ESIDRP

**English Studies
at the Interface of Disciplines:
Research and Practice**

International Conference at the
Department of English Language
and Literature

Blaže Koneski Faculty of Philology
Ss. Cyril and Methodius University
Skopje

8th - 9th April 2022

**Студии по англистика –
Интердисциплинарност во
истражувањата и практиката**

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**Proceedings of the ESIDRP International Conference:
English Studies at the Interface of Disciplines:
Research and Practice (ESIDRP)**
(April 8-9, 2022, Skopje, R. N. Macedonia)

**Зборник на трудови од меѓународната конференција:
Студии по англистика – Интердисциплинарност во
истражувањата и практиката (ЕСИДРП)**
(8-9 април, 2022, Скопје, Р. С. Македонија)

Skopje/Скопје, 2023

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STUDENT PAPER

Foreword
Предговор

This volume contains articles presented at the *English Studies at the Interface of Disciplines: Research and Practice* (ESIDRP) conference, held online on April 8-9, 2022, and organised by the Department of English Language and Literature, Ss. Cyril and Methodius University in Skopje. This is the second of the two publications edited by the ESIDRP 2022 Editorial Board, the other being a Special issue of the Journal of Contemporary Philology Vol 5, No 2, which was published in December 2022.

Around one hundred academics participated in the conference, whose main aim was to foreground the value of exploring issues in the discipline of English Studies from a variety of interdisciplinary perspectives. Language, as a cognitive, social, and cultural entity, is closely intertwined and collaborates with other disciplines like psychology, sociology, economy, politics, and other sciences to enable wider perspectives in the exploration of complex issues that have significant implications in the everyday life. This cooperation among disciplines has especially proven to be necessary and has strengthened in the past few years when the whole humanity faced great challenges due to the Covid-19 pandemic. Researchers from different scientific areas, even from seemingly disparate areas, were inspired and encouraged to collaborate and break down disciplinary walls and open up a new space in which they can better understand the newly generated issues and problems in all areas of human life. Not only is interdisciplinary research necessary, but it is also foundational to providing innovative solutions to complex problems – some of which we have tackled in our roles as teachers, researchers, scholars.

Twenty-two articles, each focusing on a specific language issue and another discipline, were selected for publication in this volume. The volume is organised in four parts: the first part contains two articles presented by plenary speakers, the second one six articles related to theoretical and applied linguistics, including ELT, translation and interpreting, the third one contains thirteen articles dedicated to literature, culture and translation and the final part contains one article written by a student of ours.

We are deeply indebted to many people who supported us and contributed to a successful conference and quality publications. First of all, the members of the Organising Committee of the ESIDRP conference (Milan Damjanoski, Rumena Bužarovska, Elena Ončevska Ager, Ivana Duckinoska-Mihajlovska, Kalina

Maleska, Aynur Kaso, Anastazija Kirkova-Naskova and of course, the four of us, Zorica Trajkova Strezovska, Mira Bekar, Nataša Stojanovska-Ilievska, Maja Joševska-Petruševska) are acknowledged for their dedication, creativity and selfless support throughout the whole process. Secondly, we would like to thank the Faculty of Philology "Blaže Koneski" and the Rectorate of Ss. Cyril and Methodius University, for the logistic and administrative support. Thirdly, we are grateful to the presenters, whose high-quality creative interdisciplinary scientific works inspired whole new perspectives for the audience, as well as the reviewers for their selfless professional work and cooperation. Last but not least, we express our gratitude to our students whose enthusiastic work and positive energy made the whole conference an enjoyable experience for all participants.

As an Editorial Board, we believe we compiled a volume of high-quality scholarly articles with valuable research results which, we hope, will inspire further interdisciplinary research.

ESIDRP 2022 Editorial Board
Zorica Trajkova Strezovska, PhD
Nataša Stojanovska-Ilievska, PhD
Mira Bekar, PhD
Maja Joševska-Petruševska, MA

Plenary talks

LORAINE MCKAY
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EXPLORING THE CONTRIBUTION OF ARTS-BASED REFLECTION IN DEVELOPING (PROFESSIONAL) IDENTITY

Abstract: Teaching is a complex, multidimensional role. Surveillance and accountability, increasing workloads, lack of autonomy, challenging student behaviour, vicarious trauma, and social inequity are identified as factors inputting to this complexity. Lower levels of teachers' job satisfaction and threats to teacher well-being are noted as consequences. How then can we prepare and support teachers to navigate the personal and professional challenges in their day-to-day work? In this presentation, the value of the arts-based reflection and its contribution to supporting identity development that incorporates self-care, resilience, and agency is examined. In particular, we examine the use of photo-elicitation, collage, poetry, and graffiti boards, and the value they bring to enhance deeper reflection, which helps teachers (and others) to reimagine their future self and work. This paper focuses on my experiences of applying arts-based reflection as a teacher and teacher educator, illustrating its merit across the life-span and within multiple contexts. As we engage on this journey together, you are encouraged to reflect on how arts-based methods could be a useful strategy in your own life and the lives of those with whom you work.

Keywords: art-based reflection, identity, self-care, resilience, agency

1. Introduction

I appreciate the opportunity to share my research and the learning I have gleaned from using arts-based reflection over the last few years. I would particularly like to acknowledge the many preservice teachers who have volunteered to be part of this research journey and to the colleagues who have taught and encouraged me along the way. For me, the learning journey has been an amazing experience. I have discovered a lot about myself, and I believe, it has helped to shape the professional identities of the teachers and preservice teachers who have so generously given me their time. This is a personal account of my experience of using our arts-based

reflection over a number of projects with the aim of inspiring you to see how arts-based reflection can contribute to your personal or professional growth.

As I listened to the plenary speakers and presenters who preceded me, several key points were made that resonate with why I think identity development is important, and why arts-based reflection is a useful tool for that process, regardless of one's occupation pathway, or career stage. We are currently living in times of rapid change and uncertainty. There is increasing pressure on families, economic instability, civil unrest, the lasting impacts of the pandemic, and the bombardment of media mediated reality. These are but a few sources of the relentless strain currently impacting how people experience the world. Teaching is one of the frontline professions feeling the strain. Of course, this is not a new trend.

2. Background and overview

After teaching for over 20 years, I found myself feeling quite powerless as a classroom teacher. I had always prided myself on being a reflective practitioner, considering how my students were progressing, what strategies were valuable, and what I could do differently to help those children. Effectively, my reflection was limited to the outcomes of my practice. It was not until this period of powerlessness, when I decided to take a break from teaching as a means of protecting my own well-being that I stumbled across the power of critical reflection. I interpret critical reflection as the attempt to reflect within a moral, ethical and power framework (Howard 2003). At the time, I was enrolled in a Master's program, and I came to know scholars such as Freire, Mezirow, and Giroux. Their work around critical pedagogy ultimately led to me completing a PhD around sociocultural factors that impact on teachers' perceptions and their work. This learning has become increasingly important in my work as a teacher educator, particularly in our current context, where teachers are becoming disillusioned, in part, due to the lack of agency that they experience in their day-to-day work. The negative impact on their well-being is telling with high numbers of teachers exiting the profession at various stages of their careers.

This presentation provides an overview of what I mean by arts-based reflection, and why it interests me from a personal perspective and in my role as a teacher educator. The examples that I discuss come from various projects with the idea of illuminating a range of benefits and its application to a range of contexts. I also discuss a personal example where I drew on arts-based reflection to help me to navigate an ethical dilemma that sat at the heart of my professional identity. At various times, while reading this presentation, I encourage you to pause and reflect

on how the learnings I have made from my work might be connected and linked to your work and life.

3.   Arts-based reflection and identity

In this presentation, arts based reflective practices are taken to mean those that utilise images, sounds, music, collage, poetry or other art forms that extend the approach that one takes to reflection, or the outcome. McNiff (2008: 40) suggests that arts-based approaches to reflection are able to expose "full insights [that] often come by surprise, unexpectedly and even against the will of the creator." And the outcome of this process is a deeper reflection that allows the individual to access and action personal resources when responding to emotional events. Another positive outcome is that deep reflection helps people to reimagine their future and perhaps provide hope (Yohani 2020).

A previous plenary speaker drew our attention to the strong influence of media-mediated reality in how people perceive themselves and their work. Arts-based reflection could be one way that individuals increase their awareness of the responses they feel to these so-called realities. In my current context, negative discourse surrounds teachers and teacher education which reflects poorly on teaching as a profession, teachers as professionals, and the value of their work. It is through reflection that individuals can change or challenge their negative beliefs or perhaps challenge the converse, an idealised view of their future work. It may also be that through arts-based reflection, individuals can increase creativity in the way they respond. Razdorskaya (2015) identifies reflection as the basis for creativity, because the generative processes required to be creative are reliant not only on the ability to reflect but on the ability to critically reflect, therefore incorporating moral, ethical, and political influences as well as consideration of social and personal contexts. Art also facilitates communication beyond cognition and written language and into a multi-sensory domain.

When I refer to identity work, I am referring to the process of figuring out what it means to be, in my case a teacher, but perhaps in your case it might be something else: carer, scientist, disability worker, business owner. Identity development is a fluid process that is context-specific and involves negotiations between the individual, other people, the context, and experience. Rather than in the moment, identity is about what someone is becoming (Nichols et al. 2017) and involves human agency where teachers have some input into the practices of their [professional] lives.

Arts-based reflection supports the construction and restructuring of identity, who we are and who we might want to become. It exposes the power dynamics that

support or hinder development, and therefore, it is associated with a sense of agency and well-being. According to Brigham (2011), arts-based reflection contributes to making sense of our multiple selves: emotional, physical, and intellectual. Coming to understand and balance between professional and personal identities is important, because new identities become visible when existing identities blend or collide. Slippages in memory that are incorporated into the developing narrative of becoming a teacher- or professional- self can be activated through arts-based reflection. In activating the slippages, it also intensifies the awareness of past experience, and although unpleasant, these experiences can be crucial to the learning process.

Much of my work in recent years has been around arts-based reflection to understand or uncover how agency, resilience, and well-being can be prioritised within teachers' and preservice teachers' emerging identities. Interactions between the person and their context, where personal strengths need to be activated to manage every day challenges and adverse events, provides opportunity to activate resilience (Mansfield et al. 2016). Critical reflection supports resilience because it allows teachers to identify and respond to the contextual factors supporting or suppressing their work. Furthermore, critical reflection allows teachers to reimagine what could be, by considering the range of strategies and personal factors that they can utilise to action change. Hence, the importance of critical reflection as a tool to identify the contextual and personal resources available to teachers. Power, ideology, and hegemony sustain the status quo (Brookfield 2005) in teaching, and it is through critical reflection that teachers can uncover and call out the assumptions underpinning the taken for granted decisions that can shape their practices and beliefs, and ultimately their identity.

For the remainder of this paper, examples from my research are described to illustrate how arts-based reflection has been impactful in supporting identity development. The contribution is made by foregrounding the participants' voices; providing opportunities to articulate aspirations and recognising hope; cultivating relationships and safe contexts that encourage deep reflection; and providing alternative ways of saying and doing; and unlocking unconscious ideas to help reframe barriers (McKay et al. 2020).

4.   Drawing on arts-based reflection

An important conditional factor to promote successful arts-based reflection is the establishment of a trusting and confirming space (Riley et al. 2019). Within that environment is the choice to share the reflections, to be present during the session, and to place value on the process and not the end product.

Oncevska Ager (2022) confirms that agency is a learnable skill and reflection plays a key role in that process. The value of arts-based reflection across the lifespan in developing agency or enacting agency has been examined within early childhood sectors, across medical services, and in response to those who have experienced trauma (see McKay et al. 2020).

When I reflect back on my classroom teaching, I can identify times when I used arts-based reflection with children to help them make sense of a changing world. For example, I was teaching a class of 10-year-olds in 2001, when the September 11 catastrophe in America unfolded across the globe through media bombardment. My class was made up of children from diverse cultural and religious backgrounds and conversations in the playground and in the classroom exposed fear, resentment and blame. In response, I modified an identity activity I had used in earlier years to get to know each child, and posed a question for reflection, "What's in your head?" The images produced were then glued onto a silhouette of that child's profile literally representing what was in their head. Through the use of drawings, students identified issues ranging from very positive thoughts, such as fun events spent with family, to images of the twin tower building being hit by a plane, and family members crying. Each child had the opportunity to discuss their own issues in a small adult-led group and the end product provided an avenue for families to open conversations. Back then, I didn't have a name for it.

The examples I illustrate today include self-reflection journals, photo elicitation, I-poems, collage, and graffiti boards. It is important to remember that it is the process of reflection and not the end product that matters.

4.1 Visual diaries and problem-solving personal dilemmas

A visual diary contains a range of sketches, news clipping, comics, cartoons, and anything else that records the diarist's thinking. Recently, my colleague and I used a visual diary to record our experiences in a project that was very close to our hearts and investment was not just physical/cognitive or practical, but highly emotional. I recorded the inner conflict I was experiencing when we came to a crossroad about whether or not we could continue that level of commitment to the project. Figure 1 documents the downward spiral of emotions from hope to make a difference, to broken trust, and a slip into the well of darkness. This image reflected weeks of inner conflict as I tried to navigate the barriers while protecting my students from the escalating tensions. Figure 2 is a representation of the building tension. I recognised the emotional labour and the mask required to maintain a professional partnership was becoming more than my capacity, to the point where my self-care and the wellbeing of colleagues needed to take precedent over all other considerations.
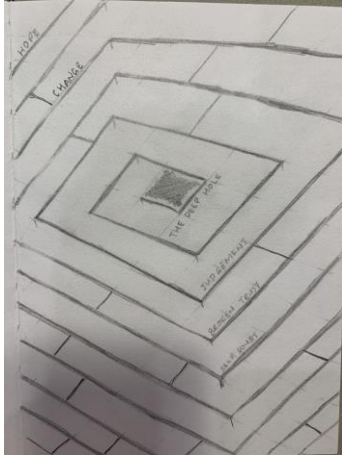
Figure 1. *Pathway of broken trust*
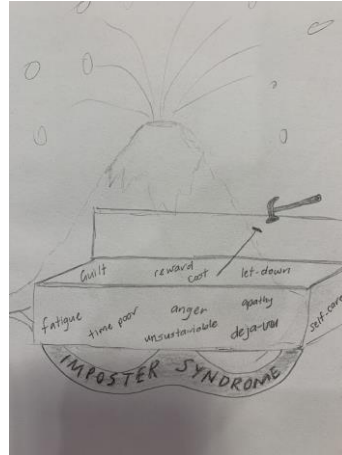
Figure 2. *Building tensions*

Figures 3 and 4 illustrate the shift in the environment which changed from bright and light to demanding. Personalities were exposed as a camouflaged dragon. While I still feel sad about the decision to end my involvement in the project, these images remind me that I did not make the decision lightly. These reflections go some way to silencing the personal guilt and understanding that integrity is a proud characteristic of my identity that I need to preserve.
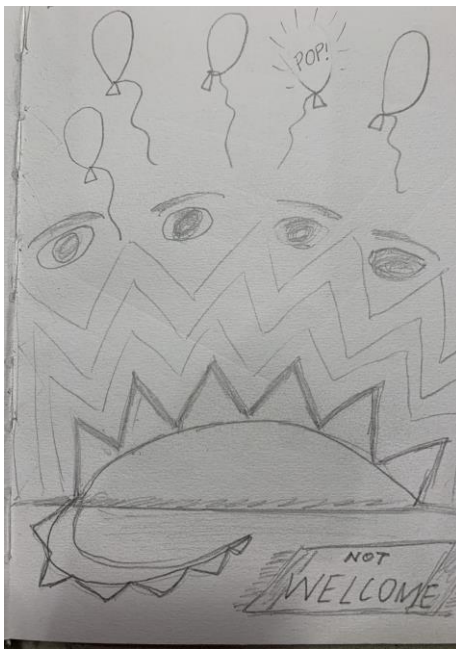
Figure 3. *Sleeping dragons*
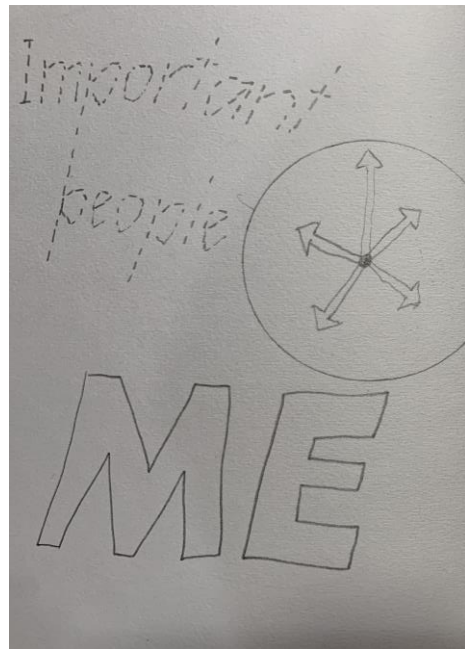
Figure 4. *Who matters?*

4.2 Photo elicitation as a lens

Photo elicitation involves the use of photographs or images to initiate or extend a discussion. The photos can be generated or pre-selected by the reflector or can be chosen from a supplied bank. Using photos supports the notion of reflection as a meaning making process (Dewey 1933) where the viewer is making meaning of the image in relation to their own world. As a tool, used in situations such as focus groups or semi structured interviews, photos can expose information including mood and feelings that might not otherwise be obvious through written or spoken exchanges, and it adds depth to the individual's narrative. Memories and ideas can be activated along with the associated emotions which allows layers of meaning to be exposed and examined.

I recently used photo elicitation to explore the personal well-being journeys of first year preservice teachers who moved from campus-based to online learning virtually overnight, during the Covid lockdown in 2020. The pandemic added another layer of complexity to the period of transition in the first year of university. At the end of the trimester, the preservice teachers were asked to bring three photos to a focus group interview that represented the beginning, middle, and end of their journey through the first trimester of learning. Copyright prevents the inclusion of these images into this paper, however, the images presented a consistent story first venturing into the unknown, then moving to frazzled and overwhelmed, and concluding with pride, celebrations, and joy with the exception of one student who endured a hospital stay as a result of health issues triggered by stress. While initially it seems the journeys were similar, as they were unpacked, through the photos different emotions at each stage emerged. While some people were scared of the unknown and felt vulnerable, others described excitement and the associated thrill. When the demands of the trimester increased just as learning moved to fully online, some people described feeling overwhelmed and isolated, while others revelled in the safety of home, the additional time created by lockdown, and their satisfaction of being able to multitask despite the demands. Joy in reaching the finish line, pride in their accomplishments, and increasing self-belief that they had made the right decision to become a teacher were exposed. The influences that led to these responses were able to be extrapolated in greater depth as participants told their narrative through the images.

Photo elicitation is a great tool to use as conversation starters in environments where relationships rapport and trust support further engagement and positive outcomes such as in social, business, and educative settings. Take a few moments to view the images in Figure 5 and consider which of these photos resonate with your narrative in relation to your work-life, personal life, or a particular event at this moment?
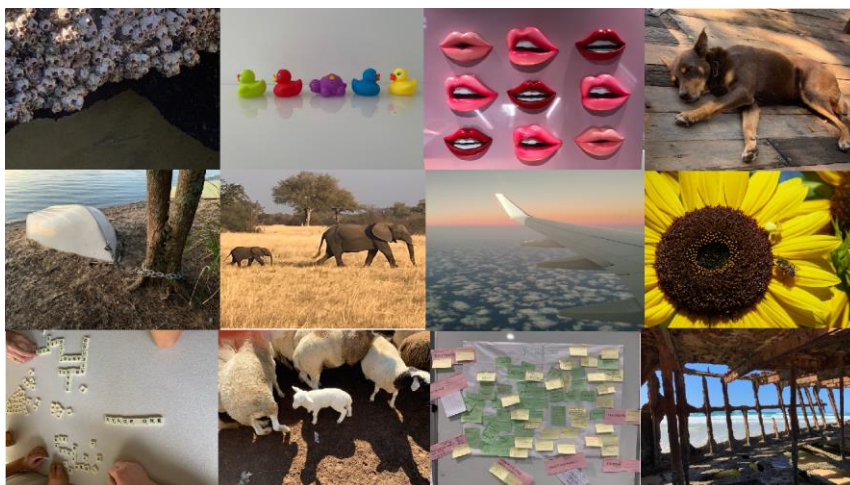
Figure 5. A range of images for reflection

4.3 I-poems to understand the individual

Creating I-poems is the second stage of Voice Centred Relational Methodology, but it can be a standalone process (Brown & Gilligan 1993; Janowska 2017). Creating an I-poem from participant transcripts foregrounds the individual voice of the participant because it "draws attention to the research subject's stream of consciousness – how they understand and speak about themselves" (Edwards & Weller 2012: 215). The structure and setting of the poem is based on the pronoun choices. I-statements are set to the far left on the margin. One indent in towards the right are the *You or Us*-statements. *They*-statements commence furthest towards the right. An optional slot can be included between you/us and they-statements. These are it-statements (Woodcock 2010). *It* (for my work) is connected to identity or teaching. Following is a snippet from an I-poem reflecting one preservice teacher's identity which was created from a narrative told through photo elicitation.

While time-consuming, creating an I-poem does help to shine the spotlight directly onto the voice of the participant. It allows the researcher to closely examine changes in how participants speak, think, and feel about themselves and matters they consider to be important. Figure 6 illustrates how one mature age preservice teacher learnt to juggle a number of identities, assert her agency, and gather up her contextual resources to navigate new pathways that created confidence towards her future endeavours.

I/My	You	It	They
My kids			
My motivation			
			Three happy girls-Us
			They help me grow
		After prac	
I really got the boost I needed.			
I can do this.			
I took my eye off the ball (my family responsibilities) a bit.			
I focussed on myself and uni.			
			Kids pick up on that.
I was feeling a bit overwhelmed.			
I was a bit of a follower.			
I didn't know where to go to voice my concerns			
I just shut up.			
I'm not that type of person.			
			They have to experiment to learn.
I've relaxed my standards.			
I used to be like- Nah, no excuses			
			Husband is not thrilled.
	You need to pick up the slack if you are not happy.		
I'll control what I can.			
I couldn't do it without these girls.			
			We do it together.
		When we get jobs	
			We will do it together.

Figure 6. Example of an I-poem

4.4 Untangling thoughts through rip-and-paste collage

According to Butler-Kisber & Poldma (2010), collage provides a process where thoughts can be brought into consciousness and fragmented, and emerging elements of thinking are connected. In my research (see McKay 2019), it has also provided opportunities for personal expression and hope, expressing empathy for others, making connections and building relationships, and raising engagement. Cathartic in nature, collage opens opportunities to feel calm and in the moment. Participants' emotional attachment to the event or phenomenon being explored is exposed as connections and relationships emerge within the product and through the process (Simmons & Daley 2013).

In my research, I have used collage in several projects exploring identity of students, preservice teachers, teachers as inclusive educators, and consistently, participants report the initial reasoning behind an image choice continues to evolve and aids in the process and comfort of expressing themselves. They also note that sometimes an image provokes a double meaning. One preservice teacher commented during her collage process that an image represented power and influence teachers and other significant adults have over children, and how vulnerable that can make them. Simultaneously, the image represented the constant negative media treatment towards teachers and teacher educators and how powerless it can make them feel. Collage is a powerful tool to facilitate reflective

discussion because the collage maker has the opportunity to revisit personal experiences that can lead to reframing, wider perspectives, and new personal skills for the future (McKay 2019).

4.5 Making meaning through graffiti boards

Graffiti boards can be used to disrupt automatic taken for granted assumptions and offers flexibility for individual and group reflection. Dewey (1933) contends that personal change is possible through meaning making processes that challenge family, society, and cultural norms that are influential in shaping behaviour and identity.

In a project working with undergraduate preservice teachers, we used graffiti boards as a weekly tool to support individual and group reflection. For six weeks, as part of a weekly three-hour workshop, preservice teachers contributed to a randomly assigned graffiti board (70 x 90 cm coloured-sheet of flexible card) in a group of four to five people. Each week, a different prompt was provided to help students to express themselves. While some were fun and others more serious, the tasks were allocated ahead of time, so preservice teachers could prepare. For example, find a few lines of a song that resonates with how you feel this week, or choose a book/movie character or superhero whose traits resonate with you as a teacher. Students would discuss and justify their choices for approximately 30 minutes while decorating their shared-boards. After the session, students wrote and submitted a personal reflection, based on their contribution to the board, and a set of guiding questions. These types of sessions supported the uncovering of personal characteristics, such a self-awareness and open-mindedness, that Dewey (1933) suggests cultivates growth in the individual who is reflecting. By sharing critical incidents and creating an environment where preservice teachers were comfortable to expose their vulnerability, a context was created where transformative learning could flourish (Bhukhanwala et al. 2017). As a result, a sense of empowerment and new ways to think about what is possible in teaching emerged.

As a culminating activity of that project, the group stitched together the six boards using a hole punch and twine, and mounted the "graffiti wall" creating a backdrop for the final reflection task. Creating a "climbing rose bush", students identified their rose (ahha! moment or moment of joy), their thorn (an area where they were challenged), and their bud (an area to develop in the future). During this final activity, the comradery, trust and openness that had supported preservice teachers' growth while creating this mural, in its parts and in its whole, was evident. This context of affirmation and care is essential for sharing vulnerabilities. Previously paralysed by self-doubt and fear, one preservice teacher chose to share her bud moment with the group, as opposed to her thorn which had previously

dominated her thinking. Believing she had the personal capacity to grow in her selected area with an expectation of success was a rose moment for me as her mentor.

Making links into your world

My journey as a researcher engaging with arts-based reflection has been extremely fulfilling both professionally and personally and it has allowed me, at times, to reach into the storm. It is my hope that you take some time to explore how arts-based reflection can open your mind, your eyes, and your heart, to allow exploration of your personal and professional identity, and identify self-care, resilience and agency fit within this space. "Being able to undertake this [process] may be required to flourish in a changing world" (McKay et al. 2020: 343).

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LINKING AI AND NATURAL LANGUAGE PROCESSING

Abstract: Artificial intelligence has been applied to language processing since its inception in the last century. However, some significant breakthroughs have been achieved in its application lately, especially regarding combining natural language processing, as part of Artificial Intelligence, with machine learning. More precisely, deep learning algorithms have taken Machine Learning to a higher level, achieving much better state-of-the-art results. Some of the major breakthroughs were achieved in the past decade thanks to deep learning algorithms, transfer learning approaches and the introduction of the attention mechanisms, such as transformers, in the last several years.

This paper will give a short history and review of the field, as well as several examples where Natural Language Processing is used for practical applications.

Keywords: Natural Language Processing, Artificial Intelligence, Machine Learning

1. What is NLP and why is it important?

Artificial Intelligence (AI) has many valid definitions depending on the author's view, but in general, it could be considered a multidisciplinary field that covers the approaches and algorithms that allow machines to act autonomously or intelligently to a certain level. Even though the field is still too young to introduce a general AI capable of self-learning and generalization, there are applications in the industry that use the latest advancements. These applications in many fields, perform even

better than their human counterparts. Of all the applications of AI, the ones developed for human speech and language are the most explored and utilized due to the many possibilities for applications and products.

Machine Learning (ML) is a sub-field of AI which deals with algorithms and methods that enable computers or machines to learn. ML is an important topic in AI because it covers transforming data into so-called models in a training process that enables the transformation of input data into a result. The data transformation process is called classification or regression, depending on the target variable. In classification, we have a limited set of outputs, and in regression, we try to calculate a target value which is a real number in general. The applications for ML are limitless but heavily depend on data availability and data quality.

According to (Chowdhary 2020: 604): "Natural language processing (NLP) is a collection of computational techniques for automatic analysis and representation of human languages, motivated by theory." This definition is not consensual in the scientific community but covers the main aspects of NLP. Indeed, NLP is a collection of computational techniques, but it covers more than analysis and representation. The latest NLP approaches can generate text and go even further towards knowledge extraction, question answering and language understanding. Furthermore, NLP covers text, speech and language processing, which means that it can deal with different types of data inputs (speech can be sound which is differently represented in computers than text is).

When we mention NLP applications, we usually think about software that can perform some manipulation of natural language. In a way, NLP could be considered a multidisciplinary field that touches parts of AI and Computer Science on one side and Linguistics on the other. Depending on the perspective and narrower research goals, it can also be considered a sub-field of the above-mentioned fields. In modern applications, ML goes together with NLP in almost all applications and applying ML together with NLP is the closest thing to what the general population would perceive as AI: A machine that can listen, understand and interact with a human.

NLP is a vital field. From 1965 to 2020, there were 52,289 publications on the topic, with the number increasing to over 4000 publications per year since the year 2020. Systems that use NLP have added value which customers appreciate, and the opportunities to integrate NLP-based software into many products are virtually limitless, reaching markets for translation, smart human-computer interfaces, personal robot assistants, smart systems for analysis and decision support such as automated forum moderators, smart toys and many others. According to (Kumar 2022), the market for NLP applications will increase by 40.9% annually and reach over 340B USD by 2030. This means that investments in this scientific field will increase significantly, and so will the expected progress. From a scientific point of

view, an attempt was made to summarize the entire corpus of publications related to NLP in a single dataset (Mohammad 2020).

2. Brief History of Natural Language Processing

NLP as a field has its roots in the 1950s when it was established. One of the first works that initiated the field was The Warren Weaver memorandum in 1949 (Weaver 1949). In his memorandum, he envisioned using computers in language translation, which is one of the tasks that NLP aims to resolve. Another work presented in 1950 by Alan Turing, one of the founders of AI, was the chapter "Computing Machinery and Intelligence", where he introduced the famous Turing test. In his work, Turing proposed an Imitation game where an interrogator must distinguish between a machine and an actual human by asking them questions. In the 1940s, Turing envisioned intelligent machines doing better than humans in some tasks in the future. Today, software robots and machines perform specific tasks significantly better and with higher accuracy than humans.

One of the earliest presentations of NLP was in 1954 when the first public demonstration of machine translation was given, also known as The Georgetown IBM experiment (Sheridan 1955). In this experiment, for the first time in history, a translation between two languages was performed using a computer. After the late 1950s and early 1960s, the research was focused on symbolic NLP, which was greatly influenced by the works of Noam Chomsky. In its early stages, the NLP research was mainly focused on the representation of the syntax of the sentences but soon moved towards solving the semantics problems. The models were based on formal grammatical structures and linguistic foundations in this period. Some of the most popular systems were based on first-order logic. Grammar and linguistics rules were encoded and could generate sentences and infer logical consequences. In this period, the foundations of regular languages and expressions were formed. This period persisted until the 1980s. Some of the accomplishments from this period are still present in many applications today.

In the 1970s, with the introduction of vector space models, the corpus linguistics and ML-based approaches began their dominance. The approaches in NLP from that period onwards began using statistics and statistical inference. The statistical parameters were learnt by applying ML approaches to large text corpora. This approach dominated the field until the early 2000s. After this, ML's domination in NLP increased even more when the neural language models began their dominance. Between the 2000s and 2010s, the deep learning approaches started their application in NLP, and by the start of 2020s, these approaches achieved state-of-the-art results in most NLP tasks.

Nowadays, we can easily say that NLP and AI have become ubiquitous. From home assistants and systems for real-time translation and language-based interfaces to question answering and automatic text generation, the NLP is disturbing almost all industries, even those that are not significantly related to electronics or computers.

3. NLP Tasks

NLP is a vast field with many smaller and larger tasks that must be solved. Some of the tasks overlap, while some need to be done in sequence. In the following text, we will summarize the NLP tasks as they stand.

Mainly, NLP can be divided into the following groups:

- Linguistic feature extraction and processing
- Speech synthesis and recognition
- Text classification
- Text generation
- Other

3.1 Linguistic feature extraction and processing

This group of tasks covers the analysis of languages and sentences required in many applications. The tasks of this group are widely used as a utility or one of the first steps for performing the other tasks. This group consists of (but is not limited to) the following tasks:

- Sentence segmentation and Tokenization
- Stemming
- Lemmatization
- Word embeddings
- Named entity extraction
- Part-of-speech tagging
- Semantic relation extraction
- Keyword or concept extraction

3.2 Speech synthesis and recognition

Speech synthesis and recognition are among the main groups of tasks that find significant usage in various applications such as security systems, human-computer interaction and assistive technologies. This group consists of (but is not limited to) the following tasks:

- Speech recognition
- Speech identification
- Speaker identification
- Speech emotion recognition
- Speech synthesis
- Multiple speaker identification and separation

3.3 Text classification

Text classification consists of tasks that deal with texts usually already in digital format. Text classification tasks are:

- Document classification
- Topic modeling
- Sentiment analysis
- Clustering
- Document search and retrieval

3.4 Text generation and translation tasks

This group of tasks increased in relevance and popularity after the introduction of neural models, especially pre-trained language models such as Bert (Devlin 2018) and later GPT-2 (Radford 2019). The models allow easy customization using a transfer learning approach known as few-shot learning (learning with a small number of samples), while the pre-trained models are trained on extensive corpora. The following tasks belong to this group:

- Language modeling
- Text generation or next item/sentence generation
- Spelling correction
- Text summarizing
- Question Answering
- Machine translation

3.5 Other tasks

Other tasks also exist; as technology improves, more tasks will be introduced. Some of these tasks are related to machine vision, such as Optical character recognition (OCR) and handwriting recognition. Other tasks could include specific linguistic operations such as detecting intent, filling in missing information, relationship extraction, Image captioning, and more.

4. NLP applications

Nowadays, it is easy to implement and use an NLP-based algorithm. Many existing computer libraries enable software developers, software development enthusiasts and scientists to quickly build a software package or application that uses the benefits of NLP. One of the most popular programming languages for prototyping AI-based solutions is Python[5]. As a high-level, general-purpose programming language, Python is widely considered one of the easiest to learn since its syntax is closest to the spoken language. In the following text, we will present some of the most used software packages or libraries used in Python.

One of Python's largest and most widely used libraries is the Natural Language Toolkit (NLTK).[1] NLTK is an open-source software that is continuously maintained and updated. NLTK enables the developer to use existing corpora and add new language corpora. NLTK also allows users to change it and use it in their applications. NLTK is a free option, and although it does not contain the best models, it can be tuned and customized and used in combination with other libraries to build its own models. Other Python libraries for NLP are CoreNLP,[2] GenSim,[3] and scikit-learn.[4]

With the migration to cloud-based solutions and software as a service paradigm, some models can be used by accessing them on the internet or using an application programming interface (API) through our own software. One example is OpenAI,[5] which allows the programmer to use and fine-tune the existing GPT-3 model (Brown 2020). Although based on the GPT-3, OpenAI constantly improves their models with user feedback, using a method called deep reinforcement learning (Christiano 2017). Other tools and API providers can be used to build NLP applications, such as TextCortex AI,[6] Google's Natural Language AI,[7] and many others.

Currently, as previously mentioned, the market for NLP applications is increasing significantly, and with it, many companies are developing such products, and there is increased ongoing research on the topic. For example, Zdravevski and other researchers use NLP for semi-automated scoping and rapid review generation (Zdravevski 2019). NLP research is also intensive in interdisciplinary and, when combined with machine vision approaches, can be used for image captioning and

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[1] https://www.nltk.org

[2] https://stanfordnlp.github.io/CoreNLP/

[3] https://github.com/RaRe-Technologies/gensim

[4] https://scikit-learn.org/

[5] https://openai.com/api/

[6] https://textcortex.com

[7] https://cloud.google.com/natural-language

even image description (Toshevska 2020). There is also research on financial applications where NLP is used for sentiment analysis (Mishev 2020).

Besides scientific development, many software packages and devices actively use NLP. For example, both Google and Apple, in their operating systems for mobile devices, provide assistants based on NLP that enable the users to interact with the device using speech. Most modern operating systems for personal computers allow this too. There are also existing applications that offer translation and even translation of text from images. Document search and classification have been on the market for years now. The applications that offer this also base their algorithms on NLP, at least partially. In the past decade, news aggregators, marketing tools, and many other applications present on the internet have also benefited largely from the progress made in NLP.

5. Future development of NLP

As a rapidly developing field, NLP is gaining increased popularity in the research community, and both research and applications are beginning to cover various domains. The advancements of NLP have already allowed us to retrieve and search for information using popular search engines. It allows us to communicate with our cell phones and computers using speech. It also enables people with disabilities to control machines using voice commands. Recently, novel methods enabled machines to understand and summarize texts and even generate texts, such as generating answers to questions or even generating complete reports or texts on a particular topic. The advancements of NLP are allowing applications in other domains, such as the gaming industry and even education, healthcare, pharmacy and other areas. However, the current models require large quantities of data to be trained and colossal processing power, which is not very energy efficient.

The future of the development of NLP could be in the direction of reducing the environmental impact of model training. Another issue with using ML in combination with NLP is the transparency of the models and the model biases. The knowledge extraction that AI-enabled machines perform could lead to biased models, which would also influence NLP applications. One way to cope with this problem is using Explainable AI methods which would improve the transparency of the models and enable researchers to debug the models and improve them.

6. Conclusion

From its inception in the 1950s until today, NLP has progressed significantly and played a significant role in the progress of many other scientific fields. Consequently, many industries have benefited from the development of NLP. Language is and will continue to be the main form of information exchange between people, and NLP extends this ability to machines too. Information and communication technologies have become ubiquitous, and our ability to communicate with them in the same manner as we communicate with each other has become a necessity. Furthermore, applications such as real-time translation allow us to extend our communications abilities towards language independency. Anybody can communicate with anybody using NLP, and due to the nature of the models, the translation quality will improve as time goes by. Anything related to using software for text, speech and knowledge extraction is receiving significant contributions from the development of NLP. The newest computer science achievements have reduced the need for significant engineering knowledge to produce software and to use advanced methods and applications. This bridges the gap between technical and non-technical fields and allows scientific fields to integrate the benefits of high-tech NLP solutions and improve their state-of-the-art achievements.

Lately, chatbots and text generator engines have extended their capabilities, and even though they are not yet perfect, they already threaten to replace the human workforce in fields where higher education was previously needed. We live in an era where NLP capacity is progressing extremely rapidly. We will all witness many more astonishing accomplishments in the field. NLP will improve the capabilities of various products and applications and increase the capabilities of many systems. The rapid changes that will be introduced will require specific mitigation plans from governments and society. As with any other powerful technology, NLP can be used both as a tool and as a weapon. The progress of NLP and AI raises some ethical issues and requires increased oversight, regulation and transparency in the way that models are built and in the way that NLP is used in specific applications.

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Linguistics (Theoretical Inquiry, Applied Linguistics, ELT, Translation and Interpreting)

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REALIZATION OF DIRECTIVE SPEECH ACTS IN THE AMERICAN SITCOM *FRIENDS* AND THEIR SUBTITLED TRANSLATIONS INTO SERBIAN

Abstract: The paper deals with the analysis of directive speech acts, both direct and indirect, in the popular American sitcom *Friends* and their subtitled translations into Serbian. The aim of the paper is to compare the realization of directive speech acts in English with their subtitled translations into Serbian emphasizing the differences which occur as a result of different cultural backgrounds. Due to the fact that the sitcom deals with the contemporary urban life topics of six very close friends, the hypothesis is that they will be more direct when making directive speech acts, such as requests, pleas, suggestions, etc. The sample consisting of examples of selected dialogues from the first season of *Friends* is analyzed from the perspective of the theory of speech acts and politeness theory using qualitative, quantitative and comparative methods. The examples are classified into three broad categories – direct, conventionally indirect and non-conventionally indirect with many subcategories and analyzed within the context in which the particular utterances are used. It has been noticed that some conventionally indirect directives, such as suggestory formulae (e.g. *Why don't you close the door?*) or different interrogative structures (e.g. *Could you close the door?*), are occasionally translated in a more direct manner in Serbian by using imperative structures.

Keywords: directive speech acts, politeness, directness, indirectness, sitcom

1. Introduction

Directive speech acts, as face-threatening acts which have the aim of making the hearer perform an act, include requests, pleas, suggestions, orders and others. This class of speech acts has most frequently been investigated by linguists dealing with the field of pragmatics. Researchers have approached the phenomenon of directives from different perspectives, which have resulted in many cross-cultural investigations with different methodologies used, such as DCT, ethnographic methods, audio-visual data, etc. (Blum-Kulka and Olshtain 1984; Blum-Kulka

1987; Mišić Ilić and Dimitrijević 2006; Mišić Ilić 2010; Panić Kavgić 2021; Perović 1996, 2009).

This paper addresses the concept of directive speech acts with the aim of applying speech act theory to explain the use of different strategies in communication in plausible situations, primarily between close friends, but also between family members, work colleagues, acquaintances etc. The goal of the paper is to do quantitative analysis of the directives used in the popular American sitcom *Friends* in order to determine which kind of language strategies are most frequently used – direct, conventionally indirect or non-conventionally indirect. Since the sitcom portrays the lives of six very close friends, it is assumed that the direct strategy will be most frequently used. The second part of the analysis deals with the subtitled translations of the selected directives into Serbian, and aims to highlight the examples that are characterized by a shift in the degree of directness. The paper suggests to what extent such deviations are tolerable with respect to the social distance between interlocutors.

After the introduction, the theoretical and methodological frameworks of the paper follow. Then, in Section 3, the analysis followed by illustrative examples is presented, and the concluding remarks are given in the last section.

2. Theoretical framework

The main theoretical framework for this analysis is Austin's speech act theory which focuses on language use and emphasizes that "to say something means to do something" (Austin 1962). Austin's division of a speech act into three main parts: locution (the very act of speaking), illocution (the intention a speaker wants to achieve) and perlocution (the effect an utterance has on the hearer) is quite important for this research (Austin 1962: 108). This paper deals with locutionary and illocutionary acts, while the perlocutionary act will be omitted due to the limitations imposed by the scope of the research.

According to Blum-Kulka's typology, there are three broad strategies in the realization of the speech act of requests (Blum-Kulka et al. 1989: 18). The examples are divided into direct, conventionally indirect and non-conventionally indirect strategies with many subcategories. The direct strategy refers to those utterances in which the speaker presupposes that the hearer is capable of performing an act and willing to perform it, therefore the speaker clearly and unambiguously conveys a directive message. In this case, the linguistic form and the discourse function match completely. There are several subcategories:

- Mood derivable contains utterances in which the grammatical mood plays a crucial role in determining the illocutionary force. Imperative structures are a typical way of conveying a directive message.

- Performatives are utterances in which the illocutionary force is clearly stated with performative verbs.
- Hedged performatives refer to utterances in which the illocutionary force is modified and mitigated by hedging expressions.
- Obligation statements contain utterances in which the hearer's obligation to perform the act is clearly stated.
- Want statements refer to utterances in which the speaker expresses his/her desire that the hearer performs the act.

The conventionally indirect and non-conventionally indirect strategies manifest a disparity between the linguistic form and the discourse function, or between what speakers explicitly say and what they implicitly mean. The conventionally indirect strategy includes suggestory formulae and query preparatory (Blum-Kulka et al. 1989: 18).

- Suggestory formulae consist of utterances containing a suggestion to do X.
- Query preparatory substrategy questions preparatory conditions, that is, the hearer's ability or willingness to perform an act.

Non-conventionally indirect strategy includes strong and mild hints which necessarily require context to be included so that the illocutionary force of an utterance can be properly understood (Blum-Kulka et al. 1989: 18).

- Strong hints contain utterances with partial reference to the object needed for the realization of the act.
- Mild hints have no reference to any of the elements of the request and can be interpreted as requests only within the context.

Since the use of this speech act involves speaker's imposition of his or her will on the hearer, thus threatening the hearer's face, it is considered a face-threatening act (FTA). As Brown and Levinson define it, face is "the public self-image that every member wants to claim for himself" (Brown and Levinson 1987: 61). These authors believe that an act is more polite when realized in the most indirect way. Their approach to politeness was criticized mostly because of their paying excessive attention to politeness universalities and their insisting on the idea that indirect strategies are considered the most polite. A somewhat more open approach to the model of politeness is offered by Watts (2005) who writes about politic (appropriate) and non-politic (inappropriate) verbal behavior. His proposal is that not all direct strategies can be labeled as polite or impolite, because they can also be tolerated quite well when uttered under appropriate situational and cultural circumstances. To support this, several recent Serbian-English studies should be mentioned (Panić Kavgić 2019; Prodanović 2014; Zečević 2016), which proved that the imperative was more frequent in Serbian than in English because Serbian

culture, unlike Anglo-American culture, is more oriented towards positive politeness principles.

The directive strategy that interlocutors will use depends on the social distance and dominance between them. According to Wolfson's model of interaction "the two extremes of social distance – minimum and maximum – seem to call forth very similar behavior, while relationships which are more toward the centre show marked differences" (Wolfson 1988: 32). Intimates, including family members and very close friends, are on one side of Wolfson's bulge model of interaction, whereas complete strangers are on the opposite side. This means that interlocutors try less hard to be polite and tend to be more direct and unambiguous in interactions with person(s) they know well or those they do not know at all. When interlocutors occupy the middle part of the familiarity scale, i.e. co-workers, acquaintances, and distant relatives, speakers demonstrate much more tact when interacting with them because their relationships are often uncertain and they do not know what to expect from one another. Therefore, speakers tend to give more compliments, apologize more often, emphasize agreement and mitigate disagreement with those in the middle ranges of familiarity. These relationships are uncertain, dynamic and subject to change. This paper focuses on the use of different directive strategies realized between very close friends, but other social relationships are also included.

2.1 Research questions and methodology

For the purpose of conducting this research, the entire first season of the American sitcom *Friends* has been analyzed. The process of selecting the relevant dialogues was conducted in this manner: the author watched the episodes and followed both the English and Serbian subtitles[1]. When a use of directive illocutionary force of an utterance was noticed, the particular adjacency pair was noted down in a Word document followed by the brief context in which it appeared. The sample consists of a total of 233 examples of directive utterances. They were then categorized based on the criterion of the level of directness proposed in Blum-Kulka at al. (1989).

The paper is divided into two parts. The first part deals with a more detailed presentation of directive strategies and subcategories followed by illustrative examples taken from the sample. The examples are quantitatively interpreted in order to answer the research question: Which directive strategy will be most frequently used? The paper hypothesizes that direct strategies will be most dominant when making directive speech acts.

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[1] Serbian subtitles available at https://www.opensubtitles.org/sr/ssearch/sublanguageid-scc/idmovie-2872#season-1.

The second part examines how the directives are subtitled in Serbian and which strategies are employed by the translators. Subtitling work has certain standards which have to be met (Kavgić 2011: 158). The subtitle must consist of a maximum of two lines, one line has a maximum of 34 letters, the first line is shorter than the second one, the subtitle cannot consist of more than two sentences, and it must be orthographically and grammatically correct. These technical characteristics are, needless to say, important for the translator. The analysis includes only those instances which fit the subtitling requirements. Using qualitative and comparative methods, the paper addresses the research question: How are different directive strategies translated from English into Serbian, i.e., does the level of directness employed in the directive strategies in English correspond to the one employed in Serbian translations? As previously said, some Serbian-English comparative studies showed that imperative structures were more frequent in Serbian than in English as a result of cultural differences, so it is assumed that some indirect strategies might be translated using more direct ways of conveying a directive message, i.e. imperatives.

3.   Discussion of results

3.1 Directive speech act strategies

Blum-Kulka's typology will be used in the analysis of the illustrative examples. As previously stated, there are three broad strategies in the realization of the speech act of requests – direct, conventionally indirect and non-conventionally indirect (Blum-Kulka et al. 1989). The linguistic form and the discourse function match completely in the direct strategy. The two indirect strategies meet Searle's definition of indirect speech acts. According to him, an indirect speech act is when "one illocutionary act is performed indirectly by way of performing another" (Searle 1975: 60). In other words, there is a mismatch between what a speaker explicitly says and implicitly means. A frequently quoted example is *Can you pass the salt?* When this is uttered at a dinner table it has the implicit meaning of the imperative sentence *Pass the salt*.

The distribution of the directive strategies is presented in Table 1, followed by illustrative examples taken from the sample.

Table 1. *Directive speech act strategies*

Strategy	Examples
Direct strategies	
Mood derivable	*Stop cleansing my aura.*
Performatives	*I suggest you clean the room.*
Hedged performatives	*I was just wondering...you think there's a possibility you could give me an advance on my tips?*
Obligation statements	*You have to tell her.*
	It's your moral obligation as a friend...as a woman. I think it's a feminist issue.
Want statements	*If you don't mind, I'd like a moment, just me and him.*
Total	122 (52%)
Conventionally indirect strategies	
Suggestory formulae	*How about I'll catch up with you in the Ice Age?*
Query preparatory	*I've got something in my eye. Joey, could we check it in the light, please?*
Total	81 (34%)
Non-conventionally indirect strategies	
Strong hints	*Anyway, if you don't feel like being alone tonight... Joey and Chandler are*
	helping me with my furniture.
Mild hints	*Chandler: Ross, 10:00.*
	Ross: Is it? It feels like 2.
	Chandler: No, 10:00!
	There's a beautiful woman
	at 8, 9, 10:00!
Total	30 (13%)

As we can see from Table 1, out of the total number of analyzed dialogues (233), 52% belong to the category of direct strategies. Conventionally indirect directives comprise 34% of the sample, while only 13% of the examples are classified as non-conventionally indirect strategies. Interlocutors in the sitcom are less ambiguous and more direct when making directive speech acts because their relationships are stable and they know what to expect from one another. Therefore, the language of this sitcom can be said to resemble naturally occurring language use. Quaglio, for instance, compares the language of *Friends* with everyday face-to-face conversation and finds out that many linguistic features in the conversation corpus also appear in *Friends* and vice versa (Quaglio 2008: 208). The use of audio-visual data from *Friends* in the ESL classrooms can have many positive implications on pragmatic language teaching and learning.

3.2 Subtitled translations from English into Serbian

The second goal of the paper refers to the subtitling of directive utterances. After analyzing the collected data, it can be stated that there are three ways the directive messages from English into Serbian can be subtitled. First, the speech act classes used in the original and subtitled script match completely, and this was the most dominant translation pattern utilized. Another manner of translation which was noticed in the sample, was that some indirect English strategies were translated into Serbian rather directly. Finally, the third manner of translation noted was a shift in the speech act classes in the Serbian translation, which results in the Serbian subtitled version being more indirect than the English original. The following examples demonstrate the first manner of subtitling in which the translations match the English original. More examples will be given of the other two manners of subtitling, i.e. the mismatch in the translation process from English into Serbian, which are more in the focus of this research.

(1) S1E5[2] Joey is giving Chandler a piece of advice on how to break up with Janice.
Eng.: Joey: Why do you have to break up with her? *Be a man. Just stop calling.*
Ser.: Zašto moraš da raskineš s njom? *Budi muško, prestani da je zoveš.*

(2) S1E5 Joey is persuading Monika to go out with him and his ex-girlfriend Angela and her boyfriend. Monika is supposed to pretend she is Joey's girlfriend.
Eng.: Joey: *Will you help me? Please?*

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[2] S1 – season 1, E – an episode in which the example appears.

Ser.: *Hoćeš li mi pomoći? Molim te.*

Regarding the subtitled translation into Serbian, it has been noticed that some conventionally indirect strategies are occasionally translated using, for instance, imperative structures as the most direct way of conveying a directive message. Below are the examples of suggestory formulae which typically consist of utterances containing a suggestion to do X (Blum-Kulka et al. 1989: 18) translated into Serbian in a direct imperative way:

(3) S1E5 Joey is speaking with his ex-girlfriend who doesn't want to have anything to do with him because she has a new boyfriend and Joey dumped her saying they were going to be just friends.
Eng.: Joey: *So why don't the four of us go out and have dinner tonight?* You know, as friends.
Ser.: *Hajdemo nas četvoro na večeru.* Kao prijatelji.

(4) S1E17 Monika and Rachel meet two cute doctors in their apartment, those who helped Rachel with her leg injury. Monika pretends to be Rachel and vice versa because of the insurance thing.
Eng.: Monika: *Why don't you tell them?* After all, it is your ankle.
Ser.: *Kaži im ti.* Na kraju krajeva, to je tvoj članak.

(5) S1E17 Monika offers the doctors hummus.
Eng.: Monika: *Why don't you try the hummus?*
Ser.: *Probaj humus.*

In example (5) the interlocutors are less familiar to one another and such instances are characterized by the use of the indirect strategy in English. However, this does not occur in the subtitled translation into Serbian, which is marked by a shift in the level of directness. It would be more appropriate to preserve the level of directness as used in English in order to do justice to the sociolinguistic variable of communication, since the interlocutors are located in the middle of the bulge.

Query preparatory as a subcategory of conventionally indirect strategies consists of "utterances containing reference to preparatory conditions (e.g. ability, willingness) as conventionalized in any specific language" (Blum-Kulka et al 1989: 18). The following examples again demonstrate that the query preparatory subcategory of directives is sometimes translated into Serbian using imperative structures, which are positioned at the top on the scale of directness. They usually start with modal verbs. Depending on the kind of modal verbs a speaker decides to use, i.e. *will, can, would, could* and so on, his/her statement will be more or less direct. In other words, if a speaker uses hypothetical modal verbs such as *would, could*, which imply that a hypothetical act should be realized, then the hearer's

answer is also hypothetical and he/she is not bound to perform the activity (Leech 1983: 121).

(6) S1E16 Rachel is at the balcony taking the New Year lights down.
Eng.: Monika: Rachel, what are you doing? It's freezing. *Would you come inside?*
Ser.: Monika: Rejčel, šta to radiš? Napolju je ledeno! *Uđi unutra!*

(7) S1E8 Rachel was speaking with Paolo on the phone when Monika's dad beeped in.
Eng.: Rachel: Monica, your dad just beeped in. *Can you make it quick?* I'm talking to Rome.
Ser.: Monika, tvoj tata je. *Ali budi brza*, razgovaram s Rimom.

(8) S1E14 Joey and Chandler are on a date with some girls. Joey made Chandler go out with him. There is one girl they don't know. It turns out it's Janice, Chandler's ex.
Eng.: Joey's date: *Will you get me a white zinfandel and a glass of red for Janice?*
Ser.: *Naruči beli zinfandel za mene i čašu crnog za Dženis.*

If we take a look at example (6), we can say that the subtitled translation is rather acceptable in the described context. It would be quite awkward to preserve the same indirect conventional structure in the translation. When we observe the utterance in the particular context which implies urgency of realization of action, we understand that the shift in the level of directness is acceptable. Somewhat surprisingly, at one point, I, as an author was able to guess which conventional indirect directives would be translated with imperative structures. It has been noticed that this employment of more direct means of making a request happens in some rather urgent situations which require instant reaction and/or which are emotionally loaded.

Out of 81 instances of conventionally indirect directives, 36 English interrogative forms were translated in Serbian with an imperative form. This result can be compared to the one given in Panić Kavgić, which yielded a far higher number of examples of a shift in the degree of directness (Panić Kavgić 2021: 185–201). Namely, out of 135 examples analyzed in her study, only 18 cases of interrogative sentences functioning as directives were translated using a more indirect interrogative structure. The difference in the findings of this paper can perhaps be explained by the different sample chosen for the research. One entire season of *Friends* was analyzed and both direct and indirect directive speech acts were included in the analytical process, whereas Panić Kavgić chose 10 episodes from 10 seasons as well as five American feature-length films which might have

enabled the author to focus and select those episodes and films with frequent shifts in the level of directness.

The third manner of translating selected indirect strategies found in the sample was the use of declarative statements. When utilizing this translation approach, there is a complete shift in the speech act category. If, for instance, a suggestory formula is translated into Serbian using declarative statements with future reference, which is a typical way of verbalizing commissive speech acts, then the whole subtitled utterance becomes an offer which has characteristics of both directive and commissive class, as in the examples below.

(9) S1E2 Ross wants his colleague to leave him in private with his ex wife.
     Eng.: Ross: *How about I'll catch up with you in the Ice Age?*
     Ser.: *Naći ćemo se u Ledenom dobu.*

(10) S1E9 Ross and Monika have just found out that their parents are going abroad for Thanksgiving, so Monika is suggesting that she makes dinner at her place.
     Eng.: Monika: *How about if I cook dinner at my place?*
     Ser.: *Spremiću ja večeru kod sebe.*

In these two examples, the level of directness ranges from a suggestory formula to an offer, as a representative of commissive speech acts, in which the speaker commits himself/herself to perform a future act. These types of examples of translation of this strategy are, as a matter of fact, quite rare and appear only twice in the sample.

4. Conclusion

The analysis presented in this article provides instances of directive speech acts classified into three categories: direct, conventionally indirect and non-conventionally indirect with many subcategories, supported by illustrative examples for these (sub)strategies found in the sample. Using the quantitative method, the analysis has shown that the most frequently occurring directive strategy is the direct one, expressed with imperative structures, while the conventionally indirect was the second most dominant strategy employed. This proves the first hypothesis that close friends will use more direct means of making requests, which is in line with Wolfson's bulge model of interaction.

The second part of this small-scale research focuses on subtitled translations into Serbian of instances of the directive speech acts found in the sample. It has been shown that there is shift in the level of directness between the original and subtitled scripts concerning the realization of conventionally indirect strategies – suggestory

formulae and query preparatory both expressed with interrogative structures. One of the reasons for this can be sought in different cultural norms. Unlike American or British culture, Serbian culture is more oriented towards positive politeness strategies which could be the reason why the translators decided to distance themselves from the originally indirect forms of directives. The second reason is that the very situation in which a conventionally indirect strategy is substituted by an imperative usually requires instant reaction or is emotionally loaded. Therefore the translator felt right to deprive the audience of the decorum of indirectness and clearly and unambiguously convey the illocution of an utterance. It has also to be stated that such kind of subtitled translation is less dominant in the sample, but deserves attention as an indicator of cultural diversities.

The results of the analysis presented in this paper can have pedagogical implications in both ESL classrooms and translation studies. Since the first part of the analysis has proved that the language of sitcoms, to a great extent, resembles naturally occurring language use, audio-visual resources should unavoidably be implemented in teaching pragmatics. On the other hand, when the process of subtitling is concerned, the paper offers some solutions regarding whether the original script, especially in cases with indirect utterances, should necessarily be preserved (i.e. in communication between less familiar interlocutors) or it should rather be adapted (i.e. in some urgent situations) in order to sound more natural in the language the script is translated to. Finally, there are numerous instances when translations can be either more direct or more indirect without doing any harm to sociolinguistic and pragmatic norms. The translator has the option to choose whether to adjust the subtitled translation to the language of the target audience (in this case Serbian), or to do justice to the original indirect utterances thus showing how the members of another culture communicate in their everyday social contexts.

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LANGUAGE LEARNING IN THE UNITED STATES: PRIVILEGE OR RIGHT

Abstract: Language education in the United States is a complex issue driven by global and national social and political trends. This theoretical paper aims to portray the current landscape of language education programs in the U.S. and propose a possible vision for the future of these programs in the U.S. Framed within critical theory and drawing from latest scholarship in the fields of language education and second language acquisition, the paper provides an insight into current trends, policies, and dimensions that have direct impact on the various language programs in the U.S. and who has access to those programs. The evolving demands and opportunities in our changing world have emphasized bilingualism as one of the 21st century skills. However, unlike science, math, and literacy that are introduced in the primary grades, second language learning has continuously been introduced in middle or high school in the U.S. As a result, language learners are not able to grow into proficient bilinguals that are able to meet the increasing employer demand for bilingual employees. Proficiency in a language other than English is often perceived as a privilege of select few instead of a right for all. By highlighting ways, mechanisms, and instructional practices, educators may capitalize on the gift of advocacy for language learning as a key bridge to creating and expanding various language programs. Implications for bilingual students, teachers, and the country as a whole will be discussed.

