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Any English in the Future?

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Abstract

The general assumption which prevails nowadays understands English as a language which is spreading around the world incredibly fast, thus becoming a global language. The aim of this paper is to analyze the circumstances that have caused English to become the leading world language and the possible ways of approach to English in the future. Is there going to be one uniform standard English language or is the tendency rather towards a plurality of Englishes? Or, is there any other language which could overtake this specific role of English? How is English influenced by other languages – and can we still call it English? The paper attempts to provide some hints and suggestions concerning the above mentioned questions.

Keywords: English, World Englishes, lingua franca, Slovanglish, intercultural communication

Introduction

English is nowadays an inseparable part of the omnipresent globalization process, which can be traced everywhere – in commerce, finance, politics, military affairs, science, education, culture, and the media. English is frequently used in networking, International and Non-Governmental Organizations (such as the European Union, the United Nations, UNESCO, Greenpeace, etc.), sub-cultural youth groups, and the internet. Because English is used not only by native but by non-native speakers from different parts of the world as well, there is no simple correlation between English and the interests of a particular state. On the contrary, English is greatly connected to the dominant economic system and to global networking (Phillipson 64–65). The idea of "global English" is, however, nothing new, as we can see from the following two quotations. In the first one we can see the words of *Thomas Babington Macaulay*, who, in 1835, wrote the following:

> Our language … stands pre-eminent among the languages of the West … Whoever knows that language has a ready access to all the vast intellectual wealth which all the wisest nations of the earth have created and hoarded in the course of ninety generations … It is likely to become the language of commerce throughout the seas of the East. (Phillipson 61)

Just a few years later, in 1849, *Read* wrote:

> Ours is the language of the arts and sciences, of trade and commerce, of civilization and religious liberty … It is a store-house of the varied knowledge which brings a nation within the pale of civilization and Christianity … Already it is the language of the Bible … So prevalent is this language already become, as to betoken that it may soon become the language of international communication for the world. (Pennycook 15)

However, never in history has there been such great attention paid to this topic as there is now. In recent years this issue has come into focus among scholars of different fields, starting with applied linguistics, but continuing in sociology, demography, economics, psychology, cultural anthropology and last, but not least, education. What are the reasons for this enormous interest? How did it happen that English has come so far and is there any way of predicting its future? In 50 years time, will we, or our descendants, still use English to communicate with our friends, colleagues, or business partners around the world? In my article I do not wish to talk lengthily about the history of English; I would like to make just a few points which I believe are important when we talk about English as a global language and its possible development in the future.

Lingua francas in the past and at present

Being aware of the Euro-centrism of the following statement, we can nevertheless state that when we think about world history in connection to languages, we can see at least two languages that, in their time, became *lingua franca* for a significant part of the world. The first one was Latin in the Middle Ages, which was spoken in a large part of the world due to the imperial power of Rome and which, due to the Roman Catholic Church, retained a great importance in the ecclesiastical world until the 1960s (i.e. until the Second Vatican Council) (Rajagopalan 50). The second language was French, which was hard to imagine as not being the language of high society in the 18th century (Crystal, *English as a Global Language* 123). However, both these languages lost their important and unique role. When we consider English, it was not really important outside its native environment in the 16th century, but due to the close interconnection between language and power it became more and more dominant – in the 17th century it spread around the world owing to the military and colonial rule of the British Empire; the Industrial Revolution in the 18th century brought technological and industrial power, which again had an impact on the use of English; in the 19th century the USA took over the leading role of the global economic power; and finally in the 20th century there is cultural power, with the USA in the leading role again, including such areas as advertising, cinema and pop culture in general, and the internet (Crystal, *The Future of English* 10). It is also necessary to acknowledge the fact that science and

technology have superseded the role of the Church, and English has won its place in these areas as well. As David Graddol puts it: "English is now the international currency of science and technology" (Graddol, *The Future of English?* 9). It is an unquestionable fact that English has become a global language to a great extent due to its use in the academic world. "... the increasing use of academic English is not confined to the printed word, but equally applies to the spoken utterance." (Mauranen et al. 634). This is how the situation of English at the end of the 20th century could be described. However, we need to keep in mind that the above-mentioned description may not remain correct. At the beginning of the 21st century we have seen an ongoing rapid Americanization of life-styles around the world, but on the other hand, America is a country which receives a lot of criticism as well. As David Graddol writes in his *English Next*: "… anti-Americanism is deeper and broader now than at any time in modern history. It is most acute in the Muslim world, but it spans the globe – from Europe to Asia, from South America to Africa... Simply put, the rest of the world both fears and resents the unrivaled power that the United States has amassed since the Cold War ended." (112)

Let me return to the historical comparison between Latin/French and English. Can we really make an analogy between the rise and fall of Latin, or French, and the rise and potential fall of English? As Kanavillil Rajagopalan emphasizes, we need to take into account the significantly varying historical circumstances. Although Latin had spread across a considerable part of the world, the different groups of people who spoke it were rather separated from each other. Therefore they started to use Latin in different ways, which resulted in the emergence of different Romance languages. On the other hand, with the invention of the internet, satellite television, and all kinds of modern technology, English faces a completely different situation – it is used by millions of people around the world in constant interaction (Rajagopalan 53). Therefore, it is very unlikely that English will follow the same path that Latin did, i.e. shattering into mutually unintelligible languages.[1]

English around the world

The question is not, however, as simple as it seems. In the 1980s the US linguist of Indian origin Braj Kachru was concerned with English usage around the world in terms of mutual intelligibility, and introduced his idea of English as a language in three circles:

1. The *inner circle* includes countries where English is the mother-tongue. Even here there are varieties, the most familiar examples being British and American English but there are also others – Australian English, New Zealand English, Canadian English, South African English, Caribbean English and, within Britain, Irish, Scottish and Welsh English.

2. The *outer circle* includes countries where English was/is used as a second official language. These are mostly former British colonies, therefore there are such varieties as Indian English, Pakistan English (or collectively South Asian English), West and East African English (Kenya, Tanzania, Nigeria). These are also called World Englishes or New Englishes – each of them is specific, influenced by local languages and culture, history, etc. In these World Englishes what is affected most is the vocabulary; many new words are added to English, specific word-formation processes take place, different collocations and idiomatic phrases arise. The differences among the Englishes of the *inner circle* are far

smaller than the differences between *inner circle* Englishes and those of the *outer circle* and even among the Englishes of the *outer circle* themselves.

3. The *expanding circle*, to which all the countries where English has been recognized as an important tool for international communication belong. English is taught here at all levels of education and has become a natural part of the curriculum. These countries include China, Japan, Korea, Greece, and many others.[2] From today's perspective I believe we might also include all the post-communist countries.

What are the differences among these three kinds of English? Is it legitimate to talk about these kinds as if they were three different languages? Under closer examination we notice in fact a great difference among them. The *inner circle* gives the world the standard. It is not surprising that most teaching materials and codifications of English come from the countries of the *inner circle*. These are therefore used around the *expanding circle* countries where English is taught as a foreign language. Also of great importance are the facts that grammars have been focusing on *written* standard English, and that the national as well as international use of English has been in the hands of well educated people who influence the standard of English. In this way, the *inner* and *expanding circles* use mutually intelligible English. Nevertheless, it has become clear that English which serves for international communication purposes is different from the English which is spoken in native, i.e. British or American, families. But, again, we have to ask the question of the specific purpose of this English usage – it will surely be different among trade partners and among friends from different parts of the world, and it will be different at international conferences or settings, for example within the European Union or the United Nations (Crystal, *English as a Global Language* 177–189). Another fact that has to be made clear is that this is true when we talk about the "grammatical core" of Standard English, which means the lexical-grammatical system without native-speaker accents, lexical items that are distinctive in various ways (such as according to region or profession), and, most especially, idioms, which are culturally elusive and opaque (Prodromou 50).

The *outer circle*, however, is a different story. Many of the countries of the *outer circle* have a colonial history. In the former colonies English might be rejected as a language of enslavers. As David Crystal puts it: "English has an unhappy colonial resonance in the minds of many" (Crystal, *English as a Global Language* 125). At the same time, however, he adds that this has not happened too often. And today's situation shows in fact the opposite: "...the Outer Circle has at long last successfully asserted its right to appropriate the language for the expression of its diverse cultures and identities..." (Seidlhofer 2003, 142). Of course, from today's perspective, people of the *outer circle* are a part of the globalized world as well so they in fact have an advantage in comparison to the *expanding circle* speakers, as English is a natural language for them.

In connection to the *outer circle* speakers it is important to emphasize the specifics of their Englishes. As David Crystal points out, every language contributes to the identity of the nation which uses the language. Therefore the *outer circle* states view English as a part of their identity. However, with the spread of English around the world, English has a different function as well, that of international intelligibility and communication. (Crystal, *The Future of English* 14) But, in intercultural communication, does the identity-forming function play a role as well? Is it possible for an individual who is not a native speaker of English to respect both these functions? The tension between these two functions can be

cancelled out by bilingualism. In today's world, however, bilingualism is not enough. English spreads across cultures, therefore accepting the different cultures is another important matter in international communication. As Cem and Margaret Alptekin stated in the 1980s, the true intercultural individual would have an identity which is able to transcend the local limitations of the native and target cultures "by understanding and appreciating cultural diversity and pluralism thanks to the new language, while not losing sight of native norms and values in the process" (Alptekin 19).

Due to the massive spread of English around the globe, many languages which mix English with a local language emerge. They are often given nicknames such as Franglais, Chinglish, Japlish, Singlish, Spanglish, Denglish or Angleutsch, we know Czenglish, a relatively new term is Slovanglish and many more. The process of influence can flow in several directions – either an English speaker starts to use local terms and local language grammar rules in English, or vice versa – the local language user starts to add English terms and rules into his/her language. Another case is translating into English according to local language grammatical rules and habits (in Slovak classrooms a typical mistake is for instance using *what* as a relative pronoun, or ignoring articles as Slovak has no equivalent grammatical system). As a teacher of English I can confess that being used to explaining linguistic matters in English, I am often at a loss when the need comes to explain the same things in Slovak. The English terms persistently appear in my mind and I end up mixing the two languages in an incredible way such as "Rozlíšenie *compound and complex sentence* je jednoduché. *Compound sentence* musí obsahovať iba vety hlavné, teda vety *on the same level*, zatiaľ čo *complex sentence* obsahuje jednu alebo viac viet hlavných plus vety vedľajšie, *subordinate*." An example of Slovanglish, written by an exchange student from the USA, follows:

> All the exchange students, including myself, developed a strange little jazyk all our own. Dubbed "Slovanglish" or "slovangičtina", depending on who you're talking to, it's basically angličtina, but about half the slovos come out po slovensky, which could be a maly communication problem when I get back home. The nouns are the worst, besides those funky little words that you just toss out into the sentence. I'm going to be saying "No" a lot, but what I'll mean by "no" is generally "yes". I read that it takes at least two weeks to stop saying "yes" and "no" in your adopted language, but that seems a little kratky to me. You should have heard us all spolu. It was a little scary. If you'd stranded us all on a desert island somewhere, it would only have taken about a rok and we would have had ourselves a full-fledged jazyk all our own. I have here appended a maly glossary for you in case any of you want to študovať up a bit before I get there in case you find me yelling for you to "podˇkaj a second" or asking you to pomôc with my počitač. I'm sure it doesn't even begin to cover the immense confusion we'll have, but sometimes a little confusion is fun too. Add to the mix the fact that I've been chilling with my Australčanka with all her fun australsky words, and my vocabulary becomes a very very zauimave place. (aubrianne)

Language and culture

What we need to take into account in connection with these New Englishes is the fact that language is an expression of culture. As the founder of general linguistics, Wilhelm von Humboldt, stated: "there resides in every language a characteristic world-view … every language contains the whole conceptual fabric and mode of presentation of a portion of mankind" (Losonsky 60). This means that always when learning a language we also need to understand the invisible patterns that lie underneath. Always, when one learns a language, one must in a way also adopt the language's (community's) culture. But, what kind of culture lies under the English language? Can we consider English as having the same relation to the culture of certain state/s as for example the Slovak language in connection to Slovakia as a state and nation or any other language in the world being connected to a certain nation and/or state? The case of present-day English is different, as English is used extensively by native as well as non-native speakers from different parts of the world. Therefore, there is no simple correlation between English and the culture and interests of a particular state. English is so widespread that it cannot be connected with a single culture, Anglo-culture, in the way many other languages are connected with a specific territory. Also, for many, especially postcolonial, countries the identification of English with Anglo-culture might be displeasing, or even offensive because their own language is a variety of English (Wierzbicka 4). Already there are scholars who call for intercultural communication training rather than for grammatical or structural training. For instance, Harry Krasnick predicts that by the year 2020 "the problem will be less and less English (as a grammatical code), and more and more intercultural communication competence" (Krasnick 92).

Of course, there are not great differences between languages that are spoken in similar cultural backgrounds (e.g. around Europe) – even Slavonic and Germanic languages are not too distant from one another (leaving aside the structure, grammar and vocabulary of these languages, although even in these areas there are considerable similarities, but the matter in question here is the underlying *pragmatic* layer). A greater difference is seen when we compare two languages which are really far away from each other, geographically as well as culturally. The following English/Korean dialogue is an example of different cultural habits that mirror in the language as well. If a Korean person transforms his or her habit into English, the result might be at least strange for a native English speaker, but it can even cause misunderstanding:

A: *Someone has stolen my purse!*
B (British)*: I am sorry to hear that!*
B (Korean)*:* 어떻게해야 (eotteohgehaeya) (*What are you going to do?*)

For a Korean, the first reply would suggest that the hearer is somehow responsible for the loss of the purse, which is certainly not what is meant in English. This is something which would be expressed as 미안 해요 (bianhaeyo) (*I'm sorry*) in Korean. A similar situation occurs with the simplest words "yes" and "no" – they are used in a very different way in English and in Korean. Many Koreans repeat the question-answer format of Korean negative questions when communicating in English. To the question, "Didn't you like it?" English speakers answer either "Yes, I did" or "No, I didn't," meanwhile many

Koreans respond either "Yes, I didn't like it," or "No, I liked it." By "yes" or "no" they rather express whether they agree or disagree with what was said. They use a combination of positive and negative elements of discourse, which native speakers of English can find very puzzling (Cho 34–35).

The future of English

Taking into consideration everything which was stated above – is there any way to predict the future of English? Will English continue to be the *lingua franca* in the globalized world of the 21st century? Or will we see many different Englishes, one virtually unintelligible to the other? As mentioned above, we need to consider the two basic functions of a language and at the same time the two main needs of today's society in relation to a language – the need for *international intelligibility* and the need for a *cultural identity*. Because cultural trends are very important in today's world, English faces de-standardization – speakers are more open to diversity and individual style. "The most likely scenario seems to be continued 'polycentrism' for English – that is, a number of standards which compete" (Graddol, *The Future of English?* 56). English will be influenced not only by people who speak English as a mother-tongue but also by people who speak it as a second language and people who learn it as a foreign language. And, as David Crystal documents, native English speakers are now the group that is in minority.[3] There is only a small chance that any other language will overtake the role of English as a global *lingua franca* in the near future. It is probable, however, that in certain parts of the world other languages will "form an 'oligopoly', each with particular spheres of influence and regional bases" (Graddol, *The Future of English?* 58).

As we can see, other languages now challenge the dominance of English in some regions. Mandarin and Spanish, for example, have become important in some parts of the world in a way that they even influence national policy priorities in some countries. Due to the growing importance of China, Mandarin has emerged as the new must-learn language not only in many Asian countries, but also in Europe and the USA. In non-Spanish parts of South America, e.g. in Brazil, Trinidad and Tobago but also in the USA we can see a growing importance of Spanish. In the Central Asian states Russian is becoming popular while in West Asia as well as North Africa this place is filled up by Arabic. In sub-Saharan Africa, some global interests are already helping build up the status of *lingua francas* such as Swahili. If we return to Europe, in different domains, French and German assume importance (Graddol, *English Next* 58–59).

Also, when we think about the latest technology, the cliché of the past two decades or so that English is the language of IT technologies can be quite easily opposed. No longer can we claim that English is the only language which can open the door for us to approach them. There are many other languages used on the internet, there are very sophisticated translators which can be used for almost any language. Also in the world of media, the American CNN or British BBC are no longer the only world-wide channels in English; there are many other national channels which air news not only in English but in several other language versions (for instance RT, France 24, Al-Jazeera, KBS World, Arirang, CCTV, NHK World). It means that in this area we can no longer see the dominant position of the USA, there are many other countries which take over this position nowadays.

> In East Asia, Chinese viewers are more interested in soap opera from Korea than the USA. Japanese Manga comics are being taken up in Europe and the USA. Hong Kong action movies have helped create a new Western film genre. 'Bollywood' influence is being felt around the world. Even in the USA, Hispanic influence is increasingly felt: 'telenovellas' are crossing the divide from Spanish to English TV programming. Mainstream broadcasters are buying into Spanish programming. (Graddol, *English Next* 112–113)

In the rapidly changing world, what will happen to English itself? Will English finally be fragmented into so many dialects which will be mutually unintelligible that it will follow the path Latin went a millennium ago? Many linguists, including David Crystal, ask this question and the answer is in no way simple. We have to realize the fact that the world today is absolutely different from the world of the Middle Ages (Rajagopalan 49–54). On one hand there is the need for identity which leads to the diversification of Englishes; but on the other hand there is a strong desire for communication across the world and for this reason people need to use a language intelligible to all – the need for intelligibility makes their Englishes similar through the continued use of Standard English (Crystal, *English as a Global Language* 178).

There is also another point which it is necessary to mention. New standardized forms need not be derived only from varieties of English of the *outer* and *expanding circles.* The speakers of the *inner circle* themselves also add to new usages – when in interaction with non-native speakers they tend to use simpler language, avoid idioms and collocations, they speak more slowly and stress certain parts – in general they speak differently than when in interaction with a fellow native speaker. Crystal predicts that a new form of English, "World Standard Spoken English" (WSSE) will arise. At the moment there is already the written standard English which unites the English-speaking world. (Crystal, *English as a Global Language* 172–189).

> People who attend international conferences, or who write scripts for an international audience, or who are 'talking' on the Internet have probably already felt the pull of this new variety. It takes the form, for example, of consciously avoiding a word or phrase which you know is not going to be understood outside your own country, and of finding an alternative form of expression. It can also affect your pronunciation and grammar. … The concept of WSSE does not replace a national dialect: it supplements it. People who can use both are in a much more powerful position than people who can use only one. They have a dialect in which they can continue to express their national identity; and they have a dialect which can guarantee international intelligibility, when they need it. (Crystal, *English as a Global Language* 185–188)

Conclusion

So how about the future of English? Observing the situation today I believe that English will keep its prominent position for a long time. As Barbara Seidlhofer (2001, 157) stated, "people need and want to learn English whatever the ideological baggage that comes with it..." It will probably undergo many changes in its structure as it is also influenced by

non-native speakers who add their own mindsets to the usage of English. But still the mutual intelligibility viewpoint will remain very strong. The question of international communication will, to a great extent, depend on the use of a common language but the most important part should be our ability to understand and accept, or at least tolerate, different cultures, different states of mind, different points of view. In my paper, I probably asked more questions than gave answers. This might serve as a documentation of the fact that this topic is in no way clear and closed. As language is a living organism, we cannot force it into easily definable patterns and the discussion about it will therefore continue on and on.

Notes

[1] For a deeper analysis of this issue see K. Rajagopalan's article "'World English' and the Latin analogy: where we get it wrong."

[2] For a detailed survey of the different circles of English see Kachru, Braj B. The Alchemy of English: The Spread, Functions, and Models of Non-native Englishes; Kachru, Braj B., ed. The Other Tongue: English across Cultures; Kachru, Braj B., Yamura Kachru, and Cecil L. Nelson, eds. The Handbook of World Englishes; Kachru, Yamura, and Larry E. Smith. Cultures, Contexts, and World Englishes; Kirkpatrick, Andy, ed. The Routledge Handbook of World Englishes; Murata, Kumiko, and Jennifer Jenkins, eds. Global Englishes in Asian Contexts: Current and Future Debates; Crystal, David. English as a Global Language; Graddol, David. English Next; Graddol, David. The Future of English?.

[3] See the graph in Crystal, *English as a Global Language*, 61.

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The Conceptual Dimension SEXUALITY as a Typical Facet of Zoosemy

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Abstract

*As one may reasonably expect, sexuality broadly understood seems to play an important role in the formation of zoosemes targeted at the conceptual category **HUMAN BEING**. The conceptual domain **SEXUALITY** is not only closely related to the conceptual category **HUMAN BEING** but, more importantly, it may be simultaneously regarded as one of the conceptual dimensions by means of which the conceptual category **DOMESTICATED ANIMALS** is related to the conceptual category **HUMAN BEING**. Thus the aim of the present paper is to provide a historical account of selected aspects of English zoosemy; that is, the process of semantic alteration whereby animal names come to be employed to designate human characteristics.*

Keywords: zoosemy, sexuality, conceptual dimension, metaphor

1. Introduction

In this paper, employing the broadly understood mechanisms of cognitive linguistics which treat semantic change as a cognitively conditioned process, we aim to pursue the problem of what has been referred to in relevant literature as a historically testified universal connection between the two conceptual macrocategories, that is **HUMAN BEING** and **DOMESTICATED ANIMALS** (see, among others, MacWhinney, 1989; Kleparski, 1997; Hsieh, 2000, 2003; Baider and Gesuato, 2003; Kiełtyka, 2008). Thus, the aim of the present paper is to provide a historical account of selected aspects of English zoosemy; that is, the process of semantic alteration whereby animal names come to be employed to

designate human characteristics. Our analysis of zoosemic metaphor is carried out in terms of the conceptual metaphor theory (henceforth: **CMT**) (see Lakoff and Johnson, 1980, and Lakoff and Turner, 1989 among other authors on the subject). We believe that **CMT** provides a sound methodological framework which is capable of accounting for semantic change in a panchronic perspective. The theoretical approach this study is based upon makes it evident that metaphors are central to the way we think about the world. They provide an essential link between our immediate experience and abstract thought and – what is more – they may not merely elucidate a point but often, without them, understanding the intangible would be virtually impossible (see Lukeš, 2005).

Also, as argued by MacWhinney (1989), the metaphorical extensions associated with the category **HUMAN BEING** point to a certain isomorphism that is established between the world of animal characteristics and the world of human characteristics. We hope to be able to show that the linguistic material analysed in the present paper allows us to formulate certain observations and generalisations concerning the problem of animal metaphors and the issue of isomorphism between various subcategories of the conceptual categories **HUMAN BEING** and **DOMESTICATED ANIMALS**.

2. The conceptual dimension *SEXUALITY* in focus

One of the findings of Kiełtyka (2006) is that English zoosemy may be accounted for by reference to seven conceptual dimensions/spheres, or conceptual domains (henceforth CDs) i.e. ***PROFESSION/SOCIAL FUNCTION, BEHAVIOUR/CHARACTER, ORIGIN/SOCIAL STATUS, PHYSICAL CHARACTERISTICS/APPEARANCE, MORALITY, SEXUALITY, CONTEMPT/OPPROBRIUM*****,** of which one, that is the conceptual dimension ***SEXUALITY*****,** will be scrutinised here in detail. It goes without saying that the conceptual domain ***SEXUALITY*** is closely related to the conceptual category **HUMAN BEING**. More importantly, it seems that the conceptual domain ***SEXUALITY*** may be simultaneously regarded as one of the conceptual dimensions by means of which the conceptual category **DOMESTICATED ANIMALS** is related to the conceptual category **HUMAN BEING**. It is therefore of little surprise that, taking the term in its wider context, sexuality seems to play an important role in the formation of zoosemes targeted at the conceptual category **HUMAN BEING**.

Extralinguistically, sexuality must be regarded as an inseparable factor in human life which, in turn, is also clearly reflected in language data and the processes language is prone to undergo. The semantics of lexical items analysed below supports the view that in many aspects of human life, behaviour and morality may be represented by reference to animal life and instinctive behaviour. It appears natural that since sexual activity is part and parcel of the process of giving the gift of life, acute observation of the animal kingdom may serve as a rich source of data where this aspect of life in general is embodied in the process of zoosemic extension. Thus, one of the aims addressed in this paper will be to discuss those aspects of the semantics of domesticated animals which are to be held responsible for mappings leading to the zoosemic shift DOMESTICATED ANIMAL > A HUMAN BEING CHARACTERISED IN TERMS OF SEXUALITY. Here, we shall propose an in-depth analysis of zoosemic extensions that affected two lexical items, namely *stallion* and *gelding*.

According to many etymological sources (e.g. *EDME*, *ODEE*), *stallion* is of Romance origin and it corresponds to Mod.Fr. *etalon*, Mod.It. *stallone* and ultimately V.L. **stallonem* 'stable, stall'. As the *OED* informs us, the word entered the English lexicon towards the close of the 14th century and its primary sense at that time was 'a male horse not castrated, especially one kept for mating purposes' (1388>1940). However, one may hypothesise that this lexical unit must have been used much earlier since the metaphorically extended sense discussed below was activated already in c1305. At the beginning of the 19th century it was applied to a male dog or sheep with reference to its use for breeding (1802>?). Therefore, in an attempt to account for the historically primary sense of *stallion* one must posit an entrenchment[1] relation to the attributive path of **DOMAIN**[2] **OF SPECIES […]** for which the attributive value (EQUINE/CANINE/OVINE) is brought to the fore. The activation of this conceptual value is attended by the foregrounding of the sex-specific attributive element (MALE) specifiable for **DOMAIN OF SEX […]**, as well as the highlighting of the attributive values (ADULT), (NOT CASTRATED) and (USED FOR MATING PURPOSES) forming parts of the attributive paths of **DOMAIN OF AGE […]**, **DOMAIN OF PHYSICAL CHARACTERISTICS AND APPEARANCE […]** and **DOMAIN OF UTILITY […]** respectively. The following exemplary contexts extracted from the *OED*[3] illustrate this sense-thread of *stallion*:[4]

1388 An hors a *staloun,* so and a frend a scornere, neiȝeth vundur ech sittynge aboue. Thei be maad horsis, and *stalouns,* louyeris to wymmen.

↕

1802 Dash [a dog]..had the misfortune to break his leg, and was sent to Col. T. who.. considered him in that state a great acquisition as a *stallion* to breed from.

↕

1940 The *stallions* of the soul-Eager to take the fences That fence about my soul.

At the beginning of the 14th century – by the process of animal metaphorisation – *stallion* developed another sense-thread and started to be used with reference to a person seen as a begetter (1305>1621). Thus, the early 14th century evidence given below justifies positing links relating the semantics of this sense-thread to the relevant location specifiable for the attributive path of **DOMAIN OF SPECIES […]**, such as (HUMAN), the relevant location (MALE) within the attributive path of **DOMAIN OF SEX […]**, as well as the activation of the age-specific element (ADULT) presupposed for the attributive path of **DOMAIN OF AGE […]** and – simultaneously – the foregrounding of the attributive value (BEGETTER) forming one of the attributive values of the attributive path of **DOMAIN OF SEXUAL ACTIVITY […]**. The following *OED* quotations illustrate the historically extended sense of *stallion*:

c1305 Þe monke þat wol be *stalun* gode..He schal hab wiþute danger .xii. wiues euche Zere.

↕

1621 When no choice is had, but still the eldest must marry, as so many *stallions* of the Race.

As evidenced by the *OED*, in the middle of the 16th century the metaphorical sense-thread of *stallion* was extended to include the sense 'a man of lascivious life'[5] (1553>1978), 'a courtesan'

(1575>1670) and a woman's hired paramour (17th>18th centuries). The *OED* hypothesises that the sense 'a courtesan' may be owed to a French word *estalon* 'a decoy' continued in English as *stale* (*common stale*) 'a prostitute of the lowest class, employed as a decoy by thieves or a term of contempt for an unchaste woman'.[6] As evidenced by Partridge (1143), in the 20th century *stallion* developed a male-specific sense as 'a prostitute's customer'. Thus, in terms of the theoretical apparatus adopted here, the semantics of the sense-threads in question is accountable for in terms of an entrenchment link to the attributive paths of the three earlier specified conceptually central CDs attended by the activation of the conceptually peripheral evaluatively pregnant attributive values (LASCIVIOUS)/(COURTESAN)/(HIRED PARAMOUR) specifiable for the attributive path of DOMAIN OF MORALITY […]. The following data extracted from the *OED* illustrate this sense-thread of *stallion*:

1553 [They] thinke it more mete for wanton wagtaile weston to be turned out for a *stalaunt,..than* to vse ani kinde of communication among worthi ladies.
1604 That I..Must like a whore vnpacke my hart with words, And fall a cursing like a very drabbe; a *stallyon*, fie vppont, foh.
a1670 Doth the Adulterer look for impunity that he walks to his *stallion* by twilight?
↕
1978 Barton amused himself by keeping a tally of Lasting's women; 'that insatiable '*stallion*' he called him.

Finally, in the second half the 20th century *stallion* acquired yet another metaphorical sense. Since the 1970s, it has been colloquially used among African Americans, to refer to a good-looking girl or woman. In our interpretation, in order to account for the semantics of the above sense-thread, one is justified to posit an entrenchment link to the attributive path of the conceptually peripheral **DOMAIN OF PHYSICAL CHARACTERISTICS AND APPEARANCE […]** for which the attributive values (TALL)^(GOOD-LOOKING) are activated. The following *OED* contexts testify to the analysed sense-threads of *stallion*:

1970 *Stallion*, a good-looking black woman.
↕
1975 I love you Samantha Brown. In black ghetto language, you're a lovely *stallion*.

To conclude, it emerges from our discussion of the semantics of *stallion* that already during the course of the Mid.E. period the analysed lexical category started to function as a zooseme embodying the conceptual dimension *SEXUALITY* (14th>17th centuries), and later – during the course of E.Mod.E. and Mod.E. – it started to be linked to the conceptual spheres *MORALITY* (16th>20th centuries) and – finally – the conceptual sphere *APPEARANCE/PHYSICAL CHARACTERISTICS* (20th century).

According to *WTNIDU*, *gelding* is of Scandinavian origin. The noun *gelding*, which was first recorded in English in the second half of the 14th century, is linked to O.N. *geldingr* (from *gelda* 'to castrate'), O.E. *gelte* 'a young sow', Mid.Welsh *geleu*/*gelyf* 'a knife' and Mod.Gr. *gallos* 'a priest of Cybele, eunuch'. Towards the close of the 14th century, when the word entered the English lexicon, it was originally used with reference to animals in the sense 'a gelded or castrated animal, especially a horse' (1380>1860). Within the canvas of our framework, the sense is explicable in terms of an entrenchment relation

to the attributive path of **DOMAIN OF SPECIES […]** and the foregrounding of the attributive value (EQUINE), attended by the activation of the elements (MALE) and (ADULT) forming parts of the attributive paths of **DOMAIN OF SEX […]** and **DOMAIN OF AGE […]** respectively. Additionally, apart from these conceptually central **CDs**, the semantics of the historically primary sense of *curtal* involves positing an entrenchment link to the attributive path of the conceptually peripheral **DOMAIN OF SEXUAL ACTIVITY […]** for which the attributive values (GELDED/CASTRATED) become prominent. The following *OED* quotations illustrate the historically primary sense-thread of *gelding*:

1380 Et qe Lawrence eit sie demure en vie un hakney bay *geldyng* et xl. s.
↕
1711 The jolly Knight, who rode upon a white Gelding.
↕
1860 A grey *gelding* was led up for Philip.

During the course of the 14th century – through zoosemic extension – the lexical item started to be applied to humans in the sense 'a gelded person, a eunuch'[7] (1382>1785). In terms of analytical tools employed here one would be quite justified in saying that, apart from being highlighted for such attributive values as (HUMAN), (MALE) and (ADULT) specifiable for such **CDs** as **DOMAIN OF SPECIES […]**, **DOMAIN OF SEX […]** and **DOMAIN OF AGE […]** respectively, which construe the conceptual core of this lexical category, the novel sense-thread shows entrenchment links to the attributive path of **DOMAIN OF SEXUAL ACTIVITY […]** for which the values (GELDED)^(EUNUCH) are brought to the fore. This sense of *gelding* emerges from the following *OED* historical quotations:

1382 Putiphar, the *geldyng* of Pharao.
↕
1693 The Venerable *Guelding*..O'er-looks the Herd of his inferiour Fry.
1785 *Gelding*, an eunuch.

The analysed material clearly shows that by the process of zoosemic extension, animal names undergo the process of metaphorisation via the conceptual dimension *SEXUALITY* and give rise to shifts in meaning targeted at the various locations of the conceptual category **HUMAN BEING**.

Having interpreted such metaphorical contexts as *S/he is a stallion* and *He is a gelding* in terms of the mechanisms of the GREAT CHAIN OF BEING (henceforth: **GCB**), analysed in detail by Kiełtyka (2008), we may formulate a number of specific observations. Evidently, the human characteristics of being (VIRILE), (LASCIVIOUS), (BEGETTER), (EUNUCH), (PARAMOUR), (COURTESAN), etc., are frequently metaphorically mapped onto the conventional schema for the stallion and gelding to create our commonplace schema of the discussed animals. In other words, the contexts *S/he is a stallion* and *He is a gelding* convey the following meanings:

'He is a begetter' (*stallion*),
'He is a lascivious man' (*stallion*),

'She is a courtesan' (*stallion*),
'She is a tall, good-looking woman' (*stallion*) and
'He is a eunuch' (*gelding*).

What is really metaphorical about the contexts in question is that the *steadfastness* of a person's (VIRILITY), (LASCIVIOUSNESS), (SEXUAL BEHAVIOUR), etc. is understood in terms of the rigidity of the stallion and gelding's animal instinct. It needs stressing that animals referred to as *stallions* are thought of as (LASCIVIOUS) horses (USED FOR MATING PURPOSES), while *geldings* are (GELDED/CASTRATED) horses. These elements may be considered as the quintessential properties metaphorically applied to the analysed animals by humans. In the **CMT** framework adopted here, metaphors are analysed as stable and systematic relationships between two conceptual domains (see Grady, Oakley and Coulson, 1999). Therefore, in the metaphorical contexts *S/he is perceived as a stallion* and *He is a perceived as a gelding* the conceptual structures from the source domain of equine physical attributes are put into use to encode human physical attributes in the target domain. Particular elements of the source and target domains, that is equine qualities of being a (LASCIVIOUS) horse (USED FOR MATING PURPOSES) or (GELDED/CASTRATED) horse, etc., are highlighted through the relevant conceptual metaphor, a mapping which indicates how elements in the two domains line up with each other. More specifically, in this metaphor, equine physical structures have been put into correspondence with human physical structures. Because the mapping is principled, human (VIRILITY), (LASCIVIOUSNESS) and (SEXUAL BEHAVIOUR) are associated with equine (MATING PROPERTIES), (FERTILITY) and (LASCIVIOUSNESS).

3. In search of parallels in the history of English

Understandably, many other animal names primarily related to the conceptual categories **DOMESTICATED ANIMALS** or **WILD ANIMALS** are also subject to zoosemic extension. As pointed out by Kiełtyka and Kleparski (2005: 81), the historically well-evidenced lexical categories which may serve as terms embodying the conceptual dimension *SEXUALITY* are *wether*, *capon*, *stud*, *kitten*, *chick*, *bunny*, *tomcat*, *fox* and *foxy lady*. The lexical category *wether* corresponds to O.E. *weðer*, Mod.Du. *weer*, Mod.G. *Widder*, Mod.Icel. *veðr*, Mod.Norw. *veder*/*ver* and Mod.Dan. *væder* (see the *OED* and *ODEE*). At the close of the 9th century *wether* is recorded in English used in the sense 'a male sheep/a ram; especially a castrated ram' (890>Mod.E.). In the middle of the 16th century the word developed the metaphorical sense 'a eunuch'[8] (1548>1724). Moreover, at the end of the 18th century the compound *wether head* 'a sheep's head' started to be applied figuratively to a stupid person[9] (1796>1896). The Romance *capon* is akin to O.E. *capun*, L. *capōn-em*, Mod.Fr. *chapon*, Mod.Sp. *capon* and Mod.It. *cappone*. At the beginning of the 11th century the word was used in the primary sense 'a castrated cock' (1000>Mod.E.). In the first half of the 16th century the analysed lexical category started to be employed a term of reproach for a person[10] (1542>1590) and at the close of the century it acquired the specific sense 'a eunuch'[11] (1594>1691). Additionally, in the first half of the 17th century the compound *capon-justice* started to be used in the sense 'a corrupt magistrate who is bribed by gifts of capons'[12] (1639>?).

As evidenced by the *OED*, the lexical category *stud* is a continuation of O.E. *stód* and it corresponds to Mod.G. *Stute* 'mare', Mod.Dan. *stod* 'stud of 12 horses', Mod.Sw. *sto* 'mare' and O.Sl. *stado* 'stud of horses'. The word has been present in English since the beginning of the 11th century when it was used in the sense 'an establishment in which stallions and mares are kept for breeding' or 'the stallions and mares kept in such an establishment' (1000>1898). In the first half of the 14th century the meaning range of *stud* was narrowed down and it was applied to a collection of mares or stallions kept for breeding (1340>1607); later – a mare kept for breeding (1480>1570) and, finally, a stallion (1803>1891). The process of semantic narrowing continued, and in the middle of the 17th century *stud* developed the senses 'the horses bred by and belonging to one person' or 'a number of horses belonging to one owner' (1661>1821). At the close of the 19th century – via zoosemic extension – the word in question acquired the sense 'a man of great sexual potency or accomplishments/a womaniser, a habitual seducer of women'[13] or 'a boy-friend/escort'[14] (1895>1981). Palmatier (373) claims that in Mod.E. *stud* is used chiefly in the sense 'a virile or promiscuous young man'. Clearly, human *studs* are so called because of their natural virility or their track record as sexually active males. Finally, in the first half of the 20th century in U.S. slang *stud*[15] started to loose its explicit sexual overtones and started to be employed in the sense 'a man, a fellow, especially one who is well-informed/a youth[16] (1929>1970).

The lexical category *kitten* is etymologically related to Mod.Fr. *chaton* 'a kitten' (see the *OED*). It has been present in English since the second half of the 14th century in the sense 'the young of the cat/a young cat' (1377>Mod.E.), and at the close of the 15th century its meaning was generalised to include the young of other animals (1495>1972). In the second half of the 19th century *kitten* started to be applied figuratively to a young girl, with implication of playfulness or skittishness[17] (1870>1970). Moreover, *kitten* entered a number of compounds and collocations, e.g.: *kitten-hearted* 'faint-hearted, timorous'[18] (1831>?); *to have kittens* 'to lose one's composure; to get into a 'flap'' (1900>1967);[19] and *sex kitten* 'a young woman who exploits her sex appeal' (since 1958).[20]

The word *chick* is a shortened form of *chicken* and it is now treated generally as a diminutive form of *chicken* (see the *OED*). As evidenced by *ODEE*, *chick* corresponds to Mid.E. *chike(n)*/*chikene* and O.E. *cicen*/*cicenu*. The analysed lexical category has been present in the English lexicon since the beginning of the 15th century in the sense 'a young chicken' or 'the young of any bird' (1400>Mod.E.). At the outset of the 17th century its meaning was narrowed down to 'the young bird still in the egg or only just hatched' (1601>1871). By the process of animal metaphor, in the first half of the 14th century *chick* started to be applied to human offspring, especially in alliteration with *child*[21] (1320>1870). Since the first half of the 20th century in U.S. slang the word has been used in the sense 'a girl; a young woman'[22] (since 1927).

