Ostrava Journal of English Philology

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"I am not running, I am choosing": Black Feminist Empowerment and the Continuation of a Literary Tradition in Julie Dash's *Daughters of the Dust* (1991) and Dee Rees' *Pariah* (2011)

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Abstract

This essay argues that contemporary films by Black American women filmmakers should be seen as cinematically carrying on the literary tradition that began in the 1970s and has prepared the path for this group. Since then, one has been able to observe a growing number of Black women writers who differed from preceding authors by providing visions of Black women who found the self-esteem and self-empowerment necessary to overcome negative circumstances. The filmmakers offer a continuation of this tradition; dealing with the challenges of the often condescending gaze of mainstream productions, they turned their own cinematic Black women into active agents of change.

Keywords: Black women writers, Black film, Black women filmmakers, African American literature, African American filmmakers, Julie Dash, Dee Rees

We can take our pain, work with it, recycle it,
and transform it so that it becomes a source of power.

bell hooks (*Yearning* 203)

Heartbreak opens onto the sunrise for even breaking is opening and I am broken, I am
open. Broken into the new life without pushing in, open to the possibilities within, push-
ing out. See the love shine in through my cracks? See the light shine out through me?
I am broken, I am open, I am broken open. See the love light shining through me, shining
through my cracks, through the gaps. My spirit takes journey, my spirit takes flight, could
not have risen otherwise and I am not running, I am choosing. Running is not a choice
from the breaking. Breaking is freeing, broken is freedom. I am not broken, I am free.

Alike (*Pariah*)

In her 1998 essay about Black women filmmakers, Gloria J. Gibson-Hudson argued that
the necessity of creating their own, empowering cinematic images became of fundamental
concern for Black women in the latter half of the twentieth century. According to Gibson-
Hudson, throughout film history, all too often, Black women had to observe that their
image as

> […] the Black woman, as presented within mainstream cinemas, [was] a one-dimen-
> sional depiction. Black women [were] shown as sex objects, passive victims, and as
> "other" in relation to males (black and white) and white females. Worldwide, Black
> women's images [were] prescribed by narrative texts that reflect patriarchal visions,
> myths, stereotypes, and/or fantasies of Black womanhood. Consequently, these rep-
> resentations limit[ed] the probability of an audience seeing Black women as figures
> of resistance or empowerment. (43)

Out of this necessity, in the late 1980s and early 1990s, Black women in the United King-
dom, Canada, the U.S., and the Caribbean began to make their own films, thus offering
themselves the empowering images of Black women that had been missing. Among them
were filmmakers such as Julie Dash, Alile Sharon Larkin, Monica Freeman, Camille Bil-
lops, and Daresha Kyi, with Dash being the most well-known among them.[1]

In their own films, these directors picked up those limiting and often condescending
presentations of mainstream productions which had either portrayed the Black woman as
a passive, often naïve supporting sidekick to white protagonists or had used her presenta-
tion as an excuse to gaze at the Black female body. Black women filmmakers took this
mainstream gaze as an inviting challenge for their starting points, but now they turned
the passive Black woman who was being gazed at into the active agent, who transformed
the condescending gaze into a loving and accepting look, thus offering herself her own
empowerment.

However, the idea of empowerment through their own cultural productions began ear-
lier, with the Black women writers of the 1970s. Since then Black women writers have
presented empowered Black women in their texts, allowing later filmmakers to follow in
their footsteps. Turning this once-degrading gaze into a loving look still offers one of the

most appealing challenges for Black women writers and filmmakers today. To demonstrate the continuation of the literary tradition in film, I have chosen to discuss two films, *Daughters of the Dust* (1991) by Julie Dash and *Pariah* (2011) by Dee Rees.

Concerning literature, many theorists have pointed to the content of healing, hope, and agency in Black women writers' texts that began in the latter half of the twentieth century. The Black feminist theorist Cheryl Wall, for example, points out that the protagonists of these later texts partook in a mood of righteous anger and triumphant struggle that enabled them to undertake a psychological journey that took them from victim to survivor. According to Wall, these characters defined and "position[ed] themselves respectively as potential and active agents of social change" (3). The concept of the individual's journey to agency can be found in many texts by African American women writers since the late 1970s, such as Alice Walker, Toni Morrison, Nikki Giovanni, Gloria Naylor, Paule Marshall, Maya Angelou, Gayl Jones, Toni Cade Bambara, Sherley Anne Williams, Ntozake Shange, Bebe More Campbell, and Terry McMillan. These writers differ significantly from their predecessors because they do not limit their fiction to descriptions of reality and mere criticism of negative societal circumstances. Previous writers such as Nella Larsen, Jessie Fauset, Ann Petry, and Dorothy West depicted spiritually broken Black women who were unable to liberate themselves from oppression. In comparison with these earlier African American women's texts from the Harlem Renaissance or the Naturalist and Modernist periods, the later texts allowed struggling protagonists not only to recognize their negative circumstances but also to find the mental and spiritual power within themselves to often change those circumstances. They have provided visions of Black women who, with the help of some form of sisterly communities, have found the self-esteem and self-empowerment necessary either to overcome racist, sexist, and economic oppression or at least not to allow these circumstances to crush them. Speaking of Morrison, for example, Barbara Christian argued that in her novels, Morrison "makes an attempt [...] to figure out the possibilities of healing and community for her women characters" (180). Joanne V. Gabbin, too, claimed that because of these writers, a transformation had happened in African American literature; for the first time, African American women were "cleansing, healing and empowering the images of themselves" (247). Furthermore, Susan Willis saw the unifying contribution of these texts in the writers' capacities to imagine "the future in the present, [a] future born out of the context of oppression. It produces utopia out of the transformation of the most basic features of daily life" (159).

The move from passive victim to active survivor and agent in these African American women authors' texts is often connected to an initial process of a spiritual or psychological awakening and subsequent journey. Deborah McDowell emphasizes that the motif of the psychological journey represents a major modifier for these texts; she writes:

> Though one can also find the [journey] motif in the works of Black male writers, they do not use it in the same way as do Black female writers. For example, the journey of the Black male character in works by Black men takes him underground [...] It is primarily political and social in its implications [...] The Black female's journey, on the other hand, though at times touching the political and social, is basically a personal and psychological journey. (437)

Toni Cade Bambara's *The Salt Eaters* (1980) serves as an example for this claim. The novel's protagonist, Velma Henry, after trying to commit suicide, is asked by Minnie Ransom, her spiritual healer, "Are you sure, sweetheart, that you want to be well?" (3). Minnie asks the question because she realizes that Velma can overcome her breakdown only when Velma herself first decides that she wants to heal psychologically, too. Minnie Ransom's question about the self-activated healing points to the idea of self-empowerment in African American women writers' texts. The image of the psychological journey—the protagonist's growing awareness of his or her own spiritual powers and agency—is essential in the process of empowerment because it serves as the foundation for the next step. Furthermore, their initially struggling and finally succeeding protagonists all improve, to a greater or lesser extent, their immediate surroundings. Empowered by their spiritual attitudes, they work on communal improvements, which allow the reader to imagine what a possible future in these fictitious communities could look like. Sandi Russell's explanation of Alice Walker's texts, for example, illustrates how the "move from loss to hope" causes the protagonists to participate in the "transformation of society" (122). Joanne V. Gabbin, too, observes the literary protagonists' active participation in societal changes in these texts. She claims that because of an "unabashed confrontation with the past and [a] clear-eyed vision of the future," the texts move from "protest toward revelation and informed social change" (249).

When trying to locate the nexus between individual empowerment and collective survival, one is able to find a critical engagement of Black women artists not only in literature, but also in film adaptations and original film scripts. Since the 1980s, one has been able to point to a growing body of cinematic empowerment narratives that depict individual journeys toward healing, which are accompanied by communities of sisterhood. Film adaptations and films with original scripts can be regarded as the visual continuation of the written text.

In her essay on Black feminist visual theory, Judith Wilson argues that these late twentieth-century Black feminist cultural productions and interventions became necessary because of "feminists and poststructuralists and the emergence of visual theory in Europe and the U.S. during the 1970s and 1980s," which far too often again made the mistake of reducing Black spaces to a preoccupation with the Black female body intersected with the gaze (21). As I stated earlier, throughout the history of cinematic productions, the Black female body had always been intersected with the gaze; yet now, unfortunately, mainstream feminism addressed the gaze and the female body in an all-embracing discourse without paying any attention to particular circumstances in regard to class or race. Such a one-dimensional discourse simply asked for the intervention of two disciplinary locales, Black feminist artistic productions and Black feminist critical film studies.

In addition, Black women had to struggle with another stereotyping gaze in visual cultural productions during the same period. Since the 1970s, one could also observe the arrival and subsequent success in mainstream of a growing group of Black male filmmakers such as Melvin van Peebles, later his son Mario van Peebles, Charles Burnett, Ernest Dickerson, Spike Lee, John Singleton, and the brothers Albert and Allen Hughes. Yet, as John Williams argues in his review of Black filmmakers, as laudable as their advent was on the commercial film industry scene, their "homeboy style" did nothing to counter the existing stereotypical images of Black women found already in the media. It was in her 1977

manifesto "*A Place in Time* and *Killer of Sheep*: Two Radical Definitions of Adventure Minus Women" that Black filmmaker Kathleen Collins claimed that earlier Black films, such as *Shaft* and *Superfly*, simply reproduced stereotypical images of Black women. Williams maintains that the same critique should also be applied to the later Black male filmmakers (n.p.).

According to Judith Wilson, the long-overdue intervention came with a group of Black women filmmakers who have emerged since the late 1980s because they "frequently engaged aspects of current body/gaze discourses. But in doing so, they often push these preoccupations into unfamiliar territory—invoking the intricate, aesthetic […] their art points to another universe of questions around black self-esteem, cultural heritage, and aesthetic preferences" (21). In her analysis of Black women filmmakers, Jacqueline Bobo calls this the genesis of a tradition (3).

In her 2012 essay "Tuning into *Precious:* The Black Women's Empowerment Adaptation and the Interruption of the Absurd," Erica R. Edwards points to an additional format for Black feminist cultural productions that have shifted their focus from mere literary texts to the wider realm of pop art. To find empowerment narratives, one should now also look to the film and television adaptations of novels by Black women writers. Edwards writes, "Adaptations have thus provided the language for the collision of black feminist literary culture and mainstream black popular culture" (75). Naming the adaptation of Alice Walker's *The Color Purple* (1982/1985) the starting point, Edwards sees a steady continuum with Gloria Naylor's *The Women of Brewster Place* (1983/1989), Terry McMillan's *Waiting to Exhale* (1992/1995), Toni Morrison's *Beloved* (1987/1998), Zora Neale Hurston's *Their Eyes Were Watching God* (1937/2005), and finally, Sapphire's *Push* (1996) as the film *Precious* (2009). Edwards claims, "Understanding adaptations as a practice and a genre corresponding to the emergence of pop feminism from the 1970s to the 2000s is necessary for understanding how the narrative logics and technologies of salvation in the film contain black women's empowerment within a compensatory frame of individual success and eschew a radical ethos of collective survival" (74). With her theoretical suggestions about film adaptations, Edwards echoes the nexus between literature and visual cultural productions.

The 'gaze' as a theoretical substructure has been of essential importance for Black feminist discourse from the very start. As bell hooks already maintained in 1992 in her groundbreaking essay "The Oppositional Gaze: Black Female Spectators," racist U.S. history taught Black people not to look; during the time of slavery, for example, "the politics of slavery, of racialized power relations, were such that the slaves were denied their right to gaze" (107). The slaves very well understood the power dynamics of constantly being gazed at and simultaneously being denied the right to gaze. Referring to Michel Foucault's contemplation of domination and relations of power, hooks argued that the slaves knew that "even in the worst circumstances of domination, the ability to manipulate one's gaze in the face of structures of dominations that would contain it, opens up the possibility of agency" ("Oppositional Gaze" 107).

Locating the gaze and its power dynamics in later twentieth- and twenty-first century Black feminist theory, Farah Jasmine Griffin advances this idea by adding the concept of the erotic to power relations born out of the gaze. In her analysis of late twentieth-century novels of slavery and their use of the erotic as resistance and a means of healing, Griffin

observes that while "white supremacist and patriarchal discourses construct black wom-en's bodies as abnormal, diseased and ugly, black women writers seek to reconstitute these bodies" ("Textual Healing" 521). Griffin argues that Black women writers who started to "explore female bodies as sites of healing, pleasure, and resistance [were] engaged in a project of re-imagining the black female body—a project done in the service of those readers who have inherited the older legacy of the black body as despised, diseased and ugly" ("Textual Healing" 521). Griffin regards Audre Lorde's earlier call for nominating the erotic as a resource for empowerment as a vanguard action for later Black feminist the-ory. In her pioneering essay "Uses of the Erotic: The Erotic as Power," Lorde had encour-aged women of color in general and lesbians of color in particular to celebrate the erotic as sensual as well as political resource, a tool for empowerment.[2] While Griffin cautions one to see the essentialism in Lorde's claims—indeed, many scholars have criticized Lorde's text as too essentialist—Griffin, nevertheless, notes the importance of Lorde's contribution by pointing to the historical legacy of Black women bodies. Griffin writes, "The burden of a historical legacy that deems black women 'over-sexed' makes the reclamation of the erotic black female body difficult. Unless the way that body is constructed in history and the continued pain of that construction are confronted, analyzed and challenged, it is almost impossible to construct an alternative that seeks to claim the erotic and its potential for resistance" (1996: 526). Therefore, it is important, as Griffin insists, to "return to the site of the most formidable violence for black women as slaves" (1996: 526).

The best example for a cinematic return is offered by Julie Dash and her well-known film *Daughters of the Dust* (1991).[3] Here, too, women learn to empower themselves by confronting the physical and psychological violence done to their bodies since slavery. Dash allows and enables her women to finally come to the understanding that the gaze at the female slave's body had caused violence not only during the times of slavery but had created for them a sense of unworthiness and ugliness of their own bodies. The film takes place on a small island off the Atlantic coast of South Carolina in 1902. Here we meet an African American extended family, the Peazants, on the eve of their departure from the sea island in the South to a big city in the North. Although the setting of the movie is in 1902 and seems at first to be unrelated to the Black community of the 1990s, Dash nevertheless deals in *Daughters* with problems that, according to her, Black people in general and Black women in particular still face today in American society. Like Walker, Morrison, and Nay-lor, Dash hopes to influence her own community toward questioning current attitudes and circumstances and considering possible changes. In fact, Dash claims that one of her main objectives with *Daughters* was to influence her own community toward political agency. In her interview with bell hooks, she agrees with hooks that the film intends "progressive political intervention" (32).

With *Daughters*, one can claim that the film succeeds with one of the necessities Black feminists have desired to see as a major concern for Black women—the struggle with self-love. One of *Daughters*' main concerns deals with the self-destructing denial of physical and spiritual beauty by Black women. With her film, Dash intends to convey to Black women that the strength they need for survival in a society that is still hostile toward them lies in each other and in their unity, yet instead of realizing this necessity, most women in *Daughters of the Dust* are busy hating oneself and each other. Yellow Mary, for example, one of the Peazant women, who left the island many years ago and returns now to attend

the reunion, experiences a tremendous amount of ostracism and hatred by her own family because she has returned as a prostitute. Yellow Mary indeed stretches her family's tolerance to the extreme because she not only comes home as a well-to-do prostitute, but additionally brings with her another prostitute with whom she seems to have a lesbian relationship. Encountering Yellow Mary, all the other Peazant women suddenly seem very eager to show off their own spotless and righteous lives. They greet her with degrading and hateful remarks such as "All that yellow, wasted"; "The heifer has returned"; "The shameless hussy." When Yellow Mary offers cookies as a homecoming present, the reactions range from "I wouldn't eat them anyhow, if she touched them" to "You never know where her hands could have been. I can just smell the heifer."

All these Peazant women are so blinded by their own dreams of success in the North that they do not want to comprehend that Yellow Mary's dreams of financial and personal success failed because of the mainland's racist and sexist society which ensured that Yellow Mary and her husband did not see the fulfillment of their dreams. For example, when Yellow Mary worked as a wet nurse for a family, she was treated without any respect or rights; in addition, her employer raped her repeatedly. Now, during her visit to her family, she tells Eula, one of her cousins, that this was the way she "got ruined" and that the experience turned her into a prostitute. But the Peazants do not allow themselves to see any possible connections between Yellow Mary's failed dreams and their own high hopes, because such a realization would carry a dangerous implication for the fulfillment of their own dreams. Instead, they choose to blame Yellow Mary herself for her failed life. Even when Yellow Mary tells them that "the raping of colored women is as common as the fish in the sea," they still claim that it was all Yellow Mary's own fault. They still believe that their own new life in the North will be completely different from Yellow Mary's and that, of course, their daughters will not face any similar problems.

Dash believes that such self-hatred can be overcome and that unity can be established through the memory of Black history and culture. Emphasizing Dash's ideas on memory in regard to a group vision, Jacquie Jones explains that in *Daughters*, "Dash authenticates the collective memory as essential and as necessary" (21). To illustrate her point, Dash uses the image of the ancestors. According to her, the Peazants can succeed in any society, be it Southern or Northern, only if they begin to remember their ancestors' spirit and their determination to overcome any negative circumstances together as a united group. They should realize again their uniqueness as a group by remembering their recent African American history, their ancient African heritage, and the beauty and richness of their own culture. In his discussion of *Daughters*, Manthia Diawara explains that the movie urges African Americans in the 1990s "to know where we came from, before knowing where we are going" (14). Toni Cade Bambara supports Diawara's thesis when she lauds the movie's potential by saying that "the film, in fact, invites the spectator to undergo a triple process of recollecting the dismembered past, recognizing and reappraising cultural icons and codes, and recentering and revalidating the self" ("Reading" 124).

The Peazants' ancestors could not afford to dream about womanhood in the same way that white women could dream about their virtues and their true womanhood. Of course, they could be angry and frustrated about the Black woman's situation and hope that justice might be served to her in the future, but they knew they could not afford to blame the victim because it would have destroyed their unity as Black people. If they had started to

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blame the victim, they first would have had to blame the woman who got ruined, and then the man who did not protect her, and then they would have been busy blaming each other for their failures.

The change in family members' attitudes toward Yellow Mary happen when Eula, who was raped and 'ruined' by a white man herself, observes so much hatred among the Peazant women that she breaks down and cries:

> As far as this place is concerned, we never enjoyed our womanhood. Deep inside, we believed that they ruined our mothers, and their mothers before them. And we live our lives always expecting the worst because we feel we don't deserve any better […] You think you can cross over to the mainland and run away from it? You're going to be sorry, sorry if you don't change your way of thinking before you leave this place […] If you love yourselves, then love Yellow Mary, because she's part of you […] We carry too many scars from the past. Our past owns us […] Let's live our lives without living in the fold of old wounds.

In this scene, Eula proves that she fully understands the Peazant women's dilemma with the past and the present. Using the example of the Black woman's situation in American history, Eula attempts to show her family that they have tried for too long to ignore their past and have somewhat blinded themselves with some other fabricated ideas. Therefore, she tells them about their dilemma: "Deep inside we believe that even God can't heal the wounds of our past or protect us from the world that put shackles on our feet."

Because of Eula's urging, most members finally realize how far their hatred and disrespect have already carried them. They now understand Eula's insistence on seeing how the past really happened rather than how most of them have tried to invent it by simply erasing certain negative memories and events. The specific example of the Black woman's situation in American history helps the Peazants to understand Eula's insistence that "we've got to change our way of thinking." They finally realize that they have to see themselves as a particular group with a specific history, thus enabling them to truly find the love and respect for oneself and each other.

Dash's *Daughters* can be regarded as a cinematic foundation for the later Black feminist filmmakers who took Dash's ideas of self-love to another level. Analyzing and comparing the work of second-wave and of contemporary Black feminist theorists, Jennifer Nash argues in her essay of 2013, "Practicing Love: Black Feminism, Love-Politics, and Post-Intersectionality," that the insistence on providing images of self-love has always been one of the most urgent, but also most powerful aspects of Black feminist theories. However, self-love as theoretical concept has undergone a change. While earlier scholars such as bell hooks, Ntozake Shange, or Patricia Hill Collins, for example, saw love politics as "claiming, embracing, and restoring the wounded black female self," contemporary Black feminist theories insist that love-politics transcends "the self and produc[es] new forms of political communities" (Nash 3). By calling this *affective politics*, Nash sees a departure from earlier Black feminist political works and their association with identity politics; *affective politics* describe how "bodies are organized around intensities, longings, desires, temporalities, repulsions, curiosities, fatigues, optimism," thus producing political movements (3).

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With *Pariah*, the 2011 film by Black filmmaker Dee Rees, one finds the cinematic execution of Nash's ideas. Originally a 28-minute short film (2007), Rees expanded it into a full-length feature film with Spike Lee acting as her mentor and the executive producer for the 2011 film. In *Pariah*, one can claim, a contemporary Black feminist insists on providing a mind map for self-love. Dee Rees reclaims the Black woman's body as her own by addressing the topic of lesbianism in the Black community, thus entering the still very small group of Black lesbian filmmakers.[4] Rees does not shy away from dealing with the homophobic attitudes still widespread in Black communities; through her protagonist, seventeen-year-old Alike, Rees shows the mental anguish such hatred and denial can cause for young Black women who are trying to define their places and identities in their respective Black communities.

The topic of Black lesbianism and Black homophobia has been part of the Black feminist discourse from the very beginning, albeit grudgingly over the last few decades. Farah Jasmine Griffin demonstrates that early Black feminist criticism provided a forum for this particular discourse from the very beginning; indeed, "brilliant black lesbian feminists have been central participants in the articulation of black feminism" ("That the Mothers" 500). Referring to Black queer studies scholars Barbara Smith and Audre Lorde, Griffin notes that their vital contributions to earlier Black feminist discourse in the early 1980 came with the fact that they criticized other Black feminist theorists for their failures to adequately address issues of sexuality; by engaging these other Black feminists in their arguments, early Black feminist criticism "offered insight into the relationship between sexuality, race, and gender […] a conversation [that] was not yet taking place in the broader field of African American studies" ("That the Mothers" 500). Yet, subsequent Black feminist theoretical debates seemed to ignore the specific focus of these earlier debates. Joy James echoes this critique of Black feminist studies; according to her, the scholars of later decades were more concerned with the critique of white feminist racism and mainstream Black sexism to which they indeed offered important contributions. Only recently, one can observe that Black feminism has been expanding and redefining liberation politics and rhetoric in order to address "the issues of power that reflect black women as an outsider group and outsiders within this grouping such as lesbians/bisexual/ transgendered women, prostitutes, the poor, incarcerated, and immigrant women" (James 27).

In the field of Black feminist media studies, while issues of representations of the female Black body have, according to Kara Keeling, been of growing recent concern, the difference in sexual orientation has complicated the consolidation of the category "Black woman"; for this reason, Keeling calls for more engagement of feminist scholars with Black lesbian media studies as Black lesbians "become increasingly visible in the media—or rendered invisible within a new (white) queer visibility" ("Black Feminist" 338). Simultaneously, Keeling warns of a trend she also observes in already existing scholarly discourse which mainly reduces contributions to "commonly deployed binary oppositions between 'visibility' and 'invisibility,' 'giving voice' and 'silence'" ("Joining" 213).[5] As laudable as these attempts are, Keeling argues that these positive images "produced as counters to stereotypical and negative images of blackness" reduce their subjects to the mere politics of representation ("Joining" 214). The discourse once again reduces, wittingly or unwittingly, Black lesbianism to the gaze of the audience. To avoid the danger of the simple gaze, cinematic representations should offer multi-layered and complex

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depositions. Keeling suggests mining the terrain of the invisible for ways of "transfiguring currently oppressive and exploitative relations" that are interconnected, including homophobia, racism, classism, and sexism ("Joining" 219).[6] By trying out this new approach, one is able to create the new category of the "Black lesbian" which should not be confused as simply being another hybrid construction.

The film *Pariah* offers such a new reading. Alike, the seventeen-year-old protagonist who lives with her family in Brooklyn, struggles to live up to her parents' ideas of a lovable, pretty, and femininely behaving young Black woman while simultaneously trying to discover her identity as a lesbian and as a poetess. At the same time, she is also struggling to live up to the expectations of her close friend Laura, herself a lesbian, who introduces Alike to the local gay club scene, hoping that it will help Alike in her search for her identity.

A one-dimensional reading of the film would be to read it as a coming-out story of a young woman who overcomes the obstacles thrown into her path by her parents and her community. Such a reading would reduce Alike's representation to the simple gaze and the binary structure which Keeling criticizes. However, *Pariah* is more complex than that. The title suggests the different and intertwined aspects of the film. While a superficial viewing might suggest that Alike is the pariah, the different characters are entangled in such a way that several of them cause each other to be pariahs. The most obvious ones are Alike, Laura, and Audrey, who is Alike's mother.

Alike's best friend Laura is desperately trying to win back her own mother's attention and love. Laura lives with one of her sisters because their mother threw Laura out of the house after her coming out. Laura's class background is such that any form of higher education is still considered a very special accomplishment. Since Laura knows she will not change her sexual identity, she hopes that she can win back her mother's love by studying for her GED and then going on to a community college. In fact, it seems that whenever one watches Laura studying, her only motivation for receiving a higher education is her desire to regain her mother's love. When she eventually earns her GED, she goes home to her mother, hoping that finally, she will be accepted again as a daughter. When she shows her certificate, she desperately states to her stone-faced mother that she accomplished something in her life, that she finally is doing something with her life and will continue to do more. However, the only reaction Laura receives from her mother is continued hatred and cold-blooded rejection.

