We welcome contributions from the following fields of Anglophone studies:

- Linguistics
- Literature
- Cultural Studies
- Methodology (ELT)

Participation of undergraduate and postgraduate students is also welcome.

Selected contributions will be published in *Hradec Králové Journal of Anglophone Studies* (included in ERIH PLUS).

Conference website: <http://hk-anglophone-conference.webnode.cz/>

Conference e-mail: HKconference@centrum.cz

The deadline for registration is **20 January 2017**.

Conference Fee is 1,000 CZK or 40 €.



International
Conference
22–23 June
2017 Prague



Intercultural Communicative Competence A Competitive Advantage for Global Employability

We invite papers in English of 20 minutes length, with possible topics including (but not being limited to):

- Perspectives on intercultural language learning/teaching
- Current theories of language and intercultural communication
- ICC best practices
- Innovative ICC content, course activities and materials
- Telecollaborative practice and research
- Trans-national mobilities

Selected papers will be published in a reviewed collection of essays. The conference is free for registered participants thanks to the funding by the Erasmus+ KA2. Programme No. 2015-1-CZ01-KA203-013992.

For more details about the conference, please see <http://iccageproject.wix.com/presentation>. Contact: iccage.conference2017@muvs.cvut.cz



CZECH TECHNICAL UNIVERSITY IN PRAGUE
MASARYK INSTITUTE OF ADVANCED STUDIES
School of Business & Interdisciplinary Studies



Co-funded by the
Erasmus+ Programme
of the European Union



Partners:



EPIP5 - 5th International Conference on English Pronunciation: Issues & Practices

Invited speakers (in alphabetical order)

- ▶ Alice Henderson
- ▶ Olle Kjellin
- ▶ Jane Setter

The 5th International Conference on English Pronunciation (EPIP5) invites proposals on any aspect of research on English pronunciation. EPIP5 welcomes proposals on a wide variety of issues, including (but not limited to) the following:

- ▶ Contrastive studies, native and non-native accents of English
- ▶ Interaction between L1 and L2 sound systems
- ▶ Norms & reference accents
- ▶ Methodology of accent studies
- ▶ Phonological change
- ▶ Sociolinguistic aspects and issues of identity
- ▶ Teacher training
- ▶ Pedagogical implications of pronunciation research (goals, teaching methods, assessment, etc.)
- ▶ Information and communication technology in pronunciation teaching/learning
- ▶ Applications of pronunciation research

KEY DATES

- **Abstract submission deadline:** 31st December 2016 (begins 1st September)
- **Notification of acceptance/rejection:** January 31st, 2017
- **Registration opens:** 1st November 2016
- **Registration deadline for authors:** 1st April 2017
- **EPIP5 conference:** 17th-19th May 2017

INTERSPEECH 2017

Situated interaction

August 20-24, 2017 Stockholm, Sweden

<http://interspeech2017.org/>

The theme of INTERSPEECH 2017 is **Situated interaction**.

Face-to-face interaction is the primary use of speech, and arguably also the richest, most effective and most natural kind of speech communication. The situation, context and human behaviors are intrinsic parts that continuously shape and form the interaction. In attempting to understand this situated interaction, we face a fruitful and real challenge for the speech communication community: To investigate what kinds of situational awareness, social sensibilities and conversational abilities we should endow machines with for them to engage in conversations with humans on human terms.

INTERSPEECH 2017 emphasizes an interdisciplinary approach covering all aspects of speech science and technology spanning basic theories to applications. In addition to regular oral and poster sessions, the conference will also feature plenary talks by internationally renowned experts, tutorials, special sessions, show & tell sessions, and exhibits. A number of satellite events will take place immediately before and after the conference. Please follow the details which will be published at the INTERSPEECH website interspeech2017.org.

Organizers

INTERSPEECH 2017 is jointly organized by:

- Department of Linguistics, Stockholm University
- Department of Speech, Music and Hearing, KTH Royal Institute of Technology
- Division for Speech and Language Pathology, Karolinska Institutet
- PCO: Akademikonferens
- with support from the entire Swedish speech community!

- **General chair:** Francisco Lacerda (Stockholm University)
- **General co-chair:** David House (KTH Royal Institute of Technology)
- **Technical program chairs:** Mattias Heldner (Stockholm University), Joakim Gustafson (KTH Royal Institute of Technology), and Sofia Strömbergsson (Karolinska Institutet)

ECLL2017: Call For Papers

The European Conference on Language Learning 2017

Conference Theme: “Educating for Change”

Thursday, June 29 - Sunday, July 2 2017

Brighton, United Kingdom

Deadlines

- Abstracts submission: **February 16, 2017**
- Results of abstract reviews returned to authors: **Usually within two weeks of submission**
- Full conference registration payment for all presenters: **May 16, 2017**
- Full paper submission: **August 2, 2017**

Conference Theme: “Educating for Change”

The conference theme for ECLL2017 is “Educating for Change”, and the organisers encourage submissions that approach this theme from a variety of perspectives. However, the submission of other topics for consideration is welcome and we also encourage sessions across a variety of interdisciplinary and theoretical perspectives.