The history of the lexical category *bunny* goes back to the beginning of the 17th century when it was used as a term of endearment applied to women and children[23] (1606>1691) and, later, a pet name for a rabbit (1690> 1873). In the second half of the 20th century *bunny girl* acquired the sense 'a night-club hostess, or the like, dressed in a costume which is partly imitative of a rabbit'[24] (since 1960). The English *fox* corresponds to Mod.Du. *vos* and Mod.G. *Fuchs* (see the *OED* and *ODEE*). The word is recorded in English in the first half of the 9th century in the sense 'an animal of the genus *Vulpes*, having an elongated

pointed muzzle and long bushy tail' (825>Mod.E.). At the beginning of the 11th century *fox* started – by the process of zoosemy – to be used of a man likened for craftiness to a fox'[25] (1000>1851). Moreover, in the first half of the 20th century in U.S. slang *foxy lady* started to be used with reference to a woman in the sense 'attractive, desirable, pretty, sexy'[26] (since 1913), and in the second half of the 20th century the lexical category developed the sense 'an attractive woman'[27] (since 1963).

Finally, *tomcat* entered the English lexicon in the second half of the 18th century in the sense 'a male cat'[28] (since 1760). According to the *OED*, *Tom*, *Tomcat* or *Tom the Cat* became favourite allusive names for a male cat after the publication of an anonymous work *The Life and Adventures of a Cat* whose hero, a male cat, bore the name *Tom*. As argued by Palmatier (390), today *tomcat* is clearly a synonym for a sexually active male who *tomcats* around like the feline, seeking sexual encounters wherever he can hope to find them.

4. Parallels in other languages: Polish, Czech, Slovak, Russian, Spanish, Italian, French, Sanskrit, Basque and Hungarian

In Mod.Pol. a number of metaphorical developments related to the conceptual zone *SEXUALITY* can easily be singled out. As noted by Zimnowoda (106), in Mod.Pol. men of great sexual potency are referred to as *ogier* 'a stallion/stud', *koń* 'a horse', *buhaj*/*byczek rozpłodowy* 'a (stud) bull', *pies na kobiety/baby* 'a women mad man'. On the other hand, sexually attractive women are referred to as *łania* 'a hind', *sikorka* 'a titmouse' (cf. Mod.E. *chick*) or *kocica* 'a female cat'.

According to Baider and Gesuato (26), in Romance languages one encounters a number of animal terms used for women connoted sexually, e.g. Mod.It. *pollastra* '*pullet*-(fem/sing)' > 'a young woman considered as an object of sexual desire', *colombella* 'a stock dove-(fem/sing)' > 'a tender and loving girl', *piccioncina* 'a young pigeon-(fem/sing)' > 'a love-bird, a term of endearment for a woman', *coniglietta* 'a rabbit-(dim-fem)', *pollastrella 'a* pullet-(aug/pej-dim-fem/sing)', *cavallina* 'a horse-(dim-fem/sing)', *poltra* 'a filly-(fem/sing)', *puledra* 'a filly-(fem/sing)', *puledrina* 'a filly-(dim-fem/sing)', *giovenca* 'a heifer-(fem/sing)', *micia 'a* kitty-(fem/sing)', *micetta* 'a kitty-(dim-fem/sing)', *gattina* 'a cat-(dim-fem/sing)', *cagnetta* 'a dog-(dim-fem/sing)', *piccioncina* 'a pigeon-(dim-fem/sing)' all used as terms for 'the immature animal representing the woman as an object of sexual desire'; Mod.Fr. *ma colombe* 'a dove' > 'a tender and loving girl', *ma biche* 'a doe' > 'a term of endearment for a woman'.

On the other hand, the following are the animal terms (listed in Baider and Gesuato 26), used for men regarded as objects of sexual desire: Mod.It. *micio* 'a pussy-cat-(masc/sing)' > 'a man considered sexually' Mod.Fr. *minet* 'a cat' >'a young man or boy friend', *mon lapin* 'my rabbit' > 'my darling', as well as terms representing the man in the active role of the pursuer of the woman: Mod.It. *stallone* 'a stallion-(masc/sing)', *cavallo da monta* 'a horse-(masc/sing) at stud', *montone* 'a stud-ram-(masc/sing), *gallo* 'a rooster-(masc/sing)' > 'a womaniser', *galletto* 'a rooster-(dim-masc/sing)' > 'a womaniser', *gallaccio* 'a rooster-(pej-masc/sing)' > 'a bad rooster; a womaniser', *gallastro* 'a rooster-(pej-masc/sing)' 'an ugly rooster; a womaniser', *gallerone* 'a rooster-(aug-masc/sing)' > 'a womaniser', *gallione* 'a rooster-(aug-masc/sing)' > 'a womaniser', *coniglio* 'a rabbit-(masc/

sing)' > 'a man unable to copulate for a long time'. In Mod.Fr. animal terms representing the man in the active role of the pursuer of the woman are the following ones: *coq* 'a rooster' > 'a macho man', *lapin* 'a rabbit' > 'a premature ejaculator', *taureau* 'a bull' > 'a virile man', *étalon* 'a young horse' > 'a stud', *bouc* 'a goat-(masc/sing)' > 'a man who is abnormally horny'.

Moreover, Baider and Gesuato (26) list certain terms originally used with reference to the female genitals which – by extension – started to be used to refer to male homosexuals. This lot includes Mod.It.: *capra* 'a goat-(fem/sing)' > 'a male homosexual', but also 'a sexually available woman', *cavalla* 'a horse-(fem/sing)', *coniglio* 'a rabbit-(masc/sing)', *passera* 'a sparrow-(fem/sing)', *pecora* 'a sheep-(fem/sing)' but also 'a sexually available woman' and *rondine* 'a swallow-(fem/sing)'.

One finds a number of zoosemes embodying the conceptual dimension *SEXUALITY* in other Indo-European languages like, e.g. Mod.Slovak/Mod.Czech *kočka* '(slang) a cat' > 'a sexy/attractive woman', *samica* (Czech *samice*) 'a female mammal' > 'a sexually active woman', *bujak* (Czech *bejk*) '(slang) a bull' > 'a sexually active man', *líška* 'a fox' > 'a sexy (foxy) woman', *žrebec* 'a stallion' > 'a sexually active man', *kanec* 'a wild boar' > 'a sexually active man', *kozel* (Czech) 'a goat' > 'an elderly, sexually active man'; Mod. Sp. *capón* 'a capon' > 'a castrated man', *loba* 'a vixen' > 'a vamp, a woman considered sexually', *tigre* 'a tiger' > 'a man of exceptional sexual potency', *tigresa* 'a female tiger' > 'a vamp, a woman considered sexually'; Sanskrit *aśva* 'a horse, stallion' > 'a lover horse-like in strength' (see Komboj, 1986), but also in non-Indo-European languages as Mod. Basque *aketza* 'a hog' > 'a sterile, infertile male' or Mod.Hu. *szuka* 'a bitch' > 'a sex-mad female', *bika* 'a bull' > 'a sexually active person', *kakas* 'a cock' > 'a sexually active male', *kandúr* 'a tomcat' > 'a passionate womaniser', *vén kappan* 'an old capon' > 'an old sexually weak man who nevertheless runs after women', *csődör* 'a stallion' > 'a man of exceptional sexual potency', *pipi* 'a chick' > 'a sexually attractive young woman'.

5. Concluding remarks

One of the observations that may easily be formulated is that the semantics of the zoosemes analysed in the foregoing seems to have a prototypical nature in that new sense-threads are, to a varying extent, continuations of original or historically prior senses. Simultaneously, the process of semantic change is non-linear and allows for more than one new sense development at a time. What is more, in the framework adopted here, not only are particular lexical categories believed to display a prototypical nature, but also sets of conceptually interrelated lexemes forming conceptual categories are said to form radial structures, which resemble the structure of a prototype. Thus, the zoosemes analysed here related to the conceptual dimension *SEXUALITY* may be argued to form the following radial structure:

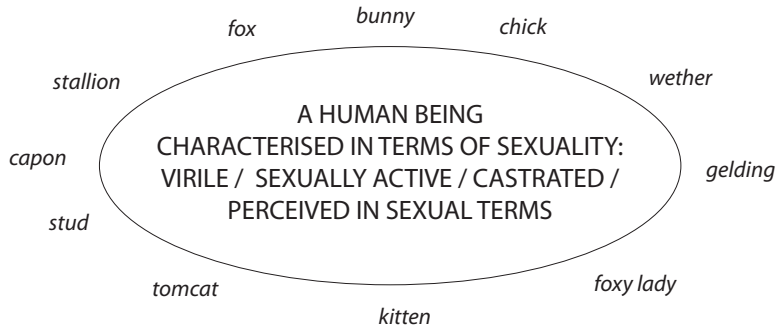

Figure 1. A radial structure illustrating the relationship between the conceptual categories **HUMAN BEING/ DOMESTICATED ANIMAL** and the conceptual sphere *SEXUALITY*

The zoosemic shift schematically formulated as DOMESTICATED ANIMAL > A HUMAN BEING CHARACTERISED IN TERMS OF SEXUALITY displays many characteristics of a prototype structure, and is viewed here as assuming the form of a radial network. Note that certain aspects of instinctive animal behaviour or their physical characteristics are highlighted and mapped on the category **HUMAN BEING** giving rise to a number of zoosemes in the case of which the conceptual dimension *SEXUALITY* is said to trigger semantic change. As mentioned earlier, the outcome of the mechanism of zoosemy are the lexical items which – through their semantic contents – seem to belong to the fringes of the category **HUMAN BEING**, that is, they are less prototypical than such lexical categories as *man*, *woman*, *boy*, *girl*, *mother*, *father*, *son*, etc. which are quite logically located in the core area of the macrocategory in question.

On the basis of the analysis of the linguistic data carried out in this paper a number of other conclusions may be formulated. First, the process whereby the names of domesticated animals start to designate sexuality is not only typical for English but is quite evidently equally productive in many other languages. Second, the analysis of the English data shows that such animal families as **EQUIDAE**, **FELIDAE**, **OVIDAE**, **FOWL** or **LUPIDAE** are a frequently employed source of terms embodying the conceptual dimension *SEXUALITY*. We have analysed a representative number of animal terms (*stallion*, *stud*, *kitten*, *wether*, *capon*, *gelding*, *stud*, *fox*, *tomcat*, *foxy lady*, *chick*, *bunny*), which in the history of English have undergone zoosemic shift initiated by the conceptual dimension in question. In any case, this points to the considerable productivity of the said conceptual dimension in the mechanism of zoosemy.

Third, the process of metaphorisation observable in the analysis of the data in this section is by all means bi-directional, that is both acquiring the form ANIMAL > HUMAN and HUMAN > ANIMAL. More generally, the structure of the **GCB** is characterised by its bi-directionality, which involves upward and downward mapping of attributes. Thus, it needs to be emphasised that zoosemes related to the conceptual dimension *SEXUALITY* might potentially represent two metaphors coherent with the structure of **GCB**, that is <**A HUMAN BEING IS AN ANIMAL>** and <**AN ANIMAL IS A HUMAN BEING**>. However, it is only the latter metaphor, that is the process which involves the shift in the

directionality of mapping from a lower to a higher level on the **GCB**, which becomes involved here. In particular, the zoosemic extension embodying the conceptual dimension *SEXUALITY* comprises the following cases:

stallion **<A BEGETTER IS PERCEIVED AS A STALLION> (14th >17th centuries)**
<A LASCIVIOUS MAN IS PERCEIVED AS A STALLION> (16th>20th centuries)
<A HIRED PARAMOUR IS PERCEIVED AS A STALLION> (17th>18th centuries)
<A COURTESAN IS PERCEIVED AS A STALLION> (16th>17th centuries)
<A TALL, GOOD-LOOKING WOMAN IS PERCEIVED AS A STALLION> (20th century)

gelding **<A EUNUCH IS PERCEIVED AS A GELDING> (14th>18th century)**

Additionally, it must be pointed out that the list of metaphors schematically presented above includes both simple (uni-thread) cases, e.g. **<A EUNUCH IS PERCEIVED AS A GELDING>** and complex (multi-thread) cases of evolution, e.g. **<A BEGETTER IS PERCEIVED AS A STALLION>, <A LASCIVIOUS MAN IS PERCEIVED AS A STALLION>, <A HIRED PARAMOUR IS PERCEIVED AS A STALLION>, <A COURTESAN IS PERCEIVED AS A STALLION>, <A TALL, GOOD-LOOKING WOMAN IS PERCEIVED AS A STALLION>.** As argued earlier in Kiełtyka (2008) among others, the large number of multi-thread metaphors points clearly to the fact that the mechanism of zoosemy is by no means internally uniform, but rather gradual and multidirectional, based on our knowledge, experience and perception of the world. Semantic change is, therefore, as frequently emphasised in the literature on the subject, a mechanism which is deeply rooted in experience and based on graduality and developmental processes.

Finally, it needs to be stressed that the majority of the metaphorical transfers analysed in this article are pejorative in character, e.g. **<A COURTESAN IS PERCEIVED AS A STALLION>, <A LASCIVIOUS MAN IS PERCEIVED AS A STALLION>** others like, e.g. **<A TALL, GOOD-LOOKING WOMAN IS PERCEIVED AS A STALLION>, <A EUNUCH IS PERCEIVED AS A GELDING>** are to be regarded as positive, or at least neutral, that is devoid of evaluatively negative load, still others – however rare – like, e.g. **<A BEGETTER IS PERCEIVED AS A STALLION>** may even be classified as (mildly) complimentary.

Last but not least, it must be stressed that not all of the figurative extensions analysed here are related exclusively to the conceptual dimension *SEXUALITY*. On the contrary, some of the metaphors subject to our investigations may be proved to be linked to other conceptual spheres, e.g. the conceptual zone *MORALITY* (**<A LASCIVIOUS MAN IS PERCEIVED AS A STALLION>**), and *APPEARANCE/PHYSICAL CHARACTERISTICS* (**<A TALL, GOOD-LOOKING WOMAN IS PERCEIVED AS A STALLION>**). Clearly, this points to the fact that meaning construal may be said to be based on cross-domain mappings involving several different conceptual dimensions.

Notes

[1] The notion of entrenchment should be understood here in the way it is defined and applied by Kleparski (1997) and Kiełtyka (2008). Namely, a lexical category may be said to be entrenched in the attributive path of a given conceptual domain (CD) or set of conceptual domains (CDs) if its semantic pole is related to certain locations within the attributive path of a given CD or set of CDS.

[2] In the view of many linguists, semantic structures may be characterised relative to cognitive domains, which are – after Kleparski (1997) and Kiełtyka (2008) – understood as **CONCEPTUAL DOMAINS**, which, in turn, are viewed as sets of attributive values specified for different locations within the attributive paths of CDs. According to Taylor (1989), a lexical category gets its meaning by the process of **highlighting** (or **foregrounding**) a particular location within the attributive path of a CD or a number of different CDs.

[3] The earliest known printed use of a word, as recorded by the *OED*, provides an index of the date at which the term entered the language.

[4] Throughout this paper, following Kiełtyka (2008), we adopt the following notational convention: a continuous temporal presence of a given sense-thread is marked with a bidirectional arrow. However, if the evidence we quote has time gaps – referred to as temporal hiatus by Geeraerts (1997: 24–25) and Kleparski (250) – of more than 150 years we mark the gap with a unidirectional arrow as shown above. Additionally, it must be stressed that Geeraerts (1997: 24–25) develops the notion of semantic polygenesis, in which the same marginal meaning occurs at several points in time that are separated by a considerable period. In this respect Kleparski (251) claims that the discontinuous presence of that meaning is not due to accidental gaps in the available textual sources, but that the meaning in question must have come into being independently at two points in history. It seems that the temporal hiatus in the evidence we quote – in the majority of cases – does not involve semantic polygenesis, but is rather due to accidental gaps in the available textual sources.

[5] See also *ATWS*, *CE*, *IHAT* and *WNNCD*.

[6] Consider the following *OED* quotation: **1593** Can women want wit to frustrate a common *stale*.

[7] Additionally, the *OED* informs us that in the 16th century *gelding* was applied to a tree. Consider the following example: **1562** 'As long as the tre is very yong the fruite hath no stone within him and therefore suche are called *geldynges'* which may imply that the word could denote anything not capable of producing young.

[8] Consider the following *OED* quotations: **1548** So the great *wether* which is of late fallen..so craftely, so scabedly, ye & so vntruly iuggled wyth the kynge, that [etc.]. > **1724** But the soft voice of an Italian *weather*, Makes them all languish three whole hours together.

[9] This sense emerges from the following *OED* contexts: **a1796** And send us from thy bounteous store A tup or **weather head*! > **1869** 102 Why didn't ye tell me, ye d—d *wetherhead*?

[10] This sense is evidenced with the following *OED* quotation: **1542** [He] came flynging home to Roome again as wyse as a *capon*. > **1590** *Capon*, Coxcombe, Idiot, Patch.

[11] Consider the following *OED* contexts: **1594** Of a 1000 such *capons* who addict themselues to their booke, none attaineth to anie perfection, euen in musicke (which is their ordinarie profession). > **1691** If there be a *Capon* in Christendom, I'll make thee one.

[12] The following *OED* quotation illustrates the sense of the compound: **a1639** Judges that judge for reward, and say with shame, 'Bring you', such as the country calls **capon justices*.

[13] Note that in U.S. *stud* is used in the sense 'a handsome, debonair ladies' man (meant as a compliment among men)', in Mod.Du. it is applied to a man with many children, in Mod.Russ. and Korean it developed the sense 'a ladies' man' and in Mod.Sp. *semental* 'stud' is used secondarily with reference to a man with a big penis (see http://efl.htmlplanet.com/contrast_metaphor.htm).

[14] Consider the following *OED* quotations: **1895** *Stud*, a nickname given to a man from his love of venery. > 1**981** A notorious seducer; a ladies'-man; a cuckolder of the rich; in short, a stud.

[15] As pointed out by the *OED*, *stud* entered a number of compounds, e.g. *stud-groom* 'the head groom attached to a stud' (**1737** At Hampton Court, 2 **Studd Grooms*. > **1884** No one would think of requiring a stud-groom to groom cart horses.); *stud-herd* 'the servant in charge of a stud'; *stud-man* 'a servant attached to the stud' (**1545** Matt. de Mantua, **studman*, 4*l*. 11*s*. 3*d*.); *studsman* 'a horse-breeder' (**1902** Few graziers and no **studsmen* can recognise this dangerous fungus in their paddocks.).

[16] This sense emerges from the following *OED* quotations: **1929** *Stud*, man. > **1970** But who's this *stud* they call Billy?

[17] Consider the following *OED* contexts: **1870** The 'Kitten' is a blonde, with black eyes, a pretty, babyish face,..a profusion of golden hair. > **1970** There are the cute animal terms like..*kitten* and *lamb* [to signify a woman].

[18] See the following *OED* context: **1831** The tame **kitten-hearted* slaves.

[19] The following *OED* quotations illustrate this sense: **1900** In phrases '*get kittens'*, '*have kittens'*. 1. To get angry. 2. To be in great anxiety, or to be afraid. > **1967** When one of the horses has something wrong with it–then everybody *has kittens*.

[20] Consider the following *OED* syntagmas: **1958** Clever film men have moulded her **sex-kitten* type. > **1977** This is why we like *'sex kittens'* more than females who are 'catty'.

[21] The following *OED* contexts illustrate this sense of *chick*: **c1320** He is the fendes chike. > **1870** He..had no *chick* or child to bless his house.

[22] Consider the following *OED* evidence: **1927** He didn't want to marry this brainless little fluffy *chick*. > **1971** Jackie, always a 'with-it *chick*'.

[23] This sense emerges from the following *OED* quotations: **1606** Sweet Peg..my honey, my *bunny*, my duck, my dear. > **1691** *Bunny* is also used as a flattering word to children.

[24] Consider these *OED* examples: **1960** The girls are called *Bunnies* and they're invitingly attired in brightly coloured *rabbit* costumes, complete to the ears and white cotton tails. > **1967** A fallen *Bunny* girl, with strange fetishes.

25 This sense emerges from the following OED examples: c1000 Gað & secZað þam foxe, deofol-seocnessa ic utadrife. > 1851 I could not help reflecting on the strange stratagem by which the old fox [Rube] had saved himself.

[26] The following *OED* evidence testifies to the existence of this sense:

1913 *Foxy*, stylish looking, attractive. Usage widespread in Nebraska. 'She's a *foxy* looking little lady.' > **1983** W/f [white female]. 21 years old and *foxy*, would like to hear from a gorgeous man with a terrific body.

[27] Consider these *OED* quotations:

1963 A cat in hot pursuit of a chick or *fox* is said to have his nose wide open. > **1970** A *fox* is a girl. A *fox* is a chick, you see?

[28] This sense is evidenced by the following *OED* data:

1760 *Tom the Cat* is born of poor but honest parents. > **1881** A cur.unexpectedly confronted by a large *tomcat*.

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Kooperácia fonetickej a syntaktickej roviny na korpuse filmového dialógu (v angličtine, v nemčine a v slovenčine)

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Abstrakt

Štúdia predstavuje výsledky interdisciplinárneho výskumu realizovaného v rámci sondy do diskurzu sitkomu. Výskumným zámerom bolo pozorovať hovorený prejav v sémanticky identických výpovediach v troch jazykových mutáciách (anglickej, nemeckej a slovenskej). Výskumný korpus tvorilo 50 úvodných výpovedí jednej epizódy sitkomu „Priatelia". Stanovili sme si za cieľ skúmať, ako kooperácia fonetickej a syntaktickej roviny prispieva k výstižnosti a k stručnosti, k typickým charakteristikám sitkomu. Fonetická analýza odhalila, že najvyššiu frekvenciu výskytu mala extrémne krátka pauza vo všetkých troch jazykových verziách. Syntaktická analýza poukázala na vysokú frekvenciu výskytu jednoduchých dvojčlenných viet a veľmi nízku frekvenciu výskytu súvetí. Prepojenie fonetickej a syntaktickej zložky poukázalo na opozíciu anglická a nemecká mutácia vs. slovenská mutácia. Predpokladáme, že dôvodom je na jednej strane genealogické pozadie skúmaných jazykov a na strane druhej rozdielne prekladové techniky. Výskum potvrdil, že ústnosť a stručnosť (typické črty sitkomu) sa prejavili aj individuálne – v rámci fonetickej aj syntaktickej roviny, aj vo vzájomnej kooperácii týchto dvoch rovín.

Abstract

The present study provides an interdisciplinary approach to the research on sitcom discourse. The research aim was to observe semantically identical utterances in three language versions (English, German and Slovak). The corpus of the study is based on an episode from the sitcom Friends. The study investigates the manner of cooperation between phonetic and syntactic levels and the contribution of this interaction to the precision and conciseness as typical features of sitcom. The phonetic analysis revealed the highest frequency of extremely short pauses in all three versions. The syntactic analysis showed a high frequency of simple two-member sentences and very low

frequency of compound/complex sentences. The interrelation of explored phonetic and syntactic aspects unveiled the opposition of English and German versions versus a Slovak version. The reasons seem to be different genealogical background of the studied languages and various translation techniques. The features typical of sitcom, conciseness and precision appeared to be manifested both on individual language levels and in their cooperation.

Kľúčové slová: mediálny dialóg, sitkom, hovorený prejav, fonetická analýza, syntaktická analýza, temporálna pauza, typológia viet

Keywords: media dialogue, sitcom, speech, phonetic analysis, syntactic analysis, pause duration, sentence typology

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Úvod

Mediálny dialóg má významnú funkciu – rozvíja dej a slúži na charakterizáciu postáv a v súlade s touto funkciou autor/scenárista vyberá prostriedky hovoreného prejavu. Hovorený prejav je typický spontánnosťou, krátkym časom na jeho plánovanie, čo vedie k opakovaniu, prerušovaniu, syntaktickej neúplnosti, lexikálnej vágnosti, atď. Vďaka spomínaným vlastnostiam sa filmové postavy stávajú reálnymi a jedinečnými. Treba však brať do úvahy tú skutočnosť, že dialógy v dramatických textoch nie sú doslovnými transkriptmi spontánnych hovorených prejavov (Qian, 2006, s. 165–170). Aj tie najrealistickejšie filmové dialógy sa podstatne líšia od skutočného hovoreného neformálneho prejavu. Dôvod je jednoduchý – absolútna autentickosť by bola na škodu, iritovala by čitateľa/diváka, dramatický a filmový dialóg musí byť kompaktnejší. Pre výskumné účely sa analyzovaný mediálny dialóg zdá byť vhodnou analógiou reálnej interakcie face-to-face. Napriek tomu, že konverzácia je prioritne riadená scenáristom, producentom a samotným hercom, finálny produkt pôsobí dojmom spontánneho hovoreného prejavu so značnou variabilitou tém súkromného až intímneho charakteru. Všetky postavy participujú na dialógu rovnocenne, žiadna z nich nie je dominantná. Konverzácia má veľký podiel ústnosti, konverzačnosti a situačnosti, preto sa právom označuje pojmom situačná komédia, resp. sitkom.

Táto štúdia prezentuje interdisciplinárny pohľad na problematiku hovoreného prejavu. Naším výskumným zámerom bolo skúmať hovorený prejav v sémanticky identických výpovediach v troch jazykových verziách, a to v anglickej, v nemeckej a v slovenskej a získať interdisciplinárny pohľad na problematiku hovoreného prejavu v mediálnom dialógu. Za výskumný korpus sme si zvolili sitkom „Priatelia“ („Friends“), epizódu „Ako nikto nikoho nepožiadal o ruku“ („The One Where No one Proposes“, 1. časť, séria IX, 2002/03). Za základnú výskumnú úlohu sme si stanovili skúmať, ako kooperácia fonetickej a syntaktickej jazykovej roviny prispieva k výstižnosti a stručnosti, k typickým

charakteristikám sitkomu. Náš výskumný plán pozostával z troch krokov: 1/ pozorovať temporálnu pauzu; 2/ analyzovať skladbu viet; 3/ porovnať a usúvsťažniť výsledky parciálnych zistení. Cieľový diskurz sme podrobili aj štylistickej analýze, pretože nevyhnutným predpokladom analýzy konkrétneho diskurzu je preniknúť do jeho podstaty a pochopiť v ňom fungujúce princípy interakcie. V našej štúdii sa nezaoberáme technickými špecifikami dabingu (a jeho obmedzeniami, ako napr. synchronizácia), pretože naším primárnym cieľom je porovnať sémanticky identické výpovede v troch jazykových verziách – takýto korpus je možné vytvoriť len kombináciou originálnej a dabovanej verzie.

1. Fonetická analýza

Cieľom fonetickej analýzy bolo zmerať a charakterizovať vnútrovetné pauzy v úvodných 50 výpovediach. Vo fonetickej literatúre sa uvádza viacero klasifikácií páuz (pozri Viola – Madureira, 2008). Experimentálne výskumy poukazujú na to, že pauzy majú tendenciu korelovať s hranicami fráz, hoci niektorí autori zdôrazňujú, že temporálna segmentácia sa úplne nezhoduje so syntaktickým členením výpovede (Zellner, 1994). J. Sabol a J. Zimmermann pracujú s dvoma klasifikáciami páuz, a to pauzami podľa funkcie (fyziologická, komunikatívna, expresívna, pauza z váhania, a pod.) a temporálnymi pauzami (rozlišujú sedem typov temporálnej pauzy, 1984, s. 227–228).

Pri meraniach vnútrovetnej pauzy sme použili softvér Steinberg, konkrétne program Wave Lab 6. Zvuková stopa bola následne upravená (dynamika, frekvencia a mastering) a napálená na CD nosič. V každej jazykovej verzii sme zmerali vnútrovetné pauzy v 50 výpovediach (spolu 657 páuz). Pri meraniach a následnej analýze sme vychádzali z typológie temporálnych páuz podľa J. Sabola a J. Zimmermanna, ktorí (1984, s. 227–228) diferencujú nasledujúce typy temporálnych páuz:

1. nulová alebo extrémne krátka pauza (≤ 50 ms);
2. veľmi krátka pauza (50 ms – ≤ 100 ms);
3. krátka pauza (100 ms – ≤ 300 ms);
4. normálna/optimálna pauza (300 ms – ≤ 1350 ms);
5. dlhá pauza (1 350 ms – ≤ 2 200 ms);
6. veľmi dlhá pauza (2 200 ms – ≤ 2 800 ms);
7. extrémne dlhá pauza (≥ 2800 ms).

Pracovný postup pri meraní páuz bol nasledovný: pomocou horizontálneho zoomu sme si priblížili jednotlivé úseky prehovoru (v nich sme identifikovali pauzy), pomocou markerov udávajúcich pozíciu pauzy sme vysegmentovali konkrétnu pauzu a pomocou časového škálovania sme odčítali jej trvanie v ms.

V našom súbore dát sa vo všetkých jazykových verziách najčastejšie vyskytovali extrémne krátke pauzy (≤ 50 ms). Najvyšší celkový počet páuz sme zaznamenali v anglickej verzii, pričom najvyššie zastúpenie mala nulová alebo extrémne krátka pauza. Vysoká frekvencia takýchto typov páuz je prejavom stručnosti skúmaného diskurzu. Vzhľadom na uvedený diskurz niektoré typy páuz pochopiteľne úplne absentovali (dlhá, veľmi dlhá a extrémne dlhá). Získané dáta sme podrobili štatistickej analýze – deskriptívnej a induktívnej štatistike.

Výsledkom deskriptívnej štatistiky bola sumarizácia dĺžok trvania páuz v jednotlivých vetách: minimálna, maximálna a priemerná dĺžka trvania a medián ako stredná hodnota dĺžky trvania páuz. Najčastejší výskyt vo všetkých troch verziách sme zaznamenali pri extrémne krátkej pauze; najvyššiu frekvenciu veľmi krátkej pauzy v anglickej verzii, nevýrazný rozdiel v jej výskyte v slovenskej a v nemeckej verzii; krátka pauza dominovala v anglickej verzii, nižší výskyt mala v nemeckej a úplne absentovala v slovenskej verzii. Môžeme konštatovať, že dĺžka trvania výpovede nie je automaticky priamo úmerná maximálnemu celkovému trvaniu páuz (zaznamenali sme totiž rozdielne najvyššie hodnoty trvania páuz v jednotlivých výpovediach v skúmaných jazykových verziách). Celkové trvanie páuz v ms je v dabovaných verziách v porovnaní s verziou originálu podstatne nižšie (na ilustráciu časti zaznamenaných štatistických výsledkov pozri tabuľky č. 1, 2 a 3).

Na porovnanie troch jazykových verzií sme použili neparametrickú analýzu rozptylu podľa Kruskal-Wallisovho testu. Výsledky štatistického porovnania celkového trvania rôznych typov páuz poukazujú na štatisticky nesignifikantné rozdiely v sledovaných typoch páuz (extrémne krátka, veľmi krátka, optimálna) a v celkovom trvaní všetkých typov páuz v jednotlivých jazykových verziách (veľmi krátka pauza – pozri tabuľku č. 4). Výsledky induktívnej štatistickej analýzy, pomocou ktorej sme porovnávali priemery trvania jednotlivých typov páuz vo všetkých výpovediach, poukázali na štatisticky významný rozdiel (na hladine významnosti 0,01) medzi anglickou a nemeckou verziou a anglickou a slovenskou verziou v priemernej dĺžke trvania extrémne krátkej pauzy. Medzi slovenskou a nemeckou verziou sme signifikantný rozdiel nezaznamenali (pozri tabuľku č. 5).

V závere možno konštatovať, že celkové trvanie páuz v milisekundách je v dabovaných verziách v porovnaní s verziou originálu podstatne nižšie. Najvyšší celkový počet páuz sme zaznamenali v anglickej verzii. Vo všetkých jazykových verziách sa najčastejšie vyskytovala nulová alebo extrémne krátka pauza. Na základe uvedených výsledkov možno konštatovať, že fonetická synchronizácia v dabovaných verziách sa nemusí nevyhnutne realizovať prispôsobovaním trvania páuz – ani jedna z dabovaných verzií nebola totiž totožná s originálnou verziou.

2. Syntaktická analýza

Syntaktická rovina predstavuje zložitú problematiku, pretože zahŕňa niekoľko oblastí – od syntagmatiky (spájania slov do syntagiem) cez vetnú syntax (jednoduché vety), polovetnú syntax (polopredikatívne konštrukcie) k súvetnej syntaxi. Najmenšou vetnou jednotkou je jednoduchá veta. Jednoduché vety môžeme klasifikovať podľa počtu finitných slovesných foriem, podľa gramatickej štruktúry a podľa prítomnosti, resp. absencie sekundárnych vetných členov. Počet finitných slovesných foriem je rozhodujúci pri klasifikácii viet na jednoduché vety a súvetia; prítomnosť viacerých finitných slovesných foriem nás posúva k súvetnej syntaxi, a teda k priraďovacím, podraďovacím a zloženým súvetiam. Z hľadiska gramatickej štruktúry sa jednoduché vety delia na dvojčlenné a jednočlenné podľa toho, či ich gramatické jadro je rozčlenené na podmet a prísudok, alebo ho tvorí jediný vetný člen – vetný základ; gramatické jadro považujeme za dvojčlenné aj vtedy, ak je podmet zamlčaný. Vetným základom môže byť neosobné sloveso, podstatné meno, prídavné meno, príslovka, citoslovce, oslovenie. Vety klasifikujeme ako holé alebo ako rozvité podľa toho, či sú v nich prítomné len hlavné vetné členy (podmet a prísudok) alebo

Tab. 1 Typológia temporálnej pauzy v jednotlivých mutáciách
(celkové trvanie jednotlivých typov páuz a ich priemerná dĺžka trvania vo výpovedi)

osoba	p. v.	AJ typ pauzy				NJ typ pauzy				SJ typ pauzy			
		N/EK	VK	K	N/O	N/EK	VK	K	N/O	N/EK	VK	K	N/O
Rachel	2	44,00				32,00				47,00			
Rachel	4					42,00							
Rachel	5	25,00	56,00			64,00		256		59,00	70,00		587
	5	8,33				21,30				19,67			

Tab. 2 Celkové trvanie extrémne krátkej a veľmi krátkej krátkej pauzy v jednotlivých výpovediach v jednotlivých mutáciách

Jaz.	p. v.	Typ pauzy					Jaz.	p. v.	Typ pauzy					Jaz.	p. v.	Typ pauzy				
		N/EK	VK	K	N/O	c.t			N/EK	VK	K	N/O	c.t.			N/EK	VK	K	N/O	c.t.
AJ	2	44				44	NJ	2	32				32	SJ	2	47				47
AJ	4					0	NJ	4	42				42	SJ	4					
AJ	5	25	56			81	NJ	5	64		256		320	SJ	5	59	70		587	716
AJ	6		67			67	NJ	6	32			992	1024	SJ	6	25				25

Tab. 3 Priemery trvania dvoch typov páuz v rámci jednej výpovede v jednotlivých mutáciách

jazyk	p. v.	N/EK	VK	jazyk	p. v.	N/EK	VK	jazyk	p. v.	N/EK	VK
AJ	5	8,33		NJ	5	21,30		SJ	5	19,67	
AJ	7	17,17	75,50	NJ	7	42,50		SJ	7	32,25	63,67
AJ	8			NJ	8			SJ	8	19,00	
AJ	10	25,67	65,00	NJ	10	36,20	53,00	SJ	10	27,57	66,50

Legenda k tabuľkám 1–3

p. v. – počet výpovedí
c. t. – celkové trvanie
AJ – anglický jazyk
NJ – nemecký jazyk
SJ – slovenský jazyk

N/EK – nulová, resp. extrémne krátka pauza
VK – veľmi krátka pauza
K – krátka pauza
N/O – normálna/optimálna pauza

Legenda k tabuľkám 4–5:

En – English language (anglický jazyk)
Ge – German language (německý jazyk)
Sl – Slovak language (slovenský jazyk)
VS – very short (veľmi krátka pauza)
ES – extremely short (extrémne krátka pauza)

Tab. 4 Celkové trvanie veľmi krátkej pauzy vo všetkých výpovediach – štatisticky nevýznamný rozdiel

	Vícenásobné porovnání z' hodnot;VS (compare_language_suma) Nezávislá (grupovací) proměnná : jazyk Kruskal-Wallisův test: H (2, N= 72) =3,308966 p =,1912		
Závislá: VS	En R:41,000	Ge R:30,250	Sl R:35,550
En		1,802020	0,913582
Ge	1,802020		0,800827
Sl	0,913582	0,800827	

Tab. 5 Porovnanie priemerov trvania extrémne krátkej pauzy vo všetkých výpovediach – štatisticky významný rozdiel

	Vícenásobné porovnání p hodnot (oboustr.);ES (compare_language_mean) Nezávislá (grupovací) proměnná : jazyk Kruskal-Wallisův test: H (2, N= 103) =21,46358 p =,0000		
Závislá: ES	En R:33,629	Ge R:57,015	Sl R:65,643
En		0,003767	0,000022
Ge	0,003767		0,702009
Sl	0,000022	0,702009	

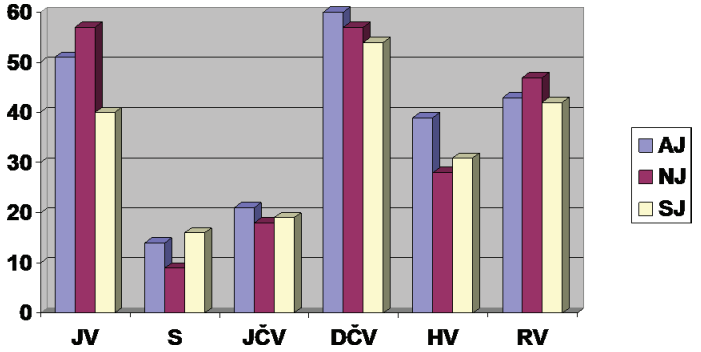
aj vedľajšie, teda rozvíjajúce vetné členy (predmet, príslovkové určenie, prívlastok) (Nižníková, 1994; Rafajlovičová, 2003).

Výpovede zvolenej epizódy sme klasifikovali z hľadiska počtu finitných slovesných foriem (resp. počtu prisudzovacích skladov), štruktúry a ne/prítomnosti vedľajších vetných členov. Uvedomujeme si, že v našom korpuse pracujeme s výpoveďou – modifikáciou vety ako syntaktického konštruktu. Výpoveď chápeme ako situačne a kontextovo podmienenú realizáciu komunikačného zámeru hovoriaceho. Vetu chápeme ako samostatnú (predikatívnu príp. nepredikatívnu) konštrukciu s relatívne uceleným významom, s intonačným vymedzením a s gramatickým usporiadaním členov; v prípade súvetia ide o identickú charakteristiku, rozdiel je vo väčšom počte finitných slovesných foriem (Oravec, Bajzíková, 1986, s. 46, 48)

Syntaktickú analýzu úvodných 50 výpovedí sme realizovali na základe troch dichotomických dvojíc: jednoduché vety vs. súvetia, jednočlenné vs. dvojčlenné vety a holé vs. rozvité vety. Za holé vety sme považovali predikatívne aj nepredikatívne konštrukcie, aby sa zachoval paralelný korpus pre syntaktickú aj fonetickú analýzu.

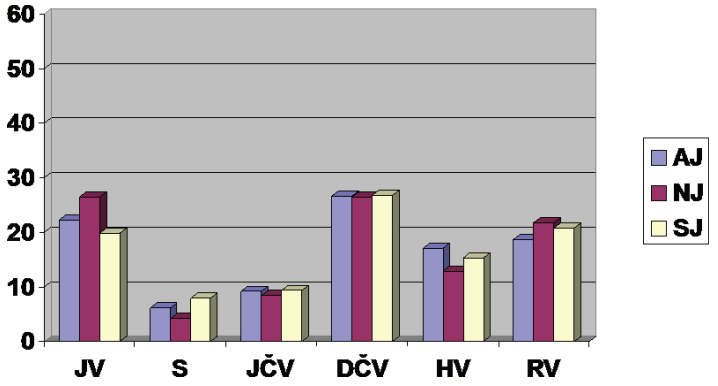
V analyzovanom korpuse sme zaznamenali najnižší výskyt súvetí, najvyšší dvojčlenných jednoduchých viet. Výskyt jednotlivých typov viet v našich troch jazykových verziách je vcelku vyrovnaný. Najvýraznejší rozdiel sa ukazuje vo výskyte jednoduchých

viet medzi nemeckou a slovenskou verziou a anglickou a slovenskou verziou. Takmer identické hodnoty sme zaznamenali vo výskyte jednočlenných viet v nemeckej a v slovenskej verzii. Rozdiely v rámci klasifikovaných dichotomických dvojíc sú medzi jednotlivými jazykovými verziami relatívne vyrovnané. Táto analýza ukázala nízky podiel súvetí a relatívne vysoké zastúpenie holých a jednočlenných viet (pozri graf č. 1). Nasledujúci graf prezentuje výskyt jednotlivých typov viet v úvodných 50 výpovediach vo všetkých troch jazykových verziách.