Unfortunately, Audrey also openly displays her negative feelings toward Laura whenever Laura comes to Alike's house. Audrey senses that Laura has a greater influence on her daughter than Alike admits to her parents. Therefore she openly disproves of this friendship and tries to actively destroy it by suggesting a new friend to Alike.

Audrey herself can be read as another pariah in her loneliness among her own family members. At first sight, one could read her as a very self-centered and very homophobic person. Not only does she disapprove of Laura and tries to destroy the friendship between Laura and her daughter; she also tries out all motherly ideas of grooming a teenage daughter into feminine adulthood—for example by buying her girly-type clothes. She constantly urges Arthur, her husband and Alike's father, to talk to Alike about her suspicions. Her worst and most truly homophobic action seems to be the one when she tells Alike that God does not make mistakes.

Yet such a reading of Audrey is superficial. A more complex reading allows one to see that she herself is struggling with the question of who she is and who she would like to be and what position she should grant to her struggling daughter. For instance, instead of interpreting her statement that God does not make mistakes as a homophobic warning to her daughter, she could as well have stated this as a reassurance to herself as she is a very religious person and needed to remind herself that, whatever her daughter turns out to be, it will be fine as God does not make mistakes.

In addition, Alike seems to have a closer relationship with her father than with her mother. However, that too is only true at first sight, because one realizes that her father appears to be almost desperate in his denial of his daughter's sexual orientation. He refuses to see any signals that Alike sends to her family members during her struggle and desire to let her family know about her sexual orientation. Although he seems to accept her more for what she tries to be—he plays basketball with her and clearly favors her over her girly-type sister Sharonda—he finds Alike's tomboy style rather funny and considers it a phase that will pass. In addition, he is so caught in his own web of lies to his wife that he does not display any interest in Alike's attempts of being another person than her family wants her to be.

At some point, Alike understands that nobody can or will help her to determine who she wants to be. She has to find her position herself. Therefore, she decides to leave home when she learns that she has been accepted at UC Berkeley. Her farewell messages to her parents show that she has found her place and her peace; she tells her father that "it's not a phase; there's nothing wrong with me" and asks him to let her mother know that, indeed, "God does not make mistakes."

As I argued earlier, contemporary Black feminist theories, according to Jennifer Nash, insist that love-politics transcends "the self and produc[es] new forms of political communities" (3). With *Daughters of the Dust* and *Pariah*, one can indeed see that the Black feminist filmmakers have continued the tradition of the earlier Black feminist theorists and writers while simultaneously transcending them by offering new forms of political communities.

Notes

[1] For a short discussion of their individual films, see John Williams, "Re-creating Their Media Image," *Cineaste* 20.3 (April 1994): n.p.

[2] For the entire argument, see Audre Lorde, "Uses of the Erotic: The Erotic as Power," *Sister Outsider* (1984), reprinted (Berkeley: Crossing Press, 2007): 53–59.

[3] Parts of my discussion of Julie Dash's *Daughters of the Dust* in this essay have been published before in my monograph *The Utopian Aesthetics of Three African American Women (Toni Morrison, Gloria Naylor, Julie Dash): The Principle of Hope*. Lewiston, NY: The Edwin Mellen Press, 2008.

[4] Other Black lesbian filmmakers include Cheryl Dunye, Tamika Miller, Debra Wilson, Shari Frilot, and Yvonne Welbon; see Ari Karpel, "She's Gotta Have It," *Advocate* 1055 (December 2011/ January 2012): n.p.

[5] For earlier scholarship, see, for example, Michelle Parkerson, "Birth of a Notion: Towards Black Gay and Lesbian Imagery in Film and Video," *Queer Looks: Perspectives on Lesbian and Gay Film and Video*, eds. Martha Gever, John Greyson, and Pratibha Parmar (New York: Routledge, 1993): 234-237; David Van Leer, "Visible Silence: Spectatorship in Black Gay and Lesbian Film," *Representing Blackness: Issues in Film and Video*, ed. Valerie Smith (New Brunswick: Rutgers University Press, 1997): 157–181.

[6] In her essay, Keeling offers such a reading of Cheryl Dunye's film *The Watermelon Woman* (1996). Dunye's film is partly a feature film, partly a documentary.

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First Generation and Second Generation Responses to the Holocaust in Anne Michaels' *Fugitive Pieces*

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Abstract

Ann Michaels is an author of Jewish descent who did not experience the Holocaust; however, it influenced her fiction to a great extent. Michaels' parents emigrated from Europe before the outbreak of the war and parts of her family that had stayed in Europe fell victim to the Holocaust. The fact that the Holocaust represents a significant aspect in her life despite her lack of direct experience is visible in her first novel. In Fugitive Pieces Michaels focuses on the question of Holocaust trauma transmission to subsequent generations; she manages to provide a complex view of Holocaust trauma and its development. This paper focuses on the analysis of the key characters within the novel, Jakob and Ben. The primary and secondary traumas are discussed through detailed analysis of memories concerning the Holocaust past. The aim of the article is to analyze the shared as well as the differing aspects of trauma transmission in both key characters.

Keywords: Holocaust trauma transmission, PTSD, the second generation and the Holocaust, victim, perpetrator, family, Canadian literature

1. Introduction

Anne Michaels is a Canadian-born poet and novelist whose novel *Fugitive Pieces* (1996) is a significant work dealing with the issue of post-Holocaust trauma. Michaels is of Jewish descent; her father's family emigrated from Poland to Canada in the 1930's and thus the family managed to escape the Holocaust (Berger 1). Michaels did not have a primary encounter with the Holocaust, but despite this, she chose to write about the direct trauma

caused by the Holocaust and the continuation of this trauma in the form of secondary trau-matization. Michaels combines both these topics into a single novel, *Fugitive Pieces*. The strength of this novel lies in the fact that it manages to provide a complex view of trauma, its development through the generations and its impact upon the ties between relatives directly or indirectly involved in the Holocaust survivors' fates.

The novel *Fugitive Pieces* is formally divided into three parts, and the narrator changes as the story develops. Two thirds of the book are narrated by the Holocaust survivor Jakob Beer, and after his death the narrative shifts to Benjamin, the son of Holocaust survivors and a zealous student and researcher of Beer's poetry. The topic of trauma transmission is ever-present, not only in Ben's relationship to his parents but also in Jakob's life too. *Fugitive Pieces* is an exceptional piece of writing which attempts the seemingly impossible; the recollection of broken parts (of memories, identities and reasons) after trauma. However, the book's view is not focused solely on the recollection of individual trauma; this trauma is discussed in inter-generational terms too. Attempted recollections are the common ele-ment linking all the characters within the novel. Together with his rescuer Athos, Jakob tries to revive the lost details of Jakob's family which vanished in the Holocaust. When Athos dies, Jakob tries to recollect the broken pieces of Athos' unfinished work and the untold stories of his life. When Jakob dies, it is Ben who must continue with the recollec-tion in a desperate attempt to recover the clue to Jakob's poetry. Therefore the book sug-gests that recollection itself is the key to the intergenerational transmission of trauma. The intergenerational connections between the characters create a circular recurrence of ideas; one idea can begin in one person's life and finish in another's. This bond between people sharing common obstacles becomes a transcendent motif in the novel. This circularity is also stressed by the fact that different chapters in the three sections of the novel bear the same name and thus imply repetition in the fates of Jakob and Ben.

At the beginning of the novel, even prior to the initiation of the plot, Michaels describes the issue of bearing witness to the Holocaust and indirectly addresses the question of Holocaust fiction. She says that "countless manuscripts … were lost or destroyed" and that "other stories are concealed in memory, neither written nor spoken" (1). The main character Jakob was not only a survivor, but also a translator of Holocaust memoirs from the war. He has devoted his life to his trauma even within the boundaries of his work. Michaels points out that thousands of wartime testimonies were destroyed and could never fulfill their function of testifying. In contrast to this Michaels chooses to write a fictional memoir; a testimony that is not real but which cannot be destroyed.

Michaels' novel offers us a detailed focus on the transmission of trauma to the second generation. This paper analyzes the contribution made by Michaels' scrutiny of the mecha-nism of transmission. As a theoretical background, I use Abraham and Torok's question of haunting, the location of the tomb, cryptophoria and Castricano's cryptomimesis. The aim of this study is to demonstrate the role and importance of these phenomena in the processing of trauma. The second part of the paper, concerning the second generation of survivors, views these phenomena in a wider context and focuses on the survivor's role in the transmission of trauma to later generations.

2. Jakob's Trauma

The novel opens with a description of Jakob Beer's family life in the small Polish town of Biskupin during the war. When the village is overrun by the German army, Jakob hides in a house, and he thereby avoids the fate of his both parents and his sister Bella, who are dragged away. He never learns what happened to them, and he is unaware of how and where they died. After the incident Jakob hides in a forest until he is rescued by Athos, a Greek archeologist working on a project in Poland. Athos takes Jakob to Greece, where he grows up and is educated. Later they both move to Canada, but towards the end of his life Jakob returns to Greece to recollect the memories of his rescuer and his own peace of mind. In the novel, Jakob considers his recovery by Athos as his re-birth: "No one is born just once. If you're lucky, you'll emerge again in someone's arms; or unlucky, wake when the long tail of terror brushes the inside of your skull" (5). All of those who survived the Holocaust were reborn. But this rebirth implies a prior death, or the death of the previous way of life. If death precedes the subsequent life, the question of the tomb arises in a renewed context. The survivors often survived only due to sheer luck; in literally seconds, they had to leave behind their previous lives and everything they knew. Taking this into consideration, survivors found themselves in a completely new environment with no connection whatsoever to their previous selves. Therefore they missed not only the external elements which they had lost, but they missed their own identities as they had existed prior to the catastrophe.

2.1 Haunting and the Importance of a Burial Place

In the first chapter Jakob describes his primary trauma, mainly the loss of his beloved sister. Living in Greece after his rescue by Athos, Jakob is unable to overcome the vivid and constant feeling that his family is always with him. The spectres continue to haunt him throughout his life. When Jakob ponders: "I know why we bury our dead and mark the place with stone, with the heaviest, most permanent thing we can think of: because the dead are everywhere but the ground" (8), we can see that he secretly wishes that he could have buried them. In her theory of the cryptomimetic principle, Castricano describes the necessity of a tombstone as a "threshold … that marks the divisions, borders or boundaries between inside and outside" and "implies a sense of crossing a line" (98). In the case of Jakob's family, there is no tombstone to form a division or boundary; therefore in Jakob's mind there is no line to be crossed, and the ghosts of his past return sporadically to haunt him in the present.

By stressing the importance of a burial place within the cryptomimetic principle, Castricano indirectly connects her ideas to similar psychoanalytic principles which were developed by Abraham and Torok. Cryptomimesis in fact returns to the affected person "a memory they buried *without a legal burial place*. The memory is of an idyll, experienced with a valued object and yet for some reason unspeakable. It is memory entombed in a fast and secured place, awaiting resurrection" ("Lost Object" 141). Jakob's memory of his former peaceful family life is his memory of an idyll. However, there is no solid boundary line between his current and previous lives; therefore these two elements of his psychological life intertwine with each other in both his conscious and unconscious perception.

After the war, Athos and Jakob search in vain for documentary proof which would reveal the fate of Jakob's family, and therefore Jakob is left to linger in the uncertainty over the fate of his family or the prospect of their possible survival. There is no grave with which he could honour them, no physical place where he could venerate their memory. As Abraham and Torok stress, "we will bury the deceased in the ground rather than in ourselves" ("Mourning" 129). If burial elsewhere is impossible, their memory is buried within one's self, and in this way the memory becomes a haunting memory.

According to Kelly, Jakob's memory also bears all the traces of traumatic memory; "temporal delays, temporal paradoxes, fundamental dislocation of time and space, refusal of historical boundaries, possession by the past, and repetition compulsion" (42). When Jakob is living with Athos in Greece, he can see his mother sitting at the table, his father reading a newspaper and Bella studying. These intrusive memory images mark Jakob's everyday vivid haunting episodes, which are seen as typical symptoms of traumatic memory. Using Abraham and Torok's interpretation, it is possible to state that Jakob's images are symptoms of "metapsychological traumatism of a loss or, more precisely, the 'loss' that resulted from a traumatism" ("Lost Object" 141). Therefore, Jakob's trauma primarily stems from this loss and his inability to incorporate the real-life consequences of this loss.

Later in the novel Jakob confesses that "Night after night, I endlessly follow Bella's path from the front door of my parent's house. In order to give her death a place. […] Because Bella might have died anywhere along that route. In the street, in the train, in the barracks" (Abraham, Torok, "Lost Object" 139). The urge to give his sister a physical resting place on the earth is remarkably strong in Jakob. We can see that his mind is unable to rest until he finds physical evidence of his sister's fate. Since this does not happen, the haunting images continue. It is not possible here to speak about his sister's "return from the grave", since her inability to return stems partly from her lack of a grave. Žižek suggests that "return from the grave materializes a certain unpaid symbolic debt" (qtd. in Castricano 13–16). Here we can identify the first role reversal in Jakob's mind. His sister does not return from a grave, since she could not depart to a grave in the first place. Her returns in fact mark Jakob's symbolic debt to her; he feels that he owes her a final resting place.

Jakob's recurring images and his experiences of psychological haunting begin when he is hiding alone in the forest prior to his discovery by Athos. Kandiyoti stresses that "survival from loss entails repetition, with a difference" (315). This is what happens to Jakob; every repetition of the images of his survival bears a modification. At the beginning of the novel, Jakob describes his first encounter with this psychological haunting:

> I knew suddenly my mother was inside me. Moving along sinews, under my skin the way she used to move through the house at night, putting things away, putting things in order. She was stopping to say goodbye and was caught, in such pain, wanting to rise, wanting to stay. It was my responsibility to release her, a sin to keep her from ascending. I tore at my clothes, my hair. She was gone. My own fast breath around my head. (8)

This description shows Jakob's realization of his parents' death; he accepts the reality not only of their physical deaths, but also of their deaths as their departure from family life. At this moment of realization, Jakob feels the spiritual presence of his mother in every

sense, even extending to the sensation of physical pain. This could be a representation of Jakob's extrasensory perception of his mother's death at that precise moment, but a more likely explanation of this experience is that it represents the projection of Jakob's own belief. This image marks the point at which Jakob realizes that he will probably never see his parents again.

The words "wanting to rise, wanting to stay" describe Jakob's ambivalence about his feelings. On the one hand, the lost and isolated Jakob wants to feel the presence and reassurance of his mother, but on the other hand he feels that he must let go of this burden of unreality. Jakob becomes convinced that by clinging to his memories he keeps his mother alive in his mind, and this works as a traumatizing element. It also draws a sharp contrast between his own wishes and the reality of his situation. The first experience of this psychological presence is so distressing that Jakob even feels the physical effects. This can be considered as the first symptom of Acute Stress Disorder, which he has developed under the pressure of hiding and isolation in the forest.

Jakob's perception of the presence of the dead is a reversal of the traditional experience of haunting or being haunted. Jakob does not feel as if his parents were haunting him, but instead feels that he was haunting them: "the possibility that it was painful for them to be remembered as it was for me to remember them; that I was haunting my parents and Bella with my calling, startling them awake in their black beds" (25). This thought only increases the psychological pressure placed upon Jakob. Jakob attempts to chase away his symptoms, but he is never successful in ridding himself of them. This shows the realization of guilt which is so typical for Holocaust survivors. But Jakob's guilt does not only focus on the fact that he survived while the others died; it is a guilt which is even transposed into his present-day perception. Therefore, his guilt is of a distinctive nature. It does not consist only of a past incident and its aftermath, but it also covers the present, an action that is currently in progress. His guilt exceeds beyond the sheer fact of his survival. According to his intrusive memory images he is, or rather he considers himself to be, an active initiator of his parents' suffering. He clings to the somewhat shocking idea that his mental proceedings represent a harmful invocation to his deceased loved ones.

The reversal of roles in this image is also remarkable. It is the living person who is "haunting" the spectres in his head. Thus Jakob shifts himself from the position of the victim into the role of a perpetrator. He does not perceive that the image of his parents is awakening him at night through intrusive dreams; he instead thinks that he is awakening them in their "black beds." He believes that he is disturbing them from their deceased state, not that they are disturbing him in his life. This reflects the fact that survivor guilt is closely linked with the subconscious identification with the perpetrator. Steele argues that "the very presence of suffering … implies that a suffering has a cause, a cause rooted within the sufferer himself" (71). Thus the essence of Jakob's suffering lies in his perception of himself not as a victim, but instead as a perpetrator.

What is interesting about this reversal of roles is that it has also been described and analyzed in Abraham and Torok's psychoanalytic approaches. Within the context of this role reversal between the haunting subject and the haunted object, Abraham and Torok make the following reflection:

> Yet who is actually sick? The dead. Of what? They are sick of it: they cannot 'stomach' the trauma of their loss of the subject. The deceased person is incorporated in the subject in this way: 'I carry in me someone who is dead and who cannot digest the fact of having lost me.' ("Self-To-Self Affliction" 163)

This reflects Jacob's uneasiness when considering his intrusive remorseful thoughts that by thinking about his deceased family members, he is reaching to them beyond the world of the living and bothering them in their eternal rest. He realizes that his family are now only alive in his head; however, his awareness that this is the only place where they live makes Jakob believe that he is prolonging their suffering.

2.2 Jakob's Intrapsychic Battle and its Outer Symptoms

Although he is a direct trauma sufferer, Jakob is also afflicted by the typical survivor guilt of the secondary generation. Survivor guilt is a phenomenon that was first reported in 1968 by Niederland when describing survivor syndrome, noting that "chronic depressive states occur" and that they "cover a spectrum of conditions from masochistic character changes to psychotic depression" (Leys 31). This led to his conclusion that survivor syndrome needed to be treated separately from the general traumatic neuroses of war, recognizing that these two states were in fact two different conditions. As is evident from further analysis, Jakob is suffering from both these conditions.

Jakob was discovered and saved by Athos, and while he was safe in Greece, the atrocities against Jews reached their culmination. In this context Jakob's situation is very peculiar; he is a direct trauma sufferer since his close family died in the Holocaust, but on the other hand, after his initial suffering while hiding in the forest, he was taken to safety. Jakob feels the contrast of this situation very strongly: "while I was living with Athos on Zakynthos, learning Greek and English, learning geology, geography, and poetry, Jews were filling the corners and cracks of Europe, every available place" (45). Jakob perceives his guilt also on the basis that he has missed the experience of his peers, however terrible that fate may have been. We can see here a reflection of the author Anne Michaels whose family avoided the Holocaust by emigrating in time from Europe. Ironically enough, this twist of fate which saved Jakob's life resulted in a multiplication of his trauma; his own personal trauma was intensified by his not sharing the fate of his parents and contemporaries.

Over time, Jakob's Post-Traumatic Stress Disorder (PTSD) symptoms and imagined haunting by his dead family members only intensify: "awake at night, I'd hear her breathing or singing next to me in the dark, half comforted, half terrified that my ear was pressed against the thin wall between the living and the dead, that vibrating membrane between them is so fragile" (31). Again, we can see that the symptoms of PTSD became stronger at night. The state of being "half comforted, half terrified" alludes to the state of hypervigilance at night time which is typical for survivors (Elhai et al. 357). Even if Jakob tries to fall asleep, his alert state of mind does not allow him to relax and he perceives this lurching between sleep and wakefulness as the difference between being alive and dead. However, Jakob is not spared from the symptoms during the daytime either. Every now and then he can feel a numbing sensation which lasts for hours: "for moments I was lost. Standing next to the fridge in our Toronto kitchen, afternoon light falling in a diagonal across the floor"

(44). This marks his inability to live a normal life. From time to time Jakob finds himself in a situation in which hours pass and he does not realize that he has been thinking only about the past.

Jakob feels as if his psychological state is forever present. He is constantly thinking about times that he needs to forget, for with forgetting comes also liberation. "How many centuries before the spirit forgets the body? … How many years pass before the difference between murder and death erodes?" (54). From this we can see that the healing of trauma takes time, but this may take years and possibly even one's whole life. Sufferers often devote their entire lives to the process of overcoming trauma and the symptoms of PTSD, and all other life events happen under the shadow of this trauma. In many respects, PTSD can be perceived as a psychologically lethal condition.

The symptoms of Jakob's fear do not appear only in private, and sometimes Jakob is forced to face embarrassing situations in public too. When Jakob is dining out with Athos and other friends after their emigration, he mishears a word and misinterprets that the topic they are talking about is "suspicions." Jakob immediately shows physical symptoms; his state of mind becomes restless and he feels an overwhelming need to leave the place. His hypervigilance appears again and he cannot rid himself of this distracting feeling. When the others explain that he has made a mistake, he feels ridiculous and leaves the room. Such situations are typical for sufferers of PTSD and they often cause similar embarrassing moments; these situations usually cause a gradual alienation of a sufferer from social life. Brief et al. argue that "antisocial personality disorder" is one of "the most common comorbid disorders" for PTSD and it is "characterized by socially problematic behaviours leading to treatment" (Brief et al. 295). The high comorbidity of PTSD means that patients are likely to show symptoms of additional disorders, not only PTSD (Elhai et al. 148). As Jakob later confesses, he has barely any friends. Through comorbidity this antisocial behaviour is one of the indicators of the severity of Jakob's PTSD symptoms. He maintains a psychological affinity with the dead instead of building relationships with his peers.

Michaels goes even further in her depiction of Jakob's symptoms. She uses symbols that unmistakably evoke the atmosphere of concentration camps. When Jakob says, "the afternoon heat was thick with burning flesh. I saw the smoke rising in whorls into the dark sky. […] The bitter residue flying up into my face like ash" (105), he is already in Toronto, in a time and place far removed from the Holocaust. It is also possible to read between the lines in this allusion to burning human flesh. Jakob has never been in a camp; he cannot know what burning human flesh smells like, he can only imagine it. The fact that "residue" falls into his face draws a connection with his state of mind. Jakob is living his own personal Holocaust within his mind and he lives his everyday life in a double perception. Boetz claims that in the character of Jakob, the "symbiosis between the two worlds reverberates across generations, through a sinister process of memory transfer" (271). Besides what everybody else sees, Jakob can see the Holocaust version of everything.

The perceived sensation of burning flesh induces another nightmare for Jakob that night. The dream also bears heavy Holocaust connotations, since Jakob dreams about Bella's beautiful hair: "What did they make of her hair, did they lift its mass from her shoulders?" (106). This connotation evokes the Holocaust since the prisoners in the camps were shaved at selection. Jakob cannot know if his sister was taken to a camp, or whether she died elsewhere. He can only presume that his family lived the last moments of their lives

in the camps and these intrusive images reflect his internal questions. His thoughts about his sister's hair also represent certain symbolic meanings. We now know that hair "carries DNA and thus code race, ethnicity and gender" (Ronnberg and Martin 346). Taking this into consideration, the Nazi act of cutting hair is seen not only as an act of hygiene, but also serves as a symbol for the humiliation and annihilation of the Jewish race generally and for the absolute destruction which was conducted in the death camps. There is a peculiar detail concerning the fact that the hair was cut prior to the prisoners' death. Hair "seems to have a life of its own" since "it continues to grow after death" (346). By removing the victims' hair prior to death, any further possibility of life was halted. Removing hair and murdering the victims therefore not only means the end of their life; it also has a retrospective effect in its attempt to erase the entire existence of the victims.

Another reversal of roles and shift of meaning can be seen in Jakob's thinking here too. When he asks himself: "What did they make of Bella's hair as they cut it – did they feel humiliated as they fingered its magnificence, as they hung it on the line to dry?" (106), he completely changes the roles within this act of humiliation. The Nazis humiliated and de-humanized the Jews in the camps by taking all their personal belongings, shaving them completely and replacing their names with numbers. But Jakob sees even this situation in reverse. It was not his sister who was humiliated by her perpetrators; instead they themselves were humiliated by her beauty and magnificence. By being the perpetrators, the Nazis were forced to assume the role of the humiliated. By committing de-humanizing deeds, they shifted this de-humanization onto themselves. Those who shaved off Bella's beautiful hair were in Jakob's view humiliated by their deed, and Jakob wonders if they had realized this. This is one of the haunting thoughts that always come back to Jakob: "I couldn't turn my anguish from the precise moment of death. I was focused on that historical split second: the tableau of the haunting trinity – perpetrator, victim, witness" (140). The perpetrator-victim-bystander triangle marks his whole life; he feels that he is an important element in this relationship. He is a witness for both, for the perpetrator and the victim, despite the fact that he was not a direct eye-witness. As the only living member of this relationship, his psyche conflates all these three elements in his intrapsychic battle and the results of this battle are manifested in his intrusive symptoms.

Ever since the Second World War, the German nation has both recognized its self-de-humanizing deeds and acknowledged its collective guilt. The act of humiliation returns to the perpetrator and the aggressor becomes the sufferer of his own deeds. Later in the novel, Michaels writes:

> This is the most ironic loophole in Nazi reasoning. If the Nazis required that humili-ation precede extermination, then they admitted exactly what they worked so hard to avoid admitting: the humanity of the victim. To humiliate is to accept that your victim feels and thinks, that he not only feels pain, but knows that he is being degraded. (166)

In their need to degrade their victims, the Nazis confirmed their victims' human status, and this self-contradiction essentially reversed the consequences. The German nation was forced to come to terms with this fact after the war.