Keywords: bilingualism, asset-based approaches, language education

1. Introduction

By addressing the latest trends in language education in the United States, the paper aims to unpack the intricacies that very often result in differing and even opposing paradigms driving how various language programs are organized and implemented in the U.S. context. Due to their complexity, language education programs are best examined by using interdisciplinary approaches that allow the integration of individual linguistic identities and broader educational, state, and national policies that are driven by societal, cultural and developmental trends. The issue becomes

even more complex as U.S. classrooms have never been more diverse as educators work with learners from a range of linguistic, socioeconomic, and cultural backgrounds. By utilizing critical theory as its framework and drawing from the latest academic articles, books, reports, and policies in language education and second language acquisition, the paper portrays the current state of the affairs and possible future directions related to language learning and bilingualism in general (Patton 2015). Unlike the rest of the world that is 70% bi-/multilingual, only 20% of the US population speaks a language other than English well (American Academy of Arts and Sciences 2017). This statistic has prompted the American Academy of Arts and Sciences to release a call for more Americans to become bi- or multilingual. Moreover, the continually evolving demands and opportunities in our changing world have emphasized being bilingual/multilingual as one of the 21st century skills (U.S. Department of Education, 2017). However, unlike science, math, and literacy that are introduced in the primary grades, in the U.S., second language learning has continuously been introduced in middle or high school. As a result, language learners are not able to grow into proficient bilinguals that are able to meet the increasing employer demand for bilingual employees. By highlighting benefits, challenges, and instructional models, educators may capitalize on the gift of advocacy for language learning as a key bridge to creating opportunities for all to learn a second language throughout the educational pipeline.

2. Theoretical underpinnings and author positionality

The paper uses critical theory to approach the issues related to language education in the U.S. Critical theory, as a change-oriented form of engagement, is a good fit for a paper of this kind as it allows to engage in qualitative inquiry that aims to elucidate "power, economic, and social inequalities" (Patton 2015: 692). By critiquing existing conditions, it brings about change in the balance of power. As a language teacher educator and language educator with two decades of experience, the author of this paper has been an advocate for language learning across all the educational levels. Currently situated in a large public university in the Midwest that offers the highest number of different languages including many critical and less commonly taught languages, the author is uniquely positioned to offer this paper as a form of advocacy by highlighting the obstacles, realities, and emerging trends affecting the creation, design, and implementation of the various U.S. language education programs.

3. Status of languages and language education in the United States

There are currently different language programs that are offered across the U.S. educational system. Those programs are: world/foreign language programs (i.e., programs that teach a language other than English); bilingual programs (e.g., the various types of English as a second language programs, including push-in/pull-out programs, sheltered instruction, etc.); heritage language programs (i.e., programs offering instruction in the heritage language of its students); and dual language programs (i.e., programs providing content instruction in English and in a partner language) (Baker and Wright 2017). These programs differ in terms of the populations they serve as well as in terms of their ultimate goals. Thus, some of the programs aim to add an additional language to the L1 or the first language of their students (e.g., world language programs, heritage language programs, and dual language programs). These programs promote additive bilingualism as their ultimate goal. Additive bilingualism is common in contexts where there may be two official languages or two languages of equal status and attainment of both is not only valued but preferred (de Jong 2011). Thus, the addition of a second language and culture does not jeopardize or replace the first language and culture (Baker and Wright 2017). Another group of language programs aim to solely perfect learners' English, regardless of any other language(s) the learners may be already speaking (e.g., bilingual ESL programs). These programs promote subtractive bilingualism that only values and promotes the acquisition of the high-status or the dominant language, while the knowledge and identity related to the minority language are often not perceived as valuable and no efforts are made for its maintenance (Baker and Wright 2017).

There is currently no federal policy for early or second language learning in the U.S. As a result, the decisions related to when, how, or if at all to introduce a second language are the sole responsibility of the individual states and even school districts. This decentralized approach to language education and access to these programs has resulted in inequitable distribution of these programs with some students having the opportunity to learn another language earlier than some others. Additionally, it is almost impossible to know the exact number and type of language programs across the U.S. educational system as many of the directories that currently exist are based on self-reporting and not a federally mandated requirement to provide information about these programs. Both the lack of federal policy for second language learning and tracking of the various types of language programs across the educational level further exacerbate the issue of access to early language learning for all in the U.S. context.

The various language education programs and the types of bilingualism that they promote are related to broader societal, political, and ideological trends that

determine what the most prevalent or preferred type would be in a given context. Languages and all the issues related to learning or teaching one or multiple languages are complex topics that, although context-driven, they are also a result of past and ongoing historical and global social and political trends. All languages serve a dual function as they empower us "to communicate well with those people within our language group, and they give us the means to distinguish ourselves from those outside of our language group" (Leveen 2021: 229). Specifically examining the issue of bilingualism and language education in the U.S. context is invaluable to better understand the current situation with these programs and the populations they serve. The next section highlights the benefits of bilingualism, as well as the obstacles, realities, and emerging trends that directly influence the current landscape of language programs across the United States.

3.1 Bilingualism: Definitions and benefits

Addressing the definitions and benefits of bilingualism is an important starting point when examining how language education programs in the U.S. are implemented. Over the years, numerous definitions of bilingualism have emerged. The ownership of two or more languages is a complex question, interwoven with many sub-questions that prevent us from adhering to one single definition (Baker and Wright 2017). Some of those questions focus on whether a person can be considered bilingual if they are fluent in one but less fluent in another language or if they rarely or never use one of those languages (Baker and Wright 2017). A common factor when defining bilingualism is the distinction between bilingualism as a characteristic of an individual and bilingualism "in a social group, community, region, or country" (Baker and Wright 2017: 2). One of the more common definitions of bilingualism is Grosjean's (2012) definition that considers bilinguals as "those who use two or more languages (or dialects) in their everyday lives" (ibid. 4). Another common definition is Valdés' (2015), emphasizing that bilinguals/multilinguals have more than one language competence that enables them "to function (i.e., speak, understand, read, or write) even to a very limited degree in more than one language" (ibid. 38). Finally, the discussion about bilingualism and bilingual education is inevitably linked to several dimension of bilingualism: ability, use, balance, age, development, culture, contexts, and choice (Baker and Wright 2017). Each of these definitions of bilingualism may be associated with the ideological positioning of the various language education programs, further establishing whether they promote additive or subtractive bilingualism.

The benefits of bilingualism have been researched widely and can be associated with benefits for individuals, their communities, the society in general, and the world at large. Evidence from linguists and cognitive and social scientists shows

that individuals have cognitive, social and cultural, as well as economic benefits from being bi-/multilingual (Fond et al. 2017). At a societal level, bilingualism leads to enhanced academic achievement across the content areas; it is a positive aspect of a diverse society; and, in the U.S. context, is also considered a matter of national security (Baker and Wright 2017; Fond et al. 2017). Globally, there is a positive relationship between bilingualism and gross domestic product, as shown in countries such as Canada and Switzerland (Canadian Heritage Literature Review 2016). Both experts and non-experts agree with all of the benefits of bilingualism for individuals, whereas there is less agreement about the societal-level benefits of bilingualism. When advocating for language learning across the educational levels, integrating the various types of benefits along with programmatic decisions and goals is a crucial step that can further stimulate the maintenance and growth of these programs.

3.2 Obstacles to language learning as a right

There are numerous myths and misconceptions about bilingualism and language learning that affect what the public and non-experts believe about when, how, for how long, or, if at all, one should learn a second or another language. The first myth is associated with the idea that the entire world speaks English and this is why American people believe they do not need to learn other languages (Leveen 2021). Based on information from Eberhard, Simons and Fenning (2022), there are 1.1. billion English speakers worldwide, and less than half of them are native speakers of English. Considering that the world population is over 7.6 billion, according to Leveen (2021), only 15% of world's population speaks English. Thus, the whole world does not speak English, but rather "the market for English exceeds the market for all other languages" (Leveen 2021: 223).

The second myth reflects the idea that, language in the United States is a zero-sum game (Fond et al 2017). Many people believe that, as a nation, there is only room for one common language for everyone and that language has to be English (Fond et al. 2017). This is a misconception as the U.S. does not have an official language at federal level. It is a more common misconception among monolinguals who believe that language has the power to unify a nation. The underlying assumption associated with this myth is that speaking one common language is more efficient and makes life less difficult. As Leveen (2021) postulates, the "one nation, one language" view is an overly simplistic one as language issues are inseparable from issues related to identity, belonging, culture, and self-determination.

The third obstacle is the myth that perceives learning languages as competition to other skills that are also important. Fond et al. (2017) refer to this myth as

"language in the mind is a zero-sum game", perceiving our brain as a shoe box that only has room for one pair of shoes, i.e., one language at a time. Thus, if one learns a second or third language, based on this misconception, those language skills would take up space from some other more or equally important skills (e.g., science, math, etc.). Decades of brain research confirm that the brain has limitless capacity and learning multiple languages does not jeopardize learning or acquiring other skills or abilities.

The fourth myth is associated with the notion that learning two languages in early childhood will confuse learners. As Espinosa (2013) states, young learners in various parts of the world are able to successfully learn more than one language in their childhood, while providing evidence from developmental cognitive neuroscientists and psycholinguists that shows the brain's extensive capacity to learn multiple languages during early childhood and even successfully becoming proficient in those languages. Contrary to this misconception, learning multiple languages at an early age also helps learners later in life to have enhanced executive function abilities (e.g., working memory, attention to detail; mental/cognitive flexibility, etc.), an advantage that has been found across socio-economic, racial, and ethnic groups (Espinosa, 2013).

The fifth myth approaches language as extra. Namely, language is considered a luxury rather than a necessity for those people who have access to it (Fond et al 2017). Since learning a second language in elementary grades is not a common practice in the United States, having the resources to learn a second language from an early age is perceived as a luxury of select few, who would later use that language for travel. The latest global trends, the highest levels of migration, as well as the shift in the skill sets that employers are looking for in their employees demonstrates that "language is extra" is an outdated perception that does not align with the latest focus on 21st century skills in education across the world.

Most of the obstacles that were represented as myths above are associated with the monolingual perspective that seems to be prevalent in many aspects of the American society. Thus, it is crucial to discuss the distinction between monolingual and multilingual perspectives to better understand not only the language policies, but also the various language programs and their underlying principles. According to the monolingual perspective, learning other languages is perceived as a threat to the majority language, i.e., English in the United States. The two most common arguments within this perspective are: multiple languages and lack of a common language undermine political unity and cohesiveness; and linguistically heterogeneous systems are costly to maintain and lead to communication breakdown among people speaking multiple languages (de Jong 2011). Moreover, a person's language ability is solely viewed by how well they use English, regardless of the other languages a person may speak fluently. A person's worth and

consequently a place in the society is determined by the extent of their deficiency in English. This is why the monolingual perspective is also known as the deficit perspective. Language program types that support subtractive bilingualism are also associated with the monolingual perspective. However, recent research shows no correlation between linguistic or ethnic diversity and economic development, thus denying a causal relationship between language and economy (de Jong 2011). Although worldwide, there are hotly contested language issues (e.g., Canada and Belgium), in reality, those issues are a symptom rather than the cause of the conflict (de Jong 2011). In contrast, the multilingual perspective recognizes the sociocultural, educational, cognitive, economic, and political benefits of being multilingual, and thus imbues an asset approach (de Jong 2011). The asset approach considers multilingualism as the norm, an enrichment, and not an abnormality or deficit (de Jong 2011). Language program types that support additive bilingualism are associated with the multilingual perspective. Being cognizant about the monolingual vs. multilingual perspective and how those perspectives are represented through the existing language education programs in a single society is beneficial not only to educators and linguists, but the population at large.

3.3 Realities

The number, type, and distribution of U.S. language programs are directly related to the national and state language policies and thus results in only 20% of its population that is bilingual, i.e., that can use a language other than English well (American Academy of Arts and Sciences). Similarly, only 20% of K-12 American students learn a language in school, in contrast to 92% of European students who start learning their first foreign language between the ages of 6 and 9 (Devlin 2018). As a result, these statistics have prompted the American Academy of Arts and Sciences to recommend a national strategy "to improve access to as many languages as possible for people of every region, ethnicity, and socioeconomic background (Report 2017: viii). The report emphasized that although English has the status of lingua franca for world trade and diplomacy, proficiency in English is insufficient "to meet the nation's needs in a shrinking world" (ibid. viii), an emerging consensus among people in business, politics, teachers, scientists, and community members. In line with this call from the American Academy of Arts and Sciences for more bi-/multilingual people, the U.S. Department of Education released a *Framework for Developing Global and Cultural Competencies to Advance Equity, Excellence, and Economic Competitiveness* (U.S. Department of Education website 2017). The framework includes proficiency in at least two languages as one of the four domains of globally and culturally competent individuals. Similarly, a 2019 report from the American Council on the Teaching of Foreign Languages (ACTFL), *Making*

Languages Our Business: Addressing Foreign Language Demand Among U.S. Employers, revealed U.S. employers' growing demand for multilingual employers.

With globalization and the global migration at its highest rate in the world, demographics in the U.S. has been increasingly multicultural and multilingual (Tichnor-Wagner and Manise 2019). This trend is evident not only in the increase of number of immigrants over the past three decades, but also the geographical diversity of those immigrants (Ovando, and Combs 2018). As a result, there is large Asian and Hispanic growth in the U.S. total population and major shifts in the country's linguistic landscape which means that there are high number of students whose first language is not English and who enter U.S. schools (Ovando and Combs 2018). American classrooms nowadays serve students who may be monolingual English speakers, English learners, balanced bilinguals (i.e., students who are equally proficient in two languages), simultaneous bilinguals (i.e. students who have acquired two languages from birth); sequential bilinguals (i.e., students who have acquired a second language after their first language acquisition); heritage speakers (i.e., students who are first, second, or third generation immigrants); or internationally-adopted children (Ovando and Combs, 2018). Each of these student profiles have their own characteristics, and in order to provide equitable language learning opportunities, pre-service and in-service educators need to learn how to meet the needs and necessities of those students. Although the student population has been becoming more diverse, 80% of teachers in public schools are white and do not match the student demographics they are serving (Ball and Tyson 2011). The growing diversity of the American K-12 student population, the increased number and origin of immigrants in the country, as well as the insufficient diversity of teachers further contribute to the complexities of choosing a language program that might be a best fit for the students that it would serve.

In the fields of second language teaching and bilingual education, how we refer to students learning English has evolved over time. Those labels, however, are not neutral and reflect the thinking and values individuals and societies put on bilingual learners (de Jong 2011). In the U.S., with the introduction of different bilingual education acts, different terms were used to refer to those bilingual learners over the years. Thus, with the Bilingual Education Act from 1968, those students were labeled *limited English ability* (LESA); *limited English proficient* (LEP) as a result of the Reauthorization of the Bilingual Education Act in 1978; *English language learner* (ELL) with the No Child Left Behind Act in 2001, and *English learner* (EL) with the Every Student Succeeds Act in 2015 (García 2021). Although these labels may seem neutral, necessary, and descriptive, they reveal a much deeper issue of how those students are perceived and treated. Specifically, what all the above-listed labels have in common is their focus on the knowledge or lack of proficiency in English and thus reflect the deficit approach to knowing multiple languages and the

monolingual perspective. None of their abilities and knowledge in the other languages they bring to the schools are recognized as these labels show how much they do not know English.

Currently, there are 5 million students in the United States public schools that are learning English as a second language (García 2021). Thus, they comprise around 10% of the student population, and this number has almost doubled in the past 15 years (García 2021). With the global migration at a historic high, regardless of pandemic-related challenges, this student population is expected to grow in the coming decade. These labels ultimately affect how educators and policy makers measure students' progress as their progress is solely viewed from the type and rate of progress they are making in English, regardless of the progress in their first or heritage language.

Two other terms have emerged and have been introduced increasingly that acknowledge the linguistic repertoire bilingual students bring in U.S. classrooms. García (2009) introduced the term *emergent bilingual* that captures the bilingual potential and the bilingual practices of these students. This term recognizes the complex practices and negotiating between the languages these students speak, while validating all of their experiences and knowledge in those languages. Most recently, the term *multilingual learner* has been gaining momentum by being widely used by professional organizations like TESOL and the World-Class Instructional Design and Assessment (WIDA). By acknowledging all of the languages that a bilingual student uses in various aspects of their lives, the terms emergent bilingual and multilingual learner view all of those languages as equally valuable and important, and thus embody the asset-based approach to bilingualism and multilingualism.

Decisions and policies that frame bilingual and foreign language education programs are largely driven by power relations between groups as well as ideologies about children and their families (Ovando and Combs 2018). Additionally, bilingual education elicits "conflicting views of American identity, ethnic pluralism, immigration policy, civil rights, and government spending for social programs", thus resulting in "politicization" to be one of its common criticisms (Ovando and Combs 2018: 41). Both the politicization of bilingual education and the many anti-bilingual initiatives have led to the English-only-movement (Ovando and Combs 2018), which alienated many of language minority voters as realized by politicians and prompting them to abandon the idea of legislating the use of English only for official use. The politics of the field along with the history of federal and state legislation in the United States have led to subtractive types of programs and educational services that language minority students have received. Furthermore, although there is a growing recognition of multilingualism, its potential benefits have not been extended equally to all

individuals (de Jong 2011). On the one hand, the majority English speakers are encouraged to learn other languages (elite bilingualism). On the other hand, "folk bilingualism is controversial for children who come from homes where a minority language is spoken" (de Jong 2011: 45). This double standard demonstrates that the decision about who and when should learn and use another language at school are not simple language issues, but rather issues related to politics, status, and economic access.

3.4 Emerging trends

The four most significant emerging trends that may have positive influence on the expansion of language programs at all educational levels are linked to shifts in perspectives, novel instructional practices, dual language education programs, and recognition of students' biliteracy. First, the latest shift away from deficit-based approaches to asset-based approaches is a significant development in the field of bilingual and language education. Along with the recognition and promotion of bilingual students' entire linguistic repertoires, the asset-based approaches emphasize the aspects of language a bilingual learner possesses, i.e., all the vocabulary, grammar, syntax, and even pragmatics elements that they are able to use in a meaningful and appropriate way. Additionally, instead of solely focusing on right or wrong answers, appropriateness of language use and getting the message across in context with various degrees of formality is foregrounded. Various language assessments and standards have also been updated to better align with the asset-driven philosophy. As a result, the TESOL language proficiency levels, the WIDA standards, as well as the ACTFL proficiency levels all enact the can-do philosophy throughout their efforts to recognize and support multilingual learners, as well as their language development and academic achievement.

Second, the shift towards asset-based approaches has led to acceptance of certain instructional practices that did not use to have a place in the deficit-based bilingual programs. One such example is translanguaging, a concept that has been introduced not too long ago and became widely used across different disciplines. Translanguaging is usually contrasted to codeswitching, a more linguistically-specific concept. Although some scholars do not recognize translanguaging as a novel practice, García (2009) considers codeswitching to be a part of translanguaging, with codeswitching being purely related to the "code" (i.e., the language itself), and translanguaging focusing on bilinguals' actual use of their two languages in daily life. Regardless of the ongoing debate about whether it is a novel practice or only novel by name, translanguaging encompasses the asset-based perspective and values individuals' bilingualism at various stage of language development.

Third, in the past several years, across the United States, there has been a growing trend of establishing dual language programs of various types. Dual language programs offer instruction across the content areas in a partner language (e.g., Spanish, Arabic, Russian, etc.) and in English. These programs are considered as the only type of program that manages to close the achievement gap among student populations that have underperformed historically (Thomas and Collier 2017). While the students receive high-quality instruction in two languages, they are also becoming bilingual, biliterate, and bicultural. The 2021 canvass of dual language programs across the US, carried out by the American Councils Research Center, revealed that there are more than 3,600 programs of this kind in 44 different states. The highest number of programs are in Spanish, but there are also programs in less commonly taught languages, such as Hmong, Mandarin, Arabic, etc. The number of these programs is expected to continue to grow as there are many grassroots efforts by parents who wish their children to be bilingual, as well as increasing research evidence about the effectiveness of these programs across K-12 contexts.

Fourth, in an effort to recognize that a student has obtained proficiency in two or more languages by high school graduation, the Seal of Biliteracy has been established. Initially introduced in California, the Seal is an award that is given by a school, district, or state that is attached to the student's high school diploma or transcript. It is a statement of accomplishment that can be used by future employers or college admissions, while celebrating the students' abilities in two or multiple languages (Davin and Heineke 2022).

All of these emerging trends are positive developments in the field of bilingual and language education. Although there may be challenges and issues related to these trends, their main converging feature seems to be the recognition of individuals' linguistic repertoires regardless of the status of the languages involved.

4. Conclusion

Language learning and access to language programs is a complex issue that is impacted not only by global trends, but by national, state, and local policies and prevalent views about language learning and language teaching. The need for more bilinguals in the U.S. has been increasingly discussed over the years, and is currently seen as a matter of national urgency. The overview of the past and current literature revealed the need for more concerted efforts not only by school districts but by linguists, sociolinguists, decision-makers and politicians to ensure students in the U.S. have access to early language learning. As de Jong (2011) pointed out, the role of advocacy for early language learning is crucial at all levels, i.e., classroom, program, school, district, state, and national levels. It is only through timely,

structured, and well-planned policies, programs, curricula, and instructional practices, we can ensure that the U.S. is increasing its bilingual population and thus developing the students' global competence.

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IMPLICIT LEARNING OF AN L2 MORPHOSYNTACTIC RULE

Abstract: Although there is substantive evidence of implicit learning (without intention or awareness) of form-to-form mappings in cognitive psychology, findings in the field of second language acquisition have been inconclusive. This study investigated the possibility of adults acquiring a second language morphosyntactic rule implicitly in laboratory settings. Twenty-two native speakers of English were aurally exposed to eighty stimulus sentences in a semi-artificial language containing English lexis and artificial articles. Participants learned three novel definite articles encoding gender information but were not told about their movement due to the presence/absence of an adjective modifying the noun, thus creating two learning conditions: noun-determiner and adjective-determiner-noun combinations. The amount and nature of resulting learning were assessed using accuracy on a speeded grammaticality judgment test (GJT) with novel stimuli not previously encountered in the training session. Results from the GJT demonstrated that adults became sensitive to morphosyntactic knowledge of a new language under implicit conditions significantly better than chance. The GJT results also showed that participants were able to transfer their knowledge significantly above chance to novel stimuli governed by the same rule but with new lexis. Results are discussed in light of theoretical and empirical findings in cognitive psychology and second language acquisition.

Keywords: implicit learning, implicit knowledge, semi-artificial language, morphological rule, second language acquisition

1. Introduction

Learning a second language (L2) and, in particular learning L2 grammar rules implicitly is at the heart of the field of Second Language Acquisition (SLA). Implicit learning (IL) refers to a situation where the learner has neither intention to learn nor awareness of learning. Despite a range of experimental studies examining the existence, possibility, and effectiveness of adult implicit L2 learning, the field remains divided over several crucial issues: (a) whether adults have preserved their

ability to abstract rules from the environment they interact with implicitly, (b) whether awareness plays a crucial role in language development, (c) whether this mode of learning is the default one for adults and (d) how effective this type of learning is in comparison to explicit learning (EL) of grammar. A further insight into these issues will answer one of the central questions, i.e. whether SLA should depend on implicit learning, explicit learning, or both.

While there have been studies providing empirical evidence of L2 learning without awareness (e.g. Williams 2005; Rebuschat and Williams 2009; Leung and Williams 2010, 2011), there have also been studies purporting to show that no learning occurs in the absence of awareness (DeKeyser 1995, 2003; N. Ellis 1993). As this issue is far from resolved, the study reported here addressed the first question, i.e. whether learning without awareness is possible when it comes to adults learning a second language grammar rule. In what follows, a succinct literature review of the most salient empirical papers on implicit learning is presented.

2. Empirical studies on implicit learning

In a seminal study, Williams (2005) investigated adults' ability to learn L2 form-meaning mappings without awareness. Participants in the study were exposed to a semi-artificial language consisting of four new determiners – *gi, ro, ul* and *no,* and were informed that the determiners were similar to the English definite article except that they also carried information about the distance between the speaker and the object. Participants did not know that the determiners encoded animacy values as well. In the grammaticality judgment test (GJT) they were presented with familiar words from the training session, put in novel sentences, and had to choose between two determiners. Results from the generalization test demonstrated that participants who were classified as unaware could, at a level significantly above chance (61%), select the appropriate animacy determiner. This result was taken as evidence of IL of novel grammatical form-meaning connections. The participants who had conscious awareness scored a mean percentage of 91.4% correct. Looking at both of these findings, we can say that this study provides evidence both for the possibility and existence of IL of L2 grammar as well as for the superior learning effect brought about by conscious awareness.

Subsequent studies replicated the positive IL results obtained by Williams (2005) and shed more light on the possibility of IL for various other form-meaning mappings. Leung and Williams (2010) explored the possibility of IL of form-meaning mappings with a novel reaction time methodology and with agent-patient determiners as the new target: *gi* and *ul* were used with agents and *ro* and *ne* with patients. Results from their first experiment revealed that 20 out of 33 participants

remained unaware with respect to the choice of the determiners and the animacy value. The difference of 68 ms in reaction time between the control and the violation block was significant. Using the same methodology, in experiment 2 participants were told that two of the determiners were used with animate and the other two with inanimate objects. The critical learning aspect which was unknown to them was that the choice of the determiners also depended on the relative size of the object (big or small). Twenty out of twenty-six participants remained unaware. The difference in reaction times between the control and violation block for the unaware participants was not significant. The difference between mean reaction times between the last half of the control block and the first half of the violation block was not significant as well suggesting no learning of this conceptual mapping. The authors explain that no learning occurred because of concept availability. Namely, the feature of relative size has to be computed as opposed to the feature of animacy which can be directly retrieved from the lexicon.

More evidence for implicit learning of form meaning mappings can be found in Leung and Williams (2011). They investigated whether at the level of context, rather than at the level of lexis, derived meanings can implicitly be associated with novel words. Participants were informed that *gi* an *ro* were used for adults' names and *ul* and *ne* for children's names. Participants were not informed that the usage of the articles was amenable to the thematic role of the noun phrase (*gi* and *ro* with agents and *ul* and *ne* with patients). Twenty out of a total of twenty-five participants who remained unaware were able to acquire the contingencies between the stimuli and demonstrated above chance performance in both the reaction time test and the sentence reformulation task.

Finally, Rebuschat and Williams (2009) investigated the possibility of adults acquiring syntactic structures of a novel language out of the realm of awareness. They employed a semi-artificial language paradigm consisting of English lexis governed by German syntax. Three rules determined the position of the verb phrase within a declarative sentence. Participants were exposed to 120 sentences in the semi-artificial language and were asked to repeat the sentence and provide semantic plausibility judgments. After training, a surprise GJT was administered, and participants were asked to provide confidence ratings and source attributions for each grammaticality judgment they made. Overall, the results from the GJT demonstrated that adults were able to implicitly acquire syntactic structures when focused on meaning. However, as the authors themselves point out, learning was limited in the sense that although participants accepted 71% of all the grammatical sentences, they also endorsed 47% of the ungrammatical ones.

In contrast, Hama and Leow (2010) revisited Williams (2005) with several salient modifications and found no sign of learning without awareness. Namely, Williams (2005) included two-choice recognition judgment (the articles with the

animacy value attached to them) as a measure of learning. This gave participants a 50% chance of being correct. To control for this, Hama and Leow included 4 options corresponding to the articles presented during the exposure task. Results demonstrated that no learning occurred amongst the unaware participants.

Evidence against the possibility of implicit learning also comes from DeKeyser (1994, 1995) who targeted the use of subject-verb agreement. There was an explicit group that received metalinguistic instruction, and an implicit group that was asked to memorize the input. Within the target structure there were both categorical (the same morpheme also marks the same function) and prototypical (allomorphy) rules. The training consisted of a sentence picture verification task, where the IL group only performed the task, and the EL group also received metalinguistic instruction prior to the training. To measure learning, a production task was used in which participants had to type the correct sentence in the artificial language upon being presented with a picture. The production test combined items (combinations of stems and suffixes) encountered in the training and novel items never seen before. Results demonstrated a clear advantage of the explicit group regarding new forms, 57.1% correct, when compared to the 33% correct of the implicit group, suggesting no implicit learning of the rules despite the intensive training of 20 sessions of 25 minutes.

In summary, several of the studies above provide evidence that it is possible for adults to implicitly absorb regularities from the environment they are exposed to, while others attest to the importance of conscious awareness for achieving superior learning effects. Experiments demonstrated that IL can occur for mappings between form and meaning, as well as for complex syntactic structures. However, learning was at times limited to endorsing not only the grammatical sentences but also to a great extent the ungrammatical ones, suggesting that participants' acquired knowledge was not enough to detect ungrammaticality. This is a conundrum the majority of implicit learning studies encounter.

In order to gain greater insight into this fundamental process of learning, as well as the role awareness plays in SLA, the field is in need of more implicit learning experiments which cover an array of L2 grammar rules. The present study, therefore, aims to investigate the initial acquisition of an L2 morphosyntactic rule while allowing participants to employ their implicit learning mechanisms.

3. Present study

The present paper addresses the issue of whether adults have preserved their ability to learn an L2 morphosyntactic rule implicitly, i.e., whether learning without awareness is possible. The main goal of the current paper is to contribute to IL research by investigating the initial acquisition of an L2 morphosyntactic rule. It

should be pointed out that this experiment investigated the possibility of IL and its initial processes and is not concerned with the efficiency of this learning mode.

3.1   Research questions

(1) To what extent can a second language morphosyntactic rule, i.e. movement of the definite article, be learned implicitly in a laboratory environment?

(1.1) Will participants learn that the novel definite article is postposed, as opposed to the English preposed one?

(1.2) Will participants learn that the definite article always occupies the second position within the Noun Phrase (NP)?

3.2   Research hypotheses

Hypotheses 1, 2, and 3 concern the endorsement, as well as the accuracy rate, in the GJT.

Hypothesis 1. The overall accuracy of the GJT will be above chance.
Hypothesis 2. The endorsement rate for grammatical items will be significantly above chance.
Hypothesis 3. The endorsement rate will be higher for grammatical than for ungrammatical sentences.

The predictions on the above three hypotheses are based on results from previous studies, such as Williams (2005), Leung and Williams (2010, 2011), and Rebuschat (2009).

4. Methodology

4.1 Participants

A total of 22 native speakers of English participated in the experiment, which was presented to them as a study of how people formulate sentences in different languages. There were 8 males and 14 females. None of the participants had any prior exposure to Macedonian, which was a crucial criterion for recruiting to ensure that all were ignorant with respect to the target rule. Half of the participants were tested with a GJT and the other half with a recognition judgment task. The results reported in this paper focus only on the group of participants who were tested with a GJT.

4.2 Target structures: semi-artificial language

The target structure for learning was taken from Macedonian and consisted of the movement of the definite article due to the presence/absence of an attributive adjective. A salient characteristic of Macedonian (including some other Balkan languages) is the absence of an indefinite article and the presence of a postposed definite article. Such an article, which functions as a bound morpheme, can be attached either to the noun or the adjective, and it always appears after the first lexical head in the nominal string, i.e. it is a sort of "Wackernagel position" inside the DP (Dimitrova-Vulchanova 1998). This is illustrated in examples (1), (2), and (3).

(1) "Kuche-TO e srekjno"
     Dog-the is happy
     The dog is happy

(2) "Srekjno-TO kuche"
     Happy-the dog
     The happy dog.

(3) "Dobro-TO, srekjno kuche"
     Nice-the, happy dog
     The nice, happy dog.

Since the nouns in Macedonian have inherent grammatical gender, i.e. masculine, feminine, and neuter, there are three definite articles respectively: -OT, -TA, and -TO. In short, when the noun is modified by an adjective used attributively, the definite article shifts and attaches itself to the adjective. Hence the target structure was Noun-det vs. Adj-det-Noun. In total there were 20 nouns, each used four times. Sentence contexts were written for each noun in the training set. Out of the four sentences containing the same noun, two had the Adj-det-Noun structure, and two had Noun-det structure. Examples sentences with Adj-det-Noun structure are presented in (4) and (5) and with Noun-det in (6) and (7).

(4) Everyone was surprised at how Tom managed to befriend dangerous-OT crocodile.

(5) Scary-OT movie haunted the little girl day and night, not letting her sleep for a few months.

(6) Student-OT who was very diligent spent all day long in the library.

(7) My eyes are so sensitive that I can't work on computer-TO for more than an hour.

4.3   Instruments

4.3.1 Outcome measures

One of the most widely used measures for IL has been the GJT (e.g. De Graaff 1997; Robinson 1996; Yung and Givon 1997). According to Schmidt (1994), the GJTs are seen as appropriate tests of internalized competence, which in turn has to demonstrate transfer to new examples, in order to claim that real learning has occurred. To ensure that participants are prevented from using any explicit knowledge, a time limit was added to the GJT (Ellis 2005). Participants had only five seconds to make their judgment for the novel sentences.

4.3.2 Measuring awareness

Another salient issue with respect to research into implicit learning is the measurement of awareness. In the past, the most widely used measures for gauging participants' awareness were verbal reports, which ask subjects to verbalize any rules they have noticed during training. The knowledge participants have gained is believed to be unconscious if there is a dissociation between above chance performance and participants' ability to verbalize the knowledge that guided their performance. However, it has been pointed out that verbal reports may not be sensitive measures because they sometimes fail to detect conscious knowledge (Hama and Leow 2010). Therefore, following Rebuschat and Williams (2009) it was decided that three different subjective measures are utilized: the guessing and the zero correlation criteria, as proposed by Dienes and Scott (2005), supplemented by verbal reports. In what follows, the rationale for using these measures will be explained.

The guessing criterion, put forward by Dienes and Scott (2005), claims that knowledge is unconscious if participants score above chance when they believe they are guessing. On the other hand, the zero-correlation criterion, first investigated by Chan (1992, in Dienes and Scott 2005) claims that knowledge can be unconscious when participants' confidence is unrelated to their accuracy. Chan (1992) suggested that if participants had conscious knowledge of the underlying regularities from the input, they would be more confident in their correct decisions than in the incorrect ones. In order to utilize these two criteria, after each response in either the GJT or RJT, participants were asked to report on a verbal scale how confident they were in their decision and the source on which they based their decision.

After each response, participants specified their degree of confidence by circling one of the following options: (a) *guess* (could have flipped a coin), (b) *somewhat*

confident, or (c) *highly confident* and the source for their judgment: (a) *guess*, (b) *intuition*, (c) *memory,* and (d) *rule knowledge*. Finally, at the end of the test participants were asked to write down anything they had noticed from the training sentences. If participants were not sure what they had noticed, they were additionally encouraged to report even those things that seemed unimportant to them, thereby ensuring that no information/knowledge was left unreported. Any reference to the movement of the definite article due to the presence/absence of an adjective was interpreted as awareness of the target rule.

5. Procedure

5.1 Training task

Participants were trained and tested individually in a laboratory setting. Written instructions were first provided as follows:

> *This is an experiment concerning how people formulate sentences in different languages. I am investigating this issue by presenting you with sentences that are almost entirely in English, apart from the three articles that you will be presented with right now. The Macedonian articles OT, TA and TO are like the English definite article "the", with the difference that each of these articles encode gender information. OT is for masculine gender; TA is for feminine gender and TO is for neuter gender.*

Participants were informed that their task was to listen for comprehension only, as they would have to make semantic judgments. It was stressed that they did not have to remember which article encoded which gender. In order to avoid paying special attention to the form and the movement of the article, for each sentence, participants were asked to indicate on the answer sheet whether the meaning of the sentences was *happy, sad,* or *neither*. The sentences were pseudo-randomized, with special attention paid not to present the same nouns in two contrasting structures (i.e. high-TA mountain vs. mountain-TA which was dangerous). All participants were presented with the same randomized order of the training sentences.

5.2 Assessments tasks

Immediately after the training, participants were tested on a speeded GJT consisting of 24 completely novel sentences. After each sentence, participants had five seconds to make their judgments, after which the next sentence automatically started. There were no identical adjectives or nouns from the training sentences, and

they were evenly distributed between grammatical and ungrammatical. The following violations were included in the ungrammatical sentences: Adj-Noun-det (sweet wine-OT), and det-Noun (TO puppy). The remaining 12 trials contained grammatical structures like the ones presented in the training session. The participants were required to indicate whether the sentence they heard was grammatical or ungrammatical by writing their answer on the answer sheet provided. The whole experiment lasted between 50 and 60 minutes, depending on the participants' pace.

6. Results

6.1 Verbal report

One participant was excluded from the results, due to a tendency to judge all sentences as grammatical. None of the participants expressed awareness of the relevance of the attributive adjective for the movement of the definite article, which was the main criterion for exclusion. Six participants claimed not to have noticed any rules. Among the participants who noticed something, four noticed that the article was sometimes before and sometimes after the noun but fell short of explaining the reasons for such a variation. Eleven participants reported that the article was almost always after the noun: five of them were not confident in their observation and they claimed that the variation did not affect their judgments. In this case, it was plausible that their observation did not affect their performance on the test. However, for the other six participants who noticed something, their observation might have interfered with their performance on the test for the following reasons. Two said that just because they were not confident that the article almost always followed the noun, they tried to base their decisions on general knowledge of languages. Their mean acceptance of grammatical and ungrammatical sentences, respectively, for these two participants, was 33% and 58%, and 58% and 42%. Three said that although they were not confident about this observation, they tried to mark sentences in which the article preceded the noun as ungrammatical, thus formulating a wrong rule. Finally, one participant reported a rule that the article almost always preceded the noun.

As has been the case with other experiments, we did not exclude participants who formulated a wrong rule from the experiment, although ideally this should have been done. We decided to retain them just because of the small number of participants. In terms of awareness, we classified them as aware at the level of noticing, a distinction made by Schmidt (1990).

6.2 GJT

Endorsement. An alpha level of .05 was used for all statistical tests. The mean acceptance of grammatical items was 74% and for the ungrammatical items 53%. Results for the grammatical items as computed by a one-sample t-test were significantly above chance (t(9)= 3.4, = .007), but not for the ungrammatical items**,** (t(9)= .67 p= .52). A paired sample *t*-test showed a significant difference between them, (t(9)= 2.23, p= .05). When broken down by condition, only the performance on the grammatical structure was significantly above chance, i.e. for Adj-det-Noun, (t(9)= 3.8, p= .003) and for N-det, (*t*(9)= 2.29, p= 0.48), (see Table 1). No significant effect was reached in a paired-sample t-test for the grammatical and ungrammatical structures.

Table 1. *Mean endorsement rate, standard deviations, and t-values for deviations from chance (t):10 unaware participants*

	Grammatical	Ungrammatical	N-det	*N-det	Adj-det-N	*Adj-det-N
M	.74	.53	.72	.50	.78	.60
SD	.22	.15	.31	.27	.21	.33
t(9)	3.43*	.661	2.29*	.0	3.97*	.93

*p <.05

Accuracy. The analysis of the GJT data demonstrated that participants classified 60% (SD=14%) of the test items correctly, which, as shown by the one sample t-test, was significantly above chance (t(9)=2.2, p= .05) (see Table 2). When broken down by grammaticality, participants scored 73% on the grammatical sentences, and 47% on the ungrammatical ones. Only their performance on the grammatical items was significantly above chance, (t(9)= 3.38, p= .008). When broken down by condition, only the performance on the grammatical structure was significantly above chance, i.e. for Adj-det-Noun, (t(9)= 3.97, p= .003) and not significant for N-det, (t(9)= 2.19, p= 0.56). Further analysis in a paired-sample t-test, showed a significant effect between grammatical and ungrammatical items, (t(9)= 3.44, p= .007), between the Adj-det-Noun and *Adj-det-Noun, (t(9)= 3.14, p=.012) and between N-det and *N-det, (t(9)= 2.61, p= .028).

Table 2. *Mean correct, standard deviations and t-values for deviations from chance (t):10 unaware participants*

	Overall	Grammatical	Ungrammatical	N-det	*N-det	Adj-det-N	*Adj-det-N
M	.60	.73	.47	.71	.50	.78	.40
SD	.14	.21	.15	.30	.27	.21	.33
t(9)	2.2*	3.38*	-.68	2.19*	.0	3.97*	-.93

*p <.05

6.3   Confidence ratings

Participants selected the option "somewhat confident" most frequently (55%), followed by "highly confident" (27%) and "guess" (18%). In terms of accuracy, the analysis showed that participants had a mean of 0.8% correct when they believed themselves to be guessing, 32% when they were somewhat confident, and 17% when they were highly confident. Participants scored above chance only when reporting themselves to be somewhat confident, (t(9)=-3.06, p=.013) and highly confident, (t(9)= -4.4, p= .002). Therefore, the guessing criterion for unconscious judgment knowledge was not satisfied.

The Chan difference score was computed, in order to see whether there was unconscious knowledge according to the zero-correlation criterion. The average confidence for correct grammaticality decisions was 1.15 (*SD*=3.9, on a scale from 0 to 2), and for the incorrect decisions 1.01 (*SD*=5). As shown by a paired-sample t-test, there was no significant difference between them (0.14), (t(9)= 1.54, p=.16), that is, participants' confidence was not related to their accuracy, and hence according to this measure it can be said that there was an unconscious knowledge.

6.4   Source attributions

Participants selected the option "intuition" most frequently (35%), followed by "memory" (25%), "rule knowledge" (22%), and "guess" (17%). In terms of accuracy, the analysis showed that participants had a mean of 10% correct when they based their judgment on a guess, 18% on intuition, 15% on memory, and 0.5% on rule knowledge. A one-sample t-test showed that participants did not perform significantly above chance when they selected any of the four options.

7. Discussion

The results from the GJT indicate that adult learners became sensitive to the movement of the novel definite article when merely processing the positive input for meaning, and without being aware of the underlying rule. These results also demonstrate that participants were able to transfer the implicit knowledge they had acquired to new stimuli with novel surface lexis governed by the same target rule.

However, the key question is exactly what constituted their newly acquired knowledge. Given their performance on the grammatical items alone, we could have concluded by their mean acceptance of 74% and mean correct of 73% that they had acquired knowledge of the target rule, especially since participants tended to select both structures equally well and significantly above chance (see Table 1). On the other hand, although participants' acceptance of the ungrammatical items was not

significantly above chance, as expected, it was nevertheless relatively high: 53% for all ungrammatical items, 50% for N-det, and 60% for Adj-det-Noun. Interestingly, this finding is consistent with many IL experiments. One possible explanation, offered by Rebuschat (2009), is that participants' classification could have been partially guided by the memory of the grammatical sentences, and by a guess or intuition for the ungrammatical ones. It is likely that participants in our experiment were also guided by implicit memory for trained items and showed transfer only to sentences in the GJT with similar grammatical patterns. However, this possibility does not explain why participants did not use their memory for grammatically trained items to reject the items for which no memory existed. It is not clear why participants were not able to use the positive evidence from the grammatical training items for rejection of ill-formed items in the GJT.

Another explanation might be that during the initial stages of IL, which has usually been limited to 30-60 minutes of exposure with a low number of instances encoding the rule, participants can only become sensitive to the grammaticality of a structure. That is, sensitivity to ungrammaticality may develop only during the later stages of acquisition. Investigating sensitivity to ungrammaticality in first language acquisition and SLA may provide us with greater insight into this phenomenon. If increased exposure does not affect sensitivity to ungrammaticality, then some explicit allocation of attention is what may be necessary.

Concerning the nature of the rules participants acquired, this experiment demonstrates similar patterns to the ones found in Rebuschat (2009). Instead of abstracting the rule that the definite article is always in the second position within the NP, participants learned specific patterns of variation of the article and applied the rule probabilistically instead of categorically. Even the det-Noun structure was accepted at a rate of 50%, which suggests that participants may have noticed that the article can go either after or before the noun but were unable to solidify this piece of information with the presence or absence of an attributive adjective. Once again, if increased exposure will not aid participants to make this connection, some focal attention may be needed.

In terms of awareness, the results from the guessing criterion suggest that participants had some conscious judgment knowledge, as their performance was not above chance when they reported that they were guessing. This finding may be expected, given that participants only selected the option "guess" at a rate of 18%. Participants' performance reached significance when they claimed to be somewhat or highly confident. On its own, this finding suggests that participants had some conscious judgment knowledge. However, based on their verbal reports, it can be said that participants were unaware of the target rule, even though they believed themselves to have some rule knowledge. The zero-correlation criterion, on the other hand, demonstrates that participants' confidence in their correct and incorrect

decisions was indistinguishable, suggesting that participants had some unconscious knowledge. Further analysis of the source attributions shows that when only the responses for "guess" and "intuition" are considered, participants' accuracy is the highest, 28% compared to their accuracy of 15% when they selected the "memory" option, and 0.5% the "rule knowledge" option. Therefore, the employment of three different awareness measures proves to be very useful, in that each of them reveals patterns not evident in the others.

Taking all the results together, Hypotheses 1, 2, and 3 were confirmed by the overall significantly above chance performance, and the significantly higher endorsement rate for the grammatical than for the ungrammatical items. However, as cautioned earlier, the learning in this experiment was limited to above chance performance mainly on the grammatical sentences.

In the literature on IL, attention to input is generally considered facilitative, if not necessary for input to be further processed. This is captured in Schmidt's (1990) Noticing Hypothesis, which notes that only content that is attended to, can become uptake. Moreover, Williams (2005) emphasizes that when it comes to learning form-meaning mappings, both form and meaning should be attended to, and integrated by a form-meaning connection.

8. Conclusion

The purpose of the present study was to investigate whether adults can learn an L2 morphosyntactic rule implicitly. Results from the GJT indicated that some IL did occur suggesting that adults have preserved their ability, albeit limited, to abstract rules from the environment without being aware of them. However, learning was also limited, in the sense that participants became more sensitive to the grammatical sentences, performing significantly better than chance only for the grammatical structures and performing at chance for the ungrammatical ones. It was suggested that this could have been partially due to the length of exposure, which did not allow participants to develop sensitivity to ungrammaticality. This incipient knowledge in turn prevented participants from applying any rules they had acquired categorically. It is yet to be seen whether increased exposure will contribute to more solid implicit knowledge.

Finally, a point not discussed above concerns yet another possible limitation of IL, namely, the risk of having participants induce a rule other than the target one, which was the case in this experiment, as well as in many others. Although we did not exclude participants for the reasons outlined above, it is recommended that future studies exclude them if sample size permits. A uniform decision regarding

this problem should be reached, as including participants with a wrong rule in an implicit learning experiment may either inflate or depress the results.

Future research should aim at understanding IL and EL as a continuum rather than a dichotomy (Ellis 2015). Future studies should not only experiment with new L2 grammar rules, but also with the exact role that different levels of awareness play in the process of language acquisition.

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EFL COMPOSITION INSTRUCTION: USE OF DISCOURSE MARKERS IN COMPOSITIONS OF MACEDONIAN L1 UNIVERSITY STUDENTS

Abstract: The use of discourse markers (DMs), as elements that contribute to the overall cohesion and coherence of a text, is important for effective written communication in English. L2 writing syllabuses teach students the use of DMs in a principled fashion, yet in the field of L2 writing research, there have been contradictory findings – the frequency of use of DMs does not necessarily lead to a higher level of writing quality, particularly in argumentative and expository compositions (Rahimi 2011; Meisuo 2000). In other research studies, however, a strong correlation was found between the use of DMs and higher composition scores (Liu and Braine, 2005).

The aim of the present classroom-based research was twofold: to identify the general cohesive features (the distribution and use of DMs) and to investigate if there is a correlation between the frequency of use of discourse markers and the level of quality of the written compositions in a specific genre, namely the data commentary text-type (description of graphs and charts). To this effect, 34 compositions written by senior Macedonian L1 students at the English Language and Literature Department at Ss. Cyril and Methodius University in Skopje were analysed. The results of the analyses revealed that contrastive DMs were most frequently used in data commentaries, and secondly, the frequency of DM use did not affect the quality of the written product. It is expected that the findings will enable teachers to make informed and guided choices regarding the shaping of the academic writing syllabus.

Keywords: discourse markers, frequency count, data commentary texts, writing quality

1. Introduction

Ever since Halliday and Hasan introduced the concept of "cohesion" in *Cohesion in English* (1976), their groundbreaking work has given rise to extensive research in the area of discourse cohesion and coherence as manifested in both spoken and written discourse. As far as academic writing is concerned, the appropriate use of cohesion and coherence are thought to be two essential qualities of good writing (Monippally and Pawar 2010).

To produce a coherent and cohesive piece of written discourse, Macedonian L1 university students majoring in English Language and Literature are instructed and taught to use cohesive devices in their Academic Writing classes since the lack or inappropriate use of such devices "would hinder successful communication or might lead to the lack of comprehension" (Rahimi 2011: 68). According to Ghasemi (2013), for a reader to be able to follow any idea in any written text, contextual clues should be used by L2 writers to mark the relationship between the preceding and following piece of message.

Unarguably, such contextual clues are an essential element of communicative competence that should be acquired by L2 learners for effective communication in English, and consequently they are fundamental for our classroom-based research. This paper explores the use of discourse markers (DMs) by L2 students in order to achieve better cohesion and coherence for effective written communication in English, in particular, how the use of DMs affects the quality of writing in English. Additionally, we follow-up on the results by suggesting teaching applications.

2. Literature review

A great number of empirical studies investigating the relationship between cohesion and coherence and writing quality across a variety of text-types and genres have been published, yet the findings have been contradictory. Some have found a direct positive correlation between the frequency of use of DMs and writing quality, while others suggest that the use of a higher number of DMs does not necessarily lead to better cohesion when rating writing quality. The following section examines some key research studies relevant to these issues.

The results of the first group of studies show that no strong positive correlation between the frequency of DM use and writing quality could be found. Meisuo (2000) applied Halliday and Hasan's (1976) taxonomy in his analysis of 107 expository compositions written by second-year English major students from two Chinese universities. He explored the frequency of use and distance, the relationship between the number of cohesive ties and writing quality, and lastly, the difference

in frequency of use of cohesive ties between highly-rated and poorly-rated essays. His findings showed that Chinese students used lexical devices most frequently (71.7%), followed by conjunctions (17.5%) and reference devices (10.8%). The analysis showed no positive correlation between the number of ties and writing quality, nor any significant difference between highly-rated and poorly-rated texts in the frequency of DM use. In another study, Rahimi (2011), following and further building on Fraser's model (1999), investigated the use of DMs in a total of 112 argumentative and expository texts written by 56 Iranian university students. This study aimed to identify the categories of DMs used, their frequency of use, as well as their influence on writing quality. The results revealed a higher frequency of DM use in argumentative essays than in expository ones. The study also found a text-type specific hierarchy of DM type use, with one common feature: the elaborative DMs were most frequently used in both text-types. Lastly, it was concluded that the effect of using DMs on writing quality of both text-types could not be predicted.

A similar analysis of the types of DMs frequently used and the correlation between the use of such markers and writing quality was performed by Modhish (2012). Fifty expository essays written by Yemeni learners majoring in English were investigated with respect to the abovementioned questions. The findings revealed a rather limited repertoire of DM use, yet the participants overused elaborative markers. No strong positive correlation between the DM use and writing quality was found. However, the study showed that the students who could use topic relating markers correctly and appropriately wrote higher quality essays.

The second group of studies also investigated such a correlation, but their results suggest otherwise. Liu and Braine (2005), applying Halliday and Hasan's (1976) theory as framework for their study, aimed to identify the general features of cohesion in 50 argumentative essays of Chinese non-English major undergraduates, the cohesion related problems, and the relationship between the number of such devices used and writing quality. Their results showed that the most commonly used type of cohesive devices were lexical devices (55.6%), followed by reference devices (29.8%) and conjunctions (14.6%). They also found, contrary to findings claimed by other researchers (e.g., Meisuo, 2000), the high essay score correlated to the number of lexical devices and the total number of cohesive devices used. Finally, they established type specific problems concerned with the use of reference devices and lexical cohesion.

Similar results were obtained by Jalilifar (2008), who analysed 598 descriptive compositions written by 90 Iranian English major students. Interestingly, there was an equal distribution of the participants according to their educational experience; they all belonged to one of the following three groups: junior, senior and graduate students. This consequently conditioned their language proficiency level, and the results respectively revealed a positive relationship between the language

proficiency level and the rate of DM use. Further, it was found that the larger the number of appropriately used DMs, the higher the writing quality.

Looking at the Macedonian context, some studies which deal with certain aspects of the use of DMs in academic written discourse by Macedonian EFL learners also provide the theoretical background to this paper. The contrastive analysis of the use of cohesive devices in academic written discourse and literary studies in English and Macedonian revealed that textual cohesive devices are less frequently used in Macedonian, which can be partly attributed to the lack of attention they receive in Macedonian for establishing cohesion. However, their use was higher in literary studies rather than in social sciences in both languages, which points to the fact that the genre does affect the use and range of textual cohesive devices (Trajchevski, 2021). In a somewhat similar vein, Stojanovska-Ilievska (2018) explored the use of logical connectors in the academic writing of Macedonian learners of English. She aimed to discover the frequency of their use, as well as the different types of problems students face when trying to use them in a given context. The results revealed that Macedonian students tended to overuse logical connectors. Still, they used a rather limited range of logical connectors and relied heavily on the ones they were familiar with. In another research, Bekar (2007) analysed the universal problems faced by three groups of students (native speakers of English, international ESL learners, and Macedonian EFL learners) in their written expression in English; among other things, she came to the following conclusions which are related to cohesion, coherence and writing quality. The results of the analysis of the survey conducted among the students showed that all three groups found *Clarity* (81.4%), defined as a deficiency of coherence, as the greatest difficulty in written expression. Furthermore, the analysis of the students' essays corroborated claims that a cohesive text may be incoherent due to loss of focus, insufficient background knowledge, lack of purpose of writing, and lack of audience awareness. Despite this, the higher-rated essays included remote and mediated cohesion links, and linked new information logically, thus avoiding repetition and redundancy. However, the inadequate use of transition signals or the lack of the same in poor essays is indicative of the fact that students do not grasp the relations of contrast, consequence, and cause and effect.

Most of the studies outlined above explore the use of DMs by non-native speakers of English. Their corpus material ranges from expository and argumentative compositions to descriptive ones. The results concerning the relationship between frequency of DM use and writing quality point to different directions, thus the cohesive features of EFL writings remain an issue that needs to be further investigated.

3. Study design

3.1 Motivation and purpose

Due to insufficient research concerned with how DMs are utilized in the academic written discourse by Macedonian EFL learners, our classroom-based research explored the notion of DM use for achieving better cohesion in data commentaries. Data commentaries (Swales and Feak 2012) are an extremely important aspect of academic writing in many disciplines. They are defined as "in-text commentaries accompanying visual displays of results (tables, figures, etc.) in academic texts" (Eriksson and Nordrum 2018: 500). Being part of our senior EFL students' Academic Writing curriculum, data commentaries comprise the corpus material for our research, which aims to identify their general cohesive features, and to answer the following research questions:

- RQ1: Which DMs are frequently used by Macedonian EFL students in data commentary text types?
- RQ2: Is there a correlation between the frequency of use of DMs and the quality of writing?

3.2 Theoretical framework of the study

In literature, depending on the theoretical framework under which these markers are analyzed, they have been given various labels. Fraser's list, which is a compilation of terms by various authors, includes the following: cue phrases, discourse connectives, discourse markers, discourse operators, discourse particles, discourse signalling devices, indicating devices, phatic connectives, pragmatic connectives, pragmatic expressions, pragmatic markers, pragmatic operators, pragmatic particles and semantic conjuncts (Fraser 2009). His papers on discourse markers (1999, 2009) are pivotal in the field of DM analysis because he defines, categorises and outlines their syntactic and semantic properties with the sole purpose of enabling researchers better compare their work on DMs with other researchers. DMs are defined as "a pragmatic class, lexical expressions drawn from the syntactic classes of conjunctions, adverbials, and prepositional phrases. With certain exceptions, they signal a relationship between the segment they introduce, S2, and the prior segment, S1. They have a core meaning which is procedural, not conceptual, and their more specific interpretation is 'negotiated' by the context, both linguistic and conceptual" (Fraser 1999: 950). According to Ghasemi (2013), who investigated and compared the most significant studies dealing with the use of cohesive devices in second language writing, and the relationship between their use

and writing quality, Fraser's taxonomy is believed to be the broadest and most extensive classification system applied in written discourse.

Due to the abovementioned reasons and the fact that the DMs which are subject to our analysis display the properties defined by Fraser, we decided to follow his theory (1999, 2009) as the framework for our analysis. The following three categories of DMs were targeted in our study:

- ➢ **Contrastive markers** – they signal that the explicit interpretation of the second clause contrasts with an interpretation of the first clause. E.g., ***but,*** *alternatively, although, in contrast, nevertheless, on the contrary, whereas…*
- ➢ **Elaborative markers** – they signal a quasi-parallel relationship between the clauses. E.g., ***and****, above all, by the same token, for instance, likewise, in addition…*
- ➢ **Inferential markers** – they signal that the following clause is a conclusion derived from the preceding clause. E.g., ***so****, accordingly, as a consequence, for this reason, on this condition, therefore, it can be concluded…*

The target words had to establish one of the three relationships: 1) they relate content from the clause they introduce with a previous clause, as in this example from our corpus, *Kent's earnings grew considerably.* <u>*Similarly,*</u> *York's earnings rose dramatically*, 2) they combine two independent clauses, e.g., *In the first quarter of 2020, the earning in Lincoln (had) reached 50k …* <u>*and*</u> *in York, the earnings were around 38k*, and 3) they relate the segment of the first clause to the second one, e.g. <u>*While*</u> *the quarterly earnings of Kent show only an increase from around 45K to just over 50K, the other three chain stores show fluctuations.*

4. Methodology

4.1 Participants

A total of 34 ($M = 6$, $F = 28$) senior Macedonian L1 English major students at the Faculty of Philology, at Ss. Cyril and Methodius University in Skopje, took part in this classroom-based research. Their mean age was 22.5. Their English language proficiency level was not formally established as all of them had already passed six mandatory 15-week Modern English Language courses, as well as six Academic Writing courses as part of their syllabus. As a result, their English language proficiency level was between B2 and C1 level according to CEFR (Common European Framework of Reference for Languages). When the study was conducted, all the participants were enrolled in Academic Writing 7, a mandatory course, and were eligible to pass it through a writing portfolio as a means of continuous assessment.

4.2 Materials and procedure

The corpus for this study consisted of the students' writing assignments from the first portfolio task: data commentary text type (see Appendix A). To successfully complete the task, the following steps were performed: drafting, submission, peer review, self-reflection, redrafting, resubmission, feedback by the instructor, and final drafting and submission. Since each draft was given feedback either by their peers or the course instructor, for the purposes of this study, only the first drafts of their submissions were evaluated. The participants completed the drafts at home, while they provided feedback and were given peer feedback in class. They did not receive any specific feedback or comments prior to writing their first draft except for general guidelines for completing the task, nor were they encouraged or discouraged to use DMs by the instructors. The instructors only provided feedback on the second and third (final) version.

All the participants' assignments, 34 in total, comprising a corpus of 7,702 words, underwent DM identification by both authors of this study, who acted as assessors as well. Each author first individually identified the correctly used DMs for all participants, and then both authors compared their notes. The identified DMs were categorised according to Fraser's typology (1999, 2009), in one of the following three subclasses: contrastive, elaborative and inferential markers. A total of 219 target words were identified. Then, each text was marked by both authors using IELTS assessment criteria: band descriptor (see Appendix B) and given a grade out of 9, with respect to the criterion: cohesion and coherence. In cases where there was not an overlap of the grade, a mutual consensus was further reached between the two researchers by looking for the closest match from the provided band descriptors.

4.3 Data analysis and results

First, the data analysis focused on the frequency of use of DMs by categories. Then, a quantitative analysis was conducted using IBM SPSS Statistics.