Graf 1 Výskyt jednotlivých typov viet v úvodných 50 výpovediach v troch jazykových verziách (percentuálne zastúpenie)

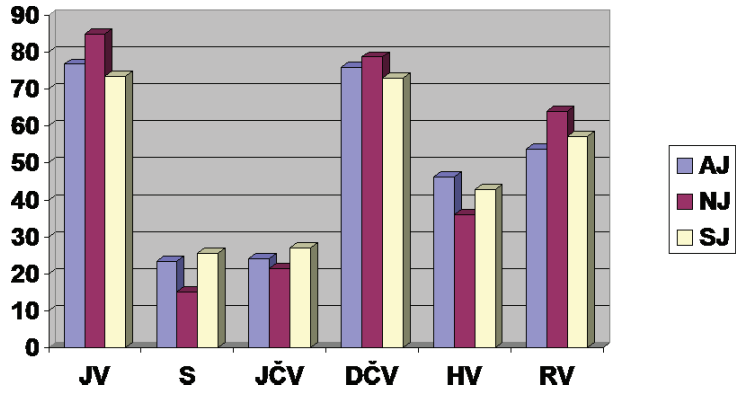
Na získanie validných výsledkov sme syntaktickej analýze podrobili aj celú epizódu originálnej verzie. Na základe ucelenosti významu i gramatickej štruktúry sme identifikovali 509 (po rozčlenení súvetia na jednotlivé vety 651) viet ako syntaktických konštruktov. Ich syntaktická analýza potvrdila naznačené tendencie, a to prevahu jednoduchých viet nad súvetiami, vyšší výskyt jednočlenných viet a veľmi výrazný podiel holých viet v porovnaní s rozvitými (pozri graf č. 2). Nasledujúci graf prezentuje zastúpenie jednotlivých typov viet v celej epizóde v originálnej anglickej jazykovej verzii.



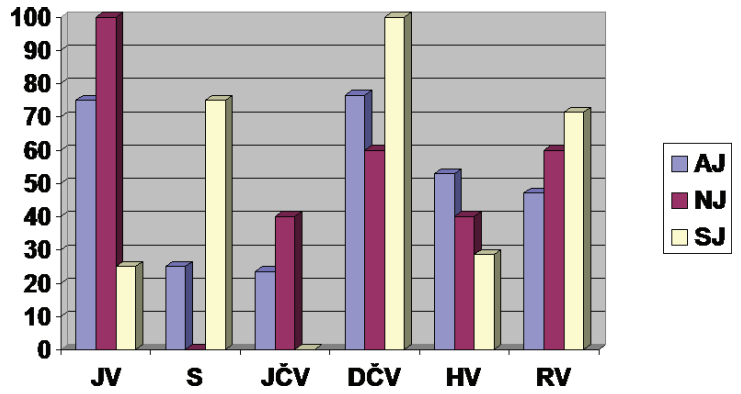
Graf 2 Výskyt jednotlivých typov viet v celej epizóde v originálnej anglickej mutácii (percentuálne zastúpenie)

Záver (Súčinnosť fonetického a syntaktického aspektu)

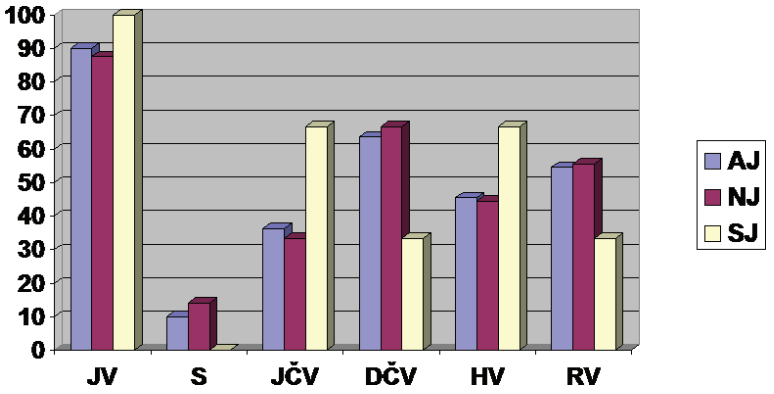
Porovnanie fonetického a syntaktického aspektu sme realizovali juxtapozíciou originálnej verzie a dabovaných verzií úvodných 50 výpovedí. Najvýraznejšie rozdiely sme zaznamenali vo výskyte krátkej pauzy vo všetkých typoch viet v nemeckej jazykovej verzii. Relatívne vyrovnaný je výskyt veľmi krátkej pauzy v jednotlivých typoch viet vo všetkých jazykových verziách. Najvyrovnanejšie výsledky sa ukázali vo výskyte extrémne krátkej pauzy v jednotlivých typoch viet vo všetkých jazykových verziách. V našom korpuse sa najväčší rozdiel prejavil vo výskyte všetkých troch typov páuz vo všetkých typoch viet medzi anglickou a nemeckou vs. slovenskou jazykovou verziou (pozri grafy č. 3–5).



Graf 3 Najvýraznejšie rozdiely: výskyt krátkej pauzy vo všetkých typoch viet v nemeckej jazykovej verzii



Graf 4 Najvyrovnanejšie výsledky: výskyt extrémne krátkej pauzy v jednotlivých typoch viet vo všetkých jazykových verziách



Graf 5 Relatívne vyrovnané výsledky: výskyt veľmi krátkej pauzy v jednotlivých typoch viet vo všetkých jazykových verziách

Náš výskum (analýza vnútrovetnej pauzy a skladby viet) potvrdil, že znaky typické pre sitkom, výstižnosť a stručnosť, sa prejavili aj individuálne – v rámci fonetickej aj syntaktickej roviny, aj vo vzájomnej kooperácii týchto dvoch rovín. Výstižnosť a stručnosť chápeme ako určujúce charakteristiky diskurzu situačnej komédie. V syntaktickej rovine sa prejavujú výskytom jednoslovných výpovedí, apeziopéz, proziopéz, eliptických štruktúr, úsečných výpovedí; vo zvukovej rovine častým výskytom páuz krátkeho trvania; predimenzovaný výskyt týchto páuz spôsobuje danú úsečnosť, čím sa prejavuje kooperácia syntaktickej a zvukovej roviny. Táto štúdia je istou sondou do problematiky intonačnej štruktúry vety v angličtine, v nemčine a v slovenčine. Komplexnejší pohľad sa ukáže ďalším výskumom, a to v súčinnosti preddôrazovej a podôrazovej pauzy s vetnou melódiou – tieto tri suprasegmenty s gramatizujúcou funkciou sú dominantné v intonačnom oblúku každého jazykového systému.

Komunikácia v situačnej komédii sa realizuje interakciou skupiny postáv hľadajúcich informácie alebo pomoc i sprostredkujúcich pocity a názory. Cieľom sitkomu je zaujať a pobaviť televízneho diváka. Konverzácia je prioritne spoločensky interaktívna, jej úlohou je posúvať dej dopredu. Špecifiká výskumného korpusu spočívajú v tom, že predstavuje hybridnú komunikáciu, ktorá je kombináciou pripraveného a spontánneho prejavu, t.j. scenára a jeho konkrétnej realizácie hercom. Sitkom môžeme charakterizovať ako štýl interindividuálny, vecný, používaný v súkromí aj na verejnosti, subjektívny a hovorový. Z hľadiska diváka komunikácia neprebieha v reálnom čase, no z hľadiska deja je jej čas reálny. Komunikácia postáv je príkladom interakcie face-to-face. Zvolený diskurz je voľne štruktúrovaný, výstižný a stručný. Výber slovnej zásoby prebieha na osi od neformálneho cez neutrálny ku kolokviálnemu jazyku; dodržiavanie gramatických pravidiel je v súlade s konvenciami a štandardmi. Inherentnou vlastnosťou analyzovaného diskurzu je jeho prozodická bohatosť a rozmanitosť.

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Literature and Culture

Trauma, Self and Memory in the World War II Poems by Richard Hugo

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Abstract

The article provides a fresh reading of the war poems by Richard Hugo. His reputation as a poet of lonely American landscapes has caused his readers to ignore his war trauma poems. These poems, written over his entire career, make him an important, if hitherto unrecognized, American chronicler of World War II and its psychological impact upon the sensibility of the lyric poet.

Keywords: Richard Hugo, American poetry, war, regionalist, confessional, trauma, self, memory, landscape

Richard Hugo (1923–1982) is a major American regionalist poet of the 1960s–1970s. His lyric poetry in the confessional mode typically negotiates the relationship between the inner self and outer landscapes of the Pacific Northwest. Hugo's landscape poems resemble Wordsworthian pieces that humanize the bleak essence of individual memory into a shared moment of identification, enabling the reader to experience "a place of warmth where there had been only hardness" (Garber 236). This article focuses on the representation of war, trauma, and memory in Hugo's lyric poetry. There are many powerful poems that may be examined from this perspective, as memories of war-induced trauma are represented throughout Hugo's oeuvre from his first volume of poetry to his last – that is, from *A Run of Jacks* (1961) to *White Center* (1980).[1]

Hugo's most war-based book is, however, his third volume of poetry, *Good Luck in Cracked Italian* (1969). The poems in the volume transcend the formulaic style of what Robert von Hallberg calls "tourist poems," that is, poems motivated mostly by the superficial desire of the poet to describe a foreign, exotic place as an end in itself that might sustain the poem's reason for being (von Hallberg 64–5). When one ignores the foreign

setting, such a tourist poem becomes a mere exploration of a personal story embellished with exotic detail. Unlike his more cosmopolitan American poet contemporaries James Merrill, Richard Wilbur, Adrienne Rich, and Anthony Hecht, who all wrote notable tourist poems set in traditional European cultures, Hugo's poetry set in foreign places is not written to show off the poet's knowledge of tourist sights. He uses Italy, Yugoslavia, and the Isle of Skye as three notable non-American settings in numerous poems whereby he projects the self onto the outer landscape. As William V. Davis explains, the phenomenon of travel in Hugo's poetry is "an interior or imaginative journey, a matter of mind caught in a new, or newly different, landscape, with new sights to see, new people to meet, new things to do" (58). However, travel poetry also reinforces old dogmas, memories, and traumatic experiences that are related to familiar as well as strange landscapes. As a poet, Hugo avoids using foreign European locations, sights, and landscapes as vehicles for the American writer to achieve cultural hegemony. Instead, his strategy is what Dave Smith calls "the quest for self and the quest for home" (282). The redeeming effect of such poetry lies precisely in the reader's ability to empathize with Hugo's habitual "confrontation of a man with an inevitable fate: he must survive by finding a way home and he will always fail in his attempts" (Smith 277).

In 1944–5, Hugo served in the U.S. Army as a bombardier and flew 35 missions with the B-24 Liberator heavy bomber plane. Some of these World War II missions were close calls, and there was even a mission in which Hugo's plane crashed, with no fatalities.[2] The missions included high-altitude bombings of targets in Yugoslavia and central Europe, especially Austria and Hungary.[3] While stationed near the town of Cerignola in southern Italy, Hugo had to battle off-duty anxiety and nightmares which started halfway through his mission history, when he realized that he could be killed at any time. Following this insight, he started having nightmares about dying in action, accompanied by physiological symptoms of sickness. From this point, "things were never the same" as "it wasn't the reality of war alone but what your imagination did with it" (Hugo, *The Real West Marginal Way* 99).

In *Among the Nightmare Fighters*, Diederik Oostdijk argues that any realist response by poets to the traumas of their World War II experience was difficult to communicate to the American public. First, "the poets of the era would rather have been silent about their experiences, in part because the events they witnessed or heard about were too devastating to capture in words. Yet they nevertheless were compelled to write about them" (Oostdijk 2). Another reason why the exploration of World War II in American poetry seems underrepresented in public memory is caused by the fact that the poems of World War II often go against the dominant pattern of celebrating the glorious victory of the masculine victors, giving instead "voice to the ordinarily inconspicuous victims that war created" (Oostdijk 241). The World War II victims, or witnesses, by virtue of suffering from post-traumatic stress disorder, would include the American World War II soldier-poets themselves, of which Hugo seems a good example. Oostdijk notes a discrepancy between the reality of World War II as a traumatic experience and the way it was later portrayed by American poets in their poems: "While there are many poems by the poets of World War II that hint at the traumatic effect of war, there are only half a dozen that concentrate on trauma or that openly acknowledge how trauma affects the soldier's life after the war" (193). Still, many

of the American poets who took part in World War II "experienced serious psychological problems when they returned home" (193).

If the war had a negative effect upon the mental health and subsequent civilian careers of many poets, it allowed them to explore their war experience with unprecedented formal and linguistic ingenuity. Margot Norris describes the response of American poets to World War II as immensely varied, representing "virtually every innovation produced in the immense range of Anglo-American modernism, from local specificity and realism to classical allusion and referential obliquity, from the primness of regular meter and rhyme to the idiom of slang and the vernacular of obscenity" (44). A comparable amount of thematic and formal diversity is to be found in the selection of war poems by Richard Hugo alone, including his postwar poems about revisiting the sites of traumatic war experiences.

Hugo developed early his style of landscape poems which use short, Anglo-Saxon vocabulary, occasional cryptic condensation, and metaphoric phrasing in a quasi-regular rhythm. Such a style is reminiscent of William Wordsworth, Thomas Hardy, William Butler Yeats, Theodore Roethke, and James Wright, all of whom inspired Hugo to explore the relationship between the inner and outer landscape. Yet, an early major war poem by Hugo, "Mission to Linz," seems more important for the novelty of its subject than for its use of form and language. It describes the impact of a bombing mission upon the mind of a bomber crew member. The poem is cast in unmetered stanzas and uses a quiet meditative tone that reflects the somber, monotonous atmosphere of a mission that goes well. In the poem's four parts, Hugo explores the sensory perceptions aboard the bomber, and the symbolism of north and south. North is presented as the direction of the US bombers' mission, where the sky "ends / as if finite or breaks its northern orange, in a vacuum of time" (*Making Certain* 79). The mission is portrayed as uneventful, in subdued tones, the sound of the engines "has a silence of its own" (80), and time has been suspended as the high altitude "air / is ten centuries of waiting" (81). In the fourth, final section of the poem, the return part of the mission is portrayed as a move back toward life, epitomized by the vivacity of the Italian base in the south, "where the sound is / always summer" (80) and "where concerts carry / fast in summer wind" (81). James Wright highlights the importance of "Mission to Linz" as a "secret account of the spiritual life" of the poet whose song is one of celebration, of joy at having survived one more brush with death (Wright 13).

Perhaps the most dramatic of all Hugo's air force poems is "Where We Crashed," in which the poet presents a stream-of-consciousness account of a plane crash in very short lines. Margot Norris argues that these bear an uncanny resemblance to "a rapid vertical descent" of a plane that had just been shot down (Norris 46):

> I was calling airspeed
> christ
> one-thirty-five and
> pancake bam
> glass going first
> breaking slow
> slow dream
> breaking
> slow

sliding
gas and bombs
sliding
you end
now
here

(*Making Certain* 121)

The feverish sequence of short, machine-gun-like phrasing develops into a string of expletives as the plane fall becomes hopeless ("hole open / out / sweet / cheese-eating / jesus / out / clumsy / nothing / fuckass / nothing / shithead / nothing"). The plane fall comes to a halt and a suspicious farmer runs up to the wreck, "screaming / something / someone / .45 / shoot / get back / shoot him" (123) as the crew, having miraculously survived the crash, tries to save themselves, running "all away / from gas / from bombs, " with a final affirmation of life, "I didn't die" (124). The trauma of the plane crash and the effect of survival is used in order to have a therapeutic effect upon the survivor poet. Yet as Stanislav Kolář explains, writing about war-induced trauma is problematic since the traumatic event being portrayed "is never fully experienced as it really occurred, even when the reenactment of the traumatic situation is largely accurate" (Kolář 9). A similar, near-fatal crash that Hugo and his crew indeed survived is mentioned by the poet in an autobiographical essay, and Hugo's laconic mention of the event downplays the real drama involved: "We had crashed only a week before – miraculously the full load of gas and bombs hadn't ignited" (*The Real West Marginal Way* 124). Before Hugo realized the omnipresence of death and danger in bombing raids, he had shared the youthful ignorance of the consequences of his actions: "We were not bombing people. Towns looked as real as maps. Bomb impacts were minute puffs of silent smoke" (*The Real West Marginal Way* 98).

If "Where We Crashed" feels so intense and traumatic that the event portrayed almost resists representation, other, less dramatic war memories would be explored by Hugo with more eloquence. For example, the poet recalls a particular moment of a minor breakdown that had little to do with the war itself. Being off-duty, Hugo chose to hitchhike through the Italian countryside to see an American friend. On his way back to the base, Hugo got lost near a town called Spinazzola. Having failed to thumb a ride from the malevolent drivers of the passing stream of army trucks, he tried to find his way on foot, and, having failed to do so, kept on walking into the open countryside until he broke down and felt a curious release of tension while time was suspended:

> After I'd walked for well over an hour, I sat down to rest by a field of grass. I was tired, dreamy, the way we get without enough sleep, and I watched the wind move in waves of light across the grass. The field slanted and the wind moved uphill across it, wave after wave. The music and motion hypnotized me. The longer the grasses moved, the more passive I became. Had I walked this road when I was a child? Something seemed familiar. I didn't care about getting back to the base now. I didn't care about the war. I was not a part of it anymore. (*The Real West Marginal Way* 114)

This is the prose account of a traumatic memory, inexplicable for the writer, yet haunting and important as it was one of the defining moments of Hugo's war experience. Kolář

explains the relevance of post-traumatic stress disorder (PTSD), a term for a typical human reaction to a "stressful situation in which an individual is exposed to a traumatic event which results in a breach of his or her integrity" (7). In Hugo's case, the inexplicable breakdown in an Italian field of grass became so important that he chose to explore it no less than three times, once in the above-quoted essay, and twice in the form of a poem. The early poetic representation is "Centuries Near Spinnazola" [sic], beginning with a condensed description of the breakdown:

> This is where the day went slack.
> It could have been digestion or the line
> of elms, the wind relaxed and flowing
> and the sea gone out of sight.
> This is where the day and I surrendered
> as if the air
> were suddenly my paramour.[4]
>
> (*Making Certain* 29)

The progression of time is suspended ("the day went slack"); the duration of the moment of the collapse is expanded to last for "Centuries," as the poem's title suggests. Hugo describes a situation in which the protagonist deviates from the heroic archetype of the American soldier. The reason for the breakdown seems at once profound, mysterious, and inexplicable. The speaker feels liberated from his military duties (such as having to return promptly, and to report at the base in order to fly more deadly missions as ordered), and in his relinquishment of social obligations he finds himself beyond the stress induced by his service with the air force.

The following stanza contains a trademark Hugo phrase in which he complains that the field "is far from any home" (29). Having given in to the stress of losing his way in the unforgiving environment of wartime Italy, the vision of one's homecoming becomes a surrogate ambition. The description of the paralysis of the speaker is followed by a homely image of a distant farm, "tiny from a dead ten miles / of prairie" and the faint noise of Hugo's imagined comrades in the air flying overhead as he "stood on grass / and saw the bombers cluster, / and drone the feeble purpose of a giant" (29). The third stanza introduces a strategy used by many other American World War II poets, from Hugo to Ciardi and Nemerov, who chose to "refer to earlier wars or make intertextual allusions to war poems by poets of previous generations" (Oostdijk 17). Hugo moves back to the glories of early Mediterranean military history in order to juxtapose it with his own sense of inferiority: "Men rehearsed terror at Sardis / and Xerxes beat the sea" (*Making Certain* 29). The allusions to a great city and warriors of antiquity contrast with the anti-heroic present of the poet's WW II breakdown. In the next stanza, Hugo elaborates the projection of the self as an ancient, timeless warrior whose moment of breakdown in the field is expanded to last several millennia, reaching as far back as the age of the domestication of animals:

> And prior to the first domestic dog,
> a king of marble, copper gods,
> I must have stood like that and heard
> the cars roar down the road,

> the ammo wagon and the truck,
> must have turned my back on them
> to see the stroke of grass on grass
> on grass across the miles of roll,
> the travel of my fever now, my urge
> to hurt or love released and flowing.
> (*Making Certain* 29)

The ambivalent mix of emotions, ("my urge / to hurt or love") heals the speaker of the stress and nightmare visions, if only for the duration of the moment, as he becomes hypnotized by the patterns of the wind-shaped grass. The moment of the realization of the self as breaking free of all social duties shares many qualities with what M. H. Abrams calls "the Romantic moment," that is, "a deeply significant experience in which an instant of consciousness, or else an ordinary object or event, suddenly blazes into revelation; the unsustainable moment seems to arrest what is passing, and is often described as an intersection of eternity with time" (385). Yet one should note the difference between this and the Wordsworthian "spot of time" and its "vivifying virtue"; Hugo's moment of breakdown is not a positive, triumphant revelation, but rather a painful time in which one tries to come to terms with trauma, nightmares, and social inadequacy.

Hugo revisited the Spinazzola incident in a later poem, "*Spinazzola:* Quella Cantina Là" (*Making Certain* 124–6). The dominant tone of the piece is nostalgia and inarticulation. After some twenty years, Hugo tries to re-create and localize the exact war-time "field of wind" which earlier "gave license for defeat" (124). The search for the place is tempered with the wine that the poet and his wife consume during their 1960s visit to Italy. A local cantina symbolizes traditional Italian hospitality which helps the poet to free himself of his war demons: "and the field I'm sure / is in this wine or that man's voice. The man / and his canteen were also here / twenty years ago and just as old" (124). The frame of the poem is its "I can't explain" chorus line, which helps Hugo to portray the inarticulation when it comes down to understanding subconscious fears. Yet the admission of ignorance about the motives for a return visit does not preclude the poem from providing a therapeutic answer to the question of why should Hugo come back at all: "I can't explain. The grass bent. The wind / seemed full of men but without hate or fame" (*Making Certain* 124). Another attempt to explain the Italian search appears in the second stanza: "Here, by accident, / the wrong truck, I came back to the world" (124). The poet admits ignorance about the purpose of his return visit—the impulse to return to Italy in the 1960s seems inexplicable unless, as Hugo says in his essay about the experience, a lack of understanding of one's motives for revisiting the places of past trauma may really mean the undertaking is an end in itself: "I still wasn't sure why I'd come back, but I felt it must be the best reason in the world" (*The Real West Marginal Way* 129). As William Davis explains, Hugo "keeps saying, explaining 'I can't explain,' and yet he knows, and now knows he knew then" (66). Hugo's strategy of presenting his motives for coming back to Italy as inexplicable is really another version of the poet's favourite obsession with the homecoming journey that feeds and fosters his imagination, making "that foreign place a 'home', a place one could, or must, return to" (Davis 66).

It seems "*Spinazzola:* Quella Cantina Là" is a more complex and rewarding postwar trauma poem than "Centuries Near Spinnazola." Hugo succeeds, not in explaining the reason for his second visit to the field, but in showing the way an artist works. Donna Gerstenberger explains the strategy behind the Italy-based poems, describing them as exercises in poetic psychotherapy in which Hugo "is forced to face two worlds at once, the traumatic past he remembers so vividly and the present which has changed so greatly after only twenty years" (22). Hugo himself admits that during his return in the 1960s, he wanted to find a "gray and lifeless Italy" which he knew in 1944, but found, instead, a vibrant country that was "filled with sparkling fountains, shiny little cars that honked and darted through well-kept streets, energetic young men and beautiful well-dressed young women" (*The Real West* 107).

Hugo would also treat the subject of his wartime military service with humorous irreverence. "In Your War Dream" is a late poem in the form of a joke, wherein all of Hugo's wartime fears are re-enacted as a Sisyphean cycle of eternal punishment. Within the chain of absurd events, the individual is left with no choice but to relive past nightmares:

> You must fly your 35 missions again.
> The old base is reopened. The food is still bad.
> You are disturbed. The phlegm you choked up
> mornings in fear returns. You strangle on the phlegm.
> You ask, "Why must I do this again?" A man
> replies, "Home."
>
> (*Making Certain* 281)

At the end of the poem, the speaker is ordered to return to the base, only to be forced to fly his quota of 35 more missions. The inexorable repetition of the war service trauma lacks any therapeutic effect (unlike the effect of the two Spinazzola poems) – the poet is doomed to relive his fears for eternity; with no explanation given, he has to submit to the rules of combat duty presented as absurdist farce.

Another dominant tone in Hugo's World War II poems is that of survivor guilt. In "Letter to Simic from Boulder," Hugo introduces the guilty bombardier. The poem was prompted by Hugo having met Charles Simic, a fellow poet who lived in Belgrade as a youngster during the war: "And so we meet once in San Francisco and I / learn I bombed you long ago in Belgrade when you were five. / I remember" (*Making Certain* 279). Oostdijk explains that this epistolary poem by Hugo serves to change the poet's perspective of war from that of an individual soldier's quest for survival to a more human realization of the moral impact of bombing (181). Using Simic in the role of the sympathetic listener, Hugo tries to explain his naive youthful motives for taking part in the air raids: "I was / willingly confused by the times. I think I even believed in heroics (for others, not for me)" (*Making Certain* 279). The gesture of reaching out to Simic, asking for forgiveness, seems empty until one realizes that regret with a touch of self-deprecation is all that the poet's tortured self can muster: "Next time, if you want to be sure / you survive, sit on the bridge I'm trying to hit and wave" (280). Humour alleviates the poet's embarrassment at having met a survivor of his WWII bombing.[5] The real American bombs, by the end of the Simic poem, have been reduced to "candy" and the bombardier poet claims to have "lost the lead

plane" in an effort to wax satirical about the effect of any future meeting of the two poets (280).

The guilty bomber attitude is used by Hugo also in other poems. In "The Yards of Sarajevo," he visits the historical metropolis of Bosnia, whose private importance for Hugo is, as in the case of Belgrade, its WW II status of a target of bombing missions: "These people, tracks and cars were what / we came to bomb nineteen years ago / and missed six miles through blinding clouds" (*Making Certain* 127). In the second stanza, Hugo alludes to the 1914 shooting of the Austrian archduke in Sarajevo, which triggered the Great War in 1914 ("One war started here"). Again, the urge to get to know the site of a 1940s bombing mission haunts the poet into visiting the place in the 1960s, yet the effect is one of embarrassment at meeting former victims or their descendants: "I was five miles up there sighting / on this spot" (127). The realization that Hugo has more in common with the bombed people of Sarajevo than a war mission participant would have dared to think is evident:

> Even long wars end. Dukes and Kings
> tell peasants old jokes underground.
> This was small and foreign five miles down.
> Why am I at home? The tongue is odd,
> the station loud. All rebuilt
> and modern. Only the lighting bad.
> (*Making Certain* 127)

Hugo projects compassion onto a former enemy city and landscape, finding its atmosphere corresponds to the familiar bleakness of his favourite deserted places in the Pacific Northwest. In "Galleria Umberto I," Hugo plays around with his surprise at the way the iconic shopping gallery in Naples has changed, from WW II shabbiness to 1960s glamour: "I remember it a little more forlorn" (129). Yet the main importance of the poem is not in the first two stanzas which describe the Galleria of now, but in the final two sections, which contain Hugo's meditation on guilt and suffering. First, Hugo denies his war involvement ("I'm not myself. I didn't do these things."). In the final stanza, however, he breaks down and the admission of guilt is the gesture available: "I did lots of things and I'm myself / to live with, bad as any German" (130). In the poem's closure, Hugo admits that the war hero persona was never his forte:

> How could this poem
> with no tough man behind it, come to me
> today, walking where I walked
> twenty years ago amazed, when now
> no one is hungry, the gold facade is polished
> and they have no word in dialect for lonely?
> (*Making Certain* 130)

By Hugo's admission, there is a perverse side to the poetic appropriation of places, landscapes, and people's lives and to the subsequent wish to keep all of these gray, sad, and desolate, in order to reflect the poet's vision of the world as lonely, decaying, and haunted: "I fell in love with a sad land [of World War II Italy], and I wanted it sad one more time"

(*The Real West* 107). Yet these Hugo poems do not simply dramatize survivor guilt. As James Wright argues, they are poems of discovery (Wright 13). What gets discovered is the essential Hugo theme – an exploration of the "wild secrets of the inner landscape," the poet's obsessions and nightmares, a strategy present in his landscape poems as well as in the postwar Italian poems, studying "the inner face" of things as they are, "the face we are all dying to share in a century when in our terror we have all been running to hide, only to discover our places in the other place, our secrets in the other secret" (Wright 13).

In "South Italy, Remote and Stone," Hugo says a final word on the virtue of having one's war trauma metamorphosed into a shared aesthetic experience of belonging to a place and community:

> I'll never be home except here, dirt poor
> in abandoned country. My enemy, wind,
> helps me hack each morning again at the rock.
> (*Making Certain* 147)

In the poetic metamorphosis of his 1960s trips to the Mediterranean, Hugo re-enacts his suffering to pose as a victim of traumatic memories and, having established this stance, he hopes to be rid of guilt for his war actions. As Richard Howard notes, "the conventions of a place have given [Hugo] a vocabulary in which to accommodate his action in whatever place it occurs" (284). In the best of his wartime and postwar European travel poems (which have been discussed above), Hugo makes alive what Michael Dobberstein describes as "the tension between place and self", whose portrayal is, in a way, a celebration of "a peculiarly American way of being, a phenomenology of failure, degradation, and loss" (425). If Hugo's poetry does not adhere to the paradigm that equates American war literature with masculine posturing and glorious victory (Oostdijk 5), its charm rests in the moving portrait of the persona whose breakdowns and failures make "our lives matter whether we like it or not" (Wright 13).

In "White Center," an unrelated late poem about coming to terms with an unhappy adolescence in a poor suburb of Seattle, Hugo speaks of his effort to rid himself of a family-induced trauma ("I hoped for forty years / I'd write and would not write this poem", *Making Certain* 375). Addressing the ghost of his domineering grandmother, the poet finds the confident voice of a survivor, giving him the peace of mind and maturity which was denied to the author of the war poems:

> ...I walk this past with you, ghost in any field
> of good crops, certain I remember everything wrong.
> If not, why is this road lined thick with fern
> and why do I feel no shame kicking the loose gravel home?
> (*Making Certain* 375)

Jonathan Holden traces the development of Hugo's persona back to the personal voice of Wordsworth's *Prelude* and Whitman's *Song of Myself*, for, in the best of Hugo's poems, "the isolate self, in an irredeemably secular world, lacking recourse to the easy extrinsic authority of priest or psychiatrist, must rely on its own ingenuity to stay sane – must again and again impose some story, some little summarizing song, a brief order of imagination

upon a bleak reality" (181). The landscape, then, is not merely a projection of the wounded self of the poet; rather, it is a metaphoric confirmation of it (Holden ix).Given Hugo's lifelong aversion to faith, he logically seeks redemption in the act of inventing poems that reach out to others, friends and strangers alike. Whenever he travels, from the Pacific coast to Italy, Yugoslavia and beyond, he takes the reader on a journey racked with self-doubt, sharing a private geography of desolate places and lonely people that feed his imagination and help release his guilt through poetic utterance. Ultimately, deliverance is found by Hugo in the act of singing his personal, painful, troubled landscape song.

Notes

[1] This overview takes into accounts the books published in Hugo's lifetime. A posthumous collection of Hugo's collected poems, *Making Certain It Goes On* (1984), would bring no additional war poems and no additional poems on his experience of revisiting Italy.

[2] On the representation of the plane crash as an ultimate traumatic experience, see my discussion of Hugo's poem "Where We Crashed" below.

[3] For a detailed account of Hugo's war experience, see the "*Catch 22*, Addendum" (95–105) and "Ci Vediamo" (106–29) chapters of *The Real West Marginal Way: A Poet's Autobiography*. Ed. Ripley S. Hugo, Lois M.Welch and James Welch (New York: Norton, 1986). In the first of these, Hugo compares and contrasts the credibility of Heller's great war novel, *Catch-22*, with his own bombardier experience. In the second chapter, he provides a memoir of his 1960s return trips to Italy where he hoped to settle his war accounts and visit places of great psychological value to him.

[4] All poems by Hugo that are quoted in this article are taken from the definitive posthumous poetry volume, *Making Certain It Goes On: The Collected Poems of Richard Hugo* (New York: Norton, 1984). The spelling of the town, Spinazzola, is incorrect in "Centuries near Spinnazola," as Hugo himself later admitted (see *The Real West Marginal Way*, 115). The piece first appeared in Hugo's first volume of poetry, *A Run of Jacks* (1961), where it stands out among numerous poems devoted to his favourite themes of making alive the Pacific Northwest's small towns, places, fishing haunts, and deserted landscapes.

[5] In most of Hugo's best-known poems, including "Lady in Kicking Horse Reservoir," "Degrees of Gray in Philipsburg," and "White Center," the "you" that the speaker addresses is either dead or cast as the generic reader/receptor of the poet's appeal.

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Attempted Rejections and Affirmations of the Big Other: Hazel Motes and Flannery O'Connor

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Abstract

This article examines the conception of Jacques Lacan's big Other in Flannery O'Connor's Wise Blood (1949). Using as a point of departure O'Connor's refusal to not only acknowledge the merits of psychoanalysis but also to altogether deny the existence of the unconscious, this article explores how this stance is disproved in O'Connor's writing. Furthermore, this article speculates upon the reasons for O'Connor's position in regard to psychoanalysis as stemming from fears in O'Connor's own unconscious. These unconscious fears relate to O'Connor's terminal illness and her subsequent desire to keep her religious beliefs firmly intact.

Keywords: O'Connor, Lacan, psychoanalysis, big Other, méconnaissance, Žižek, abjection, Kristeva

Flannery O'Connor is well known in literary circles for her exceptional and powerful fiction which explores and attempts to answer timeless questions about the ultimate big Other, God. Despite the insight that O'Connor's work seems to stand to gain from psychoanalytic theory, the author is infamous for her adamancy in refuting not only psychoanalysis but also the very existence of the unconscious itself. Almost fifty years since her untimely death from lupus, the question remains why O'Connor so vehemently defended her work against psychoanalysis.

James M. Mellard theorizes that to understand O'Connor's resistance to psychoanalysis one must shift from Freudian to Lacanian theory and turn one's attentions to *méconnaissance*, which "signifies an illusion of the autonomy of ego and consciousness that

cloaks an unconscious perception of one's fragmentation, of one's self or ego as in fact alienated from or divided against itself "(113). While a prominent reason for O'Connor's *méconnaissance* is her denial of the existence of the unconscious, *méconnaissance* is not a term exclusively applicable to those who maintain such a position. *Méconnaissance* affects most individuals; it is a natural compulsion to want to view one's self or ego as unified and to use this illusion to cover one's unconscious awareness of the ego as split within and against itself. As a young woman of strong faith suffering from a terminal illness, O'Connor was compelled to continue along the path of *méconnaissance* more than the average, healthy individual in possession of something O'Connor lacked, time. As Sally Fitzgerald aptly puts it, O'Connor was "more aware than most that all life must ultimately be defined in the context of death" (Fitzgerald). Hence O'Connor's *méconnaissance* is inexplicably tied up with a desire to maintain her faith until the very end. In denying psychoanalysis and the existence of the unconscious O'Connor employed *méconnaissance* in order to not head down a path which could shake her faith in God, or, in Lacanian terms, the ultimate big Other (Žižek, *How to Read Lacan* 8).

At first outside of the subject and then internalized, the Other and the Symbolic order in which it resides "determines the subject by its signifying chains, undermining the ego's autonomy" (Leupin 13). The repressed, or desiring, subject first encounters its embodiment in objects *o'* and *o* through which the ego designates itself in a mirrored image (Leupin 2). The *o* is the ego, existing in the Imaginary order. The *o'* also exists in the Imaginary and is the mirror image the infant encounters and by which it initially is self-alienated through its experience of an other, which despite being itself, is so other that it becomes competition for the mother's, the first big Other, gaze (Leupin 2). Through these two objects the ego establishes its "autonomy, unity, and totality," characteristics which, reliant on an incomplete image without actual motor skills, cause the ego to have qualities of a "narcissistic fiction" affecting it forever onward (Leupin 5,6). Through these objects the ego is defined through the imaginary relationship which is the "sum total of projections and identifications," meaning that the ego is what the subject "dreams it to be" (Leupin 6). In distinguishing consciousness the ego reveals that consciousness and the reality it maintains is actually a dream or a "projection or an identification" (Leupin 6). As Lacan puts it, "Reality is what we lean on in order to go on dreaming (Leupin 6)." Therefore the images which the ego surrounds itself with are ones which, as "inadequate representations of desire," are made to "forget desire" (Leupin 6).

In speculating upon O'Connor's rejection of psychoanalysis and denial of the unconscious, one can pose the question of what reality she constructed in order to "go on dreaming." Since O'Connor held strong religious beliefs influencing not only what she wrote about but also how she wanted people to read what she wrote, it seems sensible to take into account her Christianity, and more specifically her Catholicism. O'Connor, being deeply aware of the differences between various Christian denominations and their doctrines, reflects these differences in her work. She particularly challenged Protestantism, dominant in the South where she lived, against her Catholicism, and protested against not only the denomination's foundations, but also the way that it was developing and the doctrine that it expounded. In a letter to Alfred Corn written on August 12th, 1962, O'Connor specifies her complaints against Protestantism by discussing the Catholic belief of free will and the Protestant concept of determinism. O'Connor says,

> The Church (Catholic) teaches that God does not judge those acts that are not free, and that he does not predestine any soul to hell – for His glory or any other reason. The doctrine of double predestination is strictly a Protestant phenomenon. The Catholic Church has always condemned it. (Sparrow)

This distinction between Catholicism and Protestantism is explored in *Wise Blood* (1949) through the figure of Hazel Motes, a tortured young man descended from Protestant preachers who struggles with his faith. By painting a vivid picture of the confusion and agony of a man raised believing in the concept of determinism over free will, O'Connor explores the figure of the big Other as portrayed in Protestantism.

Being aware of the construction of a big Other, that is the portrayal of the determinist God of Protestantism, and attempting to reveal it as a fiction, as a wrongful portrayal of God, must have unsettled O'Connor's own conceptions about her own big Other. In seeing how a big Other can be constructed and how it supplements a person's identity, O'Connor must have questioned whether or not her big Other was not merely such a construction. In the end, O'Connor's denial of the unconscious and rejection of psychoanalysis is a defense mechanism meant to protect her own constructed big Other. The reality that O'Connor constructed to "go on dreaming" relied on a system of comparisons between big Others in which her big Other emerged as not only better, but as real. Had O'Connor submitted to psychoanalysis or used it to interpret her own works she would have found her reality shaken and the inner workings of the concept of the big Other revealed.

Slavoj Žižek states, "If God doesn't exist, then everything is prohibited" (Žižek, *How to Read Lacan* 91). What Žižek means by this statement is that in the event of being told what to do one can retain one's inner freedom and the situation is "not so bad" (92). In a situation where one is not told what to do but merely given an implicit ultimatum drawing power from inciting guilt, there is no possibility of retaining one's inner freedom. This is a situation which includes a "trap of permissive authority" as well as an "even more oppressive demand," one which has not only an "implicit injunction" to do as one is asked but to do it out of one's own free will. In this case one is denied one's inner freedom and is instructed in "not only what to do but what to want to do" (Žižek, *How to Read Lacan* 93).