2.3 Jakob's Witnessing and Working Through

Jakob is a poet and a translator of Holocaust testimonies, and we can therefore see in his character a reflection of the author herself. Michaels started her writing career as a poet, and she directly deals with the issue of Holocaust testimonies in her work. Michaels imbues these two autobiographical attributes into the main character of our novel. The fact that Jakob deals directly with witness accounts of the Holocaust shows that he has devoted his life to self-healing. "I read everything I can. My eagerness for details is offensive" is what we learn about his zeal for knowledge (139). As he was never taken into any camp, Jakob was not present at the epicentre of the tragedy; he has to fill in the gaps in his knowledge from external sources. This also represents his need to find out what happened to his family, and Jakob's studies of the Holocaust are therefore perfectly understandable in his situation. But the fact that he is a poet contradicts Theodor Adorno's well-known quote: "To write poetry after Auschwitz is barbaric" (Adorno 34). Jakob's character shows that poetry after the Holocaust is necessary. From Kyriakides we learn that this famous quote was later clarified by Adorno's statement that "I do not want to soften my statement that it is barbaric to continue to write poetry. [...] But... suffering... also demands a continued existence of the very art it forbids; hardly elsewhere does suffering still find its own voice" (qtd. in Kyriakides 442). Thus art, and by extension poetry, can represent a contributory force for the processing of suffering. Jakob's suffering is the causative element for both his translation works and his poetry.

Michaels writes that "the poet moves from life to language, the translator moves from language to life; both, like the immigrant, try to identify the invisible, what's between the lines, the mysterious implications" (109). Through the constant role shifting between perpetrator and victim, the humiliated and the one imposing humiliation, the dehumanizer and the de-humanized, and through the examination of these relations, Jakob practices a critical approach to life. All his life he remains in an intermediary state between life and death, in the same way as he moves between language and life in his professional career. In his translations of other survivors' testimonies he moves from language to a life that he missed, to the presumed life (and death) of his parents. He moves towards an experience which he could never undergo. But as he is also a poet, he also needs to move in the other direction. He proceeds from life to language; the poems are his own testimony.

Jakob does all this in his search for the answer to the most frequently asked question of sufferers: "why". Only when Athos dies does he receive a partial answer. Boetz sees in Athos' posthumous message for Jakob "a precious legacy: anthropo-geology and an integrative, universal view on human identity viewed pan-historically and cross-culturally" (272). Jakob wishes to unify and summarize Athos' work, which is to say that he wants to recollect the fugitive pieces of his mind. During this attempt he finds out that Athos asked endless questions in his research, but he never asked the question "why". It was left to the very end, and yet remained unspoken. It is at this point that Jakob realizes that he has chosen the incorrect approach, since he started with the question of "why". As he says: "Therefore I began with failure and had nowhere to go" (118). If one manages to answer all the other questions, the question "why" will receive a proper answer as the sum of all the answers. But this can never happen when the initial question is "why". The nature of Jakob's quest

changes after Athos' death. By embracing Athos' legacy, Jakob "succeeds in restoring purpose and meaning to an existence rendered futile by the Holocaust" (Boetz 272).

2.4 Athos' Role in Jakob's Working Through

Athos is a very significant character in the novel; he functions as Jakob's rescuer, as a witness to the Holocaust and as Jakob's spiritual guide. Athos is an archaeologist who went to Jakob's hometown of Biskupin in 1937 to work on local excavations. He finds Jakob lost in the forest and decides to take him from Poland to Greece, thereby saving his life. Over the years they develop a very close relationship; as they both lost their families when they were young, they become family to each other. As Jakob said "to share a hiding place, physical or psychological, is as intimate as love" (20) and this has defined their relationship. They shared a physical hiding place during the war even in Greece, where it was not always safe to be Jewish. But primarily they share a psychological hiding place in Canada, the country they emigrate to, which both Athos and Jakob perceive as their common shelter from the past.

Athos does not disregard Jakob's Jewish background and he is very well aware of the fact that Jakob will be one of those more fortunate ones who represent the Jewish future. He stresses this to Jakob, saying that "it is your future you are remembering" (21). Athos is well aware of the fact that the few survivors of the Holocaust will be the ultimate witnesses of the past. Athos also has a personal reason for his wish to preserve Jakob's Jewish culture; his brother and his mother died in quick succession when Athos was still young. His father was convinced that this happened because they had forgotten about their Roussos origins. As a result, Athos sees neglecting one's origins as a punishable act and wants to spare Jakob the consequences of this sin.

Another reason why the bond between Athos and Jakob is so strong is that Athos believed that he and Jakob had in fact saved each other. Not only did Athos save Jakob's life from the Nazis, but also Athos' fate was changed by this decision. After Athos had fled abroad with Jakob, his colleagues from the Biskupin excavation were attacked by the Nazis and sent to Dachau where they died. Thus both Jakob and Athos can be considered to be Holocaust survivors.

Athos is a significant character in Jakob's attempts to work through his trauma. Aware that Jakob is being haunted by his dead relatives, he decides that "we must have a ceremony. For your parents, for the Jews of Crete, for all who have no one to recall their names" (75). Athos understands the significance of a symbolic farewell to the departed ones, even if a physical burial is not possible. With this symbolic act Athos manages to ease Jakob's symptoms, but they never really disappear, even after Athos' death. This again leads us back to Castricano's argument concerning the importance of burying the dead. What Athos is in fact attempting with this symbolic funeral is to define "the divisions, borders or boundaries between inside and outside" so that Jakob would no longer be haunted by the dead (98).

Athos also helps Jakob in another form of working through trauma – writing. Athos advises Jakob to "write to save yourself … and someday you'll write because you've been saved" (165). Speaking out the trauma is a form of working through; writing about the trauma is working through with the help of art. Athos knows that if Jakob is to avoid

drowning in the symptoms of PTSD, it is very important for him to ease the trauma memory. The memories must be transferred from the subconscious to the conscious via writing. Athos' advice serves as an impetus for Jakob to start translating the testimonies of other survivors, and thereby to learn more about the essence of his own issues. Once he becomes familiar with the haunting images and their source, Jakob is finally able to write his own testimony.

Athos' death is a great loss for Jakob. However, even with his death Athos teaches Jakob a significant lesson: "I know I must honour Athos' lesson, especially one: to make love necessary. But I do not yet understand that this is also my promise to Bella. And that to honour them both, I must resolve a perpetual thirst" (121). Only later in the book do we learn that this perpetual thirst represents the will to live and to carry on. We can only honour the dead if we carry on with our own lives. The dead cannot honour the dead. This was the ultimate lesson which Athos teaches Jakob, but Jakob only realizes this many years later with the help of his second wife Michaela, when his symptoms of PTSD have weakened and he is able to live without the constant intrusive burden of his trauma.

2.5 Cryptophoria in Jakob's Failed Marriages

Some of the key indicators for Jakob's suffering in his own intrapsychic battles are his real relationships to women. Jakob has only two important relationships in his life, with his first wife Alex and with his second wife Michaela. Both these relationships, however, come to stand in a binary opposition with his imagined and almost psychically incestuous attraction to his dead sister. The divorce from his first wife Alex is a direct consequence of his worsening PTSD symptoms. His second marriage can be considered successful, since he marries at a considerably late age (he is around sixty) and his second wife is able to help him overcome the manifestation of his trauma. Gubar notes that Michaels' novel sustains a conventional approach to the Holocaust, i.e. "Jewish survivors are presented as male protagonists, while female characters play supporting roles as sacrificial muses or nurturing helpmates" (250). Jakob's relations with the women around him confirm this theory. However, his relationship to both women shows how the natural and healthy development of his love life is constantly haunted by the spectre of his dead sister.

Even twenty years after his trauma, Jakob continues to see the ghost of his sister literally everywhere: "Like my childhood encounter with the tree, I stare a long time at Alex's silk robe hanging from the bedroom door, as if it is my sister's ghost" (125). He has fallen between the real and unreal; he sees both at the same time, but is unable to reside in either of them. "Everything is wrong: the bedroom with its white furniture, the woman asleep beside me, my panic. For when I awake I know it's not Bella who vanished, but me. Bella, who is nowhere to be found, is looking for me. How will she ever find me here, beside this strange woman? Speaking this language, eating strange food, wearing these clothes?" (126). In connection with Jakob's regrets over the loss of his own language, Boetz notes how the erasure of Yiddish and the superimposition of English may alter the perception of the past itself (273), English is the language of "amnesia" (273) and Jakob is unwilling to submit to this forgetting of his family. Jakob also feels that his marriage to a "strange woman" is somehow a betrayal of his sister.

The glorification of Bella induces an almost incestuous admiration in Jakob. Bella did not have a chance to be loved by another man, and Jakob therefore feels guilt over his love for another woman. His sister was denied the joys of love, and he therefore feels that he betrays her when such joys are offered to him. Jakob's character is strongly reminiscent of a patient who is described by Abraham and Torok, "a boy who 'carried' inside him his sister, two years older than he. This sister, who died when the boy was eight, had 'seduced' him" ("Mourning" 130). It is possible to see an analogy between his patient and Jakob, with his feelings that he is betraying his sister for having other women in his life and in his regrets that his sister was unable to experience love. Further in their analysis Abraham and Torok claim that "this example shows why the introjection of the loss was impossible and why incorporation of the object became for the boy the only viable means of narcissistic reparation" ("Mourning" 131). Similarly, in the same way that the young patient incorporated his dead sister into his ego, Jakob has narcissistically incorporated his sister into his everyday life too. This analogy also implies that introjection is impossible for Jakob.

Whenever Jakob confronts the image of his sister incorporated through his ego into his own presence, he feels alienated from the present life he has made for himself. Kandiyoti notes that "in much of Holocaust literature, acts of re-creation bear the seal of the past and are sometimes submerged by it" (315). Jakob's submergence results in the invocation of the ghost of his sister and he is afraid that his re-creation of a family on his own would end the metaphysical connection with his deceased family. His adult life is utterly different from his childhood life; he speaks a different language, he lives far away from his home. His wife does not become Bella's relative, and the existence of Bella is a secret kinship. In his mind, Jakob is committing adultery by having a wife and being psychically unfaithful to the only woman in his life – his sister.

At the beginning of his first marriage, Jakob is able to find some degree of happiness, but his symptoms of PTSD intensify as he and his wife start to drift apart. As the couple gradually become alienated from each other, the symptoms of PTSD worsen. Acute stress in life is a risk factor for the impairment of PTSD symptoms (Reyes, Elhai, and Ford 12). Jakob's condition worsens to such an extent that he again begins to live in a double reality: "Every moment is two moments. Alex's hairbrush propped on the sink: Bella's brush. Alex's bobby pins: Bella's hairclips…" (140). His sense of guilt over his perceived betrayal of his sister strengthens. Jakob realizes that the early stages of his relationship with Alex had helped him to overcome the symptoms of his trauma, but as the images of his sister continue to appear, his wife becomes the source of this double life. In the end, Jakob's psychological departure from the relationship results in the failure of the marriage; Alex is unable to rescue Jakob from his double world.

The existence of Jakob's double world can also be interpreted using Abraham and Torok's theory. They analyzed the young patient "seduced" by his ghost sister as follows:

> The carrier of a shared secret, he became, after his sister's death, the carrier of a crypt. To underscore the continuity of these two psychic states, we have chosen the term *cryptophoria*. To have a fantasy incorporation is to have no other choice but to perpetuate a clandestine pleasure by transforming it, after it has been lost, into an *intrapsychic secret.* ("Mourning or Melancholia" 131)

According to this theory, Jakob had become "the carrier of a crypt" after his sister's death. Abraham and Torok's cryptophoria, as the hidden secret of the bearer, and Castricano's cryptomimesis, the hidden mimicking or acting out of the dead, are both applicable labels for Jakob's behaviour. According to Fors, the crypt is "the vault of desire" and the function of this vault is "to keep, to save, to keep safe that which would return from it to act, often in our place" (qtd. in Castricano 9). Jakob's mimicking of his sister's life represents his vault of desire, the desire that his sister should be still alive. Also, his sister's presence in his intimate relationships with other women represents Jakob's most hidden intrapsychic secret. This secret is ultimately responsible for the failed introjection which has afflicted most of his life.

Shortly before his death and before he finally finds the love which liberated him, Jakob realizes that his secret was a fateful mistake: "Bella, my brokenness has kept you broken" (169). The destructive attachment of the two siblings and Jakob's attempt to share his body with his sister and to live her life instead of his own result in his inability to move on from the tragedy of his life. When he was broken, his sister too was suffering. She became part of him and whatever negative emotion Jakob was going through, it was shared through his mind. Athos tried to teach him a lesson that was the key to Jakob's recovery:

> To remain with the dead is to abandon them. All those years I felt Bella entreating me, filled with her loneliness, I was mistaken. I have misunderstood her signals. Like other ghosts, she whispers; not for me to join her, but so that, when I'm close enough, she can push me back into the world. (170)

Jakob failed to understand for so many years that the key to the proper veneration of his dead relatives is to live his life in the best way he can. When he finally manages to understand this he is able to build a healthy relationship with his second wife. He still lives in his double world, and he sees and hears his sister everywhere, but he manages to free himself from the burden of the guilt: "When I finally fall asleep, the first sleep of my life, I dream of Michaela" (182). Around the age of sixty, Jakob experiences his first restorative sleep without the burdens of the trauma of the Holocaust. Ironically enough, his life ends in a car accident just prior to receiving the gift he has longed for the most – the child, to whom he could transmit his wisdom.

3. Ben's Story, an Archetype of Holocaust Survivors' Children

Ben is the narrator of the last third of the novel; he is the son of Holocaust survivors and a scholar paying tribute to Jakob's work. Ben's parents lived in Poland, surviving both the ghetto and the camp, and Ben was born four years after their liberation. Both his parents exhibit extensive symptoms of PTSD and they raised their son within the framework of their psychological condition. This distorted background is visible in Ben's upbringing, and he describes the peculiar difficulties he had to face as a child. According to Kelly, Ben bears all the typical features of postmemory, i.e. "belatedness, displacement, generational distance, mediation through imaginative representation, stories shaped by traumatic narratives, of previous generation, and a space of remembrance that affords psychic distance"

(42). Most of these features are observable in the realizations of Ben's postmemory, which are described below.

Although Ben knows some basic facts about his parents' background, he never learns any specific details. The general atmosphere at home, throughout the years, can be best described as follows:

> There was no energy of a narrative in my family [...] My parents and I waded through damp silence, of not hearing and not speaking. It soaked into the furniture, into my father's dank armchair, a mildew in the walls [...] When my parents died, I realized I'd expected sound suddenly to enter the apartment, to rush into the place so prohibited. (204)

From this characterization it is obvious that Ben's parents struggled with narrative issues, and that they were unable to transform traumatic memory into narrative memory. This is a very important aspect, as Ruth Leys stresses that there are two types of memory. First there is the "traumatic memory" which is a kind of nebula in the sufferer's mind; it is scattered, non-unified and inexpressible. Then, if the process of healing is successful, the memory is transformed into "narrative memory", in which the victim is able to reproduce memories via speech (105). Ben's parents' "not hearing and not speaking" marks their alienation from the general public and from social life. Therefore, Ben can be seen as an archetype of the child of Holocaust survivors; a child who has grown up in an isolated world. The Holocaust was not a topic for discussion, and he has therefore suffered the silent transmission of his parents' traumas.

3.1 Daily "Routine" in a Post-Holocaust Home

One of the typical aspects of post-Holocaust life in Ben's family was an over-sensitive attitude to food. Ben had to grow up "thankful for every necessity"; nothing in life was taken for granted (205). His parents had no pleasant associations with food; food was nothing more than a necessity and their relationship to food was amplified. Ben's mother habitually kept food in her purse in case anything happened, and his father ate very frequently "to avoid the first twists of hunger because; once they gripped him, he'd eat until he was sick" (214). The parents also transmitted this deformed perception of food to their son. Food became a worshipped item, a sacred sign of survival, no matter if it was edible or beyond the point of consumability.

Ben describes his own traumatic experience with food when his father ordered him to eat a rotten apple:

> And you throw away food? You – my son – you throw away food? – It's rotten. – Eat it! – Struggling, sobbing, I ate. Its brown taste, oversweetness, tears. Years later, living on my own, if I threw out leftovers or left food on my plate in a restaurant, I was haunted by pathetic cartoon scraps in my sleep. (218)

The parents transmitted their fears of food deprivation to their son in the form of food glorification. Ben has inherited his parents' symptoms of sleep problems, but they were triggered by different stimuli. Through their own traumatized behaviour, the parents caused

different types of trauma for their son. The fact that his father forced him to eat rotten food is analogous to the fact that he had to live with them in their rotten reality. Ben's parents' distorted view of food is mirrored in many other aspects of their lives. The notion of rottenness and of being spoilt was a building block of Ben's internal perception. He says that he "lived there with [my] parents. A hiding place, rotted out by grief" (233). His parents' state of mind remained suspended in the past, a time when they were in hiding and when everything around them was rotten. They also transformed this state into the everyday reality of their son as well. Kandiyoti describes the parents' effect on Ben's reality as "spatializing the grief," which in fact "reveals the contents and contours of suffering" (325). Ben was placed into grief as a physical space, not only as an emotion. Even though he was not a direct witness of what happened, he was the direct witness of the resultant psychological effects.

Later in the novel we learn the literal reason for this ever-present rottenness. Back in wartime Poland, Ben's father had to disinter the bodies of his dead peers after a massacre. When we read that "they put their bare hands not into death, not only into the syrups and bacteria of the body, but into emotions, beliefs, confessions" (279), we can see the source of this rottenness. The physical decay results in the development of an inner decay. The focus on tangible decay and its affinity with the everyday life of Ben's family is a reflection of the decay in which emotions, beliefs and confessions are wasted and all that is left is a mass of destruction that is forced upon the eye-witness.

Estrin offers an essential perspective on the issue of Ben being forced to eat the rotten apple. He interprets this scene as a "return to Genesis and the forbidden fruit" through the symbol of an apple (280). In Genesis, the forbidden fruit marks the beginning of human history; yet Ben's fruit was rotten from the very beginning, suggesting that rottenness and decay stand prior to everything in traumatic perception. However, one must be careful about the popular misconception of the Biblical apple. The Latin word "malus" has two distinct meanings: "apple" and "bad" (Ronnberg and Martin 168). This archetypal double meaning of this image can also be applied to Ben's experience within the book as well. Ben not only ate an apple, he also ate the "bad" – and moreover it was a rotten "bad", the worst of the worst. The Biblical apple is the symbol of original sin, and Ben's rotten apple is a symbol of his original rottenness caused by the Holocaust.

The relationship between Ben and his father is unsatisfactory, largely as a result of the father's trauma. Their relations are marked by a generational distance which is typical for those affected by postmemory (Kelly 42). The father educates the son on the basis of imperatives: "His demand for perfection had the force of a moral imperative" (218). Ben lived in the context of things which were either compulsory or forbidden. His father did not spare him from anything, justifying this behaviour by stating that "you are not too young. There were hundreds of thousands younger than you" (218). Ben is well aware how lucky he was, but on the other hand he is unable to have any positive feelings about his luck.

It is interesting to note that the guilt-inducing behaviour of his father did not actually cause active feelings of guilt for Ben (with the exception of this guilt over the waste of food). Throughout his description, Ben considers himself more as a victim of his childhood; he does not seem to exhibit any sense of guilt for not having been there with his parents. This can be justified by the fact that his parents never talked about the actual events of

the past and they transmitted their trauma to their son through their behaviour alone. Ben confesses towards the end of the book that it was only when his father died that he became aware of the brutalities his father had been forced to endure.

The psychological pressure for perfection placed on Ben by his father led him to secretly place himself in challenging situations. He describes an example in which he tried to liberate himself from the typical childhood fear of the dark: "My task was to walk through the woods with the flashlight off until I reached the road, about a quarter of a mile away. My father could walk days, miles…" (220). Even after repeating this several times, he was still afraid of the darkness in his room. But these attempts marked his strong inner urge to liberate himself from the pressure put on him by his father. His father had had to walk for his life, and Ben was afraid of the dark in his own bedroom. Children of Holocaust survivors often feel ashamed of their typical childish fears, and they do not expect the help of their parents in this regard. The adversities which their parents had to face during their youth were incomprehensibly different from those faced by their children. The children of survivors carry on their shoulders the automatic imperative that they have to be as strong as their parents, even though they have never faced any situation remotely similar to those faced by their parents.

Ben's family suffered also from the so-called fear of a second Holocaust. Ben says that his "father was a man who had erased himself as much as possible within the legal limits of citizenship" (232). They also refused to accept benefits from the state, and after their deaths, Ben finds the untouched sum of money which they had received from the government as compensation. They found it incomprehensible that they had been given something for free and did not want to leave their son in debt in case the government asked for the money back. Ben's parents were constantly afraid of a second Holocaust and a renewed persecution of Jews, and they raised their son in this belief – which later resulted in Ben's paranoia.

It is also very interesting to note that Ben has also "inherited" sleep problems from his parents. He does not mention waking in the middle of the night or non-restorative sleep, but he speaks about his dreams in a peculiar way: "I wonder, is there sound in your dreams? My dreams are silent" (249). The silence in his dreams is a reflection of the subconscious pressure of silence in his daily life. He goes on to relate more about his dreams: "I think: Don't worry, I'll help you [talking to his mother] – and realize she doesn't know me" (249). This in fact represents his deepest fear, the fear that his parents do not recognize him as their son. He feels the pressure of this and their silence confirms the fact. When we later learn that he is not their firstborn son, we can see that these feelings are legitimate.

3.2 The Second Generation and their Relationships

Although Ben suffers from transmitted trauma, he is able to build and develop a far more fulfilling relationship than Jakob was able to do. He is married to Naomi and their marriage works, despite Ben's minor concern that his parents are able to connect with Naomi on a seemingly deeper emotional level than they are with him. He also feels the occasional need to stress the differences between their childhoods and Naomi feels this: "You want to punish me for my happy childhood, well screw you, screw your stupid self-pity" (242).

Fortunately, Naomi is a helpful wife and she tries to understand the adversities Ben has had because of his parents' fate.

Ben often feels offended by the closeness between his wife and his parents. The reason for this closeness is discovered by Ben only after the parents' death when he finds a hidden photograph. His parents were around twenty-four when they were sent to a ghetto and from the photograph he learns that they had two children, Hannah and Paul. This comes as a shock to Ben and the shock is only amplified when he learns that his wife Naomi knew this secret. Kelly stresses that this photograph represents Ben's "existential angst" (68). The parents had a traumatic block which prevented them from sharing this secret with their son, because the son represented a substitute for their dead children. They feared that a new Holocaust would deprive them of their child again. According to Kelly, the photograph represents a "visual narrative" and functions as a replacement of the verbal narratives which Ben lacked from his parents all his life (76). In Naomi, Ben's mother saw a distant person, a therapist to whom she could reveal the secret, from one woman to another.

4. Conclusion: First Generation and Second Generation Differences

When we compare the characters of Jakob and Ben and their destinies, we learn the essence of the difference between direct Holocaust trauma and inter-generationally transmitted trauma. In the case of Ben, we can learn more about the precise symptoms and daily issues of a Holocaust survivor, since Ben is an external witness to post-Holocaust suffering. When considering Ben, we can see which symptoms of PTSD can be transmitted to children and how this process occurs. In Jakob's case, since he is a direct trauma sufferer and he is thereby deprived of the ability to express and discuss his trauma, we learn more about the internal emotions of a traumatized person. From Jakob's point of view we gain a general image of the perception of a PTSD sufferer.

The process by which these characters become traumatized is essentially different. In Jakob's case the sufferer is directly exposed to the traumatic event. His trauma stems from obvious external factors which occurred during a specific time span. By contrast, Ben's trauma was imposed up on him, since he did not witness the events which caused his trauma; he only absorbed this trauma through his parents. Therefore these factors can be considered as internal phenomena which concern the close family circle. This also implies that the respective processes of working through the trauma will also be significantly different for the two characters, and these differences have been described above in the text.

Both Jakob and Ben are searching for inner peace, for liberation from their adversities. Both of them manage to find this liberation towards the end of their lives, although Ben is granted time to enjoy this liberation, while Jakob is killed in an accident. Both of them have teachers who help them to achieve this liberation. In Jakob's case it is Athos, his rescuer, and Jakob manages to learn Athos' lesson when he is studying his legacy after his death. Analogously, the same happens to Ben; he finds answers and inner peace while he is researching Jakob's legacy after his death.

In one of Jakob's poems we read: "I shook myself free of a million lives, an unborn for every ghost" (278). These lines mark Jakob's revelation; he is finally liberated from the burden of his ghosts. At the moment when he was able to let Bella's hand go, he managed

to learn the lesson of his life. At the age of sixty, he was finally ready to start his own life and to start a family of his own. Michaela became pregnant just before their fatal accident and she wanted to name the child Bella in memory of Jakob's sister. The note which Michaela wrote was never read by Jakob before his death, but it was found by Ben. Ben, on the other hand, learned his lesson: "Who can separate fear from the body? My parent's past is mine molecularly" (280). Ben finally understands the unbreakable bond between him and his parents, the one which he has been trying to escape all his life. The goals for which Ben and Jakob longed are the opposite of the other's; Jakob needed liberation from his family, while Ben sought attachment. Both of them managed to find the essential clue they needed for life.

The lives of Ben and Jakob are interconnected through the destruction of the Holocaust. Jakob states that "destruction doesn't create a vacuum; it simply transforms presence into absence" (161) and Ben continues the idea by saying "I was born into absence" (278). Kandiyoti points out that the "observation key to the novel" is that "the destruction of place does not signify its disappearance" (310). Jakob was a witness of the destruction and Ben was a witness of the subsequent absence. Both characters need to be liberated from these situations; Jakob needs freedom from his destroyed life and Ben requires freedom from the absence generated by his parents. The novel ends with the words: "I see that I must give what I most need" (294). And this is the key which both of them find at the end of their quests.