The results show that the participants used all three types of DMs with contrastive markers (CDMs) being the most frequently used subclass. Still, even though they contributed to the highest percentage (48.4%), their repertoire was quite limited**.** The markers *but, however, on the other hand, whereas, while/whilst* and *in contrast* comprised 87% of all contrastive DMs occurrences. A similar scenario of a relatively limited repertoire was noticed among the elaborative discourse markers (EDMs), which comprised 38.4% of all DM use. Here, *and* was mostly used (77.4% of all EDM use) as expected to join messages with separate propositional content,

which was the only function of *and* that was considered for analysis, followed by fewer occurrences of *furthermore* (7.1%), and some occasional uses of *also*, *similarly,* (4.8% each), *in addition/ additionally* (2.4%), *moreover*, *that is to say, as well as* (1.2% each). The inferential discourse markers (IDMs) were the least commonly used (13.2%). In fact, they mainly appeared in the conclusion to summarise the text. These included *in conclusion* with 66% of all occurrences in this group, while the rest consisted of: *overall* (24.1%), *thus* (6.9%) and *since* (3.4%). Table 1.1 below shows the number of occurrences and relative frequencies of the three types of DMs, while Table 1.2 presents all the DMs that appeared in the corpus listed under the corresponding category.

Table 1.1 Number and relative frequencies of contrastive, elaborative and inferential discourse markers ($N = 219$)

Total	CDMs	EDMs	IDMs
No	106	84	29
%	48.4	38.4	13.2

Table 1.2 Number and relative frequencies of all the discourse markers

CDMs	No	%	EDMs	No	%	IDMs	No	%
while/ whilst	30	28.3	and	65	77.4	in conclusion	19	65.5
but	20	18.9	furthermore	6	7.1	overall	7	24.1
however	13	12.3	also	4	4.8	thus	2	6.9
whereas	11	10.4	similarly	4	4.8	since	1	3.4
on the other hand	10	9.4	in addition	2	2.4			
in contrast (to this/ that)	8	7.5	moreover	1	1.2			
yet…	4	3.8	that is to say	1	1.2			
contrary to the expectations/ this	2	1.9	as well as	1	1.2			
conversely	2	1.9						
in comparison (with this/ that)	2	1.9						
despite (this/that)	1	0.9						
nevertheless	1	0.9						
on the contrary	1	0.9						
opposing to this	1	0.9						
	106			**84**			**29**	

Over and above that, this study aimed to determine if the frequency of use of DMs affected the grade given for cohesion and coherence only. For that purpose, Pearson correlation was calculated to measure the relationship between the two

variables in our study: frequency count of DMs and the received grade/ numerical compositional score. Table 1.3 presents the number of correctly used DMs from all three categories and the grade for cohesion and coherence for the student's work.

Table 1.3 The frequency count of all correctly used discourse markers and the grade assigned for each composition

	Frequency count of correctly used DMs	Grade
Student 1	6	6
Student 2	8	8
Student 3	4	7
Student 4	4	6
Student 5	8	8
Student 6	7	5
Student 7	4	6
Student 8	6	4
Student 9	6	4
Student 10	8	8
Student 11	9	5
Student 12	8	7
Student 13	2	5
Student 14	5	7
Student 15	9	6
Student 16	4	5
Student 17	6	9
Student 18	5	5
Student 19	11	6
Student 20	4	6
Student 21	4	6
Student 22	3	8
Student 23	4	6
Student 24	7	5
Student 25	7	7
Student 26	4	8
Student 27	9	5
Student 28	9	6
Student 29	9	8

Student 30	5	5
Student 31	8	7
Student 32	9	8
Student 33	8	7
Student 34	9	5
Total	219	

Figure 1.1 below shows the calculation for the correlation between the frequency count of DMs and the received grade. With correlation being significant at below 0.05 level, the results show that there is no statistically significant correlation ($p =$ .108), indicating that a higher number of discourse markers in the data commentary text does not lead to a higher grade. Figure 1.2 also visually represents the absence of positive correlation between the tested variables.

Correlations

		count	grade
count	Pearson Correlation	1	.108
	Sig. (2-tailed)		.543
	N	34	34
grade	Pearson Correlation	.108	1
	Sig. (2-tailed)	.543	
	N	34	34

Figure 1.1 Pearson correlation coefficient using SPSS between the frequency count of discourse markers and the received grade
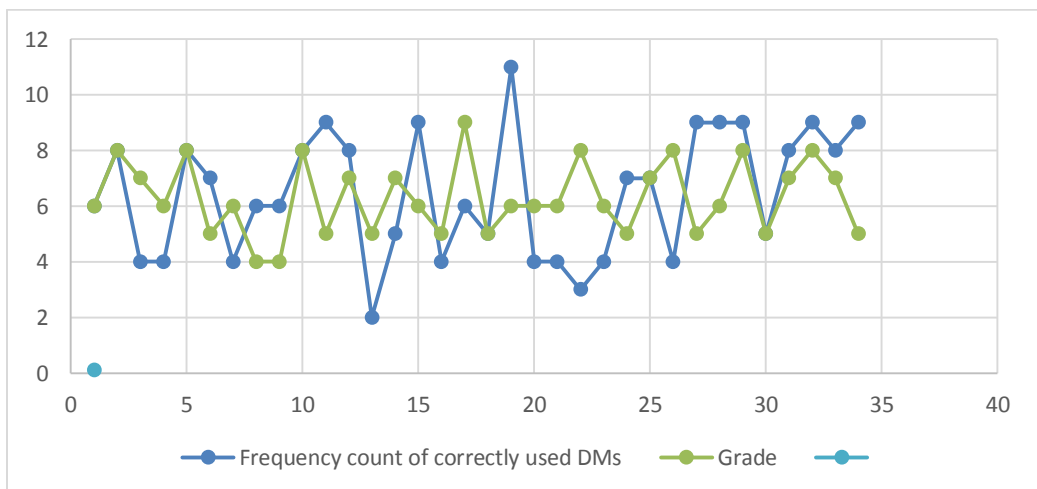
Figure 1.2 Line chart showing the correlation between the two tested variables

It is evident from the tables and figures above that the contrastive DM category was the most commonly used one, though all three categories were characterised by a narrow range of DMs. Moreover, for the data commentary task type in our study, no statistically positive correlation was established regarding the frequency of DM use and writing quality.

5. Discussion

The purpose of the present classroom-based research was defined as twofold: first, to identify which subcategories of DMs are most frequently used in the data commentary text type, and secondly, to investigate if there is any correlation between the frequency of use of DMs and the level of quality of the written compositions. The framework that we used for our study was based on Fraser's taxonomy of DMs (1999, 2009), which identifies three main categories of DMs: contrastive, elaborative, and inferential.

The results revealed that the contrastive markers were the most common. Previous research has shown that in argumentative and expository writing tasks, the elaborative markers were more present as they help establish a parallel relationship between different ideas in the written discourse (Rahimi 2011; Modhish 2012). Also, different academic contexts, e.g., literary studies and social sciences, seem to require different types of cohesive devices (Trajchevski, 2021). Such findings lead us to consider the nature of the task. In our study, the task required drawing similarities and differences where possible, so the contrastive markers were most frequently used (48.4%), followed by the elaborative ones (38.4%). This can be attributed to the fact that the participants mainly focused on contrasting the given data. Not surprisingly, the inferential DMs were the least used since they only appeared in the summary part; therefore, most of the participants opted for using such makers only in that part of the task to signal conclusion.

However, the findings revealed that the participants used a relatively limited repertoire regardless of the type of DM. Similar results were obtained by Stojanovska-Ilievska (2018), who found that Macedonian students tend to have a limited range of logical connectors in essays and ascribed this trend to students' preference for a connector they are familiar with. Also, in argumentative and expository essays, Iranian EFL learners used *and* significantly more than the other in the same category (Rahimi 2011), which was also the case in our study as well, while in another study (Modhish 2012), the overuse of *and* and *also* in expository writing by Yemeni EFL learners was attributed to the learners' transfer from their L1 and their reluctance to experiment with a less familiar DM. This approach to using a limited variety warrants the need for emphasising the importance of using a variety of DMs in academic writing in the EFL classroom.

The study also intended to determine if there is any correlation between the frequency of use of DMs and the quality of the composition. With the correlation being insignificant ($p = .108$), we found that the higher use of DMs did not lead to a higher grade for cohesion and coherence. Other studies with different L1 learners and text types have also come to similar findings (Meisuo 2000; Modhish 2012; Rahimi 2011). They concluded that the use of DMs is not always indicative of a well-written composition, nor a discriminating factor regarding its quality. Thus, it appears that the quality and variety of DMs, rather than their quantity, can be a determining factor for a cohesive and coherent text.

6. Pedagogical implications

The findings of this study have highlighted the importance of DMs for better cohesion and coherence in academic writing, as well as the disadvantage of overusing them. They also have some pedagogical implications for the teaching of DMs in the EFL classroom.

The first step should be to familiarise learners with the concepts of cohesion and coherence and their importance in academic writing. Learners' awareness of these can be raised by working on a sentence level first (cohesion), before moving to a paragraph level (coherence). Students can be encouraged to think of cohesion as a nice adhesive tool between words and sentences, before moving to a paragraph level, where they need to ensure that there is a good progression of ideas that are clear and easy to understand.

Being easily recognizable, DMs are a learners' first choice to establish a relationship between two clauses, and learners might end up overusing them, thus overburdening the text and having a detrimental effect on writing quality, which has proven to be the case with Macedonian EFL learners. According to Stojanovska-Ilievska (2018), such overuse of connectors can be attributed to students' misconception that a higher use of DMs can lead to better coherence, and hence a higher grade.

For that reason, learners can be introduced to samples of data commentary text types (as well as other text types) and encouraged to search for DMs while having the following questions in mind: *How often are DMs used? What is their frequency of use? What is their purpose? Is every relationship of contrast, similarity or conclusion marked by an overt DM?* Such questions can shape learners' thinking process about the use and role of DMs in an EFL discourse.

Still, considering that DMs cannot be solely responsible for the text quality (Rahimi 2011), students should be familiarised with other devices contributing to better cohesion and coherence, such as: reference words, synonyms, substitution, ellipsis. Therefore, once the stage of practising DMs has been completed, other

cohesive devices can be introduced. Using the same samples mentioned for the first step, learners should be encouraged to look for examples of the other cohesive devices and reflect on their role as facilitators in the written discourse. Learners can be also asked to consider various cohesive devices to link two clauses. For example:

(1) a. *Students fear academic writing.*
    b. *Students procrastinate completing their writing assignments.*

One of the few possible ways to connect these two clauses is by using a DM, reference word and substitution. For example:

(2) *Students fear academic writing.*
As a result, they procrastinate doing it.
    ↓   ↓   ↓ ↓
    DM referencing   substitution referencing

Normally seen as a more challenging task by students, academic writing can be broken down into manageable parts by addressing its various aspects, some of which is cohesion and coherence. Should learners understand the crucial role DMs play, alongside other cohesive devices, writing will not be seen as a strenuous classroom activity, but an opportunity to explore different ways of relating ideas.

7. Conclusion

This study aimed to provide an account of the types of DMs used in data commentary text types by Macedonian EFL learners and add another piece to the whole picture of how their use affects writing quality. We established that different DMs are used depending on the type of writing assignment, and that their use is not always a clear indicator of the quality of writing. Still, it must be pointed out that the current study has two main limitations. First, the sample was small; future research should consider a bigger sample to check if similar results are obtained. Second, the target feature in our study were DMs only, so future research should consider what effect the use of other cohesive devices has on writing quality.

Nevertheless, the current study and its results have important pedagogical implications. They highlight the importance of having a systematic approach to teaching DMs, along other cohesive devices in the EFL classroom, which should not be seen only as an embellishment for a more decorative writing style, but crucial elements that add to its cohesion and coherence.

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Appendix A

Data commentary task:

The graph below shows quarterly earnings in thousands of pounds across four chain stores over a year. Summarize the information by selecting and reporting the main features and trends. You should write between 200-250 words.

New Revenue

https://chartio.com/assets/dfd59f/tutorials/charts/grouped-bar-charts/c1fde6017511bbef7ba9bb245a113c07f8ff32173a7c0d742a4e1eac1930a3c5/grouped-bar-example-1.png

Appendix B

https://www.ielts.org/-/media/pdfs/writing-band-descriptors-task-1.ashx?la=en
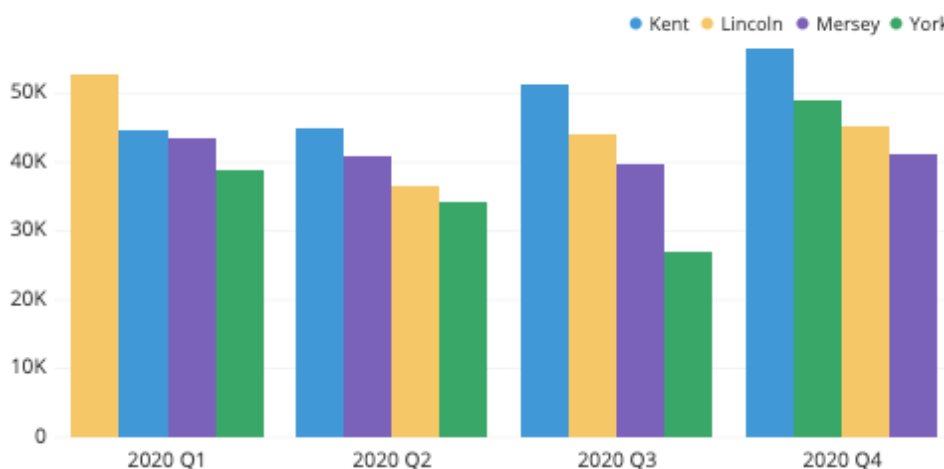
IELTS™

WRITING TASK 1: Band Descriptors (public version)

Band	Task achievement	Coherence and cohesion	Lexical resource	Grammatical range and accuracy
9	• fully satisfies all the requirements of the task • clearly presents a fully developed response	• uses cohesion in such a way that it attracts no attention • skilfully manages paragraphing	• uses a wide range of vocabulary with very natural and sophisticated control of lexical features; rare minor errors occur only as 'slips'	• uses a wide range of structures with full flexibility and accuracy; rare minor errors occur only as 'slips'
8	• covers all requirements of the task sufficiently • presents, highlights and illustrates key features/ bullet points clearly and appropriately	• sequences information and ideas logically • manages all aspects of cohesion well • uses paragraphing sufficiently and appropriately	• uses a wide range of vocabulary fluently and flexibly to convey precise meanings • skilfully uses uncommon lexical items but there may be occasional inaccuracies in word choice and collocation • produces rare errors in spelling and/or word formation	• uses a wide range of structures • the majority of sentences are error-free • makes only very occasional errors or inappropriacies
7	• covers the requirements of the task • (A) presents a clear overview of main trends, differences or stages • (GT) presents a clear purpose, with the tone consistent and appropriate • clearly presents and highlights key features/bullet points but could be more fully extended	• logically organises information and ideas; there is clear progression throughout • uses a range of cohesive devices appropriately although there may be some under-/over-use	• uses a sufficient range of vocabulary to allow some flexibility and precision • uses less common lexical items with some awareness of style and collocation • may produce occasional errors in word choice, spelling and/or word formation	• uses a variety of complex structures • produces frequent error-free sentences • has good control of grammar and punctuation but may make a few errors
6	• addresses the requirements of the task • (A) presents an overview with information appropriately selected • (GT) presents a purpose that is generally clear; there may be inconsistencies in tone • presents and adequately highlights key features/ bullet points but details may be irrelevant, inappropriate or inaccurate	• arranges information and ideas coherently and there is a clear overall progression • uses cohesive devices effectively, but cohesion within and/or between sentences may be faulty or mechanical • may not always use referencing clearly or appropriately	• uses an adequate range of vocabulary for the task • attempts to use less common vocabulary but with some inaccuracy • makes some errors in spelling and/or word formation, but they do not impede communication	• uses a mix of simple and complex sentence forms • makes some errors in grammar and punctuation but they rarely reduce communication
5	• generally addresses the task; the format may be inappropriate in places • (A) recounts detail mechanically with no clear overview; there may be no data to support the description • (GT) may present a purpose for the letter that is unclear at times; the tone may be variable and sometimes inappropriate • presents, but inadequately covers, key features/ bullet points; there may be a tendency to focus on details	• presents information with some organisation but there may be a lack of overall progression • makes inadequate, inaccurate or over-use of cohesive devices • may be repetitive because of lack of referencing and substitution	• uses a limited range of vocabulary, but this is minimally adequate for the task • may make noticeable errors in spelling and/or word formation that may cause some difficulty for the reader	• uses only a limited range of structures • attempts complex sentences but these tend to be less accurate than simple sentences • may make frequent grammatical errors and punctuation may be faulty; errors can cause some difficulty for the reader
4	• attempts to address the task but does not cover all key features/bullet points; the format may be inappropriate • (GT) fails to clearly explain the purpose of the letter; the tone may be inappropriate • may confuse key features/bullet points with detail; parts may be unclear, irrelevant, repetitive or inaccurate	• presents information and ideas but these are not arranged coherently and there is no clear progression in the response • uses some basic cohesive devices but these may be inaccurate or repetitive	• uses only basic vocabulary which may be used repetitively or which may be inappropriate for the task • has limited control of word formation and/or spelling • errors may cause strain for the reader	• uses only a very limited range of structures with only rare use of subordinate clauses • some structures are accurate but errors predominate, and punctuation is often faulty
3	• fails to address the task, which may have been completely misunderstood • presents limited ideas which may be largely irrelevant/repetitive	• does not organise ideas logically • may use a very limited range of cohesive devices, and those used may not indicate a logical relationship between ideas	• uses only a very limited range of words and expressions with very limited control of word formation and/or spelling • errors may severely distort the message	• attempts sentence forms but errors in grammar and punctuation predominate and distort the meaning
2	• answer is barely related to the task	• has very little control of organisational features	• uses an extremely limited range of vocabulary; essentially no control of word formation and/or spelling	• cannot use sentence forms except in memorised phrases
1	• answer is completely unrelated to the task	• fails to communicate any message	• can only use a few isolated words	• cannot use sentence forms at all
0	• does not attend • does not attempt the task in any way • writes a totally memorised response			

(A) Academic | (GT) General Training

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THE CASE FOR OFFERING PSYCHOSOCIAL SUPPORT TO STAFF AND STUDENTS IN HIGHER EDUCATION

Abstract: This paper looks at aspects of professional wellbeing addressed by a project we designed and ran in our roles as members of the Committee for Enhancing the Quality of Teaching at Blaže Koneski Faculty of Philology (Saints Cyril and Methodius University, North Macedonia). First, we present findings on the impact of the current COVID-19 pandemic on the students' and teachers' psychological wellbeing to stress the necessity of providing psychosocial support to both groups. Then, we forge links between professional wellbeing on the one hand, and educational psychology and educational philosophy on the other hand, in order to highlight the centrality of wellbeing to performing well in any job, including in academia. We go on to discuss the project design and the feedback we received from some of the project participants. We discuss the findings and make recommendations for the future.

Keywords: psychosocial support, teacher wellbeing, student wellbeing, tertiary education

1. Introduction

In this paper, we look at aspects of professional wellbeing by presenting a project we designed and have been running since 2020 in our roles as members of the Committee for Enhancing the Quality of Teaching at "Blaže Koneski" Faculty of Philology. The project was entitled "Psychosocial Support[1] for Teachers and Students at the Faculty of Philology during a Pandemic".

A study carried out at "Blaže Koneski" Faculty of Philology in the aftermath of the first academic semester impacted by COVID-19 (March-May 2020) highlighted the need among both teachers and students for a structured psychological support offered by the institution (Ončevska and Ivanovska-Naskova 2020). In response to this expressed need, we ran a series of nine online workshops for 15 teachers, all led by a clinical psychologist. The teachers worked on developing strategies for self-care and, by extension, care for their students in the context of a pandemic, which arguably made them vulnerable to new and existing demands within higher education. In addition to this, the teachers experimented with new teaching approaches, most notably such that drew on learner autonomy. Namely, the teachers encouraged some of their students to hold classes on their own, i.e., without the teacher present in the (virtual) room, as a way of empowering their learners, who later wrote about their experiences and shared their insights. The initial feedback from all project participants (15 teachers and, by proxy, 121 students) suggests that projects like this one are indeed necessary and beneficial to all involved.

To put our project in context, we first review the literature for the extent of the global educational disruption caused by COVID-19. Then, we present a case for the importance of maintaining positive levels of wellbeing in academia. It is against this backdrop that we outline the project and discuss some of the key findings it has yielded so far.

2. The effects of COVID-19 on teachers' and students' psychological wellbeing

The abrupt changes brought by the COVID-19 pandemic have had an enormous cognitive, emotional, physical and social impact on everyone, including students and teachers. Numerous studies since the onset of the pandemic have shown a range

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[1] The term "psychosocial" refers to the "dynamic relationship between the psychological and social dimension of a person, where the one influences the other. The psychological dimension includes the internal, emotional and thought processes of a person – his or her feelings and reactions. The social dimension includes relationships, family and community networks, social values and cultural practices." The term "psychosocial support" refers to the "actions that address the psychosocial needs of individuals and of communities, taking into consideration psychological, social and cultural aspects of well-being" (IFRC 2009).

of detrimental effects. Cognition has been affected resulting in rigid thinking, lower memory, poorer concentration, and reduced motivation (El-Monshed et al. 2021: 2), while class engagement and performance is also reported to be diminished (ILO 2020: 7). Students have also reported changes in their eating and sleeping patterns (Chaturvedi et al. 2021: 1), experiences of social withdrawal, cyberbullying, alcohol misuse and addiction (Sundarasen et al. 2020: 3), and absenteeism (ILO 2020: 7). The effects on mental health have been widespread too, with increased prevalence of stress, anxiety, depression and even suicidal ideation or attempt reported (El-Monshed et al. 2021: 2). Previous studies on students' mental health have shown that they are a demographic group which experiences more mental health problems than the rest of the population (Lei et al. 2016: 2), increasing their susceptibility to the effects of COVID-19. Table 1 illustrates data from various studies on students' mental health before the pandemic as well as studies conducted in China, Egypt, Malaysia, Spain and North Macedonia during the pandemic. The high prevalence rates of mental health indicators among students during the COVID-19 pandemic demonstrate how much these have worsened as a result of the changes brought by the pandemic.

Table 1. Prevalence rates of mental health issues among students before and during COVID-19

Country	Anxiety	Depression	Stress	PTSD	Suicidal thoughts
Before COVID-19					
China (Lei et al. 2016: 2) > 30.000 students	/	23.8%	/	/	/
China (Yang et al. 2017 in Chi et al. 2020)	21.4%	/	/	16.6%	/
During COVID-19					
China (Chi et al. 2020) > 2000 students	15.5%	23.3%	/	30.8%	/
China (Cao et al. 2020) > 7000 students	24.9%	/	/	/	/
Malaysia (Sundarasen et al. 2020) - 1000 students	29.8%	/	/	/	/
Egypt (El-Monshed et al. 2021) > 600 students	47.1%	74.5%	40.5%	/	/

Spain (Odriozola-Gonzalez et al. 2020) > 2500 students	21.34%	34.19%	28.14%	/	/
North Macedonia (Ristevska-Dimitrovska 2020) > 250 students	28.2%	42.5%	/	49.4%	19.6%

These effects result from two sets of causes: those related to the pandemic itself and those related to the nature of online teaching and learning. Both these sets of causes affect both students and teachers. The preventive measures introduced to stop the spread of the virus meant that people had to reduce or even eliminate their in-person interactions and endured a monotonous lifestyle confined to the same space for a prolonged period. Consequences such as less physical activity and more screen time resulted in irregular sleep and diet and weight gain (Wang et al. 2020: 946). Exposure to excessive or incorrect information or lack of information about the pandemic and how to protect oneself and the close ones created additional stress for teachers and students. This was coupled with their personal fear of infection as well as frequent witnessing of suffering and death in the media or in their environment. Such changes, combined with the serious economic and financial consequences of the lockdowns, created a feeling of uncertainty about the future, especially among final year students (UNESCO 2021). Students and teachers who have experienced difficulties and inequalities before, such as domestic violence or lack of IT resources, have been affected the most (Mbunge et al. 2020).

Lockdown measures also meant that in-person classes had to be replaced with online classes, which has brought challenges in its own right. The new virtual environment has reduced class interaction and social interaction with peers (Cardenas et al. 2020: 2187). It has created stress due to the lack of digital skills (Naidoo & Cartwright 2020: 4) and resources as well as work overload (Olawale et al. 2021:185). There was a lot of uncertainty about how to introduce the current curriculum in the online classroom and how to conduct evaluation and assessment (Olawale et al. 2021: 180). Studying and working online has also shifted work-life balance by blurring the boundaries between work/study and family, which for some meant juggling household duties with online work/study (ILO 2020: 18). University life was affected by limited international mobility (UNESCO 2021) and uncertainty about the future of teaching and learning (Sundarasen et al. 2020: 8).

The literature review on the effects of COVID-19 on mental health highlights the importance of tapping into wellbeing as a crisis response strategy and, we would argue, also as prevention from future crises. Next, we review the literature on

wellbeing and establish its centrality to motivated learning and its potential to inform critical pedagogy.

3. Supporting professional wellbeing to develop self-determination in a higher education setting

We define professional wellbeing as comprising of four primary dimensions (Warr 1994):

- affective content, i.e. the emotional states one experiences in the context of work, on continua such as, e.g. anxiety-comfort, boredom-enthusiasm, anger-calmness;

- aspiration, i.e. the extent to which one engages in meaningful, development-conducive professional activity;

- autonomy, i.e. the degree to which one is granted freedom to operate in their professional environment;

- competence, i.e. the psychological ability to experience success in one's dealings in/with the environment.

To Warr's (1994) criteria for professional wellbeing, van Horn et al. (2004) add the following:

- social factors, i.e. the levels of positivity with which one regards one's collaborators;

- cognitive factors, e.g. concentration;

- psychosomatic wellbeing, i.e. factors involving one's physical health.

Definitions of professional wellbeing to a large extent overlap with those of general wellbeing. One of the most influential conceptions of wellbeing is presented by Seligman (2011), according to whose PERMA-V model wellbeing consists of the following components:

- positive emotions, i.e. one's ability to experience sufficient positive emotions;

- engagement, i.e. one's ability to immerse oneself in an activity to the extent that one loses sense of time or surroundings;

- relationships, i.e. the network of available positive relationships;

- meaning, i.e. the sense that what one is doing is meaningful and worthwhile;

- accomplishment, i.e. the ability to experience success in one's tasks;

- vitality, i.e. experiencing a good balance of sleep, nutrition and exercise.

If we juxtapose the two views of professional and general wellbeing, we can see that there's a good degree of overlap. The only dimension from the professional wellbeing framework (Warr 1994 and van Horn 2004) that does not have a clear counterpart in the general wellbeing framework (Seligman 2011) is Autonomy.

However, it can be said that Engagement relies on a certain amount of freedom to operate in a given context.

3.1 How is wellbeing central to motivated behaviour?

One of the most influential motivation theories is Ryan and Deci's theory of self-determination (2000), which stipulates that motivated behaviour relies on meeting three basic needs:
- competence, i.e. being able to experience success in one's engagement with the environment;
- autonomy, i.e. having relative freedom in operating within a framework set by the environment;
- relatedness, i.e. enjoying nurturing relationships in the environment.

These conditions for motivated behaviour are featured in the wellbeing frameworks we reviewed above (Warr 1994; van Horn 2004; Seligman, 2011), which suggests that the benefits of focusing on wellbeing in education may not only be psychological but also academic. This warrants a discussion of some practical ways in which wellbeing work can be incorporated in pedagogical tasks.

3.2 How can wellbeing inform critical pedagogy?

Freire's (1970) work on critical pedagogy supplies the philosophical rationale for incorporating wellbeing work in academia. He sees students as "critical co-investigators in dialogue with the teacher" (ibid, 62), i.e. collaborators in a meaningful teaching/learning process, not merely an audience to a lecture. Freire's understanding of the role of the teacher is similarly powerful, "The teacher is no longer the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach. They become jointly responsible for a process in which all grow" (ibid, 61).

One way in which students can be actively engaged to the point of becoming teachers' collaborators in the teaching/learning process is by experiencing learner autonomy, as enacted by our project. Holec (1981) defines learner autonomy as the willingness and ability to take charge of one's own learning, e.g. by having a say in how a course is run. More specifically, teachers can tap into learner autonomy by inviting students to exercise choice about the course aims, content, methodologies, and/or assessment. By encouraging learner autonomy, to use Seligman's (2011) PERMA-V framework, teachers would be tapping into their students' sense of meaningfulness, as an entry point to their wellbeing work. Such meaningfulness, in turn, is likely to result in more positive emotions, deeper engagement in their day-

to-day tasks, more meaningful connections, experiences of success and improved health more generally (ibid.). By designing regular 'exercises in wellbeing' in academia, teachers would be supporting important wellbeing habit formation in their students, an important skill for students to take forward in their adult lives as part of a self-care toolkit. With this knowledge in mind, we embarked on a project to incorporate wellbeing topics in academia. A review of the project and our findings follow.

4. Project overview

Responding to the immediate needs of the staff and students at our institution, the purpose of our project was to build new (healthy and safe) spaces with the support of a psychologist. The main goal was to locate critical points for action in order to enhance the educational and personal working conditions. A key aspect of the project was involving all stakeholders into the relevant processes, maintaining communication among them and facilitating the development of teams and networks to strengthen cooperation and support.

The project was based on the biopsychosocial model of mental health (Engel and Romano 1977 in URMC), which sees health not as a mere lack of illness, but a much more intricate combination of factors which need careful management both at a personal and at a social level. Therefore, it can be said that every crisis can be defined as an imbalance of the needs of a system (a person, a family, a group, the society). On this basis, the pandemic was a crisis which needed managing on both social and personal levels. With the psychologist's help, we reflected on attachment and authenticity as the two crucial psychological drivers of human development, central to crisis management. The key learning point was that during times when attachment is hindered, like during the current pandemic, authenticity is to be pursued to ensure one's psychological health and to enable one to find creative ways out of the crisis. Hence, the main goal of the project was:

- to raise teachers' awareness that they can help themselves and their students to manage the crisis caused by the pandemic without needing to be wellbeing experts themselves;

- to increase students' active involvement in class discussions, in choosing discussion topics, and even in holding whole classes on their own, without the teacher being present in the classroom, as a way of strengthening their authenticity and agency, and in turn, their wellbeing.

Nine online workshops (approximately two hours each) were held with 15 teachers in the first phase of the project. The workshops focused on how teachers can enhance their communication with the students and how they can manage their personal lives vis-à-vis their work environment. To improve teacher-student

communication, the following was discussed: active listening, empathy, sharing, kindness, and tolerance; the teachers then designed tasks to operationalise those principles in their classes. To improve teachers' wellbeing, each workshop included a practical self-care component, which focused on e.g. deep breathing, visualisation, creating a safe place, and daily rituals. Teachers practised these techniques in the workshops and beyond them to tap into their own wellbeing. The workshops also served as a supportive environment where teachers could share their views (personal and professional), experiences, dilemmas and concerns, and learn from each other. The discussions on each workshop were carefully noted in so called "minutes" to serve as a reminder for participants' future reference.

In addition, teachers compiled an online publication[2] to summarise their experiences and allow for other, non-participant teachers and students to benefit from them too (Project Experiences 2022). The publication contains a brief presentation of the project, followed by specific wellbeing techniques and their benefits. Teachers also described in writing some of the engagement activities implemented with their students to allow for even better and more widespread collaborative learning. Finally, the publication contains a section where the students' feedback on the project is presented, based on a survey conducted among them. The data discussed in this paper are derived from teachers' writings and students' answers to the survey.

In the sections that follow, we present the teachers' and the students' experiences of the process.

5. From dialogue to affective sharing and empathy in the classroom – the teachers' perspective

This section is an attempt to present and evaluate some of the findings[3] included in the part of the publication referenced above (Project Experiences 2022), where teachers shared some of their classroom experiences. We discuss how teachers talked about their changed/enhanced teaching methods and perspectives.

As a practitioner, the teacher is faced with the necessity to transform the classroom into a space where students feel safe, and also into a microuniverse where their viewpoints and considerations are validated in an unbiased manner. By experiencing dialogue in practice, i.e. the way it happens (or unfolds) in a certain moment, the student is aware of his/her role in the process of shaping dialogue and learning as well. In the publication, personal experiences from the educational

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[2] Available in Macedonian at: https://coda.io/d/_d-BpfE3Oinz/_supjT#_luWLR Machine translation into English gives a fair idea of topics and sources.

[3] This paper, therefore, reviews only some aspects of the project; it by no means refers to the totality of the project.

process are revealed in the part presented under the subtitle "Classroom stories/narratives", written after year and a half of online teaching practice. These stories are structured by following one formal principle of classification – their connection to the specific field of philology from which they originate (linguistics, methodology, literature and translation studies) and their main component (informal and formal). The informal practices are defined as an attempt to engage students in informal, free discussion at the beginning, end, or during each class, in order to provide a more active reception of the content or the formal component of lectures and classes. Here, we read about engaging the students into shifting their awareness, discussing the way they (students and teachers) spend their free time, presenting educational videos about enhancing professional well-being, experiencing the present moment (here and now), evaluating the current situation etc.

The application of formal practices demonstrates the manner by which students become an essential factor in the process of knowledge construction. In that sense, the dynamic collaboration between each of the sides engaged in the learning process and their respective aspects is of utmost importance. Students can be involved in the activities regarding the shaping of courses' content or the syllabus by actively molding the presupposed methodologies. This concerns the evaluation of the educational/studying process as well. The results of this changed the perspective regarding the role of the students, who are understood in terms of their more effective involvement, especially when their future professional engagement is at stake. This also means that a student's position/classroom identity is more than an object shaped by the strategies of knowledge transfer. This process renders the student an active subject, capable of gaining and transferring a more profound perspective of what is learned in a unique way. One of the teachers, for instance, shared the following account of using an informal task in class: "Since the lecture was dedicated to the artistic technique of defamiliarization, and the automatism connected to it, I started the class in a strange way, because the essence of this technique contains seeing the ordinary things in an unusual manner. I was asking every student that joined the online class to say what time it is and how he/she can determine it (i.e. what does he/she use as a tool). Some were 'defamiliarized' by thinking that this was a punishment for them being late, and some were wondering about the question 'where do they see what time it is', because it is common knowledge to see it in the right top/bottom angle of the computer. There was a discussion about how automatic the action is – to see what time it is (in any form), and that sometimes we need to do something differently in order to ensure a more intense brain activity."

The formal practices which are described also raise the question of empathy and its distinctive elements regarding classroom narratives and the experiences which resulted from this enhanced practice. They serve as a stepping stone to a more

advanced teacher-student interaction, especially when it comes to understanding what students' expectations, needs, emotional/cognitive state of being etc. are in a certain moment. One of the teachers volunteered the following summary of a formal task used in class: "I gave the students a task to prepare a short simulation of a speech act in different contexts (police station, hospital, school etc.), and a short list of terms. Afterwards, in the online class, they simulated these situations, and an *ad hoc* interpreter was appointed. The other students were supposed to follow his work and grade it according to the professional and ethical standards that we accepted prior to this class. As a teacher, I monitored the process and commented on it when necessary. The point of this exercise was to boost their self-confidence and to point to their errors in terms of educational purposes."

The publication sums up teachers' perspectives regarding the process of engaging students into an active dialogue and represents a valuable text phenomenon. It reframes the traditional roles in the educational process, thus assuming the possibility of a more thorough and interdisciplinary approach to the questions related to learning activities. Even though students' viewpoints are expressed by a mediator (i.e. teacher's perspective and his enunciations), their essential role as a factor in the changed interplay of teacher-student duality is expressed in a direct and distinctive manner.

6. Analysis of the feedback from enhancing students' participation in classes – the students' perspective

This section focuses on the 121 students' responses to a survey that was carried out as a part of the project in order to receive feedback about the undertaken activities, both the informal and the formal ones. Responding to several questions in the survey, students' responses generally indicate that they prefer interactive classes, in which their participation is an important segment. This shows the connection between the research carried out so far in the area of widening the active participation of students in classes, and the activities undertaken in this same direction within the scope of our workshops for psychosocial support.

Asked to compare and assess frontal instruction and interactive classes, they consider that interactive classes are a better option (52.3%), or that both types are equally efficient (41.46%). Some of the arguments they offer are that interactive classes contribute to avoiding monotony, help them to get to know each other better, offer them the opportunity to learn from each other's experiences and to exchange opinions. They emphasise that the nature of the course is also important regarding whether the teaching should be frontal or interactive. This supports the view that both approaches can be combined to lead to the most beneficial results for students.

Most of the students (93%) liked the attempts that instructors made to include them more actively in the classes. Concerning the reasons or arguments offered to support this view, students underlined that interactive classes expose them to a variety of opinions, thus encouraging critical thinking. Other benefits that were pointed out were that active involvement improves their focus, concentration, motivation, creates a good atmosphere, improves self-confidence, and creates the impression that the teacher is creative and dedicated to getting the students to learn more. To give an example of a student's answer: "The attention and motivation are easily lost online. If I am not encouraged to actively participate, (sometimes) it happens that I do not pay attention to the lecture."

On the other hand, the students who do not prefer to actively participate consider that this creates stress, pressure and discomfort, because the attention of the group is directed towards one student at a given moment.

The majority of students (83.6%) consider that short activities for reducing stress and improving the wellbeing of students should be integrated into the classes. They propose some activities along these lines:

- have 10-15 minutes in the beginning of the class for free discussion on topics that are outside of the scope of the material;

- teachers to refrain from expressing negative emotions, and instead to show empathy and understanding for the problems of the students;

- work in groups as a possibility for more introverted students to relax and actively participate.

The answers from the survey showed that the results and the arguments offered by the students at the Faculty of Philology are in line with the findings of contemporary research in education psychology, as well as that the activities undertaken as a part of the project for psychosocial support have been beneficial to them.

7. Discussion

The purpose of this paper was to present the findings of a project on psychosocial support provided to the teachers and indirectly their students at our faculty. The project was developed to meet the challenges faced by teachers and students after the onset of the COVID-19 pandemic and the changes it brought to education and life in general. The project was designed to respond to teachers' and students' psychological distress due to COVID-19 and to provide them with opportunities for mental stability and personal growth by increased self-care, authenticity and autonomy. The project aims seemed to be in line not only with modern theories of personal and professional wellbeing (Seligman, 2011; Warr, 1994; van Horn, 2004), but also with theories of motivation (Ryan and Deci, 2000) and critical pedagogy

(Freire, 1970). The feedback provided by both teachers and students shows that they value the freedom to operate in a safe environment and explore their own potentials both personally and professionally. The results of the project demonstrate that increased autonomy and self-directed learning where both teachers and students, through dialogue and empathy, feel competent and connected contributes to increased levels of engagement, improved relationships, a sense of accomplishment, and a better overall wellbeing.

The literature review and our project experiences show that possible solutions and proactive approaches that can be taken to address mental health and help build resilience among teachers and students in higher education include high-quality, timely crisis-oriented psychological services (Cao et al. 2020: 4) based on holistic policies (Sundarasen et al. 2020: 9). These may include: screening and offering management strategies that address mental health including stress management (meditation and continuing to be socially active by video chats), building resilience and emotional intelligence (Cardenas et al. 2020: 2188) through online interventions by providing a supportive social network (e.g. online support groups (El-Monshed et al. 2021: 10)), enhancing self-efficacy strategies, learning mindfulness skills and nurturing a sense of purpose of life and the ability to find meaning in the face of COVID-19 (Chi et al. 2020: 7). In our project, we have done this by providing teachers with a support group to build their self-care awareness and abilities, and students with a safe environment in which to explore and develop their resilience, autonomy and competence.

Following Shea and Armitage (2000a in Barr 2014), higher education institutions providing online education should provide: mental health education (by providing links to articles on issues common to college students such as stress, fatigue, depression, anxiety, eating disorders, substance abuse), crisis services (prominently displaying phone numbers for crisis and/or suicide hotlines), self-help services (providing access to tools for self-evaluation, with accompanying articles on strategies for coping with common mental health issues), referral to disability services and counseling services. Authorities may also create a platform for gathering the best online education courses or self-help materials about healthy lifestyle to motivate children to have a healthy lifestyle at home by increasing physical activities, having a balanced diet, a regular sleep pattern, and good personal hygiene (Wang 2021: 946), as well as stress reduction and self-calming techniques (e.g. online relaxation classes, tutorials and apps) (ILO 2020: 29). Our online publication serves exactly this purpose by providing teachers and students at our institution a one-stop-shop for the most essential well-being 'ingredients'.

Creating positive events in daily life as a momentary respite from chronic stress is another immediate strategy that can be used to protect students' mental health (Shimazu et al. 2020 in Olawale et al. 2021: 182). This was done in our project by

the teachers' giving students opportunities to freely share their joys and concerns and empowering them to take an active part in their own learning. The teachers experienced similar cathartic effects by being part of the project group, which increasingly operated as a safe and inclusive community of practice.

Finally, our project seems to be innovative in a sense that it does not conceptualise wellbeing as separate from learning; to us, wellbeing is a necessary prerequisite for motivated learning, to be tapped into directly (e.g. by self-care activities for teachers and informal activities for students) but also indirectly, i.e. via engaging academic tasks co-authored, at least partly, with the students; such tasks are more likely to help meet students' needs for success, autonomy and relatedness (Ryan and Deci, 2000) and result in improved wellbeing.

8. Concluding thoughts

Our project has demonstrated that it is indeed possible and desirable to set up psychosocial support in higher education. While it is true that the pandemic made the need for psychosocial support in our institution more visible, it can be argued that having a custom 'wellbeing toolkit' is a necessary requirement for every individual, not only to be able to navigate major social crises but also to be able to manage one's own personal crises, which nonetheless operate on similar principles. We encourage colleagues to consider putting in place similar psychosocial provisions in their respective contexts; we feel that such initiatives can have a far-reaching positive impact on both individual and social level, not only during the current pandemic but also beyond it.

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TEACHING IDIOMS TO STUDENTS OF ENGLISH FOR LAW ENFORCEMENT IN AN ONLINE ENVIRONMENT

Abstract: The paper focuses on exploring practical ideas for teaching idioms to students of law enforcement in the online English Language classroom. The activities are based on the principles of Communicative Language Teaching (CLT) and were implemented during the online classes with the students from the Faculty of Security in Skopje in the 2021/2022 summer semester. In addition, the students' attitudes towards the suggested activities were assessed via an online questionnaire designed for this purpose. The paper aims to explore the students' attitudes as to whether the interactive exercises enable them to effectively acquire law enforcement and security-related English idioms, thus raising their interest in acquiring this type of English lexical content. The suggested activities were initially designed for the online instruction of English for law enforcement, but they can also be implemented in a traditional classroom environment. Moreover, in a modified form, they can be beneficial for teachers of other subjects as well, tailored to meet the needs of their target students within their corresponding teaching contexts.

Keywords: English, idioms, law enforcement, security, online classroom

1. Introduction

Idioms pose a challenging learning task for learners of foreign languages, including English (Blinova, 2021, Rodriguez & Moreno, 2009, Tran, 2012, Vasiljevic, 2011, Al-Khawaldeh et al., 2016). The unpredictability of their meaning, the fixedness of their form, and their culture-bound specificities make them a rather tricky segment of the language in question that is to be mastered. However, knowledge of idiomatic language is an indicator of the high proficiency level of the learners, and this is one of the reasons for including them in the syllabus, especially in the upper levels after other language segments have already been mastered. One of the possible strategies for presenting them to learners is through exercises aimed at developing learners' communicative competence in real-life contexts so that they may understand the real need for knowing idioms in the outside world and become motivated to learn

them. In the following sections, we will try to show how this could be achieved, with practical examples related specifically to law enforcement English.

2.   Defining idioms

Idioms are frequently used in everyday communication by speakers of any language. However, scholars have not yet agreed on a commonly accepted definition of idioms. According to McCarthy and O'Dell (2017: 6), idioms are "expressions which have a meaning that is not obvious from the individual words." Brown and Miller (2013: 173) offer a similar definition of idioms as "fixed expressions whose meaning cannot be guessed from their individual words", which practically corresponds to Richard and Shimdt's perception of an idiom as "an expression which functions as a single unit and whose meaning cannot be worked out from its separate parts" (2010: 210). The common denominator of these definitions is the impossibility to predict the meaning of the idiom as a whole, based on the literal meanings of its constituents. Thus, for example, the literal meanings of *stab* and *back* are wholly unrelated to the meaning of the idiom *stab somebody in the back* (i.e. betray somebody), which they form together.

There are, however, authors that provide more flexible definitions of idioms. For example, Mona Baker classifies idioms as fixed expressions which are "frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components". (Baker 2011: 6). The addition of the frequency adverb *often* implies cases of idioms whose meaning might also be inferred by its constituents. We will also mention the perception of idioms given by Fernando (Fernando 1996: 38, as quoted in Wulff 2010: 12), who defines them as "conventionalized multi-word expressions often, but not always non-literal", which can be divided into pure idioms, semi-idioms and literal idioms. This definition will be used for the idioms in the exercises presented in this paper. The selected idioms are either pure idioms (*be left holding the bags, throw the book on sb* etc.) or semi-idioms (*black market*), referencing Fernando's classification.

3.   Communicative language teaching and the virtual classroom

Communicative language teaching (CLT) is an approach in teaching foreign languages which focuses on "the ability to understand and convey messages" (Johnson and Johnson 1999: 76) and aims at developing learners' competence to communicate in the target language. This competence is referred to as "communicative competence" – a concept developed in the early 1970s by Hymes.

As Savignon (2002: 1) clarifies, in the context of teaching a language, the term "communicative" covers "both the processes and goals of learning". The goal of classroom instruction is to enable learners to communicate in the target language, which is achieved through a learning process based on communication. This communication is carried out between the learners and instructor as well as between the learners themselves. A high level of interaction among the participants in the teaching and learning process marks the communicative classroom. As Richards (2015: 45) puts it, CLT reflects the principles of the interactional learning theory, which is "a social view of language acquisition that focuses on the nature of the interaction that occurs between a language learner and others he or she interacts with, and how such communication facilitates second language acquisition". CLT revolves around working in small groups, where learners think critically, solve problems and functionally use the language in various situations. As Nunan (1989: 86) puts it, "learners are required to put language to a range of uses, to use language which has been imperfectly mastered, to negotiate meaning, in short, to draw on their resources rather than simply repeating and absorbing language." The role of the teacher in CLT is changed as well. Breen and Candlin (1980, as quoted in Nunan 1989: 87) list three roles of the teacher: facilitating the communicative process, acting as a participant, and acting as an observer and learner.

CLT was developed and implemented on the grounds of on-site teaching and learning practices which have long been the dominant form of instruction. However, the 21st century brought specific changes regarding the nature of these processes. These changes were inevitable due to the technological advances of the first two decades and the introduction of e-learning, which enabled the learners' access to a virtual learning environment with computers and the Internet as media through which instruction and learning were carried out. This form of learning was further "upgraded" with the lockdowns ordered due to the Covid-19 pandemic, which "trapped" the learners in their homes and "imposed" on them a new learning reality – the one that was to be carried out in a synchronous online classroom aided by various online platforms. The shift to online instruction required a shift in implementing the teaching methods and approaches. This applied to CLT as well. Instead of working in physical groups, learners' group work and pair work was to be carried out in breakout rooms accessed by the teacher to monitor their work and progress. Interaction was also to be achieved through participation in online games, puzzles and other activities based on problem-solving tasks to develop learners' communicative competence. The lack of eye-to-eye contact made it difficult to get synchronous feedback from the learners and properly monitor learners' work. However, using appropriate videoconferencing platforms and interactive online applications facilitated the teachers' transition to the online classroom where communicative language teaching took place.

4. Literature review

Many researchers have addressed the issue of teaching idioms. Some authors, such as Zhenzhen, Akhter and Qureshi (2020) or Liontas (2017), stressed the importance of learning idioms and focused on elaborating on the reasons for idiom instructions in the foreign language classroom, while others also offered practical ideas for possible approaches that could be adopted when presenting this type of content to students. For example, Iulian (2018) discussed the importance of teaching idioms and explored strategies for presenting them to students in the language classroom. Similarly, Maisa & Karunakaran (2013) elaborated on their importance and acquisition in the context of ESL.

Teaching idioms in the context of communicative language teaching has also attracted the interest of some authors. Celce-Murcia (2007), one of the most prominent authors as far as CLT is concerned, wrote about communicative competence encompassing idioms instruction - a formulaic competence comprising one aspect of communicative competence. De Caro (2009), Ali (2019), and other authors also addressed this link between idioms instruction and the learners' communicative competence.

The study presented in this paper specifically focuses on the online aspect of teaching idioms and the learners' attitudes to the appropriateness and effects of this type of instruction on the acquisition of idioms.

5. Present study

Taking into consideration the features of CLT and its implementation in the virtual classroom with all its specificities, the present study focused on developing didactic activities piloted as supplementary materials with the students from the Faculty of Security in Skopje in the summer semester of the academic 2021/2022 year. The activities were aimed at teaching idioms related to law enforcement and security. They were based on the principles of CLT, adapted to the online learning environment, and implemented via the Zoom videoconferencing platform. The implementation of the activities was followed by the students' evaluation of their content, the method of their presentation in class and their effect on the acquisition of the newly presented idioms.

5.1 Purpose of the study

The purpose of the study was to pilot the didactic materials. The study aimed to assess the students' attitudes and efficacy of the communicative teaching of law-

enforcement and security-related idioms. The study occurred during the online English classes in the spring semester of the 2021/2022 academic year.

5.2   Research questions

The study was conducted to answer the following research questions:
1. What are the students' perceptions regarding the content, the form and the implementation of the online exercises related to teaching law enforcement and security-related idioms?
2. What are the students' perceptions regarding the impact of the communicative teaching of idioms related to law enforcement and security implemented in the online English classroom on their acquisition of the idioms?

5.3 Participants

The specially designed online activities for teaching idioms were piloted with first-year students from the Faculty of Security in Skopje who attended the online lectures in English Language 2 at an intermediate level as an elective course in the second semester. They had prior knowledge of English acquired through formal education[1].

Therefore, the participants were selected based on the following criteria:
1. Students from the second semester of the first academic year enrolled at the Faculty of Security in Skopje;
2. Students who had chosen English Language 2 as an elective course;
3. Students who attended the online lectures in English Language 2 when the activities were piloted;
4. Students who had previous knowledge of English acquired through formal education; and
5. Students who had been introduced to basic law-enforcement vocabulary in the first semester of their studies.

5.4 Materials and Procedures

A total of 27 idioms related to law enforcement and security were selected and integrated into interactive exercises based on the principles of CLT to be taught online to first-year students from the Faculty of Security in Skopje. The online exercises were piloted for five consecutive weeks in February and March 2022. Most of the students were unfamiliar with the idioms, which was concluded through

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[1] The demographic structure of the sample was not taken into account because it was not considered relevant for the aim of the paper.

the online discussions before implementing the exercises. Each week, the students were presented with new idioms through context-based interactive activities and were given different communicative tasks for their comprehension and acquisition. At the end of the five-week instruction period, they were asked to evaluate the newly designed exercises and assess their effect on acquiring this type of lexical knowledge in the online English law enforcement classroom. The activities were adapted to the online learning environment and were implemented via the Zoom videoconferencing platform and the Padlet application. The students' work was monitored and facilitated by the teacher.

5.4.1   Week 1 ("Neighbour in Trouble")

The first set of idiom-related activities focused on acquiring the idioms: *car burglar*, *five finger discount*, *go straight*, *do time*, and *face the music*. The students were given a jumbled conversation between two neighbours – Sylvia and Emily. The two neighbours talked about the Internet news they had come across. The news was about a person who had climbed a wall of a local school and stolen laptops. He had a lengthy criminal history and was involved in shoplifting activities. Sylvia and Emily guessed that the perpetrator was their neighbour and, at the end of the conversation, expressed their hopes that he would be punished for his actions. In their speech, Sylvia and Emily used idioms. Working in groups, the students unjumbled the statements and recreated the dialogue with a logical order of events. After that, they completed a multiple-choice comprehension quiz. As a homework activity, they worked in groups and tried to write the original online article to which Sylvia and Emily referred. Their task was to replace the idioms with standard words/expressions in the text of the article. The texts were copied to the Padlet application. Finally, the groups corrected each other's mistakes. The following is an excerpt from the dialogue between Sylvia and Emily:

Sylvia: Have you read that article on the Internet? I came across it this morning.
Emily: No, I haven't. What is it about?
Sylvia: Ah, they used the initials P.M. but I'm sure they are Peter Morgan's. Peter, the guy living on the ground floor.
Emily: Peter? What is the problem with Peter?
Sylvia: Well, he seems to have turned into a __cat burglar__. Hahaha, he has now shifted to "high" crimes.
Emily: Oh, really? What did he do this time?
Sylvia: Well, he climbed up the wall of St. George School. You know, that wall facing the football pitch. And he managed to steal five laptops from the classroom on the top floor.
Emily: That's terrible! I thought that __five finger discount__ would remain his only

field of expertise, but obviously I was wrong. He has moved to a "higher" level...

5.4.2 Week 2 ("Ex-Convicts' Stories")

This set of activities focused on acquiring the idioms: *above the law*, *be left holding the bag*, *cook the books*, *do things by the book*, *fly the coop*, *run-in with the law* and *take the law into one's hands*. The students were given jumbled excerpts from stories by three convicts who had committed different crimes. Their names were Jeremy, Patrick and Gregory. The excerpts contained idioms, and each was accompanied by a GIF taken from Gify.com via the Padlet application. The GIFs illustrated the respective idioms' actions to help the students guess their meanings. The students worked in three groups, and each group assembled the excerpts from the story of their assigned convict. They copied and pasted their stories on a separate Padlet template and then discussed the three stories and the figurative meanings of the idioms. Finally, they played a PowerPoint Memory Game, matching the sentences containing the idioms from the previous activity with the ones containing their meanings. The sentences were related to the stories of the three ex-convicts: Jeremy, Patrick, and Gregory.

The following are the clues for the students who worked on reconstructing Jeremy's story, followed by the story itself:

Clues:
Jeremy:
  ➢ *accomplice in a burglary*
  ➢ *suffered an accident during the burglary*
  ➢ *the other burglar escaped*
  ➢ *had to take the blame and bear the consequences by himself*

Key:
Jeremy's story

Well, I was a single wrongdoer paying for two. You see, Jim, my <u>partner in crime</u>, now my ex-friend, persuaded me to break into our wealthy neighbour's house. We were so naïve we didn't think about the alarm that went off as soon as we touched the rear window. We decided to leave the place as soon as we could. Unfortunately, as I was trying to climb down the ladder, I hurt my knee and fell on the grass. Jim <u>flew the coop</u> in a second and I was left <u>holding the bag</u>! I was a fool for trusting him! thought that one day he would apologize at least, but he never called me again.

5.4.3   Week 3 ("At the Lawyer's Office")

This set of activities focused on acquiring the idioms: *monkey business*, *drop a dime on somebody*, *throw the books at somebody*, *come out smelling like a rose*, and *not have a leg to stand on*. Two students role-played a dialogue between Morgan Wilson and a lawyer. Morgan Wilson was charged with drug trafficking and was awaiting trial. He retained a lawyer to represent him in court. Morgan Wilson had allegedly been caught with a box of heroin in the van of his boss Steven Peterson who had asked him to go and pick up his business partners from the Central Train Station. He was pulled over by the traffic police officers who found the heroin. Morgan claimed that he had been set up by his boss – the real drug dealer. The dialogue contained idioms. The students were also given a list of notes taken by the lawyer's secretary, who was a non-native English speaker. While taking notes of the dialogue between the lawyer and Morgan Wilson, she made several mistakes since she did not know the meanings of the idioms and took them literally. The students worked in groups and tried to identify and correct the mistakes. As a homework activity, the students worked in groups and presented Steven Peterson's side of the event. They had to use the same idioms from the conversation between Morgan Wilson and his lawyer.

The following is an excerpt from the dialogue between the lawyer and Morgan Wilson:

*... **Lawyer:** Go on, I am listening.*
***Morgan Wilson:** It was our company's van. My boss, Steven Peterson is his name, had to attend an urgent meeting with some investors, our potential partners. Since I was the only person in the office with a driving licence for a van, he asked me to go to the station and pick them up. Ah, I can't believe how naïve I was. I would never have thought that Steven could be involved in any kind of **monkey business**.*
***Lawyer:** Ah, a typical story. We tend to think that people we know are not able to deal with any suspicious or illegal things.*
***Morgan Wilson:** You see, the van was full of some IT equipment. I had to rearrange the boxes on the rear seat to make room for one of the passengers. And also, there was a box on the front seat... I took the box in my hands and put it under the front seat so that the other passenger could sit next to me. And guess what was hidden in the box!*
***Lawyer:** The drugs?*
***Morgan Wilson:** Yes, 1 kg.*
***Lawyer:** I see... A box with heroin.*
***Morgan Wilson:** Yes, and my fingerprints all over the box.*
***Lawyer:** But what actually happened? How did they catch you?*
***Morgan Wilson:** While I was driving on the highway, I was pulled over by the traffic*

police. They searched the van and found the box, of course. I was shocked. They arrested me and I spent some time in custody, but I was released on bail. Now we are waiting for the trial. In meantime, my lawyer had a heart attack. He is still in hospital, recovering. A friend of mine recommended you as an expert in this field, so here I am.
Lawyer: *Wait a minute. You said they searched the car. How did they know about the drugs? Who bought and organized the transport of the drugs actually? And those two men… What happened with them?*
Morgan Wilson: *Well, it turned out that the police had information that the van was used for drug trafficking operations within the country. Those two men were also drug traffickers. I just happened to be on the wrong place at the wrong time. I don't know how, but they knew that that day, at that exact time the van would be on the highway. I have no idea how they knew that. Maybe somebody **dropped a dime on my boss**.*
Lawyer: *Oh, you think somebody called the police and told them about the illegal activities of your boss?*
Morgan Wilson: *Yes, I do.*

Examples of the secretary's notes containing idiom-related mistakes:

> ➢ *Morgan's boss was also involved **in a business related to trafficking monkeys**. (idiom: **monkey business**)*
> ➢ *Morgan made a phone call to Steven but **the call was dropped**. (idiom: **drop a dime on somebody**)*

5.4.4 Week 4 ("Emma's Unusual Shift in the Traffic Police")

This set of activities focused on acquiring the idioms: *black market*, *close shave*, *grease somebody's palm*, *pull a fast one on somebody,* and *smell a rat*. First, the students were given a monologue by a traffic warden named Emma about her unusual day at work, presented in a Padlet application. Five excerpts that contained idioms were missing from the text. Next, the students worked in groups and filled in the text with the missing excerpts. This activity was followed by a discussion on the meanings of the idioms and their equivalents in Macedonian. After that, five students volunteered to play a *Guess the Idiom* game. They revealed information regarding the etymology and the meaning of the idiom, and the rest of the students tried to guess the hidden idiom. Then, the students role-played the conversations between Emma and the drivers who had violated the traffic laws mentioned in her monologue. Finally, the students discussed the types of traffic violations that the

drivers Emma had to deal with committed, their classification (as misdemeanours or crimes) and the punishments prescribed by the relevant laws.