The restriction of inner freedom in the absence of God, or the ultimate big Other, is exactly what happens to Hazel Motes. Motes' faith is depicted as not only shattered after his experience in the war and finding his hometown deserted, but as unstable beforehand. In Motes' reflection on his grandfather, a preacher, it is revealed that the relationship that Motes had with his faith was one based on guilt. Through Motes' memory the reader experiences the environment that a young Motes was surrounded by, one in which Jesus' death on the cross for the redemption of humanity was a constant topic and reminder of inadequacy. The terrible guilt that is instilled in Motes from an early age stems from this reminder, the reminder that despite his unworthiness Jesus had died for him. Motes recalls his grandfather preaching and pointing to him saying that Jesus would die "even for that mean sinful unthinking boy standing there" (O'Connor, *Wise Blood* 20). The grandfather then goes on to articulate the relationship that Motes should have with Jesus, God, and his faith as a whole, saying "What did the sinner think there was to be gained? Jesus would have him in the end," a statement which "the boy didn't need to hear. There was already

a deep black wordless conviction in him that the way to avoid Jesus was to avoid sin" (O'Connor, *Wise Blood* 20). Motes' belief that "the way to avoid Jesus was to avoid sin" attempts to reverse itself with Motes' foundation of "The Church Without Christ." Denying Christ's crucifixion as an act for the redemption of the world's sins, Motes declares, "I don't say he wasn't crucified but I say it wasn't for you" (O'Connor, *Wise Blood* 58). Motes' founding of "The Church Without Christ" is his attempt to shake off the guilt of his Original Sin and the horror of a deterministic salvation. Talking about his church, Motes states, "Ask me about that church and I'll tell you it's the church that the blood of Jesus don't foul with redemption" (O'Connor, *Wise Blood* 111). In this statement Motes indicates his desire to be rid of the burden of Christ's death for his salvation, a salvation that, according to the Protestant concept of determinism, is already predetermined.

The big Other for Motes is not the figure of a benevolent God the Father, but a vengeful, frightening figure to be avoided. For Motes, Jesus and God are not instruments of assurance but rather dangerous concepts which make him tentative and unsure. Reflecting on the figure of Jesus he has been taught to know, Motes sees "a wild ragged figure motioning him to turn around and come off into the dark where he was not sure of his footing, where he might be walking on the water and not know it and then suddenly know it and drown" (O'Connor, *Wise Blood* 21). This imagery suggests that Motes' relationship to his faith is completely cultural and not embedded in a way that signals the presence of true belief and a genuine relationship with God. Rather, this imagery suggests that all of Motes' faith is based on guilt and fear, coupled with a compulsion to follow the faith despite a tremendous feeling of distrust. In imagining himself walking on water just as Jesus had done, yet only able to keep from drowning through ignorance of his position, Motes reveals the entire mechanism of his belief.

Wise Blood narrates the time when Motes has supposedly cast off his faith, but in truth he never had any. The point that O'Connor seems to be making with Motes is that the "faith" he experienced previously through the sermons of his grandfather and father was little more than a sense of fear and guilt resulting from the story of Christ's death on the cross. This story affects Motes in this way because he believes in Christ's death on the cross as God's payment for the redemption of humanity's sins. Yet in this interpretation the question to whom did God pay this price remains. As Žižek eloquently expresses: "The death of Christ means something very radical, in all other religions we trust in God, the death of Christ means that God trusted us. This is the gift of freedom. God entrusts the fate of His own creation to us" (Žižek, "Why Only an Atheist"). This relates back to the concept that if God does not exist then everything is forbidden rather than allowed. Therefore if one believes in the death of Christ and God, then what one effectively believes in is in freedom and the free will that O'Connor advocates over post-Reformation denominations' determinism.

It appears that O'Connor's God and Motes' God are radically different big Others and that a great deal of *Wise Blood* is geared to exposing Motes' big Other as exactly that, a figure who "governs whatever may be made present to the subject," and "the field of that living being in which the subject has to appear" (Lacan 203). If this is indeed at least partially O'Connor's goal, then she admits the existence of the unconscious and the benefits of psychoanalysis. In portraying Motes as a character tortured by a faith that is so culturally embedded that even in the face of conscious denial it continues to torture him, O'Connor

reveals her belief of the construction of a big Other that forever after determines the subjects' actions and sense of self. Even in her comments about Catholicism and Protestantism O'Connor reveals this attitude. In a letter to Dr. T.R. Spivey she defines a Protestant as someone who "holds the view that for the first fifteen centuries after the Pentecost, the things pertaining to Christian theology and practice were wrong and had to be changed" and that this change occurred when "God eventually revealed the truth to some privileged and/or outspoken individuals living in 16th century Europe and England" (Sparrow). As a Catholic, O'Connor did not accept either of these beliefs. In stating the held beliefs of Protestantism as resulting from direct direction from God while simultaneously holding the opinion that this interaction never occurred, O'Connor admits her belief that this God, this Protestant big Other, was created by individuals. What O'Connor does not address is the question of her own big Other, which she holds to not be a construction but an absolute being which "really" exists.

Helpful in examining both Motes' and O'Connor's big Others is Žižek's essay "The Big Other Doesn't Exist." The essay begins by considering the treatment of the Oedipal myth in Freud's *Totem and Taboo* where a "primordial father" is killed and prevents the incestuous act by returning as his Name, creating the law of symbolic prohibition necessary for the transition from nature to culture to occur. Freud's *Totem and Taboo* "accounts for the structural necessity of the parricide: the passage from direct brutal force to the rule of symbolic authority, of the prohibitory law which is always grounded in a disavowed act of primordial crime" (Žižek, "The Big Other" 1). Yet for Žižek and Freud this logic is not enough without "a positive act of Will," a necessity which causes Freud to add a final detail in *Moses and Monotheism*, the creation of two different paternal figures replacing the previous two depicted in *Totem and Taboo*. These two figures are, instead of the "presymbolic obscene/non-castrated Father-*Jouissance* and the dead father who bears the symbolic authority," the "Old Egyptian Moses who introduces monotheism and the notion of a universe as determined and ruled by a unique rational Order" and "the Semitic Moses" who has a "jealous God who displays vengeful rage when He feels betrayed by his people" (Žižek, "The Big Other" 1). Therefore the father murdered by his sons and followers is not the "obscene primordial Father-*Jouissance*" but the "rational father embodying the symbolic authority who personifies the rational structure of the universe" (Žižek, "The Big Other" 1). This results in the return of the symbolic authority in "the guise of the jealous, vengeful and unforgiving superego figure of a God full of murderous rage" (Žižek, "The Big Other" 1). This is a God who "says NO to *jouissance*" and "banishes the universe of traditional sexualized wisdom," employing a rule which is based on orders rooted in nonlogic, in the statement "It is like this because I say it is like this!" (Žižek, "The Big Other" 1). For Lacan, this forbidding God is the "real father" and the "agent of castration," meaning symbolic castration indicating the space between the big Other and *jouissance* and the fact that the two can never be harmonized (Žižek, "The Big Other" 1).

For Motes, this big Other of a forbidding God who abolishes the "universe of traditional sexualized wisdom" and is the agent of castration is all too real. Even in his disavowal of God, Jesus, and faith in general, Motes continues to feel the symbolic efficiency of his big Other, a big Other who will never allow the space between him and Motes' *jouissance* to close, forever making Motes feel inadequate for the simple fact of his already determined fate resulting from his inadvertent original sin. At first glance it may appear that Motes'

and O'Connor's big Others are radically different, something which the author no doubt intended in her attempt to criticize Protestantism and bring her character closer to salvation through a more Catholic mentality. Nevertheless, upon further examination it seems clear that Motes' big Other is also O'Connor's, no matter how much she may attempt to veil this with her well-crafted fiction.

The most glaring evidence for this is O'Connor's treatment of sexuality and her admission of her significant lack of knowledge in the area. Stating "I suppose what you work hardest on is what you know least" in reference to sexuality, O'Connor reveals that her big Other is also the agent of castration which demolishes the "traditional sexualized wisdom." O'Connor tries to solve this problem of lack within herself by writing, "turning on a missing signifier" that is associated with her own identity (Mellard 124). Although the word "sex" is never used in *Wise Blood*, perhaps it is interesting to point out that Motes drives an Essex, which separates into the words "Es," used in Freudian and Lacanian psychoanalysis to denote unconsciousness, and "sex," a word O'Connor never actually uses but which (both the word and what it stands for) seems to be a crucial signifier in the matrix of O'Connor's identity. Regardless of this most likely coincidental albeit intriguing element, the fact that O'Connor never uses the word "sex" indicates a "specific absent-but-present signifier" which indicates the "determinative roles of the signifier associated with the Oedipal fiction determining a subject's ego identity (Mellard 124)." This identity is involved in the subject's desire and demonstrates where the phallic signifier becomes Lacan's *objet petit a*, "the object that causes desire and in causing desire constitutes the subject" (Mellard 124). For O'Connor, Motes becomes this signifier, her *objet petit a* indicating "a piece of the real in the body tied to one's deepest 'self'" and which is typified by both absence and presence (Mellard 124). O'Connor shows her awareness of this absence/presence in her letters to friends concerning both Motes and Enoch Emery, another character in *Wise Blood*. While O'Connor has no problems discussing Enoch, Motes, as *objet petit a*, is more difficult – all the more so because Motes is the signifier who speaks for O'Connor's conscious, speaking "I" and moderates between her ego-ideal and the big Other (Mellard 125). This big Other is the excluding God who returns not as His Name but as a symbolic authority which says no to *jouissance*, castrates symbolically, and never allows for a resolution between itself and the subject's *jouissance*.

In contrast to Lacan's *objet petit a*, Julia Kristeva's "abject" exists presymbolically with abjection "preserving what existed in the archaism of pre-objectal relationship, in the immemorial violence with which a body becomes separated from another body in order to be" (Kristeva 10). Since the separation referred to is the infant's separation from its mother's body during its birth, the maternal body becomes an important element in Kristeva's take on psychoanalysis. Unlike Lacan, who places negation and identification in the Mirror Stage, Kristeva argues that both of these elements are already present in what she terms the "maternal function" (Oliver 3). This means that "the negation and identification that are essential to human subjectivity are already operating within the maternal function prior to the subject's entrance into language" (Oliver 3). Naturally such an implication directly opposes both Freud and Lacan who attribute the infant's entry into language and subjectivity to a paternal function.

Critics have often noted the violence that O'Connor brings down upon her characters, pointing simultaneously to the author's own admission that "violence is strangely

capable of returning my characters to reality and preparing them to accept their moment of grace" (O'Connor, "Essay 1963"). While O'Connor's conscious purpose in the use of violence is "to reveal the need for grace in a world grotesque without a transcendent context" (Katz 54), perhaps unconsciously O'Connor uses violence to point towards the stage of the maternal function identified with abjection, a stage that "marks the transition between material rejection and symbolic rejection" and signals "the transition between dependence on the maternal body and independence from the maternal body" (Oliver 4). In her unconscious gesture towards abjection through her use of violence, O'Connor brings up the issue of the maternal body, which, Kristeva maintains, foreshadows the Law of the Father and the subject's entry into the symbolic (Oliver 3). Motes, in functioning as O'Connor's *objet petit a*, coordinates the author's own desires to maintain the image of her big Other and is thus denied his own *objet petit a*, never being allowed to resolve the conflict between his big Other and his own ego-ideal. This results in Motes' eventual death after a significant period of self-inflicted violence. In the absence of the maternal body and the plentiful presence of the paternal body, *Wise Blood* seems to pass over abjection and deal only with the Mirror Stage and the Symbolic. Indeed, while all of O'Connor's characters in *Wise Blood* are preoccupied with the looming paternal body of the big Other, the maternal body in each of their cases is made conspicuously, physically absent.

Sabbath Lily Hawks, the daughter of a scamming preacher pretending to be blind, is forever connected to her physically absent mother through her name, given to her by her mother before she died. Sabbath is doomed to be constantly reminded of not only her absent mother, but also of the irony that she, born on a holy day and named accordingly, is in fact a bastard. Sabbath divulges this fact to Motes, openly telling him, "Him and her wasn't married […] and that makes me a bastard, but I can't help it. It was what he done to me and not what I done to myself" (O'Connor, *Wise Blood* 126). Tellingly enough, Sabbath attributes being a bastard to something her father did to her, not her mother or even both of her parents. In O'Connor's world it is the father that has all the power while the mother is restricted to a physically absent yet present figure. This relates to O'Connor's desire to explore the big Other, a paternal figure that exists in the Symbolic. Nevertheless, the exclusion of mothers in *Wise Blood* suggests that O'Connor's characters constantly teeter on the brink of, indeed seem to desire, a return to the "archaism of pre-objectal relationship." In Sabbath's case the mother is physically absent yet otherwise present; this implies that although Sabbath physically experienced "the immemorial violence with which a body becomes separated from another body in order to be," in having her mother constantly physically absent yet present, this separation remains incomplete.

Sabbath goes on to tell Motes about a letter she had written to Mary Brittle, a woman that "tells you what to do when you don't know," asking her whether she should "neck or not" since as a bastard she will not "enter the kingdom of heaven anyway" (O'Connor, *Wise Blood* 127). Mary answers Sabbath by saying that while "light necking is acceptable," she feels that Sabbath's "real problem is one of adjustment to the modern world," requiring a reassessment of her "religious values" in order to determine if they are compatible with her needs (O'Connor, *Wise Blood* 127). This advice, given by a woman, is promptly ignored by Sabbath, who writes back saying, "What I really want to know is should I go the whole hog or not? That's my real problem. I'm adjusted okay to the modern world" (O'Connor, *Wise Blood* 128). This response is exemplary of Sabbath's devotion

to yet another paternal figure, that of the big Other or God. While she desires the advice of a maternal figure, ultimately she follows the ruling of the paternalistic figure of God who, in the Protestant tradition following determinism, has absolute rules that cannot be changed according to the "modern world" and mandates "religious values" that follow a strict doctrine rather than complying with the needs of an individual's life.

The incident with the "new jesus," a mummy stolen from a museum, and Sabbath strongly illustrates both the overwhelming paternal authority that rules Sabbath's life and the effect of the physically absent yet otherwise present maternal body. Kristeva maintains that "the traditional religious accounts of motherhood, particularly the myth of the Virgin Mary, can no longer explain, interpret, give meaning to, motherhood" (Oliver 49). According to Kristeva, these stories have been used to obscure the "unsettling aspects of maternity and the mother-child relationship"(Oliver 50). In what Kristeva terms "the cult of the Virgin," maternity and mothers are controlled through violence, "like sacrifice the cult of the Virgin contains the violence of semiotic drives by turning violence against them"(Oliver 50). For Kristeva, the image of the Virgin obscures "the tension between the maternal and the Symbolic" (Oliver 50). In biblical tales, the Virgin is miraculously impregnated by "the Word, the Name of the Father, God," a tale which guarantees paternity while "fighting off the remnants of matrilinear society" (Oliver 50). With no mother of her own, damned in eternity through no personal fault, and sexually promiscuous as a result of her inevitable damnation, Sabbath seizes upon the opportunity to present herself as the new jesus' Virgin mother. Having received a package from Emery for Motes, Sabbath unwraps it without bringing it to Motes. Upon unwrapping it Sabbath sees the new jesus mummy and reacts not as one would expect, with disgust and horror, but first with an "empty look, as if she didn't know what she thought about him or didn't think anything" and then with affection, brushing his hair into place, placing him in her arms and speaking sweetly to him, as if he were a living baby (O'Connor, *Wise Blood* 198). In reacting to the new jesus mummy in such a way, Sabbath takes up the role of the Virgin mother. Her child becomes one conceived by the paternal authority of the Name of the Father, the big Other, God. In turn Sabbath, still metaphorically attached to her own mother, does not experience the mummy as abject, having never gone through that which the abject preserves, that which "existed in the archaism of pre-objectal relationship."

Both Sabbath and Emery use the same language when talking about their mothers. When Sabbath says that after naming her, her mother "turned over in her bed and died and I never seen her" (O'Connor, *Wise Blood* 126)" she echoes Emery's comment of "I ain't never seen who my mother is" (O'Connor, *Wise Blood* 53). In contrast to his absent mother, Emery's father "looks just like Jesus" (O'Connor, *Wise Blood* 53). Having attended a "Bible Academy," Emery claims that he knows "a whole heap about Jesus" and tells Motes that if he wants to know anything about Jesus he should ask him (O'Connor, *Wise Blood* 52). Despite his supposed education, Emery claims that he does not "go in for a lot of Jesus business" and that the time he spent at the academy almost drove him crazy (O'Connor, *Wise Blood* 44). Although Emery claims to be unconcerned with Jesus, he is nonetheless ruled by his "wise blood," which he has in common with his Jesus look-alike father (O'Connor, *Wise Blood* 82). Emery follows the demands of his daddy's wise blood even while telling himself, "I don't want to do it" (O'Connor, *Wise Blood* 148). Once Emery has completed the task of delivering the new jesus to Motes, he has, "in spite of

himself," an expectation "that the new jesus was going to do something for him in return for his services" (O'Connor, *Wise Blood* 204). This expectation is fulfilled when Emery's wise blood releases him, permitting him to "revert to a free, animalistic state, as he dons a gorilla costume and finds the happiness of a gorilla 'whose god had finally rewarded it'" (Jonathon D. Fitzgerald 37). Emery's wise blood, which dictates actions to him that he does against his own will, illustrates the antinomianism of Protestants, a belief which denies the authority of the Pope under the Protestant doctrine of *sola vide* (Jonathon D. Fitzgerald 35). As a Catholic, O'Connor was obviously opposed to this practice, writing in a letter to John Hawkes, "Wise blood has to be these people's (Protestants) means of grace – they have no sacraments" (O'Connor, *Collected Works* 1107). The lack of sacraments and trust in external authority create a space for wise blood to act "in the absence of real religious authority" as "the only standard by which one lives" (J. D. Fitzgerald 36). Despite O'Connor's attempt to use Emery's wise blood as a critique of antinomianism, the fact that wise blood is a characteristic shared by Emery and his father, who happens to look "just like Jesus," creates the presence of an inward paternalistic figure acting in the role of big Other. It is not just a case of Emery going against his will due to some mysterious unknown internal element, but a case of Emery going against his will in response to the specific demands of "his daddy's wise blood."

After stealing the "new jesus" Emery turns to him for compensation, receiving it at last in being allowed to "revert to a free, animalistic state" (Jonathon D. Fitzgerald 37) This reversion returns Emery to a pre-Symbolic state wherein the "primal repression," or the "ability of the speaking being, always already haunted by the Other, to divide, reject, repeat. Without *one* division, *one* separation, *one* subject/object having been constituted (not yet, or no longer yet)," is no longer at work (Kristeva 12). Emery, in his abandonment of the paternal function of his father's wise blood, and through the reward of the paternal figure of the "new jesus," returns to a state where primal repression no longer functions to distinguish him from an animal. Through the violence he experiences in following his father's wise blood Emery experiences the abject which "confronts us […] with those fragile states where man strays on the territories of *animal*" (Kristeva 12). Emery's shedding and burying of his clothes is not "a symbol […] of burying his former self" but rather a matter of knowing that "he wouldn't need them anymore" (O'Connor, *Wise Blood* 211). The description of a lack of symbolic value in the act of shedding and burying his clothes, replaced by a matter-of-fact knowledge of their uselessness, signals Emery's loss of primal repression. In the passage that follows, O'Connor writes: "In the uncertain light, one of his lean white legs could be seen to disappear and then the other, one arm and then the other: a black heavier shaggier figure replaced his" (O'Connor, *Wise Blood* 212). This is the last reference to Emery as a person; henceforth O'Connor only refers to Emery as "it." Emery is no longer a conscious human being but an animal that cannot understand the distinction between itself and others, a fact illustrated in the surprise Emery the gorilla feels when he tries to shake a couple's hand and instead sends them off screaming (O'Connor, *Wise Blood* 213). Similarly, Emery as a gorilla shows no disappointment, sadness, or other emotion at being run from. Instead he takes the couple's place on a rock and merely "stares over the valley at the uneven skyline of the city" (O'Connor 213). No longer under the command of his father's wise blood, Emery ceases to have a big Other. At the same time

he ceases to be a "speaking being always already haunted by the Other" (Kristeva 12), and therefore without the primal repression which the abject calls into question.

Unlike Emery and Sabbath, Motes cannot describe his relationship with his mother in terms of absolute absence. Nevertheless, during the time narrated in the novel Motes' mother is already dead, having died when he was sixteen. Coming home from the army to find his town and house deserted, Motes imagines his mother coming into the house with "that look on her face, unrested and looking; the same look he had seen through the crack of her coffin" (O'Connor, *Wise Blood* 26). As Motes lies in his train bed he recalls seeing his mother's funeral and "the shadow that came down over her face and pulled her mouth down as if she wasn't any more satisfied dead than alive" (O'Connor, *Wise Blood* 26). Asleep, Motes dreams of his mother, "terrible, like a huge bat, dart from the closing, fly out of there, but it was falling dark on top of her, closing down all the time. From inside he saw it closing, coming closer closer down and cutting off the light and the room" (O'Connor, *Wise Blood* 26–27). Here Motes empathizes with his mother, dreaming of himself in her position while reacting to her corpse which does not "signify death" but illustrates what one must "thrust aside in order to live" (Kristeva 3). It is "[t]he corpse, seen without God and outside of science" which is "the utmost of abjection" (Kristeva 4). The fact that it is his mother's corpse combines this "utmost of abjection" with the abject that is present in one's "personal archeology" with the "earliest attempts to release the hold of *maternal* entity even before existing outside her, thanks to the autonomy of language" (Kristeva 13). The "hold of *maternal* entity" grips Motes throughout the novel; he is never able to properly separate from his mother who, despite being dead, has a continued presence in his life. This presence is indicated by Motes' mother's glasses, which, other than a Bible, are the only other thing that he takes from his hometown of Eastrod when he leaves to enter the army (O'Connor, *Wise Blood* 22). Motes does not read the Bible frequently, but when he does he wears his mother's glasses. Furthermore, when invited by fellow army members to go to a brothel he puts on his mother's glasses and tells them "he wouldn't go with them for a million dollars and a feather bed live on; he said he was from Eastrod, Tennessee, and that he was not going to have his soul damned by the government or any foreign place" at which point "his voice cracked and he didn't finish" (O'Connor, *Wise Blood* 22–23). It is noteworthy that when Motes wears his mother's glasses to read the Bible his eyes soon tire, and that when he puts them on to deny an invitation he is unable to finish. This inability to go on is representative of Motes' inability to function while still attached to his maternal entity. The fact that he puts the glasses on voluntarily points towards his desire to please, not his mother, but his father, grandfather, and the ultimate paternal figure, God. For Kristeva, "in order to support the transition through abjection into the Symbolic order the infant needs a fantasy of a loving imaginary father" (Oliver 4). This is because although "the child can serve its mother as token of her own authentication; there is, however, hardly any reason for her to serve as a go-between for it to become autonomous and authentic in its turn" (Kristeva 13). Yet for Motes there is no "loving imaginary father," only a big Other whose return is not the Name of the Father but a symbolic authority forbidding *jouissance*, castrating symbolically, and making a resolution between itself and the subject's *jouissance* impossible.

Žižek repeats Lacan's claim that "God is not dead today, He was dead from the very beginning except He didn't know it." This asserts that the big Other's *nonexistence* is

equal to its position within the symbolic order or "the order of symbolic fictions which operate at a level different from direct material causality" (Žižek, "The Big Other" 2). This nonexistence is precisely what both O'Connor and Motes cannot come to terms with, and O'Connor works out her frustrations with this through Motes.

Žižek claims that the only person for whom the big Other "really" exists is the psychotic or "the one who attributes to words direct material causality," a statement which is not applicable to Motes (Žižek, "The Big Other" 2). Although Motes does behave strangely throughout *Wise Blood*, it is not a result of a true belief in the big Other's existence, but just the opposite: the struggle that Motes, and by association O'Connor, faces in the problematic fact that the big Other does not exist. Though both are somewhat unconsciously aware of this, they are unable to come to terms with it because both symbolic fiction and authority take hold of a subject's reality with a vise-like grip. An example of this is what Žižek calls "the culture of complaint" which involves a subject blaming the big Other rather than admitting that it does not exist, "as if impotence is no excuse" (Žižek, "The Big Other" 2). This "culture of complaint" is a paradox by which the subject becomes more dependent on the big Other rather than less. This is definitely applicable to Motes since he spends the novel blaming the big Other for every misfortune that befalls him while simultaneously attempting to claim that the big Other does not exist. Despite this, Motes is helplessly and inextricably caught in the symbolic fiction and despite what he physically says he continues to believe in the big Other, if only through assigning blame to it.

Žižek concludes his essay with stating that the big Other's nonexistence as "an efficient symbolic fiction" results in the subject turning to one of two things: either the subject becomes more attached to "imaginary simulacra and sensual spectacles," or the big Other's nonexistence causes the subject to turn to violence in both the Real and in their own body (Žižek, "The Big Other" 3). At the end of *Wise Blood* Motes does seem to go the latter way after his realization of the big Other's nonexistence, blinding and torturing himself by wrapping barbed wire around his chest and walking with glass in his shoes. This need for violence can be read as O'Connor's portrayal of the negative outcomes of following a faith based, not on free will, but on determinism as well as an overall critique of Protestantism. Although this is most likely how O'Connor wanted her novel to be read, it appears that there is much more at work than a simple critique of a faith that was not her own. In creating Motes, O'Connor created a mediating signifier between her ego-ideal and the big Other, not the big Other of Protestantism which tortures Motes but the big Other of her own Catholic faith. Faced with imminent death and besieged by a life of pain, O'Connor needed to create such a mediator in order to explore her relationship to her own faith and keep the big Other's nonexistence, along with psychoanalysis and the unconscious, at a safe distance.

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The Song of Initiation by Leonard Cohen

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Abstract

This paper aims at examining spiritual contexts in the work of the Canadian singer-songwriter Leonard Cohen. Its structure resembles a web, or a grid which tries to reconcile the division between the secular and spiritual realms with regard to Cohen's oeuvre. The intersection of these two concepts is understood to be the climax of an initiatory experience triggered by longing for self-knowledge and love. It accepts the idea that the esoteric teachings in the singer's output contain strong reflections of the mystical aspects of Sûfism and Kabbalah.

Keywords: song, knowledge, individuation, initiation, esotericism, religion, sexuality

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Introduction

The question of what is secular and what is sacred, in essence what relates to the human and what to the divine sphere, is often too difficult to answer in a clear-cut way. Rather it is the tension abiding between these two concepts that matters; this tension is documented here in relation to the songs of Leonard Cohen.

Song, which is the main focus of this paper, is seen here as the carrier of knowledge that contains, if freed from any traits of the flesh, a spark of divine light that could be traced right back to the creation of the world. This supposition draws an interesting parallel with

Cohen's musical expression, as it seems to be his main goal to reach the *centre* of all creation through his songs.

Cohen strives to reach this centre via *logos.* This concept is described as a form of linking device, or bridge, in two mystical streams that are close to Cohen – Kabbalah and Sûfism. Reaching this concept is understood in this paper to be the result of an initiation phenomenon, described as the point of intersection between the physical and divine.

To work with the concept of a *bridge* is not a matter of personal choice; it is Cohen's Jewish background and his references to Sûfism that caused me to focus on this concept more closely. Moreover, what joins the two mystical Sûfi and Kabbalah schools of thought are G-d's feminine aspects, which might be traced back to the worship of the Mother Goddess in primitive societies, and which may also be seen in the work of the Canadian singer.

This essay does not place Leonard Cohen in the foreground. Rather, it describes how his songs come into existence, what generates them, and of what nature the communicated knowledge is. For this reason I have decided in section I to map a distinction, nowadays often blurred, between so-called factual and intuitive *knowledge* from the Sûfi perspective, in order to highlight what song and other artistic expressions might transmit.

Section II on *individuation* outlines the source of man's longing and suffering from the psychological point of view, and what actually makes him write about the *knowledge* previously discussed. Here the approach of Carl Gustav Jung and Richard Caldwell helps us to understand that the process of *individuation* is a necessary precursor to *initiation*, which is dealt with in section III. Initiation here is described as the connection with *logos,* which serves as a means of gratification of longing. It is from this place of fulfilment that the poet draws his material.

Section IV reflects on the *knowledge* channelled by *logos,* which in the process of *initiation* becomes an inherent part of one's artistic expression. This knowledge could be described as the supreme *knowledge* one can attain. The singer is portrayed as its possible carrier in his songs.

Section V aims to focus on the inherent concepts of Cohen's name, which according to the Jewish tradition suggests priesthood. By this I try to relate his upbringing to the concepts I have already outlined, and to suggest that priesthood and the act of ordination causes one to don "garments" of purity, which one periodically desecrates. By this I attempt to highlight the connection between Cohen's faith and his role as a singer and transmitter of *logos*.

The final chapter of this paper deals with a concept in Medieval Occitania similar to *initiation* – that of *initiative love*, which ties Cohen to troubadour literature and at the same time distances him from it.

This paper does not aim to completely clarify all the influences and invisible workings in Cohen's songs. Its purpose is to provide a perspective for further studies.

I. Knowledge

> *The knowledge of God cannot be obtained by seeking,*
> *but only those who seek it find it.*
>
> Abu Yazid Bistami

Mystics, or those who are not satisfied with the common knowledge of the world,[1] will agree with the notion of two kinds of understanding: while factual knowledge provides us with the base necessary to link together an infinite amount of logical inference, the other kind is of a different character: it deals with the *arcane,* which requires something more than a written text and its logical decoding. It deals with the direct and intense experience that is indescribable in words: a spiritual insight[2].

It is Sûfism, the esoteric teaching of Islam, which sets its objective on blurring the division between our physical and the other world, wherein we encounter the description of these two kinds of understanding:

> While ordinary knowledge is denoted by the term '*ilm,* the mystic knowledge peculiar to the Sûfîs is called *ma'rifat* or '*irfân.* [...] *mârifat* is fundamentally different from *'ilm,* and a different word must be used to translate it. We need not look far for a suitable equivalent. The *ma'rifat* of the Sûfîs is the 'gnosis' of Hellenistic theosophy, *i.e.* direct knowledge of God based on revelation or apocalyptic vision. (Nicholson 51)

Mârifat is the terminus for a spiritual poet who thence tries to convey the idea of an experienced *paradise.* Any time we use ordinary language to describe such a world we avail ourselves of *logos* (λόγος), which is, according to its Greek etymology, something said, or expressed (Liddell and Scott 477). In relation to the Sûfi tradition, *logos* is a bridge between the "Word of God," with the Prophet as its representative, and man (Stoddart 26–27); or in different words it is the bond between G-d as an uncreated substance and man as a created one (Stoddart 71–72).

As the *immanent* power which might be expressed through words, it frequently shows how far we are from the *centre*. The distance we put between this *centre* and ourselves is always tangible in one's words and is especially noticeable in poetry and art generally. Poetry, if freed from egocentrism, might become something similar to the Word of G-d.

According to Seyyed Hossein Nasr, a contemporary Islamic philosopher, poetry is "the expression of a truly intellectual knowledge" that might be only "reduced to sentimentalism" or the expression of "individual idiosyncracies" when an author fails to reach the immanent power lying dormant in him (Nasr 91). This means that if poetry wants to be universal and all-encompassing, the poet's secular persona must be abandoned. Such a mode of conduct might be seen in the work of authors of the biblical Psalms addressed to the Hebrew G-d. With reference to Leonard Cohen's work, this is, actually, what is felt when we listen to his songs. For illustration a poem "I Bury My Girl Friend" might clarify this better:

> You ask me how I write. This is how I write. I get rid of the lizard [hippie slang for penis?]. I eschew the philosopher's stone. I bury my girlfriend. I remove my personality from the line so that I am permitted to use the first person as often as I wish without offending my appetite for modesty. Then I resign. I do errands for my mother, or someone like her. I eat too much. I blame the closest to me for ruining my talent. Then you come to me. The joyous news is mine. (Cohen, *Death of a Lady's Man* 74)

"The joyous news" is, according to the Bible, the birth of Jesus (Luke 2:10). Cohen means that he awakens *love* in himself by the annihilation of his conscious self. Therefore, by distancing himself from the "I" persona he draws power from the other I, which stems from the *centre*, or immanent power. The result of these alterations is "the joyous news" of *love* and proximity.

In many traditions, the *centre* is defined as *heart*. One of the acts based on *it* is language as it reflects *sight*, which is of two kinds; one is the perception affected by the sensory organs while the other is the spiritual vision reached by the inner eye. The more a man distances himself from his spiritual vision, the more prominent become sensory perception and analogies made through it. At the same time they prevail upon the inner eye and constrain it in creation. Hence the quote "Nothing is as it seems", mapping our use of rational judgement based on appearances and not on an inner insight. Languages, which respond directly to our *vision*, are also affected, and here we might find a difference between contemporary poetry and spiritual poetry:

> In all spiritual traditions, we find the idea that language was originally much richer and more synthetic than it is today. Language has tended to become reduced to its practical and communicative dimension – be it purely social or idiosyncratic – whereas its essence is actually symbolic. In other words, poetry is not only a means of communication with others and an expression of oneself; it is also – and above all – a way for transcendent Reality to manifest itself in and through words, images and music. (Laude, *Music of the Sky* 6)

A listener of Cohen's music might find here an answer to his open-ended question raised in connection with the elusiveness of meaning. The language stemming from the centre is highly symbolic and is to be deciphered in a different way than to which we are habituated by our practically oriented thinking. Thus Laude's transcendent reality, brought into focus by poetry, denies analogical modes of interpretation derived from sensory perception.

According to the Sûfis, every language is connected to the *heart*, or *intellect,* which is the seat of *Divine Logos* (Stoddart 29). It is a sacred place, a centre of the world that must be protected and venerated so that one can base one's language and also acts on it. It is more than a weak, emotionally unbalanced thing characterizing our modern era. When we ask what poetry is, the Sûfi poet Jāmī will reply that it is the echo emanating from this place:

> What is poetry? The song of the bird of the Intellect.
> What is poetry? The similitude of the world of eternity.
> The value of the bird becomes evident through it.
> And one discovers whether it comes from the oven of a

bath house or a rose garden.
It composes poetry from the Divine rose garden;
It draws its power and sustenance from that sacred precinct.
(qtd. in Nasr 91)

Poetry as a means of creation – *poiesis* – tries to convey something more than a nugget of information that people usually look for. Above all, it conveys the knowledge of G-d through worship and thus gives a form to the formless (Wolfson, "New Jerusalem" 149). Words, if drawn from the *centre*, stand as the prototypes and direct representations of the formless. At the same time they perfect man to such an extent that he also may become divine:

> the Word might best be defined as the perfection and prototype of Creation in God – the Model for all things, so to speak – while being also, from another standpoint, the perfection and culmination of Creation in man. (Laude, *Music of the Sky* 3)

Moreover, Laude says that "God is 'no different' from His Word since the Word is, so to speak, the irradiation of God" (Laude, *Music of the Sky* 4). Because man does not differ from his Creator,[3] or as Muslims believe, He is an immanent part of every individual[4], we are also the creators and our role is to name things[5] - and therefore to imbue forms with meanings, because we are the representatives of G-d and mirror his ways on the lower plane. This doctrine is aptly summarized in the hermetic saying: "As above, so below". Therefore the human poet becomes an imitator of the Divine Poet:

> The human poet is but an imitator of the Divine Poet; in nontheistic parlance, it could be said that he is "attuned" to the productive Way of the Principle, since his "logical" (stemming from the *logos*) utterance is simultaneously a "poetical" work (referring here to *poiesis* as creation or "making"). In their original root, "poetry" and "logic" are one and the same. (Laude, *Music of the Sky* 5–6)

These suppositions lead us to believe that an interpreter of the Divine Word is at the same time a direct representative of G-d. Sûfis believe that they are not different from the Creator. Although this sounds like a heretical statement, we should realize that it is not so. It has nothing in common with one's superiority but rather signifies the submission to the Lord. It is plunging / drowning in the divine when the Divine becomes the master of man, as Rūmī says in one of his poems:

Every moment the robber Beauty rises in a different
shape, ravishes the soul, and disappears.
Every instant that Loved One assumes a new garment,
now of old, now of youth.
Now He plunged into the heart of the substance of the
potter's clay—the Spirit plunged, like a diver.
Anon He rose from the depths of mud that is molded
and baked, then He appeared in the world.
He became Noah, and at His prayer the world was
flooded while He went into the Ark.

He became Abraham and appeared in the midst of the
fire, which turned to roses for His sake.
For a while He was roaming on the earth to pleasure
Himself,
Then He became Jesus and ascended to the dome of
Heaven and began to glorify God.
In brief, it was He that was coming and going in every
generation thou hast seen,
Until at last He appeared in the form of an Arab and
gained the empire of the world.
(qtd. in Nicholson 108–109)

Yet to be able to emanate such a power one must go through several stages of development. The command to climb the ladder towards the One has been here since the dawn of time. It starts with birth, when we are severed from the "abyss" and come into the light. The first moment we become aware of our self and of the first feelings of sadness and anxiety is the moment of *individuation*. It is the striving for the primordial union with the vital force. Without this stage, we would not be able to initiate ourselves into the Great Mysteries and thus approach the "abyss" again. The following chapter claims that individuation is a necessary step on the way to the *centre.*

II. Individuation

I'm broken down from a recent fall.
Leonard Cohen

Individuation, as defined by Carl G. Jung, is the phenomenon which occurs when "we are confronted with pre-conscious processes which, in the form of more or less concretely shaped fantasies, gradually pass over into the conscious mind, or become conscious as dreams, or [...] are made conscious through the method of *active imagination*" (Jung and Kerényi 108). This theory could be developed further and linked with the ideas of Richard Caldwell, who claims that individuation is the process aiming to reach a definite stage of our life journey, which happens when one starts to be aware of one's own self, or one's "individual identity" (Caldwell 23). It is a state in which an individual has cut the bond with his mother, or a lover who represents the safety of the womb, which rightly epitomises *symbiosis*, or Paradise, wherein an individual does not feel physical desire, or anxiety. When *individuation* takes place, this desire is essentially "modelled on the memories of the lost symbiotic state" (Caldwell 25). It is a starting point which must be reached in order for one to be able to experience further spiritual growth. At this phase, the man strives to return back: he is pinning for the woman who represents the original Eden.[6]

It might be supposed that Cohen's bond with his mother, which, according to one of his friends, was the cause of all his unfortunate relationships,[7] represents the link with the archetypal Mother. This link is by Jung described as the "primary form of *religio* ('linking up')" which is "the essence, the working basis of all religious life" (Jung and Kerényi 110). We could assume that a man's mother provides the *image* of the Great Mother of ancient

times from whom he is unable to distance himself and who remains an inherent part of him that must be rediscovered. Therefore, she might be understood to represent a vestige of the *symbiotic state* once experienced and highly desired:

> Mother, traditionally regarded by analysts as the irreducible object from which other, substitute objects of desire will be derived, may herself [...] be seen as the first symbol, the first separate entity whose loss signifies for the infant the lost symbiotic state. Strictly speaking, the desire to return to symbiosis is not the same as desire for the mother, since what has been lost is not a separate being but rather a part of the self, which becomes known as the mother. The goal of symbiotic desire is not an object but a state, an undifferentiated state without subject or object. (Caldwell 25)

The extent to which we as men are able to dissociate ourselves from our mothers and search for the missing part in ourselves will help us to establish a new bond with a female partner. Every time a man truly falls in love, his unconscious desires "based on these [symbiotic] memories, will aim at regaining the lost part of the once all-inclusive self" (Caldwell 24).