Submissions are organised into the following thematic streams:

- Alternative assessment
- Anxiety & Motivation
- Bilingualism
- Blended learning
- Constructivist approaches
- Conversation analysis
- Cross-Cultural Communication
- Design
- First language acquisition
- Gaming and Simulation
- Individual differences
- Innovative language teaching and learning methodologies
- Interactional competence
- Inter-group relations
- Knowledge management/LMS
- Language education
- Learner and teacher autonomy
- Learning Environments
- Learning Strategies
- Learning third languages
- Life long learning
- Literacy
- Linguistics
- Methodology
- Open Learning Initiative (OLI)
- Phonetics and Phonology
- Pragmatics
- Sociolinguistics
- World Englishes
- Teacher training
- Testing and evaluation
- The good language learner
- Translation and Interpretation

The Seventh International Conference on Task-Based Language Teaching will take place in Barcelona (University of Barcelona), Spain

April 19-21 2017

The theme of the conference is „Tasks in Context“

The Department of Modern Languages and Literatures and English Studies and the Language Acquisition Research Group (GRAL) at the University of Barcelona, under the auspices of the International Association for Task-Based Language Teaching (IATBLT), would like to welcome you to the seventh Task-based Language Teaching Conference which will be held in Barcelona from the 19th to the 21st of April, 2017.

The theme of the conference is „Tasks in Context“. The conference will bring together researchers and educators from many different countries around the globe who will be talking about how tasks are being used in different contexts around the world, and how contexts may shape tasks and tasks may shape contexts.

Submissions are invited for individual papers, show and tell, workshops and colloquia.

Key dates for submission and registration

Early bird registration: **November 1, 2016 to February 1, 2017**

Registration deadline for presenters: **January 1, 2017**

Early bird registration ends and full registration begins: **February 1, 2017**

For any inquiries, you can contact us at tbltbarcelona2017@gmail.com



NOTES ON CONTRIBUTORS

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Mission Statement and Guidelines for Submissions

Mission Statement

Hradec Králové Journal of Anglophone Studies, as a peer-reviewed academic journal, aims to be a medium which brings together the results of current research of Czech and international scholars. It welcomes submissions of articles in the following fields:

- English Linguistics
- Anglophone Literatures and Cultural Studies
- English-teaching Methodology

The journal will publish both contributions presented at Hradec Králové Anglophone Conferences as well as other original unpublished papers. All submissions shall be the subject of double expert blind-review procedure whether they constitute beneficial contribution to the field of Anglophone studies.

Guidelines for Submissions

The manuscripts should be submitted in English in the range of 3000 - 6000 words, with references formatted according to the MLA, see www.mla.org. Please note that submissions which do not conform to the MLA style with in-text citations will not be considered for publication. Authors are solely responsible for the correct use of English language. Each submission should be preceded by a 200-word abstract outlining the article and also short bibliographical information about the author.

For the Vol. 4 Nr. 1 to be issued in November 2017 please send the contributions in electronic form to Michaela Marková, the volume's editor for the forthcoming issue in 2017, Michaela.Markova@uhk.cz by 1st May 2017.

For more information about the periodical please contact Jan.Suk@uhk.cz

For more information visit the journal's webpages: <http://pdf.uhk.cz/hkjas/>

Hradec Králové Journal of Anglophone Studies

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Ethical Statement

Publication Ethics

The publication of an article in a peer-reviewed journal *Hradec Králové Journal of Anglophone Studies* is an essential contribution in the development of a coherent and respected network of knowledge in the field of English Studies. It reflects the quality of the work of the authors and the institutions that support them. Peer-reviewed articles support and embody the scientific method. The Department of English Language and Literature, Faculty of Education, University of Hradec Králové as the publisher of the journal *Hradec Králové Journal of Anglophone Studies* takes its duties of guardianship over all stages of publishing extremely seriously and we recognize our ethical and other responsibilities. We are committed to ensuring that advertising, reprint or other commercial revenue has no impact or influence on editorial decisions. Therefore, any detected cases of misconduct, whether on the part of authors, reviewers or editors, will be vigorously pursued.

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