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The Vine of Life Distilleth Drops of Grace: The Poetics of Accommodation in the Poems of Robert Southwell

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Abstract

The article discusses the poetics of accommodation in the English poems of Robert Southwell (ca. 1561–1595). Southwell's understanding of poetry is closely related to his understanding of the divine accommodation, i.e. the communication of the Christian idea of revelation in a way that is accessible and suited to humanity. The article explores this theme in relation to the literary theory advanced by Southwell's contemporaries (Sir Philip Sidney and various Jesuit treatises), and analyses Southwell's poetics, emphasizing the nature of God's agape and the emotional appeal of Southwell's devotional verse. The conclusion summarizes the specific achievement of Southwell's poetry.
Keywords: Robert Southwell, English Renaissance literature, devotional poetry, Counter-Reformation Catholic poetics

1. Introduction

In terms of his poetic output, Robert Southwell (ca. 1561–1595) is a relatively minor author. Nevertheless, his importance and influence in the literary circles of the late English Renaissance was substantial. Within the forty-five years after the first publication of Southwell's *Saint Peters Complaint With Other Poemes* (1595), the book received 14 reprints,[1] making it one of the most widely circulated collections of the time. Some of Southwell's works were highly appreciated by distinguished authors and critics soon after their publication,[2] and his work is often mentioned in relation to the achievements of the Metaphysicals and the rise of the Baroque in England.[3]

The present article focuses on one of the central themes of Southwell's poetry, which in many ways explains its *raison d'être*, namely the nature and the forms of divine accommodation. Southwell's innovation in the field of devotional poetry is not only a matter of his intellectual excellence and his emotional intensity: his prime contribution seems to be his unique form of exploring the capacity of poetry to accommodate the Christian revelation. To that end, he develops a particular poetics concentrated on crafting the "language of accommodation" that (re)draws the attention of the reader to the "divine signification."

This article thematizes the topic outlined above by referring to the context of the literary theory advanced by Southwell's contemporaries and by analyzing the problem of divine accommodation as it is reflected in his poems. The conclusion aims to re-assess Southwell's contribution to the development of early modern English poetry, not only in the context of devotional poetry, but also in terms of the very concept of poetry at that time.

2. Accommodation of language and the language of accommodation

In his *Defence of Poesie,* published in the same year as Southwell's *Saint Peters Complaint*, Sir Philip Sidney explains the utility of poetry as a double vocation to "teach and delight." The poet is thus superior to both a philosopher and a historian, because he is more "effectual" in moving the mind to virtue and to the contemplation of the divine archetypes:

> By these, therefore, examples and reasons, I think it may be manifest that the poet, with that same hand of delight, doth draw the mind more effectually than any other art doth. And so a conclusion not unfitly ensues: that as virtue is the most excellent resting-place for all worldly learning to make his end of, so poetry, being the most familiar to teach it, and most princely to move towards it, in the most excellent work is the most excellent workman. (26)

Sidney's apologetic tone is primarily addressed to the *misomousoi*, i.e. to those who doubt the civilizing force of poetry and accuse poets of lying and of moral licentiousness.[4] It is no surprise, therefore, that the author keeps referring to the Bible to justify his claims about the appropriateness of poetic language to accommodate the *mysterium tremendum et fascinans* of God:

> And may not I presume a little further to show the reasonableness of this word *Vates*, and say that the holy David's Psalms are a divine poem? If I do, I shall not do it without the testimony of great learned men, both ancient and modern. But even the name of Psalms will speak for me, which, being interpreted, is nothing but Songs; then, that it is fully written in metre, as all learned Hebricians agree, although the rules be not yet fully found; lastly and principally, his handling his prophecy, which is merely poetical. For what else is the awaking his musical instruments, the often and free changing of persons, his notable prosopopoeias, when he makes you, as it were, see God coming in His majesty, his telling of the beasts' joyfulness and hills' leaping, but a heavenly poesy, wherein almost he shows himself a passionate lover of that unspeakable and everlasting beauty to be seen by the eyes of the mind, only cleared by faith? But truly now having named him, I fear I seem to profane that holy name, applying it to poetry, which is among us thrown down to so ridiculous an estimation. But they that with quiet judgments will look a little deeper into it, shall find the end

and working of it such as, being rightly applied, deserves not to be scourged out of the church of God. (6)

In fact, the moralizing undertone of the various "imputations" against poetry that Sidney mentions also reflects the sense of uneasiness about the process of accommodating human language to divine ends. The attack on the "supposed imaginative excesses" of medieval religiosity in the English Reformation meant that "the relationship between literature, religion and the imagination was problematic and contested, sometimes making it safer to avoid religious topics than to risk treating them in a disrespectful or idolatrous manner" (Shell 52). The Catholics, however, were in a different position – and this also explains the specific contribution of Southwell to the "poetics of accommodation," i.e. to the process of communicating the divine truth using the means of a "fallen" language. The role of Jesuit Ignatian psychology, i.e. the intricacy of the process of visualization of the subject meditated upon, meant that Catholic poets found it apt to communicate the divine in an imaginative way while employing truly innovative means to achieve this goal.

Southwell's introduction to *Saint Peter's Complaint* ("A letter to a loving cousin W.S.[5]") can be seen as an interesting commentary on Sidney's *Defence*. It expands on Sidney in saying that the "appropriateness" of poetry as a means of communicating the final reality has been validated and mandated by the experience of the ages as well as by the divine Word Himself. The "presence" and "relevance" of this kind of communication has also been attested in conferring the sacraments where the "words" become the means of imparting God's grace:

> POETS, by abusing their talents, and making the follies and faynings of loue the customarie subiect of their base endeauours, haue so discredited this facultie, that a poet, a louer, and a lyar, are by many reckoned but three words of one signification. But the vanitie of men cannot counterpoyse the authoritie of God, who deliuering many parts of Scripture in verse, and, by His Apostle willing vs to exercise our deuotion in hymnes and spiritual sonnets, warranteth the art to be good and the vse allowable. And therefore not only among the heathen, whose gods were chiefly canonized by their poets, and their paynim divinitie oracled, in verse, but even in the Olde and Newe Testament it hath been vsed by men of the greatest piety in matters of most deuotion. Christ Himselfe, by making a hymne the conclusion of His Last Supper, and the prologue to the first pageant of His Passion, gaue His Spouse a methode to imitate, as in the office of the Church it appeareth ; and to all men a patterne, to know the true vse of this measured and footed style. (5)[6]

Southwell thus points out that the sacramental principle of the Catholic Church mandates the utility of poetry by its very theology: if the Word is accommodated to the human means, then, by means of analogy, the human may aspire to the divine. This, however, expects a particular kind of "poetry," a poetry avoiding the "abuses" of the secular poets. Especially the "unworthie affections" produced by wayward passions are to be set right:

> But the deuill, as he affecteth deitie and seeketh to haue all the complements of diuine honour applyed to his seruice, so hath he among the rest possessed also most Poets with his idle fansies. For in lieu of solemne and deuout matters, to which in

duety they owe their abilities, they now busie themselues in expressing such passions as onely serue for testimonies to what unworthie affections they haue wedded their wills. (5)

As we learn further, in the first of the two addresses of "The Authour to the Reader," the "delight" and "repose" are perfectly laudable objectives of poetry: they manage to harmonize the mind and lead to virtue innate in the Creation, provided they are graced by a proper, non-profane conceit:

> The loftie eagle soares not still aboue,
> High flight will force from the wing to stoup;
> And studious thoughts at times men must remoue,
> Least be excesse before their time they droup.
> In courser studies 'tis a sweet repose,
> With poets pleasing temper vaine to temper prose.
>
> Profane conceits and faining fits I flie,
> Such lawlesse stuff thus lawlesse speeches fit:
> With Dauid verse to Nature I apply,
> Whose measure best with measured words doth fit:
> It is the sweetest note that men can sing,
> When grace in Vertue's key tunes Nature's string. (7)

However, in the second address, the process of crafting "Christian workes" is further specified as involving a sense of discipline and an especial skill in crafting the language to be able to open up both the simplicity ("natiue light," "orient cleere") and the intricacy of divine communication ("mistie loues"):

> This makes my mourning muse resolue in teares,
> This theames my heauie penne to plaine in prose;
> Christ's thorne is sharpe, no head His garland weares;
> Stil finest wits are 'stilling Venvs' rose,
> In Paynim toyes the sweetest veines are spent ;
> To Christian workes few haue their talents lent.
>
> Licence my single penne to seeke a pheere;
> You heauenly sparkes of wit shew natiue light;
> Cloud not with mistie loues your orient cleere,
> Sweet flights you shoot, learne once to leuell right.
> Fauour my wish, well-wishing workes no ill;
> I moue the sute, the graunt rests in your will. (10)

Both the introductions, in fact, address the "eye" of the reader ("DEARE eye, that daynest to let fall a looke"), whose reading of the poem depends on his/her capacity to be en-lightened and to see the poems as a mediation, as an accommodation of the divine Word. In that sense, God's communication is equated with His free grace, which is not bound to any particular means, but can make use of any means, provided "the single penne" finds

"a pheere," i.e. a companion. Southwell thus understands poetry as a means of imitating the process of divine accommodation.

Anne Sweeney's valuable study *Robert Southwell: Snow in Arcadia: Redrawing the English lyric landscape 1586-1595* associates the issue of poetic accommodation with Southwell's understanding of his priestly mission in the nine years of his recusant existence in England. In fact, she explains his poetic development as a process of accommodating the foreign experience of his education and spiritual training to his native English context.[7] His numerous translations are, in fact, adaptations designed to fit the situation of Protestantized England, carefully omitting allusions to doctrines and beliefs which would have caused unnecessary irritation, e.g. angels; or re-focusing certain works, e.g. *Saint Peters Complaint*, to fit the plain English style and the context of the apostasy of a major part of English clergy (Cf. Sweeney 99-115). Sweeney understands Southwell's genius and influence in terms of his ability to come up with a new "emotional fluency" in the English tongue, i.e. in his exceptional ability to understand the nature of "English sensitivity" and its capacity to respond to the Catholic spirituality of the day (Cf. Sweeney 116).

To that end, Southwell also uses the means of parody: his "Dyer's Phancy Turned into a Sinner's Complainte" transforms Sir Edward Dyer's (1543-1607) native lamentation over women's inconstancy ("A Fancy") into a sacred poem. Using the parody form in this context is a "way of both affirming the legitimacy of literary pleasure and of redirecting it to pious ends" (Shell 53).

In short, Southwell finds the mission of his poems substantially bound to his understanding of the Christian message in its Catholic form: the divine accommodation to the human condition reflects God's sacramental presence in our lives. A devotional conceit, as opposed to a "profane conceit," liberates the word to aspire to a new quality, because it sacramentally reflects the divine *agape*, i.e. God's loving in-dwelling in the midst of reality. The aesthetic, theological and pastoral aspirations encounter each other in the act of poetry itself.

3. The language of God's *agape* and the *agape* of language in "Sequence on the Virgin Mary and Christ"

Southwell's understanding of the divine accommodation can best be documented in his "Sequence on the Virgin Mary and Christ," first published in *Mæoniæ or Certaine Excellent Poems and Spirituall Hymnes* in 1595, following the success of *Saint Peters Complaint*. At the beginning of the *Sequence*, the entire history of salvation is presented as a retelling of the Fall, as a paradoxical anti-type of the stiff, "fallen" communication between humanity and God. In the first poem of the *Sequence*, "The Conception of Our Ladie," Christ's birth is a sum of impossibility, a radical paradox:

> Both Grace and Nature did their force unite
> To make this babe the summ of all their best;
> Our most, her lest (i.e. least), our million, but her mite,
> She was at easyest rate worth all the reste:
> What to men or angells God did parte,
> Was all united in this infant's hart.

> Fower onely wights bredd without fault are named,
> And all the rest conceivèd in synne;
> Without both man and wife Adam was fram'd,
> Of man, but not of wife, did Eve beginne;
> Wife without touch of man Christ's mother was
> Of man and wife this babe was bredd in grace. (116)

The Baroque sense of the *meraviglia* dazzles the reader with new contexts, paradoxes and surprising, if not altogether illogical connections unfolding the divine plan for humanity (e.g. Joseph's amazement at the untimely and incomprehensible pregnancy of his future wife; the reversal of the macro/microcosmic analogy of the "starr" at the epiphany pointing to the "starr" in the stall, which becomes the new "skye"; the paradox of the flight into Egypt, when "our Day is forc't to flye by nighte" etc.).[8] In "Our Ladies' Salutation" Southwell unfolds a hidden, liberating "conceit" of the divine accommodation. It takes the form of a dazzling series of "graced" answers, i.e. paradoxical responses to the "fallen-ness" of the human condition:

> Spell Eva backe and Ave shall yowe finde,
> The first beganne, the last reversd our harmes;
> An angel's witching wordes did Eva blynde,
> An angel's Ave disinchauntes the charmes;
> Death first by woeman's weakenes entered in,
> In woeman's vertue life doth nowe beginn. (120)

The ultimate meaning is to stress God's self-less *agape*, the unconditional love breaking both the impossible distance between humanity and divinity, but also the "stiff" givenness of the human logic:

> With hauty mynd to Godhead man aspird,
> And was by pride from place of pleasure chasd;
> With lovinge mind God our manhead desird,
> And us by love greater pleasure placd;
> Man labouring to ascend procurd our fall
> God yelding to descend cut off our thrall. (121)

The dynamics of the accommodation dealt with in the *Sequence* then moves on to the issue of the divine incarnation understood as a *gift*, or as a process in which the unconditional nature of the divine *agape* seems to reverse the *katabatic* (i.e. descending) movement of God's accommodation, turning it into an *anabatic* (i.e. ascending) dimension. "The Nativity of Christ" thus presents the point of change, where the two movements meet. Nevertheless, the poem stresses the peculiar logic of this event which defies any other explanation than that of the *commercium amoris*: i.e. a self-less exchange of greatness with littleness, limitlessness with being-limited:

> Gift better then Him selfe, God doth not knowe:
> Gift better then his God, no man can see;
> This gift doth here the giver given bestowe:

> Gift to this gift lett ech receiver bee.
> God is my gift, Him self He freely gave me:
> God's gift am I, and none but God shall have me.
>
> Man altered was by synn from man to best; (i.e. *beast*)
> Beste's food is haye, haye is all mortall fleshe;
> Nowe God is fleshe, and lyes in maunger prest,
> As haye the brutest synner to refreshe:
> O happy feilde, wherin this foder grewe,
> Whose taste doth us from bestes to men renewe! (128–9)

At this moment, the theological structure of the *Sequence* changes its focus: the theology *from above* turns into a theology *from below*. The hidden Word becomes word-ed, i.e. a speaking subject, but also a subject of human understanding and conceptualizing. In the following poems of the *Sequence*, the human form of the divine takes the lead: suffering and sacrifice of innocence ("The Circumcision" and "The Flight into Egipt," "Christes Bloody Sweate," "Christes Sleeping Frendes"), Mary's involvement in the vocation of her son ("The Virgin Mary to Christ on the Crosse"), to her death which gives the final turn to the ascending logic of "graced life" (the second part in "The Assumption of the Lady"). The Lady "ascends" as a free gift to God celebrating the divine banquet in heaven:

> If sinne be captive, grace must finde release;
> From curse of synne the innocente is free;
> Tombe, prison is for sinners that decease,
> No tombe, but throne to guiltles doth agree:
> Though thralles of sinne lye lingring in their grave,
> Yet faultles cors, with soule, rewarde must have.
>
> The daseled eye doth dymmèd light require,
> And dying sightes repose in shrowdinge shades;
> But eagles' eyes to brightest light aspire,
> And living lookes delite in loftye glades:
> Faynte winged foule by ground doth fayntly flye,
> Our princely eagle mountes unto the skye.
>
> Gemm to her worth, spouse to her love ascendes.
> Prince to her throne, queene to her heavenly Kinge,
> Whose court with solemne pompe on her attends,
> And quires of saintes with greeting notes do singe;
> Earth rendreth upp her undeserved praye.
> Heaven claymes the right, and beares the prize awaye. (143-144)

However, the accommodating "logic" of the divine agape in the *Sequence* (but also in other poems by Southwell) cannot be "theologized away" via any pre-conceived "logic," i.e. some sort of technical knowledge about the "nature" of salvation. The dazzling surprises of Southwell's *meraviglia* are deeply related to the nature of poetry as a means of communication, as a process of refreshing our "everyday," "fallen" language. In most of

the poems of the *Sequence*, the "daseled eye" is invited into an act of praise, in which God's *agape* is answered by an *agape of language*: i.e. by the "praising" in-dwelling of the new loving insight, marking the interiorization of the meditated subject.[9] In responding to the divine *meraviglia*, Southwell employs exclamations ("O virgin brest," "O dazeled eyes," "O dyinge soules," "O virgin pure," "O blessèd babes" etc.) pointing towards the unspeakable communicated in the "word-ed" language:

> O dyinge soules ! behould your living springe !
> O dazeled eyes I behould your sunne of grace !
> Dull eares, attend what word this Word doth bringe !
> Upp, heavy hartes, with joye your joy embrace !
> From death, from darke, from deaphnesse, from despayres,
> This life, this Light, this Word, this Joy repaires. ("The Nativity of Christ" 128)

This moment of meditative apprehension is often associated with a moment of a harmonious, musical experience: as Southwell suggests in the first of the addresses of "The Authour to the Reader" of *St Peters Complaint*, "graced" poetry "in Vertue's key tunes Nature's string." The musical theme reappears in a number of other poems of the *Sequence*: "Worde to the voyce, songe to the tune she bringes,/The voyce her worde, the tune her ditye singes." ("The Visitation"); "O blessèd babes! first flowers of Christian Springe,/ Who though untymely cropt fayre garlandes frame,/With open throates and silent mouthes you singe/His praise, Whome age permitts you not to name;/Your tunes are teares, your instrumentes are swordes,/Your ditye death, and bloode in liew of wordes! ("The Flight into Egipt"), "You angels all, that present were,/ to shew His birth with harmonie;/Why are you not now readie here, to make a mourning symphony" ("The Virgin Mary to Christ on the Crosse"). If poetry in Southwell's terms "tunes the Nature's string," it shows language as the agent of the sacred and the in-dwelling of the divine deep inside the reality.[10] Southwell's effort to come up with "a new sort of English"[11] and to show – as he says in the introduction to *Saint Peters Complaint* – "how well verse and vertue sute together" (5) is thus a conscious re-sacralization of the poetic art. In that sense – as he concludes his introductory letter – the "fewe ditties" should aspire to the state of music and "be still a part in all [your] musicke."

4. Accommodating an emotional response:
God's tenderness and vulnerability facing humanity

A substantial number of Southwell's poems make use of the technique developed in Ignatian *Spiritual Exercises*, especially the call for an affective response to the meditated subject. In the second exercise, Ignatius asks the exercitant to meditate on sin and the meditation ends with a call to "tune" the emotions to the gravity of the subject:

> Fifth Point. The fifth, an exclamation of wonder with deep feeling, going through all creatures, how they have left me in life and preserved me in it; the Angels, how, though they are the sword of the Divine Justice, they have endured me, and guarded me, and prayed for me; the Saints, how they have been engaged in interceding and praying for me; and the heavens, sun, moon, stars, and elements, fruits, birds, fishes

> and animals—and the earth, how it has not opened to swallow me up, creating new
> Hells for me to suffer in them forever![12]

This exclamation of deep wonder accommodates the new God-given being-in-grace to the will-power of the exercitant and should move him/her to identify deeply with the wonder of his/her saved existence. An emphasis on affective response can be found in a number of other Jesuit treatises, some of which were also published in England.[13] Southwell's project of new "emotional fluency" of devotional poetry in England[14] indeed found its full poetic expression in those poems where the process of "divine accommodation" reaches the world of human emotions and passions.

Such poems are of two sorts: those dealing with the Incarnation and those focused on the remorse and conversion of major sinners. The second kind is represented by poems about King David ("David peccavi"), Saint Peter ("Saint Peter's Complaint," "Saint Peter's Afflicted Mind," "Saint Peter's Remorse"), those dealing with another popular Counter-Reformation saint, Mary Magdalene ("Mary Magdalen's Blush" and "Mary Magdalen's Complaint at Christ's Death"), but also the already-mentioned parody of Edward Dyer ("Dyer's Phancy turned to a Sinner's Complainte") and "Synne's Heavy Loade."

The Incarnation poems stress the vulnerability and tenderness of the "little babe." "A Childe My Choyce" stresses the tender aspect of the new-born baby and the paradoxical wonder of the "Almighty Babe":

> Alas ! He weepes, He sighes, He pantes, yet do His angells singe;
> Out of His teares, His sighes and throbbs, doth bud a joyfall springe.
> Almighty Babe, Whose tender armes can force all foes to flye.
> Correct my faultes, protect my life, direct me when I dye! (71)

In "New Prince, New Pompe," the baby inspires not only wonder, but also compassion for the appalling circumstances of his birth:

> Behould a sely tender Babe,
> In freesing winter nighte,
> In homely manger trembling lies;
> Alas, a pitious sighte!
>
> The inns are full, no man will yelde
> This little pilgrime bedd;
> But forc'd He is with sely beastes
> In cribb to shroude His headd. (107)

The final paradox of Christ's "humble pompe" in the manger teaches a moral lesson in Christian ethics based on the affective response to the emotional density of the initial *compositio loci*.

The following poem, "The Burning Babe," is arguably Southwell's most famous achievement. It envisages a freezing "hoary Winter's night," when an isolated "I" meets "a pretty Babe all burning bright" radiating comfortable heat, while simultaneously "frying" in flames. The final paradox again combines a sense of *meraviglia* in realizing the

Christmas context ("And straight I callèd unto mynde that it was Christmas-daye") and a compassionate response to a suffering baby.

In "New Heaven, New Warre," the Christmas theme finds yet another context, a military one, in which the powerless "babe" brings down "new heaven," but also declares a "new warre" on "Satan's foulde." Indeed, the emotional intensity of the poem seeks to exploit the paradox of the divine "littleness" in comparison with the worldly ideas of heroism:

> This little babe so fewe daies olde,
> Is come to rifle Satan's foulde;
> All hell doth at His presence quake,
> Though He Him self for cold do shake;
> For in this weake unarmed wise
> The gates of hell He will surprise.
>
> With teares He fightes and wynnes the feild,
> His naked breste standes for a sheilde.
> His battering shott are babishe cryes,
> His arrowes, lookes of weepinge eyes,
> His martial ensignes, colde and neede.
> And feeble fieshe His warrier's steede.[15] (111)

The "complaints" of the various saints, i.e. poems dealing with the powerful emotional realization of "synne's heavy loade," understand poetry as a means of stimulating spiritual emotions. These emotions are related to inner purification achieved by the means of "teares" and "woundes." In "Mary Magdalen's Blushe," the guilt of previous sensual pleasure is purified by the means of even deeper bodily and emotional struggle. This inner conflict is solved by the poetic redemption of the "divine meaning" of the word, i.e. by the realization of the new language of grace:

> II.
> Nowe pleasure ebbs, revenge beginns to flowe;
> One day doth wrecke the wrath that many wrought;
> Remorse doth teach my guilty thoughtes to knowe
> Howe cheape I sould that Christ so dearely bought:
> Faultes long unfelt doth conscyence now bewraye,
> Which cares must cure and teares must washe awaye.
>
> III.
> All ghostly dints that Grace at me did dart,
> like stobbourne rock I forcèd to recoyle;
> To other flightes an ayme I made my hart
> Whose woundes, then welcome, now have wrought my foyle.
> Woe worth the bowe, woe worth the Archer's might.
> That draue such arrowes to the marke so right! (59)

The relief associated with the new world of grace, in fact, overturns the "earthly" order of things. The following poem, "Mary Magdalen's Complaint at Christ's Death," confronts the pre-conversion idea of "love" and "life" with the "divine meaning" of Christ's death on the cross. The sensual apprehension is "redeemed" by this brutal accommodation, i.e. by the means of a new emotional awareness within the life of grace:

> With my love my life was nestled
> In the summe of happynes;
> From my love my life is wrested
> To a world of heavynes:
> lett love my life remove,
> Sith I live not where I love! (63)

Such "accommodations" show the "usefullness" of poetry for spiritual ends as Southwell understands it. In "Dyer's Phancy Turned into a Sinner's Complainte," the "feyning" of poets is contrasted with the "plight" of the sinner: indeed, devotional poetry is to restore the power of the word with the simplicity and sincerity of the emotions expressed:

> And though I seeme to use
> The feyning poet's stile,
> To figure forth my carefull plight,
> My fall and my exile :
>
> Yet is my greife not fayn'd,
> Wherein I sterve and pyne ;
> Who feeleth most shall thinke it lest (i.e. least)
> If his compare with myne. (102)

This sense of paradoxical restoration is repeated in numerous other poems. In "David's Peccavi," the painful feeling of being abandoned by God remedies the "phancy" of his sin: "But now sith phancye did with folye end,/Witt bought with losse, will taught by witt, will mend." The climax of "Synne's Heavy Loade" expresses the theological gravity of sin using the intense image of Christ's bloody sweat and his kissing of the ground. His final fall paradoxically restores the sinner's fallenness:

> O prostrate Christ ! erect my croked mynde;
> Lord ! lett Thy fall my flight from earth obtayne;
> Or if I still in Earth must nedes be shrynde,
> Then, Lord ! on Earth come fall yet once againe;
> And ether yelde with me in earthe to lye.
> Or els with Thee to take me to the skye! (106)

In "Saint Peter's Afflicted Mynde," the "teares of bloode" seem to be the pre-requisite of a new spiritual restoration, in "Saint Peter's Remorse," the "present crosse" of the sinner shows the "ruynes of decayed joyes." These help to accommodate the prayer for "amending" of what "is amisse" because "thy cure my comfort is."