Joni Mitchell, who was a short-lived muse of Leonard from 1967 to 1968, presents a few interesting views that touch upon such a motherhood in her song "Rainy Night House[8]", in which she describes a trip to Cohen's parental house in Montreal and in which both partners re-enact the union of Cohen's parents:

> It was a rainy night
> We took a taxi to your mother's home
> She went to Florida and left you
> With your father's gun alone
> Upon her small white bedI fell into a dream
> You sat up all the night and watched me
> To see who in the world I might be

The "father's gun," when taken metaphorically, links Cohen with the death of his father. We know that he died at the age of fifty-two and that Cohen was obsessed with his weapon (Nadel 17). If we take into account the sexual symbolism of the gun, we are very close to the myth of Oedipus. But the symbolism of Mitchell's falling asleep on the mother's bed is more significant as she, in reality, supplants Cohen's female parent. However, the man is portrayed as being unable to sustain such a relationship and makes an escape from the parental bond:

> You called me beautiful
> You called your mother, she was very tanned
> So you packed your tent and you went
> To live out in the Arizona sand
> You are a refugeeFrom a wealthy family
> You gave up all the golden factories
> To see who in the world you might be

In other songs written about Leonard Cohen, such as "A Case of You," "That Song About the Midway" and "The Gallery" (Johnson), the male partner is portrayed as a saint, which links the male person in the songs to Jesus Christ, the Son of the Virgin Mary.

However, Cohen's escape might have also other psychological reasons. Caldwell claims that the modern mass industrial society is caught in the schism of two desires: one "to escape separateness and loss and to return to the symbiotic state" and the other to "maintain separate identity:"

> The first desire is [often] countered by the fear of loss of identity, of being swallowed up or engulfed by a larger entity, of being a faceless, nameless part of an enormous whole, while the second desire is countered by the fear of alienation and estrangement, of losing the ability or opportunity to have emotional bonds or meaningful relationships with other people. (Caldwell 24–25)

If this hypothesis is true, a man is caught in a state somewhere between wanting and not wanting as he wants to fall in love but at the same time cannot endure it. One can imagine that this limbo is not pleasurable. The singer's method aims at dissolution of this state. By his song he somehow replaces the human love for the Divine One, thus he joins the universal *logos* and works in agreement with *its* principles. According to Caldwell, the same idea appears in Eastern mysticism:

> The goal of much Eastern mystical religion, for example, is virtually identical to a recovery of the symbiotic state: the overcoming of individuality through merger or dissolution into a cosmic whole, the attainment of a state of zero desire and perfect equilibrium, the absolute loss of the self. (Caldwell 26)

This is Cohen's way of writing: he merges with the Song of the Creator through words, music and breath as in an initiatory ritual. After establishing the contact, the resulting power is channelled through words.

III. The Song of Initiation

The song of the spheres in their revolutions
Is what men sing with lute and voice.
As we all are members of Adam,
We have heard these melodies in Paradise.
Though earth and water have cast their veil upon us,
We retain faint reminiscences of these heavenly songs;
But while we are thus shrouded by gross earthly veils,
How can the tones of the dancing spheres reach us?
Rūmī

Rūmī's poem touches upon the dichotomy between the two worlds. The Ancient Greeks and (generally speaking) the Eastern traditions believed that it is music that possesses divine qualities. The same idea has reappeared throughout history and made its appearance in the thoughts of many medieval and Renaissance scholars.[9] More recently, for instance,

Rudolf Steiner, quoted in a book by Joscelyn Godwin, claims that "music provides one of the closest images of that world; hence its values for reawakening the soul's prenatal knowledge of spiritual realities" (Godwin 31). It is music that serves as a means of connection with the Divine and which possesses healing and enlightening qualities. When a spiritually gifted singer translates such music into his words and metre, it is "like the imprint of the One", Laude says (*Singing the Way* 10) – hinting at the fact that the singer is in the hands of something that transcends his sensory perception but is at the same time an immanent part of him. This fact legitimizes Leonard Cohen to speak in G-d's voice:

> I greet you from the other side
> Of sorrow and despair
> With a love so vast and shattered
> It will reach you everywhere
> (Cohen, "Heart with No Companion," *Various Positions*)

In addition to channelling such a divine power, he takes it upon himself as a duty to warn against everything that could dissociate "the younger soldiers" from *Him*[10]. In the song "The Traitor" he apologizes for being paralyzed and unable to "warn all the younger soldiers that they had been deserted from above" (*Stranger Music* 304). This is probably on account of the woman who in this song disassociates the man from the Spiritual power as soon as she defeats him, either during the climax, or for her want to preside over the hearth. The increasing dominance of the woman is demonstrated when Cohen sings: "I lingered on her thighs a fatal moment, / I kissed her lips as though I thirsted still. / My falsity, it stung me like a hornet; / the poison sank and it paralyzed my will." Being dishonest with himself and to his partner, he confesses his sin, and, like an apostle, exhorts others, by means of the example, to be aware of this trap. With respect to his origins, this is one of the pivotal principles which Hasidic Jews should follow:

> to every Hasidic Jew [...] belongs in addition the task of redeeming the Universe: aiding the return not only of his own inner spark to its Origin but of all the other myriad sparks imprisoned in the manifested world. In Hasidic life this is done, constantly, by the intentional performance of every thought, word, and act. (Godwin 56)

Therefore, Cohen's conduct might be described as a duty, as he is the transmitter of *knowledge*. On his last album *Old Ideas* (2012), he humbly sings that he is only "the brief elaboration of a tune.[11]" To put it another way, his work is the manifestation of *love*, or the expression of one's experience, which is far more important than religious doctrines.

Cohen seems to possess all the necessary qualifications required to undergo the rite of initiation from the point of view of the Sûfi tradition. Nicholson specifies them as follows: "(1) repentance, (2) abstinence, (3) renunciation, (4) poverty, (5) patience, (6) trust in God [and] (7) satisfaction" (21). The discipline to which these attributes refer helps to prepare an adept for the means of connection: initiation, of which the result is the final Song, which stands as the interpretation of God's message and *logos* itself: "He who knows the secret melody that bears the inner into the outer, who knows the holy song that merges the lonely, shy letters onto the singing of the spheres, he is full of the power of God 'and it is as if he created heaven and earth and all worlds anew'" (Godwin 56–57). This

transmitted knowledge could be well described as prophecy[12]. Moreover, such a person is, in the ancient myths, often portrayed as a musician accompanied by an instrument that serves as a carrier of the divine word[13]. But, in order for this to happen, one must be able to experience a phenomenon commonly termed *initiation*.

Initiation means the acquisition of an experience which has some revelatory character. But this definition should be broadened and its etymology taken into consideration. The Latin word *initiare*, which is a late Hellenistic translation of the Greek verb *myein* meaning *to close*, presupposes an idea of an inner insight attained and retained during an initiatory experience.

In Ancient Greece, they also used the word *telete,* which represented the climax of the sacred experience. Moreover, this word is further accompanied by *teletai* (to die) and *telestai* (to be initiated), all derived from *telos* meaning the end, or perfection. This perfection cannot be acquired without a necessary pre-condition: *epopteia*, which could be translated as the final purified vision experienced when attaining the union via *logos*. This is often called the second birth and seen as the attainment of *knowledge*.

This closure suggests plunging into the Divine; Merging; or beholding the Sacred. We might even say that it is the only time a man understands the Tetragrammaton. The final song that springs up out of this union with *logos* might be understood as the emanation of G-d's light. In Cohen's case, I must repeat, this happens every time the intersection of the secular and the sacred occurs.

Therefore, in this light the songs can be viewed as the records of experience and also as the means of channelling the power of *logos*. This *theia dynamis*[14] bestows sparks of grace which may lead to a state of trance, or deep contemplation, to which Cohen's attentive listeners are prone. Both the singer himself and the listeners thus reach a condition to which Sûfis are subjected when performing their ecstatic dance. When they enter such a frame of mind, they are literally possessed by the power that has complete control over them. Plato's comment on this force taken from the dialogue *Ion* is well known: "[T]he lyric poets are not in their right mind when they are composing their beautiful strains: but when falling under the power of music and metre they are inspired and possessed" (Jowett, Plato 502). Later on, he explains the role of such a poet: "the poets are only the interpreters of the Gods by whom they are severally possessed. Was not this the lesson which the God intended to teach when by the mouth of the worst of poets he sang the best of songs?" (Jowett, Plato 503). This occurrence should not be explained on the basis that the poet lapses into the state of "ecstatic inebriation," or "dismemberment of reality"; rather, his inner eye experiences such a sway that he is commanded to bring order into it. Madness is the means of opening the door; one's self-control keeps the door ajar. This is similar to being in a state between the physical and spiritual, or in a state when one is in touch with *logos*. However, the door shuts soon or later.

Lorca, in his essay "Theory and Play of the Duende", described the Muse (I understand this notion as a means of "opening the door") as a channel of transcendence and also as the beast making "her meal" out of the poets who lose control over their "madness." The Muse is basically a facilitator that helps to establish the connection with *logos* and empowers the spiritual poet with the aura of dark *Duende*, which is believed to be a little elf or goblin taking possession of the soul. Unsurprisingly, it is often called "the master of the house." – Is it the Lord? – His coming restores everything into its primordial state. Lorca says that

"the arrival of the *duende* presupposes a radical change to all the old kinds of form, brings totally unknown and fresh sensations, with the qualities of a newly created rose, miraculous, generating an almost religious enthusiasm" (Lorca). It might be supposed that it is a sudden beatitude or blessedness that comes from within and remains until fading away. Its coming is celebrated in Spain by a loud shouting. It resembles the call "Brimo![15]" in the Eleusinian Mystery rites:

> In all Arab music, dance, song or elegy, the arrival of duende is greeted with vigorous cries of 'Allah! Allah' so close to the 'Olé!' of the bullfight, and who knows whether they are not the same? And in all the songs of Southern Spain, the appearance of the *duende* is followed by sincere cries of: 'Viva Dios!' deep, human, tender cries of communication with God through the five senses, thanks to the *duende* that shakes the voice and body of the dancer, a real, poetic escape from this world. (Lorca)

This is very similar to madness and the total loss of consciousness. Laude describes it as a form of grace. "One could also speak of death, or the presence of death, as a similar catalytic element for the coming on of *duende*" (Laude, *Singing the Way* 158–159). This is the second birth that takes place after death. It is the entrance to eternity: *initiation*. What follows is the understanding, silence:

> The coming forth of *duende* is an opportunity for a contemplative glimpse into the creative act of God, an act that is synthesized by the name of God. It is pure act emerging from emptiness, destruction, or disarray. Such is the reason why it cannot be followed by anything else than a prolonged and profound silence. In a sense this silence is that of extinction: nothing can compare, and therefore follow, what is pure affirmation of Reality. *Duende* lives between two deaths: the death of man to his own individuality, and the death of the world that is as if burnt down by lightning. *Duende* is that which appears when man cannot rely on anything else and accepts his emptiness and his utter helplessness before the abyss of death. (Laude, *Singing the Way* 159)

In this way the song might be understood to be a duct channelling the power of *logos*. It is not in the scope of this paper to analyse what makes the poet subject to this force. Ancient cultures used various means to induce such a state of bliss. Drugs are well-known and still accessible, and sexuality also plays a part. Inspiration, which has connotations of inbreathing God's Word/Power, according to its etymology, and *entheos* meaning "god within," or "god's inspired" (influencing the English word *enthusiasm*), are quite accurate in their portrayals of such a phenomenon.

> The story admits of being told up to this point,
> But what follows is hidden, and inexpressible in words.
> If you should speak and try a hundred ways to express it,
> 'Tis useless; the mystery becomes no clearer.
> You can ride on saddle and horse to the sea-coast,
> But then you must use a horse of wood (i.e. a boat).
> A horse of wood is useless on dry land,
> It is the special vehicle of voyagers by sea.

Silence is this horse of wood,
Silence is the guide and support of men at sea.
(Rūmī, Masnavi i Ma'navi 326)

IV. The World

my father's hand was trembling
with the beauty of the Word.
Leonard Cohen

Various creation myths teach that the Word, or sound, originated in a watery substance.[16] It stemmed from the primordial depth and created the world through cry and light. But this Word is different to the one a human singer voices. It is true that they are to some extent parallel, but while the first one is an outer form of creation, the human voice is the flow of the Word from within, which leads us to presume that a spiritually gifted singer voices the Word of G-d through his song. In order for one to "pipe it up", one must work hard at sustaining the connection with *logos*. To this effect a *prayer* is an effective means.

Prayer is an abstract song with diverse words leading up to the "Great Mystery," a means of linking up with the divine; it is a song of praise and joy and also of willingness to serve the One. Moreover, it is one's personal gift; a sacrifice aiming at the abandonment of one's earthly presence; the desire to come into "anthropocosmic unity" with the Lord. It is not selfish begging but rather the resignation from want in the form of a dialogue. One of the prerequisites that helps to sustain the bond is faith and willingness to capitulate before the Supreme.

Those who get drowned in *logos* become divine figures themselves in the Bible – like Moses when he was given instructions what to do in Egypt[17] and who subsequently worked under the hand of "I AM WHO I AM." G-d's code name indirectly says that either He is nameless, or His name is unutterable and secret.

In the poem by Rūmī quoted in the above section on knowledge, G-d is believed to be incarnated into various persons whom He masters. We could suppose that those are the initiated disciples who are transformed through the radical change of perception, or the *second birth*. They lose, or renounce, their earthly name and thus prove that they belong to the Lord. That is why the initiates of various spiritual groups acquire another name[18]. Leonard Cohen's song "You Know Who I Am" draws us to a similar conclusion:

You know who I am,
you've stared at the sun,
well I am the one who loves
changing from nothing to one.

It is difficult to avoid the supposition that these are words uttered by G-d himself who is speaking through Cohen, although the first lines of the song "I cannot follow you, my love, / you cannot follow me" lead us to believe that it is a woman who cannot follow and

be followed. This should not be misleading as the Sûfi literature often calls the Lord by feminine epithets. The word *Lover* is not rare. In Cohen's body of work we find frequent references hinting at the inability to fall into the union with the Creator, as in the last lines of the song "Hallelujah" where he sings: "You say I took the Name in vain / I don't even know the name.[19]" This is the proof of his modesty and one of the Sûfi requirements for initiation. Yet Cohen searches for the Name. "It is in pronouncing Thy Name that I must die and live" says the Prophet Mohammad (Burckhardt 81). Or Jesus who declares that the Kingdom of God comes within "behold, the kingdom of God is within you" (*KJV* Luke 17:21).

What is the Name like? Leo Schaya claims that G-d has concealed it/Himself due to the transgression of His laws when the First and Second Temples were destroyed (Schaya 92). However, there exists an "esoteric chain of tradition" *shalsheleth hakabbalah,* which aims at the Name's transmission through initiation (88), which is actually the purpose of Kabbalah as it means *receiving*.

G-d's name is described as *shem hameforash* – meaning the explicit, or complete name. They also call it "synthesis of syntheses" as it contains all the names and letters of the Torah (Schaya 87).

As we know, YHWH is regarded as the best "explicit" name of the Lord; nonetheless, no one knows how to pronounce it. If we transcribe it into Yahweh and pronounce it as such, we are far away from its authentic rendition, according to Schaya (89). What we can articulate with a high degree of certainty is the word *Yah,* a "means of grace," which is the only remaining part of the original Name[20]. It is closely linked to *Yobel* (Jubilee), which stands for restoration, and it is exactly through this word that we are able to re-establish the union with the Lord[21]. For this reason, it must be invoked!

Yah is a "transcendent aspect of God"; it is a "direct influx of living God" (91) containing in Itself *Shekhinah* as the uncreated and infinite light and the sound of a revelatory, creative and redemptive Word (97). Every sound on Earth echoes this Word, according to one Psalm.[22] The complete Name remains hidden as it represents G-d's power over Creation. Yet it is the goal of initiation to be glimpsed and inevitably lost again after the Union has been consummated.

As much as Christ is the symbol of the "uncreated Word of God" (Stoddard 12) and purity, destined to be the anchor for the "wanderers," also Cohen slaves in this role for those who want to experience deeper spiritual depths. Especially women, for whom he symbolises a spiritual support: "You held onto me like I was a crucifix" ("So Long Marianne").

Such a man is constantly described as a womaniser by those who do not realize that he is an *initiator* doing his personal duty. His mission is military; he must convert as many people as possible. It is exactly this role which reminds us of the radicalism of Jesus Christ:

> and if you are a man
> on the same road
> you will hear women's voices
> exactly as I heard them
> coming from the water
> coming from boats
> and from in between the boats

and then surely
you will understand my life
and do a kindness to my soul
by forgiving me
(Cohen, "The Cross," *Book of Longing* 123)

Moreover, Cohen says about himself: "I am the Voice of Suffering and I cannot be comforted… I have remained the Absolute Creator, life itself to whatever I touched, as immediate, as irresistible, as wild and undeniable as a woman's hand on the adolescent groin… It can be quickly divined I am no friend of the age" ("Something From the Early Seventies", *Book of Longing* 125–127).

Jesus, who was compelled to die for *His* love and enacted as a fallen monument for those who are unable to foster such a feeling of *agape*[23], is the perfect symbol of Cohen's strivings. Their love is inevitably also sexual[24]. This enemy of the age is in reality the person who strives for perfection but realizes the cruelty inherent to it. This idea makes a clearer picture in the song "Avalanche" from the album *Songs of Love and Hate.* The protagonist dealt with is a hunchback, an (im)perfect being who seems to be a direct representation of the word made flesh[25], as there are several references confirming this – but, unlike the Christian Saviour, he is the embodiment of ugliness:

I stepped into an avalanche
it covered up my soul
When I am not this hunchback
I sleep beneath a golden hill
You who wish to conquer pain
you must learn to serve me well

The world "avalanche" invokes all-encompassing mass. It might be understood to be a physical body, or even the world itself. Before he was personified, he slept "beneath a golden hill", and now he appeals to humanity to notice its own reflection.

You strike my side by accident
as you go down for your gold
The cripple here that you clothe and feed
is neither starved nor cold
He does not ask for your company,
not at the centre, the centre of the world

People around strike him by accident, and because of being down-trodden they want to offer him clothes and food. Instead of being seen as a saviour and the centre of the world around which humanity revolves, he is to be cared for.

When I am on a pedestal,
you did not raise me there.
Your laws do not compel me
to kneel grotesque and bare.
I myself am the pedestal

for this ugly hump at which you stare

Human laws do not compel him to do anything. He is even invisible in our ignorance. The singer wants us to realise that we must acknowledge our own ugly existence in order to become complete, in a similar way to how sin must be acknowledged to awaken Christ in our hearts. Cohen bids us to be sincere in his worship:

You who wish to conquer pain
you must learn what makes me kind
The crumbs of love that your offer me
are the crumbs I've left behind
Your cross is no credential here
it's just the shadow of my wound

The cross as a symbol is already surpassed by the very existence of this individual.The following stanza looks as if it were spoken by G-d, or Jesus who longs for compassion among people, even among those who claim to be nonbelievers. They complement him and his life is also in dependence on them.

I have begun to long for you
I who have no need
I have begun to wait for you
I who have no greed
You say you've gone away from me
but I can feel when you breathe

In the following stanza, the hunchback acknowledges that he is a mere representation of the world. While Jesus is the representation of the Word and Love, the hunchback represents the ugliness of the secular world:

Do not dress in rags for me
I know you are not poor
And don't love me quite so fiercely
when you know you are not sure
It is your world beloved
it is your flesh that I wear

V. Cohen the Priest

> *Since hardly anyone ever lives without carnal sin, and since the life of the clergy is, because of the continual idleness and the great abundance of food, naturally more liable to temptations of the body than that of any other men, if any clerk should wish to enter into the lists of Love let him speak and apply himself to Love's service.*
>
> Andreas Capellanus

We know that the name Cohen, Kohen, Kohanim (כֹּהֲנִים) in Judaism denotes the highest caste of people: priests, who are believed to be direct descendants of Moses' brother Aaron. This title is inherited, even if the denoted individuals do not perform the function.

The priest differs from the prophet. Both are intermediaries between G-d and his people but while the prophet interprets G-d's will, the priest interprets the wishes of people and offers oblations. His role in Judaism started with Adam, when he and Eve were given garments[26]. Judaism elaborated on this story and defined Adam as the first priest who passed his priestly garments to his third son Seth (Schwartz 101). A similar legend is offered in Numbers 20:23–28, where Moses strips Aaron of his garments and passes them on to his son Eleazar.

In an interview from 1994, Cohen acknowledges his role in his youthful years: "When they told me I was a Kohen, I believed it. I didn't think it was some auxiliary information. I wanted to wear white clothes and go into the Holy of Holies and negotiate with the deepest resources of my soul"[27] (Kurzweil). Jesus Christ was a paradigm of a prophet during his life and a priest after his "death." As a Jew he inherited "the garments", but tried to, if we believe in his teachings, undermine the old religion of the Jewish fathers and supplant it with the idea of *love*. We might suppose that he became a personified *logos,* and, unfortunately, "the enemy of the age" – who is actually vitally important as a means of ascent. Stoddart comes to a similar conclusion when he writes: "[T]he Prophet's role is indispensable for man, as it is only through the Prophet, God's representative, that man may come to God Himself. The Prophet is the personification of the 'Word of God' (*Logos*), and it is only through the Logos that man can come to God" (Stoddart 26). The Jesus figure shows some parallels with the musical persona of Leonard Cohen. This similarity resides in the idea of inherent Law dating back to their predecessors, which they both acknowledge, but, unlike the Orthodox branch of Judaism, intensively question to unburden themselves of the weight that prevents them from ascending. The need to be spiritually cleansed before they put on their garments – to establish a connection – is indispensable for them (in the case of Jesus this was fulfilled by his baptism in the Jordan River).

The word *kohen* is also interchangeably used in the Bible with the word *kahan*, meaning a bridegroom who is going to be decked with ornaments. The Prophet Isaiah, who attained the prerogative of priesthood, described himself as follows: "I am overwhelmed with joy in the Lord my God! For he has dressed me with the clothing of salvation and draped me in a robe of righteousness. I am like a *bridegroom* in his wedding suit or a bride with her jewels" (*NLT,* Isaiah 61:10).

The period that had preceded the joyful moment was probably characterised by a long period of loneliness and refusal. The idea of Cohen's hunchback now comes back to the fore. Similar "hunchbacks" appeared in the Middle Ages in Occitania – knights who, through longing and loneliness, underwent the preparatory ritual followed by the outburst of joy when the goal of their longing, a noble lady, acquiesced to their lustful wishes.

VI. Cohen the Troubadour

Though I love your company, your instructions are wasted here.
I will always choose the woman who carries me off.

Leonard Cohen

What links Cohen to the Occitan troubadours is the fact that in their literature from the Middle Ages, woman is very often depicted as an apotheosized lady possessing divine qualities. The paradigms of women she has been often compared to are, among many others, Helen of Troy, Iseult, Cresseid and the Virgin Mary, who retain in themselves aspects of the primordial Mother Goddess: ferocity, whorishness and virginity, which also appear in the mythological characters of Neith, Innana, Ishtar, Astarte, Aphrodite and others in various cultures.

But Cohen, the singer at least, does not seem to devote his lifetime to pursuing one female. He worships an ideal that seems to be both human and divine[28]. This makes its full appearance in song such as "Our Lady of Solitude", where he depicts the woman's fingers as resembling those of a weaver and speaks about the light emanating from her body while at the same time knowing that she is the "Mistress, oh mistress, of us all." The other songs still refer to this idea, such as "Winter Lady", in which the woman character is invoked but incapable of being reached. "The Stranger Song" should also be included in this list, among many others including "Suzanne", as a strong example of this syncretism.

An interesting fact is that Cohen often avails himself of the chance to profane a woman in order to prepare her for the *hieros gamo* ritual during which he consummates the marriage with his partner and also with the Divine ideal. Therefore sexuality, playing a violating part, facilitates the ignition of divine love. The loss of physical virginity paves the way to progeny: *logos*. In this way, the singer becomes an initiator of the woman and also initiates himself into the order of purified beings. The climax of the union is the begetting of a "divine child," or Christ, who might be described as the result of the earthly and divine intersection.

G-d is to be reached in two ways in Cohen's work. One is through repentance and asceticism, but the other one is through the climax of this experience: a sexual act in which everything culminates. Here the division between Cohen and the Occitan troubadours, generally, makes its full appearance. While Cohen needs a sexual act to end a cycle of loneliness, the troubadours honour the tension of unconsummated longing until it becomes unbearable.

Cohen exchanges spirituality for carnality almost routinely. Statements such as the following usually predate the sexual union:

> Blessed are you who has given each man a shield of loneliness so that he cannot forget you. You are the truth of loneliness, and only your name addresses it. Strengthen my loneliness that I may be healed in your name, which is beyond all consolations that are uttered on this earth. Only in your name can I stand in the rush of time, only when this loneliness is yours can I lift my sins toward your mercy.
>
> (Cohen, *Book of Mercy*, Psalm no. 9)

In the song "Night Comes On" from the album *Various Positions*, Cohen sings that he needs nothing to touch and has been always greedy that way. Nevertheless, he is at the same time aware of the fact that it is love for a woman that causes some form of initiatory awakening. If this form of love depletes itself without progeny – *logos* – Cohen returns to loneliness and desire for the *Supreme*[29]:

> We were locked in this kitchen
> I took to religion
> And I wondered how long she would stay
> I needed so much
> To have nothing to touch
> I've always been greedy that way.
>
> ("The Night Comes On," *Various Positions* 1984)

He seems to be afraid that woman will cut him off from the Lord. It is she who in another song, "Death of a Ladies' Man", says that "the art of longing's over and it's never coming back" and who binds him to her by any means possible. She is the person who robs him of his "prophet's mantle", loneliness and memory. This might be also illustrated by the poem from the collection *The Energy of Slaves* (1972):

> You want me at all times
> without my prophet's mantle
> without my loneliness
> without the jelly girls
> You want me without my agony
> without the risk
> that my health insults you
> without my love of trees
> without my ocean hut
> You want me to lose the thread
> in my friend's conversation
> without my memory
> without my promise to animals
> and come here and come here
> and come here and come here
> and come here and come here
> and come here and come here
> and come here and come here
> and come here and come here
> and come here and come here

In another song, "Iodine", she is not only the cause of one's failure but also the means of the purgatory experience and subsequent joy.

If we move on to a different plane of interpretation, we might see this authoritarian "woman" as G-d himself – or at least his feminine aspect which appears in Judaic teachings under the name Shekhinah, G-d's feminine counterpart who descends during the Sabbath evening on His faithful believers in order to illuminate them and re-join with the Creator. The union, in this case also understood as *hieros gamos,* is not far away from the analogous copulation of the human couple observing the ritual. This mystery is echoed during the Sabbath night which is a celebration of exuberance, dining and lovemaking. However, when the Queen leaves, the Other arrives and supplants Her. This happens regularly according to the tradition.

We might say that Cohen regards the union with a woman as a temporal substitute for divine love. What is left from this union is always the profane aspect represented in Judaism by Lilith, the killer of the unprotected children, seductress of men, evil demon, the first wife of Adam who was then stronger than him[30] (Schwartz 141).

Patai traces Lilith's origins to the Sumerian mythology where she symbolized a "beautiful maiden" and at the same time a harlot and vampire "who, once she chose a lover, would never let him go" (Patai 222). Like troubadour women (*midons*[31]), she is not procreative in the sense of human procreation. Rather she is the creator of demons whom she begets out of lost sparks (semen) during coitus (Patai 234).

Lilith supplants Shekhinah anytime the Holy Union is broken. Patai, with references to the *Zohar*, quotes the passage where the destruction of the Temple is linked to the rule of Lilith. When such a figure prevails, G-d is forced to accept her as his consort in the place of Matronit/Shekhinah (Patai 250). For Cohen, there are two options when the sacred disappears: to come back to longing and G-d, or stay with the woman who no longer is the bearer of *light*.

The troubadours were generally not interested in women who willingly consented to consummate their longing. They always wanted to reach the unattainable and noble Queen, as their work generally attests. If they inadvertently chose mere Lilith, who appears in Cohen's newer song "Darkness," bringing darkness and ruin, they would have never attained the blessing. Cohen sings that such a woman spreads only poison:

> I caught the darkness,
> It was drinking from your cup.
> [...]
> I got no future,I know my days are few.

When the Holy Union with Shekhinah, meaning G-d Himself, is broken, Cohen has no other prospect than to wait and suffer for being abandoned. It is the time for *mercy* and *loneliness* characterized by the Sûfi doctrines and Cohen as *truth*. The same happens whenever separation takes place on a human plane; in this respect G-d and woman frequently supplement or supplant one another in Cohen's work. The singer is lucky as Jewish mysticism believes that Shekhinah substitutes a female partner accordingly: "[N]o sooner is a man separated, even temporarily, from his wife than the Matronit joins him, couples with him, and thus restores him to that state of completeness which is the privilege and high

blessing of the male and female together" (Patai 252). This theme is recalled by Cohen's song "So Long, Marianne" and verses in which he recalls living with a beautiful woman that made him forget, or not to pay attention to his spiritual needs. This is the reason why he had to abandon her:

> Well you know that I love to live with you,
> but you make me forget so very much.
> I forget to pray for the angels
> and then the angels forget to pray for us.

This phenomenon is not present in the troubadour literature. While they worshipped the Queen as an infinite source of Light, for Cohen, woman is the source of light only temporarily. Initiation involving sexual *coniunctio* was not their main goal; rather one was put to the test in order to prove one's merit. We can recall this motif in Launcelot walking on the sharp blade across the river to save Guinevere.[32] The woman to be conquered sometimes took up a knight's whole life without succumbing.[33]

Cohen regards lovemaking as necessary and often likens the "best" to the Divine Woman present in his songs. We might recall Edie Sedgwick who gave inspiration for the song "One of Us Cannot Be Wrong," or Nico hiding behind the song "Joan of Arc", Marianne Ihlen appearing in "So Long, Marianne," and ultimately Suzanne Verdal who is in the background of the eponymous song. The list could be longer, but the names are not as important as the fact that those women are the paradigms of beauty (if we count their physical appearance) and it was through them Cohen drew the power of the ideal woman, or Mother Goddess.

As stated before, Cohen is being prepared for the initiation while in the state of loneliness and longing. This is so-called pre-initiation. If suddenly the light appears, it is the acquisition, illumination, revelation of the mystery. Cohen's unreleased song "Do I Have to Dance All Night?" expounds on the idea:

> I waited half my life for you, you know,
> I didn't even think that you'd accept.
> And here you are before me in the flesh
> Saying "Yes, yes, yes!"

But the reward is only temporary; its excessive use precipitates its sudden end:

> But do I have to dance all night? ...
> I learned this step a while ago ...
> But do I have to dance all night? ...

Being aware of her potential to make him lose all she stands for, he questions her, or rather beseeches her not to force him to *dance* all night as it will lead to the unfortunate end of their encounter.

We might conclude that Cohen does not want to regard woman as holding the absolute power. He seems to be more afraid of her rather than complying to her desires. At the same time he is irresistibly attracted by the unattainable Queen represented by his original

mother and lover. His strivings are periodically interrupted and re-established, while he is condemned to remain an eternal seeker always slaving for the One.

Notes

[1] By this I want to point out a dichotomy between rational and intuitive knowledge that is prevalent in the modern era. Rūmī describes this as the "Eyesight [...] in conflict with inner knowing" (Barks 59).

[2] Even this denomination does not encompass the full extent of the experience. Whether it is insight, merging with, or plunging into G-d's hands is difficult to express, but those initiated will agree that it is the annihilation of one's ego. We can say, as René Guénon does, that our ordinary existence bound to the sensory perception of the world must cease in order to give way to another form of being that is the result of the awakening of one's inner centre. Guénon describes it as the "'[s]econd birth' because it opens to the being a world other than that in which the activity of its corporeal modality is exercised, a world that will provide the field for the development of its higher possibilities; and a 'regeneration' because it re-establishes for this being the prerogatives that were natural and normal in the first ages of humanity, when man had not yet fallen away from his original spirituality, as he would do in later ages, to sink ever deeper into materiality, and because, as the first step in his realization, it will lead to the restoration in him of the 'primordial state,' which is the fullness and perfection of human individuality lying at the unique and invariable center from which the being can thereafter rise to higher states" (28).

[3] "And God said, 'Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth'" (*KJV*, Genesis 1:26).

[4] "If My servants ask thee about Me, lo, I am near" (*Kor.* 2.186).

[5] "And out of the ground the Lord God formed every beast of the field, and every fowl of the air; and brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof" (*KJV*, Genesis 2:19).

[6] A poem by Leonard Cohen called "Other Writers" could not illustrate it better: "Steve Sanfield is a great haiku master. / He lives in the country with Sarah, / his beautiful wife, / and he writes about the small things / which stand for all things. / Kyozan Joshu Roshi, / who has brought hundreds of monks / to a full awakening, / addresses the simultaneous / expansion and contraction / of the cosmos. / I go on and on / about a noble young woman / who unfastened her jeans / in the front seat of my jeep / and let me touch / the source of life / because I was so far from it. / I've got to tell you, friends, / I prefer my stuff to theirs" (*Book of Longing* 15).

[7] "A female friend attributed his inability to sustain a long-term relationship to his basic mistrust of and deep anger at women, originating, perhaps, with his mother, who tried to control him with tears and guilt and food" (Nadel 253).

[8] The lyrics were taken from the official website of Joni Mitchell. Mitchell, Joni. "Rainy Night House." N.p., n.d. Web. 13 Mar. 2013. <http://jonimitchell.com/music/song.cfm?id=4>.

[9] For instance, Robert Fludd in his *Tractatus Apologeticus* (1607) writes "The Sun or Apollo [...] showers down each year the 'notes and harmonious sounds of his lyre into aetheral matter

concealed in earth and sea'. These 'tones' remain concealed in creatures, as fire lies hidden wood, whence whoever can strike a light or apply another fire can bring it forth" (qtd. in Godwin 16).

[10] Cohen's meaning of the word *soldier* is the one who is still uninitiated and lives in a state of tension. It is the fighter; the conqueror who distances himself from the Divine for a woman. Woman is the prize for the soldier who "gives her soul an empty room and gives her body joy" ("Death of a Ladies' Man"). However, he will resign himself to the Creator one day.

[11] Even though people claim that the word is not *tune* but *tube*, and bring varying opinions ranging from the Fallopian tube to the cathode ray tube, I will stick with *tune* as it is more in tune with Cohen's musical expression.

[12] προφητεία "the word of a deity" (Liddell and Scott 309).

[13] For instance, David's playing to the king Saul in order to soothe his strained nerves (Samuel 16:14–23). Or, in the Greek mythology, the transformation of the nymph Syrinx into the reed and the subsequent making of a reed flute by the god Pan. Apollo's invention of the Lyre, or in Egypt, Osiris' gift of the trumpet, and many more examples could be quoted. In each case, it is a divine gift producing the music of the Spheres.

[14] Divine power.

[15] An epithet for a new strong Being born in the climax of the Eleusinian Mysteries. This denoted Dionysus primarily, but it could also denote a force born within an individual. There was also a call "Brimos" following the sudden flash of light (Wasson 204). The whole ritual took place underground, which mirrored the primordial darkness out of which all creation arose.

[16] Genesis 1:1 "the Spirit of God was hovering over the surface of the waters. Then God said, "Let there be light," and there was light." Also the Egyptian myth of creation teaches about a "bottomless abyss" out of which Amun was created through a piercing cry. Slavic mythology teaches about Bielobog who was flying above the dark waters, and many more myths could be found.

[17] Exodus 3:1–22

[18] As far as Cohen's Zen-Buddhist teachings are considered, he acquired the Dharma name Jikan (Silent One).

[19] We should notice the capital letter *N* in the first verse and the lower case letter *n* in the second one. See Leonard Cohen. *Stranger Music: Selected Poems and Songs*. New York: Vintage, 1994. 347–348.

[20] Leonard Cohen showed the similar understanding in the poem "Isaiah:" "the Holy Name, half-spoken, is lost on the cantor's tongue; their pages barren, congregations blink, agonized and dumb" (Cohen, *Stranger Music* 41).

[21] Psalm 135 "Praise *Yah*, for he is good! YHVH, sing praises to his name, for it is pleasant! For *Yah* has chosen Jakob unto himself, and Israel for his costly possession" (Laude, *Pray Without Ceasing* 90). We might suppose that to invoke *Yah* is to reach threshold between the profane and sacred worlds.

[22] Psalm 19:3 "There is no speech nor language, where their voice is not heard" (*NLT*). *Their* meaning the voice of the Heavens and firmament.

[23] Seen by the Christians as a spiritual and selfless form of love.

[24]It is not in the scope of this work to delve into this problem. Those interested in it could study James M. Robinson, and Richard Smith. *The Nag Hammadi Library* (San Francisco: Harper & Row, 1990), which contains many pertinent sayings such as: "Mary Magdalene. [...] loved her more than all the disciples, and used to kiss her often on her mouth. The rest of the disciples [...]. They said to him 'Why do you love her more than all of us?' The Savior answered and said to them, 'Why

do I not love you like her? When a blind man and one who sees are both together in darkness, they are no different from one another. When the light comes, then he who sees will see the light, and he who is blind will remain in darkness'" (Robinson 105).

[25] "And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of grace and truth" (*KJV*, John 1:14).

[26] Genesis 3:21

[27] "The comments of Cohen indicate that he is well acquainted with the rabbinic tradition that the high priest was clad in white garments (*bigdei lavan*) when he entered the Holy of Holies on the Day of Atonement" (Wolfson 147).

[28] "Worship, understood kabbalistically, is an expression of poiesis, the art of form-making" (Wolfson 149).

[29] Also psalm no. 37 from the *Book of Mercy* speaks about the dead love that is only cured by the Name. "It is all around me, the darkness. You are my only shield. Your name is my only light. What love I have, your law is the source, this dead love that remembers only its name, yet the name is enough to open itself like a mouth, to call down the dew, and drink. O dead name that through your mercy speaks to the living name, mercy harkening to the will that is bent toward it, the will whose strength is its pledge to you – O name of love, draw down the blessing of completion on the man whom you have cut in half to know you."

[30] When she did not want to be submissive in matters concerning copulation, Adam was forced to ask G-d to get rid of her. See for instance Howard Schwartz, and Caren Loebel-Fried. Introduction. *Tree of Souls: The Mythology of Judaism* (Oxford: Oxford UP, 2004): Lxxvi.

[31] *Midon* is "a strange composite word containing the feminine version of 'my' (*mia*) and the masculine noun for 'lord'(*domnus*)" (Kehew 5). It is a word by which the troubadours often addressed their ladies. This hints at the woman's transcendental aspects.

[32] "Lancelot reaches the castle on his adventure by going over a bridge as thin as a sword's blade. It is a theme known to several traditions, especially the Iranian and Persian-Islamic tradition, which refers to both postmortem experiences (the other world) and to those of the initiatory path: the *Katha Upanishad* compares the ascent toward wisdom to walking on a razor's edge" (Evola, *the Mystery of the Grail* 106). For the whole story see Chrétien de Troyes and his *Le Chevalier de la Charrette.*

[33] Jaufre Rudel and his pining for the Countess of Tripoli is well-known throughout troubadour studies. The vida of his life tells of the unhappy Rudel who, after having heard of the Countess' kindness, fell in love with her. Subsequently, he dedicated many a fine poem and melody to her so as to go on a crusade and find this elusive goddess. However, he fell ill during the voyage and was cured only later when the Countess embraced him. "All at once [he] recovered his sense of sight and smell, and praised God for having sustained his life. … Then he died in her arms" (Bonner 61).

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The Life and Music of Generation X

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Abstract

The aim of this article is to present the background and conditions in which the members of so-called Generation X grew up. The term Generation X is used to describe people born between 1965 and 1978 who lived in an unfriendly society which led a self-destructive life. The article further centers on the analysis of the lyrics of the Seattle music scene bands that reflect the feelings and problems of the young people.

Keywords: Generation X, single-parent families, drugs, music, grunge, lyrics

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Introduction

The goal of this article, along with presenting the political situation in which children of the Generation X era grew up and introducing Generation X itself, is to point out the importance of their music, as it focuses on grunge – a subgenre of rock typical of this generation.

The main part of the article is then dedicated to the analysis of the lyrics of the songs that resonated with the feelings experienced by many teenagers, particularly those coming from broken families, at a time of growing unemployment, poverty and increased drug use in the late 1980s and early 1990s. For the analysis I choose songs by three Seattle grunge

bands – Nirvana, Alice in Chains, and Pearl Jam. I choose these particular bands because I think the lyrics of their songs capture the spirit of Generation X in the best way.

In the very last part of the article I will briefly address the significance of Kurt Cobain and discuss the reason why the grunge era is so far the last clearly distinguishable movement in rock music.

The socio-economic situation in the U.S.A. in the 1980s and 1990s

Members of every generation have their own fears and expectations. Their opinions and actions are influenced by the society they are a part of. Hence it is necessary to provide a political and social background which should help us understand the problems young Americans were facing and fighting against in the 1980s and at the beginning of the 1990s.

The 1980s were characterized by the presidency of Ronald Reagan, who entered office in 1981. In order to fulfill his campaign promises of renewed prosperity, a decrease in inflation and lower taxes he introduced "Reaganomics" – a policy which was supposed to heal the American economy. However, a year after it had been introduced, the country found itself in the worst economic crisis since the 1930s. The reason for this failure was that while on the one hand there were large tax cuts, on the other there was enormous military spending. These two factors combined and caused the largest ever deficit to date. Moreover, Reagan offered help only to those whom he called "truly needy". This meant that help was available only to people unable to work because of disability. Reagan's recovery plan ended in a growth of unemployment, homelessness and business bankruptcies. By 1983, over fifteen percent of the population was living under the poverty line (Brownlee and Graham 184).

During the 1980s, drugs became one of the most visible and discussed issues in the United States. The Reagan administration decided to deal with the problem through the slogan "Just say no", and President George H. W. Bush, who succeeded Reagan in 1989, promised that the drug problem would be his domestic priority. However, to prevent cities from being terrorized by street gangs and drug dealers, he decided to focus on arresting and indicting dealers and suppliers instead of informing people about the possible dangers drug use brings. As a result, about 375,000 babies were born addicted to cocaine or heroin in 1989 (Donaldson 240).

Moreover, Bush did not succeed in bringing down poverty (the second of his main domestic priorities), which remained the main issue during his presidency. People suffering from poverty were dependent on government welfare checks and lived in inhuman conditions. For most of these people there was no way to escape and their dependency on the state had become permanent (Tindall, Shi 1258).

George H. W. Bush was succeeded by Bill Clinton, who entered office in 1993, at the time of a massive expansion of the personal computer and the Internet. However, for those who were poor and did not have the opportunity to work with new technologies, this meant nothing but an intensification of their unsuccessful future. Computers became essential for gaining educational and economic success. Hand in hand with this goes the fact that computers also widened the gap between the rich and the poor. Besides poverty, other problems that remained unresolved were unemployment, illiteracy and urban decay (Whitfield 131).

Generation X

The term Generation X[1] was coined by the Canadian writer Douglas Coupland in his book entitled *Generation X: Tales for an Accelerated Culture*. He portrayed young people born between the thirteen-year span of 1965 to 1978 as unproductive outcasts with no intention of achieving any goals in life but enjoying a materialistic lifestyle (67).

Being perceived by conformist society as futureless losers, X'ers (as members of Generation X are often called) despised it. And if there was anything that played a key role in defining the bleak attitude of Generation X toward society, it was music. Hand in hand with this goes the enormous importance of music icons and the influence they had on the target group. In the late 1980s and early 1990s a new genre of rock 'n' roll emerged; it originated in Seattle and it was called grunge. The term grunge has its roots in a slang word "grungy", meaning dirty, old, and beaten-up. Originally, grunge described the sound of the loud, raw, jarring electric guitar. However, the word was soon used to describe the shaggy hair, flannel shirts and ragged jeans worn by the musicians and their fans, and, as time went by, it became used to describe a general attitude toward life (Pendergast 1255). With its roots in punk and garage rock and being part of the alternative rock music scene, grunge contrasted a loud, driving rock sound evoking feelings of anger, fear, and rebellion with soft and quiet melodies evoking feelings of sadness, alienation, loneliness, and depression.

As music was of such importance, there is no wonder that since its start in 1981, Music Television (MTV) had been one of the most important television channels of the late twentieth century. MTV managed to pull together the two most important developments in popular culture during the post-World War II era: rock 'n' roll and television. As a result it subsequently became the main media representative of youth culture. Moreover, the popularity of MTV among young people had an enormous impact on the music industry as the video clips for the songs became an extremely important part of getting music to the listeners.

In October, 1991, "Smells Like Teen Spirit" – a song by the Seattle band Nirvana – debuted in the U.S. charts. Jeff Gordinier, an American essayist, describes the premiere of the song as "[s]omething that will always loom large in the Gen-X brainpan. Here's where the X'ers take over … This is the sound of a generation" (9).

The video clip of the song takes place in a high school gymnasium. The band is playing in the middle surrounded by bleachers full of "disaffected youths". There is also a team of cheerleaders with the red anarchy symbol stitched to their uniforms. At the end of the song, the youths charge to the floor and, while Kurt Cobain[2] is screaming "A denial", destroy the set. Kyle Anderson, an assistant editor at *Spin*[3] magazine, summarizes the importance of the song by saying that "[v]ideos where young people rebel and destroy things were nothing new, but it's actually more important to notice what the kids aren't doing – they aren't giving a damn. They look bored, even as the band rocks out in front of them" (50–51).

The lyrics of the song resonate with feelings many young people had at that time:

> It's fun to lose and to pretend
> And I forget just why I taste
> Oh, yeah, I guess it makes me smile
> I found it hard, it's hard to find
> Oh well, whatever, nevermind

These lines imply feelings of alienation and confusion. The act of "not giving a damn", pointing to the nihilistic attitudes of X'ers, can also be seen there.

The lines "Our little tribe has always been / And always will until the end", as well as the line "Here we are now, entertain us", imply that the people of Generation X were and would be visible and that attention should be paid to what they felt. The very last line of the song, "A denial", which is repeated nine times, describes Generation X's stance toward the government and society, denying the attempts at putting X'ers aside. This song was revolutionary because it showed the people that they were not alone. There was someone who felt the same way. Those were the reasons why the song became the anthem of Generation X.

With the song being an instant success, Cobain felt his band was being pushed into supporting a youth revolution against the oppression and neglect of the society. In the eyes of angry and frustrated teenagers he soon became the unofficial spokesman for Generation X. He expressed his protest against the pressure people were putting on him by saying: "How dare you put that kind of fucking pressure on me. It's stupid" (qtd. in Gordinier 15). He expressed this feeling even in "Smells Like Teen Spirit" in a line saying "I feel stupid and contagious". In a 1992 interview Cobain added: "I'm a spokesman for myself. It just so happens that there's a bunch of people that are concerned with what I have to say. I find that frightening at times because I'm just as confused as most people. I don't have answers for anything. I don't want to be a fucking spokesperson" (qtd. in Wise 228).

Growing up during the presidency of Ronald Reagan, members of Generation X had to face a lot of problems and insecurities. The rising rates of divorce and separation, as well as the obsessive work ethic that led many parents to place more importance on their careers and materialistic goals rather than on their families, had created a growing percentage of both single-parent and dysfunctional households. As a result of this fact, X'ers were growing up in complete disharmony in their family unit (Wolfe 61).

If there is a song that symbolizes the struggles of teenage people in a world where no one tried to understand their problems and everyone either overlooked or despised them, it is a song by another Seattle band, Pearl Jam, called "Jeremy" (1991). The song begins with portraying a young boy drawing a picture of what he imagines his life should be like. He wants to mean something in the world and longs for recognition and respect from the people around him:

> At home
> Drawing pictures
> Of mountain tops
> With him on top
> Lemon yellow sun

But as the song progresses we learn that neither his mother nor his father care about him and his feelings. He has been neglected throughout his childhood and does not feel loved by anyone. As a result the child feels humiliated and useless:

> Daddy didn't give attention
> To the fact that mommy didn't care

King Jeremy the wicked
Ruled his world

The second verse of the song describes Jeremy as the target of bullying at school. The unusual feature of the verse is that it is told from the point of view of the bully, not Jeremy. The bully speaks about the boy who at least at first sight seemed innocent and tame:

Clearly I remember
Pickin' on the boy
Seemed a harmless little fuck

But then the bully realizes that what he has done to Jeremy throughout the years combined with the neglect and indifference he felt from his parents hurt Jeremy much more than anyone expected:

But we unleashed a lion
Gnashed his teeth

How could I forget
He hit me with a surprise left
My jaw left hurting
Dropped wide open
Just like the day
Like the day I heard

Daddy didn't give affection
And the boy was something that mommy wouldn't wear
King Jeremy the wicked
Ruled his world

The song ends in an absolutely unexpected way. Jeremy, being frustrated and humiliated, comes to a classroom, opens his mouth, puts a gun in it and shoots himself in front of his classmates. His suicide is expressed by the line "Jeremy spoke in class today", which concludes the song. The line is plain and simple. It shows Jeremy being in control of his life for the very first time. He takes responsibility for his own life and kills himself in front of everyone to show the inner strength he has developed in the course of time.

The theme of the song is disturbing enough as it shows how far dysfunctional family and school problems can go. The fact that is even more disturbing is that the song is based on a real event. In 1991, a 16-year old boy named Jeremy Wade Delle shot himself in front of his classmates in Richardson, Texas (Miller). Eddie Vedder, Pearl Jam's lead singer and songwriter, read the article in the newspapers and decided to write a song about it.

The song itself was a subject of controversy because there were people who thought it glorified suicide and therefore disapproved of it being played on the radio. Vedder had to explain that in no way did he mean to glorify suicide and that he just wanted to stress the problem of teenage people who are being bullied at school and have no one to talk to at home. He also wanted to point out the consequences of such neglect and oppression.

The lyrics of the song resonated with the feelings of the members of Generation X as it spoke directly to them and represented something they understood and could relate to. There were many young people that lived in similar conditions and experienced what Jeremy had to go through. Many of them found no comfort at home (either because their parents were divorced or because they paid no attention to what their children felt) and as a result they felt alienated and uprooted. Kurt Cobain (1967–1994), whose parents divorced when he was seven years old, said in an interview that:

> Every parent made the same mistake. I don't know exactly what it is, but my story is exactly the same as ninety percent of everyone my age. Everyone's parents got divorced and everyone's personalities are practically the same. There's just a handful of people my age, there's maybe five different personalities and they're all kind of intertwined with one another. (qtd. in Wise 153–154)

In the quote Cobain talks of the people who share his experience of being a child from a divorced marriage. It proves that he was not alone and that the majority of young people of his age had the very same experience. The divorce of his parents was a traumatic experience for Cobain and had an enormous impact on the shaping of his personality. He later expressed his feelings about it in a song called "Serve the Servants" (1993). The line "That legendary divorce is such a bore" shows how Cobain perceived the divorce. In the very same song, he also expressed his feelings toward his father:

> As my bones grew they did hurt
> They hurt really bad
> I tried hard to have a father
> But instead I had a dad
>
> I just want you to know that
> I don't hate you anymore
> There is nothing I could say
> That I haven't thought before

In the years after his parents' divorce, the emotionally devastated Cobain started skipping school and began experimenting with drugs. Opiates like marijuana, LSD and later heroin helped him forget about his stressful home life (Azerrad 34). As a result, he developed a drug addiction, which can be seen in some of his songs; particularly in a song called "Dumb" (1993) where he sings:

> My heart is broke
> But I have some glue
> Help me inhale
> And mend it with you
> We'll float around
> And hang out on clouds
> Then we'll come down
> And have a hangover

In this song the urge to escape from everyday struggles is visible as Cobain wants to "hang out on clouds" and then "have a hangover". He does not want to think about his real life problems; he wants to build a world where he can go and be free of trouble that his life on earth brings. The other song that reflects his addiction is "Pennyroyal Tea" (1993) and its lines "I'm on warm milk and laxatives / Cherry-flavored antacids", which may refer to the condition of his body suffering from heroin withdrawal. One of the known effects of heroin withdrawal is constipation, hence the "warm milk and laxatives". There are other lines in the song referring to heroin addiction, but these lines seem to confirm the notion that this song is primarily about the withdrawal.

As a result of Cobain's ongoing drug use, conflicts with his mother intensified. As his behavior toward his mother became unbearable, she evicted him from their home. Having no place to go, Cobain was forced to live on the streets (True 15). Seven years later, he described this experience in one of his most famous and haunting songs called "Something in the Way" (1991). The following lines, full of loneliness and despair, show the mental state he was in and the impact living on the streets had on him:

> Underneath the bridge
> The tarp has sprung a leak
> And the animals I've trapped
> Have all become my pets
> And I'm living off of grass
> And the drippings from the ceiling
> But it's okay to eat fish
> 'Cause they don't have any feelings

Cobain's search for comfort and escape from the struggles of everyday life in drugs was nothing out of the ordinary as many children became involved with them. Marijuana was a part of the teenage years of X'ers. However, marijuana was not always the only drug children encountered. In many cases it led to hallucinogens like LSD and mescaline and later to harder substances such as cocaine, methamphetamine and heroin. Heroin seemed to be the perfect drug choice for Generation X. Known as a drug of solitude and isolation, heroin offered an escape from the alienated world (Furek 2). Moreover, an active pursuit of self-destruction caused by its use was part of the philosophy of nihilism and self-hatred typical of the members of Generation X. Apart from Cobain there were dozens of grunge musicians addicted to heroin. The best-known ones were singers Andrew Wood and Layne Staley.[4]

Plenty of Layne Staley's lyrics were heavily influenced by his heroin addiction. For instance all of the lyrics on Alice in Chains' second album *Dirt* focus on emotionally heavy topics like depression, anger, death, and mainly drug use. In the song "Junkhead" (1992) he presents his drug use as something extraordinary. Moreover, unlike some drug addicts, he is fully aware of his addiction and he does not regret it. The lyrics also glorify drug users and show that Staley despises the society for being too shallow:

> Seems so sick to the hypocrite norm
> Running their boring drills

But we are an elite race of our own
The stoners, junkies, and freaks

Are you happy? I am, man

Content and fully aware
Money, status, nothing to me
'Cause your life is empty and bare

The song also suggests that people that have nothing to do with drugs will never understand what it is like to be a "junkie". The lyrics also imply that if the non-addicted people unchained their minds and liberated themselves from their conformist attitudes, they would surely become one of them:

You can't understand a user's mind
But try, with your books and degrees
If you let yourself go and opened your mind
I'll bet you'd be doing like me
And it ain't so bad

Another song off of the *Dirt* album called "Hate to Feel" (1992) implies that Staley has come a long way from glorifying heroin to the phase of awareness of the effect the drug has on him. The lyrics show that a person who once felt the ecstasy and emotional freedom heroin brings has now become fully dependent on it:

Pin cushion[5] medicine
Used to be curious
Now the shit's sustenance

In the song "Dirt" (1992) Staley once again expresses his agony of being addicted to the substance that has taken control over his life. The lyrics also evoke the feelings of despair as Staley says he does not want to live anymore because his life has been literally destroyed by the drug:

I have never felt such frustration
Or lack of self control
I want you to kill me
And dig me under, I wanna live no more

You, you are so special
You have the talent to make me feel like dirt
And you, you use your talent to dig me under
And cover me with dirt

"God Smack" (1992), another song from *Dirt*, shows that Staley is starting to regret his involvement with heroin. The song also shows a very important factor concerning people

addicted to drugs. For many of them the drug becomes some kind of religion and they tend to worship it like God:

> What in God's name have you done?
> Stick your arm for some real fun
> So your sickness weighs a ton
> And God's name is smack for some

Alice in Chains' guitar player Jerry Cantrell, who, along with the other members of the band, unsuccessfully tried to convince Staley to fight his "demon" and to live a life free of heroin, sums up the overall feel of the album as follows: "It's a dark album, but it's not meant to be a bummer. It starts out with a really young, naïve attitude in "Junkhead", like drugs are great! Then it progresses, there's a little bit of realization of what it's about … and that ain't what it's about" (qtd. in Yarm 380). Cantrell's words imply that although drugs and the ecstatic effect they have on a human body and mind may seem very attractive to those whose life feels senseless, their real effect is a complete destruction of people who are not cautious enough and get caught in their trap.

Obviously, drugs and heroin in particular are not exclusively linked with Generation X and grunge bands. Many musicians like Jimi Hendrix, Janis Joplin, Keith Richards, Bob Dylan, Eric Clapton and others were addicted to the drug in the past. However, it can be said that, with grunge musicians and young people coming from a broken home and looking for comfort and understanding, heroin became the most popular drug in the late 1980s and early 1990s and thus can be considered as *the* drug of Generation X.

The lives of three major personalities of the grunge movement and entire Generation X were destroyed by drugs. Andrew Wood died in 1990, Kurt Cobain in 1994 and Layne Staley in a way closed the circle when he died in 2002. But it was the death of Kurt Cobain that struck both the grunge movement and Generation X the most.

As has already been mentioned, Cobain was perceived by young people as a spokesman for their generation. Cobain, however, did not know how to cope with such responsibility and the pressure that it brings, and committed suicide. It is extremely important to point out that although drugs played a significant part in his deteriorating mental and physical health, it was something or someone else that pulled the trigger.

Fred Woodward, a regular contributor to the *Rolling Stone*[6] magazine, depicts the character and significance of Kurt Cobain as follows:

> Kurt Cobain never wanted to be the spokesman for a generation, though that does not mean much: Anybody who did would never have become one. It is not a role you campaign for. It is a thrust upon you, and you live with it. Or don't. People looked to Kurt Cobain because his songs captured what they felt before they knew they felt it. Even his struggles – with fame, with drugs, with his identity – caught the generational drama of the time … At 27, Kurt Cobain wanted to disappear, to erase himself, to become nothing. His suicide was the ultimate cry of desperation and an act of anger. (8–9)

Woodward's comment stating that Cobain's suicide was both a "cry of desperation and an act of anger" proves that Cobain wanted to relieve the pressure that was put on him by

society. It was the expectations of the generation of people that looked at him as if he was an all-knowing divine presence. Yet Cobain was one of them. He was as confused as the people who looked up to him. He did not want to be someone who is expected to stand for the ideas of an entire generation. At the end of his life he was just a puppet of the corporate machinery of both the music industry and the mainstream audience that was attracted to him because of his success.

We can argue that a movement or even a generation cannot depend on only one person. But the fate of the grunge movement and Generation X shows exactly the opposite. With the death of Kurt Cobain the grunge era came to an end because it lost its unity. For both grunge and Generation X, Kurt Cobain represented a symbol, an icon people could look up to. When he died, there was no one to look up to anymore. Since his death, there has not been any musician of such importance to a particular group of people.

The question is why there has not been any such strong movement in rock music ever since the grunge era ended. The main reason for this may lie in the decay of art and perhaps more importantly in people's needs to express their visions through art. According to the French philosopher and cultural theorist Jean Baudrillard, the decay of art is caused by mass culture and what it does to human perception. Baudrillard argues that mass culture[7] transformed the understanding of the temporality of a work of art. In the past, culture had its roots in the values that proved to be relevant over the course of time and to which the present referred. The work of mass culture does not carry any values and is not created to last. It has no history, nothing to refer to (91). It always exists only for a short period of time – with the key word of mass culture being "now" – and therefore it cannot be of any significant importance.

It can be concluded that people's loss of desire to perceive art as something that would have a long-lasting impact on their minds and spirits subsequently leads to the fact that movements representing and embodying important values no longer have a chance to arise. Therefore, I believe the grunge movement could remain the last distinguishable movement for a very long time.

Conclusion

The character of the American young people born between 1965 and 1978 and growing up in the 1980s and early 1990s was formed by uncertainty, disillusionment, poverty, neglect and oppression. They were rejected by the society, which thought of them as futureless losers who needed no care and attention. The youths, feeling betrayed, were trying to find the comfort in drugs and a self-destructive lifestyle.

The members of so-called Generation X, like many others before them, expressed their anger and discontentment through music. They even developed their very own sub-genre called grunge. The Seattle scene bands' songs resonated with feelings many teenagers in the United States had at that time, so the youths could easily identify themselves with the musicians, who soon became the icons of the whole generation.

Kurt Cobain, the man who involuntarily became the spokesperson for the entire generation, did not know how to cope with fame and his position as an influential rock 'n' roll icon. His struggles with drug addiction, and his inability to be someone who is expected

to provide solutions to everyone's problems, led him to suicide. His death ended the entire grunge era and resulted in a disintegration of the spirit of Generation X.

Notes

[1] The origin of the term Generation X can be interpreted as follows: As the letter X is the mathematical symbol for unknown and represents an amorphous quantity, but can also be interpreted as to cross something out, the term Generation X defines an unknown group that could be rejected from society.

[2] Kurt Cobain was Nirvana's front man.

[3] *Spin* is a music magazine founded in 1985.

[4] Andrew Wood (1966–1990) and Layne Staley (1967–2002) were singers of Seattle bands Mother Love Bone and Alice in Chains respectively. Both of them died of a heroin overdose.

[5] Pin cushion is a slang expression that stands for a person addicted to heroin. So pin cushion medicine stands for heroin itself.

[6] *Rolling Stone* is a U.S.-based magazine devoted to music, politics, and popular culture founded in 1967.

[7] The expansion of mass culture is closely connected with globalization and the development of modern technologies such as the Internet.

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‘Grappling with the present by writing about the past’

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Abstract

The following paper addresses some of the primarily methodological and terminological questions that need to be considered before commencing an analysis of film from the viewpoint of film history. The issues that are discussed here include the definition of the genre and the (im)possibility of accuracy and authenticity in its depiction or rather interpretation of history. Finally, a more specific topic – national identity, the role of history in its construction and the suitability of film as the material for its analysis – is touched upon and considered in the light of the above-mentioned aspects of the genre.

Keywords: history, myth, national identity, historical film, film history

> From the earliest days of their artistic practice, filmmakers have engaged in the centuries-old tradition of grappling with the present by writing about the past.
>
> (Grindon 1)

1. Introduction

The media in general, and film in particular, represent a small sample of the cultural matrix in which, according to Edensor, national identity is redistributed and which also includes popular culture (2002). Edensor emphasises that while historically it was the codified body of what was recognised as high culture that was formulated in order to both represent and reinforce the sense of nationality, “once the nation is established as a common-sense entity,

under conditions of modernity, the mass media and the means to develop and transmit popular culture expands dramatically, and largely escapes the grip of the state, being transmitted through commercial and more informal networks" (4). Before commencing any study of national identity, it is useful to bear in mind Edensor's claim that, as it is impossible to grasp all its aspects in their totality at once, it must be approached through concentrating on "a few selective, symbolic dimensions" to suit the purposes of those attempting to study national identity (5).

Rather than simply serving the commercial and entertainment purposes for which they are no doubt produced, "historical fiction films interpret and comment on significant past events, as do historians; this interpretive role places historical films in a context of historiography and enables them to have an impact on the public that often exceeds that of scholarship in range and influence" (Grindon 2). In this sense they, too, try to form, as Hobsbawm puts it, "continuity with a suitable historical past" (1).

Closely related to this concept is the creation and perpetuation of myths which, according to Smith's (1999) proposed structure of national identity constituents, fall into the same category as historical memories. The word 'myth' has multiple meanings, ranging from magical narratives about gods and heroes to anything that is questionable, irrational and uncritically accepted. Manová, however, acknowledges the fact that official historiography as well as the myth are but two ways of remembering the past (10). In McCrone's words, myth "is not to be taken as a history lesson in the sense that it is an accurate account of the past (although its authors clearly intend this to be the case). We might characterise it as 'myth-history' in the sense that it sets out to celebrate identity and associated values" (263–264) and the way in which they are experienced as a part of collective memory of a particular community.

In his book *Writing History in Film* (2006), Guynn addresses, among other issues, the role of historical cinema in "managing collective memory" (165), which he understands as "a kind of metaphor in which memory, the individual faculty for reviving images of things past, is extended to an abstract collectivity existing in historical time" (168). He agrees with historians who believe that "filmic representation has such power that it overwhelms other forms of recollection by imposing indelible images of the past on the public imagination" as a result of which "historical fictions …tend to replace the real documents of events in the public imagination" (165) or indeed real memories of those events[1]. Historical films therefore both reflect the popular historical memory as well as modify it by creating and perpetuating certain conceptions about the past, which makes them relevant material for analysis as contemporary presentations of the past in general and of national histories and myths that take part in the construction of collective identities in particular.

2. Defining Historical Film

When trying to establish the criteria for the selection of films for such an analysis, one inevitably stumbles upon the problem of how to define the genre in question. There may even be certain doubts among scholars whether historical films constitute a separate genre at all. Quinn and Kingsley-Smith suggest that there might be more ways of understanding and applying the term 'historical film'. The more general one is frequently used as "an umbrella term equally applicable to all films set in the near or distant past" (172). In

this sense, historical film could hardly be considered as a separate genre since, as Monk observes, "the many sub-categories implied by the shorthand 'British period screen fictions' are both extremely diverse and inclined to overlap and blur in ways which make a mockery of neat categorization" (176). These would include literary adaptations of contemporary works set in the past, films and television dramas depicting events set in a distant past or within living memory, portraying events and persons real or imaginary.

Some of the above-mentioned types of films belong to the genre of costume drama, defined by Hayward as "set in an historical period but do not, like historical films, purport to treat actual events. They refer in general terms to the time in history through the costumes which, by convention, should be in keeping with the time" (75). These are often referred to as period films; however, this term "can be used to refer to costume dramas and also to more contemporary times but where dress-codes and setting are clearly of another period" (75). The boundary between the two genres appears to be a very thin one, depending on the precise localisation of 'more contemporary times' on the time axis. Moreover, both a costume drama and a period film can at the same time be an adaptation of a literary work.

Clearly, there is more than one way of approaching historical film and defining it. It may be used by some as an umbrella term for any film set in the past, while others may adhere to a more limited definition, excluding the above-mentioned kinds of films. Still, a film set in the past and depicting a recognisable historical period and a real-life person or persons may at the same time be classified as comedy, drama and potentially any number of other film genres. In their analysis of Kenneth Brannagh's film Henry V, for example, Quinn and Kingsley-Smith show how a single film may, depending on the chosen point of view, be at the same time considered a historical film, a heritage film, or even a 'Shakespeare film', provided one agrees to recognise the latter as a separate category of films.

For the more specific use of the term, implying a film genre, a more specific set of criteria is necessary. According to Hayward, for example, the main attributes of a historical film appear to be the following: focus on a real, though at the same time highly fictionalised, person or event from the past; bringing out heroic qualities of the character or characters, emphasising their 'greatness'; preoccupation with national history aimed at the members of that particular nation whose history is depicted through the deeds of great men and women, striving to teach the indigenous audience about their collective past; the appearance of authenticity achieved by paying meticulous attention to details and providing the audience with the type of lavish visual spectacle expected of a historical film (Hayward 185).

Quinn and Kingsley Smith, similarly looking for a definition for the more narrow use of the term, include:

> the presence of title cards and voiceovers which establish a historical context for the narrative; the tendency of characters to understand themselves as being 'in history'; the overt 'quotation' of historical sources; the recurrence of particular stars; an often 'theatrical' *mise-en-scène* entailing spectacular long-shots; episodic and strictly chronological narratives; a concern with the nation and national identity; a pronounced interest in royalty and government; and a mythic ritual propensity to explore questions of duty and sacrifice. (163)

It can be argued that while some films meet all the criteria, whether they can be considered historical in the narrow sense of the term may be disputable. A certain degree of invention is necessary for the sake of the plot and the narrative. Even in films depicting real life events and characters, there is, as Guynn says, "an alternation between the known events of history that serve to time the plot and the private lives of individuals, the 'holes' of history that the film maker fills up with documented dialogue, imagined events and inauthentic descriptive detail" (4). Popular Robin Hood films, for example, are usually set in a very specific historical era, with a number of well documented historical characters; however, the existence of Robin Hood himself is questionable at the very least. Considering the most recent take of his story – *Robin Hood* (2010) – even the actual historical events, such as those surrounding the signing of Magna Carta, sometimes take a rather unexpected turn.

On the other hand, in his study of *Master and Commander: Far Side of the World (2003)*, Chapman considers this film, based on episodes from several of the popular series of novels by Patrick O'Brian, to be a historical film despite its entirely fictional story and characters since it is "intricately rooted in historical discourses" ("This Ship" 64). Film adaptations of literary works clearly cannot be safely boxed away as costume films, even more so since some of them can and do portray factual events and characters. *Becket* (1964), for example, is a highly regarded film, chiefly due to the outstanding performances of both the leading actors, narrating the well-known conflict between the King of England and the Archbishop of Canterbury. Yet vast majority of its dialogue is based directly on a play by Jean Anouilh, which inevitably involved considerable condensation of the story and its simplification, subject to the aspects the author wished to focus on.

In his work *History on Film/Film on History* (2006), Rosenstone argues for a broader recognition of film as a legitimate way of approaching history and, inevitably, also touches upon the definition of this genre. He too begins by dividing what he considers historical or history films from costume dramas, which, in his view, "use (and misuse) the past as a mere setting for tales of adventure and love" (12), citing *Gone with the Wind* (1939) and *Gladiator* (2000) as notable examples.

Unlike Hayward's above-quoted definition, rather than simply using the past as a fancy background, Rosenstone applies somewhat stricter criteria, labelling as costume dramas even those films which feature actual historical events, but which fail to go beyond romance and adventure or to engage in historical discourse by "posing and attempting to answer the kinds of questions that for a long time have surrounded a given topic" (45). Rosenstone presents a view similar to Chapman's, saying that even if a film is based heavily on fictional characters that are, however, set in specific historical circumstances, this might not be to the detriment of the film provided that the characters represent specific types of people or viewpoints – that is to say, help to visualise the situation and to address the pressing issues and questions related to the topic (Rosenstone 44).

3. Accuracy, Authenticity and Interpretation

Hayward's above-mentioned definition of historical film is listed under the entry 'historical films/reconstructions'. It is of course questionable whether the two terms mean the same thing, whether every film more or less meeting the criteria of being 'historical' can

also be considered a reconstruction, bearing in mind the whole spectrum ranging from attempted reconstructions of historical facts and events to films loosely based on these and making more use of artistic license. Hall claims that

> within the sphere of historical reconstruction in the fiction film, it is necessary to distinguish between *accuracy* of detail and *authenticity* of impression. The latter is less a matter of strict fidelity to the recorded historical facts than of the achievement of dramatic verisimilitude – that is, a convincing illusion. This verisimilitude may depend upon one or more of the following: the fulfilment of viewers' expectations through adherence to established representational conventions; the reinvigoration of conventions which had appeared to be exhausted; or seeming to break through 'convention' to a more direct apprehension of (what we imagine to be) 'the truth', which may in itself lead to the establishment of a new set of conventions. (116)

Authenticity, or the appearance thereof, is one of the attributes of historical film as a genre as listed by Hayward. This authenticity is, in her words, the key term "at least in terms of the production practices" (185).

In her study of monarchy films, McKechnie points out the inappropriateness of criticising these historical films (and perhaps it is possible to generalise this statement to any historical films) for their inaccuracy and failure to strictly adhere to facts. "There can only ever be versions of history," she says: "the narrative has needs that hardly ever conform to historical developments; a history film tells us more about the time in which it was made than about the time in which it is set" (218). In the effort of the filmmakers and the expectation of the audiences to 'get the things right' on the screen, the visual aspect of the film takes a leading role, having to conform to the already established visual image the audience has of the period or the person in question, usually acquired from period portraits but also from other films (218).

Dening points out, when comparing several film portrayals of the same historical events, that "it was their purpose to be inaccurate. They could not say what they wanted to say without invention" (23), the intended message changing with different decades and now, it must be admitted, largely gone. "The images of mind of the millions who saw the film in its immediate cultural context are gone. Our own images are cluttered with sixty years of experience in-between" (34), he says about a film made in the 1930s and offering a different interpretation of an actual historical event than later renditions of the same topic.

It is therefore authenticity which is vital – not only to visualise the historical periods that none of the contemporary audience could ever have seen, but also to fit into the broader picture of the audience's expectations based on their previous encounters with such visualisations. In Grindon's words, however, the function of authenticity is often misunderstood as a reproduction of the past and becomes a standard by which the quality of a historical film is evaluated. He, by contrast, considers interpretation, rather than authenticity, crucial. "When art joins history and fiction, the play of interpretation becomes more expansive and explicit" (4). Central to this interpretation of history is the concept of historical cause – "the representation of the significant forces producing social change" (5).

Rosenstone, in his already quoted work that argues for the recognition of historical films as relevant material for academic study, states:

> Dramatic films are not and will never be 'accurate' in the same way as books (claim to be), no matter how many academic consultants work on a project, and no matter how seriously their advice is taken. Like written histories, films are not mirrors that show some vanished reality, but constructions, works whose rules of engagement with the traces of the past are necessarily different from those of written history. How could they be the same (and who would want them to be?), since it is precisely the task of film to add movement, colour, sound and drama to the past? (37)

The director of a historical film, he emphasises, is bound by the demands and conventions of the medium of the film and of the genre and the dramatic form, which inevitably means "to go beyond 'constituting' facts out of traces of evidence found in books or archives and to begin inventing some of them" (38). From this point of view, historical authenticity appears to involve more than mere visual correspondence with period reality, this much being doubtless expected from costume films as well. It means engaging in 'historical thinking', that is "coming to grips with the issues from the past that trouble and challenge us in the present" (Rosenstone 162).

This task of making the past meaningful can be approached in three ways – by 'visioning' history, that is, making it come alive on screen; by 'contesting' history, which means providing "interpretations that run against traditional wisdom, to challenge generally accepted views of particular people, events, issues, or theme" (Rosenstone 118); and finally by 'revisioning' history, showing the past in new and unexpected ways, "towards the end of making the familiar unfamiliar and causing the audience to rethink what it thinks it already knows" (118). For the latter, Cartmell and Hunter come up with the term 'retrovision' to describe how some historical fiction, whether in film or literature, offers an interpretation of history that presents a counter myth to what has been officially accepted and in so doing, attempt to demythologise the past (1–2). Films can therefore reinforce already existing myths, contribute to the creation of new ones or offer a new way of seeing a myth long established in the historical memory of a community.

4. Analysing Historical Film

Several of the above-quoted scholars outline the debate which led to the present day scholarly study of film in general and historical film in particular, showing that in recent decades, historical cinema has been accepted as relevant material for historians. "In terms of popular presence also, the study of film is significant" (1), says Hughes-Warrington in the introduction to her work *History Goes to the Movies* (2007). Moreover, whether it is the actual footage of more recent events or filmic reconstructions of a more distant past, "we see image as history and recall history as image. Much of what we know of the past, in other words, we access through the vast archives of the cinema" (55).

As noted already, Rosenstone argues that it has been and still is necessary to consider historical films in other terms than the accuracy of all the facts they present. "Even those who do not accept the position that metaphor is central to historical understanding have come to realize that works of history cannot literally recreate the past but only enfold its trace into a verbal construction" (161). While Rosenstone defends the inevitable differences between the two modes of discourse, others focus on the similarities. Guynn, for

example, argues that "history – written or filmed – is narrative; therefore, there is a fundamental kinship between factual and fictional storytelling" (98), while for Barta, "there is no Great Net, representing a unified historical narrative, for historians in any medium. Our screening of the past, inseparable from our ways of apprehending the world, is scarcely less complex when we digitize it on the page" (3). Still, there are several ways of looking at film as a primary source of research.

According to some historians, as Guynn points out, "though a film cannot be an instrument for representing the past, it can, passively, bear material witness to the historical period in which it is produced, like any other sphere of the vast field of cultural production" (6). Others, on the other hand, do not think historical films are merely testimonies to the period of their production – even though, as suggested already, that can be and is a part of their message and an interesting source of information. Rosenstone believes that films should be perceived primarily "in terms of whether their overall portrait or vision has something meaningful and important to say about our past" (49). Film, Villarejo believes, "shapes history as much as it reflects it" (55), speaking not only about the most obvious example of propaganda films, but also about the much less direct and more subtle influence of commercial ones.

The attitudes of those engaged in the study of historical films therefore range from focusing on addressing their historical accuracy to the interpretation they offer and the possible motivation behind omissions or additions; from seeing the narratives of the past as ways of talking about the present to, again, analyses of forces behind historical events and contributions to the larger debate of historiography. Yet another issue at the heart of this debate is which films represent suitable material for such study.

From what has been said about Rosenstone's approach to the genre of historical film and the criteria he applies, it seems that not all of the films commonly considered 'historical' would be fortunate enough to be recognised as such and not to fall within the category of costume drama. On the other hand, other scholars might have applied different criteria and found the films they chose to analyse equally relevant. Hughes-Warrington, for example, challenges the opinion that some films are more historical than others and concludes that "an expanded and more historical embedded notion of 'history on film' is needed" (28). Undoubtedly, both approaches are relevant, since the selection of films would, to a considerable degree, depend on the topic one wishes to analyse. One such topic frequently addressed is the presentation of national identity.

5. Historical Film and National Identity

One tends to assume, somewhat automatically, that a large number of historical films, if not the majority, deal with national history. Perhaps it is because we tend to think about history as the history of a particular nation, never simply as history as such. The way we are taught this subject at schools no doubt reinforces this perception, as we study 'our', 'national' history and then 'European' or perhaps 'world' history. What Smith refers to as 'retrospective nationalism' (*Cultural Foundations* 49), and our tendency to incorporate ethnic history in national history, also play a role. Whatever the event or person, they still form a part of some nation's history; however, the debate and certain controversy surrounding this issue

within the area of film history and film studies addresses the legitimate question of whether it really is a relevant aspect to be studied in historical films.

Chapman sees historical films as closely tied to the issue of national identity, writing that

> That the historical film should provoke such controversy suggests that there is more at stake here than just the issue of historical accuracy. The historical film raises questions such as whose history is being represented, by whom and for whom? The theme of identity is central to the genre: class, gender and specifically national identities are among its principal concerns. The historical film is not merely offering a representation of the past; in most instances it is offering a representation of a specifically national past. National histories are fiercely protected and contested. Nothing better illustrates this than the hysterical reaction in the British press to Hollywood films that distort the historical record of 'our finest hour'. (*Past and Present* 6)

Hughes-Warrington is of a different opinion than Chapman, pointing out that "the transnational dimensions of historical film production, promotion, reception and scholarship make them ill-suited to be lenses for national analysis" (10). The debate involves not only historical films as such, but also the broader issue of national cinema and whether such a concept can still be used or should ever have been used. Villarejo observes that "all national cinemas recycle, adapt, translate, and otherwise incorporate elements from other sources. To speak meaningfully about the history of film and the role cinema plays as and in history, we must nonetheless invoke places and people of the cinema in specific delineated ways" (80).

Films in general, including historical films, which are typically extremely costly co-produced projects, are often made by foreign personnel, written by foreign scriptwriters, feature foreign stars (which, as is a common source of criticism in cases of the portrayal of Scottish history, do not speak with the right accent), and typically aim at international audiences. Still, the historical events they depict naturally belong to what is perceived as national history of and by a certain group of people. Their perception of the film and its message therefore may be and often is different from that of 'the others' or even from what the filmmakers claim to have or not to have wanted to say, as Chapman's words about the perceived distortions of history confirm.

6. Conclusions

Bearing in mind these arguments, it is possible to draw several conclusions for the analysis of this theme in film. Whether small independent projects or major international ones, films can and do depict actual events that some nations consider not only a part of their history in its broadest sense but often also of national myth-history, which is an aspect that cannot be disregarded in this debate. Sometimes these portrayals are heavily fictionalised, while in other cases they adhere more strictly to facts and try to offer new perspectives in seeing and considering the events they portray.

Secondly, even those films that make use of elements of national myth-histories can either be produced primarily for the national audience without being distributed and promoted abroad – or if so, only in a very limited way; or they can be, as mentioned already,

international projects trying to attract an international audience. One might wonder about the reasons for their appeal to viewers worldwide, if the stories they present are clearly highly nationalised. The most likely answer would be that it is the romance and adventure that stands behind their success more than any other message they convey. After all, according to Grindon, generic features of historical film are romance and spectacle (15), or, more generally, drama and spectacle, negotiating and maintaining the balance between personal forces (represented by the former) and extrapersonal ones. Still, the fact that the outright nationalist message of many of these films does not seem to put off foreign audiences might also be attributed to the universal nature of Smith's elements of national mythology[2], easily recognisable by members of other nations, who might therefore find it easy to identify even with this aspect of the story.

The other side of the coin in this case is the audience, who, even though perhaps not 'domestic' in terms of the production of the film, nevertheless sees its national myth-history presented by someone else. It can be debated whether such representation has any value for them or must be discarded and heavily criticised, as Chapman has pointed out, as a Hollywood distortion. In other words, the question that needs to be asked is whether only the former type of films, the 'domestic' ones, can be deemed relevant material for the purposes of the analysis of visual presentation of identity.

In a volume devoted exclusively to the notion of national cinema, *Cinema and Nation* (2000), Higson names three ways of looking at the movement of films across national borders and its possible influence. First, it may cause anxiety about the effects of 'cultural imperialism' and the ultimate destruction of national cultures (62). When talking only about historical film, it might translate as fear of distortion of national history and a simplified, often stereotypical image of a nation that is presented not only to its own members, but also abroad. Second, positive effects of such films might be acknowledged, such as the potential expansion of understanding of genres and new inspiration (62). In the case of historical films, it is possible to appreciate their interest in events or persons so far neglected or forgotten by the general public, their contribution to historical discourse as explained by Rosenstone, or, as is frequently the case, their popularisation of a particular tourist destination. Finally, the third way of looking at the transnational movement of films is their interpretation by local audiences "according to an 'indigenous' frame of reference", their translation to local idioms (Higson 62).

Historical films, if attuned in their presentation of local myth-history to their popular resonance[3], may be accepted by the locals as 'theirs'. After all, the most popular 'Scottish' film of all times by popular vote is Braveheart (Smith, C.), which McArthur understands as both a classical narrative film located in the "border country between history and myth" and "an event in Scottish culture" (167), the latter perspective moving away from the film itself and turning to its cultural impact. With both types of films, 'national' as well as 'international', it is, of course, necessary to bear in mind the diversity of each audience, which, just like the national community itself, does not respond to films in the same way, different notions and versions of national history being present and contested within each community.

Notes

[1] Thomson also talks about "constant negotiation between... private and public memory" (78). The reason for this lies in the desire of individuals to feel comfortable and accepted within the society and its public memory. This leads, as shown in his study of the creation and re-shaping of the Australian Anzac myth, not only to accepting the publicly mediated versions of distant historical events but, in case of the First World War veterans, to reconsidering their own memories. Thomson observes how the life stories as narrated by the veterans are reminiscent of film scripts, since the films depicting the events seen as the birth of the Australian nation became the major source of public memory and a model to internalize and to adjust to for the people whose authentic memories did not fit the picture.

[2] See Smith, A.D. (1999 and 2008).

[3] Addressing the well-known thesis on the invented nature of many supposedly age-honoured national traditions, Smith (*Ethno-symbolism and Nationalism*, 2009) believes that "cultural nationalists were intent on recreating vernacular culture and history that would meet the two basic criteria of historical plausibility and popular 'resonance'" (71), which implies that a complete invention would have been be useless. "The 'inventions' of modern nationalists must resonate with large numbers of the designated 'co-nationals', otherwise the project will fail to mobilize them for political action" (*Myths and Memories of the Nation*, 198).

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Průsečíky v životě a tvorbě Robinsona Jefferse a Johna Steinbecka

Petr Kopecký

Ostravská univerzita

Abstrakt

Tato esej se zaobírá styčnými plochami v životě a díle Robinsona Jefferse a Johna Steinbecka. Přestože oba patřili v komunistickém Československu k nejpopulárnějším americkým autorům, souvislost mezi nimi hledal jen málokdo. Představená analýza se opírá jak o archiválie z pozůstalosti autorů, tak rozbor primárních textů. Zaměřuje se přitom na ozvuky Jeffersovy poezie ve Steinbeckově rané tvorbě, které lze vysledovat především v románu Neznámému bohu.

Abstract

This essay probes the contact zones in the lives and works of Robinson Jeffers and John Steinbeck. Despite the fact that both ranked among the most popular American authors in communist Czechoslovakia, hardly anyone has sought points of similarity between them. The analysis presented in this paper draws on archival materials as well as on a close reading of primary texts. In so doing, it focuses on the echoes of Jeffers' poetry in the early works of John Steinbeck, which can be traced especially in the novel To a God Unknown.

Klíčová slova: Robinson Jeffers, John Steinbeck, Kalifornie, příroda, vliv, paralely

Keywords: Robinson Jeffers, John Steinbeck, California, nature, influence, parallels

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Úvod

Robinson Jeffers a John Steinbeck patřili zejména v šedesátých letech dvacátého století mezi nejčtenější americké autory v komunistickém Československu. Přestože oba v dobách své slávy žili na pobřeží střední Kalifornie, kde jsou zasazeny mnohé jejich texty, málokterý český čtenář vnímal jakoukoliv spojitost mezi těmito autory. Přitom právě způsob, jakým Jeffers a Steinbeck ztvárňují kalifornskou přírodu, vykazuje mnoho společných znaků. Dílo obou autorů je místně ukotvené a opírá se také o hlubokou znalost přírodních věd. Není tedy divu, že zájem o texty Jefferse a Steinbecka se v posledních letech zvedl i díky ekologické literární kritice (tzv. ekokritice), která zkoumá (eko)filosofické aspekty vztahu člověka a přírody. V této eseji ovšem nejde primárně o zmapování analogických prvků v tvorbě autorů. Jejím cílem je prokázat výrazný vliv Jeffersovy poezie na ranou tvorbu jeho kolegy romanopisce. Nutno říci, že k dnešnímu dni nebyla na toto téma sepsána jediná komplexní studie.

Osobní a tvůrčí setkání

Donedávna převládal mezi badateli studujícími život a dílo Jefferse a Steinbecka názor, že tito autoři se nikdy nesetkali (např. Baird 1; Fensch 3). Nezřídka byl tento názor podepřený Steinbeckovým výrokem z roku 1935, kdy se v *Publishers Weekly* nechal slyšet, že se s Jeffersem nikdy nesetkal a ani by k tomu nesebral odvahu, protože jeho poezie byla pro něj „příliš dokonalá“ a „člověk by neměl směšovat autora a jeho dílo“ (cit. v Benson 318, překlad autora). Díky pečlivě zdokumentované pozůstalosti obou autorů a jejich přátel a spolupracovníků ale dnes už s jistotou můžeme tvrdit, že se sešli minimálně dvakrát. První jejich setkání zprostředkoval a záznam o něm zanechal Bennett Cerf, spoluzakladatel a prezident nakladatelství Random House (cit. v Shillinglawová 136). Došlo k němu v roce 1938, tedy v době, kdy Jeffersova hvězda vyhasínala, zatímco ta Steinbeckova byla na vzestupu. Druhé střetnutí z roku 1944 je doloženo oboustranně. Píše o něm v korespondenci jak Steinbeck,[1] tak Jeffersova žena Una.[2] Zda Steinbeck navštívil Jefferse přímo v jeho kamenném domě v městečku Carmel, jak tvrdí Kathleen a Gerald Hillovi v knize *Carmel a Monterey: Ráj u moře* (Carmel and Monterey: Eden by the Sea, 1999), nelze ani za pomoci archivních materiálů doložit. Dostatečnou oporu nelze najít ani pro tvrzení, že Steinbeckova a Jeffersova matka se přátelily (Larsen and Larsen 180).[3] V každém případě platí, že Steinbeckova matka měla pro poezii Robinsona Jefferse slabost (Parini 119; Laws 53).

Jeffers a Steinbeck se vzájemně respektovali a dokázali jeden druhého i veřejně pochválit. Jeffers tak učinil v rozhovoru, který s ním vedla Toni Jacksonová, manželka Eda Rickettse, vynikajícího biologa a nejbližšího přítele Johna Steinbecka. V rozhovoru básník přiznává, že rád čte moderní literaturu „počínaje Steinbeckem“ (Jackson 14, překlad autora). Steinbeck Jeffersovu tvorbu velmi dobře znal i uznával. Prozrazuje to mimo jiné publikace *Steinbeckova četba: Katalog vlastněných a vypůjčených knih* (Steinbeck's Reading: A Catalogue of Books Owned and Borrowed, 1984), podle níž autor přečetl nejméně devět Jeffersových děl (DeMott 60–61). Ta ho rozhodně nenechala chladným. Nejvíce jej však ovlivnily dlouhé debaty, které v roce 1932 vedl s přítelem Edem Rickettsem a významným religionistou Josephem Campbellem nad *Hřebcem grošákem*.[4] Debaty se

týkaly zejména pasáže o lidství, jehož skořápku je nutné prorazit (viz poznámka č. 7). Tyto verše nadšeně předčítala v Rickettsově laboratoři Steinbeckova první žena Carol, jak na unikátní archivní nahrávce prozrazuje Joseph Campbell (cit. v Pearsonová). Na téže audionahrávce Campbell hovoří o úctě, kterou Steinbeck k Jeffersovi choval (cit. v Pearsonová). Později Steinbeck dokonce prohlásil, že žádný jiný básník si nezaslouží Nobelovu cenu víc než Jeffers (cit. v DeMott, Introduction xxxi). Paradoxně tuto cenu získal v roce 1962 sám Steinbeck, zatímco Jeffers se žádného významného ocenění nedočkal.

Přestože Steinbeck zahrnul Jefferse mnoha dalšími lichotkami, když jej kupříkladu označil za nejlepšího amerického básníka od dob Walta Whitmana („A Letter" 3), jeho vztah ke staršímu profesnímu kolegovi byl poněkud složitější. Renomovaný literární kritik Lawrence Clark Powell se mýlil, když tvrdil, že Jeffers se Steinbeckem spolu nijak nesoutěžili (220). O opaku svědčí Steinbeckův dopis adresovaný Robertovi O. Ballouovi, který je uložen v archivu Texaské univerzity v Austinu. Dosud z něj byly uveřejněny jen fragmenty. Bezpochyby nejpozoruhodnější pasáž odhaluje, že Steinbeck se na počátku své kariéry, v době, kdy pracoval na románu *Neznámému bohu*, vymezoval právě vůči Jeffersovi:

> Můj kraj se liší od zbytku světa. Je jedním z plodných míst, na nichž se rodí zázraky. Lhasa k nim také patří. V této knize se snažím dát výraz svému lidu a kraji. Děsí mě to. Jeffers přišel do mého kraje a cítil jej. Při jeho líčení se ale vyjadřoval prostřednictvím symbolů Pittsburghu. Nedokážu psát poezii jako Jeffers, ale k místnímu bohu mám blíže než on, protože jsem se tady narodil a taky můj táta. Naše těla vzešla z této země […] naše kosti vzešly […] z vápence našich hor a naše krev je výtažkem ze zemských šťáv. Povídám ti, že můj kraj – sto mil dlouhý a padesát široký – nemá ve světě obdoby […] Tak dlouho jsem chtěl tuto knihu napsat a tolik jsem se toho bál. Byl jsem příliš mladý, neznalý a natvrdlý. Po *Hřebci grošákovi* jsem si myslel, že to Jeffers dokáže, ale to se nestalo. Dostal ho Spengler a středoškolačky […] Psal tu nejlepší poezii od dob Whitmana, ale nepsal o mém kraji. Možná ani nechtěl. („A Letter to Robert" 3, překlad autora)

Z výňatku je patrné, že Jeffersova poezie byla pro Steinbecka současně hrozbou a výzvou. Jak výstižně poznamenává Robert DeMott, Steinbeck reaguje na vetřelce z Pensylvánie bez známek humoru (DeMott, *Steinbeck's Typewriter* 132). V korespondenci jej přitom zpravidla používal k odlehčení podobně vážných témat. Bez nadsázky se dá říci, že Steinbeck zde na dálku svádí bitvu o teritorium. Pravidla určuje tak, že svého soka diskvalifikuje kvůli jeho ne-kalifornskému původu. Působí při tom poněkud dogmaticky. V textu lze vystopovat i vliv biologického determinismu, který zdůrazňuje význam prostředí při formování osobnosti. Kromě toho svou roli sehrály rovněž ambice začínajícího autora, ale také jeho vnitřní nevyrovnanost a neklid, jež detailně zdokumentoval Steinbeckův životopisec Jackson J. Benson. Ironií osudu ze Steinbecka učinila neklidná povaha novodobého nomáda hledajícího místo pro život nejdříve v různých koutech Kalifornie, aby se nakonec rozhodl usadit na východním pobřeží, zatímco Jeffers zakořenil a do konce života setrval v Carmelu. Ať už Steinbecka přimělo k výpadu vůči Jeffersovi cokoliv, musel nést velmi nelibě, když se v krátké recenzi románu *Neznámému bohu* dočetl, že příběh se odehrává v místech, která turisté budou znát jako „kraj Robinsona Jefferse" („Recenze" 456, překlad autora). Situace se ale záhy začala měnit, když jeho další romány z kalifornského prostředí

zaznamenaly úspěch. Když v roce 1947 pěl Freeman Champney ódy na již slavného romanopisce v článku „John Steinbeck, Kaliforňan“ (John Steinbeck, Californian), o Jeffersově kraji mluvil už jen v minulém čase (Champney 347).

Paralely

Vraťme se opět do raných třicátých let, kdy Jeffersova popularita dosáhla kulminačního bodu a kalifornští literární novici s ním byli poměřováni. U mladého Steinbecka bylo toto poměřování opodstatněné, neboť román *Neznámému bohu* v mnohém Jefferse připomíná. Jako první si toho všiml redaktor týdeníku *The Nation*, který označil knihu za „románovou verzi Jefferse“ („Recenze“ 456, překlad autora). Podobnost mezi románem a tvorbou básníka zaznamenal také Thomas King Whipple (*Study Out the Land* 108). Tyto letmé zmínky však zůstaly více méně bez povšimnutí a nikdo na ně dlouho nenavázal. Teprve v roce 1971 opatřil Lawrence Clark Powell román *Neznámému bohu* přídomkem „Jeffers v próze“ (225, překlad autora). Sedmnáct let nato přirovnal Steinbecka k Jeffersovi v úvodu ke knize *Rozhovory s Johnem Steinbeckem* (Conversations with John Steinbeck, 1988) i Thomas Fensch. Teprve v poslední dekádě minulého století se pak paralely mezi Jeffersem a Steinbeckem staly předmětem zájmu literárních vědců Roberta DeMotta a Jamese Bairda. O několik let později se k nim přidal Terry Beers. Nutno dodat, že nejfundovanější analýzu představují texty Roberta DeMotta.[5]

Zajímavé analogie mezi autory se nevztahují jen na literární oblast. Za pozornost stojí vřelé city, které Jeffers a Steinbeck chovali k psům. Návštěva Jeffersových v montereyském domě Johna Steinbecka v roce 1944 se do značné míry točila kolem anglického ovčáka hostitelů.[6] Své psí druhy zvěčnili oba autoři i v tvorbě. Zatímco Jeffers vyznává lásku a oddanost svému buldokovi v citově pohnuté básni „Hrob domácího psa“ (The House-Dog’s Grave), Steinbeckův vřelý vztah ke psům nejvěrněji zachycuje kniha *Toulky s Charleym* (1962). Ani radost, kterou pro ně čtyřnozí přátelé představovali, je však neubránila před pocity úzkosti a opakujícími se depresemi. Ve Steinbeckově případě se dostavovaly během turbulencí v prvních dvou manželstvích i jako důsledek slávy a mediálního zájmu, s nímž se autor zpočátku nedokázal vypořádat. Jeffers se zase těžce a dlouho vypořádával se smrtí své ženy Uny. Oba autoři v kritických obdobích zápasili sami se sebou, ale také s alkoholem, v němž se neúspěšně pokoušeli rozpustit své strasti. Skutečnou útěchu nacházeli na Point Lobos, rozeklaných útesech nedaleko Carmelu. Jeffers o tomto zamilovaném místě napsal hned několik básní (v českém překladu jsou to mj. „Mnohost zjevů“, „Mračna večera“, „Žula a cypřiše“, „Přileťte, ptáčátka“). Steinbeck toto místo miloval již jako chlapec. Po jeho skonu proto jeho žena Elaine a syn Thom na Point Lobos uspořádali pro rodinné příslušníky smuteční obřad, při němž rozprášili Johnův popel.

Výčet styčných bodů na životní dráze obou autorů by mohl pokračovat, podstatnější ovšem jsou paralely, které se týkají jejich literárního odkazu. Na nepopsaný přírodní terén nanášeli Jeffers i Steinbeck kulturní a historické asociace. Neztratili přitom ze zřetele skutečnost, že přírodní prostředí pojímali mýtotvorně již dávno před nimi indiáni. Svůj domovský region zasadili do nového kulturního rámce, přičemž navazovali na stěžejní hodnoty přírodních národů, které jejich předkové vyhladili. K těmto hodnotám patřilo sepětí s místem a jeho detailní znalost, kterou zprostředkovávala autorům ekologie. Od holisticky založené ekologie vedla také přímá cesta k vědomí souvislostí a cyklické povahy života.

Po této trase došli oba k závěru, že člověka nelze vyjímat z živočišné říše, a lidskou výlučnost a povýšenost považovali za zhoubnou víru, která v důsledku může dovést na pokraj vyhubení i člověka samotného. Lišili se pochopitelně v důrazu, jaký kladli na jednotlivé aspekty, a v názorové konzistentnosti, která byla znatelně vyšší u Jefferse. Steinbeckova nedůslednost byla do jisté míry způsobena jeho bezbřehým synkretismem. Právě Jeffers byl přitom jedním ze zdrojů, z nichž Steinbeck v rané tvorbě čerpal.

Vlivy

Především v raných třicátých letech najdeme u obou mnoho shodných myšlenek, které jsou navíc vyjádřeny podobným způsobem. Míra a frekvence podobností je natolik vysoká, že jen stěží jde o náhodu. Stopy Jeffersova vlivu lze ve Steinbeckově díle, denících a korespondenci sledovat od roku 1932, kdy společně s Rickettsem a Campbellem objevili *Hřebce grošáka*, který pak určoval směr jejich diskusí. Zatímco však Campbell dopad Jeffersovy poezie na své myšlení neskrýval, naopak jej pravidelně připomínal, Steinbeck se v otevřených zdrojích o Jeffersovi nezmiňuje. O Jeffersovi píše jen ve svých denících a v korespondenci, přičemž největší prostor mu věnuje ve výše citovaném dopise. Nezařazení příslušné části dopisu do svazku vybrané korespondence, kterou edičně připravovala vdova po Steinbeckovi Elaine, vzbuzuje podezření, že spisovatel nechtěl odkrýt vliv kalifornského básníka, který pro něj byl inspirací, ale ve třicátých letech zejména konkurencí.

Steinbeck nápadně navazuje na Jefferse v případě tzv. „filosofie“ průlomu (*breaking through*), která se u Jefferse pojí s anti-antropocentrickým postojem a splynutím člověka s přírodou.[7] Steinbeck se přitom opírá o výklad Eda Rickettse, který tento ústřední koncept Jeffersovy poetické vize dále rozpracoval ve dvou esejích: „Filosofie průlomu“ (The Philosophy of „Breaking Through“) a „Spirituální morfologie poezie“ (A Spiritual Morphology of Poetry). Text první z nich se rodil v průběhu třicátých let, často jako důsledek rozhovorů a korespondence, které Ricketts vedl s Campbellem a Steinbeckem (Rodgerová 89). Ricketts v ní označuje Jeffersova *Hřebce grošáka* a *Ženy od mysu Sur* za nejpregnantnější vyjádření prolomení antropocentrického pojetí světa.[8] Výrazné rysy této vize lze podle něj najít v poezii Williama Blakea či Walta Whitmana nebo ve Steinbeckově románu *Neznámému bohu* (Ricketts „The Philosophy“ 93–94). V textu tohoto románu skutečně nalezneme řadu parafrází na téma prolomení skořápky lidství. V anglickém originálu Steinbeck dokonce explicitně odkazuje na verš z *Hřebce grošáka*, když mluví o extatickém tanci, díky němuž se „prolomil k vizi“ (*To a God Unknown* 94). I v *Palubním deníku z Cortézova moře* (The Log from the Sea of Cortez, 1951) se objevují ozvuky Jefferse, například fráze „skořápka, kterou je třeba prolomit“ (175).[9] Zřetelné rysy tohoto konceptu vykazují i jiné Steinbeckovy texty z třicátých let včetně *Nebeských pastvin*, *Bitvy* a *Hroznů hněvu*.[10] Není pochyb o tom, že Steinbeck odkazuje na Jeffersovy verše, o nichž na počátku třicátých let zaníceně diskutoval s Rickettsem a Campbellem. Zůstává jen otázkou, zda či do jaké míry Ricketts a Campbell Steinbeckovi ideu průlomu zprostředkovali. Přestože někteří badatelé v této souvislosti zdůrazňují roli Campbella (diZerega) a Rickettse (Astro), převládá názor, že Steinbeckovo chápaní „filosofie“ průlomu nebylo zprostředkované (DeMott, Gaither, Beers).

Ať už byl vliv na Steinbecka v tomto ohledu více či méně zprostředkovaný, je třeba zdůraznit, že autor „filosofii“ průlomu pojímal v původních intencích Jefferse. Toto tvrzení

dokládá básníkův dopis Rudolphu Gilbertovi z roku 1929. Přímočaře v něm vysvětluje podstatu svého pojetí průlomu. Důraz klade mimo jiné na nové vědomí sounáležitosti s vesmírem a nové zření (Karman 883). O velké vizi, která se „sklání, aby políbila lidské oči" (*Collected Poetry* 4, 340, překlad autora), píše i v básni příznačně nazvané „Kristus pobřežních hor" (The Coast-Range Christ). Právě v době, kdy spolu s Rickettsem a Campbellem objevoval Jeffersovo „průlomové" poselství, si Steinbeck poznamenal do deníku následující slova: „Tady na západě se otevírá nové oko – nový způsob vidění" (Poznámky, překlad autora). V témže záznamu ještě dodává, že mu implikace příběhu *Neznámému bohu* někdy až nahánějí hrůzu. Tu verbalizuje v románu páter Angelo, když hovoří o niterné Josefově síle, která otřásá základy křesťanství a lidství samotného: „Díky Bohu, že ten člověk nemá žádné poslání a nic nehlásá. Díky Bohu, že se nechce vepsat do věčné paměti, že nechce, aby se v něj věřilo […]. Jinak by snad tady na Západě ještě vyvstal nový Kristus" (185). V románu *Neznámému bohu* se při pečlivém čtení dají najít i další aluze, které směřují k Jeffersově tvorbě. Řadí se k nim zdánlivě nepodstatný příběh o bájném Orestovi, který vypráví Josefovi jeho žena Eliza (113). Díky Robertu DeMottovi víme,[11] že Steinbeck četl Jeffersovu báseň „Věž mimo tragédii" (The Tower Beyond Tragedy), v níž je Orestes ztělesněním prolomení sebestředného pojetí lidství.[12] Ne náhodou právě na této básni ilustruje „průlom" i Ed Ricketts v eseji „Spirituální morfologie poezie" (Rodgerová 114).

Prolamování skořápky lidství je úzce spjato s jiným charakteristickým prvkem Steinbeckovy rané tvorby, kterým je ne-teleologické myšlení. V autorově pojetí to zjednodušeně řečeno znamená, že člověk nesměřuje ve svém myšlení a jednání k určitému cíli. Dává jej do souvislosti především s vědou, která nechce prostě vědět, ale také ovládat a manipulovat. Ne-teleologické myšlení je spojeno s nestranným pozorováním věcí tak, jak doopravdy jsou. Steinbeck se přitom vědomě vymezuje vůči antropocentrickému vidění světa, které vede k upevnění lidské dominance. Je to mimo jiné i pokus o prolnutí filosofického a ekologického holismu. Netřeba snad ani opakovat, že tyto atributy jsou příznačné i pro Jefferse. Ten si ve své poezii povětšinou udržuje pro vědu typický odstup. Protagonisté jeho básní jsou často necílevědomí, což platí kupříkladu u Klárky v *Pastýřce putující k dubnu*, která nemá jasný cíl putování (18), nebo u Barclayho v *Ženách od mysu Sur*, jenž „příčiny odhodil" (41). O ucelené vyjádření ne-teleologického myšlení se pokusil Ed Ricketts v „Eseji o ne-teleologickém myšlení" (Essay on Non-teleological Thinking). Tuto esej, která přímo navazuje na pojednání „Filosofie průlomu", Steinbeck rozšířil a zařadil jako samostatnou kapitolu do *Palubního deníku z Cortézova moře*.[13] Ne-teleologické myšlení je však přítomné i v raných prózách, kde jej ztělesňují postavy, které jsou vystavěny po vzoru Eda Rickettse. Doktor Burton je v angažované *Bitvě* nezaujatý pozorovatel, jemuž jsou cíle stávkujících česáčů lhostejné. Ti jej naopak vidí jako člověka, jehož (ne-teleologické) myšlení by je „dohnalo do zmatků", neboť kdo ví příliš mnoho, nedokáže udělat nic (113). Obdobnou roli objektivního pozorovatele zastává doktor i v knize *Na plechárně*. Ne-teleologické myšlení se ale odráží i v narativní metodě. Vypravěč si drží odstup a do děje nezasahuje. Tato metoda je popsána prostřednictvím biologické metafory hned v úvodu románu:

> Jak zachytit tu báseň, ten smrad, ten randál, to skřípění, ten záchvěv světla, útržek hudby, tu sílu zvyku a sen, aby z nich nevyprchal život? Kdybyste sbírali mořské

> živočichy, přišli byste na jistý druh plochých červíků, tak křehkých, že je skoro nemožné chytit je celé, rozpadají se a drolí při sebemenším doteku. Musíte je nechat, aby se sami vzlínáním vsoukali na čepel nože, a pak je opatrně přenést do láhve s mořskou vodou.
>
> Tahle knížka by možná měla být napsána podobným způsobem – otevřeme tedy nepopsanou stránku, nechť si na ni naše příběhy samy nalezou.
>
> (176)

Tato pasáž v sobě snoubí poetický přístup a vědecký odstup, tedy vlastnosti, které byly vlastní rovněž Jeffersovi. Steinbeck v románu skutečně pozoruje dění v Monterey nezúčastněně. Vědomě přitom napodobuje Rickettsovy laboratorní postupy. Podobně si při psaní počíná i Jeffers, jenž jako pozorovatelnu užíval Jestřábí věž, z níž denně sledoval oceán i nebe.

Další v řadě nápadných podobností mezi texty obou autorů se pojí se zlými duchy. Jeffers se s nimi vypořádává v celé své tvorbě. Otevřeně o tom píše v básni „Obrana zlých snů“: „Vzdávej zápalné oběti jedenkrát v roce, / abys magicky zahnal / hrůzu od tohoto domu“ (*Maják* 128). Tato pasáž je zasazena do strofy, v níž Jeffers naléhavě opakuje, že „toto pobřeží přivolává tragédii jako všechna krásná místa“ (*Maják* 128). James Baird přesvědčivě dokládá, že identické motivy se vyskytují i v románu *Neznámému bohu*. Má konkrétně na mysli scénu, v níž se Josef s bratrem setkají s podivínským stařík em, který bydlí na vysokém útesu nad Pacifikem, na samém okraji světa, odkud jako poslední člověk v západním světě pozoruje slunce (158–159). Každý západ uctívá zvířecí obětinou a jen neochotně přiznává, že tak zahání vlastní obavy a strach, který v sobě dusí (159). Baird tuto pasáž Steinbeckova románu považuje za jasný odkaz k Jeffersovi (5). Na věrohodnosti této hypotéze přidává i Steinbeckův deníkový záznam, který ani Bairdovi nebyl známý. V roce 1951 si Steinbeck poznamenal myšlenku, která mu zjevně nadlouho utkvěla v paměti: „Robinson Jeffers jednou řekl, že psal o čarodějnicích a démonech vně domu proto, aby se nedostali dovnitř. Asi to tak trošku dělá každý“ (cit. v Benson 693, překlad autora).

V příslušné pasáži románu *Neznámému bohu* najdeme další analogický prvek k básni „Obrana zlých snů“. Jedná se o scenérii zapadajícího slunce, na jejímž pozadí se odehrávají obětní rituály. Jeffers v básni předznamenává krvavou obětinu slovy „V purpurovém světle, obtěžkány borovými kmeny“ (*Maják* 127), přičemž v anglickém originále se místo borovice objevuje červenokorá sekvoj, anglicky *redwood* (doslova červené dřevo). Steinbeck v dané pasáži vykresluje západ slunce v podobných barvách: „Rudá zář zaplavila hory i dům“ (*Neznámému bohu* 158). Tato podobnost není jistě nijak neobvyklá. Pozoruhodný je ovšem obraz oceánu, který, viděno z pacifických břehů, pohlcuje zapadající slunce. Jeffers jej ztvárňuje následovně:

> A pak oceán
> jako velký balvan, jejž kdosi ostře vybrousil a vyleštil
> při okrajích, aby se blyštěl.
> Za ním pramenné ložisko
> a tavná pec neuvěřitelné záře, šlehající vzhůru
> z potopeného slunce. (*Maják* 127)

I Steinbeck ztvárňuje oceán jako řezný nástroj, který připravuje každý večer slunce o vládu nad západním světem a obětinu o život: „Moře rudlo a hřbety vln se proměnily v dlouhé meče karmínového světla. Stařík se rychle otočil ke stolu. ‚Teď!' řekl a prořízl prasátku hrdlo" (*Neznámému bohu* 158).[14] I samotný způsob obětního aktu, jak jej provádí stařík na kraji kontinentu, upomíná na Jeffersovu „Obranu zlých snů". Jak podotýká Terry Beers, Jeffers v této básni spojuje obětní rituály s regenerativními mýty zániku a znovuzrození. Zároveň vyjadřuje osobní přesvědčení, že totiž „oheň, změna, trýzeň a odvěké návraty" nemají žádné příčiny (*Collected Poetry* 1, 211, překlad autora).[15] I v těchto dvou aspektech, souvisejících s regenerativní a ne-teleologickou povahou obětního aktu, scéna z románu *Neznámému bohu* výrazně připomíná Jeffersovu báseň (Beers 14).

O tom, že Steinbeck byl na počátku své umělecké kariéry ovlivněn Jeffersem, svědčí i autorova korespondence. V dopise z roku 1934, jehož adresátem byl spisovatel George Albee, stojí: „Nemám žádné velké potřeby, a proto moc nemiluji ani nenávidím, nemám smysl pro spravedlnost, ani sklony ke krutosti. Velmi nerad ubližuji zvířatům, nerad je zabíjím. Toť vše. Nemám morálku. Možná sis myslel, že mám, ale to jen proto, že amorálnost byla pošetilá a neefektivní" (cit. v Steinbeck E. a Waalsten 93, překlad autora). Tato ne-teleologicky laděná pasáž mnohem lépe vystihuje Jeffersův postoj k životu, který byl chladný a bez vášní. U Steinbecka se jednalo jen o pomíjivou vlnu nadšení, které nekorespondovalo s jeho skutečným naturelem. Jeffersova divokost, jeho dionýsovská nespoutanost a odvaha vzepřít se zákonům a celé civilizaci, jej bezpochyby fascinovaly.[16] Sám však do tohoto teritoria jen nahlížel, aniž by se v něm dlouho zdržoval. Výše popsaná návštěva stařík uctívajícího kult slunce je toho příkladem. V knize *Neznámému bohu* se ale setkáme i s přímým odkazem na Dionýsa, potažmo na Jefferse. Ten představuje historka o ohnivém kozlu, který za soumraku překračuje Carmelské údolí. Carmelské údolí se nachází až za hřebenem pobřežního pohoří Santa Lucia. Když Steinbeck román psal, bylo toto údolí již součástí Jeffersova kraje, tedy oblasti, kterou si lidé spojovali s poezií slavného básníka. Co se ohnivého kozla týče, ten v antické mytologii představuje právě Dionýsa.[17] Dodejme ještě, že kozel je jako dionýský element vyobrazený i v podstatné části jedenácté kapitoly románu (*Neznámému bohu* 66–67).

Neznámý bůh od mysu Sur

Ze Steinbeckových děl se v této eseji nejčastěji cituje román *Neznámému bohu*. To není samo sebou. Tato raná próza je totiž nepřímějším důkazem o Jeffersově vlivu na Steinbecka.[18] Jako první na tuto skutečnost upozornili Joseph Fontenrose (18) a Lawrence Clark Powell (225–226). Oba rozpoznali souvislost mezi texty Jefferse a Steinbecka spíše intuitivně a nepokoušeli se o hlubší rozbor paralel. Až s notným časovým odstupem představil srovnávací analýzu Robert DeMott v knize *Steinbeck's Typewriter: Essays on his Art* (1966). Oproti svým předchůdcům DeMott pouze nespekuluje, ale opírá se o materiály z písemné pozůstalosti Steinbecka, které potvrzují, že Jeffers byl pro začínajícího Steinbecka důležitým tvůrčím impulzem. Platí to zvláště o dramatické básni *Ženy od mysu Sur*.

Příbuznost zkoumaných děl DeMott dokumentuje mimo jiné na formálních aspektech. Knihu *Neznámému bohu* neoznačuje za tradiční román zrcadlící reálný svět, nýbrž za rozsáhlou poému. Dokládá dokonce i podobnosti související s rytmickou a lyrickou složkou textů. Steinbeck si podle něj v posledních pěti kapitolách evidentně osvojil Jeffersův

rytmus. Při hlasitém čtení se vyjevuje zvukomalebnost prozaického textu. Jeho zvučnost a pravidelný rytmus ilustruje DeMott na několika ukázkách (*Steinbeck's Typewriter* 133). Při překladu do českého jazyka se tato charakteristika vytrácí, proto ji nelze doložit citací.

Mnohem více průsečíků mezi texty najdeme v obsahové rovině. Hned v předehře k básni *Ženy od mysu Sur* Jeffers opakuje klíčové verše z *Hřebce grošáka*,[19] které Steinbeckovi a jeho dvěma druhům v roce 1932 tak imponovaly: „Lidství je start v závodě, brána, kterou / je třeba prolomit, / uhel, jejž nutno rozdmýchat v oheň" (6). Připomeňme, že výrazného zastoupení konceptu průlomu v knize *Neznámému bohu* si všiml Ed Ricketts i mnozí odborníci na Steinbeckovu tvorbu. Bez povšimnutí ale zůstal jiný motivický prvek z předehry k Jeffersově básni, který figuruje i v románu. Jde o mrtvého jestřába. V obou případech je tento vznešený dravec, usmrcený lidskou rukou, znakem krutosti člověka. Na počátku románu jej Steinbeck využívá také k dokreslení nevědomosti protagonisty (36).

Jak již zaznělo, kromě jestřába Jeffers ve své poezii hojně využívá a významy naplňuje také kameny a skály. Ve Steinbeckově díle se kameny a skály zdaleka tak často nevyskytují, a pokud ano, nejsou obdařeny tolika významy. Román *Neznámému bohu* je však v tomto ohledu výjimkou. Svou roli v tom hraje také autorův rodokmen. Stejně jako Jeffers i on byl hrdý na své irské kořeny a Irsko dokonce označil za svůj druhý domov (cit. v Benson 352). S Jeffersem sdílel i zálibu v keltské mytologii a v pravěkých kamenných monumentech.[20] V příběhu románu *Neznámému bohu* jsou kameny a skály nadány životem a významy, které jsou typické pro Jeffersovu poetiku. Asociují nadčasovost, integritu a pevnost.

V obou textech nalezneme ale i konkrétní analogické postupy. Barclay v Jeffersově básni mluví ke svému neznámému bohu ze skály na vrcholu útesu (*Ženy* 21, 49) a na tomto místě také nejintenzivněji pociťuje nutnost prolomení a chce se dotknout primárních sil. Skála má i rituální funkci, Barclay ji v extatickém momentu potřísňuje vlastní krví. Neznámá božstva sídlí i ve skále, která je středobodem Steinbeckova románu. I ona je „nejsilnější" ze všech pozemských věcí, skrze ni otevírají nové brány vnímání Eliza i Josef. Je pro ně branou do jiného světa i oltářem (*Neznámému bohu* 38–39, 133).

Řadu styčných ploch lze najít také ve způsobu, jakým autoři vystavěli hlavní hrdiny. Barclay se postupně z proroka stává šílencem, který svou představivost a vůli zaměňuje za mimolidskou skutečnost (Zaller 179). Přivlastňuje si božské vlastnosti a podléhá iluzi, že v sobě zahrnuje veškerý svět, nikoliv naopak. Je příkladem nezdařeného prolomení, které se zvrhne v pravý opak, tedy v naprostou lidskou sebestřednost a víru ve vlastní jedinečnost. Josef Wayne prochází v románu podobným vývojem. I on začne věřit ve vlastní výjimečnost a ochotně přijímá roli spasitele. Přitom Eliza Josefa varuje, že přílišné splynutí s kopci jej může dovést na scestí (*Neznámému bohu* 66). Toto splynutí má v Josefově případě podobu projektování stavu mysli do okolní přírody. Josef nabývá přesvědčení, že je mučedníkem s posláním. Jeho mystická vize jednoty je ale spíše výsledkem blouznění, které přestává brát v potaz přírodní zákonitosti. Novousedlík Josef doplácí na to, že se nepřizpůsobil místním poměrům, protože jim nestačil porozumět.

Osudy Barclayho a Waynea jsou souběžné až do samého konce. Oba se noří do sebe sama, nikoliv do mimolidského světa. Oba také volí sebeobětování v bláhové víře, že svou smrtí vykoupí doslova i obrazně vyprahlou zemi. V jejich podání se však nejedná o mučednickou smrt v křesťanské tradici. Barclay je odpadlík od církve a křesťanství je podle něj klam (*Ženy* 18). Wayne také postupně ztrácí víru v křesťanského boha, až se rozhodne

opustit vyznání i církev (*Neznámému bohu* 181). Nepřehlédnutelná je také podobnost mezi závěrečnými scénami poémy *Ženy od mysu Sur* a románu. Barclay umírá uprostřed země spálené požárem. Po rukou mu stéká vlahá krev, zatímco hrdlo má vyschlé, neboť byl tři dny bez vody. Jeho poslední slova jsou „Jsem nevyčerpatelný" (*Ženy* 151). I Wayne umírá ve vyprahlé pustině, kterou zavlažují pouze potůčky jeho krve, se slovy „Já jsem ten kraj, a já jsem ten déšť. A za malou chvíli ze mě poroste tráva" (*Neznámému bohu* 191). Zatímco Barclay v závěrečné promluvě poznamenává, že „vítr nad pouští se obrátil", Steinbeck otevírá prostor pro různé interpretace tím, že poslední slova Waynea doprovázejí kapky deště, které posléze přejdou v neutuchající průtrž.

Závěr

Jeffersův rukopis je ve Steinbeckově rané tvorbě, zejména v románu *Neznámému bohu*, znatelný. Teprve nedávno objevené primární texty ze Steinbeckovy pozůstalosti ale poskytly vodítko, díky němuž je možné při pozorném čtení podpořit domněnky a spekulace konkrétními důkazy. Na počátku své umělecké dráhy viděl Steinbeck v Jeffersovi zdroj inspirace. Těch bylo více, a ne vždy zůstaly nepoznané. Například v roce 1934 se Steinbeck v dopise poníženě omlouval Edith Wagnerové za to, že literárně ztvárnil její příběhy, aniž by ji o tom zpravil. V dopise se autor nazývá „nestydatou strakou, která vyzobe vše, co se leskne, ať už jde o příhodu, situaci či postavu" (cit. v Steinbecková, E. a Wallsten 95, překlad autora). V případě Steinbeckova nakládání s Jeffersovou poémou jistě nešlo o uměleckou loupež ve smyslu bezduché imitace. Několik částí románu *Neznámému bohu* lze však označit za variace na téma Jeffers. Svým způsobem šlo o vzdání holdu básníkovi, který byl Steinbeckovi velmi blízký také proto, že čerpal z podobných filosofických, mytologických a vědeckých pramenů. Tento hold byl pochopitelný, vezmeme-li v úvahu fakt, že v dané době mnozí Jefferse velebili jako největšího amerického básníka. Je také potřeba zdůraznit, že Steinbeck se z Jeffersova vlivu brzy vymanil. Od druhé poloviny třicátých let už ke čtenářům promlouvá vlastním hlasem. Jen tu a tam v něm můžeme zaslechnout ozvuky veršů básníka, s nímž sdílel více než oblast Montereyského poloostrova.

Poznámky

[1] Viz Steinbeckův dopis adresovaný Elizabeth Otisové (6. listopadu 1944), Department of Special Collections, Stanford University Libraries (2).

[2] Viz dopis Uny Jeffersové, jejímž příjemcem byla Blanche Matthiasová (25. října 1944), in *Robinson Jeffers Newsletter* 53 (1979): 45. Příslušný dopis bude přetištěn i v chystaném svazku *The Collected Letters of Robinson Jeffers, with Selected Letters of Una Jeffers, vol. 3*.

[3] Manželé Larsenovi vydali již v roce 1994 výňatek z knihy *A Fire in the Mind: The Life of Joseph Campbell* (1991) ve zpravodaji *Robinson Jeffers Newsletter*. Editor do textu vstupuje s poznámkou, že přátelský vztah mezi matkami autorů je velmi nepravděpodobný (Larsen a Larsen 10).

[4] Ed Ricketts (1897–1947) je dnes vnímán jako průkopník holistické biologie. Jeho zásadní vliv na Steinbeckovo dílo zmapoval už v roce 1973 Richard Astro v knize *John Steinbeck and Edward*

F. Ricketts: The Shaping of a Novelist. O vlivu Rickettse vypovídá mimo jiné množství literárních postav, při jejichž charakterizaci se Steinbeck inspiroval svým přítelem. Mezi ty nejznámější patří doktor Burton v *Bitvě* (1936), Jim Casy v *Hroznech hněvu* (1939), doktor v románu *Na plechárně* (1945) či Lee v knize *Na východ od ráje* (1952). Joseph Campbell, který se později stal světově uznávaným odborníkem v oblasti mýtů a náboženství, v roce 1932 pobýval v Monterey.

[5] James Baird a Terry Beers přednesli své příspěvky na konferencích. Oba je laskavě poskytli autorovi tohoto textu.

[6] Unu Jeffersovou ovčák jménem Willie okouzlil, jak se dočítáme v jejím dopise z 25. října 1944.

[7] Jeffers tento obraz poprvé použil v poémě *Hřebec grošák*: „Lidství je start v závodě; pravím, / lidství je kadlub, z něhož nutno vyrazit, skořápka, kterou / nutno prorazit“ (23). Tato pasáž patří v odborných studiích k nejčastěji citovaným veršům básníka.

[8] Jeffers sám v korespondenci přiznává, že při psaní poémy *Ženy od mysu Sur* pociťoval největší rozhořčení nad tím, jak nemístně se přeceňuje role lidského vědomí (cit. v Ridgeway 195).

[9] Stejně jako u Jefferse je i u Steinbecka prolomení skořápky finálním stadiem vývoje osobnosti, jemuž předchází vědomí propojenosti všech forem života a jejich vzájemné závislosti (Gaither 31).

[10] Viz Richard Astro (*John Steinbeck and Edward F. Ricketts: The Shaping of a Novelist*) a Robert DeMott (*Steinbeck's Reading: A Catalogue of Books Owned and Borrowed*).

[11] DeMott dokládá, že Steinbeck přečetl a komentoval vydání Jeffersovy sbírky *Hřebec grošák* (1925), která obsahuje také „Věž mimo tragédii“ (DeMott 1984, 60).

[12] Orestes je u Jefferse prototypem zdařeného prolomení a spojení s mimolidským světem. Barclay v *Ženách od mysu Sur* při svém pokusu selhává, totéž lze říci o Josefovi v románu *Neznámému bohu*.

[13] O tom, že Steinbeck jen mechanicky Rickettsův text nepřejal, ale významně se na jeho formování a rozšíření podílel, píše Katharine A. Rodger v knize *Breaking Through: Essays, Journals, and Travelogues of Edward F. Ricketts* (2006).

[14] Terry Beers věnuje podobnostem mezi těmito pasážemi ještě více prostoru. Zdůrazňuje také, že Steinbeck Jeffersovu „Obranu zlých snů“ nepochybně četl (14).

[15] Bednářův překlad příslušného verše je fakticky nepřesný. Proto je použit odkaz na původní text.

[16] V dopisu Uně z roku 1912 Jeffers označuje Dionýsa za patrona jejich vztahu (cit. v Karman 323). Dionýské tematice v Jeffersově tvorbě se věnuje William Everson v knize *The Excesses of God: Robinson Jeffers as a Religious Figure* (1988).

[17] O dionýských znacích v románu *Neznámému bohu* píše zasvěceně Louis Owens (15–16).

[18] Steinbeckovi byla zpočátku předlohou nedokončená hra *The Green Lady*, kterou v roce 1927 napsal jeho spolužák ze Stanfordovy univerzity Webster Street. Filosofická dimenze a řada motivických prvků příběhu je ale spíše spojena s Jeffersem, jehož vliv se promítl do konečné verze románu.

[19] Tyto verše nejsou zcela identické. Od příslušné pasáže v *Hřebci grošákovi* se však liší jen drobně.

[20] Jen pro připomenutí, poslední roky života se Steinbeck k tomuto oblíbenému tématu znovu vrátil, když pracoval na knize s artušovskou tematikou.

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Book Reviews

Renata Povolná
Interactive Discourse Markers in Spoken English
Brno: Masaryk University, 2010

Bruce Fraser once compared the study of discourse markers to a growth industry in linguistics, with a regular flow of new articles published every year. This trend has not changed in recent years, and one could ask the question whether such a development is positive or negative and whether anything still remains unsaid on the topic. It is evident that these varied linguistic elements, which surpass most grammatical categorizations, draw constant and relentless attention from researchers into discourse coherence. The reasons for this concern are strongly rooted in the multifaceted nature of discourse markers, and stepping onto this terrain involves repeatedly identifying the roles and functions of these expressions in current genres and text types.

The book under review here, *Interactive Discourse Markers in Spoken English*, is based on Renata Povolná's long-term research on the subject of discourse markers in spoken discourse. Its intention is to offer the reader a comprehensive, though not exhaustive, overview of and access to a subject field to which the author has made a distinctive contribution reflected in a number of research publications. Povolná's research presented in this book had an earlier incarnation as a habilitation thesis; the book also mirrors the author's intense interest in the relationship between coherence and cohesion, which finds its application in Chapter 5.

As the author puts it, this multifaceted character of discourse markers lies in their ephemeral structural essence. They are rather 'loose' elements in the sentence: they carry non-propositional, procedural meaning, they help segment and frame the discourse, and they are metalinguistic in nature since they refer to the interaction among the discourse participants. The interactive quality of these devices has become the central constitutive criterion for the present research – indeed, 'interaction' is another aspect and focus of Povolná's long-term study of coherence in spoken language.

Traditionally, discourse markers have been referred to through an array of (mostly synonymous) labels, including pragmatic particles, monitor features, interpretative signals, metalinguistic monitors, or hedging devices. Most academics would agree that all these terms basically attempt to reflect the research perspective applied. One may ask why Povolná, aware of such terminological density, decided to introduce another term for the elusive concept of DMs, thus making the situation even more obscure. However, the rationale behind the choice is, in harmony which the author's previous research, to draw attention to the fact that the forms under investigation taken from spoken discourse possess strong interactive force. In contrast to much research in the field so far, which has focused rather on structural aspects of discourse markers, the author sees IDMs as primarily interactive devices: they smooth the path of interaction and thus help perform various pragmatic functions. One further justification for employing a new term may be that most of the above-mentioned labels for DMs refer to language phenomena that do not fully subsume the clausal forms under investigation here, such as *you know*, *you see*, *I think* or *I mean*.

The research is corpus-based; the author chose three genres, private face-to-face conversations, private telephone conversations and public radio discussions, from the *London-Lund Corpus*. One might be surprised to learn that the texts under scrutiny, being taken from this corpus, date back to 1958–1975. The reader may wonder whether such 'mature' data in fact reflect present-day language use, and, subsequently, whether or not the author slightly contradicts her own claim about the leading edge of unconscious change and development in any language being typically found in its natural conversational texts (p. 7). Nevertheless, the choice of corpus is understandable since it is the only corpus (apart from the *Spoken English Corpus*, the composition of which is not suitable for the purposes of the present research) that is prosodically transcribed. Transcription details in the *LLC* provide a unique source of contextual information, which the author makes use of in subchapter 4.1.4 in her analysis of prosodic features in IDMs. One further limitation of the *LLC* is that, although it includes rich prosodic annotation, it consists mainly of conversations that are limited to academic settings (staff and students at London University). Nevertheless, the texts do represent the kind of authentic language data the author was seeking.

The book comprises nine chapters, out of which especially Chapter 4 and 6 present the rationale for the research, discuss central notions of the study of interactive discourse markers, and partly summarize the author's results and findings. In Chapter 4, the longest and most comprehensive in the book, Povolná outlines the criteria used to recognize the IDMs; the final section is devoted to the pragmatic functions of these devices. Despite the large quantity of notions discussed and reviewed here, the reader is not led astray, which is due to the many illustrative examples offered. Chapter 6 presents a detailed analysis of the IDMs that are used in politeness strategies. The author claims that Brown and Levinson's politeness theory is not easy to apply to the corpus data used; she argues that the wider surrounding text is an infallible guide to interpreting most IDMs. Except for a rather short chapter (the eleven-page Chapter 5 on Cohesion and Coherence), the average length of the chapters is between 25 and 50 pages.

Overall, the book provides a rich read. It covers almost all kinds of phenomena studied under the label '(interactive) discourse markers' in spoken language. If we return to Fraser's take on discourse markers, Povolná offers a valuable perspective and does not needlessly duplicate current publications in the field. She diminishes the gap between what we know about discourse markers and their crucial role of enhancing interaction in spoken discourse. Moreover, this is a pioneering publication on this subject in the Czech context. The book is a well-balanced body of broadly usage-based work which may not only serve to strengthen the field, but also should inspire future research. The book's quality is enhanced by the richness of the data, demonstrated in numerous charts and tables and then carefully interpreted. Moreover, I highly appreciate that the book has an exhaustive index. A book of this level of intensity provides a solid platform for further genre-driven research in an area of natural native-like spoken discourse.

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Rosemarie Morgan, ed.
The Ashgate Research Companion to Thomas Hardy
Farnham, Surrey: Ashgate Publishing Limited, 2010

The Ashgate Research Companion to Thomas Hardy includes contributions from some of the most prominent Hardy specialists today including Gillian Beer, Timothy Hands, Dale Kramer, Phillipp Mallett, J. Hillis Miller and Rosemarie Morgan. It offers an overview of Hardy scholarship at the same time as it suggests new directions in Hardy studies. The volume, especially designed for scholars and advanced graduate students, is an important critical basis for Hardy studies in the twenty-first century.

Divided into nine parts, *The Ashgate Research Companion to Thomas Hardy* incorporates a wide range of Hardy-related topics, including bibliographical studies, historical and cultural context, Shakespeare's influence on Hardy, bodies of knowledge and belief as they influence Hardy's poetry and prose, new critical approaches, genre and case studies, illustrators and biographers, and Hardy and the millennium. Each part is discrete, following logical steps in what the editor describes as "the researcher's trail" (13). The aim is to encourage a new generation of scholars "to chart hitherto unmapped fields of Hardy's world" (19), creating a sense of exploration and discovery that will lay the foundations for further research.

The volume is flanked by two bibliographical studies that provide a comprehensive and up-to-date listing of Hardy-related titles, including manuscripts, books, ephemera and artefacts, with an emphasis on manuscript material and significant collections of printed books as well as secondary materials. The comprehensive index enables easy orientation in the wide range of Hardy scholarship covered in the volume.

Part II, "Historical and Cultural Context", discusses "Hardy and popular Victorian culture", "Hardy in a Time of Transition" and "Hardy and the Law". William Davis's chapter on Hardy's lengthy career as a magistrate and his research into the law is particularly interesting as it illuminates two important but all-too-often neglected influences upon Hardy's writing career.

Part III examines one of the earliest and most profound literary influences on Hardy's work – William Shakespeare. In "From Stratford to Casterbridge: The Influence of Shakespeare", Dennis Taylor stresses that no major work connecting the two authors has as yet been published. Taylor methodically traces the steps by which Shakespeare influenced Hardy's sense of himself as a writer, from childhood through to the writing of *Desperate Remedies*, focusing on the passages Hardy annotated in his copy of Shakespeare that he bought in 1863.

In the chapter following Taylor's, Rosemarie Morgan and Scott Rode demonstrate that rural Dorsetshire, the Wessex of Hardy's prose and verse, equipped him with a bountiful education in imagination. Wessex constitutes a parallel universe to the landscape of Hardy's childhood, its folkloric traditions and oral histories.

Part IV, "Bodies of Knowledge and Belief", is a particularly interesting section, covering Hardy's metaphysics, Christian faith, evolution, astronomy, scientific humanism and music in poetry. Of special interest is Kevin Padian's chapter on "Evolution and Deep Time in Selected Works of Hardy", which treats the concept of "deep time" and "evolutionary legacy", demonstrating how these interact with some of the populational processes

that include natural selection in the context of Hardy's works, particularly *Tess of the D'Urbervilles*. Padian argues that Hardy internalised and used these concepts more than any other Victorian novelist in order to draw out the contrast between the events that involve his characters' lives and the spatial and temporal background against which they are set.

Focusing on psychology, gender and the cinema, Part V, "Critical Approaches", illustrates the need to update research in each of these areas. Film productions based on Thomas Hardy's work have increased in recent years, stimulating interest among scholars and indicating a significant shift in scholarship. From being only a marginal area in the 1990s, film productions in the twenty-first century have given rise to a large number of books, articles, web-based resources and university courses on Hardy.

Part VI, "Genre and Case Studies", features a particularly interesting chapter by Phillip Mallett, "Hardy and Masculinity: *A Pair of Blue Eyes* and *Jude the Obscure*". In exploring the nature of Victorian manliness and speculating on new forms of male and female sexual identity, Mallett examines the processes of becoming a "man", calling into question received notions of masculine identity.

The neglected area of "Illustrating Hardy's Novels" is examined by Ian Rogerson in Part VII. Rogerson presents a comprehensive survey of the history of illustrated magazines, artists' techniques, and Hardy's periodical publications that were illustrated, including a generous selection of the illustrations themselves. Rogerson concludes that the world of periodicals helped to establish Hardy's reputation and formed the foundation of his developing literary success. Part VII concludes with Phillip Mallett's "Hardy and the Biographers", which discusses a range of Hardy's biographers, from his contemporaries to the present. As Rosemarie Morgan notes, "none emerges unscathed" (19). Mallett argues for a new reflexivity and a willingness to permit different interpretative possibilities. While the last two decades have witnessed many attempts to theorise life writing as a complex field, no postmodern "Life of Thomas Hardy" has as yet been written.

Part VIII features contributions from some of the leading Hardy scholars today, ranging from Tom Paulin, who contemplates the feel, sound and sense of three of Hardy's best-known poems ("In Time of 'The Breaking of the Nations'", "The Self-Unseeing" and "Proud Songsters") to J. Hillis Miller, who discusses how Hardy uses the word "hand" in his "Hands in Hardy".

The "Thomas Hardy Bibliography" with which the volume ends comprises no less than seventy pages, covering collected works by Hardy, Hardy's novels, short stories, poems, drama, criticism of his books, short stories, poetry and drama, Hardy's non-fictional works, biographies (books and articles), musical settings (including CDs), audio and electronic works, film studies, video performances and journals dedicated to Hardy. What is missing from this section, which is otherwise very comprehensive, is a separate section listing doctoral theses on Hardy and Hardy-related areas, indicating the range of subjects addressed and Hardy's considerable popularity internationally. A few important and very recent titles are also, and perhaps inevitably so, missing, including Eithne Henson, *Landscape and Gender in the Novels of Charlotte Brontë, George Eliot, and Thomas Hardy* (2011), Richard Nemesvari, *Thomas Hardy, Sensationalism and the Melodramatic Mode* (2011), and Andrew Norman's *Thomas Hardy: Behind the Mask* (2011).

The Ashgate Research Companion to Thomas Hardy is nonetheless one of the most important critical publications on Thomas Hardy to appear in the last couple of years and a fine tribute to the sensitivity and extraordinary insights into form and content of one of Britain's most important authors. It is as such a worthy successor to the *Oxford Reader's Companion to Hardy* (ed. Norman Page, 2000).

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Nieves Pascual Soler
Hungering as Symbolic Language: What Are We Saying When We Starve Ourselves
New York: Edwin Mellen Press, 2011

The discipline of food studies is a recent addition to academic discourse, shifting its attention from a pragmatic approach dealing with the production, preparation and consumption of food and the complexity of its global distribution towards a more philosophical and metaphorical treatment. This shift has allowed food to be discussed in a more interdisciplinary fashion, thereby opening up new areas of academic research within a wider sociocultural context. After answering the initial questions about the necessity of food as a basic physiological need, food studies expand their scope of interest to areas such as philosophy, literature, history, anthropology, cultural studies and other areas, posing questions about the relationship of the individual to food and the environment, the ethics of food consumption in global context, the connections between food and history, the interrelations between food and tradition, and discussions of how food changes the human body and identity. The fact that such an academic treatment of food is a relatively new area of study makes food studies an extremely interesting and exciting field, especially considering the fact that food is an issue which concerns all of us. The evidence that food is our primary interest is reflected in the growing media coverage and publishing industry of food in all its possible forms, ranging from discussions about the health benefits of particular foods to the vast number of cooking shows which have given rise to a new form of celebrity, the celebrity chef. Recent years have also seen the emergence of TV channels dedicated entirely to food and cooking as well as a number of new, even glossier magazines about what to eat, how to eat it and why to eat it.

Undeniably all of these representations of food are linked with much more complex societal values related to health, economy, standards of living and also to the obsession with appearance based on food consumption, along with the emergence of eating disorders. The alarming statistics concerning eating disorders starting at a very early age suggest clearly that the issue needs to be tackled more seriously. In literary narratives, food is

discussed in a more symbolic way in order to reveal more profound connections related to it. For instance, did you know that cooking and eating can reveal the nature of the crime in a detective story? This kind of innovative approach is taken by Nieves Pascual Soler in her book titled *A Critical Study of Female Culinary Detective Stories: Murder by Cookbook*, published in 2009.

The topic of food seems to have caught Pascual Soler's attention as she deals with a similar theme in her latest book; however this time she examines the absence of food – hunger – rather than food itself. In her book *Hungering as Symbolic Language: What Are We Saying When We Starve Ourselves?*, Pascual Soler analyzes the language of hunger and its symbolic interpretation in a variety of fictional and non-fictional narratives through which she proposes a new redefinition of hunger. She states that her book concerns those who are "addicted to eating nothing" in a world in which there is plenty of food (12). The central idea of Pascual Soler's book is that "hunger is lived as an emotion", and she foregrounds this assumption on social constructivism, suggesting that emotions are cultural responses of bodies whose experiences are culturally constructed. This notion is elaborated through the psychological theory of affect, which has thus far omitted hunger from its categorization. Pascual Soler fills this gap on the basis of a variety of approaches to emotion such as Darwin's, James', Sartre's and Freud's, but she also integrates more contemporary theories such as those of S. Tomkins, R. Brennan and T. Lazarus. In other words, Pascual Soler elevates physiological hunger to an emotional level and argues that hunger is no longer an instinct but an emotion.

It is admirable to see how precisely Pascual Soler perceives and defines such elusive terms as emotion and affect, and how she supports her arguments using a wide spectrum of theories from the natural and social sciences. The ability to bridge the gap between theories based on natural sciences and those based on the humanities makes Pascual Soler's arguments highly persuasive; she outlines an interpretation of hunger as a deterministic physiological need which overlaps with a symbolic interpretation as something powerfully abstract. Both these approaches to hunger are based on Zoltán Kövecses' conceptualization of emotion as a metaphor. According to Kövecses, emotions are conceptualized in a number of source domains, and Pascual Soler uses this categorization to interpret the metaphor of hunger over five chapters – based on metaphors of the second skin, the secret, the journey, the pastime and the bounded space. The epilogue focuses on the metaphor of the divided self, i.e. the relationship between the body and the self. Before outlining her theoretical findings and defining hunger affect in more detail, Pascual Soler emphasizes the fact that "hunger" is by no means a novel concept in literature, before proceeding to a thorough historical investigation into the history of "hunger" as a universal cross-cultural emotion.

Through the image of the container, the author examines how hunger is transformed into a second skin which protects us against an over-stimulating environment. In other words, Pascual Soler links the physiological reactions of the skin to emotion, drawing on Anziu's term 'skin Ego' in order to demonstrate her arguments on metaphors of the skin. The author explains how skin metaphors are used by those who suffer from eating disorders to conceptualize an internal space. By reading these metaphors, the lives of those sufferers become immensely complex worlds with their own rules and rituals (which can be better understood through Pascual Soler's interpretation), and it enables us to see

self-starvation as something which goes beyond the restrictive medical label of "eating disorder". As she poignantly explains, the term "eating disorder" is actually rather imprecise; she states that, "by not eating, the intent is to order" (12), thereby suggesting that the aim is to put things back into their normative state. On the other hand, the author also demonstrates that hunger can be read as a fulfilling experience, pointing out that the addictive nature of fasting can become empowering and drawing comparisons with the world of religious mystics who starve themselves in order to find enlightenment. However, Pascual Soler does not go so far as to defend self-imposed hunger; she seeks instead to explain its profoundly psychological, emotional and secretive nature.

The secretiveness of hunger is dealt with in her second chapter, in which self-imposed hunger is compared with the real hunger of poverty. Here, Pascual Soler looks at fiction which suggests how hunger can be transmitted across generations, for example from mother to daughter and vice versa. She goes on to point out that the contagious nature of hunger suggests that it may be in the process of becoming a new disease. In the second part of this chapter she looks into the non-metaphorical treatment of hunger in the controversial life of the Nobel Prize winner Rigoberta Menchú Tum and her treatment of hunger in relation to poverty in Guatemala.

Hunger as a journey is elaborated in chapter three, in which the author examines how food can be related to real memory, as is demonstrated by her reading of Marcel Proust's *Remembrance of Things Past*. The connection between food (or rather the lack thereof) and historical memory is discussed in a variety of Cuban narratives showing how famine can function as a dehistorization of reality. She also makes reference at this point to the connection between obesity and melancholia.

Chapter four looks at hunger as an artistic spectacle, examining its voyeuristic connotations and also ways in which hunger can be interpreted as an urge to write. These connections are made using an interesting variety of genres ranging from Franz Kafka's short stories to the more contemporary hunger stunt performed by the illusionist David Blaine in 2003. Although hunger is often regarded as a feminine concern, Pascual Soler also looks at male "hunger" in David Krasnow's novel *My Life as a Male Anorexic*, reminding us that anorexia is a problem which crosses all gender boundaries.

Pascual Soler's reading of hunger is amplified in chapter five, in which she draws connections between hunger and architecture. She looks at hunger through architecture in order to reflect on how the hunger affect informs and shapes space itself. As she states, "it shows that hunger is produced by modern and postmodern architectural spaces" (28).

There is no doubt that Pascual is an immensely innovative scholar and she can successfully connect concepts which would not initially seem to be linkable. It is unusual to come across a work which is so specifically oriented and yet which can offer insights across so many other academic disciplines. The author not only shares her own deep knowledge of the subject, but also makes a number of pertinent suggestions for areas of future study on the topic of hunger. The choice of narratives used in the book, which include novels, autobiographies, testimonies, health manuals, newspaper articles and memoirs, only accentuates how little has been researched in the subject of hunger; it also indicates that the topic of hunger would benefit greatly from an interdisciplinary approach. Thus her book can be read as a work of literature, philosophy, culture and gender, but also as a work of physiology, medicine and therapy. It can also be read as a testimony of those living through the

metaphors of hunger either as victims of eating disorders or as victims of real life famine in the third world. Each chapter can be read separately or as a part of the whole, which is suggestive of the cycle of hunger as an emotion from which the "hunger" addict never really escapes.

What is striking about Pascual Soler's book is that, despite its academic nature, it can be read as a very practical work for those dealing with eating disorders on a medical level. The interdisciplinary nature of the book clearly implies that medical conditions should be treated in tandem with the psychological issues of the sufferer, and therefore this book would also be beneficial for therapists, psychologists and sociologists dealing with the treatment of eating disorders.

Hungering as a Symbolic Language is unique in its innovativeness, the complexity of its ideas, its structure and in its practical application. In discussing her chosen topic so thoroughly, Pascual Soler comes across as having more than just an academic interest in the subject of the symbolic language of hunger; she herself seems to be hungry for more answers. The symbolic interpretation of hunger in her work suggests that we all suffer from a universal hunger for something beyond that which fills our physiological needs.

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Nick Johnstone
Patti Smith: A Biography by Nick Johnstone
London: Omnibus Press (Revised edition), 2012

The book *Patti Smith: A Biography by Nick Johnstone* is the latest attempt to write a biography of Patti Smith, one of America's most influential singers. The book was originally published in 1997, and its revised version came out in May 2012.

The book tells the story of the most important moments in Smith's life which shaped her personality, influenced her artistic visions and work and led to her international success as an artist, a poet and a singer. *Patti Smith: A Biography by Nick Johnstone* focuses in particular on Smith's youth and the people who strongly inspired her during that time of her life, such as Charles Baudelaire, Arthur Rimbaud, Jean Genet, Amedeo Modigliani and Helène Hébuterne; it also describes the time she spent in New York and performed with The Patti Smith Group and her later life as a married woman and mother in Detroit with her husband Fred Smith, a member of the band MC5. As this is a revised version of the book, it contains a new section covering her life and especially her career up to the present day – more precisely to the end of 2011. However, it pays little attention to her personal

life after the death of her husband; it stresses mainly her career – writing, recording and touring all over the world.

As Johnstone is a writer and a music journalist, known for contributing to magazines such as *Mojo*, *Melody Maker*, *Music Week*, *Clash Magazine* and many others, the book is largely based on many quotes and excerpts from magazine reviews and interviews. Quotes from members of Smith's band as well as from other musicians – such as Lee Ronaldo, the co-founder of Sonic Youth, or Peter Buck, the co-founder of R.E.M. – are frequent, and they express the musicians' attitudes towards Smith and her music. Ronaldo and Buck place particular emphasis on her first CD *Horses*, stressing its importance and contribution to rock'n'roll music, as well as its significance for them as musicians. They were also inspired by her performance style. For Michael Stipe, the lead vocalist of R.E.M., Smith is one of the biggest sources of inspiration; he claims in the book that he has been touched by her lyrics since his childhood. The book also includes comments from magazine journalists such as D. D. Faye and other personalities from the world of art such as Andreas Brown, the owner of New York City's Gotham Book Mart Store. Such comments are very important, as these people were the insiders; they were the part of the music and underground scene when Smith came to prominence and they help to paint an authentic portrait of her sensitive personality, which also explains a lot about her music. D. D. Faye witnessed the inception and the progress of her whole career; they talked a lot about art, music and its tradition, sexuality and its effect on her performances. Excerpts from such conversations are included in the book. Andreas Brown was also an important person for Smith's creative life, as he supported her in writing her unusual and distinctive poetry inspired by the Cursed Poets and painting. His comments help us to gain a deeper understanding of her artistic visions.

Nevertheless, it is also important to mention other contributions made by *Patti Smith: A Biography by Nick Johnstone*. As has already been mentioned, Smith's youth and the early years of her career make up the majority of the book. This is the reason why her idols are described in detail. In-depth information about them helps the reader understand how she was inspired by them, how they contributed to her work. Smith admired their romantic-tragic idea of life as an outcast from society's codes. She was seeking to be as real as them; she wanted to be ahead of her time. She also shared with them an attempt to find a kind of consolation in art. These attitudes reveal a lot about her "punk" attitude towards life, which is also presented in the book. This information will be appreciated especially by those who were not familiar with Smith's work before reading the book. Besides these idols, the biography also focuses on people who encouraged Smith in her creative life and supported her from the very beginning of her life in New York. Thus it also includes personalities such as the playwright Sam Shepard, the singer and artist Bob Neuwirth, the member of The Patti Smith Group Lenny Kaye, the manager Steve Paul or the previously mentioned Andreas Brown.

A further benefit is that the book provides information not only about Smith's musical career, but also about her whole creative oeuvre, including her poetry and art, as well as each and every album she recorded. It contains detailed information about the releases of her records, including their covers, and how they were received by audiences and critics. Moreover, it also contains brief analyses of some of the songs, sometimes enriched by Smith's own comments. This helps the reader understand Smith's sometimes abstract

lyrics and the origins of her songs and poems, as well as deepening our knowledge of her views on the meaning of art and creativity.

When comparing the book with Smith's autobiography *Just Kids* (2010), the reader realizes the differences from the very beginning. *Patti Smith: A Biography by Nick Johnstone* is an overview of her entire career with emphasis placed on certain personal issues presented from the objective point of view. Just Kids, on the other hand, is more like a book of memoirs focusing on the beginnings of her creative life, her life in New York and especially her familiarization with New York's underground scene and her relationship with Robert Mapplethorpe (whose impact on her life – and her art – was enormous). Compared to *Patti Smith: A Biography by Nick Johnstone*, the book *Just Kids* is a very personal work. It contains detailed information about her life and sometimes even intimate moments from her youth that had far-reaching consequences for her future life. It does not focus on her career but on the process of her becoming an artist, presented from her own point of view. As an autobiographical work, it represents a good source of insight into her personality and her attitudes towards art and music. As such, *Just Kids* can serve as a counterpart to *Patti Smith: A Biography by Nick Johnstone*. Together, they give the reader a complex portrait of their subject.

Patti Smith: A Biography by Nick Johnstone is an essential book for any reader wanting to gain basic information about Patti Smith and her band. Readers who would like to learn more about her, and in particular about crucial periods of her creative life, should also read some of the other available books about Patti Smith, such as her autobiography *Just Kids*.

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Gillian G. Gaar
Entertain Us: The Rise of Nirvana
London: Jawbone, 2012

A large number of books about Nirvana and the grunge movement in general have been written over the years. Most of them, however, provide just an overview of the band's entire career, with many also focusing on Kurt Cobain's personal issues. Gillian G. Gaar's book *Entertain Us: The Rise of Nirvana* is different.

As the title of the book suggests, it focuses on the important moments and events in the band's early years which led to the success of their second album *Nevermind* in 1991. *Entertain Us: the Rise of Nirvana* tells the story of Nirvana from the point of view of the insider, as Gaar was there from the very beginning of the grunge movement. She contributed to the magazines (*Rolling Stone*, *Mojo*, *The Rocket* and many others) that wrote about the bands, knew their members and had the insight – the key factors for writing a valuable book on an important band or era in the history of music.

Based largely on interviews with personalities whose participation in the development of both Nirvana and the grunge movement was essential (the interviews were taken from magazine articles and other publications), Gaar's book centers not only on the rise of Nirvana but also on the rise of the entire Seattle Scene. It stresses the importance of punk and its influence on the alternative music scene, but at the same time does not forget to mention other bands – like Black Flag, Hüsker Dü, or the Melvins – which paved the way for Nirvana's and other grunge bands' subsequent success.

As has already been mentioned, the book contains many quotes from people who were in one way or the other part of the grunge movement; be it members of the bands, producers, managers, concert-goers, or just fans. As a result, readers have a chance to hear from personalities like Danny Goldberg (artist manager), Craig Montgomery (sound engineer), Jack Endino (musician/producer), Butch Vig (*Nevermind* producer), Charles Peterson (photographer), Earnie Bailey (Nirvana's guitar technician), Kurt Danielson (TAD bassist), Chad Channing (ex-Nirvana drummer), and many others. The inclusion of their voices helps recreate the atmosphere of the time when the Nirvana hysteria was just about to break out.

However, the greatest contribution of the book, and the one that the hardcore Nirvana fans (because they seem to be the target readers) will surely appreciate most, is that it contains in-depth analyses of every Nirvana song and its development up to *Nevermind*, as well as comments on the particular song by the members of the band. This helps the readers understand the process of songwriting and also deepens their knowledge of the origin of the songs.

What is more, the book also provides information about all Nirvana's important studio sessions as well as their radio and TV appearances. It also includes the significant live performances of the band – from the first ever performance at a house party in 1987, through the Off Ramp Café show in November 1990, to the first public performance of Nirvana's biggest hit "Smells Like Teen Spirit" at the OK Hotel in April 1991. Although there are apparently some inaccuracies in the exact dates of the shows or particular takes of the songs (the book's contents have been discussed on *livenirvana* – a website dedicated to

Nirvana that contains a detailed tour and session history of the band as well as discussion forums), the book is highly informative.

Gillian G. Gaar's book *Entertain Us: The Rise of Nirvana* is probably not an essential book if one wants to acquire basic information about Nirvana. In such a case one should read Michael Azerrad's *Come as You Are: the Story of Nirvana* (1993) or Everett True's *Nirvana: the True Story* (2006). However, Gaar's book can be regarded as an in-depth early Nirvana documentary (she was a project consultant/liner note writer for Nirvana's box set *With The Lights Out* and thus can be considered an authority on the topic) of high quality and value.

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News, Announcements

Conference Report

Grammar and Genre. Interfaces and influences
Åbo Akademi University, Turku, Finland
24–26 October 2012

The reasons for attending the conference were threefold. First, Åbo Akademi University ranks among Europe's premier internationally acknowledged research universities. Second, the theme of the conference perfectly matches and mirrors the research project carried out at the Department of English and American Studies in Ostrava, which centres on the form and function of academic, institutional and mass-media genres – currently being investigated by our research team from the perspective of Michael Halliday's concept of the interpersonal metafunction. Third, Åbo Akademi University is inseparably associated with Nils Erik Enkvist, who has earned a world-wide reputation among most textually-oriented linguists and whose influence on his colleagues and students is still palpable.

The conference was organized by *SKY*, a seemingly English acronym of the Finnish *Suomen kielitieteellinen yhdistys* (the *Linguistic Association of Finland*) in collaboration with the Faculty of Humanities of Åbo Akademi University. Proceedings were opened by Meri Larjavaara, the chairperson of the Association and head of the French Language and Literature Department. In her welcoming talk, Larjavaara mentioned that when planning the congress, the organizers had in mind the different ways in which genre and grammar may interact, and so they wanted to attract scholars representing different ways of approaching the problem. Therefore, the conference especially welcomed papers addressing the theme of interfaces between grammar and genre to study how genre affects grammatical choices. The plenary lectures included an opening paper by Maarten Mous (Leiden University) on 'African urban youth speech styles spreading through speech genres', in which he argued that languages change because norms and conventions change and the factors behind the growth of anti-norm youth languages is social. In 'Dialect syntax in a genre', Maria Vilkuna (Institute for the Language of Finland) introduced a recent project on Finnish Dialect Syntax which focuses on areal syntactic microvariation and discussed the applicability of continuous discussion, a type of 'natural' discourse, of real-life topics in syntactic research. Tuija Virtanen-Ulfhielm (Åbo Akademi University) in 'Grammar, discourse type and genre: From text to context and back again' reminded the participants of Professor

Nils Erik Enkvist, her teacher, mentor, colleague, the spiritual father of Åbo Akademi and the best known Finnish linguist internationally, and went on to analyze grammatical variation in the genre of online internet-related chat. The last plenary talk by Anja Wanner

Photo: Professor Tuija Virtanen and dr. Renáta Tomášková in front of Erik Nils Enkvist's portrait.

(University of Wisconsin-Madison) on 'The passive construction as a style and genre marker: Findings, changes, misconceptions' was read, due to the author's last-minute absence, by her 'transatlantic' colleague Heidrun Dorgeloh (Düsseldorf University).

The conference was organized into two parallel sessions, with 27 contributions on topics that accommodated linguistic frameworks focusing on how genre distinctions are reflected in grammar. The symposium brought together linguists from various fields of genre analysis who investigated a variety of institutionalized genres – such as for example circular letters by the Helsinki educational authority (Suvi Honkanen), prologues of classical Greek assembly speeches (Tzu-l Liao), university website presentations (Renáta Tomášková); academic genres: conclusions in Catalan linguistic articles (Hortensia Curell), student matriculation essays (Riita Juvonen, Mikko Virtanen), conference presentations (Gabriela Zapletalová); and mass media genres – discourse of illness in a professional medical journal (Heidrun Dorgeloh), French politicians' blogs (Veronika Laippala, Lotta Lehti), Russian internet blogs (Albina Kunikeeva), Spanish media genres (Miguel A. Aijón Oliva,

María José Serrano) the genre of the public political apology (Eva Norrman), comic and graphic stories (Michael Ewing). Two factors – the narrowly thematic focus of the conference and the relatively small number of papers – meant that the conference not only became an excellent forum for fostering intense interaction among participants in discussion sessions after each contribution, but was also an enjoyable social occasion. Apart from the traditional social meeting-points such as coffee breaks or tasty lunches in a smart university canteen, the social programme also included planned events such as an evening reception at Turku City Hall and a dinner in Svarte Rudolf, a riverboat restaurant located in the centre of Turku near Turku City Theatre, offering a pleasant view of the placid River Aura.

Personally, a memorable experience was meeting the above-mentioned Professor Tuija Virtanen-Ulfhielm, a pupil and disciple of Enkvist, who recounted her teacher's generosity as he seldom missed an opportunity to promote his students and colleagues. Virtanen enthusiastically recalled her experiences with Professor Jan Firbas, Jarmila Tárnyiková, František Daneš and Světla Čmejrková, with whom she was in touch in the early 1990s due to the lively mutual contacts developed mainly by Professor Enkvist, which resulted in a number of reciprocal conferences and publications including *The Syntax of Sentence and Text* (1994) or *Organization in Discourse* (1995).

The conference greatly benefited from its location in the unique Arken building of the Åbo Akademi University, a university exceptional in Finland in that it provides higher education in the Swedish language. The Arken building, where the Faculty of Arts is based, is an exquisitely modernized industrial complex located in a former steel mill once owned by the Armfelt family, who are commemorated in the name of the main auditorium. The conference also gained advantage from Turku itself, which is Finland's oldest city (its history dates back to the 12th century) and the country's first capital. Turku is a pleasant, compact place where most of the important sights are concentrated within walking distance of the banks of the River Aura. Interfaces exist not only between grammar and genre; Turku finds itself on the interface between two politically and socially close, but historically distinct cultures, Finnish and Swedish, which endows the location with a congenial atmosphere.

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