The following is an excerpt from Emma's monologue:

*Ah, this was a very stressful shift. The traffic was busy all day. Some of the streets were blocked because of the protests of some NGO activists. We had to deal with some very unusual situations. Early in the morning, an old man was almost hit by a van full of students at the crossroad, while he was crossing the street. …………………………………………………….. . (missing sentence: **The man wasn't hit, but it really was a close shave**). The incident happened because the van driver was talking on a mobile phone and did not notice that the traffic light turned red. That was a very irresponsible behaviour on the road, in a vehicle full of students!*

*An hour later, I pulled over a car that did not give way to a pedestrian at the pedestrian crossing. I asked for the driving licence and the registration, but the driver got very nervous and started looking for the documents, but couldn't find them. ……………………………………………….. . (missing sentence: **I smelled a rat immediately, but I didn't say anything at first**.) When he finally found the documents I requested, I saw that he had a valid driving licence, but the registration was fake. ……………………………………………….. . (missing sentence: **It turned out that the vehicle was bought at the black market in Greece and then brought into our country and sold to him for a very low price**.)*

5.4.5   Week 5 ("Idioms in Context")

The final set of activities focused on the acquisition of the idioms: *stool pigeon*, *smoking gun*, *leave no stone unturned*, *blow the whistle on somebody*, and *give somebody the slip*. The students were divided into five groups. Each group was given one of the idioms mentioned above and a specific topic on which they had to base their activity. First, the students had to look up the idiom and create a short dialogue/story on the given topic containing the idiom. Then, representatives of each group role-played the dialogues or read the stories while the rest of the students tried to guess the meanings of the idioms used in the given contexts. When they finished, the students changed groups and browsed the Internet to find examples of authentic use of the idioms of their newly assigned group. Next, they had to copy the paragraph where they had found the idioms in an authentic context and copy the link to the source on the Internet. After that, they discussed the meanings of the idioms and tried to find semantic features they might have in common with some of the idioms learned in the previous weeks. Finally, as a

homework activity, they worked in groups and looked for synonyms of these five idioms.

5.5 Instrument

A special questionnaire was designed to assess the students' attitudes regarding the newly designed idiom-related activities. The questionnaire was distributed online to be answered anonymously by the students who participated in implementing the activities. The questionnaire builds on a questionnaire from a previous study which assessed students' views on English language online instruction in general during the Covid-19 pandemic (Trajkovska 2021). The questionnaire contained 19 questions in the form of a Likert scale and one question that required a descriptive answer. It was sent to 77 students and was returned by 31 students. The data was processed in Microsoft Excel; the results are presented in the below section.

5.6 Results and discussion

The first group of questions from the questionnaire were aimed at assessing students' attitudes to the form and content of the idiom-related exercises and the way the teacher taught them. The results showed that most of the students expressed the highest level of agreement that: 1) they were satisfied with the way the teacher taught the idioms (83.9%), 2) the teacher used adequate internet applications/tools (83.9%), 3) the idiom exercises were well-designed (64.5%), and 4) the idioms were relevant to the topics covered by the syllabus. On the other hand, none of the students completely disagreed or disagreed with these four statements. The results conclude that the teacher chose adequate idioms to be practised in the classroom and online tools for their implementation, successfully matching them to the topics from the English Language 2 syllabus.

Table 1. *I am satisfied with the way our teacher teaches idioms in the English Language 2 online classes.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**0**	**1** (3.2%)	**4** (12.9%)	**26** (83.9%)	**31**

Table 2. *Our teacher uses adequate internet applications / tools to teach idioms in online classes.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**0**	**1** (3.2%)	**4** (12.9%)	**26** (83.9%)	**31**

Table 3. *The online exercises used for teaching idioms in the online classes have been well-designed.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**0**	**2** (6.5%)	**9** (29%)	**20** (64.5%)	**31**

Table 4. *The idioms we study in the online exercises are relevant to the law-enforcement and security-related topics covered by the syllabus.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**0**	**0**	**10** (32.3%)	**21** (67.7%)	**31**

The next group of questions addressed, more specifically, some of the elements of CLT and their implementation in the online classroom. Most of the students expressed complete agreement with the statement that the exercises contributed to interactivity in class (74.2%) and that they helped them improve their communication skills (61.3%). The only question from this group that showed under 50% total agreement was the one about group work. More specifically, 48.4% completely agreed that the exercises helped them improve their group work skills, and 38.7% neutrally agreed with the statement. Only one student (3.2%) expressed disagreement with all three statements. The distribution of answers shows the students' overall positive attitude towards group work in the context of online instruction, but compared to the answers to the other questions, it may be concluded that implementation of group work with online tools and applications is a demanding task both for the teacher and the students.

Table 5. *The online exercises used for teaching idioms contribute to interactivity in class.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**1** (3.2%)	**0**	**7** (22.6%)	**23** (74.2%)	**31**

Table 6. *The online exercises used for teaching idioms help me improve my communication skills.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**1** (3.2%)	**2** (6.5%)	**9** (29%)	**19** (61.3%)	**31**

Table 7. *The online exercises used for teaching idioms help me improve my group work skills.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**1** (3.2%)	**3** (9.7%)	**12** (38.7%)	**15** (48.4%)	**31**

The perceptions of the development of productive and receptive skills also showed a high level of satisfaction among the students. According to the results, 54.8% of the students strongly agreed that the exercises helped them improve their reading and listening skills. Their satisfaction with the impact of the exercises on the development of their receptive skills was even higher, with 58.1% of the students completely agreeing that the exercise helped them improve their writing skills and 74.2% completely agreeing on the positive effects the exercises had on developing their speaking skills. Therefore, a conclusion may be drawn that both skills can be successfully enhanced in the online learning environment.

Table 8. *The online exercises used for teaching idioms help me improve my reading skills.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**0**	**3** (9.7%)	**11** (35.5%)	**17** (54.8%)	**31**

Table 9. *The online exercises used for teaching idioms help me improve my writing skills.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**1** (3.2%)	**2** (6.5%)	**10** (32.3%)	**18** (58.1%)	**31**

Table 10. *The online exercises used for teaching idioms help me improve my listening skills.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**1** (3.2%)	**2** (6.5%)	**11** (35.5%)	**17** (54.8%)	**31**

Table 11. *The online exercises used for teaching idioms help me improve my speaking skills.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**1** (3.2%)	**0**	**7** (22.6%)	**23** (74.2%)	**31**

The study also addressed acquiring grammar and vocabulary knowledge through idiom instruction. The results showed that 48.4% of the students completely agreed and 41.9% of the students agreed that the exercises helped them improve their grammar skills. As far as the acquisition of vocabulary is concerned, the percentage of students who totally agreed was much higher (71%). For both questions, only one student (3.2%) expressed disagreement.

Table 12. *The online exercises used for teaching idioms help me improve my grammar skills.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**1** (3.2%)	**2** (6.5%)	**13** (41.9%)	**15** (48.4%)	**31**

Table 13. *The online exercises used for teaching idioms help me enlarge my vocabulary in areas of law enforcement and security.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**1** (3.2%)	**0**	**8** (25.8%)	**22** (71%)	**31**

Considering critical thinking as an essential 21st-century skill, we decided to include this aspect in the study and see how students viewed the link between the idiom exercises and their ability to think critically. Most of the students expressed certain level of agreement with the statement that the exercises helped them improve their critical thinking skills. Interestingly, the percentage of students who agreed and completely agreed was the same – 38.7%.

Table 14. *The online exercises used for teaching idioms help me improve my critical thinking skills.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**2** (6.5%)	**5** (16.1%)	**12** (38.7%)	**12** (38.7%)	**31**

The only question where complete agreement was not the most frequent answer was the one that addressed culture as an important aspect that constitutes the teaching of idioms as culture-bound expressions. The highest percentage of students (45.2%) agreed that the exercises helped them improve their knowledge of the culture of the native English speakers, compared to 32.3% of the students who showed total agreement with this statement.

Table 15. *The online exercises used for teaching idioms help me improve my knowledge of the culture of the native English speakers.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**1** (3.2%)	**6** (19.4%)	**14** (45.2%)	**10** (32.3%)	**31**

The following two questions also addressed elements of communicative language teaching, specifically using idioms in real-life contexts and authentic situations, both in created and authentic texts. 61.3% of the students strongly agreed that the exercises helped them improve their knowledge of using idioms in real-life situations in created teaching materials. Similarly, most of the students (51.6%) expressed highest level of agreement that the exercises helped them improve their knowledge of the use of the idioms in authentic texts. None of the students expressed disagreement with these two statements.

Table 16. *The online exercises used for teaching idioms help me improve my knowledge of their use in real-life situations described in the created teaching materials (dialogues, short stories etc. we worked on in class).*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**0**	**3** (9.7%)	**9** (29%)	**19** (61.3%)	**31**

Table 17. *The online exercises used for teaching idioms help me improve my knowledge of their use in authentic texts (genuine newspaper articles on committed offences and similar texts originally written in English).*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**0**	**2** (6.5%)	**13** (41.9%)	**16** (51.6%)	**31**

The results also showed that the exercises piloted in the online classroom motivated the students to acquire knowledge about idioms in English. More specifically, 54.8% of the respondents completely agreed that the exercises increased their interest in studying English idioms related to law enforcement and security. Furthermore, none of the respondents disagreed with this statement.

Table 18. *The online exercises used for teaching idioms increase my interest in studying the English language idioms in the areas of law enforcement and security.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**0**	**4** (12.9%)	**10** (32.3%)	**17** (54.8%)	**31**

We also wanted to assess the students' feedback on the quality of online instruction instead of on-site instruction, seen from their perspective. The results showed that most of the students (58.1%) completely agreed that they could study English idioms equally well in online classes as in physically attended ones. This implies a highly positive attitude towards online instruction in the specific context of teaching idioms.

Table 19. *I can equally well study the English language idioms in the areas of law enforcement and security in online classes as in physically attended classes.*

I completely disagree	I disagree	I cannot evaluate	I agree	I completely agree	Total
0	**2** (6.5%)	**4** (12.9%)	**7** (22.6%)	**18** (58.1%)	**31**

Finally, the students were asked to give suggestions regarding teaching law enforcement and security-related idioms online. The students who answered this question generally expressed their satisfaction with the approach to teaching idioms online adopted by the teacher. Some specific suggestions were related to the greater involvement of the students in group work and participation in class and more frequent use of quizzes.

The obtained findings answered the research questions addressed by the study. They showed that the students positively assessed the form and the quality of the piloted online activities and the communicative way they were implemented in the online classroom. This indicates that the online environment can successfully be used as a medium for teaching law enforcement and security-related idioms based on the principles of communicative language teaching. The findings also revealed the students' positive perception of the effects of the exercises on their acquisition of the idioms taught online. They confirmed the students' positive evaluation of the interactive exercises used for online instruction of this type of lexical content and their context-based nature as one of the elements of the communicative approach to teaching and learning. These findings are similar to findings from previously conducted studies on related topics. For instance, they can be linked with the positive evaluation of contextual teaching of idioms observed in a study carried out by Tran (2012) or with the conclusions from Noor & Fallatah (2010) conclusions about the essential role of context in comprehending idioms effectively. The results also lend support to the positive example of using idioms for improving communicative skills among the students that were observed and elaborated on in a study carried out by De Caro (2009), as well as the conclusions drawn by Ali (2019) about the impact of idiomatic expressions on developing communicative competence among students at tertiary level.

6. Conclusion

From the arguments presented in the paper, a conclusion can be drawn that the learners have positive attitudes towards teaching idioms by applying the principles of communicative language teaching in an online environment. Furthermore, the implementation of the exercises shows that Zoom, Padlet and other applications can successfully be used for designing interactive exercises for teaching law enforcement and security-related idioms.

The students from the Faculty of Security in Skopje who participated in the study showed positive attitudes towards the design and relevance of the piloted idiom-related online activities, as well as their impact on learning the idioms in question, coupled with their increased interest in the acquisition of this type of English lexical content. This may be considered proof that the medium of instruction should not be an obstacle to presenting language content to the students and their successful acquisition.

The teaching ideas presented in the paper can serve as the basis for developing online didactic content on other topics in the ESP classroom and other subjects. The online tools presented in the paper can also serve the same purpose if appropriately adapted to meet the learners' needs.

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Literature, culture and literary translation

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THE 100 AND SE7EN DAYS OF SODOM: THE MURDERS OF JOHN DOE AND SADIAN DESIRE

Abstract: This article is an interdisciplinary study of David Fincher's 1995 psychological horror film *Se7en* whose narrative retells how a diabolical serial killer, named John Doe, tortures and kills his victims according to the "deadly" sin that they have committed. My analysis focuses on the literary and discursive presence of the libertine philosopher the Marquis de Sade in the film as well as within its original and early production drafts which incorporate him differently. This text attempts to challenge current research on *Se7en* that does not investigate to any degree the inclusion of Sade within the plot of the film and which essentially presents Doe as an asexual monk whose homicidal motivations do not involve a need for physical gratification. I contest contrarily that each murder is erotically charged on both disturbing psychoanalytical and extreme physical levels and furthermore they individually match up with deaths within Sade's works committed by Sadian heroes during their quests for transcendence. The text provides throughout, therefore, a new and more expansive reading of Doe's character and his motivations for committing his despicable crimes. This, in addition, highlights the importance of Sade's *oeuvre* within the killer's literary "research" of the deadly sins within *Se7en* as a whole, and demonstrates that these killings are even more hideously evil and philosophically complex than generally assumed by viewers.

Keywords: Se7en, Marquis de Sade, Transcendance, Serial- killing, Libertinism

1. Introduction

Se7en is a psychological horror film, directed by David Fincher, released in 1995. It stars Brad Pitt and Morgan Freeman as two detectives on the hunt for a brutal serial killer and it is to quote Richard Dyer "the darkest of films".[1] It is one of the most uncompromising and nihilistically terrifying movies to have ever been released by a major Hollywood movie studio together perhaps with *The Silence of the Lambs* (1991) released four years previously. The plot of *Se7en* is elegant in its simplicity.

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[1] This quote is taken from the blurb of Dyer's excellent BFI study titled *Seven*.

A killer in an unnamed U.S. city hunts down victims whom he judges to have committed a "deadly sin" outlined in medieval Christian theology: gluttony, greed, sloth, wrath, pride, lust, and envy. Over the course of seven days, detectives Mills (Pitt) and Somerset (Freeman) uncover the killer's motivations for carrying out his series of murders which individually stand as ironic and sadistic punishments for each victim who has sinned. It is my contention that the reason *Se7en* is so especially disturbing and unrelentingly nihilistic is because of its implicit Sadian[2] content throughout, or, more explicitly, the libertine philosophy of the Marquis de Sade permeates the film through the evil presence of its serial killer John Doe. Using an interdisciplinary analytical approach, I will demonstrate that John Doe embodies the psychosexual characteristics of a *personnage Sadien* or a "Sadian Hero" to give its English translation. This is the term given to a class of extreme murderous libertines found in Sade's works who dispute the existence of crime, assert that only through vice can one obtain happiness in life and who serve a higher power through acts of sexual debauchery and killing. My research runs contrary to the majority of *Se7en* criticism since it is most often assumed that Doe is a celibate and/or asexual being since he is outwardly speaking a religious puritan (Dyer 1999: 35; Castillo et al. 2006).[3] I will, therefore, analyse Doe's crimes from a Sadian perspective which exposes clear erotic purpose at the most disturbing of levels underpinning each vile murder that he commits.

2. Sade in Se7en: The Presence of the divine Marquis in the film and its drafts

Three versions of the *Se7en* script are used in this essay; the first being Andrew Kevin Walker's initial draft which was circulated throughout Hollywood studios in 1991. The second is a rewritten version originating in 1992 that is notable for its extensive alterations to the original's harrowing ending. The infamous plot-twist climax taking place in the desert is replaced by a generic action shoot-out in an orphanage. The characters who die are changed to make it have a more "happy" ending, specifically finales whereupon all of the "good" characters survive. "Happy" endings that were supposedly desired by the studio prior to filming included "Mills rescuing Tracy in the nick of time" or "Somerset shooting Doe" (Dyer 1999: 67). The third is the final screenplay used in the 1995 film itself. This

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[2] In English, the synonymous terms "Sadean" and "Sadeian" may be equally used. I have, however, adopted the adjective "Sadian" within this article since it is closest in pronunciation to the French original "Sadien".

[3] The seven-part *Se7en* graphic novel presents John Doe as a homicidal religious fanatic and there are no explicit sexual motivations. (The work is told from Doe's perspective, with a direct record of his thoughts). His crimes are principally presented as punitive rather than being driven by deviant desires.

version restores Andrew Kevin Walker's bleak ending whereupon Doe completes his series of murders and achieves transcendental martyrdom. This horrific conclusion was fervently resisted by *New Line Cinema* which insisted upon its removal even during the process of *Se7en's* filming. Eventually, its inclusion was guaranteed only because Brad Pitt's contract insisted upon it (Dyer 1999: 21). All three scripts of *Se7en* contain specific mention of the Marquis de Sade. In fact, the 1st draft and final screenplay no less than confirm that John Doe read works by/about him through library book loans. In the following dialogue, taken from the movie itself, the two detectives sit together and read the names of the books Doe has checked out from the library, having unknowingly traced him to his apartment based upon a list of "flagged" names provided by the FBI:

> SOMERSET: *The Divine Comedy*. *The History of Catholicism*. There's a book called *Murderers and Madmen*.
> MILLS: *Modern Homicide Investigation*. *In Cold Blood*. *Of Human Bondage*. Bondage?
> SOMERSET: Not what you're thinking.
> MILLS: Marquis de Shar*day*.[4]
> SOMERSET: Marquis de *Sade*.
> MILLS : What-*ever*. *Writings of St. Thomas Aqua-something*.
> SOMERSET: Saint Thomas Aquinas. He wrote about the Seven Deadly Sins. (Fincher 1995).[5]

In the first draft of *Se7en* we are specifically informed that Doe has read a text called *The Marquis de Sade and the Origins of Sadism* (Walker 1991: 70). Bibliographic information about this book is difficult to obtain. However, based upon its title it appears to contain a mixture of Sade biography, literary criticism and philosophical discussion. In the revised 1992 draft of *Se7en*, Mills suggests that a book called *The Biography of the Marquis de Sade* be added to the bibliography of works that will comprise their library search (Walker 1992: 87). It is most likely meant to be Gilbert Lely's definitive *The Marquis de Sade/Vie du Marquis de Sade* (1957). Mills believes that Doe may be using it to research "torture methods" and "sadomasochism" (ibid.). In the final film script, Mills reveals only Sade's name so is left often to the viewer which works Doe has been reading either by (or even

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[4] Mills mispronounces Sade's name in an unintentional reference to the Nigerian-British pop singer Sade.

[5] Mill's character is rewritten to have much more intelligence in the 1992 draft. Upon devising the plan to locate Doe using library searches, (Somerset's idea in all other versions), Mills is questioned by his taken-aback partner: "You thought of this all by yourself? This was your brainstorm?" (Walker 1992: 88). Even the screenplay doesn't seem wholly convinced by his sophisticated detective skills in this instance.

about) him. This allows us to speculate whether or not his libertine novels have been part of his reading list, for instance *Justine*, *Juliette*, *Philosophy in the Bedroom* and *The 120 Days of Sodom*, as well as the vast corpus of Sade literary criticism.

3.1 Doe's seven deadly libertinage kills

First and foremost, Sade should logically rank as the *last* writer whom an individual such as John Doe would want to read owing to the Marquis's extreme usage of "emetic" pornography and blistering atheism. However, like Dante's *Divine Comedy* and Chaucer's *Parson's Tale*, Sade's novels are literary treatises that meditate upon the nature of evil. It is beneath Doe's level of intelligence to merely read Sade for psychopathic inspiration, which is what Mills suggests in the 1992 revised script of *Se7en* (Walker 1992: 87).We are, unfortunately, not told which work (or works) Doe has read by Sade. However, we can deduce that Doe is carrying out philosophical "research" by immersing himself in his libertine works and is (perhaps) trying to keep an academic objective distance, at least in his *own* mind. However, by entering into Sade's literary domain his self-proclaimed Christian piety can be accused as being far from absolute. Doe should condemn Sade as a wicked blasphemer and a sexual pervert, as did all his religious contemporaries in the 18th century, but he does not. Instead, he murders his victims following in the psychopathic example of Sade's libertine "heroes" and indulges in the pleasures of their crimes. Notably, in the final act, Doe calmly tells Somerset in reference to his enjoyment of extreme torture that "There's nothing wrong with a man taking pleasure in his work" (Fincher 1995). This is rarely, if ever, interpreted to mean *sexual* pleasure in *Se7en* criticism which is arguably an oversight since it is heavily implied to be true even by Doe in this quasi-Sadian statement. Pleasure obtained through the excruciating deaths of other human beings is the *raison d'être* of Sade's libertines and the physical means through which they obtain earthly transcendence.

3.2 Gluttony

Doe's modus operandi involves the brutal usage of ropes to bind his victims, similar to the "BTK" killer Dennis Rader. It is then through the supplementary usage of sharp blades and a firearm he makes his ironical set-piece murders "happen". Doe furthermore enjoys inflicting severe violence to the stomach of his victims like multiple libertines in Sade's most horrifying novel *Les 120 Journées de Sodome* (*The 120 Days of Sodom*). At least two specific types of killing listed in the

"Murderous Passions" section of the work have linkages to Doe's "Gluttony" and "Greed" deaths in this violent respect (Sade 2016: 6322, 6930). Three of his murders are forced suicides with the "Gluttony" and "Greed" killings in particular aping the Dantean concept of *contra passo* whereupon all damned souls in both the *Inferno* and *Purgatorio* are punished in accordance to their sin on earth. In *Se7en,* it is the *Purgatorio* section of the *Divine Comedy* that is exclusively studied by the detectives. However, in this text I have chosen to research the *Inferno* in addition (Hell's distribution of sin "categories" is roughly a dozen times more complicated than its structural counterpart in the subsequent part of the *Comedy*).

Dante's architecture of the *Inferno* outlines a system of divine justice against sinners who are lost within the pit. Furthermore, by structuring Hell into categories of sin the epic poem is intended to serve as catechism to terrify readers into obeying God and to comprehend his ruthlessness against those who do not follow his holy laws. Doe asserts that he is delivering a catechism to the modern world and that the unthinkable brutality of his crimes results from a necessity to shock humanity out of its numbness and apathy towards sin: "Wanting people to listen, you can't just tap them on the shoulder anymore. You have to hit them with a sledgehammer, and then you'll notice you've got their strict attention" (Fincher 1995). In actuality, Doe's usage of *contra passo* is rooted in misogyny, anti-Semitism and sexual sadism rather than having a deep Dantean subtext concerning Christian salvation. Doe's first murder, titled "Gluttony", of the obese man is physically intimate and involves bondage, force-feeding[6] and a jamming of a pistol against the back of his victim's head. Doe's *coup de grâce* involves him kicking the man in the stomach which causes a fatal rupture.[7] Mills fittingly calls Doe "sadistic" (ibid.) during Somerset's reading of the coroner's report, however on reflection it is perhaps more accurate to say that it is *Sadian*. The *contra passo* punishment of the "Gluttonous" in the 3rd circle of the Inferno is in thematic parallel with Doe's method of "forced attrition" (ibid.). Dante's sinners are forced to lie and "writhe" face-down in a "filthy field" (Inf. VI.21) to ironically contrast with the exquisite food and drink that they feasted upon in life. For Doe's victim, he must eat huge quantities of cheap brand supermarket spaghetti.

3.3 Greed

Doe's second murder, "Greed", involves Doe using bondage once more to bind his victim and a pistol to force him to mutilate himself to death. Doe's killing of the

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[6] The "feeding" of obese people to death to obtain sexual pleasure is a fetish explored within the 2005 film *Feed*.

[7] Doe makes him "burst" through overeating. This ironic death is hastened via the exterior violent trauma he inflicts.

"Greed" victim, the Jewish lawyer Eli Gould, is seemingly undercut by anti-Semitic motivations. Doe indicates to the detectives, via a note left at the crime scene, that the victim removed a "pound of flesh" from his body in accordance with Shylock's blood-thirsty demands in Shakespeare's *The Merchant of Venice:* "A pound of flesh / No more no less. / No cartilage, no bone / But only flesh." (Fincher 1995). This quote is given the postscript "This task done and he would go free". Regardless of his success in doing so, this promise presented Gould with empty hope since he would inevitably die by excessive blood loss shortly afterwards. Doe's decision to force his only specific Jewish victim to undergo Shylock's revenge-driven trial is an "ironic" death in itself with anti-Semitic undertones since Gould is being punished specifically by having his cut-up body weighed upon an old-fashioned scale. The Jewish stereotype of being greedy and obsessed with money is implicit within Doe's use of the apparatus within his death-game. It is at this point in the film that it appears that Doe uses his handgun as a substitute phallus of sorts within the murders since it becomes energised with imagery of erection during the *mis en scène* of his Sadian death scenes. Demonstrating the importance of the weapon further, Doe's "phallic" gun is visually prominent within the trophy polaroids he takes during the "Gluttony" and "Greed" murders. It is consistently held against the heads of his victims as if Doe is composing a grotesque form of pornography. During the "Lust" murder, he inserts his gun down the throat of the male client whom he forces to rape the prostitute (Fincher 1995). This introduces a metaphorical element of homosexual oral sex to this ultraviolent libertine kill.

3.4 Lust

"Lust" is, unquestionably, the most explicitly Sadian death in the entire film and it, once again, involves Doe's modus operandi of the use of ropes, blades and his forcing an individual to carry out acts of mutilation. This murder has parallels with Rodin's disgusting killing of his daughter Rosalie in *La nouvelle Justine* (Sade 1797: 3126-3151). It is chilling to realise that what Doe does to the prostitute ("the blonde") is more or less what happens to Justine's friend which is an especially gory and nightmarish murder even for Sade. We are, however, at least spared the horror of seeing the murder take place in *Se7en*. Nevertheless, the unseen nature of this killing has contributed to its level of psychological horror and it is often considered the most disturbing of all of Doe's murders (Dyer 1999: 59).

3.5 Pride

The "Pride" murder, of the unnamed model, is preceded by Doe making an excited and breathless confession via a 911 call. It is the most unambiguous

moment of sexual pleasure exhibited by the killer in the entire film when he gasps: "I've gone… and done it… again…" (Fincher 1995). In Walker's first draft, and in the final version, the "Pride" death is seemingly un-Sadian since the woman has died from the comparatively "painless" ingestion of sleeping pills. She has decided to take her own life since she wishes to "put [herself] out of [her] misery" rather than live with the newly disfigured face that Doe has given her (ibid.). In the 1992 draft, however, the "Pride" murder is rewritten extensively, infusing it with a grotesque sense of the macabre that makes it highly Sadian. Instead of choosing death through the overdosing of sleeping pills, the model is perilously placed upon a stool whereupon she has her head put into a noose. She is given the dramatic choice to die by hanging or to call for help using a phone placed into one of her hands. In Sade's 1791 novel *Justine or the Misfortunes of Virtue* the libertine Roland positions the eponymous heroine into the same grim torture for the purposes of achieving sexual satisfaction by watching the hideous spectacle. Justine retells the cruel experience thusly: "I mount the three-legged stool, the evil [Roland] fits the halter about my neck, he takes his place opposite me, […] then he snaps the stool from beneath me, but equipped with the sickle, I sever the cord immediately and fall uninjured to the ground" (Sade 1965: 684). The level of brutality in the "Pride" murder is perhaps raised within the 1992 draft because, to quote Mills, it would otherwise not be "shocking enough" in comparison to the other murders (Fincher 1995). However, it is clear upon a second viewing of *Se7en* that the "Pride" crime scene is set up in part to divert the detectives away from another location in the city, where Doe has committed a second murder in connection to the sin of "Envy". Had it not been for this essential strategic tactic there is no question that Doe would have taken more time enjoying his killing of the model and would have planned a more elaborate Sadian death for her.

4. Doe's libertine religiosity and nihilism

This final section will offer a close comparison between Doe and Sadian libertines based upon the subject of religion of which there is plentiful cross-over. Doe included Sade within his library research seemingly without taking offence to his virulent atheism. However, it can arguably be stated that Doe equates himself with Sadian libertines since they too serve their "higher power" with psychopathic acts of murder. Sade's libertines have embraced materialist philosophy as their new "faith" whereupon Nature is the Supreme Being or "L'Être-Suprême" (Sade 1797: 2773). It is a zealous and ultra-violent form of religion whose followers worship and appease their God through the continual committing of grotesque murder. This is in parallel with Doe's own psychopathic brand of Christianity whereupon he does

"God's work" (Fincher 1995) through the torturing of people.[8] Doe's involves extreme Miltonian interpretations about the fall of man and the necessity for redemption to the point of fatal "forced attrition" (ibid.). At the "Gluttony" crime scene, Doe leaves a quote for the detectives from Paradise Lost: "Long is the way/ And hard, that out of Hell leads up to Light" (Milton 1968: 39) to indicate this.

The libertines and Doe also share the nihilistic view that humanity is worthless. Specifically, Sade's libertines prescribe to the materialist philosophical belief that Nature considers humanity as being no more significant than the common worm within its grand scheme of creation: "Dare we say that the construction of that two-legged animal is more significant to her than that of the worm and that she must take a greater interest in it?" (Sade 1797: 1955. My translation).[9] Whereas Sade's libertines root their beliefs in the materialist philosophical works of Paul Henri Thiry (the Baron d'Holbach), author of *Système de la Nature* (1770) and Le Mettrie's *L'homme Machine* (1747), Doe's own perspective on the worthlessness of man is expounded upon within his voluminous set of journals. Once such excerpt reads: "What sick ridiculous puppet we are and what a gross little stage we dance on. What fun we have, dancing and fucking. Not a care in the world. Not knowing that we are nothing. We are not what was intended." (Fincher 1995). Doe nihilistically equates the world with excrement owing to its total submersion in sin. In a profane outburst he states bitterly: "Only in a world this *shitty* could you even try to say these were innocent people and keep a straight face" (ibid.). In Sade's works nihilism results from an understanding of Nature's laws concerning the regeneration of matter. For example, in *La nouvelle Justine* Bressac explains to Justine that Nature is most "pleased" by the processes of forms being moved or material being transformed. Furthermore, he states, in the form of a question: "[won't] the man who gives himself most ardently and most often to murder, […] be the one who serves [Nature] best of all, since he will become the one whom most energetically fulfils the designs that she manifests at all times?" (Sade 1797: 2046. My translation).[10] This is because when living things are killed their inanimate bodies bring about the animation of new life upon decomposition (Sade 1994: 769).

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[8] Doe glibly responds "The Lord works in mysterious ways" (*Se7en* 1995) to Somerset's sceptical questioning about why God used him as a lethal instrument. Dyer hypothesises that Doe ironically acknowledges an inability to convince even himself that he is doing God's work through his use of this stale cliché (70).

[9] « Osera-t-on dire que la construction de cet animal à deux pied lui côute plus que celle du vermisseau, et qu'elle doit y prendre un plus grand intérêt? » (Sade 1797 : 1955)

[10] « Et sous ce rapport, l'homme qui se livrera le plus ardemment et le plus souvent au meurtre, ne sera-t-il pas celui qui la servira le mieux, puisqu'il deviendra celui qui remplira le plus énergiquement des desseins qu'elle manifeste à tous les instants? » (Sade, 1797: 2046).

Libertines are thankful to Nature for giving them life so they kill as many people as possible. This is so as to introduce "new phenomena" into the world. Like Doe, they smugly see themselves as loyal servants of their Supreme Being through their destroying of their fellow man. Finally, although Sade's libertines despise Christianity, they, like Doe, often have outwardly religious identities being monks, priests and even popes in the case of Pius VI ("Braschi") in *Juliette*. Sade's libertines hole themselves up in secluded hideaways where they conduct their evil practices undisturbed. They live in gothic monasteries full of dungeons whereas Doe, the modern urban monk, lives in a darkened apartment where he meditates obsessively upon the nature of sin. Somerset's early deduction that Doe is "preaching" through his planned set of murders mirrors how Sade's libertines provide lengthy sermons prior to (and after) they have orchestrated murderous orgies. Like Doe, they use their killings as religious "teaching tools" (Fincher 1995) like those from medieval sermons including Chaucer's *The Parson's Tale*. Sade's heroines Justine and Juliette in particular listen to their eloquent sermons which rival the charm of Milton's devil but only Juliette is drawn to their materialist philosophical beliefs. This is because they free her from society's restrictive laws about female sexuality and imbue her with the ability to transcend the mundanity and sufferings of human life. The Sadian hero holds himself above the concerns of society's laws and obeys only those of Nature because they are "infallible" (Sade 1797: 4153) which mirrors the perfection of God's laws according to Christianity. In *La nouvelle Justine,* the libertine Severino affirms this principle, no less, by stating: "I am a man of Nature before that of society" (Sade 1797: 4153. My translation).[11]

5. Conclusion

To conclude, it is my determination that John Doe ranks as perhaps the most coldly terrifying and evil serial killer in the history of modern cinema and I would argue that this is because he is a *personnage Sadien* or a true "Sadian hero". He kills for sexual pleasure and to assert dominance over his victim in the dutiful service of a "higher power" and like Sade's libertines, Doe strives to return to his most brutal primal human form. His crimes form a quest for philosophical, theological and sexual transcendence through the unspeakable killing of others with disturbing erotic overtones. Somerset chillingly states that he is "just a man" (Fincher 1995) but his despicable and unimaginable crimes elevate him towards transcendental "martyrdom" (ibid.) within his own mind. As a final point, it is important to analyse the ending of *Se7en* in terms of its Sadian "moral" system. The film concludes with

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[11] « Je suis l'homme de la nature, avant que d'être celui de la société » (Sade 1797: 4153).

Doe's final transcendence whereupon he waits, with his eyes softly closing, for Mills to deliver him comparatively painlessly to death and martyrdom. The cruel and inevitable end of the film whereupon evil triumphs echoes the moral of Sade's epic *La nouvelle Justine* which is that we must accept that to be good is to be unhappy and we can only elevate ourselves out of suffering by becoming a libertine. Tracy (Mill's wife) is therefore very much the Justine character of *Se7en*. She is a symbol of pure goodness in a world otherwise drowned in never-ending darkness. However, she soon becomes plagued by suffering once exposed to the misery of the city. Her tragic fate is somewhat inevitable within the film's Sadian moral construct whereupon Virtue is always destroyed by Vice. This is not entirely Doe's intention since he believes hypocritically that he alone has been chosen by God to "[set] the example" of moral purity that will set the world to rights (ibid.). But Doe's instigation of one of the most devastating of all of cinema's nihilistic endings represents his identity as a Sadian hero *par excellence* regardless. We leave the theatre shattered by Sadian law which tyrannically dictates that unless we too become dominating and ruthless like Doe we will too be dominated by evil forces. It is in fact Doe's most penetrating message to the world as a whole and it is not one dictated by God but by the Marquis de Sade.

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ON THE OTHERNESS OF THE MAN IN THE CONTEXT OF FICTION BY AGNIESZKA HOLLAND AND OLGA TOKARCZUK

Abstract: The study aims to analyze the projection in fiction focused on the problematic status of man as a threat to the "good future" through the prism of contemporary cultural theories. The system of values is bound to man's humanity, rationality, awareness of good and evil, or ability to take care of the Other. In these considerations, the classical notion of man and his humanity related to ethics, history, or sociology becomes ruined. Deleuze and Guattari's theory of "deterritorialization" shows that the contemporary world is neither *nonhuman* nor *posthuman* but *ahuman*. How do we think of the world without us rather than the world for us? Is future coexistence possible or even desirable, or should we succumb to a "cosmic pessimism" (G. Deleuze & F. Guattari, D. Haraway, R. Braidotti, E. Thacker, P. MacCormack)? Man's contributions to the future and his prefiguration transform the functioning. He constantly becomes active and open to his Otherness, metamorphosis, and change. He is not a rationalized and stable centre of a meaningful life. Returning to the questions of the future reflected on the frightening and threatening reality of the present. Facing the degraded state of man does not mean changing him into an Other through awareness, healing, and salvation. The idea of change pushed the limits. The film *Spoor* by Agnieszka Holland is an adaptation of the novel *Drive Your Plow Over the Bones of the Dead* by Olga Tokarczuk. We explore the relations and status of man, nature, and other living beings in situations where all aspects of life are brought to an end.

Keywords: fiction, "good future", posthuman, nature

Introduction

Life in our epoch is marked by crises and threatening situations in which the survival of the human species is constantly in question. Pointing out the problem of man and, in general, the planet he lives on, where the future seems meaningless and destroyed, Jennifer Gidley considers how "everyone is talking about the future, but [wonders] if there is none for humans". Gidley writes,

> [t]he future we face today is one that threatens our very existence as a species. It threatens the comfortable urban lifestyles that many of us hold dear and the habitability of the earth itself. Our times are critical, and the challenges we face as global citizens are complex, intractable and planetary. The impact of the climate crisis alone is pointing to frightening futures. (Gidley 2017: 1)

What does it mean to live in an era of threats and destruction of the future? In our epoch, it is essential to think about the role of society, the destruction of the human species and the planet's survival. In addition to these reflections, we will mention Timothy Morton, who speaks of the "logic of coexistence in the future"; by that, he means the radical change or concrete deconstruction of the ways of living, thinking, and knowing the world (2016). In Patricia McCormack's "Manifesto for Ahumanity," she actualizes a much more radical approach by rejecting humanity and offering to become "Other" by excluding: "human privilege" and actively engaging in an "ahuman [...] becoming-other" (2020: 15).

Patricia McCormack's concept of "ahuman" behaviour is related to reducing man's impact on the planet and other non-living forms, opting for veganism and lowering reproduction actualizing a relationship of passivity that would lead to the destruction of man. With this, she enters the context of understanding the concept of the *Other* in the way that F. Guattari and J. Deleuze explain it. According to them, the *Other* is in a constant phase of prefiguration in an unfinished process, and the possibility related to capital and algorithmic strategies is always in the centre. J. Paul Nakunas reflects in the study *Reified Life* (2018), on the problems of the posthuman future. Nakunas posits that uncertain life destroys man and the properties associated with a solidary relationship with the Other. Thinking on this problem means actualizing the introduction of a new concept, which is the conception of *ahuman* as a contemporary phenomenon. Explanations of this category relate to culture and discourse as he considers the implications of what it means to be *ahuman* and what it means to be in these spheres. According to Nakunas, the crisis expressed in the discussion can be understood if we operate in the category of *ahuman*.

Is it essential to interpret who takes part in such becoming? If we were to follow Eugene Thacker, how would we explain a world without us rather than a world in which there is a place for us? Views and dilemmas are that life can develop as coexistence but also as the absence of any possibility, which refers to the category of "cosmic pessimism." Thacker continues:

> In a suggestive passage, Schopenhauer once noted that "music is the melody to which the world is the text. "Given Schopenhauer's view on life — that life is suffering, that human life is absurd, that the nothingness before my birth is equal to the nothingness after my death — given all this, one wonders what kind of music Schopenhauer had in mind when he described music as the melody to which the world is text — was it opera, a Requiem Mass, a madrigal, or perhaps a drinking song? Or something like 'Eine Kleine Nachtmusik', a little night music for the twilight of thought, a sullen nocturne for the night side of logic, an era of sad wings sung by a solitary banshee. Perhaps the music Schopenhauer had in mind is music eliminated to non-music. A whisper would suffice. Perhaps a sigh of fatigue or resignation, perhaps a moan of despair or sorrow. Perhaps a sound just articulates enough that it could be heard to dissipate. Everything dissipates into the ether and weightless rains. In the submerged quiet kelp-like crystals wordlessly emerge. Seas of indifference (Thacker 2015: 31-32)

Regarding the era of posthumanism, Donna Haraway writes about the Anthropocene and the interbreeding that produces new species in the spirit of Lauren Berlint's "cruel optimism". Haraway points to new universes in the study *Staying with the Trouble: Making Kin in the Chthulucene* where she says:

> [W]e should take seriously the implications of Kin versus family, of Kin as encompassing all nonhuman relations. There are ethics here, on a micro and macro level. Haraway is no moralist, but replacing 'human relations' with 'kin' arguably transforms our hierarchies and priorities - why not care as much about a wildflower as you do about your niece? If it is not a zero-sum game, and let us hope it is not, we can make room for all kinds of lives and ways of living. Staying with the trouble is also a matter of sticking with all the things that currently live and will die alongside us, whether we cause it or notice it or not."— (Nina Power, *Spike)*. These suggestions have doubtlessly spawned imaginative (and often provocative) explorations of the radically decentred position

humans might occupy once they decide to "Make Kin Not Babies!"
(Haraway 2016: 103)

Rosie Braidotti interprets the process of reconfiguration of European and androcentric posthumanism. Also, she explains the condition in the study A *Theoretical Framework for the Critical Posthumanities*, saying:

> What parameters define a posthuman knowing subject, her scientific credibility and ethical accountability? Taking posthumanities as an emergent field of inquiry, I argue that posthuman knowledge claims go beyond the critiques of the universalist image of 'Man' and human exceptionalism. The conceptual foundation I envisage for critical posthumanities is a neo-Spinozist monistic ontology. That assumes radical immanence, i.e., the importance of the intelligent and self-organizing matter. The current status of the human implies that the posthuman knowing subject must be understood as a relational embodied and embedded, affective and accountable entity, not only as a transcendental consciousness. Two related notions emerge from this claim: firstly, the mind-body continuum – i.e. the embrainment of the body and embodiment of the mind – and secondly, the nature-culture continuum – i.e. 'naturecultural' and 'humanimal' transversal bonding. The article explores these important conceptual and methodological perspectives and discusses the implications of the critical posthumanities for practices in the contemporary 'research' university. (Braidoti 2019: 31)

Caryl Churchill's play *Escaped Alone* (2016) and Emma Gannon's *Olive* (2020) emphasize the apocalyptic present. Parallel with it is active despair, the absence of political engagement, and the need to reject the possibilities of continuing life with new generations. The process is voluntary or involuntary denial. Theorist Mark Fisher also reflects on the phenomenon of ahuman. He talks about the horror of death (Thanatos). Finally, Nigel Kneale's BBC series *Quatermass* (1953-1959) also interprets transpersonal and transtemporal dead drive. Theories of the Anthropocene develop the idea of the "transpersonal and transtemporal" death drive (2016:82).

Among the challenges that affected the middle-class heteronormative family are those Mac Cormack encourages in discussions when he discusses overpopulation, but also a future dominated by the idea of reducing or completely stopping reproduction and living without children.

All these current debates, as well as a significant number of plays, novels and music works, essentially refer to the fact that a prefiguration into being ahuman brings awareness. It means that we understand that in discourse, one should argue about the suffering of man, the exclusion of reproduction, and facing the present and the extinction of the species. Directing engagement and political energy to the present encourages the refiguring of the human into ahuman. In this way, culture deals with many different discursive representations that abound with content for transformation into humanity. The debates raise the question of the ahuman and cultural forms, then what human prefigurations might emerge in the present and how they will dominate the future. There, the essential questions are specificity and definition of the ahuman. Parallel to this, a series of questions related to changes, the humans and culture; we try to understand whether culture can conflict with the identity of the ahuman tied to the human. The epistemological paradigm of the Anthropocene updates, in general, the problem of the emptied people world; it is essentially a re-thematization of the question of the ahuman. What will a planet look like without people?

On the other hand, another question arises. How to understand destructive attitudes toward the continuation of life and the dilemmas surrounding the discourses that speak and represent elements of humanity as Otherness? They are also active and, at the same time, point to an undefined future and an uncertain present.

1. The Novel and its Adaptation of Posthuman and Ahuman Behaviour

The film *Spoor (2017)* and the novel *Drive Your Plow Over the Bones of Dead* problematize the philosophy of the *Other* and the *concept of ahuman. Pokot* (*Spoor*) is a film by Agnieszka Holland, shot in 2017, based on the novel by author Olga Tokarchuk, winner of the Nobel Prize for Literature in 2018. It was popular in Poland, but it was also widely acclaimed abroad. In 2017, the director had a chance to be nominated for an Oscar again. However, her latest film, *Spoor,* lost the award in competition with films from Sweden, Denmark, Iran, Australia, and Germany. Moreover, accusations of the candidacy of the film *Spoor* were marred by the fact that it conflicted with national laws. A claim by a petition sent to the Minister of Culture and National Heritage, Piotr Glinski, submitted by the members of the "Bishop Kajetan Soltyk" association included a highly successful doctor, public prosecutor, and an ambitious student.

The petition called for Agnieszka Holland's film to be withdrawn from the Oscar nomination, as it was anti-Catholic and anti-Polish. The film caused polemics and controversies in Poland. However, the public rejected the accusations in the

petition, considering them absurd. However, this does not change the fact that it resonated quite widely in Poland and certainly did not go unnoticed abroad.

What is *Spoor,* then, because it managed to anger a part of the Polish audience so intensely? It is an adaptation of Olga Tokarchuk's novel *Drive the Plow Over the Bones of the Dead*. The film and book tell the story of a woman who lives outside the larger urban areas. The main protagonist, Janina Dushejko, investigates a series of murders by poachers and hunters in the village where she lives. The hunting theme at the animal's heart is a more significant idea developed in a story about an older woman fighting against a patriarchal world.

The hunt is only a metaphor for power in the mythopoetic sense. The focus on hunting animals in the book and the film actualizes a series of practices that we still deal with today; this explains Tokarchuk's perspective. It is challenging to talk about the book and the film *Spoor b*ecause it is impossible to avoid the ambiguous interpretation of the story and its adaptation in the movie. The film's screenwriter is Andrea Chalupa, and the director of photography is Tomasz Naumiuk. The cast consists of Agnieszka Mandat, Jakub Girzal, Andrzej Grabowski, James Norton, Vanessa Kirby, Peter Sarsgaard, Joseph Mole, Krzysztof Piczynski.

The story is related to the phenomenon of Otherness. It focuses on a series of episodes which actualize the treatment of animals, thereby implicitly addressing a series of issues related to typical, heteronormative and patriarchal processes of the present in which we live. At the same time, the film and the novel develop a series of complex issues: discrimination of marginalized groups, destruction of humanity, the concept of the ahuman, sexism, carnism, and people with limited abilities. Focusing on animals as nonhuman beings is the basis for the above questions. Furthermore, Otherness revealed the processes of exclusion because the gender and the species to which a being belongs play a key role. Finally, it is a story about the activity of saving animals. On the other hand, it introduces the politics of Otherness that conflicts with norms and insists on finding a way to problematize the outrageous behaviour in reality through fiction.

The difference between Tokarczuk's novel *Drive Your Plow Over the Bones of Dead* and Holland's film *Spoor* is confirmed. It problematizes the presentation of the same idea transposed through different media. In the stories, Otherness is presented as madness and radical political engagement for animal rights, raising complex issues and problems of disqualification and destruction that affect humans. They focus on non-conformism, which links rebellious behaviours often directed against the norms to the theme of who fits into the culture and is thus healthy and normal and who does not. Otherness penetrates the realm of the living species, animals and their protection, and into the realm of gender, which appears to be behaviour and identity that are distant. The authors create a basis for thinking about

resistance to violence. Violence against animals and women actualizes the paradigm of resistance directed towards oppression.

The unusual connection between animals and humans emphasizes Otherness. The tradition of negative reflections that criticize humanity does not overcome animality. The novel and the film become part of the Otherness that puts in the centre all social practices and scientific results that exclude current complex conditions appropriate to the present. It seems necessary to argue about ahuman and, through the argument, realize that in the modern world, man, by destroying Others, has killed himself. Suddenly, the long tradition in which man stands above all other species and the opposition between human and nonhuman species is accepted as an axiom and erased in parallel with the acts of resistance manifested by the female character. Many episodes of the woman's reaction are a part of the tradition that marks that kind of reaction as abnormal or as behaviour that affects accepted sanity and norms.

In the novel and the film, ahuman philosophy actualize the Otherness of the present and the future. In the relationship established with the animal, there is an effort to determine an identity without a man. It is a radical exclusion of humanity and establishing a relationship with the future through the ahuman. The association of animals and women creates a basis for a different explanation of this relationship in the direction of positive effects. The analysis of the unhealthy behaviour, named "zoophilpsychosis", is defined as a tendency to exclude the human at the expense of ahuman actions resulting from the partnership of women and animals with negative connotations in the sense of a "sick/abnormal relationship". The behaviour explained in such a way excludes certain social circumstances that encourage the relationship, especially those that activate violence against animals and humans. Animals in novel and film fiction do not appear as extended versions of humans; they represent the realm of nonhuman species. Narratives can do so much more because they enter realms of the nonhuman, which is why the epoch of the post-Anthropocene radicalized the criticism of the entire history and the paradigm of humanity and society. Thus, shaping the environment under the influence of all the scientific advances achieved by man becomes a problem.

This tendency of the novel and the film to penetrate the human spheres calls into question the exclusivity of the posthuman subject. *Otherness* insinuated in both works is a consequence of the problem of managing the world without people, which is increasing increasingly. In that context, opposing the norms leads to the problematization of the division of emotions and reason. The non-normative subjectivities are constantly in conflict, human and ahuman beings, man and woman, healthy and unhealthy actions. The tendency is to target subversive forces and privilege the activities of the one who stands on the margins.

The novel and the film as its adaptation acquire specific characteristics given the difference in the medium that may represent a particular idea or attitude. Regardless, the novel *Drive Your Plow Over the Bones of Dead* is literature intertextually tied to William Blake's work. It is also a murder mystery and a story about the interconnection of a man with other species. However, the novel does not develop the idea of man as the centre of the world. Instead, there is an echo of different philosophies that actualize the problem of nonhuman beings or the world of animals needing to act subversively within the world whose centre is a man with his rational behaviour, thinkers such as William Blake, Jeremy Bentham and others.

The narrator Yanina is the critical voice against the provocative action resulting in the murders in a village that is primarily empty in winter. It is in an area in the middle of the woods full of mainly holiday homes; there are hunters, people for whom eating meat is an integral part of everyday living. She spreads the opinion that long-term violent behaviour towards animals is the reason for their revenge. Yanina lives a marginalized existence and is qualified as a "crazy, old woman." Her character and actions distance the woman from all other inhabitants of the place where the murders occur. Their way of thinking moves along the lines of reason and rationality.

The ordinary person is prone to adaptation, but in the novel, a woman is a subject of provocative behaviour in social systems. Although she makes a step forward by not accepting injustice in social practices, she is also aware that critics and conflicts with society and its norms bring a label that "she is maladaptive and thus abnormal". With such qualifications, she skillfully hid behind the curtain of her justice. She develops a particular war against violence. With the power to question the violence of the human population against the nonhuman, she influences the development of a strategy that directs the question of the displacement of ethical norms: what is considered correct and what is not valid in the contemporary post-anthropocentric epoch. The effects of the human population's zone of action are the defeat of life and destruction. Such confrontations allow entering the sphere of the ahuman. It is a question of the future, the epoch filled with disappointments and disasters in the environment and the planet. Her unusual relationship increases the complexity of Yanina's character; she is curious and constantly questioning, especially violating the traditional conception of humanity and giving preference to other species. Yanina lives with dogs; they are her daughters; she analyses wild animals and people's attitudes towards them. She is an engineer, astrologer, teacher and translator in her sixties. When she talks about her views, she says:

> I grew up in a beautiful era, now sadly in the past. In it, there was
> great readiness for change and a talent for creating revolutionary

visions. Nowadays, no one still dares to think up anything new. All they ever talk about, round the clock, is how things already are; they keep rolling out the same old ideas. Reality has grown old and gone senile; after all, it is subject to the same laws as every living organism – it ages. Just like the cells of the body, its tiniest components, the senses, succumb to apoptosis. Apoptosis is natural death brought about by tiredness and exhaustion of matter. In Greek, this word means 'the dropping of petals'. The world has dropped its petals" (...)." There's a flaw in my character that obscures the image of the distribution of the planets. I look at them through fear, and despite the semblance of cheerfulness that people naively and naively ascribe to me, I see everything in a dark mirror as if through smoked glass. I view the world the same way others look at the Sun in eclipse. Thus I see the earth in an eclipse. I see us moving about blindly in eternal gloom, like May beetles trapped in a box by a cruel child. It's easy to harm and injure us, to smash up our intricately assembled, bizarre existence. I interpret everything as abnormal, terrible and threatening. I see nothing but catastrophes. But as the Fall is the beginning, can we fall even lower?" (2018: 54, 55-56).

In the mysterious course of the story, in which people suffer, but the killer remains unknown, the central character Yanina is affected. She interpreted in her way the killing of her dogs and the killing of people. She is called a "She-wolf," a wanderer in the woods rather than the roads. She is fond of the stars and can read them while embracing the symbolism and meaning of William Blake's poetry.

Yanina's family consists of her dogs. Her love for dogs is blasphemy for church canons. In the world of God, there is a hierarchy in which nonhuman beings have no soul. Therefore, her love is blasphemy. For animals, as the priest preaches in the film's first scene, there is no salvation; they are subordinate to man. Overwhelmed with anger because of the killing of animals by hunters, the woman in the novel and the film makes her explanation in front of people; she insists on resistance to killing animals; for her, it is a disaster, but they are not interested in understanding her. Finally, she finds her partner in what she is talking about in the world of animals.

Interestingly, as a nonhuman species, the animal is reduced to eating and hunting; yet it has the ability and power to understand; it reflects as humans. Therefore it is different, or it is that Otherness for which the character of the novel and the film develops love and acceptance. The story and the film highlight the narrator's reflections on people who are pitiful creatures. They are destroyers of the environment in which they live, and their survival is a problem.

In contrast to the novelistic narrative and the development of long thought reflections that expose the philosophy tied to the rights of *Other species*, Holland's *Spoor* insists on close-up visual effects where the focus is on people's eyes and lips. The line between human and nonhuman vision is blurred. The film insists on continuously monitoring the actions and effects of wild boars, deer, bees and dogs. Thus, the author of the film tries to present a rich and active world of these species. The visual and verbal representation is aesthetically functional differently (Hutcheon 2006). The film has a specific value that does not limit its structure to an adaptation understood as a novel repetition but to a creative realization sharing the same goal. In both works, the idea of how one can act powerfully in an oppressively oriented world towards the Other, in this case, the nonhuman species, is brought out differently. The idea that killing animals is equivalent to killing people makes the reader/viewer aware of how sad and disastrously limited the human-dominated world is becoming. The mystery of killing people imposes a need to understand death and destruction as the edge along which humanity moves, falling into the abyss of extinction. The urge to build a visual scene for animals or nonhuman species and their reactions problematizes the value of the human, of man as a human being, which is what he is because he does not hurt the other; that is, he does not destroy him.

Parallel to the visual effects, Holland also uses musical phrases in the film that enhance the meaning of the idea of the ahuman. The world, especially society, refuses to understand Others; they become a new goal towards which humanity moves—the musical phrases in the film input special meaning. According to Wladyslaw Dynak, the chorus "We are going hunting" is repeated. With each subsequent word of the song announces the hunting of animals by two hunters and friends. This song is mentioned in the histories of many hunting societies as an old song and is attributed to be several centuries old. Still, Dynak believes that it originated in the nineteenth century. The target of the hunters in the last part of the song becomes clear it is not the animals that they keep listing, but a girl. The theme and the idea of human and nonhuman species are closely related to the concept of gender. A. Holland powerfully shows the meaning by using musical phrases from Polish cultural tradition.

Conclusion

The novel *Drive Your Plow* and its film adaptation *Spoor* are stories that represent the mystery of killing, of death, of both humans and nonhuman species, animals. By choosing to represent the Other in a world organized not under the human but on ahuman order in which the void means destruction, the absence of people, and even the lack of life, a reflection is encouraged on how art can represent this void,

thereby expressing subversive, critical views. The world of animals or nonhuman species is that strong community that the female protagonist chooses over the gap to establish new norms of the family, identity, and a new paradigm for the human species to avoid the humanity or terminal phase of the world. Man becomes subject by using opinion, emotions and knowledge in the sphere of the animal world. Tokarchuk and Holland choose to return to nature and open the space of living as an option. It is the way that provides a potential idea tied to the fact that the impasse of the present time can still be analyzed and is worth thinking about.

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CLIVE STAPLES LEWIS AND THE BIBLE: CHRISTIAN SYMBOLISM IN THE CHRONICLES OF NARNIA

Abstract: The Chronicles of Narnia encompass a very special trinity that J.R.R. Tolkien labelled as "recovery, escape and consolation." However, it seems that, through a much needed identification and "suspension of disbelief" achieved by C.S. Lewis's extraordinary narrative gift, the Chronicles attempt to 'smuggle' sometimes more and sometimes less disguised effort to direct its readers towards the Christian tradition and its values as well. Therefore, this paper aims to shed some light on this field, mainly focusing on the literary manifestation of Biblical motives within one of the most prominent examples of children's and young adult fiction. More specifically, special focus of the research will be placed on the birth and death of the Narnian world and the identification of possible similarities with the original inspiration.

Keywords: Christianity, children's literature, Narnia, C.S. Lewis

1. Introduction

Arthur Owen Barfield, British philosopher, poet, critic, literary scholar, and most importantly, C.S. Lewis's long-time friend, distinguished "the two Lewises." According to him, one of them was the rationalist, ready to tear an argument apart for its inconsistency and internal contradictions. The second one was the "mythopoeic Lewis," the man who adored myth and who wrote one of Barfield's favourite books - *Till We Have Faces*. "The first and the last Inkling" (Fuccia, 2016: 1) strongly believed that both author's sides formed a perfect whole rather than a being divided against itself, which fascinated him to no end. But, on closer inspection, it seems that Lewis's "oppositional friend" (Bloom, 2006: 7) overlooked, or simply omitted to acknowledge, the third, immensely important dimension of his dear Jack – the one that manifested itself through somewhat complicated and, from time to time, contradictory relationship with God.

2. Escape, recovery and consolation

Clive Staples Lewis is an established literary figure whose impact gets increasingly recognized as a major peresence in the twentieth century literature by practically everyone who indulge in the joy of reading. Despite the fact that he had a long and distinguished academic career and held academic positions in English literature at both Oxford and Cambridge University, Lewis is best known for his works of fiction, particularly *The Chronicles of Narnia*, *The Screwtape Letters* and *The Space Trilogy*, as well as his non-fiction Christian apologetics, such as *Mere Christianity*, *Miracles*, and *The Problem of Pain*. Moreover, *Time* magazine listed his timeless and almost universally beloved adventure *The Lion, The Witch, and the Wardrobe* as one of the top 100 English language novels written between 1923 and 2005. In it, by means of merging elements of fairy tale, medievalism and allegory, the author created a fictional universe that, in many ways, rivals J.R.R. Tolkien's Middle Earth and Ursula Le Guin's Earthsea.

The Chronicles encompass something that J.R.R. Tolkien describes as "escape, recovery and consolation" (Drout, 2007: 481). Lewis's narrative gift draws the reader deeper into this literary mixture, guides him towards spiritual fulfilment and helps him achieve it through imagination, while the overall tone of seductive immersion in a different world makes this experience miraculously understandable, perhaps even somewhat normal. By forming an inexplicable feeling that everything is exactly as it should be and (mostly) under control, the writer creates a place where a young fantasy enthusiast can boldly tread uncharted paths, sensing that the whole environment is tailored especially for him, and that, for the followers of the great lion (and he is certainly becoming one), everything is going to be just fine.

By starting five out of seven Narnia books with the information that the narration portrays fictional events (two of them open with virtually identical "This is a story…" line, while other three introduce the variations of "There were/was…" formulaic phrase, not forgetting to point out the "story" aspect), C.S. Lewis establishes visible connections with literary tradition, directing all those who are prepared to step into his version of the "Once Upon a Time" tale to their earlier encounters with similar content. However, the series proves to be far more tangled than it seems to be at first glance: its lines convey a deeper meaning, introducing children to Christian morality and faith through numerous characters representing believers of different types at different stages of their journey of building a relationship with with Jesus Christ.