Arguably the best example of this kind of "emotional accommodation" of poetry for spiritual ends is Southwell's longest poem, "Saint Peter's Complaint," a translation/adaptation of Luigi Tansillo's (1510-1568) *Lagrime di San Pietro*.[16] The central "poetic emblem" of this poem, the weeping eyes, is exploited in numerous collocations related to the story of Peter's denial of Christ at the time of his arrest. The rich imagery of the poem explores both the gravity of sin and the tender humaneness of Christ's eyes, which become the "liuing mirours" of the divine *agape*. The "teares" seem to be the only means to achieve a thorough inner re-formation by fully surrendering to our inability to gain anything without the divine grace:

> VII.
>
> Sad subiect of my sinne hath stoard my minde,
> With euerlasting matter of complaint ;
> My threnes an endlesse alphabet doe flnde,
> Beyond the pangs which Ieremie doth paint.
> That eyes with errors may iust measure keepe.
> Most teares I wish, that haue most cause to weepe.
>
> VIII.
>
> All weeping eyes resigne your teares to me,
> A sea will scantly rince my ordur'd soule ;
> Huge horours in high, tides must drowned be :
> Of eueiy teare my crime exacteth tole.
> These staines are deepe: few drops take out no such;
> Euen salue with sore, and most is not too much. (12-13)

Christ's concentrated look at Peter mirrors "loue that inuites deuotion" (stanza LXVIII), i.e. it stresses the paradoxical powerlessness of the divine facing denial and execution. This "incapacity" is then mirrored in Peter's weeping eyes marking the progressive sense of powerlessness facing the gravity of the betrayal:

> CXXXII.
>
> Redeeme my lapse with raunsome of Thy loue,
> Trauerse th' inditement, rigor's doome suspend;
> Let frailtie fauour, sorrowes succour moue,
> Be Thou Thyselfe, though changeling I offend.
> Tender my sute, cleanse this defilèd denne,
> Cancell my debts, sweet Iesu, say Amen! (44)

The emotional intensity of "Saint Peter's Complaint" is achieved by repetitive exploration of the theme, over and over again. Alison Shell talks about "an almost operatic exploration of emotional extremes" and emphasizes the poem's slow progression towards the final climax related to Peter's repentance and the prospect for God's forgiveness (Shell

52). The wide space to be filled with the Ignatian "affective response" to the meditated subject thus clearly opens up a broad space of creativity for the poetic art.

5. Conclusion

When assessing Southwell's contribution of to the development of early modern poetry and to the concept of poetry in general, we have to take into account his rather exceptional position in the canon. As we have seen, his effort to create a new "emotional fluency" in English religious verse was a process of "multiple accommodation": accommodating the tradition of secular English poetry to devotional ends, accommodating the idiom of the Continental Catholic tradition to the English plain style, and last but not least, accommodating the actual message of the Christian "accommodation" to the creative act of poetry. While facing these challenges, he had to develop a whole new idiom that was perhaps even more important in its influence (Herbert, Crashaw, Constable, Alabaster and others) than in its actual poetic achievement.

As we have seen, Southwell's theological concept of poetry is related to his understanding of the accommodating "economy" of salvation: poetry is not just a means to a particular end, it is an eminent undertaking reflecting the open-ended "language structure" of the world. God's selfless *agape* thus finds a reflection in the self-less *agape of language*: devotional poetry *praises* God by its readiness for accommodating, i.e. for refreshing language to dwell lovingly and fruitfully amongst men. Devotional poetry must therefore face the challenge of being articulate in terms of the religious experience; however, it must also be emotionally satisfying and have universal appeal beyond the Christian community. After all, its quality will be judged by its capacity for "accommodation" to new contexts and new readers.

When talking about Southwell's achievements, C. S. Lewis notes the following: "Southwell's work is too small and too little varied for greatness: but it is very choice, very winning, and highly original" (Lewis 546).

At least the originality still makes it a worthwhile read.

Notes

[1] Lukas Erne's and Tamsin Badcoe's important comparative study "Shakespeare and the Popularity of Poetry Books in Print, 1583–1622" (*The Review of English Studies* 65 [2014], Oxford: Oxford University Press, 2014, available at http://res.oxfordjournals.org/content/65/268/33.full.pdf+html, 1 May 2014) mentions 12 editions in England and 2 editions printed at the English Jesuit College in St Omer. This statistic shows the enormous popularity of this work, whose early editions significantly outnumber those of other major poets of the time, including Shakespeare. In later editions, other poems were included.

[2] In *Conversations with William Drummond of Hawthornden*, in the 12th section entitled *Particulars of the Actions of Other Poets*, Ben Jonson points out "that Southwell was hanged yet so he

[i.e. Jonson] had written that piece of his *The burning babe*, he would have been content to destroy many of his." Ben Jonson. William Drummond of Hawthornden. *Notes of the Conversations with William Dummond of Hawthornden*. (London: Shakespeare Society, 1832), 13. His prose pamphlet *A Humble Supplication to Her Majestie* was commented upon by Sir Francis Bacon, who found it "curiously written, and worth the writing out for the art, though the argument is bad." See Alison Shell, "Robert Southwell" in *The Oxford Encyclopedia of British Literature*, ed. David Scott Kastan (Oxford: Oxford University Press, 2006), 52.

[3] Here I refer mainly to the classic work of Louis Martz: *The Poetry of Meditation: A Study in English Religious Literature of the Seventeenth Century* (New Haven: Yale UP, 1954). The Baroque elements are explored by Mario Praz's *Flaming Heart: Essays on Crashaw, Machiavelli, and Other Studies in the Relations between Italian and English Literature from Chaucer to T. S. Eliot* (Roma: Edizioni di Storia e Letteratura, 1964); Helen White's study "Southwell: Metaphysical and Baroque" in *Modern Philology* 61 (February 1964): 159–168, or Alison Shell, *Catholicism, Controversy and English Literary Imagination* 1558–1660 (Cambridge: Cambridge University Press, 1999), especially Chapter 2 "Catholic poetics and the Protestant canon," 56–106.

[4] In fact, Sidney talks about four main "imputations" to poets and poetry: "Now then go we to the most important imputations laid to the poor poets; for aught I can yet learn they are these. First, that there being many other more fruitful knowledges, a man might better spend his time in them than in this. Secondly, that it is the mother of lies. Thirdly, that it is the nurse of abuse, infecting us with many pestilent desires, with a siren's sweetness drawing the mind to the serpent's tail of sinful fancies,—and herein especially comedies give the largest field to ear [plough-ed] as Chaucer says; how, both in other nations and in ours, before poets did soften us, we were full of courage, given to martial exercises, the pillars of manlike liberty, and not lulled asleep in shady idleness with poets' pastimes. And, lastly and chiefly, they cry out with an open mouth, as if they had overshot Robin Hood, that Plato banished them out of his Commonwealth. Truly this is much, if there be much truth in it" (34–35).

[5] W. S. has been associated with William Shakespeare, who, indeed, was Southwell's cousin (Shell, "Robert Southwell" 53).

[6] In this article I use the Alexander B. Grosart edition, based on the early prints and collated with the manuscripts.

[7] This complicated process of translation and adaptation of foreign models in Southwell's poetry is further discussed in Sweeney (115–116).

[8] The issue of accommodation in Southwell's *Sequence* is also discussed in Cousins (39–42).

[9] This topic is further elaborated upon in a classic study of Louis Martz: *The Poetry of Meditation: a Study in English Religious Literature of the Seventeenth Century* (New Haven: Yale UP, 1954).

[10] This neosacramental poetics can be well documented in another of the English Jesuit poets, Gerard Manley Hopkins (1844–1889). A good summary of his sacramental poetics can be found in Mary Simon Corbett's article: "Art from the Inside: Seeing and Being," Supplement of "The Way" (London: Heythorpe College, 1989), 67–76. The article is also accessible at http://www.theway.org.uk/Back/s066.pdf (10 May 2014).

[11] I am using the expression of Anne Sweeney (99).

[12] I quote from http://www.ccel.org/ccel/ignatius/exercises.xii.vi.html transl. by Father Elder Mullan (New York: P.J.Kenedy & sons, 1914). Here I quote from the internet version available at the Christian Classics Ethereal Library.

[13] Here I refer mainly to an anonymous work called *Certayne deuout Meditations very necessary for Christian men dououtly to meditate vpon Morninge and Eueninge, euery day in the weeks: Concerning Christ his lyfe and Passion, and thefruites thereof* (1576), *Meditations vppon the Passion of Ovr Lord Iesvs Christ* (1606), a translated work by the Italian Jesuit Fulvio Androzzi, Nicolas Berzetti's *The Practice of Meditating with Profit the Misteries of Ovr Lord, the Blessed Vergin and Saints* (1613) or Luis de la Puente, *Meditations vpon the Mysteries of Ovr Faith* (1624). For this reference I am indebted to Cousins (34-36).

[14] I am using the term of Ann Sweeney (115).

[15] The British composer Benjamin Britten (1913–1976) used this poem in his wonderful *Ceremony of Carols*, composed in 1942.

[16] The full title is *Le Lagrime di San Pietro di Cristo di Maria Vergine, di Maria Maddalena e quelle del Penitente.* The poem was first published in 1585.

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Poselství Sarah Kaneové ve hře *Zpustošení*

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Abstrakt

Tato esej se zabývá analýzou hry Sarah Kaneové Zpustošení s cílem interpretovat brutální scény, které se v divadelní hře vyskytují a jsou velmi často mylně chápány. Sarah Kaneová nepatří k nej-hranějším autorkám v českých divadlech. Důvodem může být možná dezinterpretace jejich děl vzhledem k násilí, k němuž ve hrách dochází. Práce si klade za cíl poukázat na možné chápání násilí, jako způsobu útoku na současnou brutální společnost, ve které žijeme a jsme k násilí imunní, jakmile se netýká přímo nás.

Abstract

This paper presents an analysis of Blasted by Sarah Kane with the aim of interpreting the brutal scenes which appear in the play and give rise to misunderstandings and misinterpretations. The work of Sarah Kane is not frequently played in Czech theatres, and the misinterpretation of the violence in her works may be one of the reasons. The paper therefore aims to interpret the violence in her plays as a way of criticising violence in contemporary society, which makes us immune to all brutalities in which we are not personally involved.

Klíčová slova: Sarah Kaneová, Zpustošení, násilí, válka, divadlo in-yer-face

Keywords: Sarah Kane, Blasted, violence, war, in-yer-face theatre

Sarah Kaneová je dnes divadelními i literárními kritiky považována za jednoho ze zakla-datelů divadla in-yer-face[1] a její hry za součást kánonu světového dramatu. V České repub-lice se hry Kaneové dočkávají inscenování jen zřídkakdy a počet inscenací bohužel nedo-sahuje ani dvouciferného čísla, což je ve srovnání s dílem dalších současných britských

autorů velmi málo.[2] Stejně tak se v českém prostředí nedostává adekvátních publikací a prací zabývajících se tvorbou této významné britské dramatičky. Pro mnoho diváků jsou hry Sarah Kaneové depresivní, zmatené a kontroverzní. Explicitní násilí a brutalita na jevišti vyvolaly vlnu zbytečných dezinterpretací a její poslední hra a následná sebevražda ke změně negativního pohledu na její dílo vůbec nepřispěly.[3] Tato esej analyzuje hru Sarah Kaneové *Zpustošení* (*Blasted*, 1994) s cílem interpretovat smysl zobrazeného násilí a brutality v konkrétních scénách a alespoň částečně odstranit předsudky, se kterými divák neznalý pozadí tvorby Sarah Kaneové může k jejím dílům přistupovat.

Notoricky známou prvotinu, která vyvolala v Británii obrovský skandál a v Německu naopak divadelní senzaci, začala Kaneová psát již během svého magisterského studia na univerzitě v Birminghamu, kde představila prvních 45 minut své hry. Srovnáme-li verzi, která byla uvedena v rámci univerzitního semináře, s konečnou verzí prezentovanou v Royal Court Theatre, zjistíme, že jsou zcela odlišné. „Byla plná dlouhých, bohatých vět inspirovaných Howardem Barterem," popisuje první verzi hry ve svém článku pro *Guardian* kolega Mark Ravenhill („Suicide Art?"). Kaneová celou hru seškrtala, takže z ní nezbyla ani jedna původní věta. Postavám odebrala minulost, všechno vysvětlování a zdůvodňování jejich činů. Divák je tak přímým svědkem či spíše artaudovským voyeurem toho, co se zrovna děje.

Diváci *Zpustošených* sledují vztah mezi pětačtyřicetiletým novinářem místního deníku Ianem a jeho bývalou partnerkou jednadvacetiletou Cate, do kterého najednou vstupuje bezejmenný voják, který po náhlém výbuchu znásilní Iana, vysaje mu z hlavy oči a sám se zastřelí. Bezradný Ian ve snaze vlastní záchrany masturbuje, kálí, z hladu vykopává mrtvé nemluvně a sní jej. Série scén plných explicitního násilí měla podle Kaneové ukázat na nesmyslnost války a jakékoliv jí podobné agrese.

Hra *Zpustošení* reprezentovala změnu v divadelní tvorbě celé nové generace dramatiků, protože byla plná naturalistického násilí a připomínala tak spíše film než divadelní hru, a právě to mělo za následek nelichotivé kritiky a negativní přijetí ze strany diváků. Je třeba si uvědomit, že britské obecenstvo nebylo kvůli státní cenzuře médií na projevy násilí a brutality zvyklé. Hra navíc bourala zavedená divadelní pravidla, protože na scénu přinášela explicitní násilné scény, které se do té doby až na pár výjimek odehrávaly za oponou. Kromě otevřeného násilí hra také otevírá tabuizovaná témata znásilnění, kanibalismu, rasismu a v neposlední řadě naší zodpovědnosti za válečné konflikty.

Kontroverze, s jakou bylo přijato představení, stejně jako touha po nových autorech hře přidaly na popularitě. Mnoho prací o díle Kaneové zmiňuje nelichotivé recenze právě na toto představení, které napsali přední britští kritici počínaje Michaelem Billingtonem, Charlesem Spenserem či Jackem Tinkerem, podle něhož Kaneová následně pojmenovala jednu ze svých postav. Tinker označil *Zpustošené* ve své proslulé recenzi, citované snad všemi znalci divadla in-yer-face, za nechutný svátek hnusu. Tinker Kaneovou ve své recenzi nešetří: „Až do předešlé noci jsem si myslel, že jsem imunní vůči šoku v jakémkoliv typu divadla. Už si to nemyslím. Byl jsem naprosto znechucen hrou, která zřejmě nezná hranice slušnosti, natož aby alespoň na oplátku předala jakékoli poselství" (Singer 58). Velmi podobně reaguje také Michael Billington, který i ve své recenzi na nové představení *Zpustošených* z roku 2010 opět uvádí, že „první půlka hry vede k ohavnému pokračování, plného nepřirozeného násilí" (Billington).

Christopher Innes spatřuje důvod k počáteční negativní kritice Kaneové především v tom, že „nedostatek hodnověrného společenského kontextu způsobil, že explicitně prezentovaná zvěrstva vyvolala odpor a pobouření" (529). Šlo ve větší míře o šok a reakci na dosud nezobrazované násilí a situace, ke kterým ve společnosti dochází a která bývají tabuizována. V případě *Zpustošených* jsou však divákovy všechna ony zvěrstva předkládána a divák jim musí čelit doslova z první řady, nemůže již před nimi jen tak lehce zavřít oči.

Jak Innes upozorňuje, díla Kaneové nebyla nikdy cenzurována, na rozdíl od podobných děl jako *Spaseni* Edwarda Bonda či *Římané v Británii* Howarda Barkera, a to právě proto, že dílo Kaneové není na první pohled přímou sociální či politickou kritikou. Podle Innese Kaneová „dovádí do extrému feministickou zásadu, že ‚osobní je politické' a její duševní zmatek se stává obrazem nezdravé moderní civilizace" (529). Literární agentka Kaneové Mel Kenyonová navíc ukazuje na zbytečnost čistě politických her: „psát složité politické hry plné jistot a řešení je v éře fragmentace absolutně nesmyslné" (Urban).

Za Kaneovou se také postavili renomovaní dramatici jako Harold Pinter, Caryl Churchillová či Edward Bond, kteří se odmítali dívat na toto dílo jako na výtvor nezralé začínající autorky, která chce svou brutalitou vzbudit rozruch kolem své osoby a šokovat publikum. Edward Bond označuje hru Kaneové za revoluční, protože otevírá důležitá kontroverzní témata. Právě to podle něj vyvolalo negativní přijetí: „Když byli inscenováni *Zpustošení* Sarah Kaneové, kritici na hru zaútočili s panickou zuřivostí, což je znak toho, že konečně píší o něčem skutečně důležitém. Je to jediná současná hra, kterou jsem si přál sám napsat, je revoluční" (Bond). Vztahuje se k současným problémům globalizace a vyprázdněnosti a pracuje s tabuizovaným materiálem.

Místem děje *Zpustošených* se stává hotelový pokoj – „ten typ, který je tak drahý, že by mohl být kdekoli na světě" (Kaneová 3). První scénická poznámka hry náhle dělá z obyčejného pokoje v Leedsu místo, které můžeme najít kdekoliv. Podle Innese hotel reprezentuje „materialistickou povrchnost globalizované západní kultury" (530). Kaneová už samotným místem dává lokálnímu ději univerzální význam, čímž zdůrazňuje celosvětovou propojenost se všemi negativními důsledky z ní vyplývajícími.

První polovina hry, ve které je ve středu pozornosti vztah Iana a Cate, působí velmi naturalisticky. Hned od počátku je jasné, proč Ian kontaktoval Cate. Ian se totiž po ní dožaduje sexuálního styku. Hrozí Cate pistolí, díky níž má nad ní převahu a moc, je vulgární a používá Cate jako by byla předmět každodenní potřeby. Surově ji znásilní a vinu za svůj čin svrhává na ni: „Spíš s někým, držíš se s nim *(sic)* za ruce, líbáš se s nim *(sic)*, vyhoníš mě, pak mi řekneš, že zamrdat si nemůžem, vlezeš mi do postele, ale nechceš se mě dotknout. Co to s tebou je, holka" (25). Ian absolutně ignoruje Catiny city, postoje a potřeby. Postupně se dozvídáme, že Cate měla s Ianem vztah, který skončil tím, že se Ian s Cate přestal vídat. Cate byla velmi mladá, nejspíš ještě dítě, což vysvětluje Ianovu nadřazenou pozici. Kdysi Iana milovala, jak sama přiznává, nyní se ho spíše bojí: „Kdysi jsem tě milovala. Jseš noční můra" (25).

Ian je ve své podstatě sobecký a mačistický typ, který se zajímá jen sám o sebe a nezaslouží politování. Je to velmi hrubý člověk a rasista, který má od samého počátku hry vulgární a xenofobní poznámky. U Iana můžeme pozorovat, jak se v jeho jednání brutalita kumuluje. Ta začíná rasistickými poznámkami, urážkami mentálně postižených lidí

a vulgarismy, přenáší se na Cate a kulminuje ve fyzickém násilí, kterého se na ní dopouští. Nejprve Cate domlouvá, pak jí hrozí zbraní, až ji nakonec znásilní.

Zhoubnost Ianova brutálního chování je naznačena již v jeho zdravotním stavu. Ian umírá na nádorové onemocnění a jeho fyziologický rozpad předznamenává nejen blízkou smrt, ale i duševní zkaženost: jeho tělo stejně jako dech páchne. Záchvaty bolesti, jimiž je Ian sužován, se během hry stupňují. Jeho fyzický rozpad je naznačen i v okamžiku, kdy Cate poté, co orálně Iana uspokojí, znechuceně vyplivuje sperma do umyvadla a čistí si zuby. Tato postava pro ni ztratila přitažlivost.

První polovina hry je napsána ve stylu kitchen-sink drama a ničím nepřekvapuje. Jasně rozděluje postavy na agresora Iana a oběť Cate. Celková situace i atmosféra na jevišti se mění ve chvíli, kdy se na jevišti objevuje voják. Z Iana agresora se stává oběť. S měnící se rolí postav přichází divákovi na mysl, jak pomíjivé jsou kategorie oběti a agresora a jak snadno se láska promění v nenávist. Jak dodala sama Kaneová, ve svých dílech nerozlišuje mezi obětí a agresorem, poněvadž to tak snadno nejde. Všichni jsme oběťmi a hranice mezi agresorem a obětí je relativní a velmi propustná (Stephenson 45).

Do konfliktu mezi Ianem a Cate zasahuje voják. Voják se chová násilnicky, čemuž také odpovídají kruté činy, jichž se dopustil:

> Vešel sem do domu, co byl hned za městem. Všichni byli fuč, až na kluka, co se schovával v rohu. Jeden z nich ho vzal ven, položil na zem a prostřelil mu nohy. Ve sklepě sem uslyšel pláč. Šel sem dolů. Tři chlapi a čtyři ženské. Zavolal sem ostatní. Drželi chlapy a já šukal ženský. Nejmladší bylo dvanáct. Nebrečela, jen tak ležela. Otočil jsem si ji a – pak řvala. Donutil jsem ji olízat mi ho dosucha. Zavřel jsem oči a přemejšlel o – střelil sem jejího fotra do ksichtu. Brácha řval. Pověsili jsme je za koule na strop. (Kaneová 43)

Ve smyslu služby a povinnosti pro svou vlastní zemi vraždí a znásilňuje civilisty brutálním způsobem, který si zjevně užívá, bez jakéhokoli pocitu viny. Z vojáka se stalo zvíře, k němuž necítíme žádný soucit a pro něž nemáme ani porozumění. Je bezejmenný. Zásluhou této bezejmennosti se může jednat o jakéhokoliv vojáka jakéhokoliv konfliktu. Kaneová naznačuje, že válka svou podstatou působí na své oběti stejně, nehledě na typ konfliktu, čas či místo, a tak je prakticky jedno, kdo je onen voják a v jaké válce válčí.

Stejně jako se Ian mění z agresora na oběť, postupem času se děje totéž s vojákem. Opět není popsán černobíle a jeho násilné chování má určité opodstatnění. Voják Ianovi vypráví o osudu své mrtvé přítelkyně Col: „Moji Col zprznili. Podřízli jí krk. Usekali jí uši a nos a přibili je na dveře. Snědli jí oči" (37). U Iana, stejně jako u svých předešlých obětí, kopíruje přesně to, co udělali vojáci jeho dívce Col. Znásilnění Iana už není akt domácího násilí, jako tomu bylo v případě Cate. Vojákův čin hodnotíme daleko přísněji, přestože provedl stejný čin jako Ian Cate. Během znásilňování Iana voják pláče, takže je jasné, že mu tento akt nezpůsobuje žádné uspokojení. Následně vysaje Ianovi oči, stejně jako to udělali Col. Právě násilná vražda dívky probudila ve vojákovi jeho touhu po pomstě, nenávist a pohrdání životem.

Voják tento hrůzný akt, který svým opakováním získal status rituálu, provádí ve snaze porozumět tomu, co se stalo jeho dívce. Je svým obětem vždy nablízku, aby sledoval to, co prožívají, a cítil to, co pociťují samotné oběti. Tak se ocitá nablízku i své lásce. Na druhou

stranu si ale uvědomuje, že takovým činem působí stejnou bolest, jakou mu jiní způsobili smrtí Col a zabíjí se, protože již nemůže po tom všem, co zažil a spáchal, žít dál. Zmocní se ho pochyby: „Dělat jim to samý, co voni udělali nám, k čemu to je" (38).

Na určité bázi funguje vztah vojáka a Iana v tom smyslu, že „voják se stává ,personifikací Ianovy duše,'" jak dodala během rozhovoru o hře Kaneová (Stephenson 47). Voják tedy opakuje Ianovy skutky. Drží u Ianovy hlavy revolver a vynucuje si tak poslušnost, stejně jako to Ian udělal s Cate. Na rozdíl od znásilnění Cate se divák stává přímým svědkem Ianova znásilnění; tento obraz diváka šokuje a mění pohled na postavu Iana. Znásilnění vyvolává pocit zadostiučinění, může být interpretováno jako trest či pomsta za jeho spáchaný zločin. Přímý pohled na tento akt však také vyvolává soucit a lítost. V tu chvíli se nám již rozlišovací schopnost mezi jakoukoliv obětí a agresorem v této inscenaci rozplývá.

Celá scéna vrcholí vysátím Ianových očí z hlavy – další atrakcí ve stylu Ejzenštejna se symbolickým významem, tedy šokujících scén, které nás vytrhnou a nutí popřemýšlet o tom, co zrovna vidíme. Ianova ztráta zraku může být interpretována hned několika způsoby. Podle Saunderse je zrak tím, co Iana charakterizuje (43) – je totiž novinář, a tak ztráta zraku je trest nejvyšší, protože dále nedokáže vykonávat svou práci. Ian vojákovi omlouvá svůj nezájem o mezinárodní konflikty z pozice místního novináře:

> Ian :   Já sem z domácí rubriky, jenom Yorkshire. Nedělám zpravodajství ze zahraničí.
> Voják: Zpravodajství ze zahraničí. Tak co tu vlastně děláš?
> Ian: Dělám jiný věci. Vo střílení, znásilněních, vo dětičkách, jak je vojel přihřátej kněz nebo učitel ze školy. Ne vo vojácích, jak se navzájem zabíjej kvůli kousíčku země. Musí to bejt… osobní. (38)

Ianova ignorace vůči páchanému násilí se mu stává osudnou. V tu chvíli začíná být ztráta zraku symbolem slepoty médií, která začala zobrazovat válečné katastrofy bez zájmu, jako by ani nebyly reálné. Ian, který je představitelem médií, se nesoustřeďuje na podstatné zprávy, ale jen na ty bulvární, zábavné, tudíž senzační. Ztráta zraku může také být interpretována jako trest za Ianovo sobectví a nezájem o své okolí. Najednou se v druhé polovině hry objevuje násilí, které ve srovnání s jeho naturalistickým obrazem v první části hry není možno jasně odsoudit.

V závěrečné scéně se Ian dopouští kanibalismu, masturbuje, kálí a proměňuje se prakticky ve zvíře, které uspokojuje své základní potřeby. Pocity pohrdání a nenávisti vůči Ianovi se tak definitivně mění v pocit lítosti a znechucení. Tyto obrazy, které Kaneová od sebe odděluje tmou a světlem, zobrazují nejvyšší možnou degradaci člověka a jeho fyzický i psychický úpadek.

Cate se během hry transformuje z pozice oběti do pozice zachránce. Cate je z postav *Zpustošených* tou na první pohled nejslabší a nejzranitelnější, přesto v sobě na konci nachází nejvíce síly ze všech. Na počátku hry působí jako mladá, vystrašená a nesamostatná žena, která je odkázána na pomoc ostatních, ať je to Ian nebo její matka. Dlouhou dobu se nechala zneužívat Ianem, kterého milovala. Nyní žije s matkou, která se o ni stará, což jen podtrhuje její nesamostatnost. Skutečnost, že při jakémkoli náznaku konfliktu začne koktat, svědčí o jejím nedostatku sebedůvěry.

Po výbuchu je to právě ona, díky níž Ian přežívá. Není schopna zachránit novorozeně, ale nebojácně jde shánět jídlo, aniž by v tu chvíli myslela sobecky jen na sebe. Obětuje

se a získá jídlo výměnou za sex s vojáky. V prostředí válečného konfliktu paradoxně jako jediná reaguje rychle a racionálně. Přichází pomoci Ianovi a nakrmí jej, rozdělí se s ním o kořist. Přes všechnu bolest, kterou jí Ian způsobil, a odpor k němu je mu však schopna odpustit a pomoci. Cate tak zosobňuje naději, která přežívá nad vší krutostí a brutalitou ve válce i mezilidských vztazích. Právě její nesobecká pomoc Ianovi uzavírá celou hru.

Jak uvádí v rozhovoru s Alexem Sierzem, během psaní *Zpustošených* byla Kaneová inspirována reportáží o válce a genocidě v Bosně. V televizi viděla záběr starší Bosňanky, která žádala o pomoc. Kaneová chtěla upozornit na fakt, že pro televizního diváka byla žena pouhým obrázkem v televizi, jako by konflikt nebyl reálný. Proto se rozhodla tento konflikt přenést za zdi hotelu v Leedsu, aby tak ukázala na reálnost všech násilností, ke kterým dochází. Leeds a válku v Bosně spojuje metaforou: „jedno je semeno a to druhé strom" (Sierz, *In-Yer-Face* 131). Kaneová tak ukazuje na drobné prohřešky a krutosti, kterých se dopouštíme, a do jakého rozměru mohou vyrůst, jsme-li k nim neteční.

Jednou z hlavních negativních výtek vůči *Zpustošeným* je nesourodost místa i děje. Hotelový pokoj se v jednu chvíli nečekaně promění v bojiště. Na první pohled etnické čistky, válka v Bosně, témata rasismu a nacionalismu vůbec nezapadaly do prostředí Leedsu. Kaneová si ale za aristotelovskou jednotou času i místa ve své hře stála a zdůvodnila to návazností dvou, na první pohled nesourodých, témat: „ Co má společného obyčejné znásilnění v Leedsu s masovým znásilňováním ve válce v Bosně?A odpověď se zdála být „docela dost". Jednota místa naznačuje, že bezpečnost a civilizaci v Británii za období míru a chaotické násilí občanské války odděluje jen tenoučká zeď. Zeď, která může být kdykoliv a bez jakéhokoliv varování stržena" (Stephenson 131).

Kaneová nechává explodovat hotel, protože „válka je zmatená a odporující zákonům logiky, proto je špatně používat formu, která je předvídatelná. Jak autorka vysvětluje dále: „Násilné činy se v životě jednoduše stávají, nemají dramatickou výstavbu a jsou příšerné" (Singer 146). Inscenace nás tedy zasazuje do války nečekaně, tak jako je to v životě válkou postižených jedinců. V pojetí Barkerova divadla katastrofy tuto změnu nemusí nic zdůvodňovat, nejde totiž o realistické drama. *Zpustošení* se, stejně jako divadlo krutosti a katastrofy, odklání od naturalismu směrem k symbolickému projevu a k síle obrazů, kterými na diváky působí. Bomba nám zdánlivě realistické prostředí rozmetá; „ze společenského realismu se ocitáme v surrealismu, v expresionismu" (Saunders 40). Z hotelového pokoje v Leedsu se najednou ocitáme uprostřed bojiště válečného konfliktu, o kterém nevíme zhola nic. Ve stylu divadla katastrofy opět není nic vysvětleno, není to ani potřeba. Brutální násilí, kanibalismus, znásilnění, vražda a sebevražda se stávají atrakcemi, které šokují diváka, protože představují absolutní degradaci člověka.

Dílo Kaneové je stejně jako divadlo krutosti a katastrofy aktuální svým tématem. Je to válka v Bosně a Hercegovině a rostoucí množství násilí. Je to moderní válka, která ukazuje na naši zodpovědnost za její brutalitu a násilí. Válka se sice v tuto chvíli odehrává na jiném území, to však neznamená, že se netýká nebo nemůže týkat i nás samotných. Kaneová si i přes veškerou kritiku stála za smyslem použitého násilí: „Mým záměrem bylo líčit zneužívání a násilí pravdivě. Všechno násilí ve hře bylo pečlivě naplánováno a dramaticky strukturováno tak, abych o válce řekla přesně to, co chci" (Ravenhill, „Obituary"). Hlavním tématem hry je pro Kaneovou láska, která nemá daleko od nenávisti, ublížení, ztráty, pohrdání a odmítnutí, ať už je to vztah Iana a Cate, vojáka a Col či podstata samotného válečného konfliktu, respektive občanské války. Přestože hra končí pozitivně, je otázkou,

zda-li si divák dokáže toto poselství po všech brutálních scénách a výjevech, jimž byl přítomen, odnést. Je to spíše animalita, nesmyslnost válečného konfliktu a následná degradace člověka, které se stávají hlavními tématy hry.

V roce 2010 se londýnské divadlo Lyric Hammersmith rozhodlo po patnácti letech znovu uvést tuto hru, která po teroristických útocích v posledních letech nabyla na ještě větší autentičnosti, jak si uvědomuje dramatik Simon Stephens ve své recenzi na představení: „Když se v listopadu 2008 teroristé z Al-Káidy pustili do bombajských luxusních hotelů, všechna zvěrstva, zobrazená ve hře, málem obživla" (Stephens). Není to jen útok Al-Káidy na hotel v Bombaji, je to 11. září s dalšími teroristickými útoky, které způsobily to, že se člověk nemůže cítit bezpečně prakticky nikde. Poselství *Zpustošených* se tak naplnilo a bylo by více než zjednodušující vidět význam hry *Zpustošení* jako pouhou oslavu hnusu či způsob, jak šokovat publikum.

Je na místě podotknout, že recenze nedávných inscenací Kaneové jsou vůči autorce i jejímu dílu lichotivější. Jako příklad můžeme zmínit recenzi Simona Stephense z *Guardianu* na představení z roku 2010 uváděné divadlem Lyric Hammersmith či Bena Brantleyho z *New York Times* na představení z roku 2008. Jedním z důvodů je určitě práce divadelních teoretiků, kteří poslední desetiletí interpretují a vysvětlují poselství Sarah Kaneové a pokouší se tak utlumit vlnu dezinterpretací.

Poznámky

[1] In-yer-face divadlo je v českém kontextu někdy nazývané coolness drama, typické pro devadesátá léta minulého století. Jde o explicitní divadlo, které se snaží upozorňovat na společenská tabu, která zobrazuje naturalisticky a přímo před očima diváků s cílem šokovat a také otevřít diskuzi nad závažnými společenskými tématy. Vzniklo ve Velké Británii a poměrně rychle se jimi inspirovali především němečtí, polští a ruští dramatikové.

[2] *Vyčištěno* – Divadlo Na zábradlí 2001, *4.48 Psychóza* – ND Praha 2003, HaDivadlo 2010, *Crave* - Pidivadlo 2003, Činoherní studio Ústí nad Labem 2004, *Zpustošení* – Studio Rubín 2004, *Faidra(Z lásky)* – ND 2003. zdroj: databáze Divadelního ústavu.

[3] Cf. Čermák, Ivo a Ida Kodrlová. *Sebevražedná triáda* (Praha: Academia, 2009).

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Linguistics and Translation Studies

Suasive Verbs and Their Complements: A Corpus-Based Study

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Abstract

This article deals with the use of finite complements of three suasive verbs (to suggest, to insist, to recommend) in mandative contexts. The data analysis attempts to demonstrate whether the choices of finite complements show similar patterning in non-past tense and past tense contexts. Also, it discusses whether the conclusions regarding the usage in affirmative contexts may be extended to negative contexts. Finally, it concludes that British English is converging with American English in the use of subjunctives but diverging in the use of indicatives. Nevertheless, this option, traditionally considered as a Briticism, is not excluded from American usage as it is well-established in negatives.

Keywords: finite complements, the indicative, mandative uses, modal periphrasis, the subjunctive, suasive verbs

1. Introduction

Suasive verbs are a group of verbs that show semantic variety, as well as complexity in their distribution of complementation patterns. These verbs may take mandative meanings implying that somebody "wants a particular action to be taken or a certain event to happen" (Crawford 259). As Poldauf puts it in *The third syntactical plan*, the content of the clause that these verbs govern is related to the individual, the speaker (Poldauf 242), who proposes a potential course of action (Biber 667). These verbs are, therefore, used

"for directive speech acts" (Peters 134), such as requests, demands, recommendations, as demonstrated in (1).

(1) *"Personally, I'd recommend that he speak in public as soon as possible," said Toko Kanoh* [COCA:2011:NEWS: WashPost]

In addition to these mandative uses, they may express non-mandative meanings, demonstrated in (2)–(3). As both examples show, there is no proposal of a potential course of action involved. The semantics of the verb *suggest* (2) are synonymous with *to indicate*, and in (3) the verb *insist* means *to say firmly*.

(2) *The findings **suggest**[1] that, in addition to decoding differences, these groups have distinctive narrative language* [COCA:2012:ACAD: Language Speech]

(3) *No, I think in that case, I think the fact that he took those phone calls, and I talked to his people who **insist** that he wasn't really strategizing with them, he wasn't trying to help them, et cetera, et cetera, but all those denials not withstanding, it undercut the power of her critique in New York.* [COCA:2006:SPOK: MSNBC_Olbermann]

Apart from their semantic variety, these verbs also take a wide range of complementation patterns – non-finite complements (4), as well as finite complements, such as in (1), repeated in (5).

(4) *If you would like to deter varmints from your bird feeder, I highly suggest **using** blackberry brambles* [COCA:2009:MAG: MotherEarth]

(5) *"Personally, I'd recommend that he **speak** in public as soon as possible," said Toko Kanoh* [COCA:2011:NEWS: WashPost]

This article deals with the distributional patterns of finite complements (thus, excluding non-finite ones) in mandative contexts (thus, excluding non-mandative ones). The following section summarizes in greater detail which complementation options are available.

2. Complementation Patterns of Suasive Verbs in Mandative Uses

As Övergaard (63) puts it, the mandative uses of the suasive verbs elicit a particular type of modality in finite complements. The repertoire of complementation options involves a subordinate verb occurring in the finite complement in the subjunctive mood, as demonstrated in (6), or with a modal verb, most commonly *should* (7).

(6) *So I would like to suggest that there **be** one benefit plan for every American in this system.* [COCA:2009:SPOK: CNN_Misc]

(7) *Therefore, the doctor suggested she **should** stop this medication.* [BNC:B30: W_ac_medicine]

To complete the list of options available for complementing mandative suasive verbs, one must mention another variant, often considered as a Briticism (Leech et al. 57). This complementation type involves a finite clause with a subordinate verb in the indicative mood, such as the verb *lies* in (8). The context plays a vital role here, as it helps to disambiguate mandative uses of the verb *insist* (8) from non-mandative ones, demonstrated in (3) and repeated in (9).

> (8) *All I've really got is a very deep flesh wound. It's not that serious.' Doctors insist that he **lies** low while his injuries heal.* [BNC:CH1: W_newsp]

> (9) *No, I think in that case, I think the fact that he took those phone calls, and I talked to his people who insist that he **wasn't** really strategizing with them, he wasn't trying to help them, et cetera, et cetera, but all those denials not withstanding, it undercut the power of her critique in New York.* [COCA:2006:SPOK: MSNBC_Olbermann]

In sum, examples (6)–(8) indicate that there is a whole range of patterns available for complementing suasive verbs in mandative meanings. The choices of individual complementation patterns are conditioned by a large set of linguistic and extralinguistic features.

First of all, regional and stylistic factors are considered to influence the distribution of individual complementation patterns. For example Poldauf comments on the usage of the mandative subjunctives as represented in literary works of the first decade of the 20th century, describing these forms of the verb mood as "loitering still notwithstanding their disappearance in everyday use" (84). Also, Quirk et al. state that this complementation pattern is "formal and rather legalistic in style" (157). It is supposed to be preferred in American English, while the indicative mood, such as in (8), is associated with informal spoken English in Britain (Leech et al. 55).

Also, the strength of the verb seems to have an influence on the choice of individual complementation patterns. According to Crawford (273), verbs that may occur in mandative and non-mandative uses (such as *suggest*, *insist*, etc.) represent weak triggers, whereas those verbs whose semantics are exclusively mandative (e.g. *recommend*) are so-called strong triggers. Crawford, using the British and American newspaper section of the Longman corpus, draws a conclusion that stronger triggers are more often used with the subjunctive, while weaker triggers co-occur with the modal verb (Crawford 273).

Considering the aforementioned criteria, this article attempts to determine whether there are any structural factors that could have a bearing on speakers' choices of particular complement types. Specifically, it will analyze two factors – the past tense of the matrix verb and the negative polarity of the subordinate verb. The analysis will show whether the conclusions reached for the use of a particular variant in affirmative sentences may be extended to negative contexts. Similarly, it will determine whether non-past tense contexts exhibit the same usage tendencies as past tense contexts. Such an approach, being sensitive to the complexity of regional, stylistic and structural factors, provides a more delicate picture of preferences for particular complementation patterns. Consequently, it yields interesting insights which challenge traditional preconceptions about the status of the subjunctive in British and American English.

2.1 Previous Research

Although the topic of complementation patterns of suasive verbs has attracted considerable attention from linguists, past and negative contexts have remained rather underexplored.

This may be related to Övergaard's study (1995), which represents one of the most comprehensive pieces of research on the distribution of complementation patterns of suasive verbs. Using LOB and BUC corpora[2], as well as her own compiled corpus, Övergaard shows diachronic developments in the use of subjunctives, modals and indicatives with mandative suasive verbs. Her area of interest does include past tense contexts and negative contexts. However, past tense contexts are not analyzed independently of the present contexts, so the data analysis shows overall results for both environments together. Therefore, one cannot reach conclusions exclusively for the past tense contexts. Furthermore, her analysis of negative contexts involves only small sets of data. For example, the whole 1900–1990 corpus of American English comprises a total of 10 negated subjunctives, 10 negated modals and no instance of a negated indicative (Övergaard 70).

Leech et al. (2009) also include data from negative and past tense contexts in their analysis. Their study deals with the mandative uses of the seventeen most common suasive verbs, nouns and adjectives (Leech et al. 53). The results of their data analysis are presented with respect to *text categories* in written and spoken texts (e.g. press, fiction, Leech et al. 58) in which the complementation patterns occur. Therefore, one cannot conclude to what extent past tense and present tense contexts exhibit similar tendencies in the usage of complementation patterns, nor can it be stated whether the conclusions reached for the use of a particular variant in affirmative sentences may be extended to negative contexts.

Similarly, Crawford's study (2009) illustrates distributional differences of clausal complements of suasive expressions[3] in American and British English. The emphasis is put on the relation between the strength of a trigger (for this term, see 2) and the choice of a particular complement option. Moreover, the study analyzes contrasts "in how particular word classes or lexical items express mandates" (Crawford 257). On the other hand, the study does not provide any conclusions related to past and negative contexts as they are entirely excluded from the analysis.

2.2 Data

The analysis presented in this article involves three verbs, two of them representing weak triggers (*to suggest*, *to insist*), and one of them a strong trigger (*to recommend*). The range of the verbs is limited to three instances due to practical reasons. All analyzed usages needed to be manually sorted out to disambiguate mandative uses from non-mandative ones. Therefore, the analysis could not have been applied to a large amount of verbs unless using computerized research tools. Consequently, it may be argued that the number of verbs does not represent a sufficient sample to make generalizations about the morphosyntactic behavior of all suasive verbs.

However, this article does not focus on drawing conclusions about the distribution of complementation patterns of a large group of suasive verbs. Instead, it attempts to outline the tendencies of possible complementations in those contexts where the usage may remain underexplored when applying computerized research tools. Past tense and negative

contexts definitely fall into such a category, as is shown in (10)–(11). These examples demonstrate that one has to read through the whole sentence or paragraph to disambiguate mandative uses of these verbs (10a) and (11a) from non-mandative ones (10b)–(11b), and this has to be done manually.

(10a) *This monologue went on throughout dinner, after which he **insisted** that we all went across the road to the village hall where he would show us his slides of the Lake District.* [BNC: CJH: W_misc]

(10b) *He **insisted** that he wanted to return to the church to sample some more of the atmosphere: commune with the spirit of the Levellers -- that sort of nonsense.* [BNC: H8T: W_fic_prose]

(11a) *Well, if you want to see a drag queen nun, that's the show to see! GIFFORD: If you are a devote Catholic, we **suggest** that you don't see it because it can be rough.* [COCA:2011:SPOK: NBC_Today]

(11b) *And for to us to **suggest** that they don't know that their opinions aren't valued equally as all other mothers as all other women is an outrage, and I think the White House, it's time for them to address this issue* [COCA:2012:SPOK: Fox_Baier]

The analysis of complementation patterns of the three verbs is based on data taken from the British National Corpus (BYU-BNC) and the Corpus of Contemporary American English (COCA). Prior to proceeding to a detailed description of the queries, there are two methodological caveats that need to be mentioned.

The first issue is linked with the different profiles of the COCA and BYU-BNC corpora. The differences are in their sizes (100 million words in the BNC as opposed to 450 million words in the COCA). Second, there is a certain time shift in the data collection. While COCA includes the latest data, the BYU-BNC corpus comprises data up to 1993. This time gap needs to be taken into account, and one might expect that the current British usage of complementation patterns of suasive verbs could show more similarities and converging tendencies with American English than the data from the BYU-BNC corpus reflect.

Keeping these discrepancies in mind, the following sections will present recent developments in the usage of complementation variants (i.e. modals, subjunctives and indicatives) of the three suasive verbs, as represented in the BYU-BNC and COCA corpora. However, before proceeding to the detailed corpus analysis, it should be mentioned which ambiguities occurred in the analyzed texts and how they were resolved.

2.3 Resolving Ambiguities

The first type of ambiguity is connected with the semantics of the analyzed verbs. It has been mentioned earlier that the verbs *suggest* and *insist* occur both in mandative and non-mandative meanings. As may be expected, these verbs show non-mandative uses more frequently than the mandative ones. For example, the mandative verb *suggest* occurs in 23 examples involved in the sample of 300 random hits in the COCA, and there are 54 occurrences in the BYU-BNC corpus (see Table 1). Therefore, all the tables presented in

this article provide figures related to the subset of mandative uses, as well as to all uses that were manually sorted out to resolve potential semantic ambiguities.

query	all uses	mandative uses	all uses	mandative uses
	COCA	COCA	BYU-BNC	BYU-BNC
"suggest that"	**300** random hits	23	**300** random hits	54[4]

Table 1 <u>COCA, BYU-BNC</u>: Overall Figures of Mandative and Non-mandative Uses of the Verb to suggest

Another ambiguity is related to the form of two complementation variants – the subjunctives and indicatives. In certain contexts these two verbal moods are formally identical. This is demonstrated in example (12), in which the subordinate verb in the noun clause (*look*) may be either the indicative or subjunctive.

(12) *I really don't know Emily because I've never even heard of the work and I suggest you **look** at it in the dictionary.*   [BNC:KPY:S-conv]

To resolve this ambiguity, the analysis presented below deals only with contexts in which the two verbal moods take different forms (see also Leech et al. 2009). These environments are represented by non-past tense contexts with finite complements involving *he* or *she* subjects (13), past tense contexts (14) and negative contexts (15). The (a) versions demonstrate the verbs in the subjunctive mood, while (b) versions illustrate the uses of verbs in the indicative.

(13a) *If your kid has electronics on his wish list, suggest that he **ask** Santa for rechargeable batteries.*   [COCA:2009:MAG: Good Housekeeping]

(13b) *All I've really got is a very deep flesh wound. It's not that serious. 'Doctors insist that he **lies** low while his injuries heal.*   [BNC:CH1: W_newsp]

(14a) *Though he excelled early in his academic career, a high school counselor suggested he **become** an auto mechanic.* [COCA:2011:NEWS: Denver]

(14b) *This monologue went on throughout dinner, after which he insisted that we all **went** across the road to the village hall where he would show us the slides of the Lake District.*   [BNC:CJH:W_misc]

(15a) *I recommend that we **not** approve this letter.*   [COCA:2005:SPOK:CNN_Showbiz]

(15b) *If you go and see this film I recommend that you **don't** eat first.*

The findings related to the mandative uses of the verbs to suggest, to insist and to recommend in the aforementioned contexts are discussed in the following section.

3. Mandative Uses in Non-Past Tense Contexts[5]

Mandative uses of suasive verbs are typically associated with the subjunctive mood in American English. This complementation variant is claimed to have been witnessing a resurrection, with American English "leading World English in a revival [of this verb mood category]" (Leech et al. 53). There have been predictions about its future development stating that this form will become an obligatory one in American English, ousting the other complementation variants (e.g. Övergaard 1995). Rather in contrast to this, Leech et al., comparing their findings from the Brown and Frown corpora, claim that the saturation point was reached in the 1960s when the subjunctive form represented 90% of mandative uses. Notwithstanding, their more recent data suggest that modal periphrastic alternants still represent a viable option (Leech et al. 54).

Our data presented in Table 2 below demonstrate that Övergaard's conclusions may well be related to the non-past contexts. Although all complementation variants are represented to a certain extent, the subjunctive form is used in the majority of cases (84.6% with the verb *recommend* and roughly 93% with the verbs *suggest* and *insist*). On the other hand, indicatives, as may be assumed, are the marginal option for all three analyzed verbs, complementing the verbs *suggest* and *recommend* in three cases, and only two examples occurred with the verb *insist*.

COCA	subjunctives	modals	indicatives	all mandative uses	all uses
suggest (that) he/she	178 (93.2%)	10 (5.2%)	3 (1.6%)	191	747
insist (that) he/she	80 (93%)	4 (4.7%)	2 (2.3%)	86	227
recommend (that) he/she	33 (84.6%)	3 (7.7%)	3 (7.7%)	39	40

Table 2 <u>COCA</u>: Representation of Complements (Subjunctives, Modals, Indicatives) in Affirmative Non-Past 3rd Person Singular Contexts

Furthermore, the data indicate that the distribution of subjunctives is not restricted to formal corpus genres. This complementation option occurs predominantly in newspapers and magazines, as Table 3 below demonstrates. Interestingly, the percentage rates for the occurrences within the individual corpus genres also show that the usage of subjunctives is more frequently represented in the spoken genre than in academic texts. Therefore, the results of the corpus analysis suggest that in American English subjunctives have been losing their formal connotations (see also Leech et al. 60).

COCA subjunctives	SPOKEN	NEWS/MAGAZINE	ACADEMIC	FICTION	TOTAL
suggest (that) he/she	22 (12.4%)	111 (62.3%)	6 (3.4%)	39 (21.9%)	178
insist (that) he/she	10 (12.5%)	36 (45%)	6 (7.5%)	28 (35%)	80
recommend (that) he/she	13 (39.4%)	17 (51.5%)	0 (0%)	3 (9.1%)	33

Table 3 <u>COCA</u>: Distribution of Subjunctives Across Corpus Genres

In British English, mandative uses of suasive verbs are traditionally associated with modal periphrastic variants (Quirk et al. 157). However, our data suggest a potential shift in speakers' preferences towards the indicatives. This complementation option was used in more than half of the examples (ignoring the low number of occurrences with the verb *recommend*, 56% with *suggest* and 58% with *insist* in Table 4 below). On the other hand, modals represent the least preferred option.

BYU-BNC	subjunctives	modals	indicatives	all mandative uses	all uses
suggest (that) he/she	15 (30%)	7 (14%)	28 (56%)	50	183
insist (that) he/she	6 (31.5%)	2 (10.5%)	11 (58%)	19	40
recommend (that) he/she	1	1	1	3	4

Table 4 <u>BYU-BNC</u>: Representation of Complements (Subjunctives, Modals, Indicatives) in Affirmative Non-Past 3rd Person Singular Contexts

Unfortunately, the small size of the data set available in the BYU-BNC corpus makes it impossible to state whether the distribution of complementation options is determined by the corpus genres in which they appear or not. For illustrative purposes and to follow the ordering of the data presentation above, the figures of the distribution of subjunctives across the corpus genres are shown below in Table 5. It demonstrates that most usages occur in fiction (14 out of 22). Nevertheless, such small overall figures are not sufficient to conclude that British speakers feel free to use subjunctives in non-academic genres, as is the case in American English.

BYU-BNC subjunctives	SPOKEN	NEWS/ MAGAZINE	ACADEMIC	FICTION	OTHER	TOTAL
suggest (that) he/she	1 (6.7%)	2 (13.3%)	0 (0%)	10 (66.7%)	2 (13.3%)	15
insist (that) he/she	0 (0%)	0 (0%)	1 (16.65%)	4 (66.7%)	1 (16.65%)	6
recommend (that) he/she	0 (0%)	1 (100%)	0 (0%)	0 (0%)	0 (0%)	1

Table 5 <u>BYU-BNC</u>: Distribution of Subjunctives Across Corpus Genres

What the data from both corpora do reveal is that there still are regional differences in the usage of complementation options. Generally, British English exhibits preferences for indicatives in non-past tense contexts, while American speakers favour subjunctives in this environment. Moreover, the COCA data reveal that this complementation option is preferred in magazines and newspapers (including tabloids). Therefore, it may be concluded that the subjunctive has lost its stylistic colouring in American English. Yet, it remains open whether such conclusions are also applicable to past tense contexts. The following section attempts to outline whether or not the past tense of the matrix verb (i.e. *suggested*, *insisted*, *recommended*) may reshape the architectonic make-up of the mandative contexts.

4. Mandative Uses in Past Tense Contexts

The corpus analysis of the usage of finite complements in past tense contexts brings several interesting results. First of all, it shows that both varieties of English are diverging in the use of indicatives. This complementation option is not available in American English, as Table 6 below demonstrates (only 6 instances with the verb *insisted* and 4 with *recommended*), and this environment is again dominated by the subjunctives. In other words, in American English the patterning of choices of finite complements exhibit similar tendencies in past contexts as in the non-past environments.

COCA	subjunctives	modals	indicatives	all mandative uses	all uses
suggested (that) he/she	669 (95.7%)	30 (4.3%)	0 (0%)	699	1383
insisted (that) he/she	404 (93.3%)	36 (8.3%)	6 (1.4%)	433	1175
recommended (that) he/she	135 (95%)	3 (2.1%)	4 (2.9%)	142	149

Table 6 <u>COCA</u>: Representation of Complements (Subjunctives, Modals, Indicatives) in Affirmative Past 3rd Person Singular Contexts[6]

Other similarities are found in the distribution of complements across corpus genres. The data only support conclusions drawn for the non-past tense contexts. Again, the percentage rates for the occurrences of subjunctives within the individual corpus genres indicate that this complementation type occurs predominantly in newspapers, magazines and fiction, as is shown in greater detail in Table 7. Hence, it may be stated that the hegemonic position of subjunctives is not affected by structural factors, such as the past tense of the matrix verb.

COCA subjunctives	SPOKEN	NEWS/ MAGAZINE	ACADEMIC	FICTION	TOTAL
suggested (that) he/she	51 (7.6%)	348 (52%)	46 (6.9%)	224 (33.5%)	669
insisted (that) he/she	36 (8.9%)	142 (35.2%)	21 (5.2%)	205 (50.7%)	404
recommended (that) he/she	28 (20.7%)	82 (60.8%)	19 (14.1%)	6 (4.4%)	135

Table 7 <u>COCA</u>: Distribution of Subjunctives Across Corpus Genres

Interesting results are yielded from the BYU-BNC corpus analysis, presented in Table 8. It demonstrates that the complements form a more colourful pattern than in American English. On closer inspection it may be noticed that the preferences for subjunctives substantially increase and the preferences for indicatives significantly drop in past tense contexts. For example, subjunctives represent the most favourable choice for complementing the verbs *suggested* (52.3%) and *insisted* (61.8%). On the other hand, indicatives are the least preferable option with all three verbs. Therefore, the BYU-BNC corpus analysis suggests that British English exhibits converging tendencies with American English in the use of

subjunctives – yet not to such an extent that this complementation variant would oust other options, as is the case in American English.

BYU-BNC	subjunctives	modals	indicatives	all mandative uses	all uses
suggested (that) he/she	81 (52.3%)	56 (36.1%)	18 (11.6%)	155	352
insisted (that) he/she	55 (61.8%)	20 (22.5%)	14 (15.7%)	89	235
recommended (that) he/she	7 (33.3%)	12 (57.2%)	2 (9.5%)	21	21

Table 8 <u>BYU-BNC</u>: Representation of Complements (Subjunctives, Modals, Indicatives) in Affirmative Past 3rd Person Singular Contexts

Furthermore, the data analysis shows that British English is moving closer to American English regarding the use of subjunctives outside the formal and legalistic style (contra Quirk et al. 157). The figures in Table 9 demonstrate that the subjunctive is used only once in academic texts and is less frequent in non-academic corpus genres than in fiction (ignoring the low occurrences of the verb *recommended*).

BYU-BNC subjunctives	SPOK	NEWS/MAG	ACAD	NON-ACAD	FICTION	OTHER	TOTAL
suggested (that) he/she	0 (0%)	24 (29.6%)	1 (1.2%)	11 (13.6%)	26 (32.1%)	19 (23.5%)	81
insisted (that) he/she	1 (1.8%)	7 (12.7%)	0 (0%)	7 (12.7%)	34 (61.8%)	6 (11%)	55
recommended (that) he/she	0 (0%)	4 (57.1%)	0 (0%)	1 (14.2%)	0 (0%)	2 (28.7%)	7

Table 9 <u>BYU-BNC</u>: Distribution of Subjunctives Across Corpus Genres

Naturally, the scarce representation of subjunctives in academic and non-academic genres can be linked to a wide range of factors. For example, it may be assumed that the verb *suggest* occurs in academic texts more frequently with inanimate subjects (e.g. "findings", "data", etc.), yielding the non-mandative interpretation, rather than with personal subjects *he* or *she*. Nevertheless, the frequent occurrences of subjunctives in fiction, newspapers and magazines may indicate that the formal connotations of this complementation variant have been fading away even in British English.

5. Mandative Uses In Negative Contexts

Negative contexts represent an environment which exhibits two idiosyncratic uses when compared to the previously discussed contexts. One of them is connected with American usage, the other with British usage.

As for American English, there is a striking difference between affirmative and negative contexts in the distribution of individual complementation variants. Table 10 summarizes the percentage rates of the three complements and shows that they are distributed more evenly than in affirmative contexts. Subjunctives are most preferred (at least with

the verbs *insist* and *recommend*), yet the other two variants are strong competitors. Interestingly, even indicatives, usually considered as a Briticism (Leech et al. 57), have found a habitat in negative contexts in American English. One might only speculate whether this complementation pattern will expand to affirmative past and non-past tense contexts, as is the case in British English.

COCA	subjunctives	modals	indicatives	all mandative uses	all uses
suggest	29 (39.7%)	31 (42.5%)	13 (17.8%)	73	780
insist	29 (74.4%)	5 (12.8%)	5 (12.8%)	39	381
recommend	26 (59.1%)	1 (2.3%)	17 (38.6%)	44	107

Table 10 <u>COCA</u>: Representation of Complements in Negative Contexts

The other peculiarity of negative contexts is related to the British usage. The percentage rates of usages of all three complement variants are given in Table 11. It demonstrates that the presence of a negative marker has a bearing on the use of subjunctives in British English. While British speakers feel free to choose this option in non-past tense contexts, and moreover, they prefer it in the past tense contexts, they clearly avoid its usage in the negative contexts, as may be seen in Table 11. The question is whether this complementation variant, experiencing its revival in American English and in affirmative contexts also in British English, will push its way even into the negative environments.

BYU-BNC	subjunctives	modals	indicatives	all mandative uses	all uses
suggest	0 (0%)	15 (57.7%)	13 (42.3%)	26	321
insist	0 (0%)	5 (83.3%)	1 (12.8%)	6	38
recommend	0 (0%)	1 (20%)	4 (80%)	5	12

Table 11 <u>BYU-BNC</u>: Representation of Complements in Negative Contexts

6. Conclusions

In summary, this brief excursion into the finite complementation variants of three matrix verbs for mandative subjunctives (Peters 133) has shown that the architectonic make-up of the mandative contexts is shaped by a range of factors. Stylistic factors do affect speakers' choices of complementation patterns, yet the data analysis suggests that there is a greater deal of fuzziness than is traditionally believed to be the case. For example, subjunctives are more frequently represented in magazines, newspapers and fiction than in academic genres represented in both corpora. The data also demonstrate that structural criteria, predominantly the co-occurrence with a negative marker, play an important role in the choice of one or another complementation variant.

The corpus analysis dealing with non-past, past and negative contexts has revealed that both varieties are converging regarding the usage of (affirmative) subjunctives, and diverging in the use of indicatives. Nevertheless, this option, traditionally associated exclusively with British usage, has found its habitat also in American English, namely in negatives.

Notes

[1] All bold highlightings in corpus examples are mine, in order to mark the structures or verbs that are analyzed.

[2] Lancaster-Oslo/Bergen Corpus of British English and the Brown University of Edited American English (Övergaard 11).

[3] The study analyzes suasive verbs, adjectives and nouns.

[4] The reason for the difference between the figures in both corpora may be linked to different representations of the corpus genres in the sample. The COCA involved more examples from the academic genre than the BYU-BNC corpus. This could have influenced the total number of mandative uses as the non-mandative *suggest* typically occurs in academic texts.

[5] Non-past tense contexts involve present tense contexts and contexts in which the verb refers to the future (e.g. *going to*/*will* suggest).

[6] Only complements with *he/she* subjects were analyzed, in order to make the search comparable to non-past contexts.

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The Expression of the Writer's Attitude in Undergraduate Textbooks and Research Articles

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Abstract

This paper draws on the theory of metadiscourse, which is viewed as a significant attempt to conceptualize the interpersonal aspects of language (especially in the model presented by Hyland). The analysis focuses on one metadiscursive category, attitude markers, and aims to compare the expression of the writer's attitude in two genres of academic discourse, undergraduate textbooks and research articles, within one discipline – applied linguistics. The paper sets out to investigate different functions of the attitude markers in the two genres, e.g. 'creating a research space' in research articles and text-organizing functions in textbooks. This reflects the different purposes and audiences of the two genres – the instructional goal of the textbook on one hand, and the more persuasive goal of the research article on the other. The results suggest that metadiscourse is not only used to organize discourse and negotiate interpersonal meanings, but it may also function as a persuasive tool – even in academic writing, which is traditionally regarded as field-dominated.

Keywords: attitude markers, metadiscourse, undergraduate textbook, research article, academic discourse

1. Interpersonality in academic writing

Recent research into academic writing has largely acknowledged its interactive character. Hyland considers academic writing as an interactive accomplishment, adding that this view is "now well established" ("Directives" 215). The interactive approach to academic writing foregrounds the role of the author and the reader, seeing written texts as social

interactions in which readers and writers negotiate meaning. Mauranen speaks about an "interpersonal turn" in the analysis of academic writing in the early 1990s, when written academic discourse began to be systematically analyzed in terms of interaction between writers and readers, developing such concepts as hedging and metadiscourse (45–46). This development was influenced by theories of social constructionism, which is one of the best-known approaches to conceptualizing academic discourse in general (Hyland, *Academic Discourse* 11). Within this approach science is seen as a social and rhetorical activity, and scientific knowledge is regarded "primarily as a human product, made with locally situated cultural and material resources, rather than as simply the revelation of a pre-given order of nature" (Golinski xvii). Generally, social constructionism studies the role of people as social actors in the making of scientific knowledge (ibid.).

Hyland is one of the main proponents of the constructionist approach to studying academic discourse. He rejects the positivist approach which assumes that knowledge is built on an objective, universal foundation which assures its validity (Hyland, *Hedging*). This approach maintains that science aims to discover the truth about the natural world, which is found by means of empirically tested theories. If a theory is accepted, it is believed that it is true, or at least not yet falsified (Hyland, *Hedging* 81–82). Positivism denies the existence or intelligibility of forces or substances that go beyond facts and the laws ascertained by science (Abbagnano 710). It opposes any procedure of investigation that is not reducible to scientific method, and it assumes that science is not affected by contingent factors, such as language.

On the other hand there is the social constructionist approach, which underlines the role of context in the creation of knowledge, arguing that what is believed to be a scientific fact is rather a result of interpretation than an objective description. Everything we see and believe is already filtered through language and current theories. Scientists work in the communities existing in a particular time and place, and this intellectual climate determines the issues they investigate, the methods they use, the results they see, or the ways in which they record them (Hyland, *Academic discourse*). Constructionists reject the idea that a scientific theory serves to reflect or map reality in any direct or decontextualized manner. Science has not found any universal principles for the validation of theories; it cannot be understood as a set of objective truths about the world since there are often a number of interpretations of particular observations. Science can only provide theories which are empirically adequate, and acceptance of a theory only involves the belief that it is empirically adequate. (Gergen 266–267)

Therefore, social constructionism stresses the role of language in scientific knowledge. Language is not seen only as a means of transmitting ideas and theories, but generally as a tool shaping them or at least influencing which theories will be accepted. Language, knowledge and discourse community form "an inseparable matrix" (Hyland, *Hedging* 83). However, social constructionism is not relativism. Hyland insists that knowledge cannot be identified entirely with the language in which it is formulated; rather he emphasizes the role of a social group in the construction of scientific knowledge. Research is thus understood less as a search for truth than as a quest for agreement, since claims have to be accepted by other scientists before they are recognized as facts (Hyland, *Hedging* 83).

It seems that the social constructionist approach can provide an interesting perspective on the study of academic discourse (without embracing language relativism). Firstly,

it stresses the fact that academics do not work in a vacuum but exist in a social reality that provides a context for their work. The context generally imposes constraints on the research, influencing the problems investigated, the methods used or the results that are foregrounded. Secondly, the acceptance of theories takes place in discourse communities, as individual claims have to be reassessed by other scientists before they can be regarded as facts. This has important implications for the nature of academic discourse, e.g. its persuasive character, as recognized by Hyland.

2. Metadiscourse

Interpersonal strategies within academic discourse have been investigated using different theoretical frameworks, such as *stance* (Biber), *evaluation* (Hunston and Thompson), *appraisal* (Martin) or *positioning*. One of the significant attempts to conceptualize the interpersonal aspects of language is the model of metadiscourse, especially in the approach presented by Hyland (e.g. Hyland, *Metadiscourse*). Metadiscourse has a short but complex history[1], and it is a somewhat controversial concept, partly due to the number of different approaches to it. The common aspect of a number of earlier definitions was their stress on the non-propositionality of metadiscourse; for example, Avon Crismore defined it as "linguistic material, written or spoken, which does not add anything to the propositional content" (Crismore et al. 40). However, this criterion has not proved to be satisfactory. Writers have sought theoretical support for metadiscourse in Halliday's theory of metafunctions, or recently in Jakobson's functions of language. The propositional content/metadiscourse distinction may serve as a starting point for exploring metadiscourse, but most researchers have adopted a functional approach in that they classify metadiscourse markers according to the functions they perform in a text.

Basically, it is possible to identify two approaches to metadiscourse – integrative and non-integrative – depending on whether it includes only text-organizing elements and elements referring to the text itself, or also the writer's epistemic and affective attitude to the text and the interaction with the reader.[2] The present study takes an integrative approach (including both "textual" and "interpersonal" dimensions), and metadiscourse can thus be characterized as the linguistic resources that the writer uses to explicitly organize the text, to express his stance towards its content, and to interact with the reader (based on Hyland & Tse 157). This paper builds on my previous research into metadiscourse, which provides a more detailed overview of the concept, the two approaches and their advantages and disadvantages (Malčíková 77–95).

3. Aims and methods

This small-scale study focuses on one metadiscursive category, attitude markers, and aims to compare the expression of the writer's attitude in two genres of academic discourse – the undergraduate textbook and the research article – within one discipline, applied linguistics. It is part of a larger research project aiming at the identification and description of metadiscursive features in the two genres, especially the undergraduate textbook, which has for a long time been sidelined by researchers.

The corpus consists of 7 undergraduate textbooks and 8 research articles, written by native speakers of English. They are all from one discipline, applied linguistics, in order to avoid the disciplinary variation in metadiscourse shown by previous studies. The textbooks were published between 1997 and 2010 and they are all "introductory" textbooks in the sense that they are regarded as introductions to linguistics or relevant linguistic disciplines. One or two chapters from each textbook were analyzed so that the total number of words would be approximately the same. The chapters were randomly chosen, but the introductory chapters were omitted because they have a special status; they were found to differ in many respects from the rest of the book (see Bondi, *Small corpora and language variation*). The corpus yielded 51,522 words altogether. The research articles were taken from two well-established journals, *English for Specific Purposes* and *Journal of Pragmatics*, published between 2002 and 2008. So far 8 articles have been analyzed, totalling 53,145 words. All the textbooks and the articles are single-authored.

In the original framework formulated by Hyland, attitude markers are defined as expressions "indicating the writer's affective, rather than epistemic, attitude to propositions. They convey surprise, agreement, importance, obligation, frustration and so on." (*Metadiscourse* 53) While attitude in academic writing can be expressed through the grading of the ideational content, by the use of subordination, comparatives, punctuation, text location etc., most explicit metadiscourse signals include:

attitude verbs (*agree*, *prefer*)
sentence adverbs (*unfortunately*, *hopefully*)
adjectives (*appropriate*, *logical*, *remarkable*) (ibid.)

Such expressions foreground the writer and contribute to the construction of a credible disciplinary identity, as they often "signal the evaluator's desire to identify with the standards and values of a particular field" (Hyland, *Disciplinary Identities* 81). Later, Hyland characterized attitude markers as follows: "Attitude markers [...] express the writer's appraisal of propositional information, and convey surprise, obligation, agreement, importance and so on." (*Disciplinary Identities* 180)

These definitions are somewhat general, and Hyland did not specify them further or go into more detail. Indeed, there are other, more elaborated conceptions of attitude, especially the framework proposed by Martin and White in their *Language of Evaluation* (2007). Their system of attitude involves three categories – Affect, Judgement and Appreciation. Affect (emotions) is concerned with registering positive or negative feelings: do we feel happy or sad? Judgement (ethics) concerns the attitude towards behaviour, which we admire or criticize. Appreciation (aesthetics) involves evaluations of semiotic and natural phenomena, according to the ways in which they are valued or not in a given field. Appreciation includes our 'reactions' to things (is it interesting or boring?), their 'composition' (is it balanced, logical, etc.), and their 'value' (how original, authentic or helpful it is). Hyland's category of attitude markers partly corresponds with the framework suggested by Martin and White, especially with their category of appreciation; however, not all evaluation would be considered metadiscursive since metadiscourse should reflect how **writers** explicitly project themselves into their discourses (signalling their attitude towards the content and the audience of the text).

Another influential conception of evaluation is the framework suggested by Hunston and Thompson, who define evaluation as "the broad cover term for the expression of the speaker or writer's attitude or stance towards, viewpoint on, or feelings about the entities or propositions that he or she is talking about" (5). They take a so-called 'combining approach' to evaluation, which stresses the similarities between epistemic and attitudinal meanings, subsuming both under a single label.[3] These meanings are regarded as different types of 'opinions' expressed by the author: one signalling the likelihood and the other signalling his attitude. Thus, evaluation is basically one phenomenon, and it could be described along one central parameter – good–bad. According to the authors, even the evaluations of certainty and uncertainty are not neutral with respect to cultural value, and could relate to this central axis (knowledge is good, while the lack of knowledge is bad) (Hunston & Thomson 25).

This study takes a so-called 'separating approach' since epistemic meanings are treated within different metadiscourse categories, namely hedges and boosters. Therefore, this study discusses only the writer's attitude to propositions, including his opinions, reactions to things and his personal evaluation, often expressing an explicit positive or negative value of things. It should be noted that expressions of obligation are also treated as attitude markers in this study. The status of obligation is not clear within Hyland's theory of metadiscourse. While it is included in the definition of attitude markers, Hyland's list of potential metadiscourse items does not contain obligation modals at all. Only later (Hyland, 2012) do they appear on the list, but it seems that this is only because there is no better way of classifying them (within metadiscourse theory). I included obligation as one of the categories of attitude markers on the grounds that it often seems to express the writer's attitude (ex. 1); however, I admit that it might not be the best way of conceptualizing it. As other researchers might agree, dealing with evaluation or attitude is slippery.

> (1) *Grice's own discussion incorporated both generalized and particularized conversational implicatures, and **should not be interpreted** as marginalizing generalized conversational implicatures.* (RA8: 1898)

First, this study briefly discusses the occurrence of attitude markers in the RAs and undergraduate textbooks in the corpus and focuses on their distribution in different sections of RAs. Second, it sets out to describe different semantic concepts that appeared in both genres. The categories are based on the parameters of evaluation formulated by Bednarek. Finally, the study addresses the different functions of attitude markers in the two genres.

4. Results and discussion

The quantitative analysis shows a higher number of attitude markers in research articles (5.9 items per 1,000 words) than in textbooks (3.8 items per 1,000 words). These results roughly correspond to Hyland's research carried out on a larger corpus of 245,000 words, covering three academic disciplines – 4.3 in textbooks and 4.5 in research articles (Hyland, *Metadiscourse* 102). Similarly to other metadiscourse features, their number varied among individual textbooks and articles, with greater variation among textbooks.

It should be noted that any quantitative analysis of evaluation in general is problematic. Not only are there many different ways of expressing attitude, but we can also recognize explicit and implicit attitude markers, which undoubtedly form a scale. For example, the following sentence comes from a research article: "Recent work in RT gives us further insights into how intonational meaning may be processed" (RA7). The word *insights* has positive connotations since it is generally considered important to understand phenomena. Nevertheless, it is not the author's attitude to things, although it might imply that he respects recent work in Relevance Theory. Furthermore, this study rules out all the expressions of attitude that cannot be ascribed explicitly to the writer, e.g. "many linguists dismiss prescriptivists as wrong" (TB1). They are part of evaluation in general, but they cannot be considered metadiscursive. It should also be stressed that this study does not deal with epistemic stance, which is manifested e.g. in hedges. It focuses on explicit markers of the writer's attitude and especially on the different functions they perform in the two genres.

There were several semantic concepts that occurred repeatedly in both genres. As mentioned above, the categories partly draw on the parameters of evaluation formulated by Bednarek. Her core evaluative parameters include: comprehensibility, emotivity, expectedness, humorousness, importance, possibility/necessity, and reliability. In addition, there are peripheral evaluative parameters – evidentiality, mental state, and style (11–12). It is evident that Bednarek takes a so-called combining approach to evaluation, so not all of her categories are applicable to attitude markers. Furthermore, some of her parameters are not particularly appropriate for academic writing, such as humorousness (Bednarek aimed to develop a parameter-based approach that would be generally applicable to evaluation in language).

The semantic concepts to be presented here are derived from the corpus of RAs and undergraduate textbooks. They have been tentatively classified into several dimensions that occurred repeatedly in both genres (the frequency per thousand words is given in Figure 1; the data are given only for comparison, the numbers are obviously too small to draw any conclusions). They can be summarized as follows:

IMPORTANCE (*important, significant, key, crucial*)
VALUE AND APPROPRIACY (*good, right, appropriate*)
INTEREST (*interesting, remarkable*)
USEFULNESS (*useful*)
DIFFICULTY (*easy, difficult, complicated*)
OBLIGATION (*must, should, need, necessary*)
"EMPHASIS" (*what must be emphasized, it is worth noting*)
EXPECTEDNESS (*surprising, unexpected*)

	Textbooks	RAs
IMPORTANCE	0.90	1.22
VALUE AND APPROPRIACY	0.78	0.98
INTEREST	0.21	0.40
USEFULNESS	0.27	0.43

	Textbooks	RAs
DIFFICULTY	0.35	0.56
OBLIGATION	0.56	1.15
"EMPHASIS"	0.17	0.40
EXPECTEDNESS	0.01	0.15

Table 1 The frequency of occurrence of the parameters in textbooks and RAs

There were other attitude markers in the corpus, such as *famous* or *tempting*, however, they occurred only exceptionally. As explained above, obligation has been included in the parameters, as well as the expression of explicit emphasis (*it is worth noting, it should be noted*), although this might seem controversial since there are numerous other devices that give prominence to the proposition, which are not reflected in this analysis.

The most frequent concept in both genres was **importance**, with a frequency of 1.22 per thousand words in the articles and 0.9 per thousand words in the textbooks. The numbers seem small, and indeed, as Gray and Biber point out, studies that take a multi-register perspective have shown that overt stance expressions are relatively rare in academic writing when compared to other spoken and written registers, so that the views considering it as impersonal and stanceless are to some extent legitimate (Gray and Biber 24). However, this finding does not make the investigation of stance less significant. Even though they are not numerous, attitude markers foreground the author, and (together with other devices) show that academic writing is not "faceless", but is always based on the researcher's interpretation.

One of the differences between the two genres can be seen in the parameter of **expectedness** (or rather unexpectedness), which was found almost exclusively in the research articles. Textbooks writers found certain facts *interesting* or *remarkable*, but only RA writers tried to stress that some of their results, approaches or viewpoints were *surprising*. This suggests how desirable originality is in the current scientific paradigm.

> (2) *However, what is more **unexpected** is that the relative distribution of the three clause types is the same in both corpora.* (RA4: 313)

Also, the concept of **difficulty** was realized differently in the two genres. In the textbooks it was mainly connected with 'comprehensibility', since their authors sometimes wanted to point out that certain aspects of the theory can be difficult to understand (ex. 3). This should be a signal for students that they should focus on the passage because it could be abstract or fuzzy. However, it is also reassuring since the author himself admits that the topic is complex. Moreover, a textbook author can point out that the passage is "an oversimplified version" of what may actually take place (TB3).

> (3) *What has just been said is no doubt **difficult** to comprehend when it is formulated in such general terms, as it has been here.* (TB4: 222)

Let us now turn to the distribution of attitude markers in the research articles. Almost half of them appeared in the Introduction or in the final sections (Conclusion, Discussion, Further Research, Pedagogic Implications; the sections of the articles were not identical). This was quite interesting since these sections were much shorter than the main body of the articles, and it demonstrates that different sections perform different rhetorical purposes. Table 2 shows the distribution of attitude markers in the corpus; 40 in the introductions, 171 in the main body of the articles, and 100 in the concluding sections. Figure 1 demonstrates a considerably higher frequency of attitude markers in the introductions and final sections of the articles (10.4 markers per 1,000 words) than in the other sections (4.3 markers per 1,000 words). Thus the focus will be on the functions which attitude markers fulfil in the first and the final sections.

RAs	No. of attitude markers	%	No. of words
Introduction	40	12.9	5617
Main body of the articles	171	55	39637
'After the result' sections	100	32.1	7891

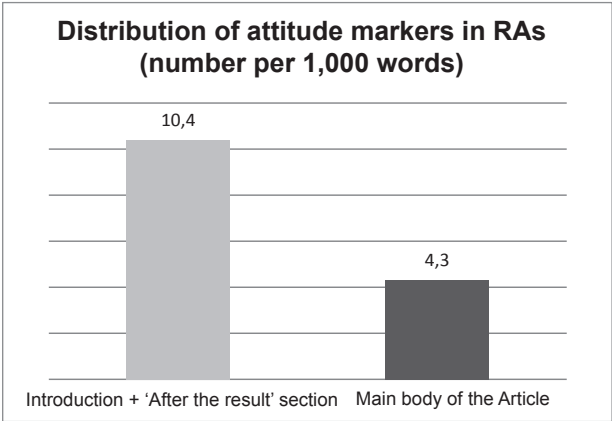**Table 2** Distribution of attitude markers in research articles

Figure 1 The frequency of occurrence of attitude markers in different sections of research articles

In the introductions, attitude markers were often used to 'create a research space' (the CARS model introduced by Swales, *Genre Analysis*). Within 'Establishing a territory', which is Move 1 in Swales' model, authors pointed out the significance of the research field itself (example 4), stating that the topic is important or interesting. They also used more implicit strategies, for example by pointing out that the phenomenon is problematic for non-native speakers and thus deserves our attention (5).

(4) *Citation plays a **key** role in academic writing.[4]* (RA4: 311)
(5) *Signalling nouns are likely to be **problematic** for non-native, as well as native speakers, for a number of reasons; [...].* (RA3: 330)

Attitude markers also accompany establishing a niche in the current research, a gap that will be filled by the research described in the article (example 6).

> (6) ***Surprisingly***, *however, there has been very little explicit consideration of the inter-relationship between the two concepts [identity and face].* (RA6: 639)

In the final sections of the articles ('After the Results'), the significance of the topic is often re-established. Berkenkotter and Huckin even claim that Discussions tend to have a mirror-image reversal of the moves in Introductions: "occupying the niche → (re)establishing the niche → establishing additional territory" (in Swales, *Research genres* 235). The results presented earlier are summarized and their significance is pointed out, sometimes highlighting why the research is useful and to whom particularly (7).

> (7) *Working with patterns, then, can be **beneficial** in raising student awareness of contextual factors and in enhancing their understanding of what lies behind [...]. It is **important** for students to gain this insight [...].* (RA4: 327)

What proved consistent in the whole corpus was a certain pattern that could be identified in the final sections. It could be generally described as a **Problem – Solution** pattern. The problem may be a gap in the present knowledge, formulated e.g. as a question following from the results, or it is shown that the object of study is a complex phenomenon, sometimes explicitly stating that "the mechanisms [...] are still imperfectly understood" (RA7: 1556). The problem may also be something more real, for instance the difficulties that the phenomenon investigated (e.g. citation) presents for novice writers, L2 writers etc. This was typical of the *English for Specific Purposes* journal, where pedagogical implications can often be drawn (and might even be required if the research allows). The solutions that were suggested were also accompanied by attitude markers. For example, obligation modals were used to suggest which approach is needed for a better understanding of the phenomenon, or what needs to be considered. Moreover, the significance of the topic can be reinforced by emphasizing its usefulness in practice (for students, L2 writers, children etc.). The use of attitude markers suggests that authors need to adequately justify their current research, especially if we consider a large number of journals and articles published every year. Obligation modals are also used to point out that further research is necessary and what deserves greater attention.

On the other hand, the use of attitude markers in textbooks reflects the fact that it is an instructional genre. Textbook authors carefully guide readers through the discourse (8) and instruct them at the same time, sometimes indicating how they should understand the given issue (9).

> (8) *This is an important point; There are two important aspects...*
> (9) *It is more **accurate** to view the two modes as having different but complementary roles.* (TB1: 5)

The expressions guiding readers through the text account for 25% of all attitude markers in textbooks, and 16% in research articles. They play an important role in both genres since

they allow the author to draw the reader's attention to important parts of the discourse. They often structure the text, functioning as frame markers at the same time, so they could be regarded as metadiscursive in the narrow sense[5] (the expressions such as *It is necessary to examine* can thus be considered as multifunctional). Frequent structures include: *The crucial point is; It is interesting to note; It should be noted.* The genres differed not only in the number of these expressions, but also in their character, with textbooks containing more personal structures, such as *we should keep in mind, we need also to remember*.

Attitude markers also reflect the unequal relationship between the authority of the teacher and the students in the use of obligation imposed on readers (10). While the expressions of obligation occurred more frequently in RAs than in textbooks (see Figure 1), in RAs this obligation is not explicitly directed at readers. The authors used impersonal subjects, such as "care must be taken", or an inclusive *we* ("we need to be open to a range of cases displaying variation in the form and nature of the cooperation", RA8). Generally, the pronoun *you* was used freely in four textbooks (127 items in the corpus), which together with inclusive *we* contributed to the interactive character of the genre (see Hyland, *Metadiscourse*). On the other hand, research articles did not contain the pronoun *you,* with the exception of one article in which it was used several times in a hypothetical example ("You wish to buy a used car..."). The use of imperatives, such as *consider*, *notice*, *compare*, was also higher in textbooks (54 instances in textbooks and 13 in research articles); moreover, half of the instances in the articles took the form "let us (consider)", making it rather a suggestion.[6] The asymmetrical relationship between the teacher-expert and students-novices is, however, often mitigated by the inclusive *we*, which enables writers to engage readers in their exposition, presenting it as a mutual endeavour.

(10) *you should remember that; you will need to look at it carefully* (TB5)

Another difference between the genres can be found in their evaluation of the work of others. Textbook authors are not primarily addressing other experts but novices in the field, which enables them to evaluate other theories more freely. They can explicitly state that scientists are *correct* or *right* in their views of language, but also express their disagreement without any mitigating strategies. Example 11 shows the explicit negative evaluation in one textbook, whose author is discussing the extreme forms of prescriptivism claimed:

(11) *Simon's views of language are also **highly elitist**, especially his idea that there is a great linguistic divide between "educated" and "uneducated" masses. People like Simon **should be ignored**; they have **nothing constructive** to offer to discussions about language.* (TB1: 14)

Textbook authors sometimes evaluate theories that represent the "codified knowledge" of the discipline. For example, Lyons informs students about why generativism has been an influential movement but at the same time stresses its *controversial* and *problematical* aspects, even claiming that "the terms 'competence' and 'performance' are inappropriate and misleading as far as the distinction between what is linguistic and what is non-linguistic is concerned" (TB4: 234). Thus, writers do not conceal the argumentative nature

of certain aspects of the discipline, which is also supported by a relatively high number of hedges found in the corpus (see Malčíková 77–95). Moreover, authors evaluate publications that are recommended to students – a section that is, as a rule, placed at the end of the chapter. Their role as teachers is foregrounded again because they have to briefly characterize further resources – e.g. as a *good* survey, as an *excellent, clear* introduction, or as *useful* but rather *difficult*.

The authors of research articles were cautious in presenting negative views of theories by other researchers, using adjectives such as *problematic* or *difficult*, which were either hedged or compensated by some positive characteristics (example 12). Naturally, the authors need to comment on the theories used, and often take a certain stance while interpreting them. However, they need to be careful in presenting criticism since it is potentially their colleagues they are talking about, and such criticism, albeit indirect, would threaten these colleagues' "professional" face. Example 13 provides the most explicit disagreement present in the corpus, saying that "Capone is wrong", but it is preceded by a hedge (we *could* draw) and followed by a clarification stating that Capone is in fact partially right.

(12) *Whilst the broad rhetorical analysis underlying Latour and Woolgar's schema is of great **interest**, from a linguistic point of view its details are **problematic**.*

(RA2: 349)

(13) *One conclusion we could draw from this kind of example is to say that Capone is **wrong** to say that Grice's cooperative principle only applies to linguistic cooperation. While that is one way of putting it, it may be **preferable** to say that the cooperative principle does indeed only apply to linguistic cooperation but in some cases the extra-linguistic goal determines linguistic cooperation.* (RA8: 1901)

5. Conclusion

The use of attitude markers in research articles and textbooks reflects the different purposes and audiences of the two genres. While this metadiscourse category is also used to guide the reader in the discourse, foregrounding certain parts which the writer considers to be important, it reflects the instructional goal of the textbook genre on one hand and the more persuasive goal of the research article on the other. Attitude markers also express interpersonal meanings in the two genres and prove again that metadiscourse can function as a powerful manipulative tool – even in academic discourse, which is regarded as field-dominated, because while it organizes the discourse it also effectively guides the reader's reasoning and understanding.

The present study follows the current interest in the interpersonal aspects of academic writing, and evaluative language in particular. It is interesting to note that the recently published *Continuum Companion to Discourse Analysis* (2011), which offers "a comprehensive and accessible reference resource to research in contemporary discourse studies" and has been written by leading figures of the field (e.g. R. Wodak, J. R. Martin, D. Biber, J. Cutting), includes a chapter on academic discourse (written again by Hyland) which is heavily influenced by the social constructionist approach. Among the main findings of current research, it lists:

"(1) That academic genres are persuasive and systematically structured to secure read-
ers' agreement; […]
(4) That academic persuasion involves interpersonal negotiations as much as convinc-
ing ideas". (Hyland, *Continuum* 177)

Allowing for a certain degree of simplification which such general statements require,
this shows the orientation of the current paradigm concerning academic discourse research.

Notes

[1] The term is believed to have been coined by Zellig Harris in 1959 to describe certain kernel
units. It was adopted in discourse studies in the 1980s and was characterized as a specialized form
of discourse that can be distinguished from other types of discourse (often referred to as primary,
propositional content); or simply as "a discourse about discourse" (Vande Kopple 82).

[2] For a detailed discussion of the two approaches, see, for example, Annelie Ädel's *Metadis-
course in L1 and L2 English* (Amsterdam/Philadelphia: John Benjamins Publishing Company,
2006).

[3] A similar approach is taken by Conrad and Biber (57) who use the term *stance* to cover *epis-
temic stance* and *attitudinal stance*.

[4] In all cases, emphasis in the examples is mine.

[5] Frame markers, which are defined as devices signalling text boundaries, can be used to
sequence, label, predict or shift arguments (Hyland, *Metadiscourse* 51). Their frequency in the cor-
pus was similar for both genres, which was quite surprising given that they can make the discourse
clear to readers. However, textbook chapters were divided into further sub-chapters or sections that
were distinctly graphically highlighted, and some of them included chapter outlines, key terms in
bold or other graphic devices that make the orientation in the text easier.

[6] Pronouns and imperatives by themselves are not regarded here as attitude markers. Although
some of their functions overlap, they are considered as engagement markers since their primary
function is to explicitly address readers as discourse participants.

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Selected Aspects of Emotionality in Medical English Lexis – Application of the Osgood Semantic Differential

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Abstract

Emotionality has traditionally been viewed as an undesirable feature in the production of specialist discourse and in word-formation processes in terminology. Nevertheless, the existence of inherent emotionality and the affective polarization of language users' view of pertinent referents in science cannot be denied, being related to the structure of extralinguistic reality as well as to collective and individual experience accrued over particular concepts. The article discusses some aspects of emotionality in medical lexis as an example of affective phenomena in professional language. The results of an Osgood semantic differential survey are presented to elucidate the extent of emotionality in health-related terminology.

Keywords: medical lexis, emotionality, Osgood semantic differential

1. Introduction and methods

Associative and emotional meanings are often overlooked as semantic components of medical naming units. The semantics of medical terms, however notional they are expected to be, cannot be conceived of without the experiential aspects which endow the terms with a more multifaceted semantic nature – especially in the area of connotative/associative/emotional meanings. It is straightforward to conceive of 'hospital' as a place where health care is provided on an in-patient basis. Nevertheless, based on pragmalinguistic assumptions, the meaning of 'hospital' cannot be deprived of individually and/or collectively accrued accessory semantic layers such as someone's impressions from a hospital

stay – either negative (e.g. due to a rude doctor or nurse) or positive (as a place where the person has recovered their health and returned to sports or other activities).

According to Samsonovich and Ascoli (6), "language can be viewed as a cumulative product of human experiences." Such a claim corroborates an approach to lexical appraisal that accentuates the accumulation of both notional and emotional aspects of word meaning. Similarly, Maynard (4) underscores the significance of emotive aspects of linguistic signs and speaks of emotivity as "pervasive in all aspects of language", even in seemingly 'neutral' lexical and grammatical structures.

To measure emotional aspects of selected health-related terms, I have employed the classical Osgood semantic differential methodology with a three-dimensional scale for an array of systematically selected expressions as shown in Table 1.

1. health	11. nursing aide	21. joint replacement
2. illness	12. senior consultant	22. abortion
3. life	13. mental illness	23. transplant
4. death	14. physical illness	24. suppository
5. influenza	15. psychosomatic illness	25. tablet
6. plague	16. waiting room	26. injection
7. Alzheimer's	17. operating room	27. ointment
8. common cold	18. nurse's room	28. hospital
9. doctor	19. dentist's office	29. ambulatory care
10. nurse	20. amputation	

Table 1: Arrangement of lexical items in the Osgood questionnaire

Lexical pairs and n-tuples in Table 1 have been formed based on the following semantic relationships:

(A) antonymy – for lexical pairs, antonymy was the key semantic relationship. This type of arrangement ensures the representation of various emotional charges (expected positive and expected negative charges) in the lexical set to be subjected to Osgood-differential investigation.

(B) cohyponymy – all n-tuples (3-tuples and 4-tuples) in the set have been selected through the principle of cohyponymy to a given concept. Influenza, plague, Alzheimer's and the common cold are subsumed under the category of 'disease'; mental, physical and psychosomatic illnesses are subsumed under the category 'types of illness based on the affected area'; waiting room, operating room, nurse's room and dentist's office are subsumed under 'premises where health care is provided, health care settings'; suppository, tablet, injection and ointment belong to the hyperonym 'dosage forms'.

Some lexemes listed in Table 1 function in two strata of language – the *non-terminological stratum* (e.g. health as a common designator of the status of well-being and fitness, illness as a common designator of the state of impaired health, life as 'existence', or 'living' in non-specialist usage, an entity in poetry and other areas of discourse, similarly death as the status of non-existence, used widely in common communication, philosophy etc.) and the *terminological stratum* (health as an entity defined by the World Health Organisation in the following manner: "Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity" (Preamble) and currently being revised in terms of definition, illness as the impact of disease on the functioning of an individual, life as the biological phenomenon or status when metabolic and other relevant functions are active, and death as 'brain death' – which has been, and still mostly is, despite some arguments, considered the decisive, irreversible transition to non-existence, liable to assessment for legal purposes). Some other lexemes in the given set have penetrated non-specialist discourse to a smaller or larger extent, but still retain their terminological nature for health professionals (influenza as a disease caused by the influenza virus from the Orthomyxoviridae family etc.). 'Common cold' is a technical term for a group of diseases caused by respiratory viruses and cannot be interchanged for 'cold' in the non-specialist sense.

The Osgood semantic differential is a psychosemantic scale-based method invented by Osgood and colleagues (Osgood, Suci, and Tannenbaum) and further developed by successive authors who implemented various numbers of subscales (Tzeng, Landis and Tzeng 834). As the method has been subject to criticism for measuring emotional meaning by words (bipolar oppositions) that are difficult to choose appropriately for the given categories, it has been decided to abide by the original three dimensions in their 'pure' form of 'good – bad', 'strong – weak' and 'active – passive' oppositions, which have been repeatedly confirmed by factor analysis to be relevant. Such a general arrangement allows for a broad subsumption of various evaluative aspects into one category. Evaluation, potency and activity are the respective dimensions measured by each of the triad of clines. As Heise ("The Semantic Differential and Attitude Research." 235) states, the latter three dimensions "have been verified and replicated in an impressive variety of studies."

After a pilot study with a sample of printed questionnaires, scales were presented with task specification and selected health-related terms to a total of 139 nursing students in the form of an on-line questionnaire at the Kwiksurveys service (Kwiksurveys). Students with a history of learning English for 8 years or over and a history of medical terminology university courses were eligible for the study. Out of the 139 questionnaires, 120 were filled in correctly (i.e. the respondent finished the session) and 19 were discarded due to incompleteness, i.e. 86 per cent of baseline questionnaire forms complied with the formal eligibility criterion (completeness).

Before the study proper, a pilot study was conducted with printed questionnaires to shed light on the structure of the questionnaire and its viability. Minor adjustments were made in order to better comply with the tri-dimensional structure postulated by Osgood and to fine-tune the semantic arrangement of the terms. An electronic form of the scale set was subsequently decided upon in order to facilitate compliance by respondents and to

reduce the number of incorrectly filled questionnaires. The structure of questionnaire items is illustrated in Image 1.
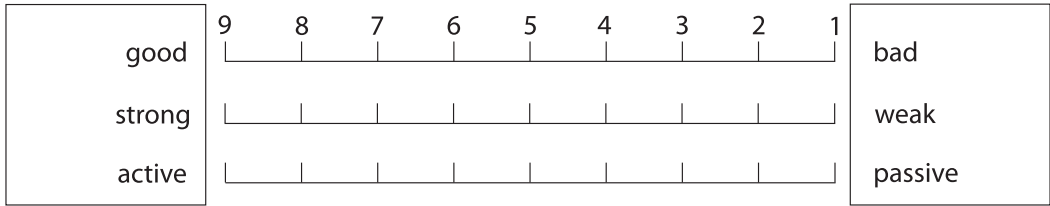

	9	8	7	6	5	4	3	2	1	
good										bad
strong										weak
active										passive

Image 1: The structure of Osgood semantic differential items

Questionnaires were available online to pre-informed students from September 2010 to November 2010. The Kwiksurvey calculating and data export mechanisms were used for further processing and the data were converted into a Microsoft Excel xls spreadsheet (see Appendix 2 for full descriptive statistics). Further processing of the data was based on re-calculating individual spreadsheet cells to produce symmetrical values relative to a zero point in the middle of the transposed scale to enable calculation of the polarization measure. In the next step, descriptive statistics were generated for the data set using Provalis Simstat software, Version 2.6.1 (Provalis Research). Column charts were prepared on the Microsoft Excel 2010 platform. Finally, inferential statistical operations were performed with NCSS 2007 (NCSS) to test the original hypotheses at an established significance level for each lexical item.

2. Results

The dimension of good – bad appears to be the most eloquent category in terms of ethical judgment. While a 'strong doctor' is socially desirable, a 'strong cold' is almost universally socially undesirable, hence it is the good – bad dimension that decides what social-ethical evaluation is attributed to a given lexeme. The dimension of active – passive seems to complement the strong – weak dimension, but it does not, in itself, imply an ethical judgment.

In works other than Osgood's, the good – bad dimension has sometimes been substituted by the bipolar cline of 'pleasantness – unpleasantness', while the 'active – passive' dimension has variously been substituted by 'arousal' or 'animation' measures (Turner and Stets 134).

For the good – bad dimension, i.e. evaluation, Jenkins (278), Jenkins, Russell and Suci (693), and Heise (*Semantic Differential Profiles for 1,000 Most Frequent English Words* 18) describe positive (good) rankings for the concept of 'doctor' (number 9 on our list) and negative (bad) rankings for 'illness/disease' and 'abortion' (cf. numbers 2 and 22 on our list, respectively). On the 1 to 9 scale, where 1 indicates extremely 'bad' and 9 extremely 'good' evaluation, the following average scores for the three concepts have been obtained:

DOCTOR: mean 6.63 (standard deviation = 1.57), median 7.
ILLNESS: mean 1.85 (standard deviation = 2.12), median 1.
ABORTION: mean 2.51 (standard deviation = 2.13), median 2.5.

The latter results support claims by Jenkins and Heise in that 'doctor' is rated as strongly positive (6.63 out of a maximum of 9.00) and 'illness' and 'abortion' are rated as highly negative (1.85 and 2.51, respectively). All of the latter values lie relatively far from the neutral centre of the good-bad scale, i.e. the value of 5 (0 on the transposed scale).

Figure 3 shows mean ratings on the good-bad scale for each individual item in the lexical set. In Figure 2, the good-bad ratings are combined with ratings on the two remaining scales (strong-weak, active-passive).

The key measure of emotional charge (by which the author understands the presence of emotional 'bias' or affective load in a given lexeme as defined by language users' perceptions) is polarization. Polarization was calculated for each lexical item incorporated in the Osgood-based questionnaire. Polarization is a measure of the overall emotional meaning of the given item, irrespective of how particular subsumed dimensions (evaluation, potency, activity) were scored by the respondents. It is calculated for a zero-in-the-middle cline and is indicative of the total emotional force of a given lexical item. Calculation of polarization facilitates comparison among particular lexical items involved in the survey. The formula for polarization is:

$$P = \sqrt{e^2 + p^2 + a^2}$$

where P = polarization, e = evaluation, p = potency and a = activity (Heise, "The Semantic Differential and Attitude Research" 242).

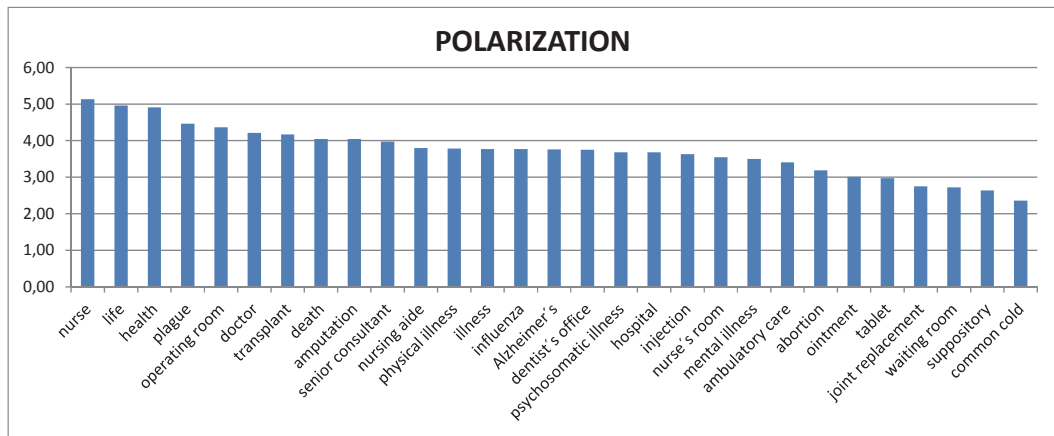The mean polarizations of individual lexical items in the data set are presented in Figure 1.

Figure 1: Mean polarization values for lexical items in the Osgood survey

As most lexical items were attributed non-normal-distribution scorings by questionnaire respondents, the median appears to be a slightly better measure of polarization for the data set (see below). Medians of the polarization variable for respective lexical items are provided in Table 2 along with standard deviation (SD), minimum and maximum for each lexical item.

Variables	Median	Standard Deviation	Minimum	Maximum
HEALTH	5.39	1.61	1.00	6.93
ILLNESS	4.30	1.81	0.00	6.93
LIFE	5.66	1.76	0.00	6.93
DEATH	4.58	1.86	0.00	6.93
INFLUENZA	3.74	1.70	0.00	6.93
PLAGUE	5.20	2.06	0.00	6.93
ALZHEIMER'S	4.12	1.73	0.00	6.93
COMMON_COLD	2.45	1.50	0.00	6.93
DOCTOR	4.69	1.86	0.00	6.93
NURSE	5.83	1.72	0.00	6.93
NURSING_ASSISTANT	4.12	1.97	0.00	6.93
SENIOR_CONSULTANT	4.36	2.03	0.00	6.93
MENTAL_ILLNESS	3.67	1.81	0.00	6.93
PHYSICAL_ILLNESS	4.18	1.87	0.00	6.93
PSYCHOSOMATIC_ILLNESS	4.12	1.98	0.00	6.93
WAITING_ROOM	2.64	1.81	0.00	6.93
OPERATING_ROOM	5.10	1.90	0.00	6.93
NURSE'S_ROOM	3.46	1.89	0.00	6.93
DENTIST'S_OFFICE	3.74	1.91	0.00	6.93
AMPUTATION	4.79	1.86	0.00	6.93
JOINT_REPLACEMENT	2.45	2.04	0.00	6.93
ABORTION	3.46	2.03	0.00	6.93
TRANSPLANT	4.69	1.85	1.00	6.93
SUPPOSITORY	2.64	1.90	0.00	6.93
TABLET	3.00	1.96	0.00	6.93
INJECTION	