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[Hemingway's posthumous fiction and Nabokov's *Lolita*: A cross--textual reading]

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[Abstract] *Some of Hemingway's posthumous fiction engages in dynamic intertextual relations with* Lolita*. The study identifies some of these protean links but goes further, pointing out the structural and ethical differences between the two authors' work, Nabokov's being rooted in a logic of perversion, while Hemingway's dramatizes what can be called perverse temptation combined with sublimation. The study, which is based on intertextuality but not limited to it, proves helpful for a better understanding of the tension generated between desire and non-normative sexuality, thus engaging in a debate with the perversion-oriented criticism that tends to situate Hemingway's work in perverse clinical categories.*

[Keywords] *Writing; perversion; sublimation; intertextuality; poetics of desire; enjoyment*

Hemingway's unfinished novel *The Last Good Country* (1986), which was published as a Nick Adams story by Philip Young, has often been read as the writer's Americana, especially through its connection with Twain's *The Adventures of Huckleberry Finn* (Young 105–106, Bloom 3). The dominating paradigm in the affiliation with Twain is idealism and the triumph of the spiritual over the sensual. This idealistic assumption seems radical in the approach of Sandra Whipple Spanier, who sees in Salinger's *The Catcher in the Rye* a possible "source" for *The Last Good Country* (Spanier 35). The love that Nick and Littless feel for each other is, like Salinger's siblings', "innocent and selfless. Hints at physical attraction only serve to show how pure their actual relationship is" (38).[1] Mark Spilka also gives grounds for the American innocence paradigm when he considers this attachment to be the expression of a "genuine tenderness and loving care" (156), the whole story being "a healthy stage of emotional growth for Nick as well as for his sister" (156).

This moralist palladium is all the more necessary as many critics consider Littless as a representation of Hemingway's own sister or sisters. Even if her age is uncertain in the novel (she is eleven *or* twelve), commentators like David R. Johnson affiliate her with Hemingway's eleven-year-old sister Madelaine, who kept her brother company when the incident upon which the plot is built occurred (319).[2] To Philip Young, Madelaine and Ursula form one unique biographical source for Littless (105). Mark Spilka goes even further when he considers her as the synthesis of all Hemingway's sisters (143).

In contrast, the biographical trail may serve to subvert the innocence paradigm in studies focused on incest. Kenneth Lynn, for instance, identifies the biographical archetype of Littless in Ursula, Hemingway's favorite sister (57) and most likely to provide the phantasmatic output necessary for the conception of the character. Nancy Comley and Robert Scholes, interested rather in androgyny in this case, contend that Littless "resembles Hemingway's sister Carol, the one who looked most like him" (70). Stephen Gilbert Brown, who focuses on the themes of both incest and androgyny, sees in Nick's sister the image of the "androgynous twin" (147). This diversity of interpretations underlines Littless's evanescence as a biographical referent and, by way of contrast, her complexity as a character, which is all the more emphasized by the numerous channels of communication that bring her close to Nabokov's Dolores, alias Lolita.

Indeed, one of the most intriguing features of *The Last Good Country*, but also *The Strange Country* (1987), and, to some extent, *The Garden of Eden* (1986), are the dynamic intertextual links that correlate them in varied degrees to Nabokov's *Lolita* (1955). Reynolds suggests vaguely in the 5th volume of his Hemingway biography a possible connection between *The Garden of Eden* and *Lolita*: "That winter in Ketchum, Ernest worked steadily on the complex relationships between artists and women in *The Garden of Eden*... [O]n his night table lay a newly minted copy of Vladimir Nabokov's *Lolita*, in which Humbert Humbert's fascination with his prepubescent stepdaughter was more sexually outrageous than anything Ernest's triad did in the dark" (1999, 318–319). It is interesting, then, to wonder if reading Nabokov's novel gave wing to the new literary project Hemingway was engaged in during the 1950s. Did he find some inspiration in the fictionalized unhinged fantasies of a fellow writer while his own were striving to take a satisfactory

shape on the page? It becomes necessary, then, to examine this hypothesis through a precise textual cross-analysis between *Lolita* and not only *The Garden of Eden*, but especially the two other aforementioned narratives. The groundbreaking poetics and thematics of *Lolita*, where "aesthetic bliss" (358), as Nabokov puts it in the Postface, and fetishistic fixation feed upon each other, may have indicated to Hemingway a possible literary and modern framework for exploring a theme that had haunted his fiction for decades, but that he had never previously explored to the full. Used economically and suggestively up to that point, his transgressive erotic impulses gathered momentum in the early 1950s, starting with *Across the River and into the Trees* (1950) before reaching their full expression in the three unfinished novels *The Garden of Eden*, *The Strange Country*, and *The Last Good Country*. Of the three, the last is the one that bears the most imprints from *Lolita*.

[1] Hemingway and *Lolita*: biographical connections

Lolita was published in 1958 by Putnam after the four major American publishers to which Nabokov had submitted his manuscript rejected it. However, The Olympia Press, a publishing house located in Paris and specializing in erotic and experimental fiction, had published the novel in 1955. The French edition would, however, be censored during the following year. The publication of the novel brought to the forefront the issue of literary freedom in light of the inevitable entanglements of poetics and erotics, radicalized in the plot of this novel which stages consensual sexual intercourse between Humbert Humbert, a forty-year-old francophone immigrant, and a twelve-year old American girl he has nicknamed Lolita. The American publication, as Orville Prescott writes, "has been preceded by a fanfare of publicity," which was not due to *Lolita*'s "underground reputation" as Prescott thinks, but rather to its recognition as a great *literary* achievement by British writer Graham Greene, who selected it in *The Sunday Times* of December 1955 as one of his best books of the year (Sherry 36). Greene's praise triggered a heated intellectual squabble in Britain. One of Hemingway's closest correspondents, the *New York Times* columnist Harvey Breit, mentioned the dispute in his *Times Book Review* column "In and Out of Books" (26 February 1956), and one month later in his column he acclaimed the high literary qualities of the novel (March, 8). Immediately after, four major American publishers approached Nabokov, whose novel was now "on the move," while "in New York, Olympia Press copies were selling for up to twenty dollars" (Boyd 296). Actually, copies of the banned edition could be found everywhere in the USA, as "bookshops all over America were rapidly selling under-the-counter copies of the Olympia Press *Lolita*..." (Boyd 314). Moreover, in 1957 one third of the novel had already been published in the *Anchor Review*.

It is highly probable that Hemingway read the initial French edition in 1956 or 1957. It is certain that he owned a copy of the American Putnam edition (Brasch and Sigman 264).[3] Indeed, Hemingway, accompanied by his wife Mary, made a stop in New York City

in late August 1956 while on their way to France. As Reynolds writes, the Hemingways "stayed in the borrowed quarters of Harvey Breit to avoid the press" (1999, 298). That was another likely opportunity for Hemingway to hear about *Lolita* and to acquire it. A few weeks later, the Hemingways stayed in Paris for ten days during September, and then, after a trip to Spain, they returned to the French capital where they stayed for several weeks, from November 1956 to January 1957. The French ban order on *Lolita* was issued on December 20, 1956; so Hemingway had ample time to acquire and maybe already start reading the Paris edition, long before the American edition mentioned by Reynolds was published.

The manuscripts of *The Last Good Country* bear three dates: 1952, 1955, and 1958 (Young and Mann 47, Spanier 35). If the first date refers to the year when Hemingway started working on the novel, what do the other two dates correspond to? Strangely enough, they coincide exactly with the publication dates of *Lolita*, respectively the French censored edition and the later American authorized edition. Whatever the reasons, the dates refer to quite a long period of time for writing another Nick Adams narrative. The difficulties come partly from the triviality of the incident (shooting a deer out of season), which produces complicated and unmanageable effects both at the affective, the moral and the structural levels. The two siblings run away from the law (whose full authority is not recognized from the start), and the more they venture further into the wilds and get away from civilization and family life, the more the incestuous temptation grows. The scope of action shrinks to a critical situation as the more and more daring interplay between brother and sister can now morph into a real incestuous relationship in the heart of the wilderness.[4] This is why Hemingway has recourse to flashbacks or to parallel subplots, namely the inchoative Doppelgänger plot which might develop into a crime plot and hence divert the sex drive into a different channel.

[2] Epidermal desires and fetishistic fixations

The name "Littless" strikes an odd note in Hemingway's onomastics, but the phonological adjacency with both "Dolores" and "Lolita" is already indicative of their literary closeness. The intertextual relation becomes all the clearer when we bear in mind Hemingway's initial intention to entitle his narrative *Littless* (Reynolds, 1991, 121; Flora, 83n),[5] a choice that would have emphasized the centrality and singularity of the sister as a forbidden object of desire, the way Nabokov centralized Humbert Humbert's fetish in the figure of Lolita as a "nymphet."[6]

The qualities that typify Lolita as a fetish are her brown tanned skin, her long eyelashes, and more generally her *unwomanly* forms: slim waist, flat hips, and narrow buttocks. The pervert gaze of Humbert Humbert unremittingly epitomizes the body he is infatuated with: "... for I simply love that tinge of Botticellian pink, that raw rose about the lips, those wet, matted eyelashes" (71).[7] The bodily detail is regularly invested with libidinal energy from the voyeur's eyes: "God, what agony, that silky shimmer above her temple grading into bright brown hair. And the little bone twitching at the side of her dust-powdered ankle" (44). These and other recurrent fetishistic compressions, frag-

mented as they might be, possess a power of their own inasmuch as they have total properties and hold absolute meanings for Humbert Humbert, who is permanently invaded by the "fantastic power" (16) of the fetishized body that so fascinates the "bewitched traveller[s]" he assumes he is (15).

The color brown is particularly eroticized in the novel, where it holds a power of attraction acting almost irrationally upon the senses of Humbert Humbert, who feels continually "intoxicate[d]" by Lolita's "brown fragrance" (46). The synesthetic construction of this expression underlines the intensity of the "languisher'[s]" obsession with his fetish's "brown limbs" (47) or "rich brown hair" (72). When he thinks of Lolita, whom he is about to pick from a summer camp before trapping her into a long, meticulously designed trip, it is the brownness of her skin that comes first to his mind: "Suddenly I imagined Lo returning from camp – brown, warm, drowsy, drugged – and was ready to weep with passion and impatience" (88).

Fetishistic properties such as tan are elevated to the level of a criterion in taxonomies he has invented and self-imposed. Contrary to her mother's repulsive "glossy whiteness" and "so little tanned [face] despite all her endeavors" (97), Lolita's "honey-brown body [where] the white negative image of a rudimentary swimsuit [was] patterned against her tan" (141) is a necessary component in the erotic system of the pervert, whose sexual imagination is dependent upon fetishistic fixations such as tan. Thus, the brown and "smoothly tanned" skin (182) of *his* "frail, tanned, tottering, dazed rosedarling" (138), has become the sensual "trademark" of the erotic object he is intoxicated with.

These epidermal fetishes are also remarkable intertextual connectors. Tanned skin, for example, is a striking figure that signals an intensification in the register of desire proper to Hemingway's perception of feminine sensuality in 1950s fiction. If brown skin is an attractive feminine characteristic Hemingway began writing about from the outset, the tan of the partner is quite new in the sensual palette of his poetics. While brown is a given, tan underlines the willed orientation of desire toward a specific object, and the fantasized – or fictionalized – possibility to handle it. Moreover, we can notice a major paradigmatic shift in Hemingway's novels and stories from the athletic masculine arena, where tan refers to good manly health, to the sensual feminine one where it now connotes the flames of desire. Indeed, in the earlier fiction, the adjective "tanned" is systematically attributed to male characters like Jim in "Up in Michigan," Mike Campbell in *The Sun Also Rises* (who looks healthy upon arrival in Paris) or some of the Basque people Jake and Bill met during their bus ride through the Pyrenees. Sometimes the athletic categorization intersects with a military one, as shown by the tan of Colonel Cantwell in *Across the River and into the Trees*, or Dr. Valentine's in *A Farewell to Arms*.[8]

In the posthumous fiction, tanned skin has become an object of desire that circulates on the beautiful lover's already brown body, testifying to an increase in the register of feminine sensuality. In *The Strange Country*, Roger's attention focuses not only on Helena's "lovely brown face," but also on her "tanned face" (618). Not unlike Lolita, Catherine Hill radiates the sensual and obscure undertones of suntan – analogically related to the figure of fire, and hence of burning desire – as her "dark tan" (62) connotes the growing

will for transformation and erotic domination. Indeed, in *The Garden of Eden* tanning is part of a dark sensuality that undergoes a crescendo in the narrative as an indication of the progressive intensification of the lovers' transgressive impulses, as if tanning is now the measure of the erotic transgressions the two lovers revel in. The "beautiful body" of the young woman, now "tanned evenly" (12), has become somehow a sensory surface where the dark forces of eroticism spread out, bringing out into the open the inner transformations that eventually lead Catherine Hill to the realm of the tragic.

The brownness of Catherine's skin in *The Garden of Eden* is beautifully emphasized by the sunlight that comes from the outside: "When [David] had worked for a time, he looked at Catherine, still sleeping, her lips smiling now and the rectangle of sunlight from the open window falling across the brown of her body and lighting her dark face..." (42–43).[9] A similar lingering gaze appears in *The Last Good Country*, when Nick watches his sister sleep, admiring "her high cheekbones and brown freckled skin light rose under the brown..." (535). In both excerpts, "brown" is used substantively, a choice that suggests the idea of the permanence of the attribute, now emphasized by tan.[10]

Littless' physical features bring into focus not unambiguously her intimate sensual affinities with the archetypical Hemingway lover. The insisting references to her brownness and her tan are not restricted to Nick's point of view; these sensual features are brought out from the outset by the narrative voice: "His sister was tanned brown and she had dark brown eyes and dark brown hair with yellow streaks in it from the sun" (504). Later on, one of the game wardens describes her in a strikingly economical way that once again establishes intertextual channels with Lolita: "'...Brown hair and brown eyes. Freckles. Very tanned. Wearing overalls and a boy's shirt. Barefooted'" (520). Littless's surface qualities unmistakably call to mind Lolita, whose freckles, brown skin, high cheekbones, and other such features as tanned skin, long eyelashes or boyish outline, constitute fetishistic elements that heighten the erotic intensity of the narrative, and correspond, according to Humbert Humbert, to the archetypical or "basic elements of nymphet charm..." (215).

[3] *She-boy, again*!

On another note, the city of Sheboygan can be seen as an intertextual signifier that brings together the two works. The city is referred to four times in *The Last Good Country*, twice by the game wardens and twice by Littless. But should this not be Cheboygan, the city located in the northern part of Michigan, and not Sheboygan, which is situated in Wisconsin? A misspelling seems implausible, as Hemingway knew the region quite well. This being said, if the word is improper in the geographic reality of the referent, it is quite appropriate in the erotic geography of the subject. Phonologically speaking, this impressionistic compound coalesces the two genders into one relevant portmanteau word: *she-boy(-gan)*, while the third morpheme can be seen as a contraction of the signifier of repetition and wished permanence of the object of desire: *again*. The utilization of the word by Littless draws upon a network of fantasies whose relevance is underlined by

the verbal context, where it proves significant as the desire of the androgynous *she-boy* surges through. Considered as a signifier operating in an interactive verbal chain and not as the simple ancillary of an external referent, "Sheboygan" releases powerful meanings pointing to the unconscious work of desire in the creative process, as the insistent use of the signifier "boy" in the following dialogue shows:

> "…Now I'm your sister but I'm a boy, too. Do you think it [the new haircut] will change me into a boy?"…
> "Thank you, Nickie, so much. I was trying to rest like you said. But all I could do was imagine things to do for you. I was going to get you a chewing tobacco can full of knock-out drops from some big saloon in some place like Sheboygan."
> "Who did you get them from?"
> Nick was sitting down now and his sister sat on his lap and held her arms around his neck and rubbed her cropped head against his cheek.
> "I got them from the Queen of the Whores," she said… (531–532)

With her hair cut in such a way as to pass for a boy, Littless stages the fantasy of the *girl--boy* not only in her own imaginary world but also in her own brother's. Not unlike David in *The Garden of Eden*, Nick does not have to give voice to his innermost desires; he lets them take shape in the words and demeanor of his feminine partner, who has thus become the vehicle and voice of his own secret unspoken desires.

What anthropology calls "magical thought" is part of the mechanics of desire in *The Last Good Country*, where it thins out the limit between the word and the thing, giving to the former powerful performative potentialities. The conversation between brother and sister in the risqué scene quoted above again pushes the limits of innocence, bringing the tension to a sensual crescendo that reaches its peak at night. What is particularly interesting here is the powerful, *immediate* effect the 'magic' word "Sheboygan" produces on Nick. Much is said in the misleadingly silent erotic subtext. When Littless starts speaking about the saloon in Sheboygan, Nick sits down and lets her seat herself upon his lap (and not his knees!), as if the word triggered a wish for more physical intimacy. On the contrary, when Littless pronounces the same word again, but this time connecting it to the implied voice of the "main whore," Nick tells her to get off him because, as the reader is meant to understand, the situation has reached a critical phase:

> "I'm the sister or the brother of a morbid writer and I'm delicately brought up. This makes me intensely desirable to the main whore and to all of her circle."
> "Did you get the knockout drops?"
> "Of course. She said, 'Hon, take these little old drops.' 'Thank you,' I said! 'Give my regards to your morbid brother and ask him to stop by the Emporium anytime he is at Sheboygan.'"
> "Get off my lap," Nick said. (532)

The linkage of action and expression suggests a growing erotic pressure. In the first excerpt, the word functions as a seductive key used by Nick's sister who has "'imagin[ed]

things to do for'" him. Letting his sister sit on his lap shows that he has given in to the perverse temptation that is present. In the second excerpt, the erotic power of the word "Sheboygan," combined with whoredom and the quite suggestive "knockout drops," which refer suggestively to the "sleeping pill" Humbert Humbert gives Lolita in order to sexually abuse her in her sleep, has become too attractive and threatening. In order to defuse its more and more awkward effects, he puts an end to the ambiguous physical closeness, and proposes to prepare dinner, hence resorting to his symbolic role as the caring and protective brother. Nick's reaction confirms the power of sublimation at work in the narrative as an efficient means for diverting and symbolizing the sexual drive and the incestuous fantasy that feeds on it.

Significantly enough, "Cheboygan" is used in *Lolita* as the name of a ferry (the *City of Cheboygan*, 178) that the two characters take during their trip across the United States. In the textual network of the book, "Cheboygan" resonates with the signifiers of Humbert Humbert's sexual obsessions, where "boy" belongs to a system of fantasies centered on the figure of the *girl-boy* that brings out all the more the phobic rejection of womanhood. Lolita's clothes are a metonymic object that partly reveal her sexual predator's erotic complex. The quadragenarian protagonist and narrator of the novel is attracted by the girl's "rough tomboy clothes" (52), or her "white wide little-boy shorts" (262). He once let surreptitiously his hand "creep up [his] nymphet's thin back and feel her skin through her boy's shirt" (49). The power of the boy fantasy is manifest in the way it permeates not only the so-called nymphet's physical quality, such as her "beautiful boy-knees" (135), but also her conduct, which has become, according to her abductor, "tough in a boyish hoodlum way" (166). In a similar fashion Littless, who now enjoys "practicing being a boy" (533), speaks like a 'hoodlum' when she declares her intention "'to take three spikes, one for each of [their trackers], and drive them into the temples of those two and that boy while they slept'" (533).

[4] Tantalizing slumbers

The entanglement of the themes of sleep, eroticism, and manipulation is an important element in the perverse system of *Lolita*, a novel that is associated with Poe's necrophilic poem "Annabel Lee." The novel explores the phantasmatic possibilities of thanatophilia through the theme of sleep, and the underlying fantasy of the sexually passive and available partner the pervert would love to keep forever "imprisoned in her crystal sleep" (139). Throughout the novel, Lolita's sleep is not mentioned as a simple fact, but always implies some suggestive quality that triggers a sensual and aesthetic reverie. When Humbert Humbert thinks of or looks at his sleeping beloved, his mind indulges in a reverie of sorts: "The house was full of Charlotte's snore, while Lolita hardly breathed in her sleep, as still as a painted girl-child" (78). The simile does not only introduce an aesthetic thought in the description. but also lets in the thanatophilic drives that whip up the protagonist's fantasies, while the mother's noisy snorting functions as the undesirable reminder of the reality principle and its restrictive *rhythms*, restraining the pleasure-world

that Humbert Humbert would love to keep intact and unconstrained forever. The silent still child is the frozen image of that infantile paradise unknown to time, a persistent idea that flashes through Humbert Humbert's troubled and yet genially artistic mind when he alludes to *Sleeping Beauty* (227) or – through striking hypallagic expressions – to Lolita's "silent hands" (136), also described as "Florentine hands" (228), one among a number of references to the "still life" dimension of the young girl.

In the fiction published during Hemingway's lifetime, sleep is dealt with as a simple fact, or it is associated prosaically with the sexual act (for instance, the sleeping-bag scenes in *For Whom the Bell Tolls* [1940]). However, in *Across the River and into the Trees* the germ of a thematic and aesthetic development of this figure appears when Colonel Cantwell, thinking of Renata in her sleep, exclaims: "Oh Christ, he said, I wonder what she looks like now sleeping. I know how she looks, he said to himself. Wonderful. She sleeps as though she had not gone to sleep. As though she were just resting" (170). Expression is awkward here, almost tautological, as if the Colonel were embarrassed by what he might be feeling. On the contrary, in the narratives written a few years later, watching the partner sleep releases the observer's aesthetic reverie and excites his erotic fantasies into motion. Hence Nick enjoys looking at Littless sleeping; he does not simply look at her but "watch[es] [her] sleeping" (535), an expression that underscores the intensity of ocular pleasure surging through him. Because this gaze implies enjoyment, Nick does not want to wake her up: "There's no sense waking anyone up, he thought" (535). This odd-sounding thought barely hides the real ocular pleasure behind the reluctance to wake his sister up, just like Roger vis-à-vis Helen.

Indeed, not unlike Nick, Roger, who has just risen from bed, prefers to let the young woman sleep and watches her do so. The thanatophilic fantasy testifies to the way in which Hemingway has integrated into the sensual and aesthetic register of *The Strange Country* some of Lolita's fetishistic properties mentioned above:

> …Helena was still sleeping when Roger woke and he watched her sleeping, her hair spread over the pillow, swept up from her neck and swung to one side, her lovely brown face, the eyes and the lips closed looking even more beautiful than when she was awake. He noticed her eyelids were pale in the tanned face and how the long lashes lay, the sweetness of her lips, quiet now like a child's asleep, and how her breasts showed under the sheet she had pulled up over her in the night. He thought he shouldn't wake her and he was afraid if he kissed her it might, so he dressed and walked down into the village. (618)

Helena, whom Roger enjoys calling "daughter," has a quiet childish sleep reminiscent of Lolita, who looks "as still as a painted girl-child" (78) during her sleep. The thanatophilic drives are nonetheless more controlled by the aesthetic vision of Roger – which, on the whole, does not lose sight of a certain ethics of decency. The erotic reverie remains subtle and balanced by the sharp awareness of the partner's otherness. On the other hand, Nick is more daring than Roger in exploring and exploiting the erotic possibilities of sleep, though to a lesser degree than Humbert Humbert, who seems to have whispered the idea in his ear.

One of the most central scenes in *Lolita* occurs in a motel called The Enchanted Hunters, where Humbert Humbert intends to carry out a plan he has patiently hatched. After having picked up Lolita in a summer camp, he takes her to the motel where he sneakily gives her a sleeping pill so he can fondle her safely. In order to quiet his nerves and to let the sleeping pill take effect, he leaves the room for a while. When he comes back, he wastes no time fulfilling his fantasy: "And less than six inches from me and my burning life, was nebulous Lolita! After a long stirless vigil, my tentacles moved towards her again, and this time the creak of the mattress did not awake her. …And again the situation remained the same: Lolita with her curved spine to Humbert, Humbert resting his head on his hand and burning with desire and dyspepsia" (147).

As in *Lolita*, the sleep scene in *The Last Good Country* takes place after a short interval. The two siblings have taken their dinner, and then right after, Littless, just like Lolita, quickly falls fast asleep, unlike Nick who still has some time ahead of him before sleeping. Thus, Nick stays up to wash the dishes and to drink some whiskey "very slowly" (535). Similarly, Humbert Humbert spends nearly "half an hour" (144) wandering in the hotel before joining Lolita in the room. It is not only to let the sleeping pill work that Humbert Humbert left the room, but also because he "needed a drink" (141). Likewise, Nick had to let his sister sink into sleep and take a drink before sneaking up next to her.

In *The Last Good Country*, the thin interspace between the two siblings lying in bed can be seen as a metaphor for the weak and yet efficient signifier of prohibition and symbolical law, in a world where the father is absent but not totally missing. That line suggests also the slight difference between the denoted facts and the connoted eroticism. Yet, in this equivocal nocturnal proximity, Hemingway's mindful language remains awake to the implied presence of a symbolic third party that operates as a force of separation and constraint, likely to keep a close watch on the ongoing intimate activities. Thus, contrary to Humber Humbert, who expresses his sexual appetite shamelessly, Hemingway's embarrassed narrator merely understates his desires as if trying to circumvent the vigilance of the uncertain and yet efficiently internalized symbolical law. This oscillation characterizes many passages where the perverse temptation is both checked and released.

In the following excerpt, the narrative voice presents a quantity of plain-sounding information, where trenchant realistic details centered on care and tenderness bring about effects of familiarity and normality. Yet this simple and matter-of-fact presentation is actually deceptive, and it hardly masks the presence within its folds of a scene where the forces of desire are at work, building up possibilities for the pressing need for the drives to be satisfied: "When he came back from the spring his sister was in the bed asleep, her head on the pillow she had made by rolling her blue jeans around her moccasins. He kissed her but she did not wake and he put on his old Mackinaw coat and felt in the packsack until he found the pint bottle of whiskey" (535). The definite article determines "bed" as a common object whose special function has already been established. The expected ambiguous physical closeness between the two siblings is suggested in even more subtle ways. The information on Littless' trousers transformed into a pillow serves this purpose: what the narrator is alluding to is the nakedness of her legs

under the blanket. This play on concealment is further underlined by the return of the same apparently realistic detail, when the narrator informs us that Nick, who has just slid under the shared covers, has made himself a pillow using his own moccasins and trousers: "In the night he was cold and he spread his Mackinaw coat over his sister and rolled his back over closer to her so that there was more of his side of the blanket under him... Now he lay comfortable again feeling the warmth of his sister's body against his back and he thought, I must take good care of her and keep her happy and get her back safely. He listened to her breathing and to the quiet of the night and then he was asleep again" (535).

Why should Nick *listen* to Littless' breathing if not to make sure that she is sound asleep? This immediately brings to mind the underhand tactics Humbert Humbert deployed in the Enchanted Hunter episode: "[Lolita's] faint breathing had the rhythm of sleep. Finally I heaved myself onto my narrow margin of bed, stealthily pulled at the odds and ends of sheets piled up to the south of my stone-cold heels" (145). The allusion to the warmth of Lolita's body in this scene is yet another intertextual indication about the impact of Nabokov's text on Hemingway's novel: while the young girl is sound asleep, Humbert Humbert tries to fondle her stealthily: "I managed to bring my ravenous bulk so close that I felt the aura of her bare shoulder like a warm breath upon my cheek" (147). Hemingway maintains the power of suggestion by producing meaning on a line that his poetics can stretch so tight between fact and cunning innuendo that a fragment like "get her back safely" from the above-quoted passage has the poetic capacity to generate a striking, if not disturbing and almost imperceptible, double entendre: the expression sounds factual and innocent if "back" is considered as an adverb, but, when read with *Lolita* and especially the Enchanted Hunters scene in mind, "back" may be read as the direct object of "get," a turn of phrase that releases unsuspected subversive power.

[5] Animalistic regressions

Simply pointed to through the metaphor of the "enchanted hunter" in *Lolita*, the association between eroticism and wildness is made concrete in *The Last Good Country* and in *The Garden of Eden*, where sensual scenes alternate with others focusing on hunting in wild environments. More intrinsically, Hemingway's writing testifies to a process of animalization of the female partner. In truth, Hemingway's tendency to attribute animalistic characteristics to his female characters is not new, but the process becomes intensified in the posthumous fiction, where it functions in the overall network of fantasies that this study has been examining so far, some of which were inspired by *Lolita*, a book that helped Hemingway understand and voice some of his innermost desires. In *The Last Good Country*, the erotic imaginary is all the more stimulated by wild nature and by a temporal regression into the recesses of pre-civilized times. Yet in both novels, animalistic fantasies are regularly enacted: "He watched his sister sleeping with the collar of the warm Mackinaw coat under her chin and her high cheekbones and brown freckled skin light rose under the brown. ...He wished he could draw her face and he watched the way her

long lashes lay on her cheeks. She looks like a small wild animal, he thought, and she sleeps like one. How would you say her head looks, he thought" (535).

In Nick's eyes, Littless looks also like a pet when she sits on his lap, "rub[bing] her cropped head against his cheek" (532).[11] The reference to animality suggests the fantasy of an unbridled sexuality and the artistic possibilities to ignore symbolical law. This is probably what calling Littless a "monkey" insinuates (531). It also informs the fantasy of mastering the other, the power to control or *tame* the feminine and keep it under control. This said, in *The Last Good Country* this does not extend over the entire field of desire, but remains subordinated to the sublimative restrictions and transformations of Hemingway's writing.

In *Lolita*, comparing the young girl to an animal, and even sometimes perceiving her as such, gives voice to Humbert Humbert's obsessive illusions of possessiveness and his will for the sexual power he thinks he can exercise over "[his] golden pet" (266), "dreamy pet!" (135) or "reluctant pet" (185), and especially his "precocious pet" (49), a reference to the girl's fantasized sexual power, also projected into her fetishized "monkeyish feet" (55).

Yet the sexual object is also an aesthetic object. The 'enchanted hunter' frequently endows his sexual prey with artistic qualities that momentarily transform her into an abstraction. The young girl is regularly associated with Florence, one of Europe's capitals of high art. The young girl's libidinized "little hot paw" (55) is also aestheticized when her offender notices how she ("...put[s] her narrow Florentine hands together, batting her eyelashes..." 228), or when he thinks of her as a "painted girl-child" (78). The erotic and the aesthetic, the monstrous and the beautiful, go hand in hand and seem to be linking up their different meanings throughout. In the following example, Lolita is seen as an artistic representation:

> Standing in the middle of the slanting room and emitting questioning "hm's," she made familiar Javanese gestures with her wrists and hands. ...I say "familiar" because one day she had welcomed me with the same wrist dance to her party in Beardsley. We both sat down on the divan. Curious: although actually her looks had faded, I definitely realized, so hopelessly late in the day, how much she looked—had always looked—like Botticelli's russet Venus—the same soft nose, the same blurred beauty. (308)

Like Lolita's "Javanese" gestures (308), Littless' gestures too call up the same exotic geography when Nick compares her to "'a wild boy of Borneo'" (531). The two novels present an oscillation between erotic reverie and aesthetic reverie, between the power of physical attraction and the symbolical effects produced by artistic comparisons that channel the drive toward other forms of gratification. Similes may take a sharp sexual turn, too, and unfold an imaginary space for desire.

In both novels, however, these possibilities of realizing one's wild and unorthodox desires and fantasies are held back by the real or imagined disruptions of a disproportionate force that plagues the two protagonists, taking the form of a hostile, unpredictable rival whose nature appeals to the figure of a Doppelgänger, an incarnation of guilt in one case, and corruption in the other.

[6] The Doppelgänger

Just like the plot of *Lolita*, *The Last Good Country*'s plot becomes complicated after the introduction of a figure with which Hemingway's work was previously unfamiliar. In the course of the story, there appears a combined form of sameness and otherness that places Nick's mental integrity in danger; the enigmatic other is an ungraspable figure that starts to invade, even through its invisibility, the whole subjective space.

In the beginning, Nick is upset by a pursuer whom he calls the Evans boy, the son of the game warden who witnessed the offense that started it all. Being tracked by a rival who is about his age confirms the generic tonality of the narrative as an adventurous flight tale. Yet in the course of the narrative, the Evans boy metamorphoses into the obsessive and evanescent figure of a double, and Nick's anxiety turns into anguish, so much so that the alleged tracker acquires spectral qualities. When Littless asks Nick if he thinks their pursuer knows where their hiding place is, he "feel[s] sick" (541). He is so troubled that he can literally "see" him (541). When Littless says that the Evans boy might have already found their camp, Nick tells her angrily not to speak that way again, unless she "'want[s] to bring him'" (541).

Nick's irrational reactions border on magic thought and the belief in the incantatory power of words, and yet he is sensible enough to try and control himself, so that he will "not get in a panic about it" (542). In fact, the problem goes beyond the current spatio--temporal context. Nick speaks of the Evans boy as of a person endowed with special powers, who has always haunted Nick ("'All that bastard cares about is trailing me'" 542), a belief shared by Suzy, the maid, who knows that the Evans boy "'...trails around after Nick all the time. You never see him...'" (527). Nothing in the narrative explains the reasons for this continuous and certainly mysterious 'trailing.' But as Littless well knows, the only way out for Nick is probably to kill him (542).

What makes Nick feel particularly nervous is probably the unconscious meaning of the figure of the double, which actually gives shape to his feelings of guilt about his incestuous desires. The tracker, who follows Nick like a shadow and seems to know him from inside himself, bears witness to all the offenses of the young man, maybe even those he has been forecasting. It is probably in order to underline his function as a double that his name remains unknown throughout. From this point on, the ambiance of the narrative changes. Nick not only feels nervous, but is also alarmed to see how fragile their situation is. Though he "made a careful search of the country" (542), he still feels worried, realizing how far their *hunter* controls the situation. Nick becomes a tracked-down animal, likely to be shot just like the deer he himself killed earlier. Ironically, he tells his sister that they will have to behave like "the deer": "'Why did you change?' 'He won't be around here at night. He can't come through the swamp in the dark. We don't have to worry about him early in the mornings and late in the evening nor in the dark. We'll have to be like the deer and only be out then. We'll lay up in the daytime'" (543).

Littless' question is double-edged. Literally, it is about Nick's decision to wait and cook at night instead of now, as he previously planned. Yet underneath the factual

simplicity of meaning is an edge of bitterness and a sense of disappointment that will crescendo. Littless gives voice to a metatextual truth when she points up the change in the course of the narrative, now shifting from the plot of flight and forbidden love to one of a Doppelgänger and crime. The double has invaded the minds of the two characters and introduced a rupture in the dramatic line of the narrative, thus controlling space, time, and action. Littless, who knows that their story is about to change, is worried about the nature of the denouement to come:

> "But I can stay though, can't I?"
> "I ought to get you home."
> "No. Please, Nickie. Who's going to keep you from killing him then?"
> "Listen Littless, don't ever talk about killing and remember I never talked about killing. There isn't any killing nor ever going to be any."
> [...]
> "I never even thought about it."
> No, he thought. You never even thought about it. Only all day and all night. But you mustn't think about it in front of her because she can feel it because she is your sister and you love each other. (543)

The Evans boy has become a fixed idea, and killing him has grown into an obsession which might culminate in his murder, a change of direction that could have meant, at the metafictional level, an important sub-generic modification. The novel *Kidnapped*, which Littless took along with *Wuthering Heights* and *Lorna Doone*, out of the three books mentioned in *The Last Good Country*, is the only one that Nick thinks is not "too old" for Littless to read (511). This familiar and direct connection between Littless and the novel might be a reference to Nick's anguish that his sister might be *kidnapped* by his rival, just like Lolita is by Quilty. Indeed, evanescent, ghostly, elusive, threatening and well-informed, the Evans boy calls to mind Quilty, the Doppelgänger in *Lolita*. Quilty, who is the same age as Humbert Humbert and sounds as erudite and eloquent, craves Lolita too, and eventually kidnaps her. The mysterious and ghostly apparitions of Quilty tracking the two lovers, the fact that he seems to know too much about the allegedly well-concealed offenses of Humbert Humbert, have turned obsessive. Like Dorian Gray's portrait, Humbert Humbert's mirror image represents the even darker side of his troubled self. At the end, killing him has become a therapeutical necessity.

Hemingway stopped his "American novel" at this point in the plot, where the course of action gets out of Nick's control as he has become increasingly obsessed with his shadowy follower. The unfulfilled storyline is heading inevitably toward a pathological and criminal denouement, seemingly the only way out of this paradoxical situation akin to a double-bind ("...I won't kill him, he thought, but anyway it's the right thing to do" 542). The psychological conflict that endangers Nick's mental coherence can be identified in the inevitable release of the death drive as the only "right thing to do," in an astonishing reversal of the meaning of symbolical law.

Yet the narrative stops with Nick about to read aloud some passages from *Wuthering Heights* to Littless, a happy issue that can be considered as the symbolical denouement of

the narrative. This literary 'conclusion' confirms the successful outcome of sublimative activity, all the more so as Nick assumes here the role of the protective father, lulling his daughter to sleep and recognizing the authority of symbolical law. Just like the two siblings' story, *Wuthering Heights* develops a story of impossible love, which sounds like a warning that points out the necessity to bring the perverse temptation to a halt.

[7] Conclusion

This intertextual and cross-textual reading of Hemingway and Nabokov has disclosed both the underlying analogies and differences between the works of these two major writers. The focus on the behavior and diction of the protagonist and narrator of *Lolita* brought into contrast two different ways of dealing with sensuality in the two novels. Nabokov's is rooted in a predominant logic of perversion, while Hemingway's draws structurally on sublimation. This does not mean that there are no perverse *traits* in Hemingway's writing, but they do not constitute a *system* as they do in perversion-oriented texts such as Nabokov's. The eccentricities that appear in Hemingway's writings are not only part and parcel of the modernist ethos, but they also constitute a desire complex in which the violent drives, unleashed through the act of writing, keep morphing into symbolical and certainly original forms that bear the trace of the sublimative forces at work as well as the necessity that presides over their generation. Consequently, it is possible to say that Hemingway's fiction remains foreign to the world of perversion in the clinical sense of the word. His writing testifies to the indefectible and continuous interplay of desire and sublimation in the general framework that I have called perverse temptation, which implies the thrill of exploration, testing, experimenting with new sensual possibilities for transgressing the father's law, but not fixation or subduing. While perversion negates desire, Hemingway's world, by contrast, manifests the dramatized will for confirming the generative power of desire – and the symbolic law it feeds on – in the face of perversion which fixates on the sexual object or subject, deriving its pleasures from the manipulation of symbolical law.

If the contours of the fetish are well defined in *Lolita*, where the fetishistic object (the nymphet as such) is both a black hole absorbing sexual energy and a star radiating lust, this is not the case in Hemingway's work, where one can identify the generative dynamism of the *object of desire*, not the ossifications of the fetish. Nabokov's protagonist realizes his fantasies; Hemingway's acts them out. The small hard breast or the short haircut, which are important components of Hemingway's sensual system, are erotic preferences, *not prerequisites*. This is why Hemingway's sensual palette comprises black--haired and blond-haired partners; if Brett Ashley's hair is remarkably short (*The Sun Also Rises*) Catherine Barkley's is quite long (*A Farewell to Arms*) just like Helena's (*The Strange Country*), as seen above. Lovers can be Anglo-Saxon, Native, Latin or African. In Hemingway, the object of desire possesses a power of its own, but it is neither isolated from the substrata of reality, nor does it become a transfixing object. On the contrary, desire circulates in a chain of metonymic objects that lessen the anesthetizing impact of affect, for there is a *diversity* of fantasies in Hemingway's work that prevents fetishistic

fixations. Moreover, the object of desire (the haircut in "Cat in the Rain" or in *The Garden of Eden*, for instance) belongs to the order of language, not only as a means of signification (to say something) but also of communication (to say something to *an other*). It is thus talked about by the two partners, exchanged verbally, negotiated, and therefore submitted to evolution, contingency, and the risk of refusal.

[Notes]

1 See also Reynolds (1999, 256).

2 Hemingway, accompanied by Madelaine, shot a heron out of season and had to hide for a while before paying a fine that straightened out the problem. His mother handled the situation heroically, calling for her shotgun when the game wardens appeared in front of the family summer cottage and behaved in an ungentlemanly manner.

3 According to Michael Reynolds, Hemingway ordered a copy from the Scribner Book Store and received it by mail when he was in Ketchum on October 24, 1958 (1999, 402n).

4 Robert W. Trogdon notes that the published version of *The Last Good Country* was "sanitized to excise references to [...] more explicit intimations of an incestuous relationship between Nick and Littless, and instances when Nick uses obscene language" (144–45).

5 The nostalgic title "The Last Good Country" was given by Mary Hemingway, who took it from the passage where Nick tells his sister that " 'this is about the last good country there is left' " (516).

6 Nabokov introduced the word "nymphet" in *Lolita*, meaning a sexually attractive and precocious young girl. It comes from the French "nymphette," which means a little nymph.

7 Even the spied-on "nymphets" have "matted eyelashes" (15).

8 Exceptionally, tanned skin unites the couple of "The Sea Change," a story about sexual transgression.

9 Toni Morrison is one of the first authors to have tackled substantially the issue of the brownness of skin in Hemingway's fiction, and especially in *The Garden of Eden*. According to her, all the fantasies related to skin color change, cross gender, or incest, are played out in the "Africanist field," where the white subject's own terror, darkness, otherness, chaos… are projected into a strange, black, or, as it is the case here, "blackened" character (86–90). Not unlike Morrison, who sees in what she calls "coloring gestures" *codes* imposed by Catherine on David "to secure the sibling-twin emphasis that produces further sexual excitement" (87), Nancy Comley and Robert Scholes consider the activities related to the darkening of skin color in *The Garden of Eden* as "codes of miscegenation" (97, 90). Carl Eby sees in skin color yet another form of fetishism (172). In my perspective, tanning and brownness are neither codes obeying Hemingway's ideological vision or reflecting his social conditioning, nor are they "*fe-*

tish objects" (Eby 172), but rather they are objects of desire that function in a complex network of dark, unconventional forces, signifiers, places, shapes, people, and intertexts.

10 And, indeed, this quality is a stable sensual feature that brings together different feminine characters, whatever their ethnic differences. So are Trudy's "plump brown legs," ("Fathers and Sons," 375) or the young French woman's skin in "The Sea Change," who was "a smooth golden brown" (302). Maria, Robert Jordan's Spanish lover in *For Whom the Bell Tolls*, has "handsome brown hands," and her "teeth were white in her brown face and her skin and her eyes were the same golden tawny brown" (23).

11 Littless is also the name of one of Thomas Hudson's cats in *Islands in the Stream*, a work written in the 1950s and published posthumously.

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[Dialogism, Intertextuality and Metamodern Sensibility in Ali Smith's *Autumn*]

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[Abstract] *This paper examines the dialogue of voices in Ali Smith's novel* Autumn *to explore the role which art plays in the writer's fiction, an issue which has been largely neglected in studies of her work to date. In the novel, the theme of art is addressed through several different voices, but the effect of polyphony that this generates is not necessarily part of the theme's dialogic design. The paper also argues that intertextuality is employed to establish the semantic position of the character of Elisabeth, suggesting a metamodern sensibility.*

[Keywords] *dialogism; Bakhtin; transtextuality; Genette; metamodern sensibility; Ali Smith;* Autumn*; art*

[1] Introduction

Ali Smith is widely acknowledged as one of the most prominent contemporary British authors, and her *Seasonal Quartet*, a series of four novels thematically arranged around the concept of the four seasons, was published to general acclaim between 2016 and 2020. This paper discusses the first novel of the *Seasonal Quartet*, *Autumn*, which portrays the season of harvests, changes, and transformations. Set amidst the social and political turmoil of contemporary Great Britain, *Autumn* tells the story of the lifelong friendship between the centenarian Daniel and the thirty-two-year-old Elisabeth. The fragmented narrative allows Smith to reveal glimpses of the characters' memories about the origins of their friendship and its development together with the events set in the contemporary world. The doubts about the appropriateness of the friendship between the two characters across such an age gap are directly referred to in the text itself; Elisabeth's mother questions the nature of the relationship in front of her thirteen-year-old daughter: "[h]e's eighty five, her mother said. How is an eighty five year old man your friend?" (Smith 78). Nonetheless, the unlikely relationship becomes a starting point for discussions and dialogues and eventually matures into a lasting friendship. The novel is framed around the final days of Daniel's life, with Elisabeth making frequent visits to his bedside in a care home as he drifts in and out of consciousness. Even at this stage of their relationship, suspicions continue to be aroused; Zoe, the new partner of Elisabeth's mother, is also perplexed by the strength of their bond: "[w]hat a fine friendship, Zoe says. And you go and see him every week? And read to him?" Elisabeth responds with an emphatic statement of her feelings: "I love him" (Smith 216).

While the focus of the novel is placed firmly on the nature of friendship, relationships, family, memory and social class, the theme of art plays an equally important role in the novel. As Milly Weaver pointedly notes, "the heavy presence of the visual [art] in Smith's fiction" (530) suggests that the theme of art functions not only on a technical level within the novel but also in a thematic sense. This article focuses on Smith's dialogue with visual and literary art, arguing that while the theme of art passes through various distinctive voices which produce an effect of polyphony, this does not necessarily give the novel a dialogic character. It also aims to demonstrate that Smith's employment of intertextuality plays a major role in the construction of this polyphony, especially in the case of the voice of Elisabeth. A close reading of various intertextual references to literary works and works of visual art in Elisabeth's discourse helps to map the changes in her semantic positions, tracing a gradual movement from postmodern to metamodern sensibilities. The main theoretical framework of the argument is provided by Mikhail Bakhtin's theory of dialogism, Gérard Genette's theory of transtextuality, and Timotheus Vermeulen and Robin van den Akker's writings on metamodernism.

Bakhtin's theory of dialogism is employed to map the different voices that contribute to the construction of the theme of art, with the aim of establishing whether the novel celebrates the polyphony or supports one of the voices and thus presents the theme through what is ultimately a monological design. Genette's theory of transtextu-

ality serves as a helpful toolbox for the examination of the hypertextual and intertextual references that play a crucial role in the construction of one of the central semantic positions, represented by Elizabeth's perspective on art. Finally, Vermeulen and van den Akker's writings provide a useful framework for outlining the difference between the postmodern sensibility and the metamodern sensibility that, as this paper claims, can be identified in Elisabeth's voice.

[2] Dialogue of Voices

Ali Smith's *Autumn* serves as a site of dialogue, with several characters making various statements on the topic of art and its purpose. In Bakhtin's theory, "*the passing of a single theme through many and various voices*" ("Problems" 265, original italics) is posited as an instance of a dialogic relationship between semantic positions that clash and interplay with each other ("Problems" 184). In simple terms, this means that characters with their own unique voices and discourses are placed into confrontation with other, equally unique characters and their views; as Bakhtin himself noted, "the novelistic plot serves to represent speaking persons and their ideological worlds" (*Dialogic Imagination* 365). Nevertheless, the simple presentation of voices is not sufficient, and novels should also offer exchanges between diverse semantic positions. As Bakhtin writes, "word, directed toward its object, [which] enters a dialogically agitated and tension-filled environment of alien words, value judgements and accents, weaves in and out of complex interrelationships, merges with some, recoils from other, intersects with yet a third group" (*Dialogic Imagination* 276). This primary ingredient of dialogic novels – the representation of differing semantic positions and the interactions which occur between them – relates to my proposed study of characters' voices and their attitudes towards art and its function. The term "semantic position" appears in Bakhtin's own theory, and as Caryl Emerson, the editor and translator of Bakhtin's *Problems of Dostoevsky's Poetics* (1984), explains, semantic position denotes "a point of view on the world, it is one personality orienting itself among other personalities within a limited field" (xxxvi).

This paper examines the voices of the novel's three focalizers, Daniel, Pauline Boty and Elisabeth, in order to illustrate the polyphonic character of the theme of art. The analysis reveals that Daniel is ascribed a postmodern position and Boty a postmodern feminist position, while the semantic position of Elisabeth changes in relation to the perception of art and its purpose. The analysis will primarily focus on these three central voices, because a fuller understanding of their stances throughout the novel will help to illustrate the development in Elisabeth's attitudes, more specifically the shift from her initial inclination towards postmodern conceptual and subversive art, a reflection of Daniel's semantic position, towards a postmodern feminist perspective. Furthermore, the analysis reveals that postmodern sensibility is replaced with a metamodern sensibility in Elisabeth's conception of art. Lastly, the analysis will also investigate whether any of the examined voices can be said to represent the authorial voice that is manifested

through the use of direct commentary, and the extent to which this may suggest a preference for one voice over another.

Daniel's semantic position is profoundly connected with postmodernism and postmodern discourse. He favours postmodern art and adopts poststructural perspectives when discussing and explaining literary narratives to the young Elisabeth. Furthermore, art has formed an intrinsic part of Daniel's life and career, and the reader sees Daniel's career as a songwriter as a core part of his identity. His internal monologues often feature rhymes, clichéd phrases or even the choruses of his own songs. He admires the art of Jean Dubuffet and Pauline Boty, often describing Boty's collages and paintings to Elisabeth.

Daniel's semantic position is primarily expressed in his dialogues with Elisabeth, which reveal that his perception of art includes a poststructuralist interest in deconstruction and subversion. He perceives every act of meaning making and the behaviour of characters in literary narratives as existing solely within the bounds of discourse, and this informs his efforts to engage Elisabeth's attention and her critical thinking skills by devising a game called "Bagatelle," whose name derives from Daniel's love of word games (Smith 116). Elisabeth asks him whether it isn't "a bit too far, to walk as far as the river" (116) because "[s]he didn't want him to have to go so far if he really was as ancient as her mother kept saying" (116). Daniel replies with "[n]ot for me, Daniel said. A mere bagatelle" (116). The word "bagatelle" catches Elisabeth's attention as she is unfamiliar with its meaning. Daniel explains that it means "[a] trifle" and adds that "[n]ot *that* kind of trifle [dessert]. A mere nothing. Something trifling" (116, original emphasis). Since the main aim of the game is to "*trifle* with the stories that people think are set in stone" (Smith 117, emphasis added), Daniel's play with the meaning of the words is clearly apparent. The goal of the game is thus to subvert stories which are "set in stone": grand narratives, myths, legends, or fairy tales, essentially the stories that people devise to make sense of the world in which they live. The game is applied to the fairy tale of "Goldilocks and the Three Bears." Daniel reinterprets the story, expressing pity for the bears and identifying Goldilocks as a "bad wicked rude vandal" (117). When Elisabeth protests that "[t]hat's not in the story" (117). Daniel simply answers with the question: "Who says?" (117). Through this game, Daniel is attempting to illustrate how every narrative employs subjective viewpoints; every story has a narrator who relates the tale within the framework of their own beliefs, ideologies, and experiences.

The resulting story which Daniel and Elisabeth concoct together as part of the game becomes an example of a postmodern text that depicts a dialogue between a gun-wielding character who represents the white majority and their confrontational reaction to a peaceful figure in a tree costume who symbolises marginalised groups. The dialogue is an intrinsic component of their story, with each of the characters mouthing phrases and diction which are typical in contemporary discourse on immigration and globalisation: "Normal people don't go around wearing tree costumes. At least, they don't round here. God knows what they do in other cities and towns, well, that's up to them. But if you got your way you'd be dressing our kids up as trees, dressing our women up as trees" (Smith 125). Nevertheless, the capacity of the other, the marginalized other, to articulate their

own voice also emerges as an integral part of their narrative. The incorporation of multiple perspectives in narratives is a specific feature of postmodern discourse, an aspect noted by Steven Connor, who remarks that "[p]olyphonic plenitude, the searching out and affirmation of the plurality of different voices, became the leading and defining principle of postmodernism's cultural politics" (14). This trait is reflected not only in cultural and social contexts, but also in literary texts. Daniel emphasizes this need "to welcome people into the home of your [Elisabeth's] story" (Smith 119) by creating and giving voice to the character in a tree costume, who represents an ideological opposition to the man with a gun. Furthermore, the concept or the main idea behind the story remains more important than its form or the flat characters who stand for ideas and groups of people. This representational function of characters is mentioned in Mürüvvet Dolaykaya's analysis of postmodern characters, with the writer arguing that they become vehicles "through which the [postmodern] text reverberates certain issues and concerns" as opposed to representing conventional "social, economic, and psychological realities of individuals" (1001).

While the story which develops from Daniel and Elisabeth's game is a work of joint authorship, the narrative is predominantly a reflection of Daniel's postmodern ideology and discourse, which he is tentatively attempting to introduce to Elisabeth. The game allows Daniel to draw Elisabeth's attention to the fact that narratives consist of discourses and that every experience is conditioned by them. Elisabeth expresses her frustration with the game by saying:

> There is no point in making up a world, Elisabeth said, when there's already a real world. There's just the world, and there's the truth about the world. You mean, there's the truth, and there's the made-up version of it that we get told about the world, Daniel said. No. The *world* exists. *Stories* are made up, Elisabeth said. (Smith 119, original emphasis)

Daniel's response here is intended to draw Elisabeth and the reader's attention to the artificiality of the discourses that surround us, and which form our experience of the world. Crucially, he casts doubt on the normative authority of discourses which are presented as a collection of absolute truths about the world, and which thereby formulate an individual's experience of such a world. He wants to disrupt Elisabeth's preconceived notions about the separation of fictional stories and the reality that she terms "the world". Her perception that the universality of "the world" that exists for everyone and the fictionality of stories are two separate concepts highlights her naivety, which is eventually lost when she finally accepts Daniel's explanation that "whoever makes up the story makes up the world" (119). This epiphany quickly takes root, and only moments later she challenges him further: "So how do we ever know what's true?" (121). Daniel replies with an encouraging exclamation: "Now you're talking" (121). Daniel questions the systems of power that control language through his repeated efforts to challenge Elisabeth's demarcated categories of reality and fiction. The game thus reflects Daniel's idea that literature animates the moral and ethical imagination of the individual in a position of control, in

this case the author of the story, who selects discourses that will be represented in their narrative. He tells Elisabeth that "if I'm the storyteller I can tell it any way" (121), thereby drawing attention to the postmodern sensibility in his understanding of storytelling – since, as Christopher Butler maintains, "[t]he most important postmodernist ethical argument concerns the relationship between discourse and power" (44). Daniel's awareness of the relationship between language and power and his need to awaken this understanding in Elisabeth forms the basis of his semantic position, which is clearly indicative of a postmodern vison of art.

His appreciation of the postmodern artistic vision is further emphasised in his descriptions of the Pop Art collages and paintings of Pauline Boty that he introduces to Elizabeth during their walks. Daniel's initial ekphrasis of Boty's collage, the only one which is related in full in the novel, describes one of the artist's untitled works which features a variety of objects and painted images. He asks Elisabeth to close her eyes and visualize the work based on his description:

> The background is rich dark blue, Daniel said. A blue much darker than sky. On top of the dark blue, in the middle of the picture, there's a shape made of pale paper that looks like a round full moon. On top of the moon, bigger than the moon, there's a cut-out black and white lady wearing a swimsuit, cut from a newspaper or fashion magazine. And next to her, as if she's leaning against it, there's a giant human hand. And the giant hand is holding inside it a tiny hand, a baby's hand. More truthfully, the baby's hand is also holding the big hand, holding it by its thumb. Bellow all this, there's a stylized picture of a woman's face, the same face repeated several times, but with different coloured curl of real hair hanging over its nose each time – Like at the hairdresser? Like colour samples? Elisabeth said. You've got it, Daniel said... And way off in the distance, in the blue at the bottom of the picture, there's a drawing of a ship with its sails up, but it's small, it's the smallest thing in the whole collage... Finally, there's some pink lacy stuff, by which I mean actual material, real lace, stuck on to the picture in a couple of places, up near the top, then further down towards the middle too, And that's it. That's all I can recall. (Smith 73–74)

In this lengthy and detailed description of the collage, not a single detail is left unaccounted for. Daniel's simple diction reflects his intention to communicate the content of the collage in an intelligible manner to his young friend; although his inexact description of the hair dye samples on show at hairdressers is immediately detected here by the eleven-year-old Elisabeth who is fully aware of how they are used, she is nonetheless able to form a connection between Daniel's explanation and the actual object. Furthermore, his vague and nondescript account of some of the collage's materials, such as "pink lacy stuff," is combined with his general lack of an explanation for why these disparate objects appear together in the composition. After reading Daniel's description, the reader can detect that all of the elements in the collage are linked to female experience and identity: the "full moon" symbolizing the female lunar cycle, the "lady wearing a swimsuit" referring to the sexualized images of women found in magazines, the held hands which remind

us of the role of a mother, the hair sample suggesting the typically female experience of having one's hair dyed in a salon, "a ship," one of the few inanimate nouns in the English language which may be ascribed female gender, and lastly the lace, the delicate material which is commonly used in women's garments. Nonetheless, Daniel's description ignores any explanation or analysis of the content of the collage, ignoring the feminist context of the work in favour of a focus on the colours, their richness and contrasting shades; for example, "rich dark blue," "a blue much darker than sky," "pale paper," "black and white lady," or "pink lacy stuff." This may signal Daniel's own preoccupation with the vibrant colour palette which is so characteristic of Pop Art, with the bright colours intended to evoke the advertisements and commercial imagery that birthed the movement (Sooke 8).

Daniel's semantic position and discourse exerts a powerful influence on the young Elisabeth, and she takes on the role of pupil, repeating her teacher's knowledge, sometimes verbatim. With her adoption of Daniel's discourse, perceptions, and attitudes towards art and its purpose, her own discourse becomes monologic. Bakhtin explains that "[i]n a monologic design, the hero is closed and his semantic boundaries strictly defined" ("Problems" 52); in other words, a finalized idea is placed into the mouth of the hero. This process is illustrated in the passage where Elizabeth tries to explain the subject matter of her conversations with Daniel to her mother:

> And he knows about that poet you like who killed herself, Elisabeth said. Plath? her mother said. About suicide? You so don't get it, Elisabeth said. What exactly don't I get about an old man putting ideas about suicide and a lot of lies about Bob Dylan into my thirteen year old daughter's head? her mother said. And anyway, Daniel says it doesn't matter how she died so long as you can still say or read her words. Like the line about no longer grieving, and the one about daughters of the darkness still flaming like Guy Fawkes, Elisabeth said. (Smith 79)

This passage also features various intertextual references, such as direct quotations and allusions to literary works and artists, and this supports the notion that Daniel is "putting ideas" into Elisabeth's head, with the young girl only able to repeat the concepts to her mother rather than formulate them herself. By jumping seemingly at random between authors, ideas and quotations, Elisabeth signals her lack of comprehension and understanding of her discussions with Daniel. Her reproduction of Daniel's complex ideas about art and the use of Dylan Thomas's quotation together with the reference to Sylvia Plath's suicide to describe this vision of art reflects only a single voice, a single semantic position – that of Daniel. Thomas's poem "In the White Giant's Thigh" juxtaposes natural imagery and phenomena with human behaviour in its portrayal of infertile women's yearning to conceive a child. Women who are "no longer grieving" rebel and flame "like Guy Fawkes" in the poem. Daniel appears to connect this idea of the natural feminine need for a child as depicted in Thomas's poem with artists' aspiration to create art; as Elisabeth tells her mother, even though Plath died, "you can still say or read her words." A work of art has the potential to outlive its creator, just as we would expect

a child to outlive its parents. It seems unlikely that the thirteen-year-old Elisabeth would be capable of developing the idea that connects the female desire to conceive a child with the universal human need to create something in our lives which would leave some tangible and memorable product in the world after our death; even less likely is the possibility that Elisabeth would be able to express this line of thought using the unique and intricate intertextual relationship between the lines of Thomas's poetry and ideas about immortality and importance of art. Elisabeth's words essentially do little more than echo Daniel's voice and his vison of art, and we can therefore consider her discourse to be monologic.

The deep influence that Daniel's discourse exerts over Elizabeth and her understanding of art is also emphasized through the hypertextual relationship between Smith's novel and Shakespeare's drama, in which the hypotext, *The Tempest*, crucially influences meanings in the hypertext, *Autumn*. According to Gérard Genette, hypertextuality can consist of either a simple transformation or a complex transformation, i.e. an imitation (25). Smith simply transforms Shakespeare's play by extracting a pattern of specific actions and relationships from the play, which she adapts for the purposes of her own narrative. The correlation between Daniel and Prospero is developed cautiously throughout the narrative by ascribing specific abilities to Daniel. In addition to the scene in which Daniel performs a magic trick with a coin to startle Elisabeth's cat, Elisabeth dreams about Daniel's magical "ability to change things" (Smith 40). Other borrowings from *The Tempest* include the parallels which are drawn between Elizabeth and Miranda; when a girl carrying a book appears in one of Elisabeth's dream sequences, she concludes that "[s]he must be Miranda, from The Tempest. Miranda from The Tempest is reading Brave New World. She looks up from her book as if she's just realized Elisabeth is there too. I've come to bring you news of our father, she says" (Smith 204). By imagining Miranda to be her sister, Elisabeth is also underlining the parallels between Prospero and Daniel, which suggests that Elizabeth must be aware, at least subconsciously, of the scale of the influence that Daniel holds over her.

Nonetheless, this influence over Elisabeth's semantic position gradually wanes during her college years, and she adopts a gendered perspective that enters into a dialogue with the essentially masculine vision of postmodern art presented to her first by Daniel and later by her thesis supervisor. For Bakhtin, dialogically oriented discourse that interacts with other consciousnesses "affirms the independence, internal freedom, unfinalizability, and indeterminacy of the hero" ("Problems" 63). This transformation from a monologic to dialogic position is particularly apparent in Elisabeth's changing perception of the art of Pauline Boty, an artist whose work forms the main aesthetic framework of the theme of art in *Autumn*. Boty's Pop Art is repeatedly referenced throughout the novel, representing not only the subject of the dialogues between Daniel and Elisabeth but also, through the assertion of Boty's own semantic position, the presentation of a prominent voice which expresses and embodies her postmodern stance towards art through her collages and paintings. The many passages which are devoted to the ekphrasis or discussion of Boty's art outline not only her obvious formal connection with Pop Art (acting as

a focalizer, she explicitly states that "art could be anything, beer cans were a new kind of folk art, film stars a new mythology" (Smith 246)), but also the thematic and conceptual link between her and postmodern art. Elisabeth sees Boty's art as possessing the capacity to reconceptualize or re-examine the represented object, marvelling at "Boty's sheer unadulterated reds in the re-image-ing of the image" (Smith 139).

Elisabeth's ruminations on Boty's ability to re-imagine the original object remind the reader of postmodern thinking on the impossibility of separating reality and fiction. Boty's art plays with surfaces and superficiality in creating a fictional image of a real object. As David Hopkins notes in his study of postmodern art, the blurring of the borders between reality and fictional imagery first discussed by the French sociologist Jean Baudrillard is reflected in postmodern art which addresses the issue of authenticity (223). This trend is particularly prominent in Pop Art, a branch of postmodern art (Hoeveler 70) that is intrinsically connected with capitalism, consumerism and simulation, but Pop Art is also concerned with the concept of the reconceptualization of the original object, with artists reimagining the object by ascribing new functions or meanings to it. The importance of reconceptualization in postmodern art is clearly highlighted in the passage where the thirteen-year-old Elisabeth repeats Daniel's emphasis on the conceptual when relating his description of Boty's painting "The Only Blonde in the World" to her mother:

> Marylin Monroe surrounded by roses, and then bright pink and green and grey waves painted all round her. Except that the picture isn't literally of literal Marilyn, *it's a picture of a picture of her*. That's important to remember. Oh is it? Her mother said. Like if I was to take a photo of you and then paint a picture of the photo, not you. And the roses look a bit like flowery wallpaper rather than roses. (Smith 81, emphasis mine)

The emphasis which is repeatedly placed on the idea of representation versus reality forces us to consider the artwork as an example of conceptual art in which the representation of the object on the canvas, in this case Marilyn Monroe, stands for something different than the actress' actual identity. In Boty's artwork, the real Marylin Monroe loses her identity, is stripped of depth and complexity, and is presented as a hollow object representing concepts – female experience and capitalism's prioritisation of the female appearance over the identity, desires, or flaws of individual women. The concepts behind the artwork may also prompt us to consider it as a work of political art which embodies Boty's feminist agenda, but it should be noted here that neither Daniel nor Elisabeth go as far as to recognize the political aspects of Boty's art in their dialogues. Nevertheless, the title which Boty gave to her work, "The Only Blonde in the World," reveals the artist's gendered and ironic approach to her creation, implying that the object – in this case Marilyn Monroe on the canvas – is the exemplary model which other women should strive to imitate. The media image of Marilyn, a representative image which is intended to arouse aspiration among women, is ironicized in Boty's work, as she rejects the conceit that media images, whether of Marilyn Monroe or other (famous) women, should form the basis for women's behaviour and physical appearance. Her painting is "a picture of a picture" which reflects precisely that; "a picture," a surface image of a woman shorn of

any complexity. As such, Boty's work exposes the fabricated sexist fantasies prevalent in the media.

The emphatic representation of female experience enters the dialogic relationship with the more general characteristics of Pop Art, a genre in which male artists are predominant. Warhol's depthless "Marilyn Diptych" depicts the image of the sex symbol and an object of male desire. As Tina Rivers Ryan explains:

> Warhol transforms the literal flatness of the paper-thin publicity photo into an emotional "flatness," and the actress into a kind of automaton. In this way, the painting suggests that "Marilyn Monroe," a manufactured star with a made-up name, is merely a one-dimensional (sex) symbol.

Both Warhol and Boty depict the same subject matter, the media image of Marilyn Monroe, but while Boty emphasizes the inherent sexism in such depictions of women, Warhol focuses on the commodification of the object in postmodern society; Boty problematises the essentially sexist equation of a woman with a depthless media image, but Warhol embraces the idea that the female body is just another media object, seeing little difference between the social and cultural roles which female bodies, male bodies or cans of soup play in the consumer world of late capitalism. As Fredric Jameson writes, the political dimension of Warhol's works includes the foregrounding of commodification prevalent in the second half of the 20th century (9). Despite the critical and political statements located in postmodern Pop Art, both, Boty's and Warhol's canvases are devoid of any real depth; as Fredric Jameson has noted, postmodern art "does not really speak to us at all" and lacks any "hermeneutic gesture" (8) that would allow the viewer to move beyond the concepts and ideologies of the works. The works of both Boty and Warhol can only be experienced as surfaces, as texts that provide us with specific political messages, but that is all; the essence of the depicted object or the social and psychological reality behind the works are absent, and we are left with only appearances and ideologies.

Despite the influence of Daniel's postmodern sensibility, Elisabeth's semantic position moves beyond the simple celebration of colours and concepts in art, and she becomes increasingly interested in feminist approaches to art. As a result, she starts to question the use of sexualised images in Boty's collages. This change in her perception occurs during her university years, when the need to articulate her own thoughts in her dissertation work forces her to realize that Boty's art reflects the danger of employing women as media images. Indeed, Elisabeth identifies Boty's undermining of patriarchal social structures in her collages and paintings before her thesis supervisor does. The dialogic exchange between them ensues in the following way: "[Boty] was gorgeous. But not a painter of anything more than minor interest. She stole everything of any note in her work from Warhol and Blake [said her supervisor]. What about the way she uses images as images? Elisabeth said. Oh God, everybody and his dog was doing that then, the tutor said. What about everybody and *her* dog? Elisabeth said" (Smith 154, original emphasis). Elisabeth reveals the lingering traces of a postmodern approach in her focus on the discourses presented in the art, but her growing interest in the feminist characteristics of

Boty's art that distinguish her work from those of Warhol or Peter Blake compel her to attempt to persuade her supervisor about the relevancy of the topic. She presents him with two paintings side by side:

> One was of a painting of images of ancient and modern men. Above, there was a blue sky with a US airforce plane in it. Below, there was a smudged colour depiction of the shooting of Kennedy in the car in Dallas, between black and white images of Lenin and Einstein. Above the head of the dying president were a matador, a deep red rose, some smiling men in suits, a couple of the Beatles. The other picture was of a fleshy strip of images superimposed over a blue / green English landscape vista, complete with a little Palladian structure. Inside the superimposed strip were several images of part-naked women in lush and coquettish porn magazine poses. But at the centre of these coy poses was something unadulterated, pure and blatant, a woman's naked body full-frontal, cut off at the head and knees… (The titles of the paintings were It's a Man's World I and It's a Man's World II). (Smith 155)

The gendered critique of capitalist and mass culture images intrigues Elisabeth. When comparing two paintings, she discerns objectified images of women who are stripped of their own identity in order to accommodate the male gaze or to convey the aesthetics that are valued in a consumerist society. After her supervisor asks her: "Why should we imagine that gender matters here?" Elisabeth answers: "That's actually my question too" (Smith 156). Elisabeth notes the contrast between the images of fully clothed men and scantily clothed women and decides that she wants to analyse Boty's artworks from a feminist perspective. She goes against her supervisor's advice; when he tells her that "[t]here's next to no critical material [on Pauline Boty]," replying with "[t]hat's one of the reasons I think it'd be a particularly good thing to do" (156). With her realisation that the work of female artists has been largely neglected in terms of academic research, with a general lack of secondary critical sources and the resulting exclusion of female artists from the canon of art history, Elisabeth resolves to challenge established views and discourses by analysing the representation of gender in Boty's Pop Art in her thesis.

[3] Perceiving Art Through a Metamodern Lens

The transformation of Elisabeth's discourse from a monologic form that reflects Daniel's interest in postmodern conceptual art to one that combines a postmodern perspective with a feminist one is further developed in the passages that suggest the emergence of a new metamodern sensibility in her semantic position.

Metamodernism has been defined as "a structure of feeling that emerged in the 2000s and has become the dominant cultural logic of Western capitalist societies" (Vermeulen and Akker, "Periodising the 2000s" 4). In general terms, metamodernism expresses the "desire to embrace a sense of hopefulness about the contemporary world" (Rudrum and Stavris 306) despite the lingering aspects of postmodern scepticism and pessimism. As Vermeulen and Akker write in "Notes on Metamodernism" (2010), "new generations of

artists increasingly abandon the aesthetic precepts of deconstruction, parataxis and pastiche in favour of *aesthetical* notions of reconstruction, myth and metaxis" (2, original emphasis). The reconstructive power of art's beauty should lead to the renewal or improvement of an individual's sense of self, their relationships, society, nature, and other aspects. Vermeulen and van den Akker also note that the metamodern sensibility can be expressed through neoromanticism, the return to a Romantic sensibility in "style, philosophy, or attitude" (8).

In *Autumn*, the presence of a metamodern sensibility emerges through an extensive range of transtextual elements that enrich Smith's complex narrative. In addition to exposing some aspects of the relationship between Daniel and Elisabeth which were discussed above, transtextual references are primarily employed to establish and reflect upon Elisabeth's semantic position. Over the course of the story Elisabeth reads various books, and these acts of reading also contribute to the construction of her own vision of literary art that seems to be immersed in the new metamodern sensibility. The transformative power of art offers its viewers and readers something far beyond the postmodern articulation of scepticism, nihilism, and the rejection of totalizing claims (Butler 15), and it is this form of art to which Elisabeth repeatedly alludes. The hypertextual relationship between *Autumn* and *The Tempest* exposes hidden spaces of meaning between the two works, including the element of connection between Elisabeth and Miranda. The two characters share many characteristics – including their youth, their compassionate nature, and the influence which a paternal figure exerts upon them – but they are also both capable of recognising beauty in the tragic and violent world. Helen C. Scott writes that "[i]n Shakespeare's play what she [Miranda] sees as figures of wondrous novelty are in fact the variously traitorous, murderous, weak, flawed, and inebriated higher and lower orders of the old-world home from whence her father was ignominiously exiled" (88). Scott discusses the irony behind Miranda's famous quote: "Oh, wonder! How many fine people there are here! How lovely mankind is! Oh, brave new world, That has such people in it!" (Shakespeare 89). In this exclamation, Miranda is transforming something corrupt into something noble. While reading Huxley's *Brave New World* as she waits in the post office, Elisabeth pauses at the section that quotes Miranda's well-known proclamation:

> the page she's on happens to be quoting Shakespeare. *'O brave new world!' Miranda was proclaiming the possibility of loveliness, the possibility of transforming even the nightmare into something fine and noble. 'O brave new world!' It was a challenge, a command.* To look up from it and see the commemorative money at the very second when the book brings Shakespeare and itself properly together – that's really something. (Smith 18, original italics)

Elisabeth concentrates on a passage that discusses the transformation of negative aspects of social and individual life into something positive. The beauty of the quote, the idea it expresses, and the aesthetic beauty of the commemorative coins displayed in the post office that catch her eye function as conveyors of her changed perception on society. The focus here is placed on the beauty of art, and the connection between the beauty of

the words she reads and the objects she notices leads Elisabeth to a realisation of the disconnection and isolation which afflicts people. In the crowded post office "[t]here is no one Elisabeth can exchange a look with about that, though, let alone tell the thing she's just thought about the book and the coins" (18). The microcosm of the post office may be taken to encapsulate the wider problems of society at large. Elisabeth also observes how the "uncommunal communal chair[s]" (18) in the post office encourage people to neglect and ignore each other; when "[s]he shifts in her seat and clanks the chair by mistake" the "woman along from her jumps slightly in the air but gives no sign at all that she knows or cares that she has" (18). The disconnection and fragmentation are further emphasized by Elisabeth's remark that the people waiting in the queue are "still staring into space" (Smith 17) and "[n]obody talks to anyone else. Nobody has said a single word to her the whole time she's been here" (17). This dispiriting setting perhaps influences her reading of the novel; similarly, her experience of reading the quoted passage while staring at the beautiful commemorative coins on display reflects her longing for beauty, while the connection between the beauty of the text and the physical objects possibly arises through her awareness of the fragmented and disconnected society. Alexandra Dumitrescu argues that metamodernism can be expressed as "the being's longing for innocence, beauty, and simplicity in times of sophistication, shifting aesthetic standards, and complexity." In one coincidental moment in the post office, everything comes together; Elisabeth understands how the beauty of art can trigger a need for connection and the simple sharing of small moments and stories with others. Even though "[t]here is no one Elisabeth can exchange a look with about that, though, let alone tell the thing she's just thought about the book and the coins" (Smith 18), she feels the compulsion to share it with others, an authentic reaction to the reality of 21st century life.

Elisabeth's attraction to beauty and her realisation of the transformative power of art can lead to the impression that art possesses a magical capacity to miraculously alter states and events. In *The Tempest*, the parallels between magic and art are established through Prospero's use of magic to bring the characters together, thereby altering the course of events and the lives of spirits and individuals alike. On each visit she makes to Daniel on his deathbed, Elisabeth reads to him even though he is unconscious and seemingly incapable of perceiving her words. This could be interpreted as her straightforward desire to be closer to him, to prolong their deep bond, to connect one more time before he passes away. On the other hand, her acts of reading could also be interpreted as manifestations of the magical abilities which are ascribed to classic narratives. As she reads Dickens's *A Tale of Two Cities* to Daniel, Elisabeth loses track of time; her surroundings and her problems seem to fade away, and the political and social upheaval lose their sense of urgency and importance (Smith 201–202). She even declares that "[t]he words had acted like a charm. They'd released it all, in seconds. They'd made everything happening stand just far enough away" (201–202). Furthermore, Daniel's miraculous awakening when Elisabeth arrives for one of their usual reading sessions can also be considered a magical occurrence in which the power of art – in this case literary art – initiates a miraculous transformation. Like a magical chant, the reading aloud of narratives seems capable of

inducing miraculous changes. Magic, the power of beauty and aesthetics and the emphasis on the metaphysical are all features of the Romantic sensibility or the neoromantic return to them in our contemporary world.

The transition from postmodern to metamodern art and discourse is also revealed through Elisabeth's internal monologues and her uttered speech. Clearly apparent in the novel is the shift away from an interest in conceptual postmodern art that aimed to deconstruct the meanings and truths which artists find problematic, and towards a metamodern sensibility that centres on metaphysical experience, connectivity and the reconstructive power of art. The early signs of Elisabeth's growing dissatisfaction with postmodern art appear as she is completing her dissertation "on the representation of representation in Pauline Boty's work" (Smith 156). As she deconstructs Boty's portrayals of gender and the dominant societal discourses of the 1960s, Elisabeth gradually develops a different perception of art. She starts to disparage Boty's art as "*Arty art*" (Smith 229, original italics), a term which she believes can be applied to art which "*examines and makes possible a reassessment of the outer appearances of things*" (229, original italics). Elisabeth starts to lose her enthusiasm for postmodern conceptual art that aims to deconstruct, re-examine, or reconsider any signifier, any object, any discourse that appears within an artwork. While studying secondary sources for her research, Elisabeth comes across the story of an art historian who destroyed "portraits of rich and famous people of the time [around 1963]" (Smith 225). This act of destruction inspires Elisabeth to imagine an unceremonious burial of art in which a group of people dig a hole "in a stubbly harvested cornfield somewhere in the middle of nowhere" (Smith 227) into which they toss artworks, including pieces by Boty, together with the carcass of a "freshly slaughtered horse or cow" (Smith 228). This vivid imagining of the destruction of artworks symbolizes the transformation of Elisabeth's semantic position, her realisation that the style and function of postmodern art have petered out. The already harvested field which appears in her vision, a space which has lost its fertility, symbolises the various artist(s) who have produced art that has been superseded; their works have fulfilled their purpose and offered cultural sustenance in the past, but they are neither desirable nor necessary in the contemporary world. Elisabeth's vision represents the funeral of postmodern art.

The symbolic demise of postmodern art is not the only reflection of Elisabeth's transformed state of thinking. A metamodern sensibility is clearly signalled in her speech, especially in her dialogue with Zoe, the new partner of her mother. Now in her thirties, Elisabeth has temporarily moved back into her mother's house due to her fears over the potential outbreaks of violence in the wake of the Brexit referendum – but also, as she herself admits to her mother, due to her desire "to be a bit closer to, uh, home" (Smith 198). Elisabeth is struck by a deep sense of shame when she observes the intolerance which the British state and its citizens demonstrate towards other nationalities (Smith 130), and she perceives contemporary Britain as being "in a sullen state" (Smith 53). Elisabeth's firm rejection of violence and desire in favour of a more empathetic and connected society might also be reflected in her changing perception of art and its potential purpose in the 21st century. When Zoe asks her about Pauline Boty, Elisabeth grandly states that "[m]

y own preferred reading [of Boty's art] is: free spirit arrives on earth equipped with the skill and the vision capable of blasting the tragic stuff that happens to us all into space, where it dissolves away to nothing whenever you pay any attention to the lifeforce in her pictures" (Smith 239). In comparison with her previous poststructural engagement with Boty's art, this attitude exhibits a very different sensibility. By describing Pauline Boty as a "free spirit," something akin to an ethereal creature, Elisabeth is touching upon the realm of spirit that lies within the purview of metaphysics. Elisabeth is evidently more interested in the non-physical, spiritual, and emotional aspect of Boty and her art than in the discourses and ideologies which are reflected within it. Furthermore, "the lifeforce" that can be located "in her pictures" may be taken to represent the energetic force of the artist: the energy of the mind, the spirit, the consciousness, or even the soul unbound by any physical restrictions. Elisabeth appears to have abandoned her interest in the textual and discursive aspects in Boty's art, valuing instead the energy, consciousness and metaphysical qualities of art which are perceived as being capable of "blasting the tragic stuff that happens to us all into space." Elisabeth now sees the function of art as residing in its ability to assist us in dark times, to help us bear the "sullen state" of contemporary society.

Elisabeth holds almost a naïve belief in the transformative power of art and its ability to exert a positive effect on the lives of those who experience it. As was noted above, this need may stem from her awareness of how a fragmented and disconnected society which has lost its empathy towards others can be united and relations improved through direct encounters with universal art and aesthetic beauty rather than incessantly playing with language and discourses with the aim of criticizing. As Thomas McEvilley states, the project of conceptual art is "[t]he project of relentlessly focusing attention on the language-image relationship, and the related project of critiquing naïve acceptance of modes of representation as equivalents of the real" (84). The themes that focus our attention on relativism and the denial of meaning stand in direct contrast to "formalism's aspirations to universality" (85), McEvilley writes. Elisabeth's reaction to contemporary social and cultural contexts reinforces this need to return to the universal, to a shared concept of aesthetic beauty that can "blast the tragic stuff" that happens to all of us; it also suggests that the turn away from conceptual art is in fact a rejection of the scientific, linguistic, analytical and specific, which is unlikely to appeal to everyone and may not actually reflect universal viewpoints, remaining unable to transcend time and space. Elisabeth's semantic position suggests that it is aesthetically beautiful objects rather than thoughts and concepts – essentially dematerialized art objects – that can yield the positive results that contemporary society needs.

[4] Aestheticizing Reality

Romantic sensibilities approach the creation and experience of art in terms of the "desire to aestheticize reality" (de Mul 22). As Jos de Mul writes, "the Romantic imperative to aesthetically transform life" (29) connects Romantic aesthetics with the effort to express an almost utopian hope. Since both the creator and the viewer of such art implic-

itly acknowledge the infeasibility of this project, it is possible to suggest that "we could describe the Romantic experience as one that occurs in the field of tension between modernity and postmodernity" (25). The oscillation between modern enthusiasm and postmodern irony is crucial to the Romantic experience. During a walk through her mother's village shortly after the Brexit referendum, Elisabeth encounters a house that has been vandalized with a hateful message: "the words GO and HOME" (Smith 53, original capitals). Weeks later, she notices that "someone [else] has added, in varying bright colours, WE ARE ALREADY HOME THANK YOU and painted a tree next to it and a row of bright red flowers underneath it" (Smith 138, original capitals). She thinks about "the wild joyful brightness painted on the front of that house in a dire time, alongside the action of a painting like that one [With Love to Jean-Paul Belmondo] by Boty" (138). Elisabeth reads the graffiti on the house in the same manner as she reads Boty's art. In "With Love to Jean-Paul Belmondo," Boty employs bright colours to capture the female gaze and celebrate female sexuality (Weaver 542). The painting features a prominent bright red flower, a motif which can be construed as a reference to the female genitalia, a celebratory act of femininity in the dire times when the struggle for gender equality was still being waged. Likewise, the bright colours of the graffiti on the immigrants' house function as symbolic markers of empathy and hope in a time in which "half the village isn't speaking to the other half of the village" (Smith 54). We are reminded once again of Elisabeth's assertion that art should be capable "of blasting the tragic stuff that happens to us all into space" (Smith 239); in this context, the sympathetic reaction in the dismal state of the village and, by implication, the country as a whole is conveyed through aesthetic means.

Beauty and aesthetic pleasure can represent a way of transcending our often tragic experiences and reality, and this transformation can take a metaphysical form. Elisabeth's concept of the artist as a spirit descending to the Earth and her suggestion that she is imbued with heavenly powers indicates that the transformative power of art can be embodied in the figure of an artist or the artwork itself. However, it is also the case that this transformation can emanate from the physical environment too, especially when we consider Elisabeth's equation of the artistic with the natural. She examines "the natural use of colour alongside the aesthetic use" (Smith 138) employed by Boty in her painting and the anonymous author of the graffiti flowers on the immigrants' house. Assuming that the natural and aesthetic uses of colour both fulfil the same function, she sees a correlation not only between natural and aesthetic tonalities but also between nature and art in a wider context. Elisabeth thinks about "[t]he cow parsley [she saw earlier on a TV show]. The painted flowers [on the immigrants' house]. Boty's sheer unadulterated reds in the re-image-ing of the image. Put it together and what have you got?" (Smith 139). This realisation prompts her to construct a new idea: "*calm meets energy / artifice meets natural / electric energy / natural livewire*" (139, original italics). The calmness of nature and human energy traced in art, the artificial character of a man-made product and the naturalness of wildlife, the vivacity of art and the organic vitality of the natural world, all these "meet" and interconnect. The power of art and the "livewire" of nature are comparable; they both emanate the same energy. Elisabeth's growing awareness of the reconcil-

iation between art and nature might be interpreted as a feature of the metamodern sensibility expressed through neoromantic traits. As James C. McKusick straightforwardly states at the beginning of his essay, "[o]ne of the defining characteristics of the Romantic movement in Europe is its enduring engagement with the natural world" (139), and since contemporary or metamodern art revives the Romantic project (Vermulen and van den Akker, "Notes on Metamodernism" 8), the productive energy and vitality established by art and nature alike appears to Elisabeth as a symbolic reflection of the power to change, the power to share our stories, hopes and compassion with others and the power to overcome the tragic aspects of our lives.

[5] Conclusion

The central goal of this paper has been to examine the presence of dialogism in Ali Smith's novel *Autumn* and the theme of art and its representation as portrayed through the voices of the novel's focalizers. The semantic positions of the three focalizers, Daniel, Elisabeth, and Pauline Boty, are combined with an authorial voice which is expressed, albeit to a certain degree, alongside those of the three main focalizers through the use of an omniscient narrator. This omniscient narrator provides only one passage which is focalized by the fictional Pauline Boty, while the segments focalized by Daniel are marked by a degree of unreliability due to the fact that the character remains in an unconscious state throughout the narrative. Elisabeth's voice relates to the authorial voice that is manifested through direct commentary which may suggest a preference for one voice over another. At the end of the novel, the narrator abandons the pattern of forming a space for the clashes and interplay of voices; Elisabeth's final semantic position is isolated and left complete, since her final vision does not collide with any other position, with all of the key clashes being set up prior to the transformation of Elisabeth's voice, thereby negating the possibility of further dialogue and responses. The theme is depicted as the ultimately resolved interaction of various differing discourses.

Furthermore, this monologic design of the theme of art is suggested by the narrator's textual references to Daniel and Elisabeth. While the narrator at the beginning of each section, focalized by Daniel or Elisabeth, refers to Elisabeth by her name ("Elisabeth is staring up" (Smith 37), "It was the end of a winter... Elisabeth was eighteen" (149), "It was a sunny Friday evening... Elisabeth was nearly twenty" [223]), Daniel is referred to only as an old man or his name is inserted in parentheses as non-essential information: "old old man" (3), "old man is sleeping in a bed" (181), and "old man (Daniel)" (89). While we are shown Elisabeth's development and her changing perception of art and the world, Daniel remains static and unchanged. In the only three sections focalized by him, he is quite literally bedridden and unconscious. The narrator's rhetoric informs the reader's thinking about the prevalence and essentiality of the voices. The arrangement of events, the activities of the characters and the possibility for their development, together with their description, all exert a specific effect on the novelistic dialogue – which in this case leans more towards finalization and thus a monologic form of discourse.

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[The Unrealizable American Dream: On Charles Yu's *Interior Chinatown*]

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[Abstract] *The article analyzes the history of the concept of the "American Dream" in Chinese American literature, and particularly in the work of the Chinese American writer Charles Yu. In his novel* Interior Chinatown, *he examines the stereotypical perception of Chinese Americans in the eyes of white Americans and highlights the problems that Asian Americans have to deal with, e.g. national identity or discrimination. The novel shows how difficult the process of achieving the American dream is for Asian Americans and how difficult it is for them to find the answer to the question "Who am I," which is closely connected with the realization of their "American Dream."*

[Keywords] *American Dream; national identity; stereotypes of Chinese Americans; Charles Yu;* Interior Chinatown*; Black and White*

The essay will discuss one of the most important themes in Chinese American literature – the "American Dream" – as it is addressed by the Chinese American writer Charles Yu in the novel *Interior Chinatown*. The young author belongs to the second generation of Chinese immigrants. Before writing *Interior Chinatown*, he already accomplished much and realized his own "American dream." However, in American mainstream society it is not easy for Chinese immigrants to realize their American dream, as discrimination, racism and stereotypical perceptions of Chinese (Asian) Americans have still not disappeared, especially in the minds of white Americans.

In his novel, Charles Yu tries to describe the life of Willis Wu – a Chinese American actor, who plays different roles in various TV series, especially in the series *Black and White*, which goes along the same lines as the popular *Law and Order.* The writer discusses the stereotypes of Chinese (Asian) Americans in well-liked Hollywood movies and TV series where Asian Americans always play minor roles, usually as bad guys. Even when step by step they get closer to their dream – to play the main character Kung Fu Guy – they are still trapped in the stereotypes of the world of *Black and White*. This situation is characteristic not only of Hollywood movies, but also of the real world. Chinese (Asian) Americans are forced to play different minor roles in life; they cannot be themselves but always have to live in the imagination of white and black Americans, their biggest problem being that they are considered not Americans but Asians, or, to be exact, Chinese. This two-dimensional world of reality and illusion they have to produce is a source of tension and despair to the characters of the novel. It is difficult for them to realize their American dream.

Many definitions of the "American dream" have appeared since the beginning of the 20th century, when the concept was first used by the American writer James Adams in his book *The Epic of America*: the "American dream" is "the dream of a land in which life should be better and richer and fuller for every man, with opportunity for each according to his ability or achievement… regardless of the fortuitous circumstances of birth or position" (Adams 404). This is one of the most popular definitions of the American dream. Many other authors in different countries have attempted to define the American dream. For example, in the book *The American Dream: A Short Story of an Idea That Shaped a Nation*, the American writer Jim Cullen points out different aspects of the concept: the American dream is a dream of a good life (11), upward mobility (59), equality (103), home ownership (133), etc. In *The American Dream in the 21st Century* Sandra L. Hanson and John Kenneth White quote the results of the surveys done by *CBS News* (1985) and Penn, Schoen & Berland Associates (2008) to show that the content of the American dream has been changing all the time; it has become "more spiritual and vested in emotional, rather than material, security" (2008 survey) (Hanson 10); while in the book *Russians and Americans: About Them and About Us, So Different*, the Russian journalist and chronicler of American life Mikhail Taratuta defines the modern meaning of the "American Dream": "It is a dream of prosperity, comfort, an opportunity to do in life what the soul aspires to. It is a dream that today is better than yesterday, and tomorrow is better than today. It is a hope that children will be able to live better than their parents, that the new generation

will achieve what the parents could not do themselves" (Taratuta 116, my translation). He stresses that the American dream "seems achievable" and supports the belief that "with hard work one can indeed shake up mountains" (Taratuta 116, my translation). The Chinese scholar Ben Huang, who lives in the United States, also participated in the discussion on the topic; he writes about the "fading American dream," noting that "in history the American dream means that if you work hard you can be rich, and you will have the opportunity for upward mobility, but now it is difficult for the ordinary American people to get rich and achieve their goals."

Although different researchers interpret the concept in different ways, in general the American dream is seen as a dream of personal success, which always encourages the American people to struggle for a happy life for themselves and for their children. The American dream has played a very important role in the development of American history and society. It is considered to be one of the most important ideological and social issues in the United States, helping to shape the national character of the American people, including Chinese Americans. In addition, the concept "American dream" is of major importance for the development of American literature, and it is considered to be one of its most popular issues, Chinese American literature being no exception. In the meantime, the dream of becoming rich and successful encourages many immigrants from other countries to come to the United States, "the land of opportunity," to pursue their goals and realize their "American dreams."

The earliest Chinese immigrants arrived in the United States as Coolies in the second half of the 19th century, when golden mines were found in California. Many poor Chinese peasants dreamed of becoming rich and found the "Golden Mountain" in America, but many of them were cheated by human traffickers and became Coolie-slaves as soon as they arrived in the New World. Chinese Coolies worked very hard: they built the transcontinental railroad, developed local plantations and agriculture and made a great contribution to the economic development of the United States, but the Chinese workers suffered from discrimination, inequality, racism and even violence (Ding Zemin, 170–176). They were regarded as the "Yellow peril." In 1882, the United States passed the "Chinese Exclusion Act," which prohibited all immigration of Chinese workers and the naturalization of the Chinese immigrants who had already lived in the country for many years (Ding Zemin, 177). The birth of Chinese American literature was connected with the poor situation of these Chinese immigrants who were trying to achieve their American dream. In the early stage of Chinese American literature, Sui Sin Far, Lee Yan Phou and Yung Wing tried to introduce Chinese culture and traditions to the American mainstream society in order to counteract prejudice against the Chinese; for these authors, the American dream was the dream of equality (Lee H. X. 469). When the Chinese Exclusion Act was abolished in 1943, the new generation of Chinese American writers (Pardee Lowe, Jade Snow Wong), who had been born in the United States, tried to distance themselves from Chinese culture and traditions. For them the American dream was the dream of Americanization, and it meant the acceptance of American values. The next generation of Chinese American writers (1960–1990), such as Maxine Hong Kingston, Amy Tan,

Gish Jen and others, preferred to write about conflicts between two generations and two different cultures (the parents stand for Chinese culture, and the children stand for modern American culture). The main issue for these authors is self-identification. They try to find the answer to the question: Who are they, Americans or Chinese? In the twenty-first century, with the spread of globalization and increasing xenophobia, the new generation of Chinese American writers continues to raise the same question concerning the "American Dream," national identity, stereotypes of the Chinese, etc. that afflict Chinese immigrants. A good example is Charles Yu's novel *Interior Chinatown* (2020).

Charles Yu (Chinese name: 游朝凯) was born in 1976 in Los Angeles in a family of Taiwanese immigrants; he is a typical ABC (American born Chinese). Yu began to write poetry when he was a child, but his parents, like many Chinese immigrants, did not want their son to become a writer. Thus, he attended Columbia Law School. In college, he took part in poetry seminars, studied poetry, read a lot, and wrote a large number of poems. After graduating from the law school, Yu worked as an attorney at a law firm in New York. Here he started his writing career (Birnbaum). Yu published three books: the short story collections *Third Class Superhero* (2006), *How to Live Safely in a Science Fictional Universe* (2010), and *Sorry, Please, Thank You* (2012). Then he quit the job at the law firm and became a series editor. As a co-author, he wrote the scripts for the TV series *Westworld* for HBO. In 2007, Yu was named one of the "5 under 35" writers by the National Book Foundation. (Yu, "Interview", 1, 3, 5) Therefore, we can assume that Yu has already fulfilled his personal American dream of becoming a successful writer.

It should be noted that unlike many other Chinese American writers (Maxine Hong Kingston, Amy Tan, Gish Jen) who have been always concentrating on the life of Chinese Americans, all the works of Charles Yu written before 2020 were not related to the life of Chinese immigrants but rather belonged to the genre of science fiction. Unlike his well-known compatriots, Yu does not focus on traditional family issues, intergenerational or cultural conflicts. It is only in his latest novel *Interior Chinatown* (2020) that he writes about the unrealized American dream of Chinese immigrants. As a member of the new 21st century generation of Chinese American writers, in *Interior Chinatown*, he tries to explore how the new generation manages to secure their position in the USA and what helps two generations and two cultures finally come to understand each other and achieve harmony and balance. Yu concentrates on the most important problem for all Asian Americans, i.e. the problem of self-identity, and shows how all the stereotypes of the so-called "Chinese" (who are actually American citizens), affect the lives of Chinese Americans as they are multiplied not only in Hollywood movies and TV series but also in the minds of Americans. This signals a new approach to the problem of the Chinese American minority.

As for the motivations for writing the novel, in his interview of BBC Charles Yu admits that it "was the election of President Donald Trump in 2016." "It's sometimes really dispiriting and challenging to still feel like a foreigner [in the US]." He refers to the problem of national identity and self-identification, which happens to be the most important issue of the American dream for Chinese (Asian) Americans. In another interview to

PBS NewsHour "Now Read this Book," Yu emphasizes that as an ABC, who grew up in the 1980s-1990s, he never saw Asians on TV, and if he did, they were usually doing martial arts or working at a restaurant. He believes that if people of other ethnic groups "see that over and over again, it reinforces the idea that these Asians are not part of the main story of America," and that affects the subconscious level of the American audience. Therefore, Yu decided to write the novel in order to "create a space where background characters get to have a story," and he "hopes the novel will shed more light on the ongoing debate about representation and Asian American stereotypes, and create a conversation about escaping the roles we are forced into" ("Author Charles Yu").

According to Yu, the title of the novel *Interior Chinatown* is a term in screenplay writing, which shows the audiences the setting where the scene is shot (Brice, Anne). It has become a metaphor, which happens to dovetail with the interior life of the main character of the novel. The characters of the novel put on masks that are expected of Chinese Americans, but at the same time they are just humans who have their own thoughts and feelings. As the writer himself says, "this is really a book about roles and how we play them [...] but also about how roles can often be very limiting or reductive and, sort of, the people underneath those" ["Author Charles Yu"]. In fact, before reading the book, the readers will already have the impression that the book is about Chinatown and the so-called "Chinese."

Actually, as a TV screenplay writer, Yu writes this novel in a very unusual way: the narrative structure of *Interior Chinatown* is in the form of a screenplay, which is divided into seven acts, and the whole book is written in the Courier font, just like a screenplay should be, printed with the necessary margins for notes. The author also uses many terms that deal with the production of movies, such as makeup (Yu, *Interior* 71), set design (*Interior* 71), fade to black (*Interior* 123), end romantic montage (*Interior* 173), etc., in order to show the readers that they are not exactly reading a story – they are actually in the story. All the scenes take place in the Golden Palace and SRO (single room occupancy) apartments in which low-income Chinese immigrants live in Chinatown. All the characters are actors playing roles in different TV shows and series, the most important being the series *Black and White*. Actually, the setting already implies a kind of stereotype: Chinatown means *exotic cultures* for the American mainstream, and the name of the series *Black and White* reminds the readers that only these two races play major roles in American society. As for the so-called "actors," in fact, it means that everyone in this small Chinatown is forced to play a kind of role not only in the fictional world of the TV series, but also in the real world, because of the stereotypes of Asian Americans in American society. In a discussion of his film scripts, Yu speaks of his intention to express "that feeling when you have a formalized role of how you feel inside when you're inhabiting it" (Yu, "Interview" 5), and this is the most important message of Yu's book.

As is well-known, a person's identity includes a number of components, such as race, ethnicity, gender, social class, sexual orientation and religion, but it should also be discussed in a broader context of cultural identity, involving people or groups in cultural, subcultural categories or social groups. From this perspective, the novel "Interior

Chinatown" is a story about a dream, the dream of cultural identity and self-identification of Chinese American immigrants: Who are you in America, and how do you define yourself? Willis Wu, the narrator of the book, is an unimportant person. He is from the second generation of Chinese immigrants, born into a "Generic Asian Family" (*Interior* 160), and he lives in a small one-room apartment in Chinatown. He is an actor who plays different minor roles in the series *Black and White*: a disgraced son, delivery guy, silent henchman, Generic Asian man, etc. "In the world of Black and White, everyone starts out as Generic Asian Man," as the author mentions in the book (*Interior* 15). Since childhood, Willis Wu has dreamed of being like Bruce Lee, a model role for Asian American kids, and he hoped to play the role of Kung Fu Guy just like him, because Kung Fu Guy is considered to be the top part for an Asian actor. Every Chinese child wants to reach this level. Willis Wu works hard and practices Kung Fu every day, but, unfortunately, though he has been preparing for this role for many years, he still cannot play Kung Fu Guy. He is expected to play only minor roles, such as a background oriental male, dead Asian man and so on, and all these roles are silent.

According to the screenplay, which is based on various stereotypes, Willis Wu's parents immigrated to the United States from Taiwan in 1960s. They had dreamed of achieving success in this country, but because of discrimination and racism they had to move to Chinatown and were expected to play different roles not only in TV series, but also in real life. Wu's mother has played the roles of pretty oriental flower, Asiatic seductress, young dragon lady, restaurant hostess, beautiful maiden number one, dead beautiful maiden number one, and finally, old Asian woman. When he was young, Willis Wu's father Ming-Chen Wu played the roles of Sifu, the mysterious Kung Fu Master, still a silent role. He was trapped in Chinatown, and in spite of the fact that he played Kung Fu Master it did not change anything; he was still nobody, and no one cared for him. That is why Willis's mother did not want her son to be Kung Fu Guy; now Ming-Chen Wu plays only the role of the old Asian man, and has to live alone. Sifu's most naturally-gifted-kung-fu-superstar-in-training-pupil was Older Brother, who is a good example of Asian success: he "makes every kid in Chinatown want to be better, taller, stronger, faster, more mainstream and somehow less at the same time" (*Interior* 34); he "gives you permission to try" (*Interior* 34). However, one day he left the series *Black and White* and disappeared from Chinatown to become a legend.

In the series *Black and White*, there are two stars – the detectives White Lady Cop Green and Black Dude Cop Turner. One day they come to Chinatown to investigate the death of an old Asian man. Willis Wu decides to help them. He has tried hard and managed to slowly "climb the ladder": Generic Asian Man Number Three, Generic Asian Man Number Two, Generic Asian Man Number One, and this time he gets his chance and begins to play the role of a "Special Guest Star": "An Asian Man who gets to talk" (*Interior* 91). Unfortunately, because of the stereotypical plot, even in this role he has to be shot dead. In reality, when Willis is not allowed to work for 45 days (viewers have to forget him), he meets the undercover detective Karee Lee, who is of mixed white and Taiwanese descent, and falls in love with her. Karen tries to help Willis forget his roles in the fiction-

al story. They get married and dream of moving away from Chinatown and forgetting the boring life in the series *Black and White*. But Willis Wu does not want to give up his dream of playing Kung Fu Guy. Step by step, he gets closer and closer to his dream at the cost of being separated from his wife and little daughter Phoebe – he refuses to play in Karen's own show, and the family breaks down. Finally, when he gets the role of Kung Fu Guy, he understands that he is trapped: "A different kind, but still a trap. Because you're still in a show that doesn't have a role for you" (*Interior* 181): this role is written for an Asian Man. Willis realizes that the most important thing in life should be his family. So, he quits the series *Black and White* and decides to stay with his daughter. He finds that his Kung Fu is useless in the Phoebe Land, and he needs to do everything to help the girl realize "this dream of assimilation" and become "a real American girl" (*Interior* 208).

His daughter has a speaking name: Phoebe means "bright" and "radiant" and is believed to shine light into people's life. The book offers an ambiguous outcome: the father who loves the girl is ready to protect this real American dream, but he is arrested for stealing the cop car and leaving Chinatown, bringing the novel to its climax in the courtroom scene. Through Willis Wu and Older Brother, Charles Yu exposes the widespread racial prejudice in American society, numerous stereotypes about the Chinese and even about the whole group of Asian immigrants, as well as highlighting the problem of national identity for Chinese immigrants. He lists all the anti-Chinese / Asian bills (*Interior* 214–215) to prove that discrimination against Asian immigrants really exists. The result is the fact that Chinese Americans are enclosed in Chinatown. That is why when the judge finds Willis Wu guilty, the latter makes an emotional speech in court: "after waiting however many decades for (the dream of being Kung Fu Guy), after how many nights staring at the ceiling or my poster of Bruce Lee or hearing Sifu's words in my head, I finally got my shot," but he realizes that "Kung Fu Guy is just another form of Generic Asian Man" (*Interior* 245); "I spent most of my life trapped. Interior Chinatown... But (Kung Fu Dad) was just another role" (*Interior* 251), "After two centuries here, why are we still not Americans?" (*Interior* 251). Older brother also emphasizes that Asian Americans have their own history of discrimination in the US: "The root of it all, the real history of yellow people in America. Two hundred years of being perpetual foreigners" (*Interior* 237), and the only request of Willis Wu and all the other Asian immigrants is "to be treated like an American. A real American" (*Interior* 227). Older Brother and Willis decide to fight their way out of the room, and Willis dies again, but this time he refuses to accept the end of the episode: he finally escapes from the series and lives with his family. At the end of the novel Willis Wu emphasizes the fact that actually Chinatown is a prison; he and his father Ming-Chen Wu are all trapped there, and they have to play roles as Chinese (Asian) Americans in both TV series and the real world. However, his daughter can move between worlds and become a real American; maybe she will teach her father and grandfather to do the same.

One of the themes of the novel is racial discrimination and ethnic stereotypes which are degrading and offensive. Asian Americans always feel marginalized; consequently, they always have trouble with self-identification and assimilation. Asian Americans comprise many different ethnic groups, and their customs and habits are quite different,

but the mainstream white society in the United States always thinks that all Asian Americans are the same, whether they are Chinese or Japanese. For example, when Allen Chen, Ming-Chen Wu's roommate, was attacked "this is for Pearl Harbor" (*Interior* 149). They are all "Generic Asian men (women)." However, Asian Americans themselves have grown accustomed to this idea, and they have become what the mainstream society thinks they are: some of them begin to be ashamed of their origin and the color of their skin, and others have even begun to interpret Chinese culture, history and Chinese people from mainland China through the lens of American mainstream society. They are happy when they are treated as a "model minority" without realizing how disparaging this notion is. For self-justification, Willis Wu says in court:

> "But at the same time, I'm guilty, too. Guilty of playing this role. Letting it define me. Internalizing the role so completely that I've lost track of where reality starts and the performance begins. And letting that define how I see other people. I'm as guilty of it as anyone. Fetishizing Black people and their coolness. Romanticizing White women. Wishing I were a White man. Putting myself into this category." (*Interior* 246)

Therefore, it is difficult for Chinese or Asian Americans to realize their "American Dream." Not only in this book but also in his other works, Yu emphasizes that "I hope I bring experiences as an Asian American man, Asian experiences, but also experiences as just a thinking, feeling human being" (Yu, "Interview" 16). What stereotypes prevent people from seeing is that each person has a personality, his or her individuality, be s/he of Chinese, Japanese, or any other origin.

Yu cannot but address the issue of family, which is dealt with differently in American and Chinese communities. Family is a very strong institution in Chinese culture; every member has a clearly defined role, and elders are highly respected and valued. Their children are supposed to take care of their elders in their later years.

Interior Chinatown is a story of three generations, and the reader sees the changes in the family relations of Chinese Americans in the USA. In the 2/28 Incident, Ming--Chen Wu's father tried to save a land certificate and "risked burning to death for his children's well-being, the chance at a better life", but he was shot dead in front of his wife and children (*Interior* 144). Ming-Chen Wu and his wife Dorothy had tried their best to feed the family, "for the pleasure of strangers, losing themselves in their various guises. Saying the words, hitting the marks, standing near the good light" (*Interior* 160), in order to provide material conditions for their child and make him an American, yet they failed too. Ming-Chen Wu did not fulfil his traditional family role. Likewise, Willis was trapped in the series *Black and White* and the dream of becoming a Kung Fu Guy, like his father. His family was no longer the main issue for him, his career being the most important thing for him – personal success determining a person's place in American society. On the one hand, he has inherited traditional Chinese cultural values, but, on the other hand, he has been influenced by mainstream society's stereotypes of Chinese Americans since he was a child, and therefore he lost himself, like all the others. The writer emphasizes the responsibility of the father who really wants to give the family a better material

life, which happens to be an important element of the "American Dream," while the only dream of his wife and daughter is to stay together as a family; they are not focused on material success. Only after understanding that the price he had paid for realizing his dream was the loss of his family, he quits the Kung Fu dream and returns to his family, reaffirming its value and admitting that he overlooked his responsibility to his daughter. The first two generations do not manage to achieve their American dream, and it is only Phoebe who has a chance to live differently, while her father has learned his lesson. The writer fulfilled his task by trying to show what happens inside Willis Wu's mind, and it was Phoebe who helped him to see the world as it is.

On the other hand, through the changes in the family relations of Chinese Americans, Yu also tries to show the readers that the attitudes of the three generations to their self-identification changed dramatically in response to the changing environment. When Ming-Chen Wu and Dorothy move to the New World, they try very hard to find themselves in the USA, which treats them unfairly: they cannot find any job outside Chinatown, they cannot even find a house: "The reason no one will rent to them is the color of their skin, and although technically at this point in the story of America this reason for no renting to someone is illegal, the reality is, no one cares" (*Interior*, p. 153). They have to move to Chinatown and play different roles. The country never accepts them, and it defines them as Generic Asians, although the young couples have done their best to become Americans. "Watched the shows, listened to the tapes, did the hair, took golf lessons. Encouraged English at home, even" (*Interior*, 160). Although in their hearts they want to be themselves, but "not being other people anymore" (*Interior*, 160), they dream of getting out of Chinatown. However, "despite it all, the bigger check, the honorable title, the status in the show, who he is. Fu Manchu. Yellow Man. Everything has changed, nothing has changed" (*Interior* 160). And Willis Wu, who was born into a family of Chinese immigrants in America, is not accepted in the country either. The two generations cannot be themselves: they cannot identify themselves, they are just roles (Generic Asians) in the TV series; yet what is important is that they are thus defined by American mainstream society. No one cares who they are. However, little Phoebe's life is totally different: she grows up outside Chinatown, she lives in Phoebe Land, where she is not only learning the Chinese language and manners, but is also learning to be herself – a real American girl. Through the little American girl, three generations of Chinese immigrants have finally arrived at their self-identification.

One of the obstacles on the way to achieving the American dream is language. Racial stereotypes, especially about Asian Americans, are reinforced by means of language. Paternalistic or condescending attitudes towards people from ethnic minority groups are revealed in the kind of language they are expected to use. The so-called non-standard accented English is reflected in the grammar, pronunciation and vocabulary of the characters. Yu uses ethnic speech markers that show the origins of his characters. For example, the black dude cop says, "whaddya got" (*Interior* 39), while Special Guest Star says, "If you no need my help, I go back to restaurant" (*Interior* 86), showing a Chinese forming an English sentence according to the Chinese grammar pattern. On the other hand, the

use of non-standard English tells the whole world how the American mainstream underpins linguistic stereotypes: it is hardly possible that an ethnic minority person can speak proper English, and therefore the young Chinese immigrant Ming-Chen Wu cannot find a job because of the absence of an accent: "it's weird" for a Chinese to speak English without an accent. "So Wu learns to do an accent, and then gets a job, the only one he can, as Young Asian Man, at Fortune Palace, a restaurant. Washing dishes, busing tables. In Chinatown" (*Interior* 151–152). African American detective Turner says to "Generic Asian Man," "You forgot to do the accent" (*Interior* 79).

To authenticate the speech of Chinese immigrants, Yu uses specific features of Chinese spoken by people from different areas, e.g. Mandarin and Taiwanese, which is important for understanding the history of the relationship between mainland China and Taiwan. For example, "Xie xie Mei Mei" and "Bu iong xie" (*Interior* 186) in Chinese pronunciation and "Keng-chhat u bun-te" (*Interior* 92), "E-hiau kong Tai-oan-oe" (*Interior* 166) in Taiwanese dialect show the origin of these immigrants: despite the fact that they have already moved to America, they still retain their own culture and dialect ("the Taiwanese dialect" is "the family language, the inside language. A secret code") (*Interior* 92). The process of adapting to a new culture and a new language is very difficult, especially for the elders.

The problems of achieving the American dream are also shown through the conflict between the imaginary and real worlds. In the fictional world of TV series, Chinese American actors have to die, which means that they cannot appear in the next series for a certain time, leaving them unable to provide for their family: "When you die, it sucks" (*Interior* 127); "The first thing that happens is you can't work for forty-five days" (*Interior* 128). They temporarily lose their jobs and cannot "make a living as a Delivery Guy, or a Busboy, or an Inscrutable Background Oriental" (*Interior* 130). But there is a bright side of this from the family point of view: "Some people think it isn't the worst thing in the world to die. Because if you never die – if you play the same role too long – you start to get confused. Forget who you really are" (*Interior* 131). For Willis, some of the happiest times of his life were when his mother was "dead," "because you knew it meant she would be home for six weeks, you would have her all to yourself in the afternoons," "when she was dead, she got to be your mother" (*Interior* 131). Ironically, here for a child, "death" is a symbol of a return to the normal life of the parents, which reminds the readers that in addition to various roles as actors in the virtual world, they also play an irreplaceable role in the family in the real world. Willis's daughter Phoebe was really afraid that he would die (*Interior* 203) because she could not yet distinguish between reality and the fiction that TV created. In fact, at the end of the book, Willis Wu refuses to play the dead Asian Kung Fu Guy: he no longer wants to create illusion and live in the world of illusions.

TV series are presented as an important cultural symbol showing how Chinese immigrants feel in the USA. They are also indicative of how most Americans learn about Chinese culture: through its representation in movies, which are full of prejudice. In Hollywood films, Chinese or Asians always play the roles of bad guys, Kung Fu Master (like Bruce Lee, Jackie Chan, etc.) or silent Generic Asian Man, while Asian women are usually

prostitutes, etc. They seldom play principal parts. Even the most important role – Kung Fu Guy in the world of *Black and White* – is just a supporting role; at the end of the show Kung Fu Guy always dies. Looking back at his career, Willis Wu says in court that Kung Fu Dad was just another role, a better role than he had had, but still a role; like his father, "you never recognized him for what he could do. Who he was. You never allowed him a name" (*Interior* 251); this results in the loss of hope in realizing the American dream. Of special significance is the title of the series *Black and White*, which looks like a symbol that in America, in a world of black and white, Asian Americans are actually marginalized.

The events of the book take place in "Chinatown", one of the most important symbols in the novel: a kind of ethnic ghetto. Chinese American culture is oversimplified and stereotyped in order for mainstream American society to easily accept it. But this has little to do with real Chinese culture. Charles Yu quotes the words of Philip Choy about Chinatown:

> Chinatown, like the
> Phoenix, rose from the ashes with a new façade,
> Dreamed up by an
> American-born Chinese
> Man, built by white
> Architects, looking like a stage-set China that
> Does not exist. (*Interior* 259)

According toa long-standing stereotype, it is considered that Chinese Americans cannot live anywhere else except in Chinatown, and all they can do is work in a Chinese restaurant, like Willis Wu's family.

When Karen and Phoebe move from Chinatown and play in their own show, the little girl creates a new world with her imagination, in which Willis is not the star of the show, but "something better. The Star's dad" (*Interior,* 201), and her fantastic world symbolizes every person's childhood, when he/she can do what they want to do and be who they want to be so that they do not need to worry about their race. This imaginary world is an idealized world where one's dreams can come true, including the dream of assimilation and becoming an American, i.e. the realization of the American dream.

In spite of the fact that Chinese Americans are playing an ever-increasing role in US society, the attitude of many Americans towards them remains hostile. From the beginning of the Covid-19 pandemic, the American mainstream has been attacking Asian Americans, while many racists demand: "Go back to China!" It does not matter that the so-called "Chinese" are now American citizens, who have already lived in the USA for 200 years. The crisis of national identification for Asian Americans is not fairly reflected in movies, TV series or literary works. Charles Yu writes honestly about the history of Asian immigrants and about the problems they have in realizing their American dreams. Although he creates Phoebe's idealized world, in which Asian Americans can realize their dream, in reality it is not so easy. Asian Americans still have a lot to do to be recognized as real Americans.

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[Translating discourse markers: A parallel corpus analysis of connective functions of *anyway* in Czech fiction and subtitles]

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[Abstract] *'Anyway' is a multifunctional, context-dependent expression that functions as a contrastive-concessive conjunct and a connective discourse marker. The paper focusses on the treatment of its connective functions in Czech translations from English. By examining the fiction and subtitles in the parallel translation corpus InterCorp, this paper reveals a tendency towards zero equivalents in both registers. In cases of explicit equivalents, the dominant translation of sentence-initial 'anyway' in the subtitles is 'každopádně', which is structurally close to the English discourse-marker function, while in the fiction 'ale' and 'ostatně' perform this role. The analysis of clause-initial and clause-final 'anyway' shows that the syntactic distribution is a criterion of great significance.*

[Keywords] *contrastive-concessive conjunct; connective discourse marker 'anyway'; discourse function; fiction; parallel corpus InterCorp; subtitles; Czech translation equivalents*

[1] Introduction

The paper explores translation counterparts of *anyway* in the parallel corpus *InterCorp*; the analysis examines what the translations of *anyway* reveal about its communicative role with respect to textual and interpersonal functions. *Anyway* is approached as a connective adverbial in a discourse-marker role functioning as a means of signalling sentence modality. According to Dušková (1994, p. 484), the semantics of such connectives goes beyond the sentence boundaries and serves as one of the elements of the text structure in the construction of suprasentential units. Quirk et al. (1985, p. 636) interpret *anyway* as a contrastive-concessive conjunct with the ability "to be used as discourse-initial items" (p. 633), and suggest that the textual function of conjuncts and their 'dual role' in textual structure means "expressing the relevant connection between one part of a text and another" (p. 1468). As for the cumulation of contrastive-concessive meaning, Biber et al. (1999, p. 878) suggest that "in some cases, elements of contrast and concession are combined in uses of linking adverbials" due to the researcher's inability to separate the two senses. Halliday and Hasan (2013, p. 227) interpret conjunctions as cohesive devices with inherently 'indirect' cohesive force, and specify their role of "relating to each other linguistic elements that occur in succession but are not related by other, structural means". *Anyway* contributes to various adversative, summary-like continuative-resumptive senses (p. 270) that are close to the *anyway* below, where the word is used to signal a shift in topic, i.e. the digression from a car to driving lessons:

> (1) [Context: friends are talking]
> A: *So, I've decided I'm going to go to the bank and ask for a car loan.*
> B: *That sounds like a good idea.*
> C: *Well, you need a car.*
> B: *Right.*
> A: ***Anyway**, I was wondering if either of you would teach me how to drive.* ("Cambridge Dictionary," n.d.)

In terms of textual mode, Ferrara (1997) identifies three types of *anyway* which cannot be used interchangeably; two adverbial uses fixed in a clause-final position, and discourse-marker clause-initial *anyway* (p. 347), the position of which is a significant criterion for the present research. Aijmer (2016) observes that *anyway* in the final position may have a weakening function, similar to *at least*: "when *anyway* is not strengthening and dismissive it signals a restriction or weakening of a preceding element" (p. 49). In terms of interpersonal aspects of DMs, Brinton (2017) views DMs as typical of oral rather than written discourse. and Beeching's (2016) approach even aims "to highlight their interpersonal rather than textual usages, though recognising that pragmatic markers have procedural meanings" (p. 5): conversation as oral discourse is spontaneous, interactional, social, sociable, and polite (p. 4).

[1.1] *Anyway* as a discourse marker

Due to the above-mentioned functions of connecting, organising and managing what is said or written both textually and interpersonally, and expressing attitude and stance, i.e. their largely discourse-organising meanings, items like *anyway* (as well as *right, however, well, okay, as you know, to start with*, etc.) are broadly referred to as 'discourse markers' (DMs). As suggested above, in the present study the term 'discourse markers' encompasses both textual and interpersonal functions. For this reason, the present research draws on two approaches: Schiffrin's (1987, p. 49) framework of discourse markers highlights their contribution to discourse coherence and relations that create coherence between adjacent units of discourse. Within this model, she views DMs as "indicators of the location of utterances within the emerging structures, meanings and actions of discourse" (p. 24). Schiffrin (1987) concludes that "discourse markers are sequentially dependent units which bracket units of talk", where 'sequentially dependent' signals that markers are devices operating on a discourse level – they are not dependent on the smaller units of talk (p. 37). Schiffrin deliberately writers about 'units of talk' rather than just clauses or sentences, as DMs may be used to connect or mark much larger chunks of discourse (p. 31). Jucker and Ziv also advocate for the term 'discourse marker', since it enables them to "include a broad variety of elements under a single conceptual umbrella" (1998, p. 2). Secondly, the present research draws on Brinton's (2017) model applying five perspectives (phonological and lexical, syntactic, semantic, functional, and sociolinguistic and stylistic characteristics) that more clearly incorporate interpersonal functions of DMs.

[1.2] Criteria for analysing the discourse marker *anyway*

To identify the status of DMs, it is necessary to explore their syntactic, semantic and functional features. Jucker (2002) notes that "prototypical discourse markers will exhibit most or all of these features; less prototypical markers will have fewer features or exhibit them to a limited extent only" (p. 211). The class of DMs is seen as a scale; the more prototypical members are closer to the core, while the less prototypical members are situated in the periphery of this class (Lutzky, 2012, p. 12). Such an analysis is complemented with a detailed account of properties typically attributed to discourse markers, such as (1) *connectivity*, i.e. the ability to relate utterances or other units of discourse (cf. Schourup, 1999); (2) *optionality*, i.e. the possibility to be omitted; (3) *non-truth conditionality,* i.e. low or zero degree contribution of propositional meaning to the utterance; (4) *initiality*, i.e. (non-) obligatory utterance-initial potential (cf. Aijmer, 2002; Schiffrin, 2005); (5) *multi-categoriality*, i.e. DMs originate from various grammatical categories (adverbs, coordinating and subordinating conjunctions, interjections, clauses); (6) *multifunctionality*, i.e. DMs operate on the structural (or textual) and interpersonal (interactional – conversation structure) level (Lutzky, 2012, p. 38); and (7) *orality*, i.e. DMs are more frequent in oral discourse and are associated with informal language use (cf. Brinton, 1996, p. 33,

Brinton, 2017, p. 9). The distinction between the adverbial and discourse marker use of *anyway* is based on syntactic distribution. When *anyway* occupies the clause-initial position as a left-hand discourse bracket, it functions as a discourse-structuring element with low semantic content – it may be used to signal a return to the main topic, a change of topic, or an offer to close the conversation, and its function is predominantly structuring and pragmatic, peripheral to the utterance. When it appears in clause-final position as a right-hand discourse bracket, it carries various adverbial meanings of *nonetheless* (dismissive *anyway*), or *besides* (additive *anyway*) or less frequently *at least* (corrective *anyway*), it may also be used as a question intensifier.

[1.3] Contrastive studies of discourse markers

There has been an increasing number of contrastive studies focused on identifying the functions of DMs across languages using bilingual corpora. Through contrastive research of DMs, we can reach a deeper understanding of what is universal and what is specific to a given language (Aijmer and Simon-Vandenbergen, 2006, p. 3). Povolná's (2013) cross-cultural investigation of causal and contrastive DMs by novice non-native Czech and German university students reveals difficulties distinguishing paratactic from hypotactic DMs, as well as the overuse of a limited repertoire of selected DMs. Povolná (2013) shows that *anyway* is used exclusively as a paratactic DM, signalling informal spoken discourse with loose coordination (cf. Leech and Svartvik, 1994, p. 14); *anyway* is dominant in native-speaker texts rather than in non-native texts (Povolná, 2013, p. 57). Furkó (2014) notes that the study of translation equivalents is a reliable way of examining the functional spectra of DMs (p. 182). However, due to the nature of DMs (i.e. optionality, non-truth conditionality, etc.), it is understandable that these expressions are frequently omitted in the translated text. Similarly, Rozumko (2021) explores underspecification strategies (cf. Crible et al., 2019) as instances of disharmony between the meaning of the original DM and its translation equivalent as identified in EU parliamentary proceedings data in an English-Polish translation corpus, and concludes that omission and functional mismatch are dominant techniques which may result from the time pressure of interpreting context, while close pragmatic equivalents make up only one third of all solutions.

While the study of translation counterparts of DMs may prove fruitful, it is by no means an easy task to translate these mainly pragmatic expressions. Furkó (2014) notes that DMs are notoriously difficult to translate due to the properties that the members of this class share (p. 182). It is "difficult to analyse DMs grammatically and their literal meaning is 'overridden' by pragmatic functions involving the speakers' relationship to the hearer, to the utterance or to the whole text" (Aijmer, 1996, p. 3). These expressions tend to be highly language-specific, and the problems they pose for translators originate from their extreme multifunctionality and their low semantic content. Understandably, this results in frequent cases of zero correspondence (Aijmer and Simon-Vandenbergen, 2006, p. 93). Furkó (2014) adds that because DMs are non-propositional elements, omitting them in the target text is an undemanding translation strategy. The resulting trans-

lation will likely not lose much of the propositional content. However, it will "definitely lose a variety of communicative effects, such as the very naturalness of ordinary, everyday conversation, or the speaker's attitude to the words being uttered" (Furkó, 2014, p. 183), Aijmer and Altenberg (2002) note that "most connectors can be omitted if the context is clear enough" (p. 22). It is unlikely that all possible relationships between utterances would be interpreted correctly if a DM were omitted (Fraser 1999, p. 185).

Research has shown that one-to-one correspondences between DMs in two different languages is hard to achieve. Rendering pragmatic effects requires a great deal of flexibility on the translator's part when considering possible options (Furkó, 2014, p. 183). This stems from the fact that DMs "operate at several linguistic levels simultaneously and a function which is expressed by a lexical item in one language can be expressed grammatically or by another word class in another language" (Aijmer and Simon-Vandenbergen, 2006, p. 3). Thus, the DM *anyway,* originating from the class of adverbs, may be translated into Czech as an interjection, conjunction, a clause etc.; in other words, the item does not constitute a traditional word class (cf. Brinton, 2017, p. 9). Nevertheless, it is beneficial to study the most frequent, and thus more prototypical, translations as well as infrequent ones. While the most frequent translations reflect conventionalized meanings or functions, less frequent translations provide information about new developments of the DM in question (Aijmer and Simon-Vandenbergen, 2006, p. 34).

Whereas English and Czech adverbials perform similar lexicogrammatical functions in the text, there exist some discrepancies across the two languages that come to the fore when rendering connectives into Czech (Dušková, 1994, p. 163). Most English adverbials perform a very productive role of sentence modifiers; Poldauf (1964, p. 252) sees this role as part of the 'emotional evaluation potential' of English (e.g. introductory signals, exclamations, word order, questions tags, interjections, expletives, rhetorical questions). The degree of expression of emotional evaluation is "the greatest difference between the two languages" and it is due to the fact that "English prefers intellectual evaluation" (Poldauf, 1964, p. 253). This is in contrast to Czech, where such evaluative signals are rendered as structurally 'hardly visible' and translated by transposition, i.e. rendering an SL element into the TL with regard to the TL specifics: the form is usually changed but both constructions are semantically equivalent (cf. Knittlová, 2010; Vinay and Darbelnet, 1995c).

[1.4] Research questions

The present research stems from the hypothesis that *anyway* in its discourse-marker function is performing a variety of discourse-structuring and pragmatic functions in the TL; its translation equivalents in Czech, then, will reflect conventionalized as well as less typical translations due to language-typological differences. Since DMs are more frequent in spoken discourse, it is expected that *anyway* will mostly occur in simulated conversations (fictional dialogues) in the corpus of fiction as well as in subtitles. Attention will also be paid to whether Czech translations of the DM *anyway* exhibit properties typically attributed to DMs. The research questions were these:

1. How is *anyway* translated and what translation strategies can be identified?
2. Is there any translation counterpart that occurs more frequently than the others and can therefore be considered prototypical in terms of one-to-one correspondence?
3. Are there any notable differences between translations in the corpus of subtitles and the corpus of fiction?

[2] Method

[2.1] Data

The corpus subsumes two registers, fiction and subtitles; such a comparison makes it possible to compare written and spoken language, as discourse markers are a feature of oral rather than written discourse and are generally linked to informal language (Brinton, 1996, p. 33). Subtitles represent audiovisual discourse; fiction represents written simulated interactions. The data were retrieved from the multilingual parallel corpus *InterCorp*, which consists of two parts – the manually aligned core and the automatically processed texts, so-called collections (Čermák and Rosen, 2012). The total size of the available part of *InterCorp v11* is 283 million words in the aligned foreign language texts in the core part and 1,225 million words in the collections (Rosen et al., 2018). English was the pivot language (i.e. original texts); Czech translations formed an aligned corpus. The 'basic' query *anyway* was specified with the meta-information of the text type (fiction and subtitles). The study analyzed the following corpus:

Table 1 Subcorpora used (source: InterCorp v11)

1	2	3	4	5	6
Name	Language	Tokens (running words)	Number of hits of *anyway*	Instances per million (i.p.m.)	Average Reduced Frequency[1]
Fiction	English	29,661,185	4,333	146.08	485.93
Subtitles	English	66,976,063	12,128	181.08	3,032.46

Table 1 shows the frequencies (absolute in column 4; relative in column 5) and a special type of adjusted Average Reduced Frequency (ARF) in column 6 of the query *anyway*. While the per million scores (column 5) show little significant difference (fiction reaches 80.67% of the subtitles subcorpora), the major frequency contrast is due to the ARF measure, as it displays a large discrepancy between the frequencies of *anyway* in fiction, which makes up 16.02% (485.93) of the subtitles corpus. As a dispersion-based frequency measure, ARF helps avoid the potential side effects of the uneven distribution of a search term in the data (i.e. its accumulation or its zero occurrence in particular sections of the corpus). This interesting asymmetry between both subcorpora clearly reflects the differences in both text types: *anyway* plays a significant genre-specific role in audiovisual discourse.

[2.2] Procedure

In the study, we selected the first 500 items of *anyway* in both English subcorpora (n = 1000) and their translation equivalents (N = 2000), including cases of zero correspondence. The selection process was complemented with a randomisation procedure in order to prevent a scenario where automatic extraction of the top 500 items leads to the selection of examples from one book or one author, since the hits in the *InterCorp* results window are organized by the order in which they appear in the respective sources. This might mean that the first 100 hits would be extracts from one source only, and such an approach would defeat the purpose of using translation corpora since "the use of bilingual and multilingual corpora, with a variety of texts and a range of translators represented, increases the validity and reliability of the comparison" (Johansson, 2007, p. 5). Therefore, when the query generated 424 pages of hits, the occurrences were retrieved from randomly selected pages.

The selected items were then categorised according to the discourse function of *anyway* as a discourse-structuring element performing a variety of pragmatic functions. Since only a sentence-initial DM *anyway* may perform a discourse-structuring function, the sorting was carried out on the basis of the syntactic position of the occurrences, i.e. only sentence-initial occurrences were classified as DMs and vice versa. We will observe whether this criterion will suffice for distinguishing between the two uses of *anyway*.

Whereas the corpus of fiction is aligned manually and thus there are no cases of misalignment, the corpus of subtitles is aligned automatically, which results in occasional misalignments of sentences that were manually excluded from the analysis. Some of the hits included cases where *anyway* was intended to mean *any way*, i.e. the noun *way* modified by the pronoun *any*, meaning 'in any manner'. Hits similar to the one in (2) were excluded.

(2) *There were certain teachers who would hurt the children* ***any way*** *they could.*

DMs operate on a discourse level rather than on the level of utterances, i.e. DMs may connect or mark chunks of discourse much larger than utterances. This is especially true for *anyway* in its DM use, since its function is to signal a return to a topic that has occurred earlier in the discourse. In some cases, it was necessary to provide more context in order to demonstrate how *anyway* relates to the prior discourse. The Czech translations are only given in a length necessary for correct interpretation. Since the primary function of the DM *anyway* is to signal a return to the main topic, the main topic of each conversation is underlined.

[3] Results

[3.1] General overview: frequency

Table 2 shows the frequencies (both absolute and relative) of Czech translations of *anyway* according to the discourse function in the selected corpora. An overview of translation counterparts and frequency information is given in the Appendix (Table 3 and 4).

Table 2 Frequency of Czech translations of *anyway*

	DM function	Zero correspondence	Adverbial function	Zero correspondence
Fiction	204	21 (10%)	265	43 (16%)
Subtitles	171	58 (34%)	242	82 (34%)
Total	375	79	507	125

Table 2 shows a marked contrast between the two subcorpora in zero correspondences; although interesting, these differences are relatively predictable due to the nature of written/spoken data as mentioned above.

The 204 occurrences of the DM *anyway* resulted in 57 different translations within the fiction; in the subtitles corpus, there are 40 different translations per 171 occurrences (cf. Table 3 and 4 in the Appendix). The frequency data of individual translations in the Appendix display low results (>1% to 12%, with the exception of *stejně / stejnak* = 52% and 28%), which can hardly be regarded as conclusive from a quantitative point of view. That is why it is necessary to approach the translations in a more individual manner instead of attempting to formulate generalised conclusions. Thus, a few particularly relevant translations which reveal the function of the DM *anyway* were examined in detail.

Even though some generalizations can still be made and some expressions, such as *každopádně* with 22 occurrences in subtitles and 10 occurrences in fiction, are used considerably more frequently than others, there is no single expression in the analysed corpus that could be regarded as a universal Czech equivalent of the English DM *anyway* in terms of one-to-one correspondence. Such results may certainly be linked to the very nature of the items belonging to the class of DMs. Another reason may be the fact that the sentence-initial *anyway* does not have a direct equivalent in Czech.

[3.2] The analysis of the discourse marker *anyway*

[3.2.1] Translations reflecting the dismissive function of *anyway*

The most frequent translation counterpart was *každopádně*, with 22 occurrences in the corpus of subtitles and 10 occurrences in the corpus of fiction. Havránek (1989) classifies *každopádně* as an adverb, whose meaning can be paraphrased as *v každém případě, určitě, zcela jistě, rozhodně* (*in any case, definitely / certainly, most definitely, resolutely*). The meaning of *v každém připadě* (*in any case*) can be linked to the meaning of dismissive *anyway*, which can be glossed as "no matter under which, or what circumstances" (Halliday and Hasan, 2013, p. 270). The semantic similarity of *anyway* and *každopádně* may perhaps be linked to the fact that *každopádně* is the most frequent translation of the sentence-initial *anyway*. As such, it was not part of the utterance, i.e. it could not be regarded as a clause element; then, *každopádně* would be considered a particle rather than a clause adverbial as in (3):

(3) *A: It was the weirdest dream. You were there, and you had a funny mask over your face and you had something that you needed to tell me, but you couldn't say it. B: Well, that does it. I'm*

taking away your class one drugs for a week. A: ***Anyway, um****, there's something else I wanted to tell you. I fainted at work the other night.*
B: Na týden ti seberu tvý silný drogy. A: ***Každopádně****, chci ti říct ještě něco jinýho. Já včera v práci omdlela.*

In (3), speaker A uses *anyway* after his narrative was interrupted by speaker B; speaker A then uses *anyway* to shift the focus on what she intended to say and resume her narrative. It seems that the meaning of *každopádně* is somehow weakened; if it were replaced with the synonymous expressions *v každém případě, určitě, zcela jistě, rozhodně*, the meaning of the sentence would be altered. Whereas *v každém případě* could be used in approximately the same way as *každopádně*, the other synonyms could not. In (3), *každopádně* is not used to express degree of certainty about the content of the proposition. Structurally, *každopádně* imitates *anyway:* it is followed by a comma, which contradicts Czech usage according to which *každopádně* is an adverbial directly premodifying a verb phrase (Havránek, 1989; "Internetová jazyková příručka", n.d.). Compare (4):

(4) A*: Well, there's a stream nearby, up in the hills. It's, I don't know. What – three clicks east of the interstate. If you follow that, you come to this rock basin. Like a quarry pit, but not as deep. I found that when I was a kid.* ***Anyway****, it's fed by a tributary of the Madison. And it's the best damned steelhead fishing in the world.*
Našel jsem to tam, když jsem byl kluk. ***Každopádně****, je to napájený přítokem řeky Madison.*

In (4), *každopádně* is again used as a structuring element with very low semantic value. *Každopádně* is not intended to mean that "*the rock basin is definitely / certainly / in any case fed by a tributary of the Madison*"; such a back-translation would not be possible. In other words, this use of *každopádně* does not influence the modality of the clause it precedes. *Každopádně* occupies initial position in both (3) and (4): all occurrences of *každopádně* were clause-initial, which reveals the tendency of DMs to occur clause-initially. When *každopádně* occurs as a translation of clause-final *anyway,* it is as an epistemic adverbial.

Another feature typical of such elements is their optionality. Omitting *každopádně* in both examples would not alter the meaning of the utterances they precede; however, this does not mean that *každopádně* should be considered redundant in these cases. It marks the end of the digression and signals that the speaker is about to speak about something else; if it were removed, the boundary it marks would not be as easily recognized, or at least not at the pace of conversation.

V každém případě in (5) and (6) also functions as a structuring element. This is solid evidence that the sentence position of *anyway* does influence its meaning and function greatly, and that the differences are in turn reflected in through translation. There are seven hits in the subtitles and six hits in the fiction corpus:

(5) ***Anyway,*** *I thought you'd go***.** – ***V každém případě****, myslela jsem,* že *bys* šel.

(6) ***Anyway****, my point is that when he saw the garrotte ... he reacted ... with genuine shock and disgust.* – ***V každém případě****, jde o to,* že *když viděl ten drát ... reagoval ... s opravdovým otřesem a odporem.*

There are many synonymous expressions, such as *na každý pád, tak či tak, na každý pád, tak či onak, tak jako tak*, etc., that may function as either a particle or a clause adverbial. The pattern is again very similar, i.e. when they occur as translations of the initial *anyway*, they are particles. When they appear as translations of the clause-final (adverbial), they function as adverbials in the translations as well.

Another translation that seems to follow similar patterns as *každopádně* also originates from the class of adverbs and often functions as a particle: *ostatně* (*for that matter, after all*) is the second most frequent translation in fiction with eight occurrences; in subtitles, *ostatně* appeared four times. According to Havránek (1989), *ostatně* is synonymous with *koneckonců.*

Parallels can be drawn between the functional spectra of *anyway* and *ostatně* (and synonymous expressions). Grepl (1995, p. 865) notes that speakers use *ostatně* to change the topic, to introduce a new topic or to introduce additional argument or closer explanation. In this sense, *ostatně* functions similarly to *mimochodem* (*by the way*) and *kromě toho* (*besides*). *Mimochodem* occurred three times in both corpora, and *kromě toho* occurred once in fiction and three times in subtitles.

[3.2.2] Translations reflecting the resumptive function of *anyway*

The analysis of resumptive *anyway* reveals that a few of the translation counterparts explicitly reflect the discourse-structuring function of *anyway.* Even though such counterparts are rare in the corpus, they still need to be considered as exceptionally valuable findings that legitimize the use of multilingual corpora for exploring meanings that are visible through translation. Compare (7) and (8):

> (7) *A: Mr. Fishfinger. Can I be of some assistance? B: Well, see, I need some barrels, Dennis for shipping dried fish to the city. Big demand there, since this monster scare. Goodness, prices go up all the time. A: That's great. Tell me, Mr. Fishfinger, do you believe stories about villages being destroyed? B: I haven't seen the monster myself. Grain merchant, over in Muckley, he claimed that he's actually seen it. Turned his teeth snow-white overnight, they say. A:* ***Anyway****, about the barrels B: Yes, well, must be cheap. First, must be cheap.*
> *B: Víš, potřebuji nějaké sudy, Denisi, k přepravě sušených ryb do města ... A:* ***Vraťme se k*** *těm sudům. B: Ano, musejí být laciné.*

In (7), speaker A uses *anyway* as a resumption cue, signalling his wish to return to the main point – the purchase of barrels. This kind of use lends evidence to Schiffrin's (1987) claim that DMs work at a discourse level by marking boundaries in discourse (p. 32). In this sense, DMs are different than conjunctions, since they connect units considerably larger than clauses. *Anyway* contributes to discourse coherence and is a device that helps in anaphoric referencing; this is further evidenced by the use of definite article before the word barrels (*about* ***the*** *barrels – k* ***těm*** *sudům*). As for multicategoriality, DMs do not originate in any particular grammatical category, nor do they contribute to the propositional content of utterances. As Aijmer and Simon-Vandenberger (2006) note, DMs "operate at several linguistic levels simultaneously and a function which is expressed by

a lexical item in one language can be expressed grammatically or by another word class in another language" (p. 3.) This could possibly be the reason why *anyway* was not translated by simply substituting an adverb for an adverb. Instead, the translation counterpart is a clause *vraťme se k* (*let's return to*). Halliday and Hasan (2013) note that resumptive (clause-initial) *anyway* can be glossed as 'to return to the point' or 'to resume'. *Vraťme se k* (*let's return to*) explicitly reflects this meaning; it is essentially a paraphrased version of the resumptive *anyway*. The discussion continues in the commentary to (8):

> (8) *A: Don't give up yet. I mean, maybe we'll find some talent. B: Where? All the cheerleaders on campus are already cheerleaders. A: Then I don't know. B: It's not like we're gonna run into a group of people just spontaneously shouting out … cheers.*
> *A: First of all, I want to thank you guys all for coming here today to this … What's the word I'm looking for? B: Shit-hole? A: Thanks. It's the only place that we could find to meet.* ***So, anyway****, today we're starting a new cheerleading club on campus. Why cheerleading, you say? Because cheerleading is fun.*
> *A: Nevzdávej se hned. Možná se někdo s talentem najde. B: A kde? Všichni roztleskávači na škole už roztleskávaj. A: Nevím B: Nemyslím,* že *najednou narazíme na skupinku lidí, který spontánně začnou vyvolávat … pokřiky.*
> *A: Především bych vám chtěla poděkovat,* že *jste přišli sem do této … jak bych to měla* říct*? B: Díry? A: Dík. Jiné místo jsme nesehnaly.* ***Jak jsem řekla,*** *dnes na škole zakládáme nový tým roztleskávání. Proč roztleskávat, ptáte se? Protože je to zábava.*

In (8), speaker A is then unable to find the right words to describe the premises on which the gathering is held. This results in a digression from the primary focus of the interaction which would be classified as a word-search digression according to the types of digressions described by Lenk (1998), who claims that "sometimes *anyway* closes digressions that occur when a speaker has problems remembering a fact, a name or the like and makes these retrieval difficulties the topic of a short digression, afterwards resuming the main or current topic of the conversation" (p. 63).

Both *vraťme se k* and *jak jsem* řekla (*as I said*) above are clauses, again lending evidence to the fact that DMs are not rooted in any grammatical category. As a result, the translations are very flexible, which can be observed in the two seemingly different translations sharing the same function. *Vraťme se k* subsumes a first-person plural addressee-inclusive imperative of the reflexive verb *vrátit se* (*to return back*), whereas *jak jsem řekla* is a declarative clause in the past tense with an addressee-exclusive reference. *Jak jsem řekla* finds a parallel in (9), which also reflects the speaker's wish to redirect the conversation back to the main topic and displays resumptive meaning. Other varieties of *ale jak říkám* are *takže jak říkám (as I said), ale zpátky k věci, k věci (let's get back to the point)*:

> (9) *Not long ago I was in Florence, Italy. Stella and I-are in Europe now and have been since the end of the war. She wanted to come for professional reasons and I'm in a kind of business I'll soon tell about.* ***Anyway****, I was in Florence; I travel all over; a few days before I had been in Sicily where it was warm.*

> *Nedávno jsem byl v Itálii a přijel jsem do Florencie.* ***Ale jak říkám***, *byl jsem ve Florencii. Jsem pořád na cestách.*

All these translations, including *vraťme se k* and *jak jsem*, occurred only once, and thus all of them are unique within the corpora; such translations can be viewed as suitable equivalents of the resumptive *anyway* and their occurrence in the analysed corpora is not to be seen as coincidental.

[3.2.3] Translations reflecting the conclusive function of *anyway*

As Park (2010) notes, "in addition to ending the just-prior sequence, *anyway* prefaced turns can also be used to end the interaction as a whole" (p. 3295). Such *anyway* may signal the speaker's intention to close the conversation. *Anyway* in (10) has both resumptive and closing functions.

> (10) *A: Strip! B: Good morning to you, too A: You wearing perfume? B: I am in fact, I put on a little spritz before I left the house, you have a good nose. A: I put almond extract behind my ears sometimes. Makes me smell like a cookie. A:* ***Anyway***, *let's get to the strip*.
> *A: Svléknout! B: Vám také dobré jitro A: Máš na sobě parfém? B: Vlastně ano, těsně před odchodem jsem se navoněla. Citlivý nos! A: Občas si kápnu za uši výtažek z mandlí. Voním pak jako koláče. A:* ***No nic***, tak se svlékni.

Speaker A uses *anyway* to signal the end of a digression and return to the main focus of the interaction, which remained unresolved. Moreover, speaker A uses *anyway* to close the interaction, indicating that speaker A no longer wishes to continue participating in the conversation. This *anyway* operates on both the structural and interpersonal levels. The discourse-structuring function is performed by signalling a return to the main topic, while the interpersonal function is performed by signalling the speaker's wish to end the conversation and return to the main purpose of the interaction. Interestingly, this closing function is explicitly reflected in the translation by the negative particle *no*: *no nic* and negative concord. Grepl (1995) notes that *no nic* belongs among closing expressions used in dialogues as an indication that the speaker no longer wants to contribute to the conversation or current topic (p. 674).

One more type of conclusive *anyway* is *to je jedno* (*it does not matter*); in (11) there are two occurrences of this *anyway*. The first *anyway* is a DM, the second is an adverbial.

> (11) *A: You're my best friend and he's my ex. And by "ex" I mean one of a million ex-sexual partners and not anything special.* ***Any … Anyway***, ***um***. *It makes me feel left out. So, I don't want you two getting together, if that's possible. B: I understand, you have nothing to worry about A: Thank you, I figured you wouldn't want my sloppy seconds* ***anyway***.
> *A: Jsi má nejlepší kámoška a on je můj ex. A když říkám ex, myslím tím jeden z milionu milenců, nikdo, kdo by něco znamenal.* ***To je jedno …*** *Cítím se odstrčená. Nechci, abyste se dali dohromady. Jestli je to možné B: Chápu. Nemáš se čeho bát. A: Díky.* ***Stejně*** *bys nechtěla, koho já odhodím.*

The first *anyway* in (11) can be viewed as resumptive in the sense that it is marking a continuation of the speaker's trend of thought, and additionally it signals the speaker's intention to get to the core of the matter. Speaker A causes the digression by adding further clarification, which is not indispensable in relation to the main message. Speaker A is probably feeling uncomfortable with this confrontation, as indicated by the false start and hesitation marker *um*. The use of *anyway* may also perhaps be regarded as a means of stalling for time.

To je jedno successfully reflects the function of shifting focus to what is seen as important; it is yet another way of expressing the inessentiality of the preceding utterance in relation to the main message. This translation is close to *no nic* (though lacking the explicit negation marker), but it shares less similarities with *jak jsem* řekla or *vraťme se k*. Whereas *jak jsem* řekla and *vraťme se k* point back to a topic that has occurred earlier in the discourse, *no nic* and *to je jedno* do not share this function. The main function *to je jedno* appears to be marking the preceding utterance as unimportant and shifting the focus to the core matter.

Extract (12) is from a radio broadcast with current traffic information:

> (12) *Oh! Remember what I was saying, near the Woo-Ku interchange about that big dog lounging on the expressway? A listener, Mr. Huang, just called in. I guess some guy who wasn't tuned in earlier ... couldn't avoid the dog in time.* ***Anyway****, Mr. Huang says the dog is ...* ***Well, anyway*** *... And now, a safety reminder to all of you ...*
> ***Každopádně*** *pan Huang* říkal, že *ten pes ...* ***No, změňme téma*** *... Nyní věnujte pozornost*

The first *anyway* is used in a way that has already been discussed earlier, i.e. as a return to the main point after a slight digression. The second *anyway, i.e. změňme téma* (*let's change the topic*) performs a different function; it is used to close the topic of 'dog on the expressway'. The speaker's wish to change the topic stems from the fact that the dog is dead, as is implied by the context but not mentioned explicitly. The speaker is clearly struggling to state this fact out loud, and he therefore uses *well, anyway* to shift the focus to a different matter. Examples (11) and (12) allow us to see how DMs operate on the interpersonal level, as they aid in expressing attitudes and emotions. Although *InterCorp* only provides texts without suprasegmental features, it can be assumed that the speaker's use of *anyway* is in both cases related to his hesitation in speech, marked by three dots (in the original).

Translations (13) and (14) illustrate other equivalents of conclusive *anyway*. Park (2010) observes that apart from closing conversations, the conclusive DM *anyway* can often be "followed by a summary characterization of the just-prior sequence" (p. 3295). According to Havránek (1989), *zkrátka* (*a dobře*) can be glossed as *stručně řečeno* (*in brief*), and is used to introduce a brief concluding summary of the preceding utterance:

> (13) *"I was at a soccer game in Ghazi Stadium in 1998. Kabul against Mazar-i- Sharif, I think, and by the way the players weren't allowed to wear shorts. Indecent exposure, I guess." He gave a tired laugh. "****Anyway****, Kabul scored a goal and the man next to me cheered loudly." Suddenly this young bearded fellow who was patrolling the aisles, eighteen years old at most by the look*

of him, he walked up to me and struck me on the forehead with the butt of his Kalashnikov. 'Do that again and I'll cut out your tongue, you old donkey!' he said.
*V roce 1998 jsem zašel na fotbal na stadion Ghází. Kábul hrál proti Mazáre Šarífu, pokud si vzpomínám, jo a mimochodem, hráči nesměli nastoupit v šortkách. Zřejmě se to teď nesluší" Unaveně se zasmál. "**Zkrátka a dobře**, Kábul dal gól a chlap vedle mě radostně zajásal..."*

The speaker uses *anyway* after a slight digression to resume his narrative. Whereas *zkrátka a dobře* implies that a short summary should follow, what follows after the digression is not a summary of any sort. Instead, the speaker simply continues telling his story. The other extracts in which *zkrátka* occurred were also examined, but none of them seemed to introduce a segment that somehow summarised what had been said. However, (14) is different in that the speaker does in fact use *anyway* to avoid unnecessary explanations and get to the core matter; *abych to zkrátil* (*to cut a long story short*) reflects this function correctly:

(14) *She didn't want to go straight to the sleeping draught this evening, but He insisted. Apparently He'd fallen asleep at His desk this afternoon and says He can't stand any more broken nights (not to mention broken teeth). He's not the only one. **Anyway**, around ten o'clock She gave in.*
*Ona se večer nechtěla rovnou uchýlit k uspávadlu, ale On na tom trval. Zřejmě totiž odpoledne usnul u psacího stolu, a probdělých nocí (o zlomených zubech nemluvě) už prý má dost. Ne, není sám. **Abych to zkrátil**, kolem desáté podlehla.*

[4] Conclusion

The aim of the study was to analyse translations of *anyway* in the parallel corpus *InterCorp*; *anyway* was explored particularly in its discourse-marker function, which was expected to be problematic when rendering into Czech. The data consisted of two distinct types of discourse, written (fiction) and oral (subtitles), in order to confirm the findings of many previous studies concluding that discourse markers are more frequent in spoken than written registers. A total 2000 occurrences (English originals and their Czech translations) were analysed, including cases of zero correspondence.

The analysis of the discourse marker *anyway* is far from conclusive from a quantitative point of view; 375 occurrences (204 in fiction and 171 in subtitles) were classified as discourse markers. The 375 occurrences resulted in 97 different translation counterparts. The large variety of translations may be linked to the multifunctionality and flexibility of discourse markers; overall, Czech translations are more explicit than a single *anyway*.

Let us now answer the research questions outlined in section 1.4:

RQ1. How is *anyway* translated and what translation strategies can be identified?

Since discourse markers carry very little or no propositional meaning, it is very difficult to analyse these expressions semantically. The analysis therefore centred around the pragmatic and discourse-structuring functions of the clause-initial *anyway.* The transla-

tions were interpreted qualitatively instead of attempting to formulate generalised conclusions. The most significant finding is that in some cases, the translations explicitly reflect the discourse-structuring function of *anyway*; translations such as *jak jsem řekla* or *vraťme se k* point to a topic that has appeared earlier in the discourse and signal the speaker's intention to return to that topic, which is essentially the definition of the resumptive *anyway*. Other translations that belong in this group include *ale jak říkám, takže jak říkám, ale zpátky k věci, k věci.*

RQ2. Is there any translation counterpart that occurs more frequently than the others and can therefore be considered prototypical in terms of one-to-one correspondence?

The most common translation of the discourse marker *anyway* was *každopádně*, with a total 32 occurrences. When *každopádně* occurred as a translation of the clause-initial *anyway*, it was not part of the clause structure; instead, it would be classified as a particle rather than an adverb. *Každopádně* was stripped of its semantic value, i.e. it only functioned as a structuring element, marking boundaries in the given discourse: its semantics displayed features typically attributed to discourse markers. Due to the fact that Czech does not have suitable one-word expressions that would function similarly to the resumptive *anyway*, literally describing the structuring function should therefore be considered a possible and adequate translation option. Such findings also support the claim that it is not possible to find one-to-one correspondences of discourse markers. In other cases, the translations reflect the conclusive or closing function of *anyway* via units such as *no nic* and *to je jedno*. The interpersonal function of *anyway* was clearly visible in some extracts; for instance, the translation *no, změňme téma* was associated with the speaker's sense of uneasiness about the topic.

RQ3. Are there any notable differences between translations in the corpus of subtitles and the corpus of fiction?

There is a marked contrast between the two subcorpora in zero correspondences; in the subtitles data, zero correspondences constitute about one third (34%) of all the equivalents of *anyway*; in the fiction they constitute 10%. As for the repertoire of the equivalents, the most common equivalent in the subtitles is *každopádně* (13%), which is also the most frequent equivalent in the whole corpus; in the fiction, however, *každopádně* constitutes just 5%, and the most frequent equivalent (7%) is *ale* and *ostatně.*

To conclude, context and the intended pragmatic and structuring functions must be considered in order to produce adequate translations of the discourse marker *anyway*, or indeed any other discourse marker. The analysis of the sentence-initial *anyway* has not provided conclusive results; the discourse marker *anyway* is much less semantically 'rooted' than the adverbial *anyway* which carries a specific meaning; however, the sentence-initial *anyway* operated on the discourse level, creating cohesive links.

One major conclusion can be drawn from the analysis of clause-initial and clause-final *anyway*. Regardless of how one decides to term the sentence-initial *anyway*, the

analysis proved that the syntactic distribution of *anyway* is a criterion of great significance. *Anyway* is an extremely multifunctional expression, and parallel corpora allow for cross-linguistic research; further research is, however, needed to explore zero correspondences of *anyway* – which, based on the quantitative analysis, are dominant in the data.

[Notes]

1 ARF measure: en:pojmy:arf. (2016, Dec 12). In *Příručka ČNK*. Retrieved 13:13, January 26, 2023, from http://wiki.korpus.cz/doku.php?id=en:pojmy:arf&rev=1481556142.

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[Appendix]

Table 3

Translations of DM *anyway* in fiction		
Zero correspondence	21	10%
Ale, Ostatně	14	7%
Zkrátka a dobře	11	5%
Každopádně / na každý pád	10	5%
(Ať) tak či onak, No, Stejně	9	4%
(A) kromě toho	8	4%
Ať je to jak chce, (A) vůbec, mimochodem, mimo to	7	3%

V každém případě, tak jako tak	6	3%
(A) navíc	5	2%
Beztak, to je jedno, a stejně, koneckonců/konečně, (no) zkrátka	4	2%
A, ale stejně, aspoň	3	1%
A nakonec, ale (zpátky) k věci, rozhodně, prostě, a potom, takže	2	1%
Hlavně, ať tak nebo tak, ale co naplat, tak, ovšem, raději, ale ať už to bylo cokoliv, ale abych nezapomněla, ale dost už ..., leč, a co, ale ať to dopadne jak chce, abych to zkrátil, přece jenom, vlastně, a pak, buď jak buď a kdo ví, ale jak říkám, jo – a	1	>1%
Total	204	

Table 4

Translations of DM *anyway* in subtitles		
Zero correspondence	58	34%
Každopádně	22	13%
Takže	10	6%
V každém případě	7	4%
A stejně/tejně, nicméně, (A) vůbec	5	3%
Ale, Zkrátka a dobře, Ostatně	4	2%
I tak, vlastně, rozhodně, kromě toho, mimochodem, navíc, no (nic)	3	2%
Tak, mimoto, to je jedno, tak či tak	2	1%
No dobře, tedy, a pak, vraťme se k ..., jak jsem řekla, jen, ať tak nebo tak, taky, když tak o tom uvažuju, a, beztak, v tom případě, budiž, kromě toho, aspoň, no – změňme téma	1	>1%
Total	171	

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["I Would Sing for You Rain Songs": An Ecolinguistic Reading of Ofelia Zepeda's *Ocean Power*]

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[Abstract] *The purpose of the paper is to explore the collection of poems* Ocean Power *by Ofelia Zepeda through the lens of the interdisciplinary field of ecolinguistics. The article examines issues such as the role of language in the relationship between humans and their physical environment or in the maintenance of the social and cultural unity of its speakers. It also focuses on how Zepeda's verses portray selected aspects of environmental injustice, including dispossession, displacement, and cultural impairment. The analysis provides evidence that it is reasonable to define Zepeda's creative writing as environmental poetry with an eco--justice bent. The bilingual character (English-Tohono O'odham) of the poems can be interpreted as an attempt to resist the demise of linguistic and cultural diversity.*

[Keywords] *bilingualism; ecojustice; ecolinguistics; linguistic diversity; Ocean Power; Ofelia Zepeda*

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[1] Introduction

The global debate on the endangerment of the world’s linguistic diversity has been around for about thirty years, starting with the publication of Joshua Fishman’s magnum opus *Reversing Language Shift* in 1991. Since then, numerous renowned linguists, linguistic anthropologists, and intellectuals from related scientific fields and in various countries have been exchanging their own thought-provoking ideas on the status of language diversity and the threat of language demise. They have approached the problem from diverse perspectives, regularly stressing the importance of broader sociocultural cognitive contexts by providing evidence that the erosion of language heritage also means the deterioration of culture and human knowledge.

Another key point of view, often taken into consideration when discussing the dynamics in the development of linguistic diversity, is the ecological perspective. Environmentalists and other ecologically-oriented scholars, ecolinguists among them, investigate the complex interaction between the living organisms (including humans) and their physical environment, with a recent focus placed on the so-called environmental justice (also known as eco-justice). Since language is an important aspect of human existence, its relevance cannot be left undiscussed.

The present contribution focuses on the relationship between language and environment as it is depicted in desert poetry by Ofelia Zepeda, a Native American writer, linguist, editor and an enrolled member of the Tohono O’odham Nation. The aim is to provide an ecolinguistic analysis of the collection of Zepeda’s verses entitled *Ocean Power* (1995). The article opens with an introduction to the field of ecolinguistics, stressing the main aspects of its historical and theoretical background. Following an outline of Ofelia Zepeda’s life and work, it proceeds with an examination of individual poems, many of which are bilingual.

[2] Ecolinguistic Preliminaries

The multilayered relationship between (the world of) languages and the (physical / natural) environment, or between the so-called *logosphere* (a term coined by Michael E. Krauss) and the *biosphere* (also *ecosphere*), has usually been studied within the realm of ecolinguistics. Ecolinguistics is commonly described as a product of a new interdisciplinary framework for the investigation of languages which emerged at the turn of 1960s and 1970s as a reaction to Chomskyan linguistics (see Haugen, 1972), and it has gradually evolved into an independent scientific discipline. As the *International Ecolinguistics Association* defines it:

> Ecolinguistics explores the role of language in the life-sustaining interactions of humans, other species, and the physical environment. The first aim is to develop linguistic theories which see humans not only as part of society, but also as part of the larger ecosystems that life depends on. The second aim is to show how linguistics can be used

> to address ecological issues, from climate change and biodiversity loss to environmental justice.[1]

In general terms, two main research branches of ecolinguistics can be distinguished. The first one, represented primarily by Arran Stibbe and his publications, e.g. *Ecolinguistics: Language, Ecology, and the Stories We Live By* (2015), aims at a critical discourse analysis of how the language we use and the stories we tell affect our treatment of the planet. It is important to note that while Stibbe's approach is regularly applied when analyzing non-fiction writings, there is also a related type of discourse-oriented ecolinguistic research that focuses on fiction, including poetry. Since this new area of investigation is "carried out through the methodology of stylistics" (Virdis, 2022, p. 65), it has been referred to as ecological stylistics (see Goatly, 2017, or Virdis, Zurru, and Lahey, 2021).

The second branch, propagated by Daniel Nettle and Suzanne Romaine in their publication *Vanishing Voices*: *The Extinction of the World's Languages* (2000), studies various language communities, forms of language contact, and levels of language vitality and endangerment. It investigates the correlations that exist between the linguistic and biological worlds. As Nettle and Romaine note (2000, p. 27), "there are remarkable overlaps between the areas of greatest biological and greatest linguistic/cultural diversity around the world, allowing us to speak of a common repository of biolinguistic diversity". For example, the largest number of endemic tongues and endemic species can be found in the tropical and subtropical zones, in countries such as Brazil, Indonesia, Mexico, Papua New Guinea, or the Philippines (Evans, 2010, p. 17). There are, nevertheless, other (more unfortunate) correlations. Both languages and biological species are fading away at an unprecedented pace, while most of them have not yet been registered by linguistic and biological science respectively. According to David Harrison (2010, p. 10), 80% of plant and animal species remain unknown to science, and 80% of languages still await thorough documentation.

Research shows (see Fill and Penz, 2018) that the logosphere and the biosphere generate an inseparable, yet fragile, complex that is prone to collapse. Hundreds of language communities face the threat of extinction due to the destruction of their natural habitat, as is the case for many native tribes from the Amazon basin. Having been relocated to towns and cities and exposed to dominant languages, the native people assimilate into modern civilization and abandon their traditional tongues as well as many cultural traits. With the loss of these languages, closely linked to the environments to which they have adapted, they also lose an intimate knowledge of these ecosystems and ways in which they function. To regain cultural vitality and well-being, they need to document, revive and stabilize their native languages.

With respect to Ofelia Zepeda's professional work – related and relevant to the research mentioned above by Nettle and Romaine (2000), Evans (2010) or Harrison (2010) – it is this framework of ecolinguistic thinking that is taken as a perspective for the present article. To emphasize the integrity of Zepeda's academic and artistic contributions, select-

ed aspects of her curriculum vitae will be presented (see below). The hypothesis is that her poems tell (be it explicitly or implicitly) about language (and cultural) diversity and its dynamics, and portray relations between linguistic and biological worlds.

[3] Ofelia Zepeda – Life and Work

The work of Ofelia Zepeda (born 1952 in Stanfield, Arizona) is eminently suitable for studying through an ecolinguistic lens. As a linguist and anthropologist working in the field of Native American studies, Zepeda's research and scholarly publications zero in on several ecolinguistic issues, such as language documentation, revitalization and reclamation. Furthermore, in her creative writing she portrays various eco-justice topics, including the relationship between humans (and their communication codes) and wider (physical) environment.

Zepeda holds a Ph.D. in Linguistics from the University of Arizona, Tucson, where she works as Professor of Linguistics and American Indian Studies. Her professional career has been primarily devoted to the preservation of Native North American languages and cultures. She has authored the first grammar of the Tohono O'odham language (*A Papago Grammar*, 1983), as well as numerous articles on the status and revitalization of various indigenous tongues. Zepeda is a co-founder and director of the *American Indian Language Development Institute* (AILDI), which was established to strengthen and promote the use of Native American languages and the literacy of their speakers. Only rarely is it mentioned that, as a language specialist and activist, she also "played a key role in getting Congress to enact the Native American Languages Act of 1990" (Haworth, 2017, p. 32). The Act was an important political step, as it recognized the language rights of American Indian ethnic groups in the United States and gave them the freedom to "use, practice, and develop" their ancestral tongues.

Being a poet, Zepeda published three collections of poetry, namely *Ocean Power* (1995), *Jewed 'i-hoi / Earth Movements* (1997) and *Where Clouds Are Formed* (2008). Her poems frequently appear in journals and various anthologies of American Indian literature. Besides, for more than 30 years she has served as the coeditor of the *Sun Tracks* book series, famous for introducing contemporary Native American writers. Selected poems and prose writings gathered from the 25 years of *Sun Tracks* appeared in the collection *Home Places* (1995), edited by Zepeda in collaboration with Larry Evers.

Zepeda's literary and editorial work is closely related to her language preservation activities. Her mother tongue was for centuries used exclusively in the spoken form. Nevertheless, the rapid language shift towards English (or Spanish), experienced over the last thirty years, has created a need to record the language in writing. Although the oral manner remains the primary method for language transmission, native languages without orthography and a written body of texts are disadvantaged in the modern world, with its institutionalized educational system; Tohono O'odham is no exception.

Zepeda is among the leading promoters of indigenous language literacy. She teaches courses on Tohono O'odham and American Indian education. Also worth mentioning is

her endeavor to secure the publication of literary texts in the O'odham languages written by Tohono O'odham and Pima speakers. In 1982, she edited a bilingual anthology of Tohono O'odham and Pima-English poetry *When It Rains / Mat hekid o ju*. The revised edition of the text appeared in 2019, again under the supervision of Zepeda, who supplemented the publication with a new foreword. Her own creative writing will be the focus of what follows.

[4] Poems from the Desert

The purpose of this section is to explore Zepeda's collection of poems *Ocean Power* (1995) through the prism of ecolinguistics. As both the title and its subtitle (*Poems from the Desert*) imply, the collection contains verses that portray segments of the natural world. A closer look reveals that Zepeda's imaginative lines create a strong and passionate link between the world of people, their languages and cultures (words, poetry) on the one hand, and the physical environment (ocean, earth, and sky) on the other. Robert Berner wrote the following words about her poems:

> Zepeda's imagery captures the most subtle perceptions of the natural world – the smell of coming rain, the taste of dust – and her poems, deriving from tribal, family and personal memories, reveal an intense and characteristically Tohono O'odham consciousness of weather, sky, earth, and water, of the landmarks which measure the passage of the seasons, and of nature in both its positive and negative manifestations. (1996, p. 220)

The collection has received positive reviews (see e.g. Danker, 1996; and Tohe, 1998). Most literary critics have agreed on the fact that its poems encapsulate "the flow between the natural and man-made, between spiritual and materialistic, as well as the anthropomorphic and literal" (Cluff, 1996, p. 94). Zepeda's poetry can be characterized as observant of the rules and rituals of her people, depicting the Tohono O'odham way of living in the harsh environment of the Sonoran Desert. It is particularly attentive to the delicate features of the rain cycle, with words such as 'clouds', 'moisture', or 'rain' being the most commonly employed expressions in both languages used: English and Tohono O'odham.

The bilingual quality of Zepeda's poetry is the first ecolinguistically relevant aspect worth mentioning. Seven out of 35 poems that form the collection contain verses both in English and in Zepeda's ancestral language. One poem (Kots, see below) is published only in Tohono O'odham, which might be viewed as a controversial decision given the fact that the targeted audience may not know the native language.

> 'Alwi:lto 'amt 'am o ciah
> Heg 'o 'as cem hekid 'eḍgid g huk.
> Heg 'at s-ke:g o na:to g kots.
> Heg 'o 'eḍgid g hikckakuḍ.
> Heg 'o 'eḍgid g klalwos.
> Heg 'o 'eḍgid g toha ma:sidakuḍ... (Zepeda, 1995, p. 44)

Tohono O'odham is a Uto-Aztecan language which together with Akimel O'odham, Pima Bajo, Northern Tepehuan and Southern Tepehuan forms its Pimic (Tepiman) subgroup (see Mithun, 2001, p. 539). Like most indigenous North American tongues, Tohono O'odham is an agglutinative language (see Goddard, 1996). Its population base is about 20,000 people, living on both sides of the USA-Mexico border, with most tribal members settled on four reservations in southern Arizona. Although in the early 1980s more than two-thirds of the population spoke the language fluently (Zepeda, 1983, p. xiv), recently the situation has changed due to the relocation of many Tohono O'odhams from desert villages closer to urban centers dominated by English. Although still approximately 15,000 people claim to have some knowledge of the language (Moseley, 2007, p. 89), the number of fluent speakers is decreasing, especially among younger generations who have shifted toward English or Spanish.

The bilingualism of the poems in *Ocean Power* can be understood as an attempt to resist this gradual language shift. As has been mentioned, native language literacy is an important step toward language revitalization and stabilization. In the introduction to the collection of her verses, Ofelia Zepeda remarks that "the O'odham pieces could be meant for the small but growing number of O'odham speakers who are becoming literate. Here, then, is a little bit of O'odham literature for them to read" (Zepeda, 1995, p. 4), no matter that some of the poems (e.g. Ju: kĭ Ñe'i) are rather short.

> Wa nt o m-ñe'i g ju:kĭ ñe'i.
> Wa nt o ñ-keihi m-we:hejeḍ.
>
> I would sing for you rain songs.
> I would dance for you rain dances. (Zepeda, 1995, p. 14)

Having addressed American readers with a collection of poems that contain verses they cannot easily comprehend could also be viewed as an intentional political act. The renewed employment of indigenous languages is an essential component of the decolonizing process (cf. Lawson, 2010, p. 182). Due to drastic assimilation programs in the past, native languages in the United States belong among the most threatened in the world; 155 of 175 languages (89%) have no speakers within the youngest age group (Krauss, 1996, pp. 15–20). Therefore, while reading lines in an unknown language, non-indigenous readers can experience incomprehension and social injustice similar to those that native peoples were exposed to during the long decades of language and cultural suppression, and this may eventually help to establish greater cross-cultural understanding. On the other hand, some literary critics (e.g. Cluff, 1996) consider this approach to be counterproductive, disrupting the communication between the author and her potential readers.

Another relevant ecolinguistic aspect of Zepeda's bilingual poetry is the fact that the verses in Tohono O'odham necessarily evoke the natural environment differently from the English verses. It can be best studied in those poems where the lines in the indigenous language are sequentially translated into English.

Ce:dagim 'o 'ab wu:ṣañhim.
To:tahim 'o 'ab wu:ṣañhim.
Cuckuhim 'o 'ab him.
Wepeghim 'o 'abai him.

Greenly they emerge.
In the colors of blue they emerge.
Whitely they emerge.
In colors of black they are coming. (Zepeda, 1995, p. 15)

For example, in the poem Na:nko Ma:s Cewagĭ / Cloud Song (above), it can be seen that Zepeda invents new English adverbials (e.g. greenly) and transforms standard English syntax "to bring the experience evoked by the poem closer to an O'odham perspective" (Lawson, 2010, p. 190). The use of these *uncommon* linguistic forms can be interpreted as the reflection of the *uncertain* presence of life-giving rain in the arid environment of the Sonoran Desert. As Cluff maintains (1996, p. 96), "by using these created forms, Zepeda has shown the importance rain plays in O'odham tribal life: its rare appearance and how the search to capture and control this sporadic occurrence makes us look at the universe in unique ways". Taking advantage of a poetic form, Ofelia Zepeda illustrates that language diversity demonstrates a multitude of human existences. She shows that the language we speak contributes to our sensual perception of the surrounding physical environment and accentuates the idea that the language-driven perception is unique (cf. Pokorný, 2010, pp. 234–242).

O*cean Power* also encompasses poems (e.g. Pulling Down the Clouds or O'odham Dances) where the bilingual texts are not translations, but complement each other. Here, the Tohono O'odham lines take the form of an oratory, a significant poetic form of O'odham ritual songs and speeches (see Bahr, 1975; Underhill, 1993). "Ceremony is a very important concept in Ofelia Zepeda's poetry" (Ruiz, 2017, p. 3); it generates holy ties between the Tohono O'odham and their homeland in the Sonoran Desert. It takes the form of direct spiritual communication with the earth and the sky. Only if people and their ancestral language are in symbiosis with the landscape and the universe can they thrive.

Ñ-ku'ibaḍkaj 'ant 'an ols g cewagĭ.
With my harvesting stick I will hook the clouds.
'Ant o 'i-waññ'io k o 'i-huḍiñ g cewagĭ.
With my harvesting stick I will pull down the clouds.
Ñ-ku'ibaḍkaj 'ant o 'i-siho g cewagĭ.
With my harvesting stick I will stir the clouds.[2] (Zepeda, 1995, p. 9)

Where the language has been stripped of its cultural and spiritual connections to the land, for example through the relocation of its speakers or because of the destruction of the natural habitat, it tends to erode: the number of its communicative functions is gradually being reduced, as is the number of social domains in which the language may

be used. Simultaneously, there is a disruption in social and cultural unity, in the self--sufficiency and identity of the particular native community (cf. Thomason 2015).

Even in texts without any Tohono O’odham language component, Zepeda often refers to traditional Tohono O’odham cultural resources, many of which have been conditioned by the physical environment of the Sonoran Desert. She incorporates traditional myths (e.g. the poem Wind), legends, and other genres of oral literature, stressing the importance of traditional storytelling.

Repetition and/or parallelism of verses is yet another poetic device capable of reinforcing the symbiosis of *human-language-environment* interaction (cf. Satten-López, 2020, p. 4). In fact, aboriginal spirituality does not isolate *people* from their *language* and their *land* (or the *world*); they form a ‘trinity’ (cf. Zuckermann, 2020), an indivisible whole, a synchronization of energies:

> The people converge energies.
> They call upon the night.
> They call upon the stars in the darkness.
> They call upon the hot breezes
> They call upon the heat coming off the earth.
> They implore all animals.
> The ones that fly in the sky.
> The ones that crawl upon the earth.
> The ones that walk.
> The ones that swim in the water.
> They implore them to focus on the moisture.
> All are dependent… (Zepeda, 1995, p. 12)

The belief in the interconnectedness of everything means that from the native viewpoint, all the elements creating the entirety are endowed with life (see Abram, 1996). There is no division between living and non-living things. If this interdigitation is in harmony, if all the elements function in their proper ways and they care about each other; for example, there is no barrier ruling out the possibility of mutual communication of people with vegetation or stones. However, if this balance is violated by human encroachment, the connection gets lost:

> Barrel cactus,
> hanging in uncactuslike manner,
> upside down in between tree trunks and large branches.
> They silently scream,
> “My roots are still good, put me in the rocky soil.”
> The screams are inaudible.
> Even if every curved thorn joins in,
> the Park Service employees don’t hear them.
> Or if they do, they ignore them.
> Too busy repairing concrete… (Zepeda, 1995, pp. 21–22)

It has been mentioned in the definition of ecolinguistics given above that one of the issues studied by ecolinguists is how linguistic science addresses ecological issues such as climate change. As a well-trained linguist, and at the same time a speaker of a native language, Ofelia Zepeda knows that native tongues encode practical knowledge, resulting from people's centuries-long cultural adaptation to their natural environment (cf. e.g. Harrison, 2007). For example, they contain knowledge and survival methods well suited to cope with wildfires or floods. Due to global warming, these natural disasters are becoming more frequent, having strong impacts on fragile habitats such as the Sonoran Desert in Arizona, Zepeda's homeland (see Evans, 2021, p. 9). In her poem The Floods of 1993 and Others (see the previous and the following extract), Zepeda evokes how the modern, non-indigenous approaches, caring for nothing but profit, fail to stop the destruction brought by the sudden flood:

> Grasses caught in tufts of all sizes, hanging from every limb that was in the water's path.
> All debris carried by water, reshaping a canyon.
> Limb caught upon limb in wild, frozen dance postures.
> Sand piled in places and manner unaccustomed.
> Nature's features reshaped, molested by a watery monster.
> Touching everything except the U.S. Park Service picnic tables.
> Heavy concrete remains steadfast in the midst of nature's war zone.
> (Zepeda, 1995, p. 24)

In addition, Zepeda's poetry tackles problems related to the environmental justice movement. This recent ecocritical approach defines the 'environment' more inclusively as "the places in which we live, work, play, and worship" (Adamson, Evans, and Stein, 2002, p. 4). Environmental justice is then defined as "the right of all people to share equally in the benefits bestowed by a healthy environment" (Adamson, Evans, and Stein, 2002, p. 4). It is clear that the environment is no longer viewed as an isolated, uninhabited natural territory, somewhere outside settlements, but as the place where our *home* is. It should be regarded as the intersection of ecological, sociocultural, political, economic and religious concerns, the so-called Middle Place, as Joni Adamson (2001) has it, while the word 'healthy' refers to all possible aspects of the well-being of people, derived from human rights.

In this sense, the right to use the indigenous language should be conceived as one form of environmental justice. Knowledge of the ancestral tongue has been proven to contribute to the well-being of a person, while in contrast, loss of the traditional tongue can become the cause of serious trauma (cf. Zuckerman, 2020). Here again we can see the significance of those poems by Zepeda that contain the component of the Tohono O'odham language (e.g. Ba:ban Ganhu Ge Ci:pia, Cewagĭ, or Ka:cim Ṣu:dagĭ) because they enlarge the corpus of Tohono O'odham texts, and as such they contribute to Tohono O'odham literacy.

Importantly, in her poetry Zepeda also portrays other topics related to environmental (in)justice, including land dispossession, displacement, cultural impairment, and water rights. For example, in the poem Suitcase of Saints (1995, p. 41), she remembers the

Hia-ceḍ O'odham (or Sand Papago), a distinct band of the Tohono O'odham whose members were forced to leave their territory to make way for the establishment of Organ Pipe National Monument in southwestern Arizona. As Goodall (2006, p. 76) summarizes, the "major effect of dispossession is the deep disturbance which it has caused to social, political, cultural, and spiritual processes within indigenous societies." As a consequence, the Hia-ceḍ O'odham ceased to exist as an independent group, having lost its own political and sociocultural identity.

In the final and eponymous poem of the collection *Ocean Power*, Zepeda tells a story about "two O'odham men who came too close to the ocean as they were being deported back to Mexico from Arizona" (1995, p. 86). Since the Gadsden Purchase in 1853 which established the southern border of the United States, the traditional Tohono O'odham territory has been divided between two countries. In the days before contact, the Tohono O'odham made a regular pilgrimage to the ocean to ask for power. However, the colonization of their mother land and its split into two parts uprooted many of the original cultural traits. The two men clearly never joined the pilgrimage, nor were they spiritually ready to do so:

> We are not ready to be here.
> We are not prepared in the old way.
> We have no medicine.
> We have not sat and had our minds walk through the image of coming to this ocean.
> We are not ready.
> We have not put our minds to what it is we want to give to the ocean.
> We do not have cornmeal, feathers, nor do we have songs and prayers ready.
> We have not thought what gift we will ask from the ocean.
> Should we ask to be song chasers.
> Should we ask to be rainmakers.
> Should we ask to be good runners or should we ask to be heartbreakers.
> No, we are not ready to be here at this ocean. (Zepeda, 1995, p. 84)

The border wall between the U.S. and Mexico, built during the presidency of Donald Trump to reduce illegal migration, seems to impact the Tohono O'odham Middle Place even more. The Natives predict severe ecological and spiritual damage:

> Farmers and ranchers living near the border rely on water sources located on the Sonoran side. Likewise, the wall would disrupt the natural flow of rainwater washes and animal migration along the water. The cultural and human impact would also be severe. As many tribal members are Catholic, each year the Tohono O'odham make a spiritual pilgrimage to the town of Magdalena in Sonora to pray to and touch the statue of St. Francis, their patron saint. Tribal members visit relatives on the Mexico side daily, and there are sacred sides and cemeteries located in Mexico as well. (Montiel, 2017, p. 23)

It is beyond doubt that the construction of the US-Mexico wall may also have serious anthropological and/or linguistic consequences, including the erosion of the cultural and

language vitality of the Tohono O'odham. Having no chance to visit their relatives on the other side of the border means that the Tohono O'odham will lose access to other Tohono O'odham speakers and elders knowledgeable about traditional life. This could result in the disruption of the Tohono O'odham collective identity.

[5] Conclusions

Ecolinguistic studies provide information on the process of language endangerment in relation to the vitality and maintenance of natural habitats. They bring information about ecological and cultural knowledge embedded in linguistic systems, about what to do and not to do to keep the planet linguistically, culturally, and environmentally varied and sustainable.

In harmony with her academic work, Ofelia Zepeda's piece of creative writing, bilingual in its character, reifies the importance of the world's linguistic and cultural diversity and the role of language in the relationship between humans and their physical environment. Although this topic is not explicitly and straightforwardly depicted in Zepeda's poems, and many relevant aspects such as the 'colonization of language' are only evoked or presented indirectly, it should be understood as an important component of the environmental and eco-justice orientation of the text. As such, Ofelia Zepeda's verses represent an example of the so-called "supraliterary intentions of contemporary native poetry" (cf. Blaeser, 2006, p. 251) in which the employment of the native language is to be viewed as an intentional act transcending the aesthetic function of literature, its main aim being the expression of native resilience.

[Notes]

1 See http://ecolinguistics-association.org/, retrieved March 30, 2022.
2 These lines (from the poem Pulling Down the Clouds) refer to a ritual known to the Tohono O'odham as 'fixing the earth', the aim of which is to call down rain.

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[Investigating L2 English preposition use by Czech university students: A learner corpus study]

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[Abstract] *This paper examines the use of prepositions in the L2 English speech production of L1 speakers of Czech. The data is sourced from a spoken corpus comprising forty c.15-minute interviews. L2 English preposition use was studied by means of potential occasion analysis, and the results show that prepositions pose a challenge to EFL learners. Careful scrutiny of the data revealed an increasing tendency toward preposition accuracy in speech across proficiency levels A2 to B2. Moreover, it is hypothesized that the participants' incorrect EFL preposition selection is influenced by their L1 knowledge.*

[Keywords] *accuracy; EFL; negative transfer; potential occasion analysis; prepositions; speech*

[1] Introduction

The literature is in agreement that prepositions pose a challenge to EFL learners mainly because there is no easily definable pattern in their use which could be of assistance in making choices in particular contexts. Celce-Murcia & Larsen-Freeman (1999, p. 401) state that prepositions are notoriously difficult to learn and add that long after EFL learners have achieved a high level of proficiency in English, they still struggle with prepositions and that even proficient English speakers exhibit variable performance regarding which prepositions they use for a particular meaning. Parrot (2000, p. 94) supports this argument in The Cambridge Grammar for English Language Teachers by defining prepositions as a "major problem" for learners.

Accuracy in the use of English prepositions seems to be an underrepresented area in applied linguistics. Whilst errors in general are widely acknowledged, prepositional accuracy in the speech of EFL learners still poses significant challenges to researchers (for an exception see, for example, Nacey & Graedler, 2015). Previous research on preposition accuracy largely focuses on written production and indicates that preposition usage is one of the most difficult aspects of English grammar for non-native speakers to master, and that preposition errors account for a significant proportion of all EFL grammar errors (Chon et al., 2021; Granger, 2003; Thewissen, 2013). This important, albeit under-researched, area has inspired the present empirical investigation, which aims at casting light on the accuracy of English prepositions in the speech of Czech university-level learners. This paper adds empirical evidence as part of a wider investigation into the use of English prepositions by EFL learners. The focus here is not only on how accurately EFL learners whose first language (L1) is Czech use English prepositions, but also on the accuracy order of L2 English preposition production and possible language transfer.

This paper presents an exploration focusing on preposition use among EFL speakers of Czech at three proficiency levels (A2, B1 and B2), seeking to answer the following research questions:

1) How accurately do Czech EFL learners use English prepositions?
2) What is the accuracy order of L2 English preposition production at the different L2 proficiency levels?
3) What are the most frequent error-prone prepositions?
4) Are the most frequent errors Czech learners make caused by L1 transfer?

[2] Theoretical framework

[2.1] Prepositions

According to Greenbaum and Quirk (1990, p. 188), prepositions are a closed class of items connecting two units in a sentence and specifying a relationship between them.

Prepositions can be approached on the basis of their meaning, use, or, for example, form. Firstly, regarding form, authors classify prepositions as mono- and polysyllab-

ic (Greenbaum & Quirk, 1990) or simple and complex (Carter & McCarthy, 2006; Biber et al., 1999). Secondly, there are issues of use concerning prepositions. For example, it is possible to study instances where more than one preposition with the same meaning is acceptable in a given context, or to study the discourse in which prepositions occur (see Celce-Murcia & Larsen-Freeman (1999, pp. 414–415)). Lastly, the issues of meaning concerning English prepositions are dealt with frequently in English grammars. Biber, Conrad, & Leech (2002, p. 28) explain that prepositions are linking words which introduce prepositional phrases and specify the relationship between two or more entities that they link, or express other abstract relations. Biber et al. (1999) mention that prepositions have the ambiguous status of having borderline lexical membership while at the same time qualifying as functional words (1999, p. 74), and they add that prepositions can have free and bound meanings. For Biber et al. (1999, p. 74), free prepositions have an independent meaning, and the choice of preposition is not dependent upon any specific words in the context (see example 1 below). In contrast, bound prepositions often have little independent meaning, and the choice of the preposition depends upon some other word – often the preceding noun, verb, or adjective (see examples 2 and 3).

(1) Late one morning **in** June, **in** the thirty-first year of his life, a message was brought to Michael K as he raked leaves **in** De Waal Park.
(2) She confided **in** him above all others.
(3) They've got to be willing to part **with** that bit of money. (Biber et al., 1999, p. 74).

Gráf (2015, p. 116) adds that dependent prepositions "typically introduce an object (wait for somebody) or a nominal complement (an expert in early history, good at languages)" and that they form one semantic unit with the preceding word and their selection is not affected by the word they introduce, while the selection of independent prepositions is affected by the relation (temporal, spatial, or other) to the word they introduce (at work, to work, etc.).

As far as the meaning of prepositions is concerned, Quirk et al. (1985, p. 573) note that "so varied are prepositional meanings that no more than a presentation of the most notable semantic similarities and contrasts can be attempted."

[2.2] Potential occasion analysis

Potential occasion analysis involves counting the errors of a given type out of the number of times they could potentially have been made. As a method used to study learner language, it requires not only an error-tagged version of the data, but also a part-of-speech (POS) tagged version of the same data. Therefore, unlike traditional error analysis (hereinafter referred to as EA), which relies on counting the specific types of errors out of the total number of errors in the corpus under investigation (or the total number of words in the examined data), the error-tagged corpus will provide information on the number of preposition errors, while the POS-tagged corpus will reveal the overall number of prepositions, i.e. the total number of times the errors could potentially have been made.

Second Language Acquisition (hereinafter referred to as SLA) stands to gain a lot from what potential occasion analysis has to offer in the study of learners' use of prepositions. The descriptive information it provides serves as a basis for analyzing samples of learner language in their totality. As such, it provides an adequate basis for examining which prepositions are used in/accurately and why some prepositions come to be used more accurately than others.

However, a limitation of potential occasion analysis is that it is target-oriented; that is, it tells us whether Czech EFL learners have acquired the system of prepositions. It sheds little light on the actual processes involved in language learning and acquisition, since it is incapable of describing the interlanguage forms that arise as the learners approximate to target language (TL) norms. For this reason, potential effects of L1 influence will be subjected to closer scrutiny in the final part of this paper.

[2.3] L1 influence

From the point of view of SLA research, the explanation of errors is probably the most important stage in error analysis. However, it might not always be possible to come to a firm conclusion about the source of an error; partly because specific error sources have not been described with sufficient rigor and partly because not all error sources are unambiguous. According to Ellis and Barkhuizen (2005, p. 66), identifying the source of errors is not an easy task since "many errors are likely to be explicable in terms of multiple rather than single sources".

To avoid tracing which of the many existing strategies are responsible for particular errors, the central focus of my analysis will be on the potential effects of L1 influence. Jarvis (2000, p. 245) mentions 3 potential effects of L1 influence: (a) intra-L1-group similarities, (b) inter-L1-group differences, (c) first language – interlanguage (L1-IL) performance similarities. Intra-L1-group similarities are found when "learners who speak the same L1 behave in a uniform manner when using the L1s" (2000, p. 254), while inter-L1-group differences are found when "comparable learners of a common L2 who speak different L1s diverge in their IL performance" (2000, p. 254). The third potential effect of L1 influence, L1-IL performance similarities, "is found where learners' use of some L2 feature can be shown to parallel their use of a corresponding L1 feature" (2000, p. 255).

Whilst the first two effects rely on automatic and quantitative approaches, intra-L1--group congruity between Czech learners' L1 and their IL performance does not. Assessing the third effect will require a more qualitative evaluation (see sections 5.2.1, 5.2.2 and 5.2.3)

[3] Review of research

[3.1] Preposition errors in learner language

Preposition errors in learner language are a common phenomenon that has been extensively researched in the field of SLA and applied linguistics. The knowledge from numer-

ous studies has revealed linguistic features that have established themselves as “known” EFL features, including non-standard use of prepositions (see, for example, Mauranen, 2012; or Cogo & Dewey, 2012).

Key findings from research on preposition errors indicate that learners use incorrect prepositions, as in *It is predicted that the degree **to** social adaptation will determine… (Celce-Murcia & Larsen-Freeman, 1999, p. 416). Furthermore, EFL learners seem to underuse the category of prepositions (Granger, 1998, p. 48) on the one hand, and tend to insert redundant prepositions (Cogo & Dewey, 2012, p. 48) on the other.

Moreover, inserting redundant prepositions, as in “*we have to study about… ,” is on the list of typical “errors” that most English teachers would consider in urgent need of correction and remediation, even though they appear to be generally unproblematic and present no obstacle to communicative success (Seidlhofer, 2004, p. 220).

[3.2] Classification of preposition errors in learner corpus research (LCR) studies

In learner corpus research conducted on both spoken and written learner corpora, authors frequently examine the types, frequencies, and patterns of preposition errors.

According to Chodorow, Tetreault & Han (2007, p. 26), a preposition error can be a case of incorrect preposition selection (**They arrived to the town*), the use of a preposition in a context where it is prohibited (**They came to inside*), or failure to use a preposition in a context where it is obligatory (e.g. **He is fond this book*). Gráf (2015, p. 116) draws a distinction between dependent and independent prepositions. Of the total number of 121 errors in the use of independent prepositions in the corpus he examined, 105 errors (87%) involved the prepositions in, at or on. These instances were further broken down into the following groups: (1) on the picture/painting/drawing/portrait (48 instances); (2) in university/school (19 instances); (3) various other instances (38 instances).

Moreover, De Felice & Pulman (2009) point out that the most common prepositions, for example **in**, **of**, and **to**, are also among the most frequent words in the language (2009, p. 512). In their study, they focused on nine high-frequency prepositions to ensure sufficient data: **at**, **by**, **for**, **from**, **in**, **of**, **on**, **to** and **with**. They explain that since these are the most frequent prepositions in English, they expect them to occur with high frequency in learner writing too. In their analysis, they considered just those errors where a preposition is needed, but the one chosen by the student is incorrect.

Finally, in their error tagging manual, Granger et al. (2022, p. 23) mention that researchers who are interested in analyzing all erroneous uses of prepositions should consider both errors involving dependent prepositions (i.e. prepositions that are intrinsically linked to a particular adjective, adverb, noun or verb) and errors involving independent prepositions (i.e. lexical errors affecting single or complex prepositions). The categories should also include cases of omission of a necessary preposition.

Based on the above-mentioned relevant studies and sources, the original categorization of errors into dependent and independent prepositions was broadened, and more

details concerning the use of English prepositions were observed. The study I present here is similar to the articles described above in that it investigates the accuracy of the use of English prepositions. For the purpose of the current paper, preposition errors will also be divided into errors involving dependent prepositions and errors involving independent prepositions, and their patterns and frequencies will be scrutinized carefully.

However, my analysis covers a wider range of details concerning specific preposition errors in conversational discourse in the Czech tertiary education context. Moreover, the accuracy order of L2 English preposition production at three L2 proficiency levels is determined, and the causes of Czech learners' most frequent errors are investigated. Using potential occasion analysis, my research therefore aims to reveal the patterns and frequencies of preposition errors that Czech EFL learners make and to indicate what is typical, as well as what is rare with regard to the accuracy of the use of prepositions in English as a foreign language.

[4] Data and methods

The corpus scrutinized for the purpose of this study was compiled to investigate grammatical errors in the speech of Czech university learners of English. The corpus comprises forty c.15-minute interviews with 20-year-old (SD = 1.4) first-year university students, which were recorded and transcribed between 2020 and 2021.

Since the aim of the current study was to analyze speech produced by students of fields other than English philology, whose degree programmes are not designed to educate graduates with an advanced level of language competence (to learn more about the accuracy of advanced learners of English, see Gráf, 2015), the interviewees were first-year bachelor students from four technical fields of study with different specializations (finance and management, travel and tourism, applied computer science, and engineering for industry).

The learners' level of language competence was assessed using the Oxford Placement Test (OPT), which identified the learners' language proficiency levels and provided a means of placing students at the start of the research. The test has been calibrated against the level system provided by the Common European Framework of Reference for Languages (CEFR). The 40 learners whose speech was analyzed for the purpose of this study were placed into the following categories: A2 (13 learners), B1 (15 learners), and B2 (12 learners).

The development of the oral production elicitation tool reflected the research aims, relevant sources (e.g. Bachman & Palmer, 1996; Ellis & Barkhuizen, 2005; Gass & Selinker, 2008; Gries & Paquot, 2020), and similar relevant studies (Brand & Götz, 2011; Dose--Heidelmayer & Götz, 2016; Gráf, 2015; etc.). The interview was designed to elicit students' authentic speech.

Students were provided with identical, precise and clear instructions, and the interviewer guided the students through prompts to elicit a balanced output. The variety of

the tasks (both monologic production and learner-interviewer spoken interaction) was designed so that the characteristics of the tasks corresponded to the characteristics of TL use and also to match the core features that are among the most essential for learners, including various tenses etc.

The questions were comprehensive, and the open questions allowed the interviewees to produce their answers in their own words. To get the conversation started, students were asked to choose a topic and speak about it for 3 minutes without any interruptions.

Topic 1: A film you have seen / a book you have read and think is particularly good / bad.
Topic 2: A place or a country you have visited and liked.

The first section of the oral interview was stimulated by the interviewer's question (What topic have you chosen?) when the recording was started.

The second task was based on picture descriptions. The students were gradually given three pictures to describe. The interviewer introduced each picture with the quintessential question *What can you see in the picture?* and suggested several other questions if necessary.

During the last task (free conversation), the students introduced themselves, after which the interviewer posed topical scripted questions (e.g. What can you tell me about your family? Tell me about your school. Do you think English will be useful for you in the future?), which were mostly concerned with familiar topics and with learning English. It should go without saying that some of the benefits of this task type can be re-constructed as weaknesses for lower-level learners. The process was rather free-flowing and indeterminate with talkative and accurate learners, while less talkative (and less accurate) learners were often guided by prescribed questions.

The interviews were transcribed – using oTranscribe – by the author of this paper. The interviews were transcribed using an adjusted version of the Louvain transcription guidelines, which are very clear, systematic, and practical. The guidelines were adapted to suit the purpose of this paper.

After the transcription process, the texts were analyzed and manually annotated for errors by a researcher (L1 Czech) and a British English native speaker (NS). After the NS identified errors, these were manually tagged according to the Louvain Error Tagging Manual Version 2.2 (Granger et al., 2022) by the author of this paper.

As noted above, the same data was error-tagged manually by a British English native speaker and the author of this study. To check for inter-rater reliability, the author of this study coded c. 20% of the data (10 transcribed interviews). The inter-rater reliability measured by Cohen's kappa reached 0.92 for errors coded in the sample, i.e. 96.23% agreement, which might be considered an excellent agreement level (Fleiss et al., 2013).

Following Granger et al. (2022), an important distinction was made between errors (the breaking of a specific linguistic rule) and infelicities (instances of non-erroneous but odd-sounding language) when tagging grammatical errors. The latter were not taken

into account in the current analysis because their annotation might be affected by the personal taste of the annotator.

Moreover, since the current paper uses potential occasion analysis to study the use of English prepositions in the speech of Czech EFL learners, which is a method for examining how accurately learners use linguistic features and involves counting the errors of a given type out of the number of times they could potentially have been made, the corpus under investigation was also part-of-speech (POS) tagged. For POS-tagging, the Constituent Likelihood Automatic Word-tagging System (CLAWS) was used, which has consistently achieved 96–97% accuracy. Precision and recall rates yielded by CLAWS4 were not calculated since it was used to POS-tag c. 100 million words of the original British National Corpus (BNC 1994), and it is considered to be highly accurate.

In my analysis, all of the POS tags listed in CLAWS for this specific part of speech were included. The manual frequency counts were accompanied by a detailed qualitative analysis of the prepositions and their context.

Even though some utterances accounted for two tokens of the same preposition in my data (*AI12: ...well in in the picture is girl lying on her bed...*), which might have the effect of increasing the overall number of prepositions used in my data, it reflects the nature of spoken language. Carter and McCarthy (2006, p. 173) argue that repetition should be taken as an effective device for maintaining fluency, while Biber et al. (1999, p. 1,056) state that repetition is presumed to be unplanned or involuntary. All in all, spontaneous speech is, among other things, characterized by the presence of repetition, and it has thus been retained for the purpose of the current analysis. Although repetition was not intended to form a part of the present research, its examination might prove helpful in future research, since the frequency of repetition may affect the interpretation of results, mainly in relation to the overuse of certain prepositions in the speech of EFL learners.

Finally, for the purpose of this paper, preposition errors were divided into two categories: errors involving dependent prepositions and errors involving independent prepositions, each of which was further sub-divided in order to discover the most frequent types of preposition errors Czech EFL learners make. The results of the analysis were then compared with four other corpora of speech produced by EFL learners with different mother tongue backgrounds to help us discover whether specific types of preposition errors are caused by L1 transfer and are therefore L1 group-related, or whether EFL learners in general make errors of these types. Since learners often transfer linguistic features from their native language to the target language (see, for example, Bardovi-Harlig & Sprouse, 2018), which can result in preposition errors in their EFL speech, such a comparison is hoped to provide insights into the patterns of language acquisition that are specific to learners with different mother tongues. Studying the extent of language variation between five corpora and the linguistic preferences of learners from different linguistic backgrounds is hoped to reveal whether specific preposition errors (such as "*on high school") are L1 group-related.

[5] Results

All in all, Czech EFL learners do not seem to be using English prepositions accurately. A closer analysis of all the grammatical errors (i.e. errors that break general rules of English grammar; see Granger et al., 2022) that Czech EFL learners make when speaking English revealed that the most frequent error types counted as average error rates (i.e. numbers of errors per 100 words) are articles (having an extremely high frequency, 30.8%), followed by verb tenses (more than 13% of all errors Czech EFL learners made during the interview) and prepositions. The third most frequent error-prone category is English prepositions – 10.4% of all grammatical errors identified in the analyzed corpus are errors involving independent prepositions. Errors in the use of dependent prepositions account for another 3.9%.

A closer examination of the results of A2, B1, and B2 learners shows that of the 2,766 prepositions in the data, more than 11% were inaccurate – quite a high percentage, which explains their 'bad reputation' as being difficult to acquire. On the positive side, the most common prepositions Czech EFL learners use incorrectly are *at*, *in*, and *on* (see section 5.1), which hardly prevent understanding in communication.

In what follows, an overview of the quantitative differences between the scrutinized proficiency levels is presented. However, concerning the proficiency variable, the learners were initially selected on the basis of their mother tongue, and they were later assessed for their proficiency level to obtain information about each learner's level of proficiency. An unfortunate side effect of not being able to customize the data according to proficiency levels was that I obtained different amounts of data in the groups at the six levels of proficiency. This mainly precluded valid comparisons from the proficiency perspective, including all six levels of proficiency. For this reason, only A2, B1, and B2 proficiency levels became central to this paper.

The results are given with the proficiency levels grouped – see Table 1.

Table 1 Potential occasion analysis

	A2	B1	B2	Total
Prepositions	820	938	1008	2766
Errors	119	115	81	315
Error rate	14.5	12.2	8.0	11.3
Correct uses	85.4%	87.7%	91.9%	88.6%

Note: Prepositions = the frequency with which prepositions were used in the speech of the learners in this study.
Error rate = a normed score of errors per 100 words.

Table 1 reveals an increasing tendency toward preposition accuracy in speech across proficiency levels. The target groups that form the main focus of this study, i.e. the A2 to B2 learners, exhibit an increasing tendency with regard to the accuracy of English prepositions in their speech. The analysis reveals that more proficient learners of English seem to err less frequently in the use of English prepositions. In total, at B2, there are

81 preposition errors out of 1008 occurrences of prepositions, meaning an error rate of 8.1 (i.e. 91.9% of the correct uses). Contrarily, 85.4% of the correct uses at A2 indicated that these learners struggle with English prepositions far more frequently than their more proficient counterparts.

All in all, the results show that of the 2,766 prepositions in the data, more than 11% were inaccurate – quite a high percentage, which supports the argument that prepositions are difficult to acquire.

[5.1] Classification of errors in the use of prepositions

Preposition errors in the corpus under investigation were tagged as LSPR (independent prepositions), or X*PR (dependent prepositions). LSPR (*AS03: I study <LSPR corr="on"> at </LSPR> Saturday and Sunday because <LSPR corr="on"> in </LSPR> Monday I all day from eight to seven I am <LSPR corr="at"> in </LSPR> the school...)* covers lexical errors affecting single or complex prepositions. Errors in the use of dependent prepositions were further divided into XADJPR (adjectives used with the wrong dependent preposition: *I hate English because it's hard <XADJPR corr="for"> to </XADJPR> me I like I would like to speak English... (FIN2)*), XADVPR (adverbs used with the wrong dependent preposition: *...is a good town but it is too far <XADVPR corr="from"> of </XADVPR> my home... (TT13)*), XNPR (nouns used with the wrong dependent preposition), and XVPR (verbs used with an erroneous, missing, or redundant preposition: *...if we asked we asked them <XVPR corr="for"> on </XVPR> something they have help... (FIN4)*). The category X*PR covers all errors involving prepositions that are intrinsically linked to a particular adjective, adverb, noun, or verb. The category also includes cases of the omission of a necessary preposition (Granger et al., 2022, p. 22).

The most frequent errors Czech EFL learners make are errors in the use of independent prepositions, i.e. lexical errors affecting single or complex prepositions (LSPR). The error types across proficiency levels are set out in Table 2.

Table 2 Error types and their frequencies across proficiency levels.

	A2	**B1**	**B2**	A1-C2 (Total)	%
LSPR	89	80	59	228	72.4%
XVPR	21	27	19	67	21.3%
XADJPR	4	6	2	12	3.8%
XNPR	5	1	0	6	1.9%
XADVPR	0	1	1	2	0.6%
Total	119	117	81	315	100%

Note: LSPR (independent prepositions) = lexical errors affecting single or complex prepositions. X*PR (dependent prepositions) = all errors involving prepositions that are intrinsically linked to a particular adjective, adverb, noun or verb.

As shown in Table 2, independent prepositions are by far the most frequent type of error Czech EFL learners make, followed less frequently by verbs used with an erroneous, missing, or redundant preposition.

[5.1.1] Independent prepositions

As mentioned in 1.2.2., Chodorow, Tetreault & Han (2007, p. 26) distinguish between three types of errors in the use of prepositions: (1) incorrect preposition selection; (2) use of a preposition in a context where it is prohibited; and (3) failure to use a preposition in a context where it is obligatory. Their distinction was adopted in the current paper. After all the prepositions were identified in the corpus, they were divided into these three groups – see the examples below.

Table 3 Error types and their frequencies.

Error type	Raw freq.	%	Example
Incorrect preposition	153	67.1%	*... I study <LSPR corr=»on»> at </LSPR> Saturday and Sunday because <LSPR corr=»on»> in </LSPR> Monday I all day from eight to seven I am <LSPR corr=»at»> in </LSPR> the school... (AS03)*
In a prohibited context	40	17.5%	*... week and I visit my grandparents <LSPR corr=»0»> in </LSPR> two times a month... (FM03)*
Failure to use where obligatory	35	15.4%	...It's about one guy he was in he was *<LSPR corr="in the military">* military *</LSPR>* ... (AS02)

Note: Note that only the targeted error is corrected in the examples, while the other errors are left uncorrected.

Unsurprisingly, the most frequent errors in the use of prepositions are those where learners select an incorrect preposition. The most common type of error in preposition usage is selecting an inappropriate preposition for a given context. This is followed by errors where prepositions are used in contexts where they are not allowed. The least error-prone category is the omission of prepositions in contexts where they are required. Moreover, by far the most error-prone prepositions are *at*, *on*, and *in*, followed by the slightly less frequent *to* and *for* – see the following table.

Table 4 Error-prone prepositions

Error type	**Raw freq.**	%	**Example**
In	69	35.6%	... goes here *<LSPR corr="to">* in *</LSPR>* the university here. (TT03)
On	56	28.9%	*... Yeah different subjects than <LSPR corr=»at»> on </LSPR> secondary school... (AS03)*
At	31	15.9%	*... things when we are <LSPR corr=»on»> at at </LSPR> vacation... (TT12)*
To	21	10.8%	*...but it's really really much information <LSPR corr=»for»> to </LSPR> me right now... (AS05)*
For	17	8.8%	*... I visited England <LSPR corr=»two times»> for two times </LSPR> when I was in secondary school... (TT07)*

Nevertheless, given that *in* is among the most frequent words in the language and *on, at, to*, and *for* are among the most frequent prepositions in English (De Felice & Pulman, 2009, p. 512), we can deduce that the frequent occurrence of errors in the utilization of these prepositions can be attributed to the multitude of opportunities where they could have potentially been misused.

Even though the only goal of communication should not be to get the message across – for fear of 'pidginizing' the English language (Mukherjee & Rohrbach, 2006, p. 210) – the majority of preposition errors include prepositions *in*, *on*, and *at*, which hardly prevent understanding in communication and do not seem to have the potential to hinder understanding. Their inaccurate use should not be considered a serious problem.

[5.1.2] Dependent prepositions

Verbs used with an erroneous, missing, or redundant preposition are the most frequent error type in the category of errors in dependent prepositions, in which learners frequently substitute a dependent preposition for an incorrect one (*AI11: I just get <XVPR corr="onto"> into </XVPR> the train buy a ticket...*). Less frequently, Czech EFL learners fail to use a dependent preposition in a context where it is obligatory (*AS03: I like reading and <XVPR corr="listening to music"> listening music </XVPR>*) and the least error-prone category in the use of dependent prepositions seems to be their use in a context where they are prohibited (*AS05: what I do I <XVPR corr="want"> want to </XVPR> more money)*.

Moreover, the most error-prone verbs seem to be *go* and *look* - see the following examples: (4) and (5).

> *(4) ...she looks young she is <XVPR corr="looking at"> looking in </XVPR> the phone... AS03*
> *(5) ...US friends <XVPR corr="went on a"> go to </XVPR> road trip to the... AS05*

Out of the 70 occurrences of verbs used with an erroneous, missing, or redundant preposition, both *go* and *look* were used 14 times with an incorrect, missing, or redundant preposition.

Finally, the examples (6) and (7) demonstrate the second most frequent category of dependent prepositions: adjectives used with the wrong dependent preposition.

> *(6) ...Irish English is a little bit different <XADJPR corr="than"> between </XADJPR> American English or England English... (FIN2)*
> *(7) ... I like I would like to speak English but it's <XADJPR corr="hard for me"> hard to me* </XADJPR> *to learn English... (FIN2)*

While understanding the frequencies and types of learner errors is crucial, it is equally important to investigate possible sources of these errors. S. P. Corder (1981) suggested specific basic steps by which error analysts, who are interested in errors which occur in one's non-native language, may operate when conducting an error analysis. One of these steps is an explanation of errors EFL learners make.

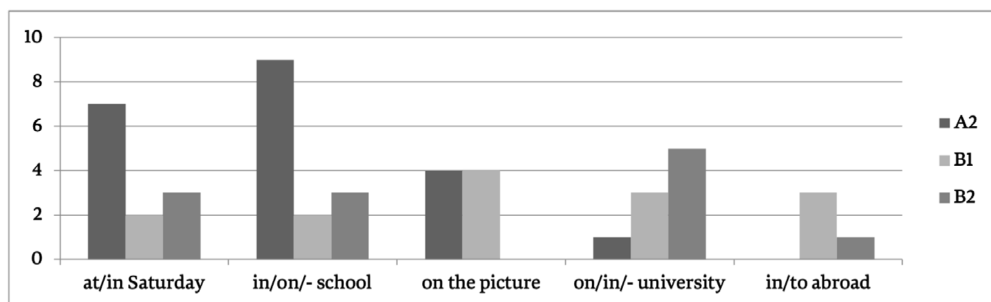
[5.2] L1 transfer

This part of this paper focuses on potential transfer effects on the Czech EFL learners' use of English prepositions. All phrases with erroneous prepositions were first extracted from the Czech corpus under investigation with the help of WordSmith Tools 8.0 (Scott, 2012). The resulting phrases were then investigated, and the most frequent erroneous phrases were selected for further analysis.

[5.2.1] Intra-L1-group similarities

To illustrate intra-L1-group similarities, Jarvis (2000) mentions Selinker (1992), according to whom a group of Hebrew-speaking learners of English tend to place adverbs before the object in English sentences (e.g. I like very much movies). The patterns of the (mis) use of English prepositions by Czech EFL learners were pointed out in this paper's section 5.1. Nevertheless, all errors in the use of independent prepositions, which appeared to be the most frequent type of preposition error in the speech of Czech EFL learners, were examined in greater detail. Using WordSmith Tools 8.0 (Scott, 2012) once more, errors in the use of independent prepositions were investigated, and their context was inspected to see which phrases are the most difficult for Czech EFL learners – see Figure 1 below.

Figure 1 Errors in the use of independent prepositions across proficiency levels.



Note: The first category includes all days of the week.

The graph reveals that Czech EFL learners across all proficiency levels frequently err in the phrases *at school, on Monday, in the picture* and *at university*. These phrases will be examined more closely in the following part of the paper because, according to Jarvis (2000), intra-L1-group homogeneity is most evident when directly compared with inter--L1-group heterogeneity. Therefore, four other corpora of speech produced by EFL learners with diverse mother tongues were investigated.

[5.2.2] Inter-L1-group differences

In order to explore whether specific types of preposition errors are caused by L1 transfer and are therefore L1 group-related or whether EFL learners in general make errors of these types, the Louvain International Database of Spoken English Interlanguage (LINDSEI) was examined. LINDSEI is a corpus of informal interviews with EFL learners of English from 11 mother tongue backgrounds (for more details, see https://uclouvain.be/en/research-institutes/ilc/cecl/lindsei-cd-rom-and-handbook.html).

Four LINDSEI subcorpora were selected for further investigation. Even though proficiency was initially defined with the institutional approach (most LINDSEI subjects are university undergraduates studying English), a random sample of five interview extracts from each of the eleven subcorpora was submitted to a professional rater, who was asked to rate them on the basis of the Common European Framework of Reference for Languages (CEFR) descriptors for speaking (Council of Europe, 2001). The results show that while some LINDSEI subcorpora clearly qualify as advanced, having a majority of C1 or C2 scores (cf. the Dutch, German, and Swedish subcorpora), others are rather in the higher intermediate range (Gilquin et. al., 2010). French, Italian, Japanese, and Spanish subcorpora might be labeled as B2 rather than advanced. For this reason, these specific subcorpora were selected for further examination because they correspond most closely to the analyzed data in the sample; the L1s were carefully selected in an attempt to control the proficiency variable, which may affect (as shown by the current analysis) learner productions. Moreover, the carefully selected comparable corpora comprise 50 informal interviews with EFL learners and a total of 34,116 words (Japanese subcorpus) to 83,294 words (French subcorpus), while my corpus comprises 45 interviews and totals 37,650 words (B turns only). For the above-mentioned reasons, the four selected corpora might be considered comparable to the corpus compiled for the purpose of the current research.

Only the most frequent erroneous phrases extracted from the Czech corpus under investigation with the help of WordSmith Tools 8.0 were further scrutinized in the other corpora to see whether specific types of preposition errors might be caused by L1 transfer and therefore be L1 group-related or whether EFL learners in general make errors of these types. The instances of erroneous prepositions were further broken down into the following groups: (1) school, (2) university, (3) picture, (4) days of the week, and (6) abroad.

The five corpora under investigation were examined using WordSmith Tools 8.0, with a focus on the most frequent words collocating with the incorrect prepositions that Czech EFL learners use. The results were then tested to verify whether the differences between the analyzed corpora were statistically significant. There is an appendix at the

end of this article showing the results of the statistical tests conducted at this stage of this research (Table 1 – Table 10).

School

Table 5 In/correct uses of the phrase at school across mother tongues.

	Correct	Incorrect
FR	<B> ...I had people in my classes . **at (er) secondary school** . who: who could have . (eh) become . (er) sportive sportives ...</B> FR022	<B>.... who was a teacher **in high school** in Switzerland somewhere . in in (eh) not so far away from Zurich </B> FR021
IT	<B> ... I went with my with the school **at the high school** I went to: (er) Germany Austria and: (eh) ...</B> IT011	<B> ...I (eh) I studied (mm) **in (mm) in a** school (erm) . of of music but (mm) ... </B> IT012
JP	<B> he is a teacher **at junior high <overlap /> school** </B> JP010	<B> (erm) . I have one . brother and he is second grade **in high school** . and I have parents ... </B> JP006
SP	<B> ... they are finished the studies **at high school** and so (erm) they: they meet (erm) (er:) Maribel Verdú (er) who co= who comes from Spain .... </B> SP039	<B> I: **in the school** the classes were very boring </B> SP032
CZ	<A> how often do you speak English </A> <B> Not that often **only at school** </B> CZTT11	<B> .... so that's why I'm here because **on the secondary school** I was studying also information technologies ... </B> CZAI11

Note: The original coding system was used to code the correct and erroneous phrases (FR = French, IT = Italian, SP = Spanish, JP = Japanese). CZ... = Czech.

As evidenced by the above table, not only Czech EFL learners use the phrase *at school* incorrectly. The results of Pearson's chi-square test of independence show that the differences between the above-mentioned corpora are statistically significant ($p = 0.001$). Japanese EFL learners make significantly more errors than Czech, Italian, and French learners in the phrase *at school*. Moreover, Czech EFL learners err more often than Italian and French learners in this specific phrase.

Thanks to the high frequency of occurrence of the word *school*, differences between the use of the prepositions *in*, *on* and *at* could be analyzed in greater detail. The results indicate that Japanese EFL learners use the preposition *in* more frequently than Italian, French, or Czech learners while Czech learners use the incorrect preposition *on* in this specific phrase significantly more often than any other nationality.

University

All examined learner populations seem to struggle with the preposition preceding the word "university". In examples (8) to (12), the majority of EFL learners substitute the correct preposition *at* with the incorrect preposition *in*, while a Japanese EFL learner (example 12) fails to use the preposition where it is obligatory.

(8) <A> how often do you study </A>
<B> like two three times per a week ***on university*** *it's like really I just have to because it's just on me if I wanted to study I have to study ... </B> CZFIN9*
(9) <B> (er) . I was already: in (er) . ***in university*** *I . in fact I wanted to become a translator in English ... </B> FR016*
(10) <B> ... I liked it very much . (er) now I'm enrolled ***in university*** *this is my fifth year in university and last year I went to Spain because ... </B> IT045*
(11) <B> in Manchester ***in University of Salford*** *</B> SP045*
(12) <B>... my father works ***university*** *and my sister ... </B> JP013*

However, the results of Pearson's chi-square test (see Tables 4 and 5 in the Appendix at the end of this article) show that the corpora subjected to scrutiny do not indicate statistically significant differences ($p = 0.387$) in the learners' incorrect use of the phrase *at (the) university*.

Picture

The current analysis showed that Czech EFL learners err in the use of the preposition preceding the word picture, and a closer analysis of the remaining sub-corpora revealed that French, Japanese, and Spanish learners also err in this particular phrase – see the table below.

Table 6 Examples of some correct and incorrect uses of English prepositions in the analyzed sub-corpora.

	Correct	Incorrect
FR	<B> .... I think . yes well . not **in this picture** she really looks like the portrait but <laughs> </B> FR040	<B> and (er) well he starts drawing her . and then (er) **on the second picture** we see that she .... </B> FR015
IT	<B> ... and in the fourth . **in the fourth picture** she is at home I think and (eh) she shows... IT004	
JP	<B> there are (eh) . two people **in the <overlap /> picture** . and a man . is (em) . is drawing ... </B> JP001	<B> ...(er) beautiful . (er) . her hair style **on the picture** . is . (er) curling ... lastly (eh) the model... </B> JP023
SP	<B> much prettier than . **in the second . picture** in the first picture sorry . yes </B> SP001	<B> ... well okay the . snobbish woman **on the first picture** . wanted a famous . painter to: . make a picture ... SP005
CZ	<B> Well in **in the picture** is girl lying on her bed in the background there are three posters one of cat and two of probably her favourite singers </B> CZAI12	<B> ... at two of thems are some men in the **on the picture** in the middle you get guitar and on the right singing and **on the picture** on the left there's nice cat nice white cat.... </B> CZAI09

Note: The original coding system was used to code the correct and erroneous phrases (FR = French, IT = Italian, SP = Spanish, JP = Japanese). CZ... = Czech.

Moreover, tests show that the differences between the corpora under investigation in the use and accuracy of the phrase *in the picture* are statistically significant (p = 0.000). French learners err more frequently than Italian, Japanese, Spanish, and Czech EFL learners in this specific phrase.

Days of the week

All seven days of the week were investigated separately using WordSmith Tools 8.0. However, the individual frequencies (Monday, Tuesday, etc.) were grouped together into the 'days of the week' category and examined as a whole for the purpose of the statistical tests.

Some corpora had to be omitted from the testing of the days of the week and their prepositions due to the low occurrence of these phrases. For this reason, only Czech, French and Spanish corpora were analyzed in greater detail and tested using Pearson's chi-square test of independence – see Table 9 in the Appendix of this paper.

The results indicate that the difference between these sub-corpora can be considered statistically significant (p = 0.000) and that Czech EFL learners make more errors than Spanish or French learners in the use of the preposition *on* before the days of the week.

Abroad

Czech EFL learners seem to be the only learner population using the word *abroad* incorrectly. It is therefore the only population with a frequency other than zero in the inaccurate use of this word. For this reason, the Czech corpus was compared to individual corpora using Fisher's exact test, which revealed that the p-value was lower than the selected level of significance for all corpora except French, i.e. that Czech EFL learners make statistically significantly more errors in the use of *abroad* than any other learner population.

[5.2.3] L1-IL performance similarities

An obvious motivation for selecting an incorrect preposition is the learner's L1, i.e. Czech EFL learners may have chosen a certain preposition because its sense or form corresponds to that of a Czech preposition used in the same context. For example, a plausible explanation for the preposition choice in 'on the picture' is that the Czech language requires the preposition 'na' in a similar context (na škole). English 'on' and Czech 'na' are basic correspondents in many contexts (on the table → na stole, on a farm → na farmě) in the sense that they share the same basic meaning.

According to Nesselhauf (2003, p. 234), similarity is considered an indication that influence is likely. Therefore, the deciding factor indicating a possible negative transfer adopted in the current research is the degree of linguistic correspondence between English and Czech. To uncover the possible indications of L1 transfer, the most frequent inaccurate prepositions were subsequently inspected in terms of their 'match' between the L1 and TL, i.e. the syntactic structures required by the two languages in the specific context were investigated, as well as the correspondence of the basic meanings. To show whether Czech-speaking learners of English parallel their use of prepositions in their L1,

the same phrases that learners produce incorrectly were analyzed in the learners' mother tongue. The results are hoped to reveal what in the L1 motivates the IL behavior.

Table 7 Erroneous and correct phrases and their direct translation equivalents in Czech.

Erroneous phrases	Correct phrases
on school → na škole	at school
in abroad → v zahraničí	abroad
in Monday → v pondělí	on Monday
on the picture → na obrázku	in the picture
on the university → na univerzitě	at the university

Even though the above analysis showed that not only Czech EFL learners, but also EFL learners in general make the majority of the above-mentioned specific errors in the use of English prepositions, L1-IL equivalence in form was found for all the erroneous phrases, while a direct translation equivalent of the Czech phrases does not seem to correspond to the majority of the correct English phrases. For this reason, the L1 may prompt learners to use prepositions that are erroneous and very atypical in English, such as *in Monday*.

Some of the above-mentioned erroneous phrases (in abroad, on school) only appeared in the Czech corpus, where the correct preposition is almost always replaced by an incorrect one, corresponding more to the Czech equivalent. And since the learners' use of some L2 features can be shown to parallel their use of a corresponding L1 feature, it can be hypothesized quite reasonably that the L1 influences a Czech learner's IL. On the positive side, while L1 influence may be negative in cases of non-correspondence, it may equally be positive in cases where the prepositions in L1 and L2 correspond. However, the investigation of positive transfer was not intended to form a part of the present research, even though such an investigation might prove helpful in future research.

Nevertheless, it should be noted that it is impossible to remove all ambiguity concerning whether negative transfer took place, as a complete investigation of negative transfer would require extra data, which the current corpus alone does not provide.

[6] Conclusions

The current study adds to existing knowledge of preposition accuracy (Chon et al., 2021; Granger, 2003; Gráf, 2015; Thewissen, 2015) by affirming the prevailing view of prepositions as a formidable challenge for L2 learners. The findings show that accuracy in the use of English prepositions increases with learners' increasing proficiency level, supporting the position that negative L1 transfer plays an important role in the production of EFL learners.

Overall, the findings from this study help us to better understand the construct of prepositional accuracy in naturalistic speech produced by EFL learners. Unlike past studies, this study focuses specifically on the accuracy order of English prepositions and supports the notion that prepositional accuracy on the part of speakers might be a good

predictor of language proficiency. The present research has revealed a clear hierarchy of preposition errors regarding their order of frequency across proficiency levels for the Czech EFL speech production scrutinized. Considering this, it seems reasonable to conclude that preposition errors might be the most frequent among A1 learners of EFL and the least frequent among C2 learners, which makes them good predictors of the accuracy of L2 speech production. However, future research should concentrate on determining whether the hierarchy of preposition errors across proficiency levels found in this paper remains stable for subjects with lower (A1) and higher (C1 and C2) levels of proficiency in the target language. It would be interesting to know if and how the order of frequency of preposition error types changes across all six proficiency levels.

Contrarily, preposition errors do not seem to be strong predictors of EFL speech quality if this quality is measured in terms of communicative effectiveness (the majority of preposition errors include prepositions *in*, *on* and *at*, which hardly prevent understanding in communication). Since the majority of preposition errors did not have the potential to hinder understanding, their inaccurate use should not be considered a serious problem. Nevertheless, the only goal of communication should not be to get the message across – there exists a danger of 'pidginizing' the English language (Mukherjee & Rohrbach, 2006, p. 210).

Considering that the presence of preposition errors does not play any relevant role in the quality of L2 speech, we can conclude that the correlation between accuracy and speech quality does not hold when only preposition errors are considered. Given the loose link between preposition accuracy and speech quality, it seems reasonable to encourage learners to use prepositions, as this is likely to have positive effects, even if there are some errors in the use of them. Current theories (e.g. Information Processing – see, for example, Ellis and Robinson, 2008) emphasize the role of exposure and meaningful practice as factors that will move learners forward and allow them to get rid of mistakes, even if backsliding can commonly occur. From the pedagogical point of view, the development of learner strategies, especially memory-related and cognitive ones, can be recommended (see, for example, Norton & Toohey, 2001; Taylor, 1975; or Thompson, 2005).

Furthermore, the data scrutinized for the current study support the usefulness of comparisons with Czech as L1, which can therefore be recommended on the basis of the findings.

All in all, my empirical data affirm that even though both the Czech language and the English language are Indo-European languages with similar structures for preposition use and a large number of formally similar preposition lexemes, it might be the basic correspondents in different contexts for preposition use that cause trouble. Following this, the high degree of inaccurate use of English prepositions may be viewed as a result of negative influence, although it is impossible to verify this with a high degree of certainty based on the present material. An area for future investigation, therefore, concerns reasons for inaccurate preposition use that may/may not plausibly be attributed to negative transfer. For an example of a study on negative transfer see Kapranov (2020), who investigated intermediate EFL students' self-assessment of phonetically difficult words in

English. In his study, the participants were asked to comment on what they considered to be a possible cause of the difficulty, and the results of his study indicate that phonetically difficult words are associated with the segmental elements that are absent in the phonological inventory of the participants' first language.

A limitation of my study is that only one mother tongue background came under scrutiny in its totality. Furthermore, as pointed out above, an unfortunate side effect of not being able to customize the data according to proficiency levels was that I obtained a different amount of data in the groups at the six levels of proficiency, which mainly precluded valid comparisons from the proficiency perspective, including the marginal levels of proficiency (A1 and C1–C2). Nevertheless, Gráf (2015, p. 116), who examined accuracy in the speech of Czech advanced learners of English, focused – among many other things – on dependent and independent prepositions in his analysis. Of the total number of 121 errors in the use of independent prepositions in the corpus he examined, 105 errors (87%) involved the prepositions *in*, *at* or *on*. These instances were further broken down into the following groups: (1) on the picture / painting / drawing / portrait; (2) in university / school; (3) various other instances. The results of the current analysis (which focused on A2, B1, and B2 learners) seem to correspond to the results of Gráf's (2015) analysis (which focused on advanced learners) and indicate that learners across all proficiency levels, including advanced learners, make similar errors in the use of English prepositions, albeit less frequently.

On the positive side, regardless of the potential limitations of the current study, it seems to provide important assessments of preposition accuracy that are not available through other means. These assessments provide us with a fuller picture of the elements that help define preposition accuracy in speech produced by EFL learners. Moreover, the results of my research suggest interesting areas for future investigation, which would certainly yield valuable findings in addition to those already posted. For example, although repetition was not intended to form a part of the present research, its examination might prove helpful in future research since the frequency of repetition may affect the interpretation of results, mainly in relation to the overuse of certain prepositions in the speech of EFL learners. Additionally, further investigation of sources of errors might prove helpful in future research. A way of determining a possible error source might be to consult the learner, i.e. to identify what processes learners invoke when they do not know the TL form. If the learner can identify the source of their specific error, these can be reported and added to the existing knowledge of the learner's language.

Overall, research on the preposition errors EFL learners make is a rich area of study aiming to understand the nature of these errors, their underlying causes, and effective ways to address them in EFL teaching and learning contexts.

Finally, advances in the field of LCR deserve special praise, particularly the WordSmith Tools program (Scott, 2012), which facilitated observations and enabled me to search for linguistic patterns. To this end, Wordsmith made observing the data qualitatively a less tedious task. CLAWS4 and oTranscribe, which appeared to be highly consistent and accurate, also facilitated work on this article.

[Notes]

1 According to Rayson et al. (2001, p. 303), the use of prepositions differs between speech and writing more than is the case with most other word classes, and a high proportion of preposition use is associated with the informative and nominal tendency of written language

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[Appendix]

Table 1 In / on / at school corpora accuracy cross tabulation.

<table>
<tr><th colspan="6">Corpus * accuracy cross tabulation</th></tr>
<tr><th colspan="3" rowspan="2"></th><th colspan="2">Accuracy</th><th rowspan="2">Total</th></tr>
<tr><th>Incorrectly</th><th>Correctly</th></tr>
<tr><td rowspan="10">Corpus</td><td rowspan="2">Czech</td><td>Count</td><td>38</td><td>22</td><td>60</td></tr>
<tr><td>% within corpus</td><td>63.3%</td><td>36.7%</td><td>100.0%</td></tr>
<tr><td rowspan="2">French</td><td>Count</td><td>21</td><td>24</td><td>45</td></tr>
<tr><td>% within corpus</td><td>46.7%</td><td>53.3%</td><td>100.0%</td></tr>
<tr><td rowspan="2">Italian</td><td>Count</td><td>8</td><td>17</td><td>25</td></tr>
<tr><td>% within corpus</td><td>32.0%</td><td>68.0%</td><td>100.0%</td></tr>
<tr><td rowspan="2">Japanese</td><td>Count</td><td>14</td><td>3</td><td>17</td></tr>
<tr><td>% within corpus</td><td>82.4%</td><td>17.6%</td><td>100.0%</td></tr>
<tr><td rowspan="2">Spanish</td><td>Count</td><td>29</td><td>10</td><td>39</td></tr>
<tr><td>% within corpus</td><td>74.4%</td><td>25.6%</td><td>100.0%</td></tr>
<tr><td colspan="2" rowspan="2">Total</td><td>Count</td><td>110</td><td>76</td><td>186</td></tr>
<tr><td>% within corpus</td><td>59.1%</td><td>40.9%</td><td>100.0%</td></tr>
</table>

Table 2 In/on/at school Pearson's chi-square test results.

Chi-Square Tests			
	Value	Df	Asymptotic Significance (2-sided)
Pearson Chi-Square	18.483[a]	4	.001
N of Valid Cases	186		

Table 3 Pearson chi-square test results for the differences between the use of specific prepositions.

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	45.784[a]	8	.000
N of Valid Cases	186		

Table 4 In / on / at the university Pearson chi-square test results.

Corpus * accuracy cross tabulation					
			Accuracy		Total
			Incorrectly	Correctly	
Corpus	Czech	Count	6	3	9
		% within corpus	66.7%	33.3%	100.0%
	French	Count	4	8	12
		% within corpus	33.3%	66.7%	100.0%
	Italian	Count	8	16	24
		% within corpus	33.3%	66.7%	100.0%
	Japanese	Count	1	1	2
		% within corpus	50.0%	50.0%	100.0%
	Spanish	Count	10	9	19
		% within corpus	52.6%	47.4%	100.0%
Total		Count	29	37	66
		% within corpus	43.9%	56.1%	100.0%

Table 5 Pearson chi-square test results for the phrase at the university.

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4.144[a]	4	.387
N of Valid Cases	66		

Table 6 Accuracy of the phrase in the picture across the analyzed corpora.

Corpus * accuracy cross tabulation					
			Accuracy		Total
			Incorrectly	Correctly	
Corpus	Czech	Count	8	52	60
		% within corpus	13.3%	86.7%	100.0%
	French	Count	6	2	8
		% within corpus	75.0%	25.0%	100.0%
	Italian	Count	0	84	84
		% within corpus	0.0%	100.0%	100.0%
	Japanese	Count	2	11	13
		% within corpus	15.4%	84.6%	100.0%
	Spanish	Count	13	99	112
		% within corpus	11.6%	88.4%	100.0%
Total		Count	29	248	277
		% within corpus	10.5%	89.5%	100.0%

Table 7 Pearson chi-square test results.

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	46.379[a]	4	.000
N of Valid Cases	277		

Table 8 Accuracy of the preposition *on* preceding days of the week.

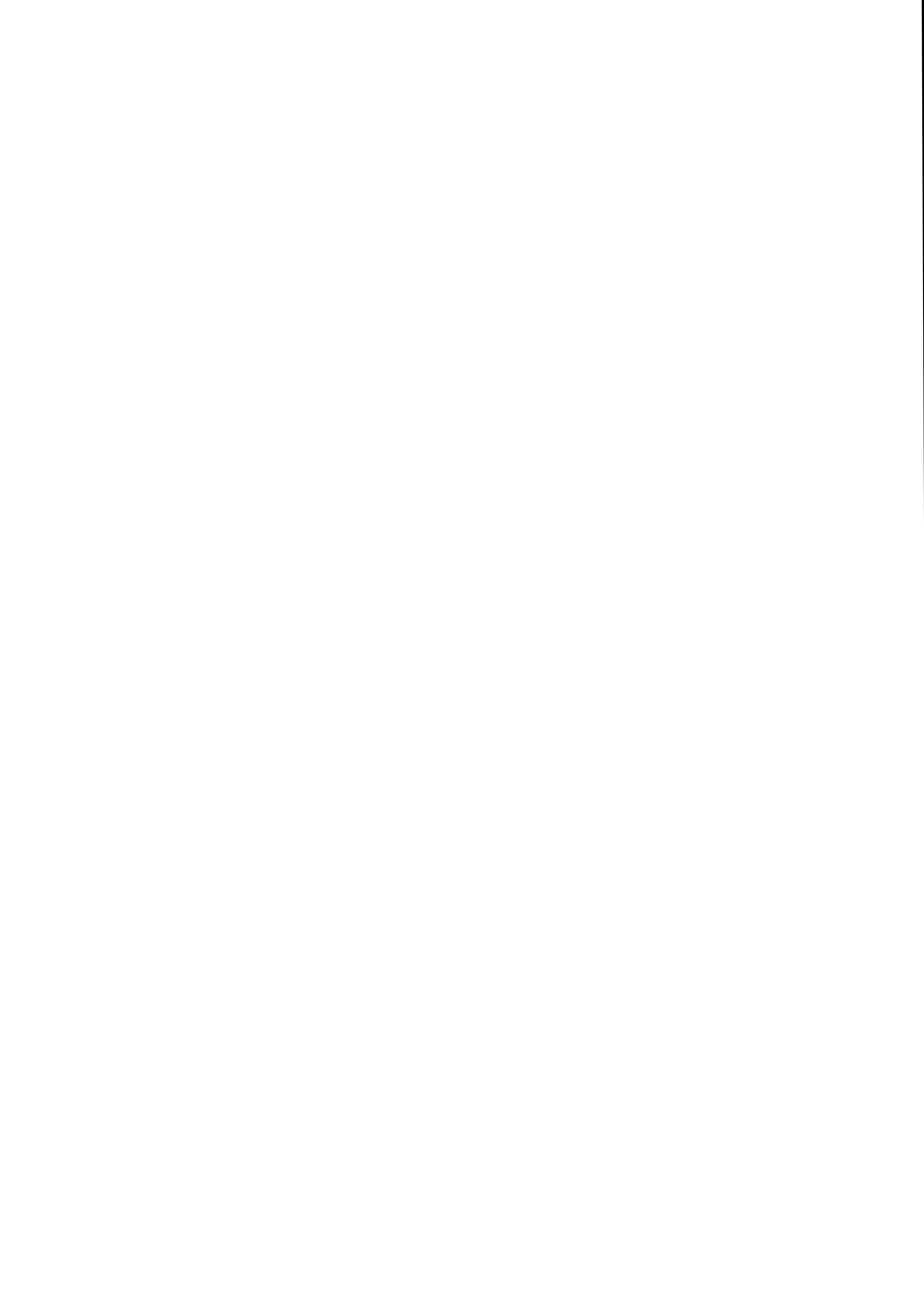
Corpus * accuracy cross tabulation					
			Accuracy		
			Incorrectly	Correctly	Total
Corpus	Czech	Count	12	7	19
		% within corpus	63.2%	36.8%	100.0%
	French	Count	0	33	33
		% within corpus	0.0%	100.0%	100.0%
	Italian	Count	0	4	4
		% within corpus	0.0%	100.0%	100.0%
	Japanese	Count	0	1	1
		% within corpus	0.0%	100.0%	100.0%
	Spanish	Count	0	7	7
		% within corpus	0.0%	100.0%	100.0%
Total		Count	12	52	64
		% within corpus	18.8%	81.3%	100.0%

Table 9 Pearson chi-square test results.

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	31.713[a]	2	.000
Likelihood Ratio	34.590	2	.000
Linear-by-Linear Association	11.399	1	.001
N of Valid Cases	59		

Table 10 Accuracy of the word *abroad*.

Corpus * accuracy cross tabulation					
			Accuracy		Total
			Incorrectly	Correctly	
Corpus	Czech	Count	6	5	11
		% within corpus	54.5%	45.5%	100.0%
	French	Count	0	4	4
		% within corpus	0.0%	100.0%	100.0%
	Italian	Count	0	17	17
		% within corpus	0.0%	100.0%	100.0%
	Japanese	Count	0	7	7
		% within corpus	0.0%	100.0%	100.0%
	Spanish	Count	0	23	23
		% within corpus	0.0%	100.0%	100.0%
Total		Count	6	56	62
		% within corpus	9.7%	90.3%	100.0%



[book reviews]

[doi.org/10.15452/OJoEP.2023.15.0007]

Clayton Carlyle Tarr [*Personation Plots: Identity Fraud in Victorian Sensation Fiction*] New York: State University of New York Press, 2022.

Clayton Carlyle Tarr's *Personation Plots: Identity Fraud in Victorian Sensation Fiction* addresses the pervasive theme of identity fraud, both actual and fictional, and discusses the ways in which the Victorian consciousness was preoccupied with the concerns of identity and the corporeal form. In recent scholarship, there has been a renewed interest in the intersection of identity, embodiment, and power in Victorian literature, particularly in how marginalised individuals and communities are represented in these works. It was marked by a tension between the desire for stable, fixed identities and the reality of the body as mutable and subject to change. The title itself, therefore, evokes the idea of impersonation, deception, and the manipulation of one's identity, which are all central concerns of the book. Tarr highlights the fact that mid-Victorian forensics assigned value to the body as the sole indicator of a person's identity and elevated its importance in determining an individual's personality. However, the 1860s was also a time when sensation fiction increased its popularity – by having suspenseful and mysterious plots, and by frequently featuring characters who employed various forms of deception to conceal their corporeal identities and their true selves. In other words, sensation fiction offers what Tarr terms "personation plots," which are "narratives of lost, mistaken, or stolen identities" (13). Therefore, *Personation Plots* argues that these depictions of identity fraud in sensation novels emphasise "the body's incapacity to signify identity" (13) and challenge the idea of the body as the exclusive signifier of the self by employing different ways of deception or imposture.

Tarr divides his analysis into three parts – body, mind, and matter – each focusing on a different aspect of imposture and exploring how impostors in sensation fiction challenge strict bodily definitions of identity. *Personation Plots* provides a meticulous analysis of a selection of sensation novels, drawing attention to certain ways in which sensation authors utilise the theme of identity fraud and stage their personation plots. One of the key contributions of the monograph is Tarr's attention to the concept of corporeality, and how it intersects with issues of identity, personality, and fraud. By exploring the ways in which characters alter their physical appearance through clothing, cosmetics and surgery, he illustrates how the body can be used as a site of identity construction. This focus on corporeality is particularly significant in the context of the mid-Victorian novel, which was often preoccupied with issues of embodiment and bodily experience. Tarr's analysis provides an important lens through which to understand the complex relationship between the body, identity, and social norms in mid-nineteenth-century Britain.

Part One ("Body") examines the corporeal aspects of impersonation, including how clothing, cosmetics, surgical procedures and blood transfusions can be used to alter not merely one's appearance, but also one's persona. Chapter One, entitled

"Skins to Jump Into," deals with the use of clothes and cosmetics to imposture and construct a personal identity in Wilkie Collins's *No Name* (1862–63) and John Cordy Jeaffreson's *A Woman in Spite of Herself* (1872).[1] Tarr argues that clothing and cosmetics serve as a way for impostors to adopt different identities, and that the act of changing clothes or using cosmetic products can be a powerful symbol of transformation. Through detailed analysis of specific scenes in each novel, the first chapter demonstrates how clothing and cosmetics are employed to mask or reveal impostors' corporeal identities. The second chapter, "Altered beyond Chance of Recognition," starts by offering insights into the ways in which surgery and blood transfusion were perceived in the nineteenth century and how the two were used by Victorian sensation authors to personate and disguise identities. Then it delves into the examination of physical transformations through surgery, blood transfusions, and other medical procedures as they are presented in Sheridan Le Fanu's *Checkmate* (1871) and William Delisle Hay's *Blood: A Tragic Tale* (1887).[2] This section concludes with the "First Interlude: Alice Grey," in which Tarr briefly describes the first significant impostor of the nineteenth century: Alice Grey.[3]

In the second part, "Mind," Tarr shifts his focus to the psychological dimensions of personation plots and identity fraud. This section is divided into two chapters with the addition of a second interlude. In Chapter Three, "That Lost Personality," first he briefly explains the treatment of madness in Victorian novels, particularly in sensation novels. Then he explores the representations of madness and epilepsy in Mary Elizabeth Braddon's *Lady Audley's Secret* (1862) and *Thou Art the Man* (1894). In his examination of the former, Tarr suggests that Lady Audley's mental instability prompts her to perpetrate an imposture, resulting in her assuming new identities. Through the analysis of Braddon's novel, he demonstrates that madness "challenges corporeal definitions of personal identity" (95), suggesting the complexity of human nature and consciousness. Tarr later discusses the theme of epilepsy employed in sensation novels, particularly Braddon's latter novel, in which the character of Brandon "suffers from hereditary epilepsy" (115) and convinces himself that he is a madman due to his incapable position during epileptic seizures. Brandon "is [later] framed for a brutal murder" (115) by others, and thinks that he is dangerous and capable of murdering because he does not remember what happens during his seizures. The subchapter argues that the portrayal of epilepsy in the novel is used to personate, and to suggest that those with the condition are easily manipulated by those around them.

Chapter Four, "This Unclean Spirit of Imitation," provides an account of the treatment of mesmerism and opium in Victorian sensation novels such as Collins's *The Moonstone.* It suggests that mesmerism and opium are both known to have an impact on the individual's sense of self or personal identity,[4] "challenging corporeal definitions of" (125) the self and questioning the idea of "unitary subjectivity" (125). Through an analysis of two novels, Charles Warren Adams's *The Notting Hill Mystery* (1862–63)[5] and Charles Dickens's *The Mystery of Edwin Drood* (1870), Tarr argues that drugs and various hypno-

tism techniques are used in both novels to create a sense of confusion and uncertainty about the true self and corporeal identity of the characters.[6] This bigger section ends with the "Second Interlude: Mary Jane Furneaux," in which Tarr again gives short biographical information about the second important impostor of the Victorian era: Mary Jane Furneaux.

Part Three (Matter) examines the role of certain material or physical objects used in identity fraud and personation. Tarr discusses how impostors in Victorian sensation fiction use registers, wills, refuse and photographs to perpetrate acts of deception and disguise. Chapter Five, "A Daring Imposture," focuses on the use of material objects – registers and wills – in Collins's *The Woman in White* and Ellen Wood's *Verner's Pride* (1863) to show how the law functions as an external arbiter of identity, often at odds with a character's personal experiences of the self. By examining these themes in the selected novels, Tarr seeks to demonstrate that both novels use legal and financial documents as a means of perpetrating identity fraud, with impostors either manipulating or forging those documents in order to forge new identities or to gain access to inherited wealth. Both novels, Tarr contends, use the legal system as a tool for deception and to underscore the ways in which Victorian society placed significant value on inherited wealth and status.

Chapter Six, "The Mysterious Paper Currency," focuses on examining the physical objects – refuse and photographs – in Dickens's *Our Mutual Friend* (1865) and Thomas Sutton's *The Unconventional* (1866). In his analysis, Tarr shows that refuse is used as a means of imposture, with one impostor attempting to pass off discarded materials as evidence of wealth and status; while photographs are used to create false identities to manipulate others. Tarr's analysis of these novels is rich and detailed. He offers a compelling argument for the significance of material culture in Victorian literature and its role in shaping the themes and tropes of sensation fiction. By examining the use of legal documents, photographs, and even refuse, *Personation Plots* illustrates that Victorian sensation authors used various objects and materials to explore the theme of identity fraud.

The concluding chapter, entitled "Afterward: Reverse Personation," reflects on how the fascination with identity deconstruction that was pursued obsessively in sensation was later "absorbed into the Gothic's revival" (217). As Tarr notes, late Victorian Gothic became interested in the ways in which personal identity "could be split, transferred, or duplicated" (217) in a supernatural manner. The use of the supernatural was a significant shift away from sensation fiction, in which personation plots were primarily concerned with crimes of body, mind, and matter. In Gothic novels, Tarr suggests, personation was used to delve into the complexities of personal identity, while it "extended the horror of personation to fantastic ends, demonstrating how the modern world split, transposed, and multiplied the self" (217). To underpin his argument, he investigates the representation of personation plots in some classic Gothic novels, such as Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1890), and Bram Stoker's *Dracula* (1897). Through his analysis of each novel, Tarr illustrates

how the late Victorian Gothic revealed the horror and monstrosity of personation, while also demonstrating the power of paperwork in determining personal identity and the potential transition "from a fear of being copied to a fear of being a copy" (224).

The weight of the analyses of the selected novels demonstrates that Victorian sensation authors challenged rigid corporeal definitions of personal identity and traces the stages of what Tarr terms "personation plots." One more particularly noteworthy aspect of Tarr's work is his attention to the gendered implications of identity fraud in sensation fiction. By examining the ways in which female impostors, in particular, are often subjected to physical and psychological manipulation in those novels, he provides important insights into the gender politics of the period. Overall, Tarr's monograph is a well-researched and thought-provoking study of a fascinating aspect of Victorian literature, particularly of sensation fiction, which is often overlooked within critical scholarship. Tarr's careful examinations and precise observations make the monograph an excellent resource for scholars and students who are interested in this specific period and genre, as well as for anyone interested in the intersections of identity, corporeality, gender, and Victorian sensation fiction.

[Notes]

1 Jeaffreson's novel features a plot in which the impostor (Felicia Avalon) is compelled to personate her deceased brother, Felix, to evade Major Tilbury's wicked plans. The novel uses the trope of "personation by twins" (36) in a unique way compared to other sensation novels by emphasising a combination of Felicia's "masculinity and Felix's femininity" (36). According to Tarr's analysis, the corporeal form of the siblings is so similar that the only way to discern them is through their clothing choices.

2 Tarr's attention to Hay's novel is particularly noteworthy because the novel effectively "questions corporeal identity through the blood transfusion" (72) by transferring the mind of the deceased friend (Seth) to the ailing niece (Luris) through an experimental blood transfusion arranged by the narrator (Uncle Cornelius Steggall). Despite being a lesser-known work among Victorian sensation novels, Hay's *Blood* provides a compelling example of the ways in which medical procedures were utilised to challenge and re-imagine prevailing notions of the human body and personal identity in the late nineteenth century.

3 Tarr demonstrates that Alice Grey's position as an impostor and murderess, who had multiple identities and whose noted victims were numerous, is shared by many characters in Victorian sensation novels, notably in Braddon's *Lady Audley* and Collins's *Magdalen*.

4 While mesmerism refers to a trance-like state in a person through various techniques, opium is a highly addictive narcotic drug that can produce a range of effects, including altered consciousness and a sense of detachment from the self.

5 The identity of the actual author has remained a subject of debate among literary critics. While Charles Warren

Adams (1833–1903), a legal practitioner renowned for writing novels under various pen names, has been positioned as a likely candidate, *The Notting Hill Mystery* was published under the pseudonym Charles Felix.

6 In *The Notting Hill Mystery*, Baron R** turns to mesmerism in order to eliminate three people who are in line for an inheritance, while in *The Mystery of Edwin Drood*, the character of John Jasper is intoxicated due to the use of opium, completely leaving his actual identity and turning into someone else.

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Coral Ann Howells, ed. [*The Cambridge Companion to Margaret Atwood, Second edition*] Cambridge: Cambridge University Press, 2021.

Coral Ann Howells's volume brings together a cross-section of Atwoodian scholars to "take account of new developments over the past two decades" (11). Comparing it to the first edition, it replaces several chapters with essays by new contributors (Sarah A. Appleton, J. Brooks Bouson, Gina Wisker) and a new chapter on the TV adaptation of *The Handmaid's Tale* by Eva-Marie Kröller. The second edition of *The Cambridge Companion to Margaret Atwood* maps out Atwood's complex and creative development after 2000 and takes a fresh look at several of her earlier works across all genres, including the recent TV adaptations. The chapters of the book cover all the areas of Atwood's work and her Canadian and global political context.

In her Introduction, Coral Ann Howells looks back on the years since the first *Cambridge Companion to Margaret Atwood* was published in 2006 and provides readers with an overview of Atwood's literary production and Atwood criticism since 2000. She suggests that "since *The Blind Assassin* (2000) Atwood has reinvented herself, for there has been a significant shift of emphasis with her increasing engagement with popular fiction genres and her active involvement with digital technology, which has become an important feature of her storytelling and of her social activism" (2). The second edition of *The Cambridge Companion to Margaret Atwood* offers updated and rewritten chapters as well as new chapters on Atwood's work. The first contribution presents Atwood as a Canadian writer. Although Canada, as David Staines argues, was not a home for "writers in the fifties" (15), Atwood later became a major advocate of Canadian literature. "Atwood has also discovered Canada's cultural traditions, and her writing has examined them, both their follies and their triumphs, in a relentless and ongoing attempt to make Canada a nation of the world and its literature a commanding presence on the world stage" (30).

The following six chapters follow the recurring themes and leitmotifs of Atwood's writing. Pilar Somacarrera examines how Atwood's *oeuvre* deals with all forms of power "from dictatorships to the corporate power of global capitalism, through to the various kinds of personal power exercised in the heterosexual couples" (44). Eleonora Rao discusses the

themes of home and nation and its relevance to the futuristic settings of her later postapocalyptic fiction. The recurring topic of female bodies in Atwood's writing is explored by Sarah A. Appleton. From *The Edible Woman* to *The Heart Goes Last*, Atwood's bodies silently speak for their characters. From starving and suffering bodies to incarcerated bodies, Atwood's character experiences "loss of critical selfhood, a loss that is replicated in her actual body, but each also strives toward ways of defining her body" (61). Appleton argues that female bodies in Atwood's writing find ways to resist being destroyed or silenced.

Another significant theme is Atwood's writing and involvement in environmentalism. J. Brooks Bouson concentrates not only on Atwood's futuristic dystopian trilogy, but she also maps Atwood's criticism of the exploitation of nature, the destruction of animal and plant habitats and the extinction of species in her earlier fiction. Gina Wisker discusses Atwood's engagement with history and official history, memory, fiction, story, and writing. She concludes that "through recovering and reconstituting alternative stories, her work gives a voice to the [...] victims, women, indigenous people, immigrants, and poor." Fiona Tolan explores the topic of rewriting and intertextuality in Atwood's oeuvre (poetry, short stories, and novels), the dialogic nature of her polyphonic works, and Atwood's relationship with classic texts. In a witty remark, Tolan calls Atwood "a literary and cultural magpie, dipping into every corner of the literary canon with relish" (111). And because it is almost impossible to sum up Atwood's intertextual strategies in a short chapter, Tolan concentrates on Atwood's more recent works *The Penelopiad* (revisioning, resuscitating and rewriting *The Odyssey*) and *Hag-Seed* (multiple reconstruction and reimagination of Shakespeare's *The Tempest*). She concludes that "for Atwood, the classic plots must be reimagined and rewritten if they are to be revived" (122). Atwood's unique and distinctive sense of humour is discussed by Marta Dvořák. Dvořák suggests that Atwood favours the grotesque, which produces "carnivalesque laughter" (125), irony and satire, while also employing the strategies of parody, travesty, and metatextuality. Concentrating on *The Heart Goes Last,* she draws parallels with Atwood's earlier works. In "Telling and Multivocality" Dvořák examines *Hag-Seed* and how "the comic is produced through colloquial idiom" (129). The chapter shows that Atwood, through her "parodic espousals of the (anti)utopia genre, [...] does indeed satirize contemporary social patterns" (139).

The following chapters deal with Atwood's work in multiple genres: poetry, short fiction, recent dystopias and adaptations of her writing in other media. As in the first edition of the *Cambridge Companion to Margaret Atwood* (2006), Branko Gorjup explores Atwood's interest in the transformative power of imagination throughout her poetry. She concludes that "If our own metamorphoses are to be positive, Atwood's ethical argument is that we must learn to reject domination: the devastation of our natural world, the oppression of women, and political tyranny" (155). Unfortunately, the chapter could not include Atwood's new poetry volume, *Dearly.*

In "Margaret Atwood's Later Short Fiction," Reingard M. Nischik discusses three collections of short fiction collec-

tions, *The Tent, Moral Disorder* (both 2006), and *Stone Mattress: Nine Tales* (2014). Together with her chapter in the first edition of *The Cambridge Companion to Margaret Atwood*, Nischik provides us with a complete and comprehensive survey of Atwood's shorter fiction. Nischik argues that Atwood "ventures in new directions in her short fiction" (157). The chapter deals with the generic, thematic, and stylistic features of the three volumes: "In her blending of genres and narrative and verbal styles, her twisting, bending, and transcending of conventional genre boundaries, Atwood also in her later short fiction proves to be an ingenious and avant-garde practitioner of short fictional prose" (169).

Coral Ann Howells discusses resonances of political, social, and environmental themes in Atwood's most popular dystopia, *The Handmaid's Tale*, its TV adaptation, and its sequel, *The Testaments* (2019). The chapter discusses Atwood's *MaddAddam* trilogy (*Oryx and Crake* [2003], *The Year of the Flood* [2009], and *MaddAddam* [2013]) and *The Heart Goes Last* (2015). The chapter reflects on the very recent coronavirus pandemic, which according to Howells, "reminds us how crucial Atwood's warnings are to our survival as a civilized human society" (171).

The final chapter concentrates on the Hulu and MGM television adaptation of *The Handmaid's Tale*. Eva-Marie Kröller argues that "[t]he series became an international phenomenon, partly because it offered a timely commentary on the reactionary politics of nations that are not only located at opposite ends of the globe but are also assumed to exist at opposite ends of the ideological spectrum" (189). Kröller's chapter shows how Atwood's novel and its television adaptation provoke more discussion from more perspectives, and "expose the interdependence, sometimes alarming, of aesthetic, intellectual, and moral categories" (201). By this they activate and stir the discussion about the world we live in.

The authors of *The Cambridge Companion to Margaret Atwood* argue that Atwood is a messenger of hope and transformation. She constantly challenges the past narratives we keep believing in and provokes us to explore new visions of the future world. This volume is a worthy contribution to Atwoodian scholarship, covering all the important aspects of her writing: the themes of Canadian identity, environmentalism, feminism, technologies, and her distinctive humour, as well as Atwood's use of genres. The book is an inspiring and illuminative companion to students, academic and general readers of Margaret Atwood.

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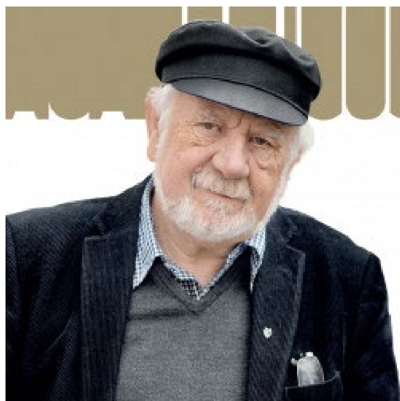
[news, announcements]



Odešel Josef Jařab (1937–2023)

Během školních let se setkáme se spoustou vyučujících, ale většinou to tak bývá, že těch, kteří se nesmazatelně zapíší do naší paměti a mají na nás formativní vliv, bychom mohli spočítat na prstech jedné ruky. K těm v mém případě rozhodně patřil profesor anglické a americké literatury Josef Jařab. Úžasná charismatická osobnost, která ve mně dokázala vzbudit zájem o americkou literaturu, jíž se ve své bohaté pedagogické i vědecké kariéře především věnoval. Tím bolestněji všechny, kdo ho měli možnost poznat, zasáhla zpráva, že nás dne 3. května po krátké těžké nemoci pan profesor ve věku 85 let opustil.

Josef Jařab za sebou zanechal velice cenné dílo, čítající řadu knižních monografií a bezpočet článků, medailonků a recenzí, publikovaných u nás i v zahraničí. Byly zaměřeny zejména na americké etnické literatury, ale nejen na ně. Jeho erudice a závidění-hodný rozhled mu umožňovaly sledovat vývojové tendence v angloamerické literatuře v nejširších souvislostech. Velkou láskou se mu stala především afroamerická literatura a moderní americká poezie. Zúročil ji v publikacích „Po cestách z neviditelnosti: eseje o afroamerické literatuře a kultuře“ (2016) či v antologiích „Masky a tváře černé Ameriky“ (1985) a „Dítě na skleníku“ (1989), výbor ze současné americké poezie, který sestavil spolu se svým kamarádem Jaroslavem Kořánem. Krásná kniha „Karma červená, bílá a modrá“ (2001), přinášející průřez veršů Allena Ginsberga, prozrazuje jeho zálibu v beatnické poezii. Ostatně s A. Ginsbergem se osobně znal a na jeho pozvání tento nejvýraznější básník beatnického hnutí přijel do Olomouce, kde studentům přednášel na Univerzitě Palackého. Plejáda významných amerických spisovatelů, s nimiž se profesor Jařab během svého života osobně setkal, je ovšem mnohem pestřejší a čítá například Ralpha Ellisona, Yusefa Komunyakuu, Alice Walkerovou, Johnem Updikea, Arthura Millera, Kurta Vonneguta, Garyho Snydera, E. L. Doctorowa, Robertem Coovera, Edwarda Dorna a mnoho dalších autorů. Ačkoliv profesor Jařab vstoupil do našeho povědomí jako neúnavný glosátor angloamerické literatury, neměli bychom pozapomenout ani na jeho překladatelskou činnost.

Na svých přednáškách J. Jařab neustále zdůrazňoval kulturně pluralistické zaměření americké literatury. On sám vyznával pluralitní vidění světa a možná proto byl člověkem s různorodými kulturními přesahy. Ty mohl nejlépe uplatnit jako první porevoluční rektor Univerzity Palackého, jak ostatně dobře ukazuje jeho kniha „Rektorská rozpomínání“ (2018). Dokladem toho byl i cyklus jeho pořadů „Večerní rozmluvy“ a „Jařabiny“, do nichž si jako hosty pozval osobnosti z nejrůznějších sfér kulturního a politického života – od Václava Havla, Jiřího Suchého, Michala Kocába, Magdy Vašáryové až po Zdeňka Svěráka, Arnošta Lustiga či Dagmar Peckovou.

O Josefu Jařabovi byl natočen zajímavý filmový dokument „Homo Academicus Josef Jařab“. Ten výstižně ukazuje další nezanedbatelnou stránku jeho osobnosti – zapojení do občanského života. Kromě funkce rektora Univerzity Palackého se stal i rektorem Středoevropské univerzity v Budapešti a senátorem. Zastával i významnou funkci prezidenta Evropské asociace amerikanistů. Jeho život a pedagogické působení byly bytostně spjaty především s Olomoucí a rodným Hlučínskem, nicméně stojí za připomenutí, že dříve vyučoval i v Ostravě a v Prešově. Po pádu železné opony se mu ovšem naskytla příležitost přednášet na prestižních univerzitách po celém světě.

Na Josefa Jařaba budou s vděkem vzpomínat nové generace amerikanistů, které se mu podařilo vychovat. Budete nám hodně chybět, pane profesore. Čest vaší památce.

Stanislav Kolář
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