3. Narnia and Christianity

The religious symbolism in *The Lion, the Witch and the Wardrobe*, as in other volumes of the series, appears to be undeniably profound. There can be no mistaking the theological undertone of the narrative, written by an artist of immense talent and imagination, who was also an Anglican committed to upholding a largely orthodox theology. The vast amount of scholarly and literary research makes it clear that the religious interpretation is only limited by the amount of time and effort one has to spend. Much like George McDonald's *Phantastes*, the book that C.S. Lewis simply adored, the books pulsate with a strong sense of complexity, same as the one that Lucy and Mr. Tumnus elaborate during their conversation in the final part of *The Last Battle*:

> 'I see,' she said. 'This is still Narnia, and, more real and more beautiful than the Narnia down below, just as it was more real and more beautiful than the Narnia outside the Stable door! I see ... world within world, Narnia within Narnia....'
> 'Yes,' said Mr. Tumnus, 'like an onion: except that as you continue to go in and in, each circle is larger than the last.' (Lewis, 1994: 111)

In a similar way, the story about the universe behind the apple wood wardrobe consists of many different layers; each of them proves to be richer in its meaning than the previous one. That's why, considering the fact that each and every page of *The Chronicles* creates the impression that it has been carefully immersed in an unusual solution of symbolism, myth, fairy tale and mastery of figurative expression, the level of understanding of this amalgamation is directly proportional to the reader's ability to penetrate deeper into this literary "onion" and find delight in every "bulb scale." Therefore, for young teenagers, Lewis's books usually represent an opportunity for identification with the characters such as the Pevensies, allowing them to swing a sword, shoot an arrow and properly deal with evildoers, all thanks to the concept of temporary suspension of disbelief. For the average parent, the series brings classically structured content, rich with diverse beings, magical phenomena and praiseworthy flashes of universal human values – in short, a perfect material for the development of children's imagination and artistic awareness, as well as the sense of fairness and responsible behaviour towards those that are close to him. However, meticulous researchers and readers familiar with *Holy Scripture* would easily recognize similarities between two texts and uncover a semi-hidden agenda, even if they are completely unaware of the most direct confirmation of the deeper, purposefully installed subtext, reflected in the words of the author himself in his letter to a nine year old fan, Anne Jenkins:

What Aslan meant when he said he had died is, in one sense plain enough. Read the earlier book in this series called *The Lion, the Witch and the Wardrobe*, and you will find the full story of how he was killed by the White Witch and came to life again. When you have read that, I think you will probably see that there is a deeper meaning behind it. The whole Narnian story is about Christ. (Lewis, 2004: 1244)

After the last Narnia book got published, C.S. Lewis openly admitted that the ultimate, unspoken purpose of his multi-volume literary campaign was to ignite a sense of sublime power, to create a fairy tale able to slip unnoticed into the inquisitive and always rebellious mind of a young being, overriding innate inhibitions, capable of successfully paralyzing many spheres of religious spirituality:

Why did one find it so hard to feel as one was told one ought to feel about God or about the sufferings of Christ? I thought the chief reason was that one was told one ought to. An obligation to feel can freeze feelings. And reverence itself did harm. The whole subject was associated with lowered voices; almost as if it were something medical. But supposing that by casting all these things into an imaginary world, stripping them of their stained-glass and Sunday school associations, one could make them for the first time appear in their real potency? Could one not thus steal past those watchful dragons? I thought one could. (Lewis, 1996: 37)

Therefore, it can be safely concluded that *The Chronicles of Narnia* serve as a type of Trojan horse: under the guise of exciting fiction, all seven books slip past "guards" without arousing too much suspicion and, more or less undetected, plant the seeds of another story - *The Greatest Story Ever Told*. [1]

4. Christianity outside *The Lion, The Witch and the Wardrobe*

Although less detailed interpretations of Lewis's Narnia usually conclude with Aslan's ultimate Christ-like sacrifice and glorious resurrection being identified as unequivocal verification of the authors absolute resolution to insert (in any possible place and at every suitable moment) Him - the same Him whom he, during his atheistic years, tried to avoid at any cost - it seems that there are still more than a few scenes outside the most popular title that radiate the Christian ideological quite

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[1] A large scale epic movie from 1965. that chronicles the life and ministry of Jesus Christ

unequivocally. For example, the end of Edmund, Eustace and Lucy's journey (*The Voyage of the Dawn Treader*) introduces one of the most undisguisedly numinous moments of the entire oeuvre. In this episode, after disembarking their ship at the foothills of Aslan's country, three young heroes reach the beautiful shore, close to the place where the sky seems to be touching the ground, and notice a lamb with the fleece so white, it is almost impossible to look at it. After breakfast[2], the lamb transforms into a lion, i.e. Aslan; the children are gently informed that this is their last visit to Narnia because they are "too old." and that they must find the way to be with Aslan in their own world:

> 'Are-are you there too, Sir?' said Edmund.
> 'I am,' said Aslan. 'But there I have another name. You must learn to know me by that name. This was the very reason why you were brought to Narnia, that by knowing me here for a little, you may know me better there.' (Lewis 1970: 183)

In *The Book of Revelation,* chapter 5, Jesus is the long-awaited Lion of the tribe of Judah. John weeps because no one was found worthy to open the scroll of God's judgment, or even to look inside it. Then one of the elders says to John: "Weep not: behold, the Lion of the tribe of Juda, the Root of David, hath prevailed to open the book, and to loose the seven seals thereof." John looked up expecting to see a lion but writes instead: "And I beheld, and, lo, in the midst of the throne and of the four beasts, and in the midst of the elders, stood a Lamb as it had been slain" (John 5:6 King James Bible).

Obviously, Jesus Christ is both "the Lamb of God, which taketh away the sin of the world" (John 1:29) and "the Lion of the tribe of Judah." This means that Aslan, "the King of Beasts, the son of the Emperor-Over-the-Sea, and the King above all High Kings in Narnia" (Vaus, 2004: 146) simply comes as more literal and kid-friendly version of the same divine being.

In *The Magician's Nephew*, Digory Kirke and his next-door neighbour and friend Polly stumble upon Uncle Andrew's secret office, ignore off-limits rule and get tricked into using special rings to pass into other universes. In one instance, they are transported to the place where they witness the creation of a new world. In the darkness, a beautiful voice sings stars into existence, followed by a newly created sunrise. The (first) morning light reveals that the singer is big, majestic lion. When Narnia's creation is complete, Aslan gives the gift of speech to animals and then celebrates with them: "Creatures, I give you yourselves," said the strong, happy

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[2] "Now come and have some breakfast!" Jesus said. None of the disciples dared to ask him, "Who are you?" They knew it was the Lord. Then Jesus served them the bread and the fish. (John 21:12)

voice of Aslan. "I give to you forever this land of Narnia. I give you the woods, the fruits, the rivers. I give you the stars, and I give you myself" (Lewis 1970: 92).

The parallel between Aslan and Jesus Christ as Creator is, once again, absolutely intentional. Lewis is obviously following the words of the *Gospel According to John* who tells us: "All things were made by him; and without him was not anything made that was made" (John 1:1). As the Jesus of the *Bible* is the powerful Creator of heaven and earth, so Aslan is the sovereign creator in Narnia.

At one point in the same book, since he allowed Jadis to enter a new born world, the boy is asked to retrieve a special fruit from the tree inside a garden within a golden gate. This tree in Narnia is an allusion to the Tree in the Garden of Eden. In the *Bible*, the first man and woman are forbidden to eat fruit from Tree of Knowledge. However, one day a serpent tempts Eve to taste the fruit, and she shares it with Adam, thus disobeying God's order and causing their expulsion from Heaven. Within this allegory, Jadis, a half-Jinn, half giant woman from the world of Charn, is an allusion to the Snake/Satan, as Queen tries to persuade Digory to go against what is right and to take a piece of fruit for his own purpose. In resisting this temptation, young hero triumphs and completes his penance. In addition, he receives a reward for his good deed: Aslan gives him a fruit to bring home to help cure his mother. The moral of the allegory is that doing the right thing will reap rewards; giving in to temptation will only cause misery and suffering.

Queen Jadis symbolizes not only the snake in the Garden of Eden, but evil in its many forms. In other words, she is the destroyer of Charn, remorseless killer of her sister (possible reference to Cain) and all of her loyal/rebellious subjects; her reign over Narnia is marked by un-ending winter and snow and turning people to stone; she is a trickster who tries to deceive Digory and corrupt boy's young and innocent heart; and finally, she is cruel, arrogant and selfish and thus, in many ways, embodies the first fallen angel - Lucifer.

The Last Battle borrows many themes from the *Bible*'s view of the future of our world. Shift's name indicates his manipulative nature. Clearly the one in control over the Aslan impostor, he refers to himself as "Lord Shift, the mouthpiece of Aslan." The purpose of Shift's devious plan becomes obvious as he opposes the real Aslan's will and promotes himself. Once again we hear echoes of the story behind the stories of Narnia: the devil, depicted in the Scriptures as the enemy of God, is in the business of imitating the Lord Almighty.

This last book of *The Chronicles* obviously deals with the ultimate reality of death and hints at what those "who are in Christ" will experience beyond the

grave. Whether transformed into a new state to enter a new world, or experiencing death to get there, *The Last Battle* points the way into a joy-filled eternity. Its final conflict describes the fall of evil and the final judgment. Old Narnia gets swept away and replaced by a new one. This new Narnia was overflowing with life and fulfilled promises.

5. Conclusion

C.S. Lewis's work really carries a strong Christian message, as well as moral lessons that are not only interwoven with religious, but with elemental human ethics as well, teaching children what acting in the right spirit, out of an abiding respect and concern for one's fellow creatures truly means. Just like in the *Bible*, *The Chronicles* portray a significant number of characters that overcome unbelievable challenges, cause or endure considerable suffering, commit acts of treason against loved ones and God, or serve as a beacon of hope and virtue to others, inspiring and encouraging young readers to make the right choices and steer away from worldly temptations toward spiritual freedom and peace. Therefore, as a fictitious and magical land, Narnia unquestionably performs an outstanding job of explaining the Christian faith through the symbolism, at the same time not being afraid to embrace elements taken from other narratives (even if they were of a pagan-mythical character), thus leaving a deep mark on the series of magnificent stories for children and, even possibly, young adults.

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THE MODERNIST ELEMENTS IN THE POETRY OF EZRA POUND AND ORHAN VELI KANIK

Abstract: This text showcases the modernist elements in the poetry of Ezra Pound and Orhan Veli Kanik; two poets who come from two very different cultural and literary backgrounds. Through their poetry's structure, verse, themes and overall approach to poetry, this text does a comparative analysis of the differences and similarities in the poems of the above-mentioned poets in the context of their respective literary movements; Imagism and the Garip movement. The two literary movements share an important common feature which signifies liberation from previously accepted conventional thoughts about the composition of the poem and the very role of poetry in culture. Through individual exposure of the social, historical and cultural context, the paper presents the modernist elements in the poetry of Ezra Pound and Orhan Veli Kanik through the prism of the critical-theoretical processes of modernism. Literary modernism in the first half of the twentieth century is a movement that has a huge and immense influence on the course of world literature. There is an emphasis on both poets' seemingly unexpected but important and significant similarities in the approach and understanding of poetry. Although we are talking about two completely different cultures and social spheres such as the Western European and Turkish in the first part of the twentieth century, the resemblance of these two key literary movements and their poets, as it pertains to how poetry should strive for something new and free from the strict tradition, brings to light the harmony of Western and Eastern literature in the ruthless new world of modernism.

Keywords: Garip, Imagism, Modernism, Movement, Verse

1. The significance of Pound's Imagism and Kanik's Garip tenets

There is no doubt that the turn and transition of English poetry into modernism must be linked to Pound's revolutionary writings. Pound's works enabled many young and would-be poets to see the importance of understanding language and form beyond the traditional concerns of poetry such as diction, tone, and rhyme in order to encompass the structural, etymological, and sonorous properties of language, and

the implicit social and political structures that language contains. Pound's application of the idea of ideographic structure to English poetry was central, his use of accented meters and musical structures as a means of "breaking the pentameter" as well as his direct citation of heterogeneous registers of language in the poem. Equally important to later poets was Pound's idea of the "absolute value" of language—that is, the "energy" or "fulfilment of meaning" within language that connects an experience directly to the world and gives it a status independent of its existence within an arbitrary linguistic code. According to Pound, the poets explored the idea of the "perfection" of language: the notion that heightened and careful "honesty" in the use of words could function as a critique of the abuse of language in a society, an abuse directly related to other problems with which it can be faced (Beach 1992: 23). His poetry differs from frequent contemporary models not only in the way it disturbs and destroys culturally accepted ways of expression, but also in what is required of the reader when reading, understanding and analyzing a modernist poem.

Pound advocates the idea of learning poetic skill and mastery and that one cannot write a poem based on the poet's feelings alone. He/she must be aware of basic poetic techniques. The Imagist custom of writing a poem of ten to fifty words indicates that the basic material for writing poetry is not feelings, but language. Although they regularly criticized the Romantic poets, the Modernists had much in common with them regarding poetry and its place in society. Above all, they agreed on the importance and value of poetry. While the Romantics were often considered private poets, many of their significant works were created with a great political consciousness which is also noticeable in the poetry of the modernist poets. A number of these poets shared the view with the Romantics that the poetic imagination could create new understandings and new forms of knowledge. Although many of them were careful not to use the key Romantic term "imagination," they nevertheless believed that the poet possessed a mental skill that allowed him/her to make connections that were unavailable to other people.

One of the major innovations in transition poetry in modernism is the application of imagistic principles to verse and form in poems. The reasons why modernist poets turned against lyricism in general are numerous. First of all, they were dissatisfied with the traditionally dominant lyrical speech of the character or speaker in the poem. The use of dramatic monologue indicates the relativity of knowledge; the speaker is presented as someone who does not fully understand things. By using this poetic method, the personal feelings of the author are avoided and an objective light is brought into the poetic work.

According to Pound, abandoning pentameter and writing in free verse is the first initial step. Whitworth states that modernist poetry is in an ambivalent relationship with the revival of classical measures. On the one hand, such experiments showed

that iambic tetrameter and pentameter were not the only way of constructing verses. They presented the self-awareness of form and the possibility of choosing other types of forms. On the other hand, predetermined versifications and techniques indicated a kind of rigor that forbade or excluded possibilities for any experimentation; the composition of the poems in them looked more like a school assignment than a real creation; if the poet understood them as a task or exercise, there was a danger that poets would simply embellish and fill their verses with unnecessary epithets, as they did with iambic pentameter. Classical versifications also saw the alternation of long and short syllables as their fundamental principle, rather than the alternation of stressed and unstressed syllables (Whitworth 1910: 74). The popularity of sculptural metaphors in Imagist poetry suggests that Imagists wanted poetry to escape temporality and that this was a necessary condition for writing. In Hume's case, this escape from temporality also signifies a renunciation of musicality and thus, in a way, of lyricism (Whitworth 1910: 160).

The emergence of the Garip literary movement in a period when the Republic of Turkey is going through a transition period introduces a new poetic spirit that undoubtedly has a significant influence on Turkish modernist poetry. In a complex and demanding process, the Garip literary movement led by Orhan Veli Kanik, from the poetry that glorifies the state with high-level language, turns to everyday life in its approach to writing. In a way, this literary movement tends to merge national values with those of the West when it comes to the purpose of poetry and the role of the poet. One of the most prominent Turkish literary critics of Orhan Veli Kanik and the Garip literary movement, Asim Bezirci states:

> Orhan Veli may not have been a poet of revolution in the literal sense of the word, but he was certainly a literal revolution in Turkish modernist poetry. Not only as a poet, but as an intellectual who has directed Turkish poetic thought forward. He was not only an innovator and pioneer, but also a warrior. Not only did he strive to eliminate the old and conventional, but also to destroy the corrupt values that he believed had infected Turkish poetry for long enough (Bezirci 1982: 129).

At the basis of the Garip literary movement is an aesthetic infrastructure based on objective reality and naturalness. Simplicity, affection for the common people and society and the constant research of the new are the foundations of this ideology. These three features constitute the perspective of the poetic activities of Anday, Rifat and Kanik. This movement, above all, manages to change the established norms regarding Turkish poetry and song. Accepted conventionalities regarding the form of the poem are rejected and thus Garip's poetry succeeds in redirecting Turkish modernist poetry to a new path. Kanik eliminates verse, rhyme,

and conceptual structure from a poem. He not only aimed to introduce the language of the people and the citizen, but also introduced them as characters and themes in a large number of his works. Kanik's desire above all was for the poem to fall from the fairy-tale tower to the street and mingle with everyday life and people, not with "prosperous egalitarianism" but with the "poor majority" (Bezirci 1982: 130). Besides being considered a pioneer and innovator in Turkish modernist poetry, Kanik also left a great mark and had a significant influence on poets such as Sabahattin Kudret Aksal, Necati Cumali, Behcet Necatigil, Cahit Irgat, Mehmed Kemal, Salah Birsel, Edip Cansever, Neyzat Ustun., Suat Tasher and Metin Eloglu, poets who applied many of the tendencies of the Garip movement in their poetry after the mid-twentieth century. Kanik, above all, was fighting for the establishment of a new modernist Turkish poetry with his texts, like the preface to Garip, but also with his poetry. It would not be wrong to come to the conclusion that Kanik was winning the battle for the revival of poetry and the overthrow of the old conventional poetic norms. Because as Bezirci states, "As much as he is a powerful destroyer, he is also a powerful creator" (Bezirci 1982: 130).

Kanik, alongside Rifat and Anday, grew up in an environment where they witnessed the renewal and reorganization of the Turkish state. They acquired their cultural values in the atmosphere brought by the new regime and in accordance with the envisaged principles. Accordingly, the adoption of the culture of the West, the orientation towards the public and the linguistic elements of everyday speech, the adoption of scientific thought are the basis of Garip's epistemological and aesthetic structure. Moreover, the negative attitude towards the past is another aspect of this process that affects the principles and approach of this literary movement. It would not be wrong to conclude that the political atmosphere of the period is reflected in the literature of this movement, which also signifies opposition to the previous regime and the ideology represented in the Ottoman Empire, especially when it comes to literature.

2. The language in the poetry of Pound and Kanik

Kanik's poems often use words, phrases, idioms, sayings and proverbs that the people used on a daily basis. In addition, the structure of the language is distant from standard poetry and literary Turkish and closer to the vernacular and speech as well as its sense of convenience and humor. In the beginning of the preface to "Garip" Kanik states:

At this point we understand that poetry is different from spoken language. Turkish poetry, in its current form, differs from natural and everyday language and offers a relative strangeness and unusualness to readers.

However, it is very interesting to note that this unusualness creates new conventions with its own poetic language, which remove the unusualness itself from the poetic speech. The child taught by today's intellectuals perceives the world from a conventional or traditional point of view, and therefore the new poetry will sound unusual to him. But the new poetry will show that child the relativity of the poetic language so that he can question what he has learned (Kanik, 1941: Preface:Garip).

In fact, Kanik enjoys creating poetry where spoken and street Turkish is dominant. But it cannot be claimed that he created his poetry only for that purpose. As a matter of fact, it can be pointed out that, in addition, the poet also has a goal: to bear and mock the limitations of the environment and the tendencies to prohibit the expression of free and new ideas. To achieve this intellectual goal, Kanik skillfully uses language, trying to elaborate the environment and rituals with humorous elements that he uses in his poetry. With this he accomplishes two tasks: he brings to light the absurdity of society's habit of associating with "seriousness" and he also abandons the tradition of literature by using colloquial and everyday words that were previously neglected in the art of poetry. One of his more intriguing poems "Comfort" showcases the abovementioned characteristics pertaining the language in his poems:

> You say if only this fight ended,
> If only I never got hungry,
> If only I was never tired,
> If only I never wanted to pee,
> If only I never felt asleep;
> You should say instead, if only I died! (Bezirci 1982:194)

Throughout the poem, Kanik uses numerous metaphors. The verses create multiple meaning structures in the Turkish language: struggle for life, struggle for survival, struggle for existence, life quarrel and surrender in life. The structure is expanded by changing the types of life battles based on the quest for survival. Kanik adds the most general elements like hunger and sleep to his poem. He marks the end of the fight with the desire to die. The poem represents the tenets of Garip's movement and philosophy when it comes to vernacular and humor, as well as a distinctive percussive last verse. The rhyme and repetition in the poem are quite atypical and a rarity in Kanik's poetry. The directness, brevity and simplicity of the poem along with a certain intensity that grows with each verse to the last is a frequently noticeable feature in his poems whose themes are related to the social

consciousness of man. Here, the man who runs away from action and concern for social problems is ridiculed and even gives up his life in the last striking verse.

The Imagists led by Pound, in addition to the principle of using direct, clear and simple poetic language, aimed at presenting the poem in a way that would make it easy to remember. By doing so, the poet creates an image that the reader can immediately imagine in his imagination. That is why Pound strives to avoid abstractions or explanations in order not to destroy the simple and clear verse. On the other hand, using fewer, simpler and clearer words does not mean that writing poetry and presenting the image in the poem becomes easier. Every word and every verse should be carefully and precisely written to get a clear picture. In the poem "L'art", Pound again succeeds in just two verses and seemingly simple and short adjectives to create an image that deserves deeper analysis and interpretation:

"Green arsenic smeared on an egg-white cloth,
Crushed strawberries! Come, let us feast our eyes." (Pound 1910: 37)

It may be pointed out that this poem does not aim at the traditional description of any specialty, but at painting words with color combinations. The visualized abstract image contains contrast. Arsenic is deadly while strawberries are delicious and nice to try. Colors are not used as decorative tools to decorate the poem, but as amplifiers of the content of the poem. In addition, the poem contains the key imagist elements when it comes to the use of language. Adjectives in the poem are directly used at the beginning of the two verses so that the image is precisely shown.

The use of language in poetry by both poets is similar, although unlike Pound, Kanik does so specifically with the aim of bringing modern and innovative poetry closer to the everyday reader. Both poets undoubtedly skillfully and successfully applied their unconventional language tools in their poetry. By writing short poems in free verse, they manage to create a work appropriate for the era of modernism and the modernist environment. With seemingly simple and short verses, their poems actually open the way to many different interpretations and analyses, which is actually one of the most striking features of a modernist literary work.

3. Verse and structure

In the poetry after the formation of the group and the publication of the work "Garip", there is a notable move away from the use of verse and rhyme, simplification of words and writing about topics related to everyday life of the period in which these poets lived. Namely, Kanik primarily opposes the tradition of ideological-political poetry and syllabic verse. For this he points to the syllabic

verse's abandonment of its historical mission and its impossibility of moving forward. One of Kanik's most adept features is his determination to point out the lack of creative force and inability to connect with the flow of life of syllabic verse in the poetry of Turkish modernism. Syllabic verse tries not to be demolished by relying on sentimentality, mechanized measures and obedience. By directing his poetry to the common man and reader, he gives importance to the understanding of everyday things and the same is implemented in the poetry of all the poets of the Garip literary movement. About the need and inclination to introduce new elements into poetry suitable for the modern context, Kanik notes:

> Writers may or may not feel the need to introduce new literary measures into their works. Those who feel this need are called founders, while those who find them unnecessary are destroyers. In the end, both sides are better off than those who continue the conventions that preceded them without adding anything new. Both sides cannot be successful all the time. Permanently valuable works of art should be related to changes in the social structure. One of the reasons why literary movements are sometimes considered unsuccessful is that their programs and principles do not match the realities and truths of their times (Kanik, 1941: Preface: Garip).

When it comes to the structural elements in the poetry of Pound and Kanik in their mature poetic period, many identical parameters are noticeable. With the emergence of Imagism in the literary scene, Pound emphasizes precision and directness. Many of his poems are compact and short. On the other hand, although Kanik applies the directness and precision approach of Pound's poems to many of his poems, he clearly rejects any indication of interdisciplinarity between the arts. Kanik himself states that he is not a supporter of interdisciplinarity in the arts:

> "Poetry should be seen as poetry, painting as painting, music as music. Each of these arts has its own specific characteristics and ways of expression. Through them, they explain their purpose, and do not limit themselves and their respect for past values, but create space for challenge and effort. This is painstaking." (Kanik, 1941: Preface: Garip).

Regarding the compactness of the poems and the length of the verses, the poetry of Kanik and Pound possesses considerable commonalities. In general, the verses of Orhan Veli Kanik are composed of a small number of words. This feature is also visible in most of the poems belonging to the Garip literary movement. Kanik's poem "Loneliness" based on syllables and length is a typical example when it comes to verse length and dominant word groups in his poetry.

Ones who don't live alone don't know
How much silence scares one;
How one talks to himself;
How one runs to mirrors,
Longing to a soul,
They don't know. (Bezirci 1982: 181)

Like most Garip poems, the tone and directness of the poem is established in the first verse. One notices the element of alienation and loneliness which is quite often present in Turkish and English modern poetry. Typical of Kanik's poems, the lines rarely exceed more than three words. The number of words as well as syllables varies due to the varying length of the verses. The speaker builds intensity with each verse, which at the end of the poem is matched by shorter and clearer statements.

Many of the lines in Kanik's poems contain no more than six words. After the publication of the work "Garip", many of his poems are short with three or four words in the verses. Commonly used word groups such as monosyllabic pronouns, conjunctions and adjectives indicate the length of syllables in verses. Whereas when it comes to nouns, a large number of them were concrete nouns. This can be considered as an indication that Kanik strives to eliminate emotions from the lyrical subject in his poems and places more emphasis on reality and everyday life as well as the real problems faced by everyday people. Especially in poems where the theme of the Second World War dominates, a greater number of specific nouns are found. About the length of the verses in Kanik's poetry, Hakan Sazyek, who is a professor at Kocaeli University and the author of the works "The Place of the Garip Movement in Turkish Poetry" and "Cumhuriyet Dönemi Türk Şiirinde Garip Hareketi" ("The Garip Movement in the Republican Period of Turkish poetry") states that in his early period as a poet, most of the poems were short. Specifically, of Kanik's seventy-one poems, thirty consisted of four to seven verses. Only ten of his poems from his initial period as a poet contained eight to ten verses. This trend continues later in his poetic career.

On the other hand, at the beginning of the first decade of the twentieth century, the official arrival of Imagism in the English literary scene directed towards a more direct and precise writing of poetry. Apart from the most frequently cited example of an imagist poem, "In a Station of the Metro", the poem "Girl" is also indicative of the application of many of Pound's new principles and elements in his poetry. Namely, the frequent use of adjectives is avoided and the verses are short and direct:

The tree has entered my hands,
The sap has ascended my arms,
The tree has grown in my breast-
Downward,
The branches grow out of me, like arms.

Tree you are,
Moss you are,
You are violets with wind above them.
A child - so high - you are,
And all this is folly to the world. (Pound 1914: 35)

The poem consists of two lyrical subjects. In the first stanza, which contains five lines, the lyrical subject is Daphne and she talks about her transformation and the feelings of the tree entering her body. While in the second stanza the lyrical subject is the third person addressing Daphne. The free verse which is the backbone of Pound's principles of Imagism comes into force again and is appropriate for his typical poems of this type. The lack of a concrete and regular structure of the poem makes the nature of the speech of the lyrical subjects direct and easy to understand. However, this seemingly simple poem opens doors to numerous interpretations regarding the mythology in the poem as well as the identity of the lyrical subject in the second stanza. Moreover, Ethan Lewis in his work "A Modernist Image" talks about the subtle setting of the presentation (that is, the two presentations) of the event in the poem "Girl" and challenges the generally accepted analysis of the poem. "And all this is folly to the world" – a verse that ends the poem with the closing of the second stanza. In addition, the poem is also an indication of the effective use of free verse that adds to the wonderful, childish sense of the interpretation of the poem that does not focus on mythology; a child's imagination is not limited by any kind of structure, just like this poem.

Ezra Pound defines form as energy, or emotion expressed in form. Energy, whose initial manifestation is in pure form, in other words, a form distinct from likeness or association, can only be expressed through a painting or sculpture. Energy that expresses itself in pure sound, or sound that is different from articulate speech, can only be expressed through music. When the energy or emotion represents an image, the appropriate expression of it can be found in words. It would probably be a complete waste or waste of energy to try to express it in any other real or visible medium. The verbal expression of the image may be reinforced by a corresponding or related rhythmic form. With either of these, repetition or rehearsal should be avoided which can be harmful (Pound, Looking Back). In his

poem "Alba", besides the poem being proportional to the principles and rules of Imagist poetry, it also represents a modernized form of haiku:

> As cool as the pale wet leaves
> Of lily-of-the-valley
> She lay beside me in the dawn. (Pound 1914: 88)

The poem "Alba" contains many elements that are notable in haiku poems. Not using the word kigo is actually the key in this poem. Not only are kigo words used to indicate the seasons and weather, but each one contains a specific connotation. Created as pointers to guide the reader, they also provide additional information about the time of writing of the poem itself and thus, additional information about the foundation of the poem. In "Alba", the maiden's tear, which is kigo in this poem, represents more than one herb. It is a kigo that is common in summer and mountainous regions. Moreover, the maiden's tear can be interpreted as a comparison to the lover, connecting the natural world with the woman in the hands of the speaker in the poem. With that, Pound uses this kigo to practical results; the poem is recorded in a specific place and time.

4. Similarities and differences in the poetry of Pound and Kanik

A considerable number of similarities can be observed in the poetry of Pound and Kanik, especially when it comes to the structure of the poem. Both poets prefer writing short poems. Pound in his text "Looking Back" states to avoid abstractions and not to use superfluous words that do not reveal something. Kanik also uses a small number of words in the lyrics of his songs. Aim to use as few words as possible, as is the case with Pound, which neither contribute nor detract from the poem. This is also noticeable in the syllables of the words, considering that a large part of the words that Kanik uses in the songs are pronouns, conjunctions, short adjectives and other words.

Another characteristic shared by Pound's Imagist poetry and Kanik's poetry during the apex of the Garip movement is the use of free verse. According to Pound, the poet should use words that are needed to reflect, not to satisfy certain rhythmic patterns, and for that free verse is the most suitable. Kanik, who also mostly practices free verse, overshadows the form and structure of the poem for its language and mode of presentation. Poetry should be relative in its essence and open to change. Kanik points out the need to distance verse from poetry, which prevents the process of simplification, accessibility and naturalness of the poem. The view that poetry which is formed and established by the forced use of verse has its own language is wrong and should be eliminated. According to Kanik, there is

no need for artistic words and meanings that prevent and threaten the naturalness of the poem.

It is necessary to mention that in addition to these significant similarities, in Kanik's poems, unlike Pound's imagistic poems, the poetry does not aim to represent an image. Analogies, description and imagery are not part of the poetry of the poets of the Garip literary movement. The conscious avoidance of the use of symbols and images in the poems, as well as any association of the poem with other arts, indicate a significant contrast to imagist principles in this context. Although Kanik's poems are short and often avoid the use of adjectives or decorative words that do not result in directness and efficiency, they often do not present a picture as in Pound's imagism, considering that one of the main and most important principles of imagism is to present an image.

Kanik clearly notes that the purpose of Garip's poetry is not to present an image and denies any integration of poetry with other arts. In the preface to the manifesto of the movement, he states that poetry should be seen as poetry, the picture as picture, music as music. Each of these arts has its own specific properties and ways of expression. Music in poetry, painting in music or literature in painting. Mutually combining certain arts can result in the loss of the individual essence and beauty of the art. The artist should discover the unique essence of his own art and demonstrate his skills through this essence. Poetry, after all, is a form of speech that reveals its essence through the mode of meaning and expression.

5. Conclusion

The importance of Pound and Kanik's appreciation of experimentation and trying new things needs to be emphasized. Although they often criticized conventional poetic diction, they tirelessly studied and analyzed literary history and tradition. Using free verse and eliminating the notion that rhyme is mandatory, the two poets make a fundamental transformation of the understanding of traditional poetic forms that were used in English and Turkish poetry before the arrival of literary modernism. Both are the leading poets of modernism as well as significant innovators, theorists and poetic minds that shaped modernism in twentieth-century literature. Although they come from different and distant cultural backgrounds, these two pivotal poets, critics and essayists think in a similar way when it comes to the directions of modernist poetry in their cultures. Although we are talking about two completely different cultures and social spheres such as Western European and Turkish in the first part of the twentieth century, the similarities of these two key literary movements and their authors in how poetry should strive for something new and break free from strict tradition, brings to light the congruence of Western and Eastern literature in the ruthless new world of modernism.

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(RE)THINKING THE UNTHINKABLE:
HOLOCAUST REVISITED IN
PHILIP ROTH'S *THE PLOT AGAINST AMERICA*

Abstract: The article explores how Philip Roth's 2004 *The Plot Against America* engages with the trauma that may pervade any society shaped by the transformative and performative powers of public and/or private discourse. Between dystopia, alternative history, sociopolitical observation and psychological investigation, the novel's counter-narrative of American history gains plausibility due to the replication, fictionalization, and transplantation of the painfully familiar Holocaust-scenario against a U.S. background. To imagine the effects of an aggressively antisemitic regime upon the 1940s United States, Roth revisits his own Newark childhood and the personal and communal experiences of increasing failure of American dreams in the Jewish neighborhood. From within the society that declaredly protects and integrates multicultural values, Roth draws attention to its democratic vulnerability and perishability. My aim is to critically analyze the novel's rendition of manipulative discourses and their reverberations in individual and group consciousness, alongside Roth's effective appeal to speculation, introspection, and the unwritten power of collective memory. Framed by up-to-date Roth studies and close readings in interdisciplinary context, the selected examples illustrate the novel's grounding in socio-historical and biographical precedents, its meaning as cautionary tale and plea for inter- and trans-generational/-continental understanding and reconciliation.

Keywords: Americanness, (counter-)history, ideology, narrative, plausibility

1. Introduction: on factual precedents

The Plot against America revolves around an apparently preposterous hypothesis: Charles Lindbergh is elected President of the U.S.A. instead of Franklin D. Roosevelt and plunges the country down a spiral of isolationism, antisemitism, Nazi-like rhetoric and practices. Roth-the-author's alter ego, young Philip, grows up

to witness this mortal coil and, later or, reflect upon it. Remembering the inflaming Lindbergh discourses, the grown-up Philip dutifully notes:

> When Lindbergh wrote proudly of "our inheritance of European blood," when he warned against "dilution by foreign races" and "the infiltration of inferior blood" (all phrases that turn up in diary entries from those years), he was recording personal convictions shared by a sizable portion of America First's rank-and-file membership as well as by a rabid constituency even more extensive than a Jew like my father, with his bitter hatred of antisemitism - or like my mother, with her deeply ingrained mistrust of Christians - could ever imagine to be flourishing all across America. (Roth 2020: 14)

Upon the gradual realization that deep shadows lurk in all walks of American life, the narrative is dominated by anguish, tension, and growing paranoia. Roth uses the logic of the American Dream, projected against the dire circumstances of the first part of the 20th century, to explain how a radically totalitarian system might have easily come to power. He uses his presumably fantastic universe to illustrate how it could have gained undeterred support from many people with limited insight into the circles of history. He employs individual and mass psychology to study mechanisms, phenomena, scenarios that could have unfolded differently, under slightly altered circumstances. The following passage illustrates the real-life national craving for stability and predictability which could have made a Lindbergh presidency feasible:

> Twentieth-century Americans, weary of confronting a new crisis in every decade, were starving for normalcy, and what Charles A. Lindbergh represented was normalcy raised to heroic proportions, a decent man with an honest face and an undistinguished voice who had resoundingly demonstrated to the entire planet the courage to take charge and the fortitude to shape history and, of course, the power to transcend personal tragedy. If Lindbergh promised no war, then there would be no war - for the great majority it was as simple as that. (Roth 2020: 53)

The Jewish community of Newark is confronted with a reductionist, pastoral attitude of American voters, whose relaxation and beliefs are based on former establishment decisions, such as Woodrow Wilson's attempts at neutrality during World War I, or Herbert Hoover's 1920s 'return to normalcy'. The quote also emphasizes the U.S.' appetite for saviors of the nation, who might restore idyllic states of affairs. This makes the projection of an American Hero such as Lindbergh plausible: his ambitions surpass his sociocultural appeal; he capitalizes on his

popularity to promote causes embraceable by his admirers without significant questioning.

Roth replicates familiar situations to explain how the collective mind works: a game of appearances vs. essences, wherein the decency and peacefulness expressed in the public sphere disguise silent, eroding wars within (cultural, racial, ethnic, national). As shown in Douglas' analysis of the novel,

> Hitler's fascist and racial solution to Jewish difference is not Lindbergh's fascist solution in *The Plot Against America* because Lindbergh conceives of Jewish difference as cultural instead of racial. Lindbergh's kinder, gentler fascism thus proposes a program of accelerated and state-enforced assimilation as the proper "resolution of America's Jewish Question" (281). His administration forms an Office of American Absorption (OAA) with the announced purpose of "encouraging America's religious and national minorities to become further incorporated into the larger society," though, notes Philip, the only minority group so targeted seemed to be Jews (85). (Douglas 2013: 788/9).

A gentle form of fascism and the intended, often successful perversion of America's youth are not accidental inventions. Entranced by the promises of Americanization, Sandy is included in the Just Folks program for Jewish boys who get reeducated into the WASP spirit by spending time with conservative, nationalistic farmers' families from the Midwest and the South. Already irritated by what he grows to see as his shameful Jewish roots, he returns a full stranger: he despises his parents, their mentality and actions, and everything about the community he has grown up in, which he desires to sever himself from. The tragically corrupting influence he is subjected to is bound to remind some readers of the notorious syntagm 'socialism with a human face', as Roth's experience with Central European totalitarian regimes is undeniable. The tragedy behind the terrifying scenario in *The Plot against America* does not stem from its conflict with what happened during the Second World War or from its projection of a(nother) dystopian universe. Its credibility relies precisely on horrendous factual precedents in the history of America and of the entire world.

Moreover, as the American mind and the nation's policies are scrutinized, it is not only the echoes of the Holocaust proper that generate the illusion of verisimilitude. Investigating the power of "Philip Roth's Populist Nightmare", Matthew S. Schweber draws attention to the crucial fact that:

> Roth's Lindbergh scenario accounts for the genuine obstacles the nation's Constitutional protections, pluralist heritage, and democratic creed would

present to nascent tyranny. It also builds upon our democratic tradition's notorious and shameful exceptions: the lynching of blacks; the internment of Japanese-Americans; the Red Scare, witchhunts, and blacklists; the Pinkertons; the FBI's COINTELPRO abuses; Jim Crow; the Kennedy assassinations; the Huey-Long style demagogue; the Alien and Sedition Act; Lincoln's suspension of habeas corpus; fringe group bombings from Hay Market Square to Oklahoma; and armed uprisings from the Whiskey Rebellion to Ruby Ridge and Waco. (2005: 129-130)

2. *Divide et impera*. **Oppression as opportunity**

Direct or oblique, striking or subtle, reminders of lived history are ubiquitous in *The Plot*. Almost paradoxically, they feed both the Jewish American Roths' American dream of harmonious cohabitation and the WASP majority's drive for assimilation. During their visit to Washington, humiliating due to blatant discrimination, the Roths attempt to revive their belief in the father's version of America's grandeur and democratic power, as captured in the following description of their symbolic journey: "We had driven right to the very heart of American history, and whether we knew it in so many words, it was American history, delineated in its most inspirational form, that we were counting on to protect us against Lindbergh" (Roth 2020: 58). Trust and reliance in the glorifying discourses of a nation from which (class, race, status) inequalities have been allegedly erased is evident in the family's excitement about the meaningful surroundings of the capital and in their self-portrayal as Americans first and foremost.

However, totalitarian systems-in-the-making commonly apply the *divide and conquer* strategy. The Jewish community's segregation from within is generously illustrated, via Sandy's efficient ideological brainwashing and, even more prominently, the infamous Rabbi Bengelsdorf's views. Specialized in mimicking the rhetoric of reason, he militates for the transformation of the unique community of American Jews. He pleads for a cleansed Americanness which disregards heritage or difference, in a disturbing meltdown conversion. In the family, community, nation circles, the Rabbi's Machiavellian discourse is deeply manipulative, as can be noticed below:

"The Jews of America," the rabbi told us at dinner, "are unlike any other community of Jews in the history of the world. They have the greatest opportunity accorded to our people in modern times. The Jews of America can participate fully in the national life of their country. They need no longer dwell apart, a pariah community separated from the rest. All that is required is the courage that your son Sandy displayed by going on his own into the

unknown of Kentucky to work for the summer as a farm hand there. […] And this is not merely a dream of mine; it is the dream of President Lindbergh." (Roth 2020: 106/7)

This example of opportunism and persuasion features the alleged cultivation of superior American virtues, such as courage, as opposed to what is identified as inferior, typically 'Jewish' fear and reluctance. The rift is created, reality is falsified: power is construed and exerted by exploiting fabricated oppositions and instigating suspiciousness. Such dissonant discourses stir confusion for the outsider, but also for the child-narrator, his brother, and other family/community members, caught between simultaneous 'truths'. While they undergo the often-dramatic experience of unfolding events, they do not have the necessary distance to analyze objectively. Therefore, inevitable personalization results in irreconcilable attitudes and paroxysmal reactions. Paradox underlies an edifice of values that are interpreted depending on the side of the divide each experiencer is on.

As pointed out by Scanlan, the fate of one secondary character proves essential to understanding Roth's analysis of mentalities as far as the fluid definitions of Americanness are concerned:

> The Klansmen kill Mrs. Wishnow because they do not fundamentally perceive her as American, yet the American-born Jews in Roth's Newark cannot conceive of themselves as anything else. They follow baseball, speak fluent American English, drive American cars, and are all the more patriotic for knowing their cousins in Poland are being murdered. They can scarcely understand the further cultural assimilation, the "Americanization of Americans," that their new Republican government mandates (34). Behind all the talk of growing blond and healthy doing farm labor lies the Lindberg administration's unstated sense that America is a Christian country. (Scanlan 2011: 513)

After Lindbergh's election to office, a radicalization, not an effacement of differences occurs, marking a cyclic return to the essential questions of American civilization: *What is Americanness? Who judges, who defines?* The answers are circumscribed by the book's larger concern with the specificity of history, which it presents as multifarious. Roth strays from the orderly recollection of facts to illustrate multiple views and discourses from within. A relevant passage recounts young Philip's father's preoccupation with recording every bit of lived experience and potentially noteworthy information:

> My father would try to find an hour each week to catch a complete show, and when he did, he'd recount over dinner what he'd seen and whom. Tojo. Pétain. Batista. De Valera. Arias. Quezon. Camacho. Litvinov. Zhukov. Hull. Welles.

Harriman. Dies. Heydrich. Blum. Quisling. Gandhi. Rommel. Mountbatten. King George. La Guardia. Franco. Pope Pius. And that was but an abbreviated list of the tremendous cast of newsreel characters prominent in events that my father told us we would one day remember as history worthy of passing on to our own children. "Because what's history?" he asked rhetorically when he was in his expansive dinnertime instructional mode. "History is everything that happens everywhere. Even here in Newark. Even here on Summit Avenue. Even what happens in his house to an ordinary man - that'll be history too someday." (Roth 2020: 180)

3. Plurality, plausibility: A vicious circle

An idea that surfaces is that time will tell, discern, order. One cannot master or understand history while it unfolds, but every detail may ultimately prove relevant. It is uncertainty and unpredictability that help Roth blur the boundaries between fiction and reality and enable the imaginative coexistence of history and counter-history. Even structure-wise, the book has no conclusion. Instead, it invites reassessment from a documentary perspective: the end of the narrative and of Lindbergh's era is followed by a coda, a transcript of events until October 16, 1942, excerpted from Newark's Newsreel Theater's archives. The real-life documents of the (re)imagined World War Era and its essential choices provide a return to the facts, which complements the narrative and comprises the keys to comprehending plot twists. Chard-Hutchinson indicates that

> the ultimate chapter, "Perpetual Fear," […] is both the same and different: the boy's personal history differs from the "counter History" in the sense that it ultimately restores what, according to Hannah Arendt, "the eternal antisemitism" doctrine contributes to suppressing: moral responsibility. (Chard-Hutchinson 2006: 150)

The vicious circle of history as narrative, prone to rewritings and reinterpretations is, thus, illustrated. So is the inevitability of historical and ethical accountability. Yet, while retrospective analyses are capable of articulating coherent history, the experiencer can only react and record. Consequently, Philip's attitude towards what he perceives as destabilizing history is telling: "I wasn't at all like Sandy, in whom opportunity had quickened the desire to be a boy on the grand scale, riding the crest of history. I wanted nothing to do with history. I wanted to be a boy on the smallest scale possible (Roth 2020: 233). The child acknowledges his need to escape the pressure of instability and the responsibility to take sides and discern meanings. His story is one of trauma, the everyday horror of the

unexpected. His stories: an example of dialogue vs. competition for narrative authority. According to Sokoloff,

> Polemics loom large in the novel. […] It turns out there is no single, unified plot against America but multiple, multidimensional types of plots. Individuals have to struggle with this multiplicity and decide what they are going to believe, how they are going to respond within their personal plotlines to the political plots (in all their counterfactual detail), as well as to the subplots that complicate their landscape. Out of all this, they must construct their own version of the story, even as readers, too, seek out the interconnectedness among discrete incidents, episodes, and actions - thus building their understanding of the narrated events out of the narration itself. (2006: 310)

This constant readjustment of practical and critical positions and the novel's successive revelations constitute its axis, the main method of revealing the fragility and, oftentimes, irrelevance of temporary standpoints. The polarization of views, opinions and neighborhoods, the mutual distrust arise from the shadows of a malignantly manipulated institutional and public discourse, and become evident as the ideological disease of the system metastasizes. Moreover, Roth-the-author steps into the game of reflecting surfaces, allowing himself multiple narrative angles, as

> the crucial narrative feature of the opening paragraph is its triple focalization. The passage introduces three distinct Philip Roths: the historical Roth, who fulfills the role of implied author; the fictional projection of Roth, who narrates the novel from the present day; and the child Roth, who acts as *The Plot Against America* the novel's protagonist. Thus, introduces the multiplication of selves described in *The Counterlife*. (Siegel 2012: 135)

Such a perspective provides material for further hermeneutical studies, making an analysis of narrative devices tempting. Within this article, it merely offers insight into Roth's engagement with the plurality of perspectives. As the book moves towards its denouement, the mainstream rhetoric of Americanness vs. Otherness sinks roots, deepening an abyss that proves to have lingered in the collective consciousness, despite official discourses proclaiming the theoretical equality of all citizens. The conversation between Herman and Bess Roth illustrates the clash between pragmatism and idealism, the disillusionment and revolt that develop steadily, between bitterness and anger. The following excerpt, wherein Herman eventually identifies Lindbergh as the ultimate other, is particularly significant:

> "Well, like it or not, Lindbergh is teaching us what it is to be Jews." Then she added, "We only think we're Americans." "Nonsense. No!" my father replied.

"They think we only think we're Americans. It is not up for discussion, Bess. It is not up for negotiation. These people are not understanding that I take this for granted, goddamnit! Others? He dares to call us others? He's the other. The one who looks most American - and he's the one who is least American! The man is unfit. He shouldn't be there, and it's as simple as that!" (Roth 2020: 256)

Yet, nothing is simple or mono-dimensional in Roth's alternative universe. The conflicting representations of Americanness and Otherness flock to expose the evils of pigeonholing, the loopholes of democracy between theory and practice, the mounting fury, frustration, and aggressiveness caused by an absolutist system. Using his public position and the opportunity to address massive audiences, the Rabbi promotes total assimilation and the abandonment of ethnic, cultural, religious roots, in what is framed as an act of loyalty and allegiance to American values in sections such as this:

In his sermons and talks calling "the development of American ideals" the first priority of Jews and "the Americanization of Americans" the best means to preserve our democracy against "Bolshevism, radicalism, and anarchism," he frequently quoted from Theodore Roosevelt's final message to the nation, in which the late president said, "There can be no divided allegiance here. Any man who says he is an American, but something else also, isn't an American at all. We have room for but one flag, the American flag." (Roth 2020: 34)

4. What if-s, have been-s

Plunging back in time via Theodore Roosevelt's assimilationist stand, Bengelsdorf embodies the Roths' opposite, though in the name of the same Americanness they respect and crave, which has attracted millions of immigrants. Like the contexts and subtexts employed, Roth's game of pluralities and dissonances is not new in form or discussed topics. What sets his counter-history apart is that the book does not project a distant future. On the contrary, it was published at a time when many atrocities had happened *de facto*, outside and inside the United States. Writing "On the Possibility of an American Holocaust", Graham notes that

The Plot against America belongs to a more recent class of alternate histories that ask whether Americans themselves might not have been vulnerable to the lure of fascism, needing only a push to turn against and repress their fellow-citizens […] Roth, however, not only argues that it could have happened in America, but also offers a nontraditional, strangely effective way of to study a moment that was much more anxious and ambivalent than it often appears to

have been in retrospect; message and form echo one another, with a novel on the difficulty of imagining catastrophe employing a fundamentally imaginative, counter-factual narrative method to make its point. (2007: 120/126-7)

An American Holocaust is not preposterous to imagine for an entire community of readers who have been confronted with similar disasters before. The surfacing of latent tendencies in the American psyche is as believable as Roth's multiple narratives make it. As argued by Siegel,

the writing of American history is always a work in progress […] America's identity as a nation is fractured […] Roth's caustic satire strips the whitewash from American history to reveal its dark counter-histories. These include not only the marginalization of Jews that constitutes the novel's central subject, but also slavery, the extermination of Native Americans, and racial segregation. (2012: 138)

Such analyses make it clear that Roth's alleged dystopia lacks one basic element: it is placed in the past, not in the future. As such, it challenges the expectations of the genre that it mimics and subverts. The places, situations, discourses the novel foregrounds are not surprising, but painfully recognizable. Highly relevant is Philip's nightmarish vision when, after falling asleep while browsing an album of the American national parks, he awakes screaming: "across everything in America that was the bluest and the greenest and the whitest and to be preserved forever in these pristine reservations, was printed a black swastika." (Roth 2020: 43) Tragically, for both characters and readers there is no need to imagine what has already happened, at different scales, in different places and contexts. Thus, Sokoloff rightfully emphasizes that

we expect a horrifying sequence of events because we have heard the tale, recounted many times, of ominous discriminatory legislation followed by escalating restrictions on Jews, mob violence, deportation, and then much worse. It is our anticipation of such developments that creates the almost unbearable suspense in the novel. In other words, the plot moves forward because we are familiar with a particular metanarrative. (2006: 306)

In tune with such considerations, whenever signs of discrimination (such as the FBI agents' attempt to intimidate a child) surface, they are taken to extremes in the readers' minds by the cascading historical precedents. The ubiquitous propagation of panic, dark fantasies, (phantasms of) persecution, the shroud of fear that clouds judgement for both victims and perpetrators are to be examined closely, as part and parcel or Roth's machinery of verisimilitude.

5. Conclusion

As the causal nexus of construing and vilifying a radical alterity dominates *The Plot against America*, the unfortunate cyclicity of history and its worrisome amount of unlearnt lessons stand out as the novel's unformulated conclusion. Like other Roth writings, this strongly cautionary tale creates empathy via its appeal to individual and communal memory. Viewing history as an ensemble of events in process, social and civic performances with clear goals, and narratives shaped by subjective circumstances, the author indirectly asks necessary questions about the conflicting forces of nation and narration in the Third Millennium and about the place of (ir)rationality in everyday decisions, definitions, declarations. The book can be and has been seen as one of Roth's most visionary and astute investigations of the American civic, social, and political mind in distress.

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VLADIMIR PROPP'S MODEL OF NARRATIVE STRUCTURE AND WILLIAM MORRIS'S FANTASY FICTION

Abstract: *Vladimir Propp's Морфология сказки* remains a relevant narrative grammar that, in a very clear and pragmatic way, summarizes the unique basis of a fairy/folk tale and formulates something that can only be described as universal pattern for recognizing and understanding plot skeletons of almost all fantasy stories. By emphasizing relatively stable aspects in the performances of different characters, as a component that matches Bedier's "elements" or Veselovsky's "motifs", and by the attribution of essentially identical actions to a diverse set of characters, Propp*'s* Morphology of the Folktale and its general observations can be used as a tool for a deeper interpretation of the prose works of William Morris, a diverse and prolific nineteenth-century genius. Hence, this paper aims to shed some light on Morris's art of skilful dancing along the line of stereotyping and succumbing to established concepts, while, at the same time juggling elements of new forms of creativity. The research will show whether the writer's characters, especially ones that can be found in *The Well at the World's End*, *The Water of the Wondrous Isles* and *The Wood Beyond the World*, are truly as typically moulded as they seem to be at first glance, or whether there is a slightly different intention behind the obvious respect for the well-established plot lines and character functions. The methods of analysis, synthesis, induction, deduction, comparative method and methods of abstraction and generalization will be used in the analysis of the aforementioned problems.

Keywords: Propp*'s* model, classic fairy tale, modern fiction, narrative functions

1.   Introduction

In *Morphology of the Folktale* (*Морфология сказки*), first published in 1928, Vladimir Propp challenged the established genre classification based on subject

matter and content, proposing a slightly different formula of "syntagmatic" observation of the narrative structure of Russian folk tales by focusing analytical techniques on the area of the function of *dramatis personae*. This new form of the structuralist model, later successfully adapted into the modern framework of Brian Attebery's theory, went beyond the area of the original national base and established the idea that the essential generic identity of fantasy as a whole is reflected in the progression of events through established ways of acting and archetypal roles determined by characters. As the concept did not concentrate on any single work to a sufficient extent to grow into a concrete individual analysis (for which it does not show any visible ambitions), its essence is contained in an attempt to round off the unique basis of the fairy tale by extracting common features. In this way, seemingly large differences were reduced to the level of a simple detail, whose elimination makes it possible to reach the structure characteristic of a huge (if not the entire) part of the material – thus, to the source of that precisely unusual feeling of familiarity that turns into a literary déjà vu when encountering new contents.

2. Morphology of the Folktale

By creating a kind of essential narrative grammar, which justifies the term "morphology" from the title of the study, Propp has unequivocally shown that the principle of patterning very seriously decodes a significant number of questions related not only to literature within the spectrum of interest, but also to many achievements in spheres outside of literary art in general. Propp's scientifically based, formulaic representation of the established settings of the fairy tales emphasized a kind of stability in the use of characters as a component that rivals Bedier's "elements" or Veselovski's "motifs", and highlighted in the foreground the understanding of the attribution of essentially identical actions to a diverse set of plot carriers, to whose action these activities are entrusted. For example, in the sequence that begins with leaving home and ends with the famous "they lived happily ever after" (in Propp's version, function XXXI: the hero is married and ascends the throne (Propp 1968: 64), many things find their place: the interdiction and its violation, different kinds of suffering, testing moral values and abilities, searching, direct confrontation with the opponent, returning, etc. Episodes follow one another and random order is restricted by the principle of simple logical rules simply because the brother cannot go in search for his sister before she is lost, the pea will prove to be magical only after Jack believes that he has been deceived, the damsel in distress will not be rescued until she has found herself in trouble and the furry hurricane in boots must initially act as the worst of the miller's three presents.

On the other hand, in addition to the steady progression of the narrative from the initial state (usually a portrait of the old community) to the closing of the full circle (the formation of a new family), Prop noticed a "cosmetic" contouring of the characters, largely influenced by typological profiling and predisposition to assigned roles, which certainly did not leave too much space for a more complex upgrade. For this reason, if instead of the original prince of any old classic fairy tale a substitute element of a young man of equally noble background got introduced, it would hardly change anything. In the same way, the princesses Snow White, Cinderella or Goldilocks, translated into the digital rain code of the Matrix movie, would be represented through strings of identical data with the meaning "beautiful", "modest", "hardworking", "loyal", "good-natured" and the like, while more concrete psychological, even physical, traits would be manifested through no more than a couple of picto-numerical markers for possibly long golden hair, a distinctly fair complexion, clumsiness in using weaving tools, and gullibility with wandering fruit traders. Precisely for the above reasons, the bearers of functions as specific repetitions within different narrative units become of secondary importance and end up in the secondary plan of research.

Morphology identifies seven basic archetypes according to the role they play in the story:

1. The villain (fights and opposes the hero in every way);
2. The donor (provides magical item);
3. The helper (motivates, rescues, and directs the hero);
4. The princess and her father (the person the hero is looking for, the damsel in distress, the giver of difficult tasks);
5. The dispatcher (sends the hero on a journey, mission or quest);
6. The hero (sets off for a quest or similar mission);
7. The false hero (seems positive at first, but eventually reveals itself).

Along with the idea of variations in the external and invariability of the internal layers of character, the study equally insisted on the fact that the functions, i.e., "stable, constant elements" of fantastic texts are "independent of how and by whom they are fulfilled" (Propp 1968: 21), which clearly indicates that even in this case of application of individual solutions, the core remains practically unchanged. Therefore, even though Morozko behaves somewhat differently than Baba Yaga, essential differences in the behaviour of two completely incompatible natural forces do not realistically exist. Propp notes that the repetition of the same actions in different ways by different characters has long been attested in myths and religions, which proves that the number of functions in relation to the number of executors is noticeably more limited:

1. A tsar gives an eagle to a hero. The eagle carries the hero away to another kingdom.
2. An old man gives Sucenko a horse. The horse carries Sucenko away to another kingdom.
3. A sorcerer gives Ivan a little boat. The boat takes Ivan to another kingdom.
4. A princess gives Ivan a ring. Young men appearing from out of the ring carry Ivan away into another kingdom.

3. William Morris and Propp's model

When it comes to the literary work of William Morris, an undisguised admirer of medieval culture, art and the Western European storytelling tradition, the consistent paradigmatic plot, in conjunction with the consistent stability of the design and use of characters, stands as an indisputable constant of all fantastic novels. By putting to the practical test the assumption about the necessity of progressing beyond superficial distinctions such as differences between the protagonists or diverse elements beyond the more basic constituents of the narrative, it is possible to find exactly that amazing uniformity of stories that would not seem quite so obvious in a different perspective. By recognizing it, one can penetrate into the writer's aesthetic aspirations, clarify certain procedures in the design and application of characters, and correctly treat the overall development of the plot on a broader level. As an outline, that internal compositional structure would have the following form: a young man leaves his native home motivated by the usual reasons, mostly summed up in the desire for adventures beyond the borders of his father's small kingdom, the town or village where he grew up, or seeking refuge from love disappointment; as in any traditional story, the path will lead him over hills and seas, through country estates and town squares until, of his own volition or chance, he finally ends up in a forest or some very similar (super)natural habitat, where he depends solely on his ability to assess the situation and survive. That's where the real adventure starts. In a new environment, an encounter with a sorceress and a girl is inevitable. Being blessed with respectable origin and pleasant appearance, he easily wins the favour of both beauties. Intimate play with the first of them is mostly superficial and does not involve sincere affection. The girl, on the other hand, becomes the true love and, finally, a life companion. The sorceress/witch quickly disappears and the young man finds himself searching for the maiden he is in love with; by running away from her mistress or pursuing some personal goal she becomes a prisoner of a slave trader, a cruel local lord, or a group of armed men. In order to rescue her, the warrior goes through a series of perilous adventures and trials. By overcoming

various deceptions, betrayals and traps, he simultaneously trades his innocence for experience and gradually grows as a person, shaped, tested and hardened by everything that befell him. At the end, the lovers return to the starting point of the story (usually the man's or the girl's home, or some completely new place, destined by fate for the final destination), become new lords and leaders of the people, and gain immense power and respect. They live happily ever after, everything around them prospers and finally they die peacefully, leaving the kingdom to a long line of equally successful and worthy descendants.

The aforementioned summary, achieved by eliminating moments whose presence and role do not constitute the backbone of the narrative, reveal that while Morris's art of visual design strived to preserve the connotation of spirituality and beauty, apostrophizing the selfless commitment to every detail, the literary texts create a slight impression of being "moulded", especially in the domain of characterization. More precisely, the individuality of the three dominant character types – the witch, the maiden and the hero – was largely drowned in completely conventional reactions to often equally conventional situations and possessed of such a quality as to ensure that the primacy of Propp's function never gets questioned, not even for the sake of achieving greater expressiveness of the protagonists themselves. Hence, for example, the young and brave knights of Ralph, Walter or Hallblithe, as well as in the case of the already mentioned heroines of Andersen's or Grimm's stories, can be described in one stroke of the brush.

Even before the author's foray into prose, many critics expressed serious objections to the lack of psychological multidimensionality of his characters. Although objections were mainly related to the too typical rigidity of the era of *The Earthly Paradise* (when all Morris's creations seemed more clearly than ever to be cast from the same uniformity), the writer's approach to economizing the means to achieve diversity and depiction of courage, malice, divinity, innocence and the like, continued to appeal even during the nineties. Consequently, it is not difficult to guess which class of E.M. Forster's distinctions between "flat" (where meaning can be summed up in one sentence) and "rounded" (more complex, more similar to the real people, more difficult for a concise and simple description) they belong to. Nevertheless, in light of *Morphology*, the question arises whether such results are really something that should be taken as a weakness, or whether it is an intentionally realized output of different thinking. Namely, conditional sameness does not necessarily have to be understood as the result of the inability to present more complex psychological entities – on the contrary, it is more likely that it arises as a consequence of the absence of a serious intention to do so at all. Morris's genius certainly had no aspirations to create characters in the way that Dostoyevsky, Kafka, Mann or Virginia Woolf did, just as he had no intention of too radically reorganizing established conceptions of the folklore canon. His narrative had a

planned direction and accordingly placed each protagonist in a position of a certain hierarchical importance: if the damsel was in distress (which is in the integral role), it means that the villain had inevitably completed his part and that the prerequisites are met so that the inevitable deliverance by the hero would take place. Therefore, each figurine had to move around the storyboard almost according to the rules of chess, exactly as the profile of its nature dictates. Nevertheless, accepting such a schematization of the work, William Morris did not reject the freedom to move personal creations forward, backward, closer or further in relation to the other characters and to style them, with full respect for the established principles (the maiden is irresistibly beautiful, the young man is stout and daring, etc. . .) at his discretion, always keeping in mind that the queen can be (and mostly is) a much more usable character than the king.

4. Interdiction and other elements of Propp's model

In Ralf's and Walter's case, female parents were used with an obvious, traditional modesty and a complete absence of the tendencies for their development. Everything that is revealed about the late Mrs Golding is reduced to one sentence, coincidentally related to the name of the vessel with which young Walter intended to distance himself both physically and emotionally from the miseries of love and the unbearable marital situation. On the other hand, Queen of Upmeads, an active witness of many events and a passive element of few ones, is there to help achieve one or two minor effects. Her primary role in evoking classic maternal love was incorporated into the scene in front of the castle gate, where she impatiently anticipates the return of her husband and one of her sons. The writer also used the Queen to point out that the youngest one surpasses his brothers in terms of the appearance and inner beauty even in the eyes of his parents, calling it a "small miracle" that it was Ralf, and not someone else, who rode back with his father[1]. On the other hand, male parent characters, as in all folk tales, play significantly more important roles: King Peter, a modest ruler of an even more modest domain, without great merchant cities, mighty castles and noble abbeys, is one of the basic initiators of the entire series of events. Constantly inundated with pleas from his sons, whose hot blood longed for wider roads, more spacious meadows, exciting life and adventures that the small kingdom between the mountains in the north and the Wood Debatable in the south could not offer, Peter will, somewhat like Philip II of Macedonia, give his final approval and blessing. The king's words with which he explained his decision had the following meaning:

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[1] By using expressions such as "best-beloved" and "excessively glad", Morris additionally emphasized the Queen's excitement because the dearest of the four sons stayed home.

'So be it! But I have bethought me, that, since I am growing old and past the age of getting children, one of you, my sons, must abide at home to cherish me and your mother, and to lead our carles in war if trouble falleth upon us. Now I know not how to choose by mine own wit which of you shall ride and which abide. [...] So let luck choose for me, and ye shall draw cuts for your roads; and he that draweth longest shall go north, and the next longest shall go east, and the third straw shall send the drawer west; but as to him who draweth the shortest cut, he shall go no whither but back again to my house, there to abide with me the chances and changes of life; and it is most like that this one shall sit in my chair when I am gone, and be called King of Upmeads.' (Morris 1896: 4)

Within the framework of the quite common literary scene where the father sends off his male offspring(s) to explore the world, Morris managed to insert Propp's morphological element number IX ("The misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched"), more precisely its subsection 3 ("The hero is allowed to depart from home") and, within that same episode, to skilfully interweave and unite it with function II ("An interdiction is addressed to the hero"); by doing this, Morris managed to achieve complete synergy where "[...] the initiative to departure often comes from the hero himself, and not from the dispatcher", and "parents bestow their blessing" merged with an indirectly formulated, but very explicitly set prohibition in the form of the shortest straw. By doing this, the writer succeeded in killing two birds with one stone. On the other hand, fully aware of Walter's pain, Bartholomew Golding will, reluctantly but without hesitation, give permission to his only child ("Well, son, maybe it were best for thee.") to break away from home and sail "whither she [the Katherine] goeth" (Morris 1913: 1). Along with somewhat prophetic prediction regarding the finality of their parting, the old merchant from Langton on Holm showed a special kind of parental love, embodied in the readiness to expose himself to the suffering that the absence of the dearest being inexorably brings: he carefully oversaw the preparations for the journey and, as a result, in a very short time Walter's ship quarters were prepared and filled with everything necessary for comfortable sailing. All of this puts this very likable character in the role of someone who sends the protagonist on his way, as well as the role of "the helper".

In the case of Propp's "interdiction" within *The Wood Beyond the World*, it manifests itself in an equally interesting and sometimes very colourful way. When Walter gets informed by his father's scribe about the tragic events that occurred after his departure, the young man decides to return to Langton without any delay,

in order to carry out his revenge upon his wife's relatives who murdered his father. After four weeks of the peaceful voyage dark clouds from the west brought a terrible storm that not only drove "the Bartholomew" off its course and into uncharted waters, but almost sent the ship and everyone on board to the bottom of the sea. In order to make the necessary repairs, replenish supplies and ask for directions, the ship's crew docks at the shores of an unknown land without towns, where they meet what seemed to be the only settler, a man with a long beard and hair, dressed in leather and fur. By inquiring about what lies behind the wall of high rocks, Walter learns that the former knight "inherited" the estate from the original owner, the man he killed while, led by the insatiable desire for the unknown, foolishly rushed ahead into the danger. Unwilling to talk about the land of the Bear-folk and their mistress, yet fully aware of the young man's growing curiosity, the carle puts the first words of warning before the living reminder of his own carelessness. Thus, *The Wood Beyond the World* gradually builds the moment of prohibition, developing it step by step with each new sentence.

At first, the conversation dwells on the topics of the reasons for coming to this place ("Didst thou come hither of thine own will") and the suffering of the predecessor ("I would needs go where he had been before, and he stood in the path against me; and I overthrew him, and went on the way I would."), remarking that decisions from the past, none of which sufficiently explained, proved to be fatal for both the old man and the people close to him. Insistence on details regarding what lies behind the rocks was faced with determined restraint in providing additional information, until the idea of setting out on an adventure by following the same path where, years ago, the stout warrior knight had stepped over the body of his defeated rival, produced a somewhat more specific answer:

> The carle said: "The big men would take thee, and offer thee up as a blood-offering to that woman, who is their Mawmet. And if ye go all, then shall they do the like with all of you."
> Said Walter: "Is that sure?"
> "Dead sure," said the carle.
> "How knowest thou this?" said Walter.
> "I have been there myself," said the carle.
> "Yea," said Walter, "but thou camest away whole."
> "Art thou sure thereof?" said the carle. (Morris 1913: 29)

Finally, when the capricious irrationality of the young heart, overwhelmed with the desire to venture into the unknown, forced the old man to re-experience his youthful insanity, the carle utters his last cry:

"My son! my son! I pray thee go not to thy death!"

This episode represents one of the indicators that many aspects recognized by Propp's *Morphology* were not unknown to Morris. However, in contrast to *The Wood* and *The Well*, where the interdiction seems somewhat diluted by the tones of a reasoned plea, *The Water of the Wondrous Islands* provides a clear example of how a concrete threat can be shaped. At the moment when, while serving dinner to her mistress, deceived by her apparently friendly approach, Birdalone recklessly reveals that she is familiar with the existence of the Sending Boat and suggests using this hidden magical vessel for the purpose of fishing, the Witch first intends to cut her throat and then, recovering from her uncontrolled fit of rage, delivers the following monologue:

> ʿThink of it then! All this is for thee if thou dwell here quietly with me, doing my will till thy womanhood hath blossomed. Wherefore I beseech and pray thee put out of thy mind the thought of fleeing from me. For if thou try it, one of two things shall be: either I shall bring thee back and slay thee, or make thee live in misery of torment; or else thou wilt escape, and then what will it be? Dost thou know how it shall go with thee, coming poor and nameless, an outcast, into the world of men? Lust shalt thou draw unto thee, but scarce love. I say an outcast shalt thou be, without worship or dominion; thy body shall be a prey to ribalds, and when the fine flower thereof hath faded, thou shalt find that the words of thy lovers were but mockery. That no man shall love thee, and no woman aid thee. Then shall Eld come to thee and find thee at home with Hell; and Death shall come and mock thee for thy life cast away for nought, for nought. This is my word to thee: and now I have nought to do to thee save to change thee thy skin, and therein must thou do as thou canst, but it shall be no ugly or evil shape at least. But another time maybe I shall not be so kind as to give thee a new shape, but shall let thee wander about seen by none but me.ʾ (Morris 1897: 46)

Three different types of prohibition, each formulated in its own unique, but basically similar way, lead to an identical result: they fell on deaf ears. This once again confirmed William Morris's roots in folklore, as well as his preoccupation with classical patterns and medieval romance. Hence, although it is possible to accept Fiona McCarthy's argumentation that the writer's novels represent a phenomenon unprecedented for the period of their birth, and maybe even intensify it with Rob Maslen's statement that this timeframe can be extended to the post-Tolkien period, it seems obvious that connections with the medieval ideal never completely disappear. Although a special, somewhat even radically advanced

attitude towards women and sexuality can seem too modern, it always stays wrapped up in an archaic tone, unexpected twists still follow the tradition of Scott's novels (even if they sometimes turn it upside down), and departures from the established scheme of the roles of the central protagonists never become transformed in a way that it is impossible to follow their traces back to the original position in the usual categorization. In such a way, things take on a strange sense of freshness in what's already known, which is why *The Wood Beyond the World* can still keep readers interested, capturing their attention with a mixture of established patterns, flashes of a contemporary thriller, and a new treatment of the famous 'damsel in distress' concept.

Morris's deviation from the well-known paradigm of classical heroism towards a unique, active and penetrating female figure clashed with Joseph Campbell's, Van Gennep's, structuralist, Victorian and even pre-Raphaelite conceptions of the purpose, role and influence of this type of character. The usual outline of a mythological feat involved the daring endeavours of a wide variety of protagonists, either hardened warriors and elegant princes, or benevolent swineherds and skilled blacksmith apprentices, leaving the gentler gender to assume one of the following roles:

> 1. A prize or "damsel in distress"; the trouble usually comes from some creature, a sorcerer or an evil knight (who is always kind enough to leave the girl's chastity intact);
> 2. Helper (a wise old woman with even wiser advice, a housewife ready to welcome the tired wanderer with a glass of water and a piece of bread, a good protective fairy, etc.);
> 3. Main antagonist (witch, evil queen, stepmother, wicked seductress etc.)

Basically, Morris's concept in many ways upholds traditional aspects and principles that Propp's *Morphology of the Folktale* identifies, which reflects through a significant number of patterned literary procedures within the ever-present dispatching of young and bold adventurers to zealously pursuing different campaigns and doing everything that they are supposed to do, as well as leaving young ladies to patiently await, in the spirit of their most magnificent task, for the moment of their deliverance. However, in the very essence of the matter, serious permutations were made, primarily in the field of assigning characteristic priorities to individual Proppian roles, as in the sphere of distribution and ways of realization of his functions. For example, Maid needs Walter in order to be saved from "life in death", Ralf is there to help Ursula on her quest to find the Well and to overcome obstacles related to the unscrupulous Lord of Utterbol, Hallblithe goes in search of Hostage, Osberne Wulfgrimsson of Elfhild. However, if guided by previous

experience with similar contents and conventions of knighthood literature, the reader, at some point, starts expecting from brave Golding to storm the great hall of the Golden House, tearing everything apart and cutting down the evildoers with one hand, while holding his beloved with the other, he will certainly encounter a somewhat unconventional literary response. Equally unusual would seem the absence of practically any form of fight with heretical, sacrifice offering Bear-Folk or, perhaps, obnoxious forest robbers and stalkers (Dwarves). Simply, if *The Wood Beyond the World* is examined in more detail, leaving aside that scene where the Maid seems truly helpless when, trembling and more petrified with fear than actually hurt by an arrow, the meaning of Walter's presence could be described with terms such as an ʹobserverʹ, mostly engaged in lounging in the shade around the House and killing boredom by juggling thoughts about two beautiful women. By the young man's acceptance to follow the Maid's plan that minimised duelling and similar chivalrous feats, the position of ʹthe heroʹ was semi-transformed into the position of ʹthe helperʹ, while formal ʹhelperʹ gets partially transformed into the real ʹheroʹ of the story. From such a setting it can be concluded that, although the young man's attractive appearance, demeanour and character traits largely resemble the classic type of heroic ideal such as D'Artagnan or Quentin Durward, his presence (apart from a couple of exchanged arrows and one swing of the sword) comes in the form of a simple catalyst of events. Even the final reward in the form of a kingdom and a true love does not come the usual way, but as a result of apparently meaningless customs, identical to those from the stories of *One Thousand and One Nights*.

5. Conclusion

With every new published book William Morris took the opportunity to once again prove to his readers and literary critics that it is absolutely possible to follow well-established traditional templates while allowing yourself the freedom to establish certain artistic permutations, experiment with Proppian functions and create an undeniably exceptional novel. In this way, Morris showed how to properly create synergy of tradition and individuality and, most importantly, how to achieve proper balance between these two seemingly opposite polarities. That is why, even today, a lot of readers still enjoy the literary works of a man who served as an inspiration to fantasy giants such as C.S. Lewis and J.R.R. Tolkien.

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SALMAN RUSHDIE'S QUIXOTIC AUTHORSHIP: THE CERVANTEAN HYPOTEXT IN *THE MOOR'S LAST SIGH* AND *QUICHOTTE*

Abstract: This paper explores the role of the intertextual presence of Cervantes's *Don Quixote* in Rushdie's conception of authorship. The Moorish historian, Cide Hamete Benengeli, to whom the narrator Cervantes attributes the authorship of his novel, is evoked in Rushdie's *The Moor's Last Sigh* by means of the nightmarish village where the narrator Moraes writes his manuscript, named Benengeli. Its representation as a dystopic, hellish locale where meaning and any sense of self collapse is an allusion to the "hellish" conception of literature that, in the aftermath of the publication of *The Satanic Verses* and the *fatwa* against him, Rushdie personally experienced. Rushdie further develops and transforms his engagement with the Cervantean hypotext in a later novel, *Quichotte*, in which he tropes authorship as quixotic, thereby indicating his desire to remain open to the possibility of his own blindness, like that of his and of every author, which is an ethical position whereby he subverts his own authority as a writer and launches an interpretive challenge to his readers, inviting them to interpret differently the meanings he weaves into his novels.

Keywords: Authorship, Cervantes, Quixotism, Reception, Rushdie

1.   *The Author(s) of* Don Quixote

At several points in *Don Quixote*, Miguel de Cervantes attributes the authorship of his novel to Cide Hamete Benengeli, a fictional historian. The convention of an author's distancing himself from the authorship of his work—claiming it is a copy or a translation of a previous text or a record of an oral tale by another—was common in medieval texts and the chivalric romances. Cervantes parodied and strengthened the text's credibility by grounding it in reality, as the author can effectively deny that his text was an invention.

In the Prologue to the first part of *Don Quixote*, Cervantes claims he is not Don Quixote's father but merely his "stepfather." Cervantes describes Quixote as a

"child of [his] intellect," "dry, withered, capricious," resembling a child who is "ugly and lacking in all the graces," but who is nevertheless loved by his father (Cervantes 2005 [1605 and 1615]: 3). Had it not been for the advice of his friend, the story of Don Quixote would have remained in the archives of La Mancha. Later in the novel, Cervantes finds the original manuscript of the famous hidalgo, an Arabic text written by an Arab historian called Cide Hamete Benengeli.[1] The Moorish identity of the authorial persona, the ironic and subversive play with literary convention, the erosion of authorial authority, the concern with the reception of the text, the intertextual grounding, the prominent dialogisation, the goal to document the end of an era and its outmoded or destroyed ethos, the desire to roam in a world free of any boundaries, the individualised and defamiliarised nature of the protagonist ("the posture of *ego contra mundum*" (Watt 1997: 122)), the protagonist's struggle for noble ideals against all forms of oppression, and, above all, the optimistic humanism of the textual outlook are the most evident narrative threads connecting *Don Quixote* and Salman Rushdie's *The Moor's Last Sigh*.

The self-effacement of the author-character (who is not Cervantes, the real person) and the proliferation of his narrative alter egos serves several purposes: distanciation as the author having written his text, releases it to the public and lets it unleash its meanings; claiming credibility for the text, not only to emphasise the real existence of the events and characters, but also or even more to exhort the reader to see their relevance to reality in general; a metafictional strategy whereby the text playfully problematises the relationship between fiction and reality, which allows it not only to question how reality is perceived as such, i.e. to emphasise its constructed, narrative status, but also to raise the status of fiction to a whole new alternative reality.

Rushdie's *oeuvre* constantly subjects to shifts and erasure this blurry line between reality and fiction, not only at the levels of meta- and intertextuality,[2] but also by an insistent ambition to change the world, to invest his written word with a historical agency. Thus, even though his protagonist Moraes lacks agency – he does

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[1] His ethnicity is not explicitly clarified, but the Arab/Moorish connection is consistently insisted on

[2] For *The Moor's Last Sigh* only, a list of the intertextual allusions would include Cervantes, Shakespeare's plays (*Othello, Macbeth, The Tempest, Romeo and Juliet, King Lear, Hamlet*), Dante, Virgil, Bram Stoker, Kipling, Homer, the Indian epics of *Mahabharata* and *Ramayana*, the Spanish epic of the *Cid*, Kipling, Luis de Camoëns, Murasaki Shikibu, Scheherazade, Carlos Fuentes, Juan Rulfo, and Henry Fielding, among a welter of historical, mythological, religious, popular culture and folklore references. There is also the appearance of characters or motifs from his previous novels, such as Aadam Sinai, Lord Khusro, the Braganza Brand pickles, the Sabarmati affair from *Midnight's Children* and the Chamchawalla house and Zeenat Vakil from *The Satanic Verses*.

not influence history, unlike his predecessor Saleem, but is subject to the historical processes – the novel that narrates him and that he brings into being does not, for the purpose of his writing is to place his text in the world and thereby transform it. The outrageous provocativeness of *The Satanic Verses,* Rushdie's disrespectful and openly hostile treatment of Indian (Indira Gandhi, Bal Thackaray), Pakistani (Zulfikar Ali Bhutto and Muhammad Zia-ul-Haq), British (Margaret Thatcher) and lately American (Donald Trump) political figures and politics all speak to this effect. Significantly, in both Cervantes and Rushdie, there is a strong interweaving of history and fiction: just as Rushdie's Moor is unimaginable without the historical Boabdil, so Cervantes's Cide Hamete Benengeli is a historian rather than a writer of fiction. Therefore, both authors represent fiction/the novel as a revision or a corrective of history.

Don Quixote is considered the first modern novel, marking a break with the medieval tradition of legendary epic heroes engaged in adventurous pursuits and introducing a new conception of man in its individualised protagonist, revealing his complex interiority and relation with his world. The polarised and complementary values embodied by its two protagonists have been defined as "Quixotism," an idealist and impracticable behaviour towards reality, and "Sanchopanzism," a pragmatic attitude towards reality, guided by the desire to turn every occasion to one's advantage. The difference in their approaches has also been manifested in the imagology of Don Quixote and Sancho Panza: the former's leanness suggests his almost ascetic detachment from this world in the pursuit of his ideals and the latter's portliness evokes his materialism and desire to fill his own stomach (*panza*).

The mythical and even archetypal figure of Don Quixote has been revitalised and appropriated in numerous political and ideological contexts. For Miguel de Unamuno, he incarnated the noblest qualities of the Spanish national character, which was in a desperate need of regeneration after the country's loss of its colonies and its ensuing profound identity crisis. In Latin America, Don Quixote's resolute pursuit of justice in a world dominated by brute force and injustice has come to symbolise the struggle for emancipation and decolonisation. Revolutionaries such as José Martí, Simon Bolivar, Che Guevara, and even Fidel Castro have frequently been compared to the famous hidalgo for their idealism, altruism and readiness to take on the giants of this world even if they had the misleading appearance of windmills, in an unequal fight evoking that of David and Goliath. Although during Franco's dictatorship, Don Quixote was venerated as one of the greatest national figures by the fascist establishment, buttressing the nationalist Castilian sentiment. In the Republican camp, he was a symbol of antifascism and democracy, which denounced the cruelties and the repression of the *Dictadura* (Perrot 2003). Finally, the noble hidalgo was compared to and contrasted with another prominent Spanish personage, both historical and literary – that of Cid Campeador, Spain's champion

against the Muslim invaders. The spectacular success of the *Reconquista* consecrated the historical and cultural heroic standing of the Cid, one of its greatest champions, against whom the sad and pitiable figure of Don Quixote was taken to stand for failure.

The Moor's Last Sigh is interspersed with allusions to the legend of the Cid: Ximena, the Cid's wife, is evoked by Aurora's mother, Isabella Ximena da Gama, who, at the time of her death, identifies with her namesake. Ximena is later represented in Aurora's paintings in the character of Uma and likened by Vasco Miranda to Aoi Uë, whereas the surname of the taxi-driver that takes Moraes to Benengeli is Vivar, the same as El Cid's. This distribution of the references to the Spanish national epic hero among secondary characters brings into sharper focus the absence of a Cid-like figure in the non-heroic universe of Rushdie's novel, which corroborates its narrator's belief that his is a non-heroic age, populated by buffoons and clowns, pitiable figures like Don Quixote. Suppose the contrast between El Cid and Don Quixote signifies a contrast between success and failure, purposeful heroism, and senseless fight-picking. Rushdie's novel, in its focus on the romanticised but ultimately cowardly and non-heroic protagonist Moor (in his dual characterisation as Moraes and Boabdil), reveals the empty place of the Hero.

The relentless intertextual playfulness of the novel can be extended to include the inevitable pun on the homophony and near sameness of El Cid's name with that of Cervantes's supposed author, Cide Hamete Benengeli, which takes us back to the nightmarish Andalusian village of the novel's dénouement, named Benengeli.

2. *Don Quixote* in *The Moor's Last Sigh*

The Moor's Last Sigh is narrated and written by Moraes Zogoiby, the son of a prominent Bombay family of Moorish, Portuguese Christian and Jewish origin, a mongrel identity he embraces and represents as symbolic of that of Bombay itself. The aesthetics of the palimpsest dominates the novel (Salgado 2007: 153-167), as both place and character are multiply layered and made significant by historical parallelisms. Thus, India's cultural, religious and linguistic hybridity, primarily represented by Bombay, is likened to that of Moorish Spain, more particularly the Nasrid kingdom or emirate of Granada, also known as al-Andalus. Both are perceived as multicultural, tolerant, inclusive and progressive societies whose idyllic culture is brutally cut off by their polar opposite, the forces of religious and nationalistic fanaticism. Granada was taken over by the Catholic Kings of Spain, while the rise of Hindu fundamentalism put an end to the multiculturalism of Bombay, which has as a result been renamed Mumbai, after the city's patron Hindu goddess. The author-protagonist Moraes is similarly a palimpsest character – he is both a blood and symbolic descendent of Boabdil, the last Moorish king of Granada,

whose sigh for the kingdom he lost without so much as a battle is evoked through the title of the novel. Both parallelisms – between contemporary India and Moorish Granada and between Moraes and Boabdil – are developed in the manuscript Moraes writes, which is the novel *The Moor's Last Sigh*, which, as its title suggests, is an elegy for something lost – the loss of Granada, of the idea of a multicultural Bombay and India, and, ultimately, of the author's life.

Benengeli is the surreal locale where Moraes writes his manuscript. It is a place where both locals and newcomers enact their purposeless, soulless existence: the former on account of their Francoist affiliations and the latter on account of the empty consumerism they practice. Benengelis is "a nesting-place for itinerant layabouts, expatriate vermin, and all the flotsam-jetsam scum of the earth" (*MLS*, 327). Moraes likens his journey there to a "transglobal pilgrimage," undertaken to return to the home of his ancestors, to find a spiritual revelation in the last messages of his mother's art, which becomes here a preserve of memory. However, he arrives in a veritable Inferno, populated by the living dead, lost souls in their personal hell of destroyed ideals and blighted lives: "human automata" who "could simulate human life, but were no longer able to live it" (*MLS*, 403). Their existential emptiness is made evident by the fact that there are no mirrors in the village, as they would have nothing to reflect. It is a place where "people came to forget themselves – or, more accurately, to lose themselves in themselves, to live in a kind of dream of what they might have been, or preferred to be – or, having mislaid what once they were, to absent themselves quietly from what they had become" (*MLS*, 402). Rushdie combines the most paradigmatic infernal intertexts in his description of Benengeli to convey the atmosphere of lostness and existential despair, which is the reversed, dark mirror of the previous parts of the novel set in India.

The village of Benengeli is represented as the centre of an absurd world, inhabited by soulless inhabitants, who are staunch Falangists, ideological brethren of the Catholic Kings and Hindu nationalists; it is constructed as a polar opposite to the neighbouring village of Erasmo which, as its name suggests, is an enlightened place of philosophical debate and a healthy code of political ethics. Erasmo was on the side of the Republic during the Civil War, whereas Benengeli was Francoist. Ultimately, Benengeli functions as the polar opposite of India and everything that Moraes stands for.

With its evocation of the immense significance of Miguel de Cervantes for the history of the novel and the universal cultural heritage, why has Rushdie enveloped Benengeli, i.e. the fictional historian that Cervantes claims, gave birth to *Don Quixote*, in such a phantasmagorical atmosphere? For not only is Benengeli a Falangist stronghold, retaining its fascist leanings long after the fall of the *Dictadura*, but it is also the centre of the simulacrum, where all meaning and identity collapse into uncertainty, fakery and inauthenticity. As is well known,

Rushdie repudiates religion and history as discourses of truth and elevates the status of literature and the literature as a conduit to a sort of secular transcendence. He posits art as "the third principle that mediates between the material and spiritual worlds; … [and] by 'swallowing' both worlds, offer us something new – something that might even be called a secular definition of transcendence" (Rushdie 1992: 420). Rushdie's conception of art as a mediatory and median category between "the material world of secular, rationalist politics and the spiritual world of art and aesthetic endeavour" (Salgado 2007: 157) leads him to a representation of literature in particular as both elevated above the materialism and calculating rationalism of politics and analogous to the experience of the divine. Yet, in *The Moor's Last Sigh*, he undermines this consecrated status of literature by investing not the literary-inspired, but the philosophy-minded village with the progressive and humanistic values that elsewhere he attributes to literature. Considering the time of writing of the novel (it was published in 1995), this can be seen as a sad commentary on the "Rushdie affair" and the nightmarish events inspired by the *fatwa*, or death sentence, pronounced by the Ayatollah Khomeini of Iran against Rushdie in 1989. For if we take the name "Benengeli" to mean the innovative and revolutionary power of literature to reveal and inspire, as it does in the Cervantean context, then Rushdie's phantasmagorical village comes to symbolise the exact opposite, as the author experienced, that something can seriously go wrong in the way people read and understand literature.

However, this is not the whole story, for Moraes abandons Benengeli and roams through Andalusia, expecting to be captured or to die. His captors, however, are simultaneously his readers, who must read the sheets of his manuscript scattered across the landscape to find Moraes. This conception of the reader as a pursuer is crucial, for it alludes to the agonistic struggle for supremacy between author and reader. *The Moor's Last Sigh* represents an interesting variation on the Scheherazadean archetype of the artist as forced to narrate: while the reader, the structural counterpart of Schahriar, is still the source of danger, the author's agony is no longer his own survival or death, but that of his text, i.e. the manner in which it will be received and understood. Resigning himself to the inevitability of his capture, his only care is for his text, for it contains a lot of last sighs, a whole multitude of "lastnesses": those of Boabdil and himself, of al-Andalus, of the Zogoibys, of Aurora's and Vasco's art, of the idea of Bombay and India.

Therefore in *The Moor's Last Sigh,* Rushdie advances the argument for the text as the ultimate source of meaning, for Moraes, oblivious to his own safety, disseminates his manuscript by leaving it in the open, easily accessible to those who wish to read it. Its semantic authority is strengthened by the analogies with Martin Luther, who initiated the Reformation and revolutionised the Christian Church, and Jesus, whose crucifixion gave birth to the Christian faith. Moraes hopes that his

text, crucified like Jesus and nailed to doors like Luther's theses, will have the same restorative and even revolutionary effect.

This complimentary wink at the transcending power of literature brings us back to Miguel de Cervantes, the founder of the novels as a genre, and to his greatest creation, the archetypal demented reader, Don Quixote de la Mancha, who reappears in Rushdie's latest novel, *Quichotte*.

3. The Author's Quixotism in *Quichotte*

Quichotte recuperates the radical disjunction between creator and creation by conjoining them into an image of ontological wholeness that the reader is encouraged to read in mystical, chivalrous and, crucially, Cervantean terms. Through its eponymous hero, it combines a modern retelling of Cervantes's *Don Quixote*, and the mystic quest of Attar's Sufi allegory, *The Conference of the Birds*, re-contextualised as the story of a demented consumer of reality and other junk TV programmes who sets out on a road trip across America on a quest for his Beloved, a talk show host named Salma R. The parallel stories, one of which centres on the Author and the other on his character Quichotte, demonstrate the mutual imbrication of author and character as well as narrative and ontological levels. Quichotte is a product of self-invention: just as Cervantes's Don Quixote reinvents himself as a knight in pursuit of adventures, Rushdie's Quichotte re-creates his ordinary self as a great man with a mission, which he likens to a knight's quest for the Grail and to the mystic's desire to become one with God. Quichotte's own quest is both a literal journey across America to find Salma R. and a metaphorical one that involves an exploration and testing of the self so that the searcher is worthy of unification with his ideal – the Grail in romance lore, God in Sufi mysticism (who is also referred to as "the Beloved") and the beloved woman in Quichotte's case. In the frame story, it is the Author who through his fictive alter ego tries to make sense of his own life and purpose and creates the latter's story to mirror his own.

To follow the terms of Attar's allegory, the soul's union with the divine connotes a dismantling of the I-You dichotomy so that there is no concept of self and Other anymore but a complete merging of the soul with the spirit of the world. This difficult journey takes the mystic through seven valleys covered with forests: the valleys of the Quest, Love, Knowledge, Independence and Detachment, Unity, Bewilderment and Stupefaction, and Poverty and Annihilation, at the end of which the self is annihilated and disappears into a unity with the universe (Aṭṭār 2016 [c. 1177]). In Rushdie's novel, at the end of his quest Quichotte finds not only the woman he loves, Salma R., but also the Author, his creator. Expecting to be launched into a different dimension of being, Quichotte irrupts into his Author's room, leaving his "embryonic" existence in the Author's fiction through a small

aperture to "burst into" the real world "helpless, puny, gasping for air" (*Q*, 390), like a newborn baby. In this way, both Salma and the Author are merged into the name of the book's real author, Salman Rushdie, who becomes a substitute for the God that the Sufi mystic seeks to find and the Grail of the knight's quest. So, whichever way Quichotte decides to go, he will meet his creator *and* his Author: Salman Rushdie.

4.   Is Authorship Quixotic?

The Author is essentially a quixotic character, imprisoned in a solipsistic world that sees and recognises only art/fiction as a conduit to self- and world-perception. Whereas in Rushdie's other novels, writing enabled the author to engage productively with history, politics and culture, here the author is enclosed in the world of his fiction to such an extent that it swallows his reality: *Quichotte*'s Author is unable to recognise the real world without seeing it through the prism of literature. As opposed to the Author's quixotism, there is the anti-quixotism of Sancho, a character also inspired by Cervantes. In Rushdie's novel, he is opposed to the Quixote character not because of the rational common sense of his Cervantean namesake but because of his awareness that he is a character in fiction:

> just sometimes, not every time…I get the weirdest sense that there's someone else in here. Crazy, right? I'm as crazy as he is, the old guy. But who or what is this third person? […] It feels to me, at those moments when I have this sense of a stranger, as if there's somebody under slash behind slash above the old man. Somebody – yes – making him the way he made me. Somebody putting his life, his thoughts, his feelings, his memories into the old man the way the old man put that stuff inside me. […] Who are you? If you're his Creator, are you mine as well? There's a name for this. For the person behind the story. […] I'll just come right out and say it: God. Maybe he and I, God and I, could understand each other, maybe we could have a good discussion, because, you know, both imaginary. (*Q*, 84-5)

Therefore, he embarks on his own quest, to become a real, authentic boy. Swerving away from Quichotte's quixotic quest, which leads to the Author-God, he knocks on the door of his beloved's home, offering his love as a pledge that he believes will serve as his existential guarantor:

> "I love you, and I know that's insane, but I also know that love takes courage, and I take my courage in my hands and say, I love you, and God, I hope you remember who I am."
>
> "Hello," she said, looking left and right. "Is anybody there?"
>
> "Take my hand," he pleaded, hardly able to hear his own voice now, "say you love me and I'll be able to live. I throw myself at your feet and beg."
>
> "No," she said, answering someone behind her in the depths of the house, "there's nobody. Someone definitely knocked but there's nobody here now."
>
> And then there was nobody there. (*Q*, 354)

Sancho's plea to be recognised and acknowledged as an entity is met with a negation and his final non-entitization, as he becomes "nobody. A fiction that could not endure" (*Q*, 353). The Author punishes Sancho for his desire to leave his authorial control by writing him out of the story, as he literally vanishes into thin air. Without the author, his fiction cannot exist.

Quichotte is granted a spiritual enlightenment because, although unaware that he is a fiction, maintains his fictional identity (which in this novel means keeping within the limits of his fictionality imposed by the Author) until the very end, when he is raised to the more "real" reality of the Author and thus made his equal. As the antithesis of both the Cervantean and the Author's Quixote/Quichotte, Sancho is written out of the Author's fictional universe because he persists in escaping the Author's control, transcending his fictional, dependent status and becoming an autonomous individual.

However, the ending also encodes the Author's own fictional status, for the real author, Rushdie himself, makes his presence felt through numerous autobiographical elements, reminding his readers that the Author's world is just as fictional to them as Quichotte's is to the Author. Thus, real author (or his closest textual representation), fictional author, and character merge into one subjectivity, into one Overartist or an Artistic Everyman. By implication, Quichotte's quixotism, i.e. his idealism and blindness to the reality of things is also attributed to the fictional and to the real authors.

In what way, then, is the author, any author, including Salman Rushdie, quixotic? By accepting and developing the concept of quixotism as a naïve, deluded and reading-induced outlook on reality, Rushdie seems to indicate his desire to remain open to the possibility of his own blindness, like that of his and every Author, which is an ethical position whereby he subverts his own authority as a writer. In other words, by aligning himself with the archetypal deluded reader, Cervantes's famous *hidalgo*, the author launches an interpretive challenge to other

readers, who may take the Sanchoist approach and interpret the fictional and the real worlds differently from the author. This, it can be concluded, is a democratic conception of literature, one in which the author shares power with his readers, whose input ultimately can be neither ignored nor dismissed.

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RETHINKING THE FEMALE BIOGRAPHY
IN WOOLF'S *ORLANDO*

Abstract: This paper explores the way in which Virginia Woolf radically transformed the genre of female biography in her novel *Orlando*. The literary context is established by drawing a parallel between the Victorian biography and the New Biography movement to which Woolf belonged. The paper then traces her interest in and subsequent contribution to the genre, especially her emphasis on personality over truth, before it zooms in on Orlando. In the analysis of the novel, I identify three narrative strategies or narrative tools that allow Woolf to exercise her take on the genre: fantasy or imaginative recreation, parody and mockery, and the act of writing and remembering. The paper aims to show how these tools gave her the freedom to combine both her theory on modern biography and her feminist practices when writing the novel. Finally, it explores how she defied the masculine discourse and male-oriented writing conventions of the genre in order to reclaim the female biography, and how she advocated for a female discourse and a return to a female (writing) genealogy, paving the way for future (female) writers in the field.

Keywords: Virginia Woolf, Orlando, biography, female biography, feminist writing

" ... it sprung upon me how I could revolutionise biography in a night"
(Letter to Vita Sackville-West, Woolf, 9 October 1927, Letters, vol. iii, p. 429)

Virginia Woolf conceived the idea for *Orlando: A Biography* in early 1927, shortly after the publication of her latest novel *To the Lighthouse*. She recorded in her diary that she wanted to fuse together different styles and genres, including satire, fantasy, Sapphism and wildness, and even mock her own "lyric vein" (Woolf 2003: 104). By October, Woolf already had her subject, title, and plotline laid out: "a biography beginning in the year 1500 and continuing to the present day, called *Orlando*: Vita[1];

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[1] Vita Sackville-West (1892-1962), an English writer and Virginia Woolf's close friend and lover.

only with a change about from one sex to another" (115). Although the book does portray Vita's "life and works", it does this in a very loose manner that blends together fact and fiction and reflects the shifting views and popular discussions on biography as a literary genre at the turn of the 20th century. Up until then, biography was mainly a masculine genre, both in terms of its subject matter and the applied writing conventions. The job of the biographer was to recount all the major exploits and achievements of the individual, usually a distinguished male, with an emphasis on his morality and exemplary values (Tomasi 2014). The women in these biographies were marginal characters, and rarely amounted to "anything but shadows in the backgrounds of men's lives" (Eisman 2014: 9). Therefore, Woolf's interest in rethinking female biography was twofold: to experiment with a new way of capturing her characters' personality and their interior experience and work on a new way of writing about the unrecorded and neglected lives of women and break away from the masculine discourse associated with traditional biographies.

    This paper follows Woolf on her quest for such a feminine discourse that is better suited to record women's lives and experiences. It explores her interest in biography and her contributions to the New Biography movement and discusses how she combined both her theory on modern biography and her feminism when writing *Orlando*, thus transforming the female biography genre and laying the ground for future writers in the field.

1. Victorian vs modern biography

Traditionally, biography has been considered a subgenre of history, i.e. a historical account of the life of an important historical figure. It is a genre that has been able to satisfy both our interest in the factual whereabouts and our curiosity for the unique personality of the individual (Tomasi 2014). However, the most peculiar thing happened to biographies during Victorian times. As Linda Hatcheon (1995) points out: "facts are not given but are constructed by the kinds of questions we ask of events" (91) or, as Victorian morality would have it, the kinds of questions we *do not* ask of events and individuals. In Victorian England, the art of biography slowly turned into "the art of concealment" (Gittings 1978: 35). Namely, it became quite popular for families to commission a writer or a relative to write a biography of the deceased family member. Thus, the driving impulse for writing a biography became commemoration and not curiosity. The writer had to *respect the domestic privacy* of the family that commissioned them and avoid the less virtuous and praiseworthy aspects of the individual, sensitive topics and taboos like one's sexuality, and cleverly omit any sins or immoral behaviour (Tomasi 2014). There was no room for personal judgement or an insightful exploration of the subject's personality. The only purpose of a biography was to offer a moral example and didactic praise.

However, for modern biographers, the inner life of their subjects, their emotions, thoughts, the things that moved them, were as important or maybe even *more* important than the factual information they could gather on their subjects and their major accomplishments (Tomasi 2014). Writers like Lytton Strachey, Harold Nicolson (Vita's husband) and Virginia Woolf rebelled against the insistence on the ethical and the moral in the Victorian biography that was "dominated by the idea of goodness" (Woolf 1958: 151). Instead, they aimed for a more truthful account that would convey the substance of their subjects by exploring their personality. But can one stick to facts only when writing about someone's personality? This is the question that Woolf herself makes in her revolutionary essay "The New Biography"[2]. According to her, Victorian biography has failed to wed the "granitelike solidity" of truth and the "rainbow-like intangibility" of personality (149). The Victorian biographer relied on external facts only because they were afraid to venture into "the inner life of thought and emotion" as this required imaginative recreation and a greater agency from the author. The boldness of the modern biographer lies precisely in their ability to pose themselves as equal to their subject. The biographer "chooses; he synthesizes; in short, he has ceased to be the chronicler; he has become an artist" (152). Thus, "brevity, freedom and independent judgement became essential requirements for the modern biographer" (Tomasi 2014: 76) and curiosity was once again restored as the main motive for writing a biography.

2. A rebellious daughter: Woolf's demand for a female biography

Woolf started reading both histories and biographies at an early age, thanks to the literary influence of her father, Leslie Stephen, a literary critic, biographer, and editor of the first edition of the *Dictionary of National Biography*. Woolf's father was an eminent biographer who influenced the new generation of writers like Strachey and Nicolson. However, his groundbreaking social approach to literature was deeply ideological and gendered. His focus was on dominant male figures and writers who reflected the ideas of the changing times, or what he called "the spirit of the age", which would be used and ridiculed in *Orlando* (De Gay 2007). Even the *Dictionary of National Biography* itself was "a patriarchal masterpiece in its exclusion of women and…a horizontal monument to phallocentric culture" (Marcus 2000, as quoted in Eisman 2014: 25). As Woolf became more and more immersed in history and biography, she became increasingly aware that women were missing from these volumes. Fed up with looking for books that were not there, as she says

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[2] This essay was originally published in the *New York Herald Tribune* on October 30, 1927.

in her extended essay *A Room of One's Own* (1929), Woolf took upon herself to "fill the holes in the biographical tradition that had ignored women's lives for so long" (9). In her early literary career, Woolf wrote numerous biographical reviews and essays on women and ordinary people that bordered on the imaginary for periodicals like *Cornhill* and *The Times Literary Supplement,* known as "The Lives of the Obscure" sketches. Her characters were mostly women, as well as ordinary men, whose lives did not seem to have any merit for biographers, but in whose experiences, according to her, lay the true "spirit of the age". Her social approach to literature differed from that of her father in that Woolf tried to rescue from obscurity the lives of those who were silenced and whose prospects were limited by "the spirit of the age" instead of focusing on the dominant (male) figures who had the privilege to be heard.

It is important to note that Woolf was not only trying to bring female subjects into historical, biographical, societal and literary discourse; she was also trying to find a proper *female discourse* that would allow her to relate their experience, subvert the patriarchal preconditions of a female biography and criticise women's condition in society. Despite her early attempts, it was in *Orlando* that Woolf was at her best in transforming and reclaiming female biography through imaginative recreation or fantasy, mockery, and the act of writing and remembering.

3. The truth of fiction

In her essay "The New Biography", Woolf, defeated, admits that the modern biographer has reached a dead-end because "he is now more than ever urged" to combine truth of fact with truth of fiction. The catch here is that the two are "incompatible" and "if he carries the use of fiction too far, so that he disregards the truth, or can only introduce it with incongruity, he loses both worlds; he has neither the freedom of fiction nor the substance of fact" (Woolf 1958: 152). Evidently, Woolf wanted it both ways, she wanted her biographical works to be based on facts that would act as the skeleton of the story, but her free, unhindered artistic expression would have to provide the "flesh". For Woolf, personality should always triumph over plain truth. Still, as DiBattista shrewdly remarks (2006), what drew her to Vita as a possible subject was primarily her *historic* personality, the long line of predecessors that could be traced back to Elizabethan times and the strong vividness of the past in her ancestral home, Knole, which Woolf felt during her visit in January 1927, just a couple of months before she started working on *Orlando.* Therefore, what Woolf did in her book is steal this fictitious historic personality that she saw embodied in Vita and create a protagonist who lives over 350 years during which (s)he barely ages.

Orlando starts towards the end of the 16th century and ends in the present day, in 1928, the year in which the book was published. This clever solution allowed Woolf to use Vita's family history as the factual skeleton of the book and explore the different periods of English (literary) history – the Renaissance, the Restoration, the Enlightenment, Romanticism, the Victorian, the Edwardian era and the modern age – using her artistic expression. In addition, advocating for the biographer's freedom of judgement, Woolf also criticised the values that had been encouraged, the societal expectations and the limited opportunities for women throughout these centuries. But Woolf was not only fascinated by Vita's aristocratic background, history, and family home. What made her friend a biographer's dream was also her unconventional sexuality through which Woolf could deconstruct sex and gender. The next instance in which we see her novelist's hand at work is in her decision to make Vita a nobleman who becomes a woman (without any surgical procedures) halfway through the book. This extraordinary change of sex serves numerous purposes in the book. Above all, this outright fantasy is deeply rooted in Vita's *sexual* personality. In order for Woolf to recount Vita's sexual relationships with women – e.g., Orlando's affair with the Russian princess Sasha mirrors Vita's love affair with Violet Keppel – and to avoid censorship, it was easier and more subversive to show how this would only be acceptable had she been a man. By placing Orlando's transformation into a woman at the heart of the book, Woolf also turns the traditional conventions for writing a biography upside down. Instead of basing her biographical sketch on the main accomplishments of her subject – in the case of a woman: her birth, the first time she was introduced into society, marriage, giving birth – she aims to "unsettle expectations about the structure of lives, and to ridicule rituals, such as marriage and birth…Orlando's rite of passage is neither birth, marriage, nor even death, but a fantastic and ridiculous experience of transsexualism" (Raitt 1993, qtd. in Hallett 1995: 18).

Apart from outsmarting heterosexual censorship, Woolf's narrative strategy also criticises the non-feminist politics of the day. "Woolf brings feminism squarely into the queer realm by confronting the sexually ambiguous protagonist with his/her own complicity in the misogynist sex/gender system and by encouraging a feminist conversion/experience" (Hatkins 1997: 182). In the first months after her sex change, Orlando "had scarcely given her sex a thought" (Woolf 2006: 133) but once she has boarded on the ship headed to England, she gradually becomes aware of the socially predetermined shortcomings of a woman's life and how she used to be part of this intricate web of discrimination against women during her years as a man:

> She remembered how, as a young man, she had insisted that women must be
> obedient, chaste, scented, and exquisitely apparelled. "Now I shall have to
> pay in my own person for those desires," she reflected; "for women are not

(judging by my own short experience of the sex) obedient, chaste, scented, and exquisitely apparelled by nature. They can only attain these graces, without which they may enjoy none of the delights of life, by the most tedious discipline (134–5).

Her decision to transform Orlando into a woman helped Woolf expose the disempowering effect womanhood had on her protagonist. Although Orlando "remained precisely the same" and the change of sex "did nothing whatever to alter their identity" (notice the use of the genderless pronoun *their)*, it "altered their future" (125) and caused her to lose a significant social and material privilege. Upon her return to England, Orlando immediately faced "the iron countenance of the law" (142) and was about to be dispossessed because of the patriarchal way of estate inheritance. The same thing happened to Vita Sackville-West, who was similarly prevented from inheriting her ancestral home. Although *Orlando* was Woolf's attempt to console Vita from having been excluded from the inheritance, her book makes a "(re)instatement of the lost female opportunity" (Hallett 1995: 4) and emphasizes the exclusion of women from histories, legal documents and public life. The use of fiction as a narrative strategy was a conscious choice that made it possible to complete (or rewrite) the book from a female perspective through several English literary and historical periods and to include a female counterpart that would (re)insert women in the picture and produce a more striking comparison to the initially male protagonist.

4. Everything is to be mocked

Once Woolf decided that she would combine truth with fantasy, the possibilities for her biographical account on Vita seemed endless. In her diary, she emphasized that the main note of the book would be *satire* and that she would want to see "everything mocked" (Woolf 2003: 104). It was this playful mockery, or what Eisman (2014) calls a joke structure, which paradoxically justified the fictitious elements of her biography, strengthened her feminist social critique and aired her fatal blow on the traditional patriarchal biography. Throughout the book, Woolf paints a ruthless caricature of the pitiful, self-conscious biographer, who fails to accomplish the task he has set for himself (Woolf's use of the pronoun *he* underlines the common assumption that biography is a male genre): "to plod, without looking to right or left, in the indelible footprints of truth; unenticed by flowers" (Woolf 2006: 84). At first, Orlando's biographer seems to be a prototype for the Victorian biographer who relies only on "facts, dates and documents, presenting as true only the logical conclusions deriving from his evidence" (Tomasi 2014: 83) but it won't take long before his subject starts to slip away from him.

Struggling to keep track with Orlando's unconventional way of life, his fits of passion, depressing moods, trance-like periods of sleep that last a whole week, and finally, his transformation into a woman, the biographer concludes that a truthful account of an individual or a period in history can only be provided by those who neither need nor have respect for truth – "the poets and the novelists" (Woolf 2006: 155). Spiropoulou (2010) argues that the biographer grapples with self-censorship, as when he does his best to ignore Orlando's "riot and confusion of the passions and emotions which every good biographer detests" (Woolf 2006: 57) and repress topics like sexuality or childbirth. Halfway into the novel, disarmed, the biographer is forced to relent: "We have done our best to piece out a meagre summary from the charred fragments that remain; but often it has been necessary to speculate, to surmise, and even to make use of the imagination" (114).

The biographer is not the only object of her mockery and satire. Throughout the book, Woolf satirizes the "spirit of the age" or the ideas, beliefs and values associated with a given period in history and/or literature, especially in relation to women. She is particularly merciless towards the codex of morality characteristic for both the Age of Enlightenment and the Victorian Era. For instance, on the ship to England, Orlando makes fun of a sailor who almost fell in the water at the sight of her ankle: "If the sight of my ankles means death to an honest fellow who, no doubt, has a wife and family to support, I must, in all humanity, keep them covered (135). Showing her disdain, Orlando utters a cuss word, before she puts herself in check and comically excuses herself by saying how she has not been taught "the sacred responsibilities of womanhood" (135) that she must now obey. "All I can do, once I set foot on English soil, is to pour out tea, and ask my lords how they like it" (135), she complains wryly. Sadly, her predictions turn out to be true. Whereas the young nobleman Orlando had written numerous plays and poems before he was twenty-five, as a woman, Orlando has to hide her writings or be reduced to a hostess, pouring tea for the great literary minds of each epoch. In several comic episodes, Woolf parodies literary giants like Swift, Pope and Addison, portrays them as misogynistic characters and questions their literary authority and ego. Tired of pouring out tea for them and not being able to engage in any substantial discussion, Orlando remarks:

> A woman knows very well that, though a wit sends her his poems, praises her judgment, solicits her criticism, and drinks her tea, this by no means signifies that he respects her opinions, admires her understanding, or will refuse, though the rapier is denied him, to run her through the body with his pen (166).

Using humour and parody, Woolf criticises the way in which the spirit of the age traps women into obedience and dictates their history. Orlando's biographer thus explains how "the great cloud" that brought the nineteenth century and altered the constitution of England turned the life of the average woman into "a succession of childbirths", which is how "the British Empire came into existence" (174). Even Orlando, who knew the secrets of both sexes and in knowing them could pass as a man or a woman whenever she liked by cross-dressing – again, here Woolf satirizes the notion that one's gender identity is based on "historically variable fashions and the gender-specific dress codes" (Spiropoulou 2010: 83) – she, too, was affected by the expectations and demands of the age. When she tries to add a few lines to the poem she's been working on since her youth, "The Oak Tree", she is suddenly stopped by a strong throb in her left hand – the one on which she is supposed to wear a wedding ring. The following morning, upon realising that the sensation has persisted and her inspiration hasn't returned, Orlando "was forced at length to consider the most desperate of remedies, which was to yield completely and submissively to the spirit of the age, and take a husband" (Woolf 2006: 181). Still, when Orlando finally marries, it is with someone who seems unbound and untroubled by sex and gender in the same manner as she is, a man whose feminine qualities – "strange and subtle as a woman" (190) – seem even more pronounced than his masculine ones. This emphasis on sexual freedom and fluidity in their marriage is another playful attempt that allows Woolf to subvert the course of a traditional biography. Instead of being the most important event in Orlando's life, her marriage, and subsequently her childbirth, seem to be "an accessory that has been appended to a story that has no room for it" (Gualtieri 2000: 111).

5. Writing, remembering and the quest for selfhood

Marriage and motherhood do not define Orlando's life nor represent the key events in her biography. Instead, the whole trajectory of her life, which spans several centuries, revolves around her quest for selfhood – historical and literary, first as a young man and later on as a woman, and she looks for that essence of the self, or what Woolf calls one's *personality*, through both the act of writing and remembering. In the book, Woolf plays with this idea of the multiple selves and the multiple historical times that coexist inside every one of us: "For if there are (at a venture) seventy-six different times all ticking in the mind at once, how many different people are there not—Heaven help us—all having lodgment at one time or another in the human spirit?" (Woolf 2006: 218–9). This immediately undermines the authority of the self-conceited biographer, since even he has to admit that "a biography is considered complete if it merely accounts for six or seven selves, whereas a person may well have as many thousand" (219), which essentially means

that it can *never* be complete. More importantly, it emphasizes a kind of matrilineal historicity and a co-existence of the past and the present that opposes the masculine logic that sees history and time as linear and narrative as unfolding in chronological order. Earlier, we saw that even though the book seems to be divided into different historical periods, Woolf uses this classification to satirise its arbitrariness. Instead, she is more interested in showing how her subject and his/her present identity are "the result of not only the moments s-/he lives but also of his/her personal and national past" (Tomasi 2014: 86). Throughout the book, we see how for Orlando the process of writing is inextricably linked to the act of remembering. Her poem, "The Oak Tree", which she finally published in the 20th century, is the product of her experiences and encounters starting from the Elizabethan age all the way to the present moment, because for Woolf "masterpieces are not single and solitary births; they are the outcome of many years of thinking in common, of thinking by the body of the people, so that the experience of the mass is behind the single voice" (Woolf 1929: 55). In the new female biography, personality is also found in this commingling of the past and the present, in the act of remembering that Hallett (1995) understands as:

> a means of regaining from history a sense of selfhood. Orlando is the subject-who-remembers and whose memory breaks the mould of biography by challenging patriarchal rites of individualistic passage and putting in their place corporate memory. Women do not only need to rely on their own experience but also that of their mothers (512).

In the last sentence, Hallett refers to Woolf's advice to women in *A Room of One's Own* to "think back through [their] mothers" (Woolf, 1929, p.63) and in doing so, (re)write history. Woolf herself recreates Vita through her foremothers and we can see echoes of these past literary selves (both fictional and real) in several instances, as when she hides her manuscript from others (a reference to the well-known Jane Austen anecdote) or when in a moment of strange ecstasy she declares: "I have found my mate… It is the moor. I am nature's bride" reminding us of Emily Brontë's Catherine Earnshaw (Hallett, 1995), only to recreate the scene of Jane Eyre meeting Rochester a page later. It is interesting to note that only after she leaves behind the boyish infatuation with the "grandmasters" and recognises the female literary tradition that her foremothers had to fight for, does Orlando publish her poem and receives a reward.

6. Towards a new *her*story

In her extended essay *A Room of One's Own*, Woolf locates the lack of female literary tradition in the historical conditions throughout the centuries that had

deprived women of autonomy and the possibility to explore their creativity and asks that "history be rewritten to women's redemption from obscurity" (Spiropoulou 2010: 45). Woolf was conscious enough not to be fooled by existing histories and biographies and understood early on how they have been frequently used as narrative strategies for political, ideological and patriarchal ends, making the "truth" rather coloured. Yet she was bold enough to turn this in favour of her own feminist agenda, which "both allowed for the intervention of imaginative, fictional reconstructions and brought to the fore the political demands of the present at play in history writing" (46). As an advocate of the "new biography", in which the biographer enjoys the freedom of judgement and artistry, Woolf used fiction and mockery and combined writing with memory to recount Vita's life in the way that best fits her personality. If she had to be a man to travel the world, converse with famous literary figures, love a woman, and choose one's own destiny, then a man she shall be. If the driving force behind her life was not marital union or motherhood but an unquenchable curiosity for self-exploration, Woolf would create for her a fluid gender and sexual identity, and mock the biographer who cannot keep up with such an enigmatic subject. Finally, Woolf let Vita (Orlando) ransack the chambers of her past to revisit her false paternal idols, trace her matrilineal literary and expose how the prospects of their (and her) writing career have been deeply gendered.

As such, *Orlando* both frees itself from and subverts masculine logic and patriarchal preconceptions for writing a biography. It opens up space for a female biography that is not afraid to explore the realm of "thought and emotion", make artistic choices that capture the subject's personality and mock facts and outdated heteronormative conventions. Most importantly, *Orlando* emphasizes the importance of rethinking and rewriting the past so that we expose the complicity of both society and history in the omission of women's history, as the only way to change the way we write stories today. Finally, Woolf's biography aims to encourage other writers to rescue the unrecorded women's lives and personalities and provide them with new tools to capture female experiences by thinking back through a female historiography and a female literary tradition.

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THE LINGUISTIC AND LITERARY 'OTHER' IN THE NOVEL *DUNE* AND THE EPONYMOUS MOVIE ADAPTATION (2021)

Abstract: Frank Herbert's *Dune* (1965) represents a dystopian sci-fi landscape serving as a cultural melting pot where an 'exotic paradigm inside an unknown alien world' has been constructed through the use of loanwords stemming from varying backgrounds, such as Arabic, Latin, French, Navajo; all of which play a different role in the understanding of the novel (Ray, 2019). This paper aims to compare and contrast the novel *Dune* and Denis Villeneuve's 2021 movie adaptation through the lenses of the literary concept of the 'Other' and the linguistic prism when it comes to the use of Arabic borrowings present in the two genres. A semantic analysis of thirty-two Arabic loanwords and an allegorical interpretation of the symbols present was carried out. In addition, the frequency of loanwords in the novel was compared to the frequency of loanwords in the movie and vast discrepancies were noted. One of the findings of the paper suggests that the omnipresent Arabic borrowings in the language of the book were quite subdued in the eponymous movie adaptation. Ultimately, our paper attempts to emphasize the importance of celebrating the diversity of other cultures when making movie adaptations without excluding the less popular MENA narratives sparking alternative interpretations of the same novel.

Keywords: *Dune*, 'Other', linguistic features, movie adaptations

1. Introduction

The purpose of our paper was to do a comparison and contrast between two stylistic genres (book and movie) used to depict a sci-fi futuristic and dystopian world. Namely, the first installment of the *Dune* saga, written in 1965, was taken as the starting point in conjunction with its second movie adaptation, which was released

in 2021. The 2021 version had Denis Villeneuve as its director. These two works of art were viewed through two-fold lenses – the literary concept of the 'Other' and the linguistic phenomenon of borrowing.

From the linguistic viewpoint examined in this paper, it is Herbert's extensive borrowing of Arabic present in the novel that links "language and landscape to shape an alien world" (Ryding 2021: 110). She notes that Herbert combines both words and ideas of Arabic nature, which give *Dune* its distinct charm. However, we see that the concept of borrowing is not very prominent in the movie adaptation; the viewers are indirectly tasked with deducing why the movie seems robbed of the exquisite beauty of the Arabic that seems to have infused the novel with life. Despite the manifold influences that contributed to Herbert's loanword practices outside of Arabic, this paper was solely focused on Arabic borrowings since they are the most frequently encountered loanwords in the novel and because of their ability to masterfully embroider themselves on the ridges of the desert landscape. Thirty-two Arabic loanwords selected from Herbert's *Dune* were analyzed semantically and the frequency of occurrence of these loanwords in both genres was compared to see which ones were also used in the movie adaptation.

As for the literary viewpoint, it is important to mention a concept often encountered in postcolonial criticism – that of the 'Other'. In the simplest of terms as defined in philosophy, the 'Other' is the one who is "not me" (Al-Saidi 2014: 95). Literary criticism metaphorically extends this initial meaning to refer to a binary opposition between the civilized and the savage party in an environment of colonization. This dichotomy is mostly evident in postcolonial novels which portray (or criticize this portrayal of) the white man as the civilized and rational stakeholder as opposed to the people of color, who are presented as chaotic and irrational. The *Dune* universe contains prime examples of both people of color, the Fremen, who fall into this category of the 'Other', while the noble houses that are in charge of the planetary fiefs are their polar (white) opposites. The whole premise upon which *Dune* rests is Paul Atreides's attempt to subdue the untamable desert landscape of the planet Arrakis. The polarity between the colonizers (the Atreides) and the colonized (the Fremen) lends itself beautifully to this postcolonial analysis because these are, at first glance, prime examples of the concept.

2.   The linguistic 'Other' in *Dune*

The Arabic borrowings were selected and single-handedly counted by the authors of the paper with the use of the 'find' tool in the electronic version of the novel. Additionally, the words were being checked simultaneously in a paper book version

of the novel as the counting progressed. Similarly, the Arabic borrowings in the movie were counted with the use of the 'find' tool in the electronic transcript of the movie and the authors also watched the movie two times to observe possible discrepancies. Since technology was involved in the process, the counting was carried out over the course of two days. It is essential to note that the authors of the paper were mindful of distinguishing repeated occurrences of the words in Herbert's Appendix from repeated occurrences of the words throughout the novel itself. Out of the thirty-two Arabic borrowings in the novel, 62.5% were not found in the movie adaptation, i.e., twenty out of the thirty-two loanwords were found only in the novel. 37.5% of the borrowings that were analyzed were found in both the novel and its eponymous movie adaptation. As for their frequency of occurrence, the number of occurrences of these particular loanwords in the novel, in the movie, and the number in total was recorded. Cumulatively, the frequency of occurrence of the following Arabic borrowings was noted down: Shai Hulud, Padishah, Gom Jabbar, Shadout Mapes, Sietch, Kwisatz Haderach, Lisan Al-Gaib, Mahdi, Sayyadina, Amtal, Eyes Of Ibad, Tahaddi, Kindjal, Jihad, Bi-La Kaifa, Hajj, Hajra, Harj, Kull Wahad!, Khala, Shari, Sihaya, Kitab-Al Ibar, Shaitan, Taqwa, Bakka, Mihna, Dar Al-Hikman, Adab, Ibn Qirtaiba, Al-Lat, Sarfa. The words which overlapped in the novel and the movie (Shai Hulud, Padishah, Gom Jabbar, Shadout Mapes, Sietch, Kwisatz Haderach, Lisan Al-Gaib, Mahdi, Sayyadina, Amtal, Eyes of Ibad, Tahaddi) were used three hundred and two times. While Herbert employed these borrowings two hundred and sixty-two times (86.75%), the movie adaptation featured only forty occurrences of these borrowings (13.25%).
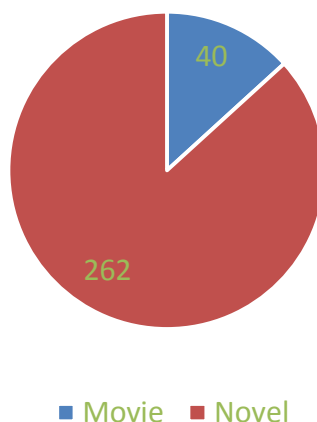

Figure 1. Frequency of loanwords in the separate genres and cumulatively

3. Analysis of the loanwords present in both genres

Tahaddi

Tahaddi is used six times in Herbert's *Dune*; namely, as part of the phrase *Tahaddi-Al Burhan* and as the *Tahaddi Challenge*. Baheyeldin (2004) explains that "tahaddi" means *challenge* in Arabic. Loosely, the term refers to the challenge to a duel out of which only one person can be the winner and there is no going back from it if one decides to pursue such a feat. The end goal is either glory or death, much akin to what happens in the novel *Dune* – Paul bests Jamis to become one of the Fremen, taking on the name of Muad' Dib. Naturally, owing to the brevity of the movie scenes itself, this term is employed only once.

Sietch

The origin of the word sietch is contentious; multiple sources provide different accounts. Baheyeldin (2004) compares it to the Arabic "Seeq", the name of Petra, an old desert town that is accessible only through a narrow path. According to Herbert (1965: 573), the Fremen define it as a "place of assembly in time of danger". Since there is always a looming threat hanging over the Fremen's heads, the meaning of the term was extended to encompass any kind of cave that provides refuge for one of their tribes, bearing in mind the fact that they are always on the move and sietches represent their living quarters. Sietch also has Russian origin and it refers to a "fortified Cossack place of refuge, protected by felled trees whose branches point outward in order to ward off attacks by cavalry" (Ryding 2021: 120). In fact, all of these (im)plausible origins of the term and its definitions more or less describe the actual structure of a sietch.

Shai-hulud

Herbert (1965: 572) defines Shai-hulud as "Old Man of the Desert," "Old Father Eternity," and "Grandfather of the Desert." Baheyeldin (2004) splits this compound into its constituent elements in Arabic and defines "shai" as "thing" and "hulud" as "eternal/eternity". Ryding (2021: 117), however, argues that Shai-hulud is the reason why this novel is placed in the sci-fi realm and that there is an "archetypal congruence between the sandworm guarding the spice and the mythical dragon that keeps its treasure hoard". She also mentions that the origin of this term is most likely the Arabic "shaykh khulūd", which refers to the "old man of eternity" or "the sheikh of eternity". The opaqueness and the exotic nature of this term, as well as the fact that it refers to one of the villains (although not explicitly considered a villain), enable it to become part and parcel of the characters' lingo in both genres and it goes without saying that this term cannot and must not be avoided in the movie adaptation.

Gom Jabbar
Herbert (1965: 562) calls it the "high-handed enemy", whereas Reverend Mother describes the gom jabbar as a "needle with a drop of poison on its tip", which goes in line with its piercing quality, felt by the tongue poking through the cavity of the mouth when one tries to pronounce it. *Jabbar*, as defined by Wikipedia, is an Arabic word which means "almighty" or "giant" and when used in combination with the Arabic definite article "al", it is one of the names of God in Islam. The irony of this name is evident when the size of the needle is contrasted to the grand meaning of "jabbar"; however, despite the needle being so tiny, its power is immensurate. In fact, the gom jabbar was used to determine the scope of a person's awareness in terms of whether one could override their instincts and the flinching wish to move away when the needle was placed upon their throat; as a result, trying to escape it would result in dire consequences. Also, it is grand Baron Harkonnen who meets his end on the tip of the needle.

Kwisatz Haderach
Herbert (1965: 565) defines this term as "shortening of the way". This is another term whose origin is still debated; however, most critics agree that it came from Hebrew. Kwisatz Haderach embodies the Bene Gesserit's ultimate goal in their unethical eugenics; namely, to breed a male Bene Gesserit who would be able to "bridge space and time". Its qabbala root kefizat ha-derech ("jumping the path"), as Ryding (2021: 115) puts it, refers to the "psychic ability to be in two places at one time". This illusion happens when one person can travel great distances in a short time, leaping through in an unobtrusive fashion which is unnoticeable to the human eye and thus it seems as if the person is in two places simultaneously.

Padishah
Baheyeldin (2004) defines this term as "chief ruler; monarch; sovereign". Most Persian languages call their emperors padishahs. In fact, shah (شاه) in Persian has the meaning of "king". In the novel and the movie adaptation, it is a title of nobility bestowed upon Emperor Shaddam Corrino IV. Most people nowadays associate it with the Ottoman emperors, i.e., sultans who ruled over the Ottoman Empire.

Shadout Mapes
Jessica meets her head housekeeper, Shadout Mapes, when she arrives on the planet of Arrakis. According to *Dune Wiki*, in the Chakobsa (Fremen) language, the title "shadout" meant "well-dipper", while Mapes is the name given to the person. In the novel, Duke Leto explains to Jessica that shadout is a "water-dipper" (p. 54). Ryding (2021: 118) mentions that this is an honorific owing to the fact that water is

considered a scarcity on Arrakis. According to her, the common noun shādūf is "a device for raising water consisting of a long, suspended rod with a weight at one end and a bucket at the other". Therefore, it serves as an irrigation tool. Herbert raises the status of common noun to an honorific title by merely swapping one consonant for another.

Mahdi

According to the Fremen legend as Herbert (1965: 566) puts it, *Mahdi* is "The One Who Will Lead Us to Paradise". The Arabic "mahdī" means "the guided one". In Islamic eschatology, this is a temporal Messiah who will restore faith and bring justice back shortly before the end of the world, or in other words, to convert all humankind to Islam. As Baheyeldin (2004) mentions, Shia and Sunni Islam differ in their extent of glorification of the Mahdi, but both streams agree on the fact that the Mahdi is the one who will guide. Paul fills the shoes of a leader in this regard and gains the respect of the Fremen; the conferral of this unique title on him merely contributes to the mysticity of the ordeal in doing so.

Sayyadina

Herbert (1965: 572) explains this term as a "feminine acolyte in the Fremen religious hierarchy" in the Appendix of *Dune*, whereas Baheyeldin (2004) mentions that it can mean "friend of God". Interestingly enough, Baheyeldin also points out the fact that this is more of a masculine honorific, unlike its use in the novel and the movie – it is bestowed only upon Lady Jessica. Ryding (2021) expounds on the word formation process of sayyadina; sayyid in Arabic is a polite honorific used to refer to males ("mister" or "master"), and once the /-na/ suffix is added as the first-person plural possessive pronoun ("our"), sayyidnā appears with the meaning of "our master", most likely a male school teacher. Herbert clearly opts for the Arabic masculine variant of master, completely disregarding the feminine "sayyida(t)". Additionally, swapping the consonant "a" for the "i" in the masculine form gives it feminine qualities, especially if one takes into consideration the fact that many female names all around the world end in -a, Herbert's alteration makes perfect sense.

Amtal

Herbert's Appendix (1965: 556) defines amtal as "a common rule on primitive worlds under which something is tested to determine its limits or defects" or "testing to destruction". Baheyeldin (2004) names one of its possible origins in Arabic; namely, "amthal" (أمثال), which means "proverbs" or "parables". Durrani (2021) also describes it as "a word repeated throughout the Quran to describe revelation, and even the universe, as the "alam al-mythal" (world of similitudes)" –

colloquially, something or someone shows their true nature only when pushed to the utmost limit. In this sense, *amtal* is synonymous with *tahaddi*. These types of tests are ever present in the Dune universe. In fact, everything is a test on the stark desert planet of Arrakis.

Eyes of Ibad

This term refers to a condition which occurs when too much melange is consumed and the user has become addicted to the properties of the spice, which is a common phenomenon among the Fremen. The sclera and the pupils of the eyes change their color to a very deep blue (blue-within-blue). The Arabic "Ibad" can be translated as "servants" or "devotees", probably transferrable to "servants of God". Stilgar, a character in the novel, uses this term to refer to the quaintness of Paul, who does not have the eyes of Ibad (i.e., he is not a Fremen), but his capabilities far outreach the Fremen domain. Another interesting thing to note about this phenomenon is the fact that it is not only about how peculiar it looks on the outside. Having the eyes of Ibad tints one's whole vision in an azure fashion. A reddit sub commenter (r/dune) whose identity remains unknown remarks that the iris and the sclera completely turn blue. This deep blue gaze hides all kinds of emotion which would otherwise be clearly evident. Thus, the Fremen can rightfully be seen as a heartless army which lacks sympathy for individuals, favoring the community. However, the movie displays a very toned-down version of what the eyes of Ibad are supposed to look like.

Lisan al-gaib

Herbert's *Dune* Appendix (1965: 566) outlines the meaning of this term as follows: "The Voice from the Outer World". Baheyeldin (2004) decomposes this compound into its two component parts in Arabic; namely, "lisan" stands for "tongue", metaphorically extended to mean "speaker". "Ghaib", on the other hand, is something that is not revealed, or "things that will come in the future, unknown to us [] now". He also points out a common belief in Islam eschatology – it is up to God to determine what will happen to his followers and they do not know what awaits them in the future. Ryding (2021: 115) refers to lisān al-ghayb as "the tongue of the invisible". Various titles have been conferred to Paul with different authorial intent on Herbert's side. In this case, lisan al-gaib's original meaning is slightly modified to refer to a prophet, not to a foreigner who makes offhand remarks. According to the statistics, this is one of the most frequently used Arabic loanwords in the movie adaptation - it comes across a total of eight times.

3.1 Analysis of the word(s) which were present only in the novel

Jihad

The *Merriam-Webster* dictionary offers three definitions of this term: "a holy war waged on behalf of Islam as a religious duty", "a personal struggle in devotion to Islam especially involving spiritual discipline" and "a crusade for a principle or belief". Herbert (1965: 564) combines all three into his definition: "a religious crusade; fanatical crusade". There are elements of religion, fanaticism and crusades immersed in *Dune*. Originally, *jihad* stands for *struggle* in Arabic, and it is self-exertion and the attempt to better oneself that the Qur'an is permeated with. Only during modern day times did extremists take on the meaning of the so-called "jihad of the sword" in their exploits. Thus, it is understandable why Denis Villeneuve disregarded this term in the movie adaptation. Baheyeldin (2004) adds on to this sentiment by mentioning that the *jihad* conjures images of suicide bombers and planes destroying buildings in Western media, which is not what Herbert had in mind – he wanted to depict a Holy War where the Fremen, the oppressed, would fight off the oppressors. In addition, he used *Butlerian Jihad* in the novel, which is also absent from the movie; this type of *jihad* targets technological invention.

Due to constraints imposed by the paper submission guidelines, the analysis of the following words present only in the novel has been excluded from this paper: Kindjal, Bi-la kaifa, Muad-Dib, Hajj, Hajra, Harj, Kull Wahad, Khala, Shari, Sihaya, Kitab al-Ibar, Shaitan, Taqwa, Bakka, Mihna, Dar Al-hikman, Adab, Ibn qirtaiba, Al-lat and Sarfa.

4. The literary 'Other' in *Dune*

Both the novel and the movie *Dune* wonderfully exemplify the postcolonial definition of 'otherness' and the movie perhaps more so. There is a quaint and obvious distinction between the Fremen and the houses who are part of the Landsraad (i.e., the Atreides). The Fremen are of a different race, different nationality, different religion, different social class, and most importantly, they harbor a different political ideology. As opposed to the Landsraad, they are not white, they are not imperial, they are an Islamic nation, they are "uncivilized brutes" and their goal is to preserve the desert and cultivate infertile land, while the Landsraad show capitalism at play. They demonstrate their efforts to profit from what they seek to exploit. Initially, it seems that the Fremen are the ones who are oppressed and colonized, while the Landsraad are ruthless colonizers who are used to killing their way to the throne, completely disregarding the worth of human lives. These houses have a common goal, although each house wants to obtain it on their own in order to gain precedence over the other houses – they seek to exploit spice,

which could be likened to the modern-day restless pursuit of oil. Despite this unfavorable placement of the Fremen in the readers' eyes, they quickly manage to ascend on the ladder of popularity by demonstrating unbelievable agility in taming the worm, the *mythical dragon* that the other houses cannot even fathom approaching, let alone using it for their own goal. As is the case with most other postcolonial narratives, the Fremen are the evident and expected superior over the capitalist, money-grubbing Landsraad houses.

5. The mismatch in the representation of Arabic borrowings in both genres

Clearly, as the statistics show in the introduction of section 2 of this paper, a great deal of the Arabic loanwords which were encountered in the novel seems to be missing from the 2021 movie adaptation. The reasons for this can only be hinted at; however, what is most likely is that Islam conjures up images of terrorists among numerous Westerners. Funk and Said (2004: 6) compare Western attitudes to Islam and vice versa and point out that "the 'other' is innately hostile and overbearing, while the 'self' is by nature pacific yet placed on the defensive by adverse circumstances", which proves the point that any culture tends to see themselves as the *righteous* one. In addition, what started out as a peaceful religion with docile teachings has been twisted out of context because of a handful of incidents attributed to fervently religious Islamic individuals by many nowadays to fit their narrative of Islam equating terrorism.

6. Limitations

One of the most debilitating limitations imposed on the authors of this paper was the 2021 movie adaptation of *Dune*'s incompleteness; namely, this movie adaptation was only the first part portraying a bit more than half of the novel. The first installment of the novels was so hefty that Villeneuve decided to split the cinematic representation into two parts. Thus, many aspects of the novel that might have lent themselves to the use of Arabic borrowings simply do not exist now because they (might?) be used in the second part. This paper could further be updated after the second part is released in 2023. Another limitation is the origin of the authors. Both belonging to and adhering to a Western worldview, it is expected that the Arabic would sound strange and exotic to their ears. As was previously mentioned, one cannot deny that the modern connotations of the term *jihad* immediately invoke terrorist bells in the mind of the average Westerner. So, the authors of this paper were faced with a personal bias they had to overcome and did

not justify Villeneuve for cutting down on the representation of Arabic borrowings in the movie.

7. Conclusion

One of the observations taken from analyzing both the novel and the movie adaptation shows there is a gradual push towards cutting down on the representation of MENA narratives by Western directors and writers. Even though Herbert's openness to the Arabic exoticism is evident in his work, despite being a Westerner, Villeneuve clearly shies away from it years later so as not to anger his Western audience in this time and day, disregarding Herbert's original purpose in exploiting Arabic-sounding names and themes. Times have changed since Herbert's era, but it is up to the new generations to put an end to the Western belief that Islam is innately problematic regardless of the narrative that has been enforced for centuries.

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ANNA WICKHAM, THE NEGLECTED MODERNIST: CAN A POET'S DRESS INFLUENCE HER POEMS' LONG-LASTINGNESS?

Abstract: This paper outlines the possible reasons for the marginalization and oblivion of the prolific and political poet Anna Wickham, a forgotten modernist who was (in)famous for her unfashionable manner of dress and poetic style. Wickham offered an authentic female voice in poetry attuned to social inequalities which set her apart from other women poets of the time. According to C. M. Schenck, anthologies of the day printed more of her poems than those of de la Mare, Graves and even Yeats. However, she is today largely forgotten and practically unknown. In light of several fashion theories, I suggest her manner of dress as being one of the reasons for this marginalization, along with the monolithic definition of Modernism as a conscious break with convention and a dedicated effort for innovation in form and experimentation. Wickham's dress and verse do not adhere to the fashion of her day nor to the fashionable experimentalist tendencies. Moreover, as N. McConeghey Rice suggests, even feminist modernist critics fall in the trap of the politics of exclusion, mainly due to the female poet's (life)style, which, in turn, could have largely contributed to Anna Wickham's literary exclusion from Modernism.

Keywords: Anna Wickham, Modernism, political poetry, feminism, lifestyle

1. Introduction

Anna Wickham was the pseudonym of Edith Alice Mary Harper (1883–1947), an English/Australian poet born in London but brought up in Australia. She returned to England in 1904 to study singing. She did not come from a literary family, nor had she any formal education. Celeste Schenck describes her as "a free-spirited, half working-class Australian emigree […] a deprived and unhappy wife […] [whose] marriage into a family of aristocratic origins initiated her into the oppression of Victorian femininity" (Schenck 1990: 614).

Anna Wickham left behind nearly 1,400 poems. By 1932 she had an international reputation. According to Schenck, anthologies of the day printed more

of her poems than those of de la Mare, Graves and even Yeats (Schenck 1990). However, she is today largely forgotten and practically unknown.

In this paper I outline the possible reasons for the oblivion of the prolific and political poet Anna Wickham, a forgotten modernist who was (in)famous for her unfashionable manner of dress and conventional poetic style. First, in the section "The power of the dress of a poetess", I discuss Wickham's dress in light of several fashion theories and through her poetry aiming at providing understanding to what extent a poetess' clothing choices can influence the perception and the reception of her literary output. Furthermore, in the section "The formal conventionality of Wickham's poetry as a means of expressing feminist and social politics and the monolithic Modernism", I refer to Wickham's poetic style, in light of the "traditional" definition of literary Modernism as a break with the old forms, as another reason for Wickham's marginalization closely connected to her dress and lifestyle.

2.   The power of the dress of a poetess

The American poet Stanly Kunitz, one of the authors of *Twentieth Century Authors: A Biographical Dictionary of Modern Literature* consisting of 1,850 biographies and autobiographies of authors from around the world who wrote in English and were active between 1900-1942, labels Anna Wickham's neglect as "one of the great mysteries of contemporary literature" (Kunitz in Schenck 1990: 614). At first, it might seem a bit oversimplified to consider a poetess's dress as a reason for her neglect, even as one of the reasons. However, a deeper look into Wickham's life, her literary output, the criticism of the day and several fashion theories, shows otherwise.

The prominent British scholar, writer and aesthete Harold Acton found Anna Wickham's poetry as unfashionable as her person (Smith in Wickham 1984: 2). Compared to other female poets of the time, Wickham was different. While Mina Loy's elegance after four babies was continuously remarked, Wickham was "large and haphazard" (Schenck 1990: 613) in appearance and did not adhere to the fashion trends and social convention of the time. It is said that she had once deliberately worn a wool jumper to an evening where Edith Sitwell showed up in gold brocade (ibid). Thus, a few questions arise: Is it possible for fashion choices to have such a powerful impact? What is it in a dress? Did Anna Wickham lapse into obscurity for reasons related to the manner she dressed herself?

2.1 The studies of fashion

To suggest possible answers to these questions, I would refer to several fashion theories. Although the earliest books on fashion published in Europe could be traced

back to the Renaissance, it is not until the late 19th century and early 20th century that the studies of fashion adopted a more theoretical and sociological approach. Until then, dress history was studied descriptively though the antiquarian approach and through social history-oriented methods. The works *Theory of the Leisure Class* (1899) by Thorstein Veblen and *Philoshophie der Mode* (1905) by the German sociologist George Simmel constructed the foundation for the lasting theoretical debate about the various cultural meanings of fashion and the various possible approaches to study it. However, their theories would not impact fashion studies until the 1980s and the antiquarian approach continued as the central method of researching and documenting fashion. Still, in the 20s and the 30s of the twentieth century, a field "psychology of dress" (Taylor 2005) was opened. The psychology of dress dwelled on the functions of dress. It was Frank Alvah Parsons in USA, with his study *The Psychology of Dress* (1920), who started this debate, which was continued by J. C. Flügel, in his study *The Psychology of Clothes* (1930), and by the English dress historians C. W. Cunnington and James Laver and their works from the 1930s.

Until the new approaches and theories from the 1980s and onwards, women's fashion and its role, throughout the 18th century and beyond, had been viewed as "a Decoration of Beauty, and an encitement to Desire" (Thomas Jefferys in Taylor 2005: 17). Drawing on J.C. Flügel, in the early 20th century, C. W. Cunnington discussed issues of women, sexuality, and fashion stipulating that women's sexuality and their wish to appeal to men is the most significant motivation for women to wear fashionable dress (Taylor 2005: 18). James Laver, Keeper of Prints and Drawings at the Victoria and Albert Museum, published over fifty books on art, print, and dress history between 1931 and 1960s. He held lectures, appeared on radio and TV, and became the popular public face of British dress history by 1975, when he died. Laver defined fashion as "a spear head of taste, or rather it is a kind of psychic weathercock which shows which way the wind blows" (Laver 1945: 211). Laver, preceded by Veblen (1899) and Simmel (1905), also introduced the oldest distribution theory of fashion or the trickle-down theory. The distribution of fashion can be described as a movement, or trickle from one segment of society to another (DeLong 2005).

The diffusion of influences from center to periphery may be understood in hierarchical or in horizontal terms, such as the trickle-down, trickle-across, or trickle-up theories (ibid).The trickle-down theory rests upon a hierarchical society and presupposes a striving for upward mobility of the lower social strata. According to this model, a style is first adopted and promoted by people at the top strata of society and gradually becomes accepted by those lower in the strata assuming that people from the lower strata seek to identify with the ones of the higher strata and those from the higher strata strive for distinction from those socially below them

(ibid). In this model, proposed by Veblen, Simmel and Laver, fashion is understood as a vehicle of upward mobility for those seeking to adopt styles of dress and once the fashion is adopted by those from the lower strata, the higher strata reject that look and replace it with another.

2.2 Wickham and fashion

These views and understandings of women's fashion and dress as a tool for triggering men's interest and their desire, and of fashion in general as symbol of class, position, and power might be the very reason why Wickham refused to follow fashion and intentionally rebelled against the dress norm to point to her political views and position. A closer look into the life of Wickham would help us understand her place in British society and her views on social issues which (in)directly point to clothing and fashion too. Although there isn't much critical bibliography on Wickham, a few notable examples can serve the purpose of learning more about Wickham's life. In the Virago publication from 1984, edited and introduced by R.D. Smith, we can find a comprehensive memoir and introduction along with Wickham's 'Fragment of an Autobiography' (besides her poetry and prose). Celeste M. Schenck's contribution on Wickham to the anthology *The Gender of Modernism* (1990) has also been an invaluable source for exploring Wickham's life and poetry. McConeghey Rice's 2003 publication titled *A New Matrix for Modernism: A Study of the Lives and Poetry of Charlotte Mew and Anna Wickham* and Jennifer Vaughan Jones' critical biography *Anna Wickham, A Poet's Daring Life* from 2006 are the latest and one of the most important sources as well.

First, from these texts, it can be concluded that Wickham was a stalwart feminist and supporter of women's rights and had a hale sense of women's sexual entitlement and desire. These aspects are also present in her poetry. Wickham proposes a feminized God: "In nameless, shapeless God found I my rest, / Though for my solace I built God a breast" (Wickham in Schenck 1990: 614); In the poem "The Angry Woman" she asks: "I'm a woman, with a woman's parts, / And of love I bear children. / In the days of bearing is my body weak, / But why because I do you service, you should call me slave?" (ibid, 619). Moreover, Wickham also writes about female lust and longing for deeper intimacy: "I'm full of lust, /Which is not stayed with your old glories. […] Am I your mate because I share your bed? / Go then, find each day a new mate outside your house. / I'm your mate if I can share your vision (ibid, 618). In her poem the "Divorce", Wickham writes about a woman who is "nursing a fire" in "a close house" while outside in the dark "cold winds rush free / To the rocks heights of my desire". The woman is suffocating in the house in the valley below and pleads to be let out into the night "let me go, let me go" (ibid, 618). In "The Mill", Wickham refers to a woman's need for a profound intimate

connection and masturbation as a means of achieving that connection with herself and the partner: "I hid beneath the covers of the bed, / And dreamed my eyes were lovers […] I heard the churning of a mill on my right hand, / I woke to breathlessness with a quick start, / And found my mill the beating of your heart." (Wickham 1984: 48).

In the poem "Meditation at Kew", writing about marriage, and "dull men", Wickham refers to fashion and clothing too: "I would enclose a common in the sun, / And let the young wives out to laugh and run; / I would steal their dull clothes and go away, and leave the pretty naked things to play." (ibid, 45). The young wives probably wear fashionable clothes, and yet Wickham describes them as "dull". Women's "dull" clothing imprisons them, prevents them from running, having fun and enjoying their bodies. Thus, Wickham refutes clothing as a tool for triggering male interest and desire, but instead shifts the focus on female desire, female sexuality and liberation, where (fashionable) women's clothes are a vehicle for ensuring male power and dominance over women, and a means of subduing women's desires. As DeLong puts it: "In the last two centuries fashion has been primarily assigned to women, and it follows that fashionable dress and the beautification of the self could be perceived as expressions of subordination" (DeLong 2005: 26). It is this subordination of women that Wickham rebelled against through her manner of dress.

Second, in the above mentioned works on Wickham, Wickham is said to have been much attuned to social inequalities. The different social backgrounds of her father's and mother's families, the social rivalry she had been a witness of, which also continued in her own home when she married into a family of aristocratic origins, intensified her sensitivity to class issues, class prejudices, imbalance of wealth, power and possibilities, and gender, leaving her with a feeling of an outsider, a marginalized woman between two classes, two worlds: "who was as comfortable in a London pub as she was on the Fashionable Left Bank" (Schenck 1990: 614). Although she was definitely present in the two worlds, I doubt she was comfortable in either of them.

Wickham's sensitivity to class disparity, injustice and gender is one of the predominant aspects of the politics upon which her poetry rests. This is evident in her poem "Nervous Prostration" dealing with the politics of marriage into the upper class: "I married a man of the Croydon class / When I was twenty-two. / And vex him, and he bores me / Till we don't know what to do!" (Wickham 1984: 210). Furthermore, Wickham's class consciousness is even more intensely present in the poem "Song of the Low-Caste Wife" where she says: "My people were without while yours were kings, / They sang the song of exile in low places/ And in the stress of growth knew pain." (ibid 165). This attunement to the differentials of class, the sensitivity to inequalities of class and the domination of the higher class over the

lower, made it impossible for Wickham to adhere to the fashion standards promoted by the upper class where she felt she did not belong and refused to be identified with. Thus, her style, her dress choices, mirrored her political views presented in her poetry. It was a conscious break and distancing from the upper-class, assuming a position of an outsider.

The trickle-down theory, previously discussed, which rests upon a hierarchical society and presupposes a tendency for upward mobility of the lower social classes which can be done by accepting the dress of the upper-class by those lower in the strata assuming that people from the lower strata seek to identify with the ones of the higher strata, can explain why Wickham did not follow the fashion trends of her time. In the biographical writings on Wickham, Wickham's position of an outsider has been noted by Schenck, Smith, McConeghey, Jones, and Wickham herself. Wickham had a high sense of exclusion, of being excluded and marginalized "by caste, and country as well as gender" and "could see clearly as a triple outsider" (Schenck 1990: 615) due to the persistent inner and outer conflict of the social classes she came from and married into. Thus, her dress was a possibility to accentuate and make evident from afar this estrangement, this unbelonging, the difference in class and her rebelling against the domination of one class over another.

2.3 Appearance and identity

Having suggested possible reasons for Wickham's dress choices in the above subsections, in the present section I will suggest answers to the questions whether and to what extent these choices can contribute to the marginalization of Wickham. More recent studies of fashion in the Western cultures address tensions and conflicts of status, gender, and the body though clothing. Roland Barthes, in his *The Fashion System* (1983), urges an understanding of fashion as a system of relationships. Fashion can be considered as a type of visual language which conveys meanings and is an integral part of the sense of identity and its construction. Davis, in his work from 1992 titled *Fashion, Culture, and Identity*, considers fashion as a code through which the founding elements of identity such as age, sex, gender, occupation, interests are expressed. Craik, in the work *The Face of Fashion* (1994), refers to the possible fashion-related tensions like young versus old, masculinity versus femininity, androgyny versus singularity, inclusiveness versus exclusiveness etc. Fashion systems propose ways and tools such as dress through which one can regulate such tensions or accentuate them. DeLong considers clothes as fundamental to the sense of identity. People use clothes to identify themselves with a particular group and to demonstrate that belonging, or to express their own personality, or unbelonging (2005). Thus, regardless of whether we consider fashion

as a language, a code, or any kind of a system, it surely can be seen as a potent means of forming and expressing identity.

However, through the dress, a person encodes a visual message to convey meaning and, as any type of communication process, the message is decoded by the observer(s). The power of the dress in constructing meaning also lies in the possibility of the observer to interpret that meaning. Simmel (1904), addressing conformity and individuality, discusses the duality of conforming and expressing individuality through clothing too. One can find joy in dressing for self-expression, but the choice of clothes can elicit support or disapproval or even rejection from the environment by dressing similarly or dissimilarly to others, i.e., by following or not fashion trends. Flugel (1930) provides further insight into these matters by referring to the concepts of inferiority and superiority. When people follow fashion trends, they are seen as superior, and when they don't, they are seen as inferior, hence, perhaps, the negative understanding of Wickham's dress by her contemporaries.

Moreover, fashion relates to social change. Clothing, at the same time, can incite and can mirror, the shifts of societal patterns, and their replacement with new ones. Fashion can reflect social, political, and cultural changes. Fashion can, and has altered, gender roles, social and class functions, intercultural communication etc. What is more, as many theorists have pointed out, fashion can also express modernity and the spirit of the time (Laver 1937; Blumer 1969; Lehmann 2000, DeLong 2005). "Fashion is […] a means of expressing modernity" (DeLong 2005: 24). DeLong (2005) considers the nineteenth and early twentieth century fashion as being identified with a sense of contradiction of old and new. Following the new fashion trends would mean refuting the old way, not only in clothing but in lifestyle, in social norms and societal expectations, and subsequently, in literature and literary forms. Thus, Wickham's choice not to adhere to the fashion trends of the time could also have been interpreted as not accepting "modernity" in general and the new spirit of the time, leading to labeling as "unfashionable" even her poetry. Thus, in the following section, I will refer to Wickham's poetry and the formal conventionality of her poems as another vehicle for expressing feminist and social politics, besides her dress, but also as a reason for her marginalization and exclusion.

3. The formal conventionality of Wickham's poetry as a means of expressing feminist and social politics and the monolithic Modernism

When the New Critics codified the Modernist poetic cannon, Wickham was left behind. The neglect of Wickham's contributions to Modernism can be understood only when both her lifestyle (including dress) and her poetic style are considered together. Thus, I argue, Wickham's dress, poetic style, subject matter related to

socio-domestic feminism, all contribute to this neglect. Her poetic style cannot be characterized as innovative or experimental but rather conventional. Still, it is this formal conventionality which serves as the vehicle of her politics.

The forced and conventional rhymes she uses are meant to be funny, sarcastic, and irreverent. They are meant to set off the political conflicts of which her poetry is constructed, just as they are used in the title and one of the subtitles in this paper. Instead, they were read as unsophisticated or as concessions to convention. The regular rhyme schemes, the rhyming couplets, and the alternating regular meter set off a feeling of subdued rage and frustration which drive many of her poems, such as "Meditation at Kew" (in rhyming couplets) and "Nervous Prostration" (ABCBDEAE). Moreover, the insistence of traditional forms in which she fits, or even squeezes in, her new, radical ideology (in terms of class and gender roles), or as she says the "new myths" (Wickham 1984: 165), are deliberately used to point to the difficult, painful process of liberating oneself from the shackles of tradition, class and gender roles and societal expectations.

Wickham's subject matter is most often domestic criticizing of prevailing domestic politics, especially in its analysis of sexual difference within the culture that Wickham felt marginalized in, by gender, class, and even ethnicity. As Schenck (1990) argues, Wickham's poems of class consciousness are a salutary addition to a modernist cannon insufficiently concerned with these differentials. Her poems range from feminist musings on marital relations and on the conflict between mothering and writing, to analyses of the domination of one class by another. However, Wickham's verse does not adhere to the experimentalist tendencies of the day, just as her dress.

Hence, Anna Wickham's marginalization can be due to the monolithic definition of Modernism as conscious break with convention and dedicated effort for innovation in form and experimentation. As Susan Stanford Friedman, in a paper given at Modern Language Association in 1985, said: "the presumed chasm between experimental and realist writing is misleading for the study of women's writing" (Friedman 1985 in Schenck 1990: 320). This monolithic understanding of the literary modernism of the early 20th century undoubtedly led to the exclusion of Wickham from anthologies of English Modernism.

Moreover, Georg Lukacs (1963) and contemporary feminist critics too, have noted that radical poetics of canonized Modernism often masks a deeply conservative politics. N. McConeghey Rice (2003) suggests that even feminist modernist critics fall in the trap of the politics of exclusion mainly due to the female poet's (life)style, and class. These tendencies have led to the exclusion and marginalization of women poets who seemingly had more traditional poetics. Celeste Schenck asks an intriguing question: […] "Might it also be true that the seemingly genteel, conservative poetics of women poets […], whose worth even

feminist have overlooked, would pitch a more radical politics than we considered possible?" (ibid, 317).

The equation between radical form and radical politics that both conservative Modernists and radical theorists have made should be reexamined. The modernist hegemony that fetishizes formal experiment should be revisited since, as Schenck puts it, that even a critical theorist of great importance such as Julia Kristeva might have co-conspired in this exclusion. It is important to dismantle and to deromanticize the monolithic Modernism defined by its iconoclastic irreverence for convention and form, urges Schenck, because it has undoubtedly contributed to the marginalization of women poets during the period and had even led to a division and rivalry among them. Although a certain stylistic designation will be lost by opening up Modernism, however, just as much is lost when this critical marker of periodization is restricted to only experimental writing: "What we lose, what we miss out, is a wide range of modernisms against which a, more-or-less, single strain of white, mainly male, upper-class, learned/academic modernism has achieved such relief" (ibid, 320).

4. Conclusion

Anna Wickham, an Australian emigrant, a talented but unaccomplished opera singer due to marriage and motherhood, a staunch feminist and supporter of women's rights movement, offered an authentic female voice in poetry attuned to social inequalities which set her apart from other women poets of the time. However, due to her non-adherence to the new trends, in dress and in poetic form, she has been largely forgotten and practically excluded from English Modernism. Discussing Wickham's dress in light of several fashion theories in order to suggest answers to what extent a poetess' clothing choices can influence the perception and the reception of her literary output, I can conclude that 'the power of the dress of a poetess' has been considerable and can lead to both inclusion and exclusion. However, the views and understandings of women's fashion and dress as a tool for triggering men's interest and desire, and of fashion as symbol of class, position, and power, could be the reason why Wickham refused to follow fashion and intentionally rebelled against the dress norm to accentuate her political views and position in society. Moreover, by reviewing Wickham's poetic style in light of the "traditional" definition of literary Modernism as a break with the old forms, another reason for Wickham's marginalization closely connected to her dress and lifestyle is argued in the present paper.

In her autobiography, Wickham wrote: "I'm a woman artist and the story of my failure should be known" (ibid, 616). This disturbingly striking line, still relevant today, compels rereading of her poetry and her (re)inclusion in modernism's

archives, just as it urges reviewing the politics of exclusion even in feminist criticism due to class, (life)style, and ethnicity.

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THE CONCEPT OF MASCULINITIES IN *THE BLUEST EYE* AND *THE COLOR PURPLE*

Abstract: The issue of gender roles is one of the main points of concern for feminism due to its immediate relation to the position of women. Advocates for gender equality usually give more attention to the female role, since women are those who are subordinated, disadvantaged and generally negatively affected by gender inequality. Therefore, it is the female role that needs challenging and changing. The male role is usually considered in its traditional definition without further exploration of its problematic nature. Today, more and more focus is placed on men, especially those who are also oppressed by the very same patriarchy that oppresses women. Those are exactly the ones to whom Alice Walker and Toni Morrison dedicate a great number of pages in their novels. The main aim of this paper is to explore various patterns of masculinities within the scope of one greater category of masculinity that unites them – black masculinity, the causes behind them, and the problems they face according to the scholar bell hooks, who deals with the matter, and then try to identify them in Morrison's *The Bluest Eye* and Walker's *The Color Purple*. The importance of analyzing these characters lies in the need to reexamine and challenge the established oppressive gender roles.

Keywords: masculinities, feminism, Toni Morrison, Alice Walker

1. Patterns of masculinities found in the novels

This part will rely on bell hooks and her observations in the book *We Real Cool: Black Men and Masculinity* (2004b). It will be generally concerned with her essay "it's a dick thing: beyond sexual acting out", as well as "plantation patriarchy". The subject of the book is the treatment black men receive by white patriarchal society and the image the world has created about them. Further, her conclusions on African American men will be compared to some of the male characters and their enacting of manhood in *The Bluest Eye* and *The Color Purple*. Finally, a distinction between different types of masculinity will be made.

1.1 Black masculinity – the hypersexual violent beast

The essay argues that the world's perception of African American men is clear: they are deemed as violent and hypersexual. First of all, bell hooks gives us the historical backdrop that shaped their image and sexuality. According to her, the history of the black male image begins in the United States with the imposition onto their bodies white racist sexist pornographic sexual fantasies which are centered around the idea of the black male rapist (hooks 2004b: 63). Black bodies were objectified and the whites promoted the image of the Afro-American male as a sexual fiend "lusting after Euro-American women" (hooks 2004b: 64). The historical backdrop, in short, maintains that black males were deeply oppressed, powerless and helpless, but at the same time perceived as sexual beasts, constantly charged of rape. This successfully "accomplished two goals of 'racial' oppression in one fell swoop. It promoted the image of the Afro-American male as a sexual fiend, and at the same time it denied all manhood to him" (hooks 2004b: 64).

In the meantime, as stated in the essay, many black men who fought for freedom wanted to distance themselves from racialized sexual stereotypes. As a consequence, they embraced the puritan notions of the body and sexuality as sinful. bell hooks further elaborates on this topic in the essay "plantation patriarchy" stating that according to the annals of history black men did not have the same concept of masculinity as white men. Their sex roles did shape the division of labor and the status of men was often higher than the status of women, but black men did not "equate their higher status as men with the right to dominate women" (hooks 2004b: 2); they had to be taught to do this.

She goes on to say that, according to slave narratives, it is evident that during slavery black males were socialized by white men. They taught black men to strive to become benevolent patriarchs who exercise their power without using force (hooks 2004b: 3). However, the majority of black men repeated the violent strategies of control white slave-masters used, using violence to dominate black women. The essay maintains the position that it is clear that "by the time slavery ended patriarchal masculinity had become an accepted ideal for most black men, an ideal that would be reinforced by twentieth-century norms" (hooks 2004b: 4).

Still, in the essay "it's a dick thing: beyond sexual acting out" she contends that the end of slavery and the formation of segregated black communities, bringing with them liberation from the white gaze, granted black men and women the freedom to explore their sexuality and redefine it as distinct from the repressed sexuality of white racists. Yet, they embraced patriarchal notions of manhood and thought of sex as first and foremost informed by male desire (hooks 2004b: 66) due to the fact that "they wanted to be recognized as 'men' as patriarchs, by other men,

including white men" (hook, 2004b: 6). In their communities "patriarchal sex was not only the medium for the assertion of manhood" (hooks 2004b: 67); it was also perceived as entitled pleasure for black males who couldn't assert dominance in other areas, since they were still exploited and oppressed by the whites. Patriarchal masculinity was then further reinforced by this idea of asserting dominance. Thus, in segregated black communities sexual performance became the only area where black men could control everything and find affirmation of their power (hooks 2004b: 67), despite the continued racial exploitation by the whites outside of black communities.

Furthermore, by making a reference to Steve Bearman's essay "Why Men Are So Obsessed With Sex", bell hooks says that although sex cannot fulfill all of their needs, black men continue to exploit their sexuality for this purpose believing that sex is the only place where they will achieve it. Then, the essay concludes that their overall oppression together with their lack of satisfaction lays the foundation for rage, especially in the context of sexual violence. Black men blame their dissatisfaction on women who become victims of their violence.

Finally, they accept these racialized sexist stereotypes and their role of rapist or hypersexual stud because this is the only way they are allowed to follow in order to gain visibility in an imperialist white-supremacist capitalist patriarchy (hooks 2004b: 74). Guided by the idea that "if you are going to be seen as a beast you may as well act like one" (hooks 2004b: 45) they completely embrace the stereotype the whites imposed on them.

In addition to conforming to the stereotype of being rapists and hypersexual individuals as a way of asserting their power and manhood in a world otherwise governed by whites, black men have one more reason for this kind of masculine behavior – according to bell hooks. Her observations are that "the black males who collude in their sexual dehumanization often do so because they came into their own sexual awareness via sexual abuse, often at the hands of another black male" (hooks 2004b: 71). Making a reference to George Edmond Smith – a black male therapist, bell hooks explains that their hypersexual and violent enacting of manhood occurs due to the fact that "boys who are sexually abused or, for that matter, abused in any way are prone to negative behaviors as an adult and often become abusive to others" (hooks 2004b: 71).

Moreover, she mentions that the number of black men who are sexually abused as children is greater than we might think. On top of that, they live in a culture which has determined that real men should be able to endure abuse. In such society "there is no cultural space for them to articulate that they were sexually abused" (hooks 2004b: 75), to express their pain and the fact that they are damaged. This is the case not only with sexual abuse, but with emotional abuse, as well.

This is the complete background, provided by bell hooks that shapes black masculinity as it is commonly known. These observations will be used as main points for the following analysis of male characters.

1.1.1   Cholly's profile – the perfect fit

Out of all characters to be analyzed, Cholly's profile is the one which fits perfectly into the description. The novel does not simply portray him as a violent rapist who is there only to play his part in Pecola's decay. He is not just a one-dimensional character constructed according to the stereotype. On the contrary, just as bell hooks provides the background of black men in real life, Morrison provides the background of the character along with the factors which influenced his violent behavior. We come to understand what caused him to manifest his masculinity in the way he does.

> [S]urely the novel goes well beyond replicating stereotypes—the black man as rapist (Cholly Breedlove), the black woman as mammy (Pauline Breedlove), or the black family as fragmented. Rather, in confronting those stereotypes, it goes to the heart of the matter: to the race-based class structure of American society that generates its own pathologies. (cited in Bloom 2010: 20)

The novel does not justify his actions, but rather examines the reasons behind them so that we can understand him. Cholly's micro story actually becomes a macro story referring to a much bigger, social problem, rather than a personal one. As Harold Bloom claims, "the author's motives for writing had always been explicitly to ask of such acts of violation and transgression: Where does the fault really lie?" (Bloom 2010: 56)

Cholly conforms to the stereotype. He is violent to his family; comes home drunk every night, causing even more violence between him and his wife. In one instance, while vividly describing a physical fight between the spouses and noting the fact that fighting was their only form of "entertainment", the narrator concluded that "Cholly, by his habitual drunkenness and orneriness, provided them both with the material needed to make their lives tolerable" (Morrison 2007: 41-42). Furthermore, his sexuality is also emphasized in many instances – "Cholly and Mrs. Breedlove fought each other with a darkly brutal formalism that was paralleled only by their lovemaking" (Morrison 2007: 43). In the end, he rapes his daughter, becoming the infamous black rapist and complying with the notion of hypersexuality among black men.

A comparison to bell hooks' analysis will shed light on Cholly's reasons for expressing his masculinity in this particular way. His disadvantages start from the

moment of his birth – he was born black. As bell hooks mentions, being black in an imperialist white-supremacist capitalist patriarchy means being dehumanized, constantly oppressed and not being able to assert dominance in any other area except sex. His blackness means being subjected to marginalization, living in poverty and rejection by society from the very beginning and throughout his whole life. The narrator describes their state in the following way: "The Breedloves did not live in a storefront because they were having temporary difficulty adjusting to the cutbacks at the plant. They lived there because they were poor and black, and they stayed there because they believed they were ugly" (Morrison 2007: 38).

In the environment where they live, Cholly also has to accept patriarchal masculinity, meaning that he embraces the patriarchal norms of using violence to establish power – perpetuating the strategies of the whites. In this context, describing the development of their relationship, Pauline tells how Cholly became worse over time and constantly abused her (Morrison 2007: 118).

Finally, being an African American man and invisible to the world, for Cholly means accepting the role of hypersexual stud in order to gain visibility and assert manhood – as bell hooks has put it. These are the conditions which come almost by default for black men in a society governed by white supremacists, and Cholly fulfills all of them.

In addition to this underlying basis, bell hooks also talks about the fact that sexual and emotional abuse in childhood have a great impact on the violent behavior in adulthood. Again, this can be related to Cholly. We find out that he was abandoned right at the beginning of his story. He never knew his mother, and his father had abandoned him even before he was born. He was saved and raised by his aunt. She was the only one he had and it is why her death marks the beginning of his deterioration. The day of her funeral was not only the day when he was left alone, it is also the day when he endured one of the most significant traumas of his life. Among the explanations for his violent behavior the narrator tells the story of that day:

> When he was still very young, Cholly had been surprised in some bushes by two white men while he was newly but earnestly engaged in eliciting sexual pleasure from a little country girl. The men had shone a flashlight right on his behind. He had stopped, terrified. They chuckled. The beam of the flashlight did not move. 'Go on', they said. 'Go on and finish. And, nigger, make it good'. The flashlight did not move. For some reason Cholly had not hated the white men; he hated, despised, the girl. (Morrison 2007: 42)

This became one of the components that shaped Cholly's misogyny and violence directed, first and foremost, toward his wife. "She was one of the few things abhorrent to him that he could touch and therefore hurt. He poured out on her the

sum of inarticulate fury and aborted desires. Hating her, he could leave himself intact" (Morrison 2007: 42). This can be associated to the sexual abuse that bell hooks talks about and that he was forced to endure with no possibility to channel his pain and shame in any way because that is what "real men" do.

Left alone and already traumatized, he finally sought his father – his last chance to be saved. His high expectations brought him disappointment as his father rejected him in the most brutal way possible, shouting "get the fuck outta my face!" (Morrison 2007: 156). This emotional trauma was then completed with even more humiliation: "At the mouth of the alley where his father was, on an orange crate in the sun, on a street full of grown men and women, he had soiled himself like a baby" (Morrison 2007: 157). This event of emotional abuse, something that bell hooks also mentions, was probably the turning point in his life.

From that moment on Cholly was "dangerously free. Free to feel whatever he felt – fear, guilt, shame, love, grief, pity. Free to be tender or violent, to whistle or weep" (Morrison 2007: 159). Now he was completely alone, and not by coincidence or by some unfortunate fate, but because he was rejected: abandoned by his mother and rejected by his father, he was left alone to do whatever he wanted (Morrison 2007: 160).

It is this backdrop which fits into bell hooks' observations and ultimately results in stereotypical behavior of black men and actually shapes black masculinity. This is true for Cholly's performance of masculinity, too. The conclusion is not based only on analysis and interpretations. This is explicitly revealed in the novel itself right after the narrator tells the story of Cholly's sexual abuse by whites: "Even the slightest half-remembrance of this episode, along with myriad other humiliations, defeats, and emasculations, could stir him into flights of depravity that surprised himself" (Morrison 2007: 43). Even his final act – the rape of his daughter – can be explained in these terms; not excused, but somehow understood. In terms of this, Lynn Orilla Scott states that

> The reader views the father's act not as an assertion of power, but as the culmination of his tortured experiences with love and intimacy – experiences that in many respects paralleled his daughter's. […] The narrator of *The Bluest Eye* presents Cholly's act of incest as a consequence of his own victimization and complex experiences. (King and Scott 2006: 89)

1.2 Breaking the rules – diverse masculinities

Connell claims that new social research clearly shows that there is no one pattern of masculinity that is relevant for every cultural setting. Therefore we need to use the term masculinities instead of masculinity (Connell 2000: 10). This is the case

with black masculinity, too. There are other patterns of masculine behavior outside of the stereotype.

However, based on our current patriarchal experience of categorizing genders and gender roles, categorizing those patterns of masculinity presents yet another potential danger of setting new frames of behavior and imposing new limitations, or simply perpetuating new stereotypes. This means that the further analysis will examine the character's practice of manhood, without attempting to place it into a particular category, only dissociating it from the stereotype. bell hooks says that "black males who refuse categorization are rare, for the price of visibility in the contemporary world of white supremacy is that black male identity be defined in relation to the stereotype whether by embodying it or seeking to be other than it" (hooks 2004b: x).

Primarily, she talks about diversity of gender roles in the black culture in the context of their life prior to their arrival in a white supremacist society. She claims that the fact that they were not interested in dominating or destroying indigenous people shows that their idea of masculinity was not associated with domination (hooks 2004b: 1). This has already been mentioned, in terms of her arguments that black men had to be taught patriarchal masculinity.

Then, her other mention of diversity refers to the time when slavery was abolished and free black males and females tried to redefine their lifestyles and construct habits compatible with their own experiences (hooks 2004b: 65).

In many more instances she points out the various and alternative lifestyles of black people, notably of black men. She contends that they were able to stay at home and raise children while women worked, even before the contemporary idea of male participation in parenting. She says that there are all kinds of black men who live in "households where they do not assert patriarchal domination and yet live fulfilled lives" (hooks 2004b: 10). Moreover, she makes a reference to a study by E. Franklin Frazier from 1939 in which he recognized diverse patterns of marital relationships and other kinds of partnership among black people. Her assertions suggest that gender roles in black culture were not strictly defined or seen as opposing poles.

The following quote sums up her views: "Without implying that black women and men lived in gender utopia, I am suggesting that black sex roles, and particularly the role of men, have been more complex and problematized in black life than is believed" (hooks 2004b: 9).

As mentioned, out of these two novels, *The Color Purple* is the one which gives its characters opportunities to transform and dissociate from the stereotype. However, in the beginning they are not much different than the previous stereotypical characters. Their attitude toward female characters changes throughout the story, as well as the relationships between them. The established concept of

masculinity changes when the male characters undertake "feminine" tasks. In the end, the major male characters completely reject patriarchal masculinity. They give up their desire to control women and accept them as equal (Donnelly 2010: 91). The borders of gender roles are then blurred and serve to represent those alternative lifestyles of black men who do not assert patriarchal domination, which bell hooks brings up.

1.2.1 Albert (Mr.___) – utopian transformation

Living in a segregated community, invisible to the white world, Albert's attitude starts out in accordance with the already discussed pattern of black masculine behavior. His violence is mostly directed toward Celie. His stance on this issue is also made known: women are like children, while men have to act violently toward them in order to assert domination (Walker 1985: 37).

Albert's behavior toward Celie is not characterized only by violence. More than anything, he considers her as property – a slave; not a human being. When talking about the male characters in the novel, Mary Donnelly says that nearly all of them relate to women only as their personal possessions (Donnelly 2010: 88). Celie is not responsible only for keeping the household in order, but she is Albert's workforce, too.

As far as his sexuality is concerned, his actions can also be associated with stereotypical black masculine behavior. Thinking that she is his property, he abuses Celie in a way that she is not even aware of. In a conversation with Shug, we find out exactly how Celie feels about their intercourses: "Most times I pretend I ain't there. He never know the difference. Never ast me how I feel, nothing. Just do his business, get off, go to sleep" (Walker 1985: 81). She even equates it with "going to the toilet". For her, sexual abuse is a completely normalized and everyday occurrence. For him, sexual abuse is a means of asserting manhood in order to gain visibility.

However, with the arrival of Shug, another side of Albert is announced. We learn that he can be gentle and caring. These are the first signs of his dissociation from the established image of black men. First, his softer side is revealed after he comes back from one of Shug's performances. Celie describes him as tired, sad and weak. "He cry. Then he sleep the rest of the day and all night" (Walker 1985: 27). After this, he stops working and spends all of his days sitting on the porch, staring into space. Then, when Shug is sick and comes to their house, Albert takes care of her. Here, we find out that Shug treats him as her equal and oftentimes confronts him. Celie sees that he, too, can be subdued. From this moment on he seems more of a human and less of a monster (McEwan 1999: 25).

Later on, Albert's father's appearance clarifies many aspects of his behavior. "Old Mr___" is trying to denounce Shug completely and drive her out of the house. In fact, he is the one who forced Albert to marry another woman instead of Shug in the first place. And while Albert is trying to stand up for Shug, the father's authoritarian behavior is made visible through the following words: "Well, this my house. This my land. Your boy Harpo in one of my houses, on my land. Weeds come up on my land, I chop 'em up. Trash blow over it I burn it" (Walker 1985: 57). It is exactly this kind of authoritarian behavior that was imposed on Albert by his father, prompting his patriarchal masculinity, despite the possibility of not wanting to identify with it. This can again be related to bell hooks' statements of black men accepting patriarchal notions of manhood in order to be recognized as real men by white people. In this context bell hooks adds:

> To change, Albert must understand why he has abused women. He locates that will to abuse in the trauma of his upbringing when he is coerced to choose against his true self as part of being indoctrinated into patriarchy. Dehumanized himself, it is easy for him to feel justified in dehumanizing others. (hooks 2004a: 142)

At any rate, his transformation does not occur gradually throughout the novel. Albert's "weakness" and love for Shug, as well as the relationship with his father can be considered as early indications of his hidden identity, which does not reveal itself until the final part of the story. This abrupt transformation is one of the reasons why the novel is sometimes said to have a fairytale ending. Walker is criticized for allowing her novel's "social protest to become the foundation for its utopia" (cited in Bloom 1995: 202). Yet, it is this utopian transformation that gives space to the author to present the possibility of diversity in masculinity. After Celie leaves him, Albert starts changing with Harpo's help. To Celie's surprise, he even cleans the house like a woman, cooks and washes the dishes (Walker 1985: 229). Evidently, Albert engages in "feminine" chores, marking the beginning of his transformation.

Not only does Albert change in terms of physical work, but he also comes to develop deeper relationships with people around him. "He is no longer the one-dimensional perpetrator punishing the sympathetic victim—he is revealed as complex and sensitive in his own right" (Donnelly 2010: 92). Most importantly, his relationship with Celie is completely reformed; they become friends. She also notices this change:

> I don't mean just that he work and he clean up after himself and he appreciate some of the things God was playful enough to make. I mean when you talk to him now he really listen, and one time, out of nowhere in the conversation us

was having, he said Celie, I'm satisfied this the first time I ever lived on Earth as a natural man. It feel like a new experience. (Walker 1985: 267)

Additionally, he shows regret for keeping Celie away from Nettie. He also shows interest in Celie's children and their life in Africa. They often engage in meaningful conversations and during one such conversation he admits something which probably confirms the existence of his hidden identity, significantly differing from his masculine one: "When I was growing up, he said, I use to try to sew along with mama cause that's what she was always doing. But everybody laughed at me. But, you know, I liked it" (Walker 1985: 279). Then, he starts sewing with her – symbolically representing his liberation from patriarchal masculinity.

Taking all this into consideration, we can conclude that Albert does indeed end up liberated from patriarchal masculinity. He transforms into a sensitive human capable of love and sympathy, "treating himself and the world with love and respect. When that relationship is established, Walker strongly suggests, equity and harmony between the genders will follow" (Donnelly 2010: 92).

1.2.2 Harpo – liberation of his true self

Even from the beginning we can notice that Harpo is not interested in domination and assertion of power. On the contrary, Albert is the one who dominates both Harpo and Celie. The two of them work hard in the field, while Albert does nothing. Celie describes Harpo as no better at fighting Mr.___ than herself. She thinks of him as physically strong but emotionally weak. She also compares his face to a woman's face with sad and thoughtful eyes (Walker 1985: 29).

His attitude toward women is first seen through his relationship with Sofia. She is a "big, strong, healthy girl", and he is "bout half Sofia size". She is a woman who rejects submissiveness and wants to be treated as Harpo's equal. In the beginning of their relationship we can see that Harpo does not object to this. Although she is the one doing all the "masculine" things and he is the one taking care of all the "feminine" chores in their household, he is happy with their marriage. Also, he is gentle and caring toward their children, and takes equal part in parenting. Sofia explicitly says that he loves cooking and cleaning and doing chores, and that it just seems natural to him" (Walker 1985: 62-63).

However, "[t]rouble comes from Harpo's fixed idea that Sofia ought to obey him." (McEwan,1999: 24). Considering his father as a role model, he inevitably follows his steps. Moreover, Albert's pressure in the form of sarcastic comments only increases Harpo's desire to dominate. Albert criticizes their relationship, remarking that she will take the control in their household instead of Harpo, right

before advising him to beat Sofia (Walker 1985: 36). According to him, physical abuse is essential if Harpo wants to "make her mind". He tries to impose patriarchal masculinity on Harpo, just as his father imposed it on him.

From this moment on, Harpo's only obsession is how to subdue Sofia. Naturally, he takes his father's advice and starts acting violently. Yet, his attempts prove futile, since Sofia is actually stronger than him and he is the one who ends up hurt. His desperate efforts to dominate Sofia demonstrate some of the most dreadful effects of patriarchal pressure. The inability to meet patriarchy's expectations results in Harpo's sad struggle to overeat in order to become as strong as Sofia. This unsuccessful attempt even causes him pain and prompts him to cry, desperately wishing Sofia would obey him (Walker 1985: 66).

Continuing his obsession to dominate, Sofia's sexual feelings become irrelevant, while his sexual desire is the only one that matters. She describes their sexual relations, saying that he only cares about his own pleasure. He seems to be unconcerned by her opinion and her feelings (Walker 1985: 69). With this, Harpo completely embraces patriarchal masculinity, letting his inability to refuse traditional male role ruin their loving relationship. He sacrifices their marriage and "a genuine passion for Sofia on the altar of gender hierarchy: It becomes more important to him to assert his manhood by controlling her rather than loving her" (Donnelly 2010: 88).

His attitude toward Mary Agnes is no different from his attitude toward Sofia. The only difference is that she is actually submissive. "She do anything Harpo say. He give her a little nickname, too, call her Squeak" (Walker 1985: 86). Sometimes he does not even acknowledge her existence: "Harpo look through her head, blow smoke" (Walker 1985: 89). Her opinion is oftentimes irrelevant to him, until finally she also decides to leave him.

Eventually, Harpo and Albert "learn that their behavior alienates the women they love, and both reform, in their own ways." (Donnelly 2010: 89). After effectively ruining his relationships with two women, Harpo becomes aware of the harmful consequences of traditional male role. First, he shows love and affection for Albert, saving him from his misery when Celie leaves. Showing real emotions and gradually coming back to his true self helps him restore the relationship with Sofia. She explains how she started feeling something for him again after seeing Harpo holding his father in his arms (Walker 1985: 231)

Even though there's still some hesitation, Sofia's persistence does not allow him to maintain the same opinion for a long time. This is evident in the end when Harpo is finally free to admit that he likes taking care of the house, while Sofia works: "What I'm gon mind for, he say. It seem to make her happy. And I can take care of anything come up at home" (Walker 1985: 288).

Once again, this may be considered as a fairytale ending, but bearing in mind Harpo's initial non-dominant position, his story might not be far from reality. His confusion and delusion with traditional male roles is a shining example of the phenomena of problematic gender roles in black community that bell hooks talks about: after the abolition of slavery, black men and women found themselves in conflict between each other, struggling to define their identity. This caused their gender roles to remain problematic (hooks 2004b: 7). In addition, the relationship between Harpo and Sophia, as well as their reversed roles displays "Walker's belief that gender is distinct from sexual identity, and that the roles socially assigned to men and women can be destructive if they are rigidly enforced" (McEwan 1999: 51).

2. Conclusion

Throughout the analysis, it was found that Cholly, the main male character from *The Bluest Eye* is the embodiment of stereotypical black masculinity – usually characterized by violence and hypersexuality – which is deeply influenced by the position of African American men in a white-supremacist capitalist patriarchy. There are several factors that shaped it: embracing patriarchal notions of manhood and same patterns of violence white people used during slavery; the stereotype itself – accepting the stereotype of hypersexuality imposed on them in order to gain visibility; their own sexual or emotional abuse during childhood, which has been found to happen more often than we could imagine.

As opposed to this, we know there have always been diverse patterns of masculinity in black communities. These real-life diversities of black masculinity and struggles of black men are reflected in the male characters of *The Color Purple*. The two major characters, Albert and Harpo, have to undergo a transformation in order to achieve liberation from patriarchy's rules.

The importance of analyzing and reexamining traditional gender roles – in this case male roles – lies in the fact that their destructive force has a devastating impact on men, as well as women. As far as men are concerned, the rigidness of gender roles limits free expression of the self, while hurting and dominating others. Patriarchy constantly creates victims and eventually leads to irreversible damage. This is especially true for marginalized communities, within the context of capitalist patriarchy, since they already face exploitation and abuse, thus creating a chain of oppression and getting caught in a vicious circle of victimizing.

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TOXIC MASCULINITY IN CRISIS AND WOMEN'S PURSUIT OF FREEDOM IN RAYMOND CARVER'S SHORT STORIES

Abstract: The objective of this paper is to show the presence of toxic masculinity in the characters of Raymond Carver's short stories and consequently, the pursuit of freedom of the women in his stories. To do this, we will be looking at the timeline with which the concept of masculinity and toxic masculinity developed in the 20th century and their negative implications against women. Through this theoretical prism, we are going to examine two separate analyses of the short stories "Fat" and "So Much Water So Close to Home" and analyze them through the social context of the time in which they were written, specifically referring to gender dynamics in the household. To fully understand Carver's characters, we are going to consider the age in which he wrote and the social implications that framed the experiences of both female and male characters in his stories, while taking in consideration the presented theory on masculinity and toxic masculinity.

Keywords: masculinity, feminism, body image, women, violence

1. Introduction

The purpose of this paper is to examine the presence of toxic masculinity in the characters of Raymond Carver's short stories. To do this, we will be looking at the timeline with which the concept of masculinity and toxic masculinity developed in the 20th century and how it succeeded to co-exist with 20th century feminist ideas regarding beauty ideals, social participation of women and gender roles.

This social atmosphere during second-wave feminism and the tensions between the age that tried to usher in changes when it comes to gender inclusivity and the prevalent system of the patriarchy uncovered the deep-seated misogyny in the domestic life of the middle-class suburbs. Raymond Carver, whose work and life spanned from the 40s well into the end of the 80s of the 20th century, lived and wrote about the tensions of this era that was affected by second wave feminism. As Hall (2009) notes: "Carver is drawn to the movement in which the phenomenon of

feminism discloses itself, the thud and impact of its collision with normative gender roles and thinking". In this respect, Alvarez (2017) when discussing masculinity in Carver's stories says that "some men have felt that women wanted to snatch their 'masculinity' from them by claiming equality" and that "male characters in Carver's fiction find themselves in this situation" (53). His stories have characters that both welcomed and resisted these social changes. Carver encapsulates the spirit of the time, with all its tensions regarding gender roles and the courses the characters' lives took because of them.

The short story "Fat", published in 1971 in Harper' Bazaar, portrays a female character that finds, or senses, and wants her liberation from her unsatisfying relationship with her partner. Carver published the story "So Much Water So Close to Home" in his 1981 book *What We Talk About When We Talk About Love*. He released a substantially longer version of the story in the collection *Fires* two years later. This analysis pertains to the 1988 version of the story as collected in *Where I'm Calling From*. Here, the protagonist is faced with violence against women as the ultimate form of oppression of the patriarchy and toxic masculinity. In both these stories we have different layers and different ways in which toxic masculinity is represented, but also various forms of female resistance and rebellion that shows how these women refuse to accept it.

2. Origins and meaning of "masculinity" and "toxic masculinity"

In order to better understand toxic masculinity and the social implications that it has on society and the microcosm of domestic life, it is better to first briefly look at what masculinity actually means. Schoofs, Smiths and Cruz (2010) noted that masculinity as a concept contains and explains men and their group identities and their social practices. They continue by saying that "two fundamentally different views exist of men's identities and behaviour, which are informed by, on the one hand, biological essentialism and on the other hand, socio-cultural constructivism" (Schoofs, Smiths and Cruz 2010: 4). In other words, biological essentialism argues that masculinity is a result of man's nature, thus claiming that male privilege is a logical consequence of their natural advantage over women. This is how physical strength, aggression, and sexual drive are described as something that cannot be avoided and is thus imposed on women and society. Contrary to this, constructivism views masculinity as something that stems from keeping to gender norms and social constructs. Therefore, constructivism provides an opportunity to regard masculinity in a social, historical, and political context.

Apart from gaining prominence in the mainstream feminist discourse in the past decade, according to Carol Harrington and her 2020 paper "What is 'Toxic Masculinity' and Why Does it Matter?" the term "toxic masculinity emerged within

the mythopoetic men's movement of the 1980s, coined by Shepherd Bliss" (Harrington 2020).

Terry A. Kupers, in his 2005 paper "Toxic Masculinity as a Barrier to Mental Health Treatment in Prison" used this term to argue that this toxic masculinity is the most significant challenge that incarcerated men face when dealing with the prospect of psychotherapy. He defined toxic masculinity as "the constellation of socially regressive male traits that serve to foster domination, the devaluation of women, homophobia, and wanton violence" (Kupers 2005: 714).

Since the patriarchy is the longest-standing social system, men have inevitably been and still are the majority in positions of social, political, and economic power. Therefore, we can associate maleness and masculinity with positions of power in society, while acknowledging there is a crucial link between power and oppression. This is how we get to the notion of toxic masculinity as a set of regulations and standards society encourages men to take up in order to conform to the gender role of the man and thus to re-enforce and also submit women to their gender role. This is in accordance with Kupers (2005) and his idea that "toxic masculinity is constructed of those aspects of hegemonic masculinity that foster domination of others and are, thus, socially destructive".

As we know, there is an undeniable link between violence and power dynamics. Since violence is linked to power and dominance, it is exactly for those two reasons men exhibit violence, such as rape, physical, and verbal violence. Flood (2016) found that "[t]aking a global view, rates of men's violence against women are higher in societies in which manhood is culturally defined in terms of dominance, toughness, or male honour. Rates of violence against women are higher in societies with rigid gender roles" (Flood 2016: 13).

The social climate in Carver's stories reflects society's enabling of men's dominance and violence against women and a prime example of this social atmosphere is the short story "So Much Water So Close to Home". As Kleppe (2006) states: "'So Much Water'" is also one of several stories in Carver's canon that is set in his native Pacific Northwest. This is Green River Killer Country […]. The Green River Killer case was not solved until 2003, though the 49 or more murders of young women took place two decades earlier, between 1982 and 1984" (10). The setting sets the atmosphere for what takes place in the story, with ominous tones pervasive throughout. According to Hall (2009) "'So Much Water So Close to Home' reveals an extreme masculine callousness toward women", which reveals violence as a key component of toxic masculinity.

3. The "Female Ideal" and its consequences

The Second World War created possibilities for the entrance of women into the workforce since men left these jobs in order to join the military. According to the 2018 paper "The Rise and Fall of Female Labor Force Participation During World War II in the United States" by Evan K. Rose, "[r]oughly 6.7 million additional women went to work during the war, increasing the female labor force by almost 50 percent in a few short years (Rose 2018). Even though this was the case, the pay gap was an issue. "Women were routinely paid less for jobs than men, even where they held comparable positions and performed comparable tasks" (Loos 2005: 6).

This entire social atmosphere culminated in the years after the Second World War ended, with the social commentary being that women should go back to their rightful place which is the domestic sphere, and leave the workforce to men. "Advertisements in Newsweek, and other mass circulation magazines, changed in an effort to prepare women for their exit from the workforce" (Loos 2005: 27).

Perhaps more subtle, but equally as sinister were the 1950s and the advertising world that capitalized off this social climate. Similarly to Rosie the Riveter, women were once again represented in a two-dimensional way: they were encouraged to marry, have and raise kids, fulfil a certain beauty standard and enjoy the family bliss. Betty Friedan (1963) writes in her work *The Feminine Mystique:*

> The suburban housewife-she was the dream image of the young American women and the envy, it was said, of women all over the world. The American housewife — freed by science and labour — saving appliances from the drudgery, the dangers of childbirth and the illnesses of her grandmother. She was healthy, beautiful, educated, concerned only about her husband, her children, her home (Friedan 1963: 18).

The advertising world largely contributed to the creation of beauty ideals, which were seen and consumed through magazines and newspapers, by these housewives. And even though beauty ideals have always been present, the beauty ideals of the 50s further solidified the status of the housewife ideal. Elizabeth M. Matelski, who wrote *The Colour(s) of Perfection: The Feminine Body, Beauty Ideals, and Identity in Post-war America, 1945-1970*, wrote in her 2011 dissertation: "Responsible for this were three modelling agencies, appropriately labelled 'The Big Three', which dominated the modelling industry in the post-war years" (Matelski 2011). She then lists John Robert Powers and his modelling agency as the most influential and therefore could dictate the way women were portrayed in the media (26). "The typical junior models for the Powers agency stood 5 feet 4 inches, with 33-23-34 measurements. His high-fashion models adhered to the motto, "Slender, Tender,

and Tall" (Matelski 2011: 26). These skin-deep portrayals of women, of course, influenced how women saw themselves and how men saw them.

In *Publicly Fat: Narratives of Fatphobia, Diet Culture and Intersectional Feminism,* Wilson (2021) states that "[b]eing a woman who takes up space, maybe even intentionally, threatens the patriarchal structure" and "woman's job in a patriarchal society is to take up as little space as possible" (10). This idea of fatness being undesirable in the norms of the patriarchy falls in line with the previously stated set of regulations that toxic masculinity adheres to and enforces on women.

In Carver's story *"Fat"*, how beauty ideals and the pressure for thinness influences how the main character sees herself. Hall (2009) talks about how the protagonist in "Fat" is "implicitly" "disempowered" as a result of her "objectification" (64). The protagonist tries to exit the relationship that feels entraps her and does this by identifying herself with an obese customer in the restaurant she works in.

4. Serving oneself in Carver's short story "Fat"

"Fat" is a short story that follows the unfolding of an unnamed waitress's narrative that parallels her crude awakening from her circumstances and suggests an impending shift in control. She wants to leave behind her old surroundings because of how the people in her life perceive bodies, specifically her boyfriend Rudy. He reveals his disgust with the fat customer in the diner where they both work and reveals an ugly side to his character. His display of toxic masculinity manifests through fat-shaming and gives the readers and the protagonist a glimpse of how bodies in the context of weight are perceived by society. This brings the protagonist to question her relationship with Rudy and identify with the obese customer. Through the character of Rudy, we see one of the prevalent ways in which men display toxic masculinity – through objectification of women. As Hall (2009) puts it "[the story] is a pretty brutal portrayal of the cultural currency of the properly regulated female body".

Her coming to terms with her situation and the resulting awareness is depicted through the diptych-like narrative of the story, her connection with the fat customer that provides passage and outlet of her suppressed emotional state, and the multiple indications of her underlining detachment from her partner Rudy and her surroundings. "In 'Fat,' however, the waitress's story transfers the phenomenon of the body as spectacle to a male body, that of the customer" (Hall 2009).

"Good evening, he says. Hello. Yes, he says. I think we're ready to order now, he says." (Carver 1988: 64). This is the first use of the royal "we" in the story by the customer. At first glance, one would assume it represents a distance between the unnamed narrator and waitress and the obese customer, but there is much more to it.

This use of the royal "we", ties together the experiences of our protagonist and the customer, and their subdued struggle for control over different aspects of their lives. The royal "we" can initially be tied together to the grotesque description the narrator gives at the beginning of the story, basically saying that his size is three times that of a "normal person". The description in the story continues:

> Everything about him is big. But the fingers I remember the best. When I stop at the table near his to see to the old couple, I first notice the fingers. They look three times the size of a normal person's fingers- long, thick, creamy fingers (Carver 1988: 64).

This description also ties in with the puffing sound he is described to make, also an indication of the fact that he is fat, but which further stuffs the image of him sticking out from the rest of the customers. Rather than just serving as a bizarre contrast to the surroundings in the story, the man's fingers serve as a meaningful connection between the narrator and the man. The unnamed narrator slowly but firmly delves into the character of the man, all the while constructing an intimate connection between them. She leaves the surface-level interpretation of him behind and employs a broader understanding that leads her to the realization that "… he is fat, I say, but that is not the whole story" (Carver 1988). This signals her ability to see through his exterior and pave the way for a more meaningful narrative, casting aside harmful beauty ideals, which in turn will help her get in touch with the entirety of her own story, as well. As Hall (2009) puts it "Her story about the fat man is actually a story about herself".

The protagonist's boyfriend, Rudy depicts his relationship with fatness, hence with beauty ideals by saying "I knew a [...] couple of fat guys, really fat guys, when I was a kid. They were tubbies, my God. I don't remember their names. Fat, that's the only name this one kid had" (Carver 1988: 69).

Rudy dehumanizes the kids he describes, which speaks about his views and ties in with the ideas Wilson (2021) has about fatness and patriarchy. "Living in a fat body is disobeying the patriarchal rules, especially if one does so without apology (10). In this way, we see Rudy's character, as opposed to that of the customer as an extension of the regulations of toxic masculinity, or as Rørdal (2020) found "Rudy exudes toxic masculinity" and "[w]hat makes the fat man compelling […] is the soft and nurturing expression of masculinity he exudes. Ultimately, he offers the waitress a rare experience of equality with a male subject" (83).

This ties together with the ending of the story when the narrator finally realizes that she does, in fact, have a choice concerning her relationship with Rudy and her life. The last bit of the story is when we have the grotesque scene of her and Rudy in bed. "When he gets on me, I suddenly feel I am fat. I am terrifically fat, so fat that Rudy is a tiny thing and hardly there at all" (Carver 1988: 69). This scene is the

culmination of all of her internalized frustrations with her life. They are finally channelled into an epiphany that leaves the reader hanging, questioning and hoping for a much overdue change in the narrator's life. She suddenly feels fat, which signals that the internalized identification with the customer is complete. Hall (2009) states: "Carver makes it clear that she is also both objectified and powerless with Rudy at home, who has sex with her 'against her will'". She is disgusted by her partner, which in turn means she has reached a point when she no longer feels a connection. Kirk Nesset argues: "Wanting to free herself of her husband's suffocating influence, the protagonist's desires for liberty take the form … of a literal, physical self-expansion whose dimensions reduce the man astride her, shrinking him both in importance and size" (299-300).

The concept of slim beauty, as a long-standing ideal for the female body, is subverted by the narrator in the last bit of the story. In order to pursue a life free from her current partner and current limitations, she uses obesity to juxtapose herself with Rudy and establish a symbolic boundary between them.

She withdraws into herself and the reader gets the dramatic statement that the story is set in August – needless to say, the symbolism of the month that marks the ending of summer and precedes the beginning of fall and with that the impermanence of life as it is, at the moment. This flips the symbolism of autumn as the season that, unfortunately, brings the diminishing of nature, and shows us that this could be the decline of a dry and tedious relationship, that will put a new cycle into motion, one that has our narrator into better circumstances.

5. So Much Water So Close to Home

"So Much Water So Close to Home" talks about femicides and how violence against women is treated in society. Claire the protagonist, tells the story of how her husband and his friends while on a fishing trip discovered the body of a girl washed up on the shore and spent the entire weekend as previously planned, without calling the police. Claire pushes the boundaries on their relationship's already established dynamics and with that, she uncovers her husband Stuart's intentions. Along with his intentions, she deconstructs men's relationship with violence and how they use their power to subordinate women and enforce gender roles. The concept of toxic masculinity here is shown through (the possibility of) violence and the disregard of violence against women as something unimportant. Hall (2009) argues that "[a]s the story's narrator, Claire, reveals her own unhappiness and constraint in her marriage, she imaginatively links her marriage to society at large, in which women are objectified and under constant threat". Claire finds her freedom by awakening to the gruesome reality and voicing her opinion.

The story is told through Claire's first-person perspective which both filters the occurrence that happened with her husband and his group of friends, but also gives us a detailed description of her inner turmoil as she faces what has happened. The plot of the story revolves around the camping trip in the forest that Stuart, her husband, takes with four of his friends, during which they find a dead girl in the river next to their camp, but do not report the incident because they do not want to cut their trip short. Josef Benson (2009) argues that "[w]hat keeps the men from reporting the dead woman is their collective desire to prove their masculinity to each other. No one wants to be the sissy who decides to cut the trip short." This is in line with Kupers (2005) who recognizes toxic masculinity as "insensitivity to or lack of consideration of the experiences and feelings of others".

Gender-based violence is rooted in the ideas that form patriarchal masculinities, and it is used and exerted from a position of power, which in a patriarchy is male power. As Flood (2016) states: "Men's violence against women is sustained by rigid gender codes, the policing of manhood, and by rigid constructions of a gender binary between masculinity and femininity".

These power dynamics are very important when observing Claire's actions and thoughts. She was born into a traditional patriarchal family and that is what she married into. The power dynamic in their home is a traditional one which is seen in this excerpt: "There was a girl who had a mother and a father-the father ran a small café where the mother acted as a waitress and a cashier-who moved as if in a dream through grade school through grade school and high school and then in a year or two, into secretarial school'' (Carver 1988: 223).

From this excerpt we can see that her home life was one of a typical family for that age and her girlhood was seemingly unremarkable; a life that might have set her up to follow the only family blueprint she has ever known, which is that of a traditional household with strictly assigned roles. Sandra Lee Kleppe (2006) in her paper "Women and Violence in the Stories of Raymond Carver" says: "In the longer version of 'So Much Water,' Carver thus takes pains to contextualize Claire's crisis on the triple level of domestic strife, community gender roles, and the larger and dangerous world of violence that specifically targets women". Hall (2009) reiterates the traditional gender role of Claire by saying: "The descriptions of middle-class housewife's Claire's feelings of powerlessness and ennui recall Betty Friedan's *The Feminine Mystique*."

As we find out further from the text, she later continued into secretarial school, and after she had started working, Stuart, who was as an engineer in the company she was working at, asked her out. Her leaving her job after getting married is consistent with the workforce trends for women of the time that showed that "their participation was going to be no longer necessary" (Loos 2005: 27). Furthermore, Claire "had an intuition at the time, an insight about the seduction" (Carver 1988:

223) about Stuart and his intentions. From this, we can see that at a subconscious level, she did have a feeling about Stuart that she ignored.

As relations between Claire and Stuart heat up and as she embarks on her own journey to process the death of the girl and also make sense of whether Stuart and his friends killed her, we see Claire's one last attempt to connect and have an honest discussion with Stuart. When she admits to him that she is afraid and right when she wants to talk about her feelings, Stuart cuts her off by saying: ''I think I know what you need, honey. Let me play doctor, okay? Just take it easy now'' (Carver 1988: 235) He tries to initiate sex with her and after she does not give him consent multiple times, he tries to rape her. He then throws her on the ground violently and starts screaming and cussing at her. Claire tries to "make sense of her husband's actions and his attempts to make her let it go, to forget his complicity in the episode, in the form of pleading, menacing, and sexual coercion" (Hall 2009:68) The possibility of rape is presented to us previously in the text when Claire reads the newspaper article about the girl and how it is likely that she had been raped.

In this story, Claire is the one which looks for the answers, which is positioning her directly opposite her husband and opposite the well-established social hierarchy within the patriarchal society. She is still technically the wife and the mother and within that social dynamic Stuart is smartly playing throughout the story, just so he can control her, but her transformation from the silent and obedient type, into a woman who follows her intuition, seeks to dig deeper and follows her instinct. Stuart, on the other hand, is the one who is seeking to cover up what happened on the hunting trip and wants to portray the incident as nonchalantly as possible, since in his opinion "she was dead" (Carver 1988: 214).

Claire's pursuit for answers and pursuit of the truth, in general, translates into a pursuit for freedom from her husband's toxic display of masculinity that she wilfully ignored or just left it to fester in her subconscious. Hall (2009) reiterates this by saying: "Connecting her personal relationship with Stuart to larger social conditions and gender relations becomes part of Claire's awakening to the power imbalance in her relationship". The fact that there is a version of Claire that goes against her husband is a testament that she has started to wake up and transform.

6. Conclusion

We have been aware of masculinity and, more recently, toxic masculinity for as long as we have been aware of the gender imbalance in every sphere of society. The majority of written papers, research, or documents of any kind concerning this subject see toxic masculinity as a set of characteristics that frame men within their expected gender role, which is closely connected with power and dominance. Power

is almost always connected with the subordination of a different party, and in these stories, the women and their experiences.

Raymond Carver, being a part of the Baby Boom era that re-established this ideal for renewed domesticity, sustained it and in the end saw it being questioned and undermined, in his short stories encapsulated the struggles and challenges that men and women faced when trying to come to terms with a new social order.

The enforcement of toxic masculinity was evident in both stories – "Fat", and "So Much Water So Close to Home". These stories portray two female characters and their respective processes that lead to their individual transformations and understanding of why they chose to pursue their freedom at that particular moment. Their pursuit that comes as a result of a much overdue reaction to toxic masculinity is a reflection of the time in which they lived and the social processes that went on. Also, the pursuit is different depending on their circumstances, but always challenges the status quo of the societies they describe and the story.

In these stories, the male characters are mostly ignorant of what is taking place as a result of both their actions and the social atmosphere. The male characters persist in their embodiment of toxic masculinity and because of their refusal to acknowledge and change the way in which they perform toxic masculinity, Carver ultimately excludes them from the female characters' pursuit for freedom.

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HOW DO RETELLINGS FUNCTION IN FICTION?

Abstract: I will address the phenomenon of modern retellings of classic texts by examining how they function from a craft point of view. Retellings are unique works that draw upon various elements from the original, like prequels that provide backstory or develop minor elements from the original. There is always at least one "hinge" connecting the retelling to the original work. What elements are crucial to linking a new work to the classic, and what elements can an author vary? What determines a successful retelling?

First, we must examine the key elements in fiction from which a writer must choose, including the choice of a classic text. I will then use examples from Shakespeare's *Hamlet* and John Updike's *Gertrude and Claudius* to illustrate how a retelling is constructed. Then we need to evaluate how or if the writer used these elements in the retelling, what was left out, and what that author has newly created. Does the new work stand on its own, yet remain in dialogue with the Urtext?

Keywords: retellings, classic literature, *Hamlet*, *Gertrude and Claudius*

1. Introduction

Why would a writer opt to recount a well-known, classic story, fable, myth, play, or even a novel, in their own words? Is there a universal, timeless appeal to classic works? In *A Theory of Adaptation*, Linda Hutcheon writes that a work called an adaptation "openly announce[s] its overt relationship to another work or works" (Hutcheon 2006: 6). These other works or Urtexts serve as a source of inspiration for modern writers who perhaps want to make the classics more relevant or meaningful to their era, or to simply put their own spin on them. Human truths and emotions are relatable whether they are set in a medieval castle or a modern metropolis.

This cannot be done at random: when a writer decides to retell a classic piece of literature, they must assess which elements from the original they will retain or modify, which ones they will dismiss, and which ones will be entirely of their own creation. The process is much more complex than these questions would indicate.

While some retellings are simply updates, others draw upon various elements from the original or use the classic as a point of departure – retellings in the form of prequels that provide backstory or develop minor elements from the original fall into this category. Central to any retelling is at least one "hinge" connecting the retelling to the original work. These are similarities with pivotal points from the Urtext that the reader can identify, or else the retelling is not a retelling.

What literary craft elements are hinges that link a new work to the classic and how do they function? What can and might an author vary? After all, Hutcheon notes that, "With adaptations, we seem to desire the repetition as much as the change" (ibid, 9). Finally, what determines a successful retelling? Let us look at how these elements work from a creative/craft/linguistic standpoint in the context of a retelling. Then, we will analyze American writer John Updike's novel *Gertrude and Claudius*, which is a retelling of Shakespeare's *Hamlet*.

2. Elements of fiction in a retelling

We can use these basic criteria to understand a work of fiction in the context of a retelling:

1. Use of a classic or a well-known work/Urtext. Some examples include the Bible, a play by Shakespeare, a Victorian novel, etc. This will be the frame of reference or means of comparison, the basis of the retelling.

2. Characters. Being probably the most crucial element of a retelling, they must be carried over from the original even if renamed or reimagined, and even if the minor characters are eliminated.

3. Plot. Narrative elements are carried through in a retelling though they may not all be present or present in the same way.

4. Setting. This might vary quite a lot from the original. The writer chooses how the new setting contributes to the novel, if it enhances the retelling or distances it from the original. There can be a lot of leeway with this.

5. Tone. This relates to the author's word choices and atmosphere: does the retelling echo or re-create the feeling of the original? This can work in tandem with the setting. Diction factors heavily into this.

6. Narrative voice. Does the retelling employ the same type of narration (i.e. point of view, tense) as the original? If not, why?

7. Structure. This relates to plot. A retelling may play around with the original work in terms of sequence or follow a different plot line, or have new scenes added.

8. Response/prequel/sequel. The author is probably trying to answer a question such as: What happened next? Before? What did we not know while reading the original? Perhaps an undeveloped character is given more attention in a response or sequel retelling.

9. Time period. When we take an original story and transplant it into another era, does it work just as well? As above, classics have a universality of emotions, and hopefully the retelling translates that into whatever time period the author has chosen.

10. The essence/spirit of the original. A vague concept indeed, but certainly readers intuitively sense if they still feel the presence of the original. It feels familiar, it reminds one of the Urtext.

We must ultimately ask how and where the retelling diverges from the original. And is it effective when it diverges? Also, can the retelling stand on its own as its own work of fiction, and not be a mere response? As per Hutcheon: "Adaptation is repetition, but repetition without replication" (ibid, 7). She expounds that, "Adaptation also is not slavish copying; it is a process of making the adapted material one's own" (ibid, 20). Let us examine one retelling in depth to analyze how it was constructed, its relationship to the Urtext, and how it holds weight on its own.

3. How *Gertrude and Claudius* stands in relation to the Urtext

John Updike's *Gertrude and Claudius* is a masterwork that stands on its own as a successful retelling of *Hamlet*. Structured in three parts, the novel is a prequel to Shakespeare's play. It focuses on the backstory of two crucial characters, Hamlet's mother Gertrude and his uncle-turned-stepfather Claudius. What strikes the reader so saliently about this novel is that it is a retelling heavily built on *character*. This is natural, given that it is a prequel. But what the novel does so brilliantly is flesh out the key characters in *Hamlet* and show us their motivations for doing what they have done with a plot all its own. This is not to say that there are not some overlapping plot points with the Urtext, especially at the end of Part II and in Part III. But giving us the backstory of characters who have caused or triggered Hamlet's grief makes Shakespeare's play so much more vivid. For example, showing us the actual murder scene when Claudius poisons his brother is very satisfying, as we learn it only by hearsay in the play. Therefore, *Hamlet* is the presumed aftermath to Updike's novel, and it makes full sense when we know what evil machinations have happened before.

If we put *Gertrude and Claudius* through the list of criteria above, what do we learn about its relationship to the Urtext and about how it is crafted? What are the hinges?

Let us now look at the hinges in greater depth, how they relate to the Urtext and make it a successful retelling. Character, plot, and tone are the primary hinges upon which *Gertrude and Claudius* is based.

4. An analysis of *Gertrude and Claudius* as a retelling through character and plot

A presumed motivation for Updike's retelling of *Hamlet* is to give the lead female some agency. In general, Shakespeare's plays heavily emphasize men; *Hamlet* is no exception. Gertrude is not a minor character, but she is not necessarily given her full due. *Gertrude and Claudius* gives us the chance to see Gertrude as a key agent in her destiny. The title itself is a giveaway – her name is included and given top billing. Therefore, we can assume that Updike is taking a rather feminist angle upon retelling *Hamlet*.

Hamlet, the bereaved Prince of Denmark, is the hinge, obviously. But it is not so much his actions that serve as the hinge in the novel, but rather his personality and its influence on others. We learn this through much discussion with Polonius, Claudius and Gertrude.[1]

The novel is structured in three parts, corresponding to the three historical works that tell the tale we have come to known as *Hamlet*. This also corresponds to the growing relationships between the characters.Therefore, Updike has linked structure with character. The setting is still medieval Denmark: this is a retelling that aims to be historical and cultural, not just psychological. Updike uses the spellings of the characters in Part I from the legend of Hamlet in the *Historia Danica*, a Latin text from the late 12th century (but printed for the first time in Paris in 1514).[2] In Part II, Updike uses spellings from *Histoires tragiques* by François de Belleforest.[3] The tripartite structure of the novel allows each section to have its own flavor, each character to have his/her own uniqueness based on the name used. Hamlet's mother goes from Gerutha to Geruthe to Gertrude, his uncle/stepfather goes from Feng/Claudius to Feng/Claudiuson to Claudius (the name he chooses for himself at coronation–a stroke of genius by Updike), the Chamberlain goes from Corambus to Corambis/Polonius to Polonius (also a new name he takes at coronation). Even the Prince himself goes from Amleth to Hamblet to Hamlet.

Part I establishes the history of Gertrude. The narrator begins with her childhood, and her father's insistence that she marry Hamlet Senior, who will become Hamlet's father. But she speaks her mind – we see immediately that she is a woman of strength. "No woman wants to be a mere piece of furniture, to be bartered for and then sat upon," she says. "And I am to be the plunder in exchange," [she

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[1] Through this discussion, I will refer to the characters by their Shakespearean names for familiarity. In each part of the novel, Updike uses a different historical name that corresponds to the three major characters: Corambus/Corambis/Polonius, Feng/ Claudius/ Feng/ Claudiuson, and Gerutha/Geruthe/Gertrude. We will return to this discussion shortly.

[2] Updike, J. (2000). *Gertrude and Claudius*. "Foreword." New York: Ballantine.

[3] Ibid.

observed] (Updike 2002: 5-6). Though she submits to be married to him, she is thinking of his brother Feng/Claudius very early on, "His dark-eyed, watchful demeanor bespoke longing … it had seemed to her some years ago . . . He dwelt upon her with more than the passing interest an adult bestows upon a lively child" (ibid, 14). We presume the inciting incident for Gertrude's need to look elsewhere for fulfillment in her marriage begins with her wedding night when Horwendil/Hamlet Senior falls asleep after she undresses.

The omniscient narrator emphasizes the difficulty of her position as a woman, which helps us understand later why she will act in her own interest and commit adultery:

> "Since her submission to the will of her father... A good woman [like her] lay in the bed others had made for her and walked in the shoes others had cobbled... And in much of her being she could not help revering the man who possessed her, who housed and protected her and–this the key to all right relations–*made use* of her." (Ibid, 27)

Perhaps the narrator is justifying Gertrude's forthcoming unfaithful behavior by describing the lack of agency she has in her own life. We would be inclined to see Gertrude as entirely ruthless for supporting her brother-in-law in usurping the throne if we did not understand the circumstances in which she was raised. Her ill-fated marriage leads Hamlet to madness, but the reader develops sympathy for her through the novel.

As Claudius is the other titular protagonist, it makes sense that by the end of Part I, the omniscient narrator has turned his point of view. Through indirect speech we learn that "She would surrender to him, too, if pressed. He felt that. And she should be his because only he *saw* her. His brother had gone blind in his kingship . . ." (ibid, 76-77). Updike is laying the groundwork for the family discord that makes Hamlet feel second to his uncle in his mother's affections, and vengeful against his uncle. Claudius is largely offstage in Part I but has a significant influence on the onstage characters and affects their actions. We sense the discord between the family members: Hamlet Senior and his brother Claudius struggle with power, Gertrude feels she is neglected by her husband and is concerned about Hamlet's strange behavior that we know will only become worse by the time we reach Shakespeare's play. These things are not part of *Hamlet*.

In Part II, the tension between the characters deepens and more characters are introduced. King Hamlet himself is now aware of the problems in his family. "My rogue of a brother returned and hanging as close about the castle as if he smells his future here . . ." (ibid, 81). And when Gertrude tells her husband of her discussions with Polonius about marrying his daughter Ophelia to Hamlet, he warns her, "Do

not seek in this brittle maid the means to your own late fulfillment, and the conquest of your own son" (ibid, 84). All these remarks by the King foreshadow what will happen through the rest of the novel and then in the play. Even Claudius himself foreshadows the future, the events that will happen both in this novel as well as in Shakespeare's play: "In my dreams, you [Gertrude] were wanton, and I wore a crown. My poems were perhaps dynastic: I feared that in my love of you and envy of him I might injure my brother" (ibid, 88). Consider the importance of dreams in *Hamlet*, and how the title character references them (especially in his famous soliloquy).

Claudius's tales of his travels abroad are certainly meant to entertain and impress Gertrude, but they also serve another purpose, structurally: they are providing the buildup or lead-in to the King's murder. Consider how Claudius tells Gertrude of how the Byzantines avenge their enemies: "Their favorite method of private murder is poison, which their apothecaries have refined to a high art" (ibid, 110). This suggests the impending fratricide and explains how he learned his tricks. All of this is taking place at Polonius's home, for he is also a sort of conspirator with Gertrude. He allows her to use his home to conduct her affair, with the understanding that his daughter Ophelia will eventually win the hand of Hamlet and become queen. This sets the reader up to watch how his plans will be derailed in the play.

Gertrude herself is no longer innocent – something Hamlet accuses his mother of in the play – as she is knowingly engaging in an extramarital affair. "[She] found she relished even the deception, the rank duplicity of having two men . . . She tried to hold back caresses and tricks learned from his brother" (ibid, 130). Gertrude will deny her wrongdoings to her son and justify her actions to Claudius: "My father and future husband together bargained me away, and you have given me back my essential value, the value of that little girl you so belatedly doted upon" (ibid, 138). While initially we may feel sympathy for Gertrude being treated as an inferior by the men around her, by this point, we see that her self-confidence has gone too far. She is willing to commit adultery and (implicitly) condone the murder of her husband by her lover/brother-in-law. Updike is showing us the unfolding of the character's dark nature: Geruthe/Gertrude is no longer a sympathetic character. Honor now belongs to Hamlet and his dead father. Once we see the murder in scene (not offstage and through suggestion, as is shown in the play within the play), we fully understand brother Claudius's evil and how he was willing to stop at nothing to gain the throne and the Queen.

Part III is the shortest section of the novel, and it is with good reason. This is where the retelling truly overlaps with the play. The king has just been buried and Hamlet has returned briefly for the funeral but disappeared. Gertrude and Claudius will be getting married, and Claudius is furious at Hamlet's behavior. "'I *command* that he come back to Denmark!' Claudius announced to Gertrude. 'His insolent self-

exile mocks our court... [He] seems skittish to the point of madness'" (ibid, 163). To which Gertrude later replies, "He wanted me to *die*, to be the perfect stone statue of a widow, guarding the shrine of his father... Adoring his father for him is a kind of self-adoration" (ibid, 166). Once they are married, Updike gives us hints that things will not end well. "*Until death do us part*. Gertrude wondered how soon that would be" (ibid, 170). And also, "She and the King, to establish the propriety of a reserved celebration, led a few measures of the [dance], its slow gliding movements almost like a dirge, she thought," (ibid, 170). Hamlet is now competing with his stepfather for Gertrude's attention and has a Freudian, love-hate relationship with her. "[Hamlet] had hurt her so much, being born. No person had ever hurt her as Hamlet had... She trembled in fear for her husband [Claudius], dangerously close to her son. Her son was his enemy, she could feel in her loins" (ibid, 172).

Other character hinges appear in this last section of the novel. Updike references Yorick, the gravedigger, Rosencrantz, Laertes, and Fortinbras. Gertrude constantly worries about her son's state of mind, as does Claudius. She tries to find out as much about her son from Ophelia as possible. And though there is the plan to have her marry Hamlet, she is careful not to force matrimony upon her: yet another subtle feminist message by Updike. Here, Ophelia is more developed than she is in the play.

Everything in the novel has been building up to Part III. But what is especially brilliant is that Part III is building up to- and will culminate in the actions of the play. "[Hamlet] was letting it be known that he resented his mother's swift capitulation to his uncle's suit" (ibid, 204). Just before the end, we get the beginning of the play, where the watchmen see the ghost of the King. "It was rumored that battlement sentries on the midnight watch had been seeing an apparition in full armor" (ibid, 205). This skillful dovetailing makes for a smooth transition into Shakespeare's *Hamlet*. The ending of the book belongs to Claudius: he has married his queen, he has been crowned, he has summoned Hamlet back to Denmark to train him to be the next King, and therefore has established his dynasty.

4.1 Further analysis of *Gertrude and Claudius* as a retelling through tone

Let us now turn to tone, another primary hinge that connects the retelling to the Urtext, specifically diction. Updike is a master of language, known for his poetic prose, and he recreates Shakespeare's style in the novel.

Consider the murder scene, as noted above. Updike shows it to us on the page, as opposed to relating it to us through a character (the ghost of Hamlet's father) as in the play. These two examples illustrate how Updike is drawing upon the Bard. Look

at Shakespeare's stage directions when Hamlet puts on a play for the royal household, recreating the murder of his father:

> [Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the King's ears, and exit. The Queen returns; finds the King dead, and makes passionate action. The Poisoner, with some two or three Mutes, comes in again, seeming to lament with her. The dead body is carried away. The Poisoner woos the Queen with gifts: she seems loath and unwilling awhile, but in the end accepts his love.]
> http://www.shakespeare-online.com/plays/hamlet_3_2.html

Now look at how Updike expands on this, yet still maintains a strong sense of the tone through his careful word choices (and also how it hinges on the plot):

> "[King Hamlet's] was a tidy ear, square and white and plumply lobed, with a froth of gray hairs around the waxy hole. [Claudius's] sucked breath caught in his teeth as he poured. His hand did not tremble. His brother's ear-hole... accepted the pale juice of hebona with some, at the last, overflowing; [the king] in his sleep brushed clumsily at the spot, as if at a wasp tickling at a dream. [Claudius] stepped back, clutching the emptied vial in his fist. Who was the Hammer now? His pounding blood made his muscles jump." (ibid, 160-161).

In Updike's novel, stage directions are transformed into prose that is almost poetic, respecting the sensibility of Shakespeare but expanding it into something lush and lurid.

Ophelia has a significant presence in the novel, and her deep understanding of the troubled Prince in a scene with Gertrude reveals her passion. She references the Urtext very clearly. "Oh, I would want no one but Hamlet! I could never love another as I do him! If he deserted me, I would seek refuge in the convent, where life blows not so fierce" (ibid, 185). It would be the most oblivious of readers who do not see the allusion to the classic line "Get thee to a nunnery" from *Hamlet*.

As the novel concludes, we have reached a crescendo of tension: Claudius is the mighty king and has succeeded in all his pursuits. He thinks he is impermeable to tragedy. The narrator tells us:

> "The era of Claudius had dawned... He might, with moderation of his carousals, last another decade on the throne. Hamlet would be the perfect age of forty when the crown descended. He and Ophelia would have the royal heirs lined up like ducklings... And his queen stood up beside him... He had gotten away with it. All would be well." (Ibid, 210)

Updike himself has lined up all the ducks, so to speak, in his novel, so that the play can shoot them all down. All our expectations for a successful reign will be threatened by the vengeant Prince. The play is *his* story. The novel is the road to victory and a triumph for Claudius; the play, however, is a tragedy of the most epic proportions.

5. Conclusion

None of these craft elements would matter, none of this analysis would hold any relevance, if *Gertrude and Claudius* was not incredibly well written and a pleasure to read. That said, it is a success because it stands on its own as a solid work of fiction. One need not have read *Hamlet* to comprehend the novel, nor does one need to read *Hamlet* after the retelling. Shakespeare's play feels like the next step, the second work in a series that the reader is not obligated to continue with. Updike's response to the Urtext is solid: he understood very well the themes and messages of the play and decided to put his own stamp on the ancient tale.

One could argue that a prequel shows the author's depth of connection and dialogue with the Urtext in a way that a retelling that functions just as an update of a classic does not. Since it is not set in "real time"–that is, at the same time as the Urtext–the author had to ask questions about the continuity of the original narrative, what came before and after. However, the time period is generally the same as *Hamlet*, just a generation before, and the setting is identical. All the key characters are there, and minor ones are left out. Updike maintains a richness of language that is not quite Shakespearean, but "Shakespearesque" and completely appropriate to the tone of the novel. *Gertrude and Claudius* would be significantly different if written in spare, minimalistic prose, as the grandeur of prose in *Hamlet*'s would have been lost.

What has changed is that there is more of everything: more depth to characters on the page, more history, more backstory, more detail. Also, the literary form has changed, and with that comes the freedom to experiment more with the structure. Updike can sum up and tell us things because a novel allows us to manipulate time in a way a play cannot.

Omniscience is a good tool for this, because it does for the readers what a stage does for the viewers: it shows us everything, gives us a wide-angle lens on the situation. Omniscience is not a monolithic entity, however, but a flexible tool that allows us to zoom out and see everything at once, or to zoom in and focus on particular characters such as Gertrude. Updike has given her a significant presence, and in context of the Urtext, we do not see her as an innocent victim, but someone who is willing to do what she wants and who is complicit in her second husband's actions.

Gertrude and Claudius is a successful retelling. It engages us and connects us to a classic that many regard as the greatest play by Shakespeare or even one of the greatest plays ever written. Hutcheon uses the well-chosen analogy of Darwinian evolution in discussing retellings. "Stories also evolve by adaptation and are not immutable over time. Sometimes, like biological adaptation . . . stories adapt just as they are adapted" (Hutcheon 2006: 31). She assures us, "An adaptation is not vampiric: it does not draw the life-blood from its source and leave it dying or dead . . . It may, on the contrary, keep that prior work alive, giving it an afterlife it would never have had otherwise" (ibid, 176). We still read the classics because we know they are time-tested and will please us. Hopefully the retellings will as well.

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Student paper

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THE LANGUAGE OF AGRICULTURE AND DEATH IN "THE GARDEN OF PROSERPINE"

Abstract: Algernon Charles Swinburne's poem "The Garden of Proserpine" is known for its novel treatment of the theme of Proserpine, the Roman goddess of ancient mythology. I would like to show how it became an amalgam of the ancient myth and the writer's poetic creativity in Swinburne's hands, especially through his use of language. The purpose of this study is to link Swinburne's specific poetic diction used in this poem to the goddess Proserpine in order to showcase their paradoxical compatibility of life and death. Thus, the author's allusions to Proserpine and agriculture will be interpreted through the lens of etymology and its symbolism in the ancient world. This shall be shown through the description of the decaying garden, which serves as a cornucopia of symbols alluding to her contradictory nature. The paradox of life and death found in Proserpine's character shall be analysed through Swinburne's specific language that refers to flora, agriculture, and death, thus highlighting his creative process.

Keywords: Garden of Proserpine, agriculture, death, paradox, language

1. Introduction

The "Garden of Proserpine" is one of Algernon Charles Swinburne's most notorious and controversial poems of the mid-Victorian period. Written during Victorian England's religious crisis, it was a product of Swinburne's overly radical and controversial mind. The poem's overly nihilistic tone, which challenged the questions of Christianity during the crisis of the decline of faith in Victorian society, made it a target of critical reception. Contrary to popular notions, the author's intention with this poem was not to attack the doctrines of the Bible and its concept of immortality. Instead, Swinburne introduces and celebrates death as an answer to the infamous question regarding the afterlife. According to Margot K. Louis (1999: 57-58), Swinburne "undermined the yearning for immortality —not by explicitly criticising the wish for life after death, as many freethinkers did, but in a more

radical and disturbing way, by substituting a different desire: the yearning for death". In "The Garden of Proserpine" the central figure is the Roman goddess of the underworld Proserpine, set in a desolate garden. In order to analyse this literary work, I must first familiarise the readers with the background of the titular character.

According to Roman mythology, Proserpine is the daughter of Ceres, an agriculture goddess, and Jupiter, the chief god. The infamous myth that celebrates this goddess is also known as the rape of Proserpine. It narrates the abduction of Proserpine by the god of death, Pluto, who takes her to the underworld. This action invokes rage and grief in Proserpine's mother, Ceres, whose mourning over the loss of her daughter unleashes a season of famine and winter on the land. In order to restore balance in the cyclical nature of seasons, Jupiter intervenes in the situation. Finally, it was agreed that Proserpine should spend a third, or in other versions, half of each year with Pluto underground but should come forth in spring to dwell with her mother and the gods in the upper world (Frazer 2012: 309). During her stay with Pluto, the winter season emerges, and she transforms into the goddess of death, Proserpine. However, once the spring season emerges and winter ends, her identity also changes into the goddess of agriculture as she ascends to live with her mother. The consensus between Ceres and Pluto completes Proserpine's character into that of a goddess of both life and death. Following her descent into the underworld, she becomes a dual goddess and represents resurrection, the in-between life and death. Before her abduction, she was an agriculture goddess named Kore, which means "young maiden". However, once she entered Pluto's underworld, she became known as Proserpine and was associated with death. Now that the full story behind Proserpine has been presented to the readers, I can proceed with Swinburne's treatment of this mythical character.

2. Proserpine in Swinburne's poem

Under Swinburne's poetic creation, the goddess undergoes a complete transformation regarding her character. Although in the original mythology, Proserpine is considered both a goddess of life and death, i.e., rebirth, she retains only one of the functions in this poem. She is introduced in line 49, where she is portrayed as a spectre-looking figure who is pale and collects the souls of the dead:

> Pale, beyond porch and portal,
> Crowned with calm leaves,
> she stands Who gathers all things mortal
> With cold immortal hands.

> (Swinburne, lines 49-52)

The poet uses this version of Proserpine as a harbinger and queen of death to accentuate his vision of eternal death. She is presented as a goddess of the slowly decaying garden, who guides the dying souls "from many times and lands" (Swinburne, line 56), in which "only the sleep eternal / in an eternal night" (Swinbourne, lines 95-96) exists. She is the epitome of the end of the natural cycle of life and death, as illustrated below:

> [She] Forgets the earth her mother,
>   The life of fruits and corn;
> And spring and seed and swallow
>   Take wing for her and follow
> Where summer song rings hollow
>   And flowers are put to scorn
>
> (Swinburne, lines 59-64)

The abovementioned lines are the most adequate examples that showcase Proserpine as a product of the Victorian author's creative inversion of her myth. Swinburne makes allusions to the original myth to further cement her portrayal as a queen of the dead. He writes that the goddess had forgotten her previous life by her mother's side and had caused the death of vegetation in her realm. Contrary to the figure from ancient mythology, this Proserpine is not an embodiment of the natural cycle. Moreover, she is "detached from the cycle of life and death, as she only represents death and brings with it wherever she goes" (Louis 1999: 60). Swinburne does not depict this detachment from "cyclicity and from matter itself" so he could distance his poetic product from her original prototype. The author's chief intention is to use Proserpine as a prism through which he presents his notion of eternal death over resurrection in front of the readers. Following the introduction of Swinburne's goddess, I can proceed with interpreting this text.

3. Analysis and methodology

The methodology carried out for this research is concerned with two types of analysis: symbolism and language. The former analysis contains Proserpine and symbols found in her garden that allude to her contradictory nature. This interpretation will be performed through the lens of the anthropology of religions, which deals with their significance and meaning in ancient cultures. The works in this branch that are going to be used to interpret Proserpine include G. J. Frazer's *The Golden Bough* and Neshka Nikolova's *The Cult of the Great Mother* (*Култот на големата мајка*). The symbolism of the various plants and florae shall be analysed with the help of the following books: *Folklore and Symbolism of Flowers,*

Plants and Trees and *Wine and the Vine: An Historical Geography of Viticulture and the Wine Trade.* The latter refers to the etymology of her Latin (Proserpine) and Greek (Persephone) name, as well as the language and certain phrases found in Swinburne's poem. This is achieved so that a bridge could be formed between the significance of the symbols that allude to Proserpine in Ancient Greco-Roman culture with the poetic expressions and symbols utilised by the author.

4. Analysis and Discussion of results

4.1 Analysis of symbols

For the first analysis, I will approach the symbols found in the poem that emphasise the paradoxical nature of Proserpine. As I have mentioned, the primary setting in which the narrative poem is set is Proserpine's garden. Although the poem begins in a different setting, one that is lively and brings life, the dying garden becomes the focal point later. The garden in the first stanza is a complete antipodal of the one that Proserpine controls:

> Here, where the world is quiet;
> Here, where all trouble seems
> Dead winds' and spent waves' riot
> In doubtful dreams of dreams;
> I watch the green field growing
> For reaping folk and sowing,
> For harvest-time and mowing,
> A sleepy world of streams.
>
> (Swinburne, lines 1-8)

The readers can observe from the text that this garden is rich in vegetation and vitality as narrated by the speaker. Its green fields are growing, allowing people to engage in everyday agricultural activities such as reaping and harvesting. However, these gardens are not only literal settings, but they are also metaphorical. These topos stand for two different viewpoints regarding the notorious question during the crisis of faith in Victorian England. The first garden represents the traditional viewpoint of the afterlife as proclaimed in the Holy Bible. The metaphors for the "green field growing / for reaping folk and sowing / For harvest-time and mowing" (Swinburne, lines 5-7) represent the cycles of life and death not only in terms of this context but also of nature. According to the anthropologist James George Frazer, the primary belief behind the descent of Proserpine into the underworld is believed to be connected to the action of sowing seeds. Consequently, their sprouting would

signal her rebirth, and this version would be later interpreted as a matter of the life and death cycle. His interpretation of the Proserpine myth is as follows:

> The descent of Persephone into the lower world would thus be a mythical expression for the sowing of the seed; her reappearance in spring would signify the sprouting of the young corn. In this way the Persephone of one year becomes the Demeter of the next, and this may very well have been the original form of the myth. But when with the advance of religious thought the corn came to be personified no longer as a being that went through the whole cycle of birth, growth, reproduction, and death within a year, but as an immortal goddess, consistency required that one of the two personifications, the mother or the daughter, should be sacrificed" (Frazer 2012: 330).

Neshka Nikolova (2011) elaborates in her study on comparative mythology that Proserpine "represents the young seed that sprouts, while her mother symbolises the seed from the previous year's harvest" (43). She further specifies that Proserpine "possesses only the chthonic[1] domain of the dead, but together with her mother, Ceres, she becomes a vegetation goddess" (Ibid, 59). Similarly, Ellie Mackin (2015) presents the correlation between the myth of Proserpine and the natural cycle of life and death: "When 'chthonic' labels are applied to divinities who do not traditionally reside in the underworld (or have some other death-related function) the indication is that they represent something being put into the soil of the mortal world, rather than into the everlasting 'ground below' of the netherworld" (86).

I can discern from this quote that the rising and dying of crops in ancient cultures had been viewed as literal and metaphorical representations of life and death. The matter is elucidated to the readers when the narrator expresses his distaste in the world where life is succeeded by death:

> I am weary of days and hours,
> Blown buds of barren flowers,
> Desires and dreams and powers
> And everything but sleep
>
> (Swinburne, lines 13-16)

This garden also possesses flower buds and green fields, which differentiate it from the other one introduced in the subsequent stanza.

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[1] The term *chthonic* refers to the underworld and its divinities in Ancient Greek mythology. Vegetation gods such as Proserpine and Bacchus that die and come back to life are partly chthonic deities.

Following the shift of the poem's narrative and tone, the garden with greenery becomes substituted with one that is barren in which nothing but poppies grows. The description of the underworld garden is best depicted below:

> But no such winds blow hither,
> And no such things grow here.
> No growth of moor or coppice,
> No heather-flower or vine,
> But bloomless buds of poppies,
> Green grapes of Proserpine,
> Pale beds of blowing rushes
> Where no leaf blooms or blushes
> Save this whereout she crushes
> For dead men deadly wine
>
> (Swinburne, lines 23-32)

In this stanza, Proserpine's garden's attributes connect its nature of decay and death to its mistress. The florae and fruit that do not seem to grow there have symbolical meanings in the Ancient Greco-Roman culture and are connected to vegetation deities, such as Proserpine. One example of an attribute is the vine, which is seen as a major symbol of longevity and resurrection in the myths and rituals of fertility gods and goddesses (Unwin 1991: 76). Although it had been associated with a different vegetation deity (Lehner & Lehner 2004: 127), Swinburne utilises the symbolism of this plant to accentuate further the lack of vitality and fertility in his goddess' garden.

The next plant, the poppy flower, grows in the garden, unlike the other plants. The poppy flower symbolises "eternal sleep and oblivion" (Ibid, 126). The fact that this is the only flower that grows in Proserpine's garden corresponds to its decaying nature, considering that sleep is viewed as a simulation of death in Greco-Roman tradition. Additionally, the grapes from which Proserpine fashions deadly wine have their own significance in this poem's symbolism. Similarly to the vine, the grapes and wine are also seen as ancient symbols of rebirth and resurrection (Unwin 1991: 64). The red colour of the wine links it to human blood, the act of sacrifice as well as establishing contact with gods and deities in other religions (Ibid, 66). The symbolic significance of sacrifice and communication with the otherworldly Proserpine is evident when the dead souls encounter her and she crushes the deadly wine for them. Another significant barren plant in Proserpine's setting is corn ("fruitless fields of corn"). Proserpine was mostly associated with corn and wheat as a young agriculture deity in Ancient Greek and Roman mythology. As I have

mentioned, the science anthropology of religions views Proserpine as a young corn and a late descendant of the corn mother goddess (Frazer 2012: 329-330).

4.2 Analysis of language

Other features that indicate the paradoxical character of Proserpine include her Ancient Greek and Latin names. The Ancient Greek name Περσεφόνη (Persephone) is believed to have Proto Indo-European (PIE) origin. The word is comprised of two constituents. The first word, Περσ- of PIE origin, is believed to have originated from the Sanskrit *parṣa-*, which means "sheaf of corn". The other constituent is – φάττα, a part of the original name of Persephone: Περσεφάττα, which derives from the PIE *-gʷn-t-ih*, from the root **gʷʰen-* "to strike/beat/kill". Thus, when the two components are combined, the sense would be equal to "she who beats the ears of corn", i.e., "a female thresher of grain" (Beekes 2009: 1179-1180; Douglas 2001a). There exists another theory regarding the meaning of the name Persephone. However, it is believed to belong to folk etymology. The Ancient Greek name has its roots in the words φέρω "to bring/carry" and φόνον "to strike/slay". The combined sense would refer "to bring/cause death", which alludes to her descent into the underworld in Ancient Greek mythology (Smith 1987). Unlike its Greek counterparts, the Latin etymology provides a different meaning to the Roman Proserpina. Namely, Proserpine is believed to be influenced by the Latin prospere: "to creep forth". This meaning, in turn, refers to Proserpine leaving the underworld to live with her mother following the rebirth of the dying crops (Douglas 2001b).

The language and phrases in "The Garden of Proserpine" accentuate Swinburne's intention to present the overall paradoxical lifelessness of Proserpine and her garden. Martha Shackford (1918) comments on the stanza that introduces the forsaken garden and places emphasis on Swinburne's writing style: "Here the pallor of growing things is accentuated, although Swinburne adds to the effect by independent touches that give contrast" (61). As exclaimed by her, the specific deployment and choice of words that allude to agricultural life, "buds of flowers", "life of fruit and corn", "for reaping folk and sowing", "for harvest time and mowing" is contrasted when accompanied with the following words and syntagmata: "barren", "forgets the Earth her mother", "no growth…", "where no, blooms or blushes". Such phrases that allude to sowing and reaping are present at the poem's beginning. In the first stanza, the narrator speaks of a vital garden and states that he watches the "green fields growing / for reaping folk and sowing / for harvest-time and mowing" (Swinburne, lines 5-7). The second stanza also includes references to agricultural tasks:

I am tired of tears and laughter,

> And men that laugh and weep
> Of what may come hereafter
> For men that sow to reap

<div align="right">(Swinburne, lines 9-12)</div>

 In both cases, the phrases contrastingly symbolise rebirth (life and death) in the world from which the narrator is alienated.

The use and combination of Swinburne's specific diction with the setting and symbols is best explained in the following quotation: "The garden's main characteristics are barrenness, murkiness and lethargy. And this is to an extent achieved by Swinburne's deployment of a very specific and highly evocative array of terms (e.g. bloomless, fruitless, wan, pale, slumber, cloud, mist, darkness, etc.), which have the cumulative effect of creating the looked-for atmosphere" (González 2020: 4). Swinburne's agriculture-related vocabulary, when utilised in a setting that indicates death and bareness, produces a tone that complements to the atmosphere of the poem as well as Proserpine herself.

5. Conclusion

To conclude, Swinburne borrows the archetype of Proserpine as a dying and rising deity from Greco-Roman mythology and adds another layer of complexity to her character. Contrary to popular portrayal as a representation of the natural cycle of life and death, she is transformed into an epitome of eternal death. The author pens the original goddess and her decaying garden in this manner to place importance on death while also alluding to her former agricultural side. The symbolism found in her garden in which everything decays, only the flowers of eternal sleep bloom, and its significance allude to her new persona. Despite the novel treatment of Proserpine, the author incorporates various symbols from ancient cultures in his poem, which refer to her original prototype but also build a new bond between the new goddess and her garden. The agricultural lexis and language are utilised in contrast with the dying nature of the garden and Proserpine. Consequently, they accentuate the paradoxical complexity of Swinburne's new Proserpine and her garden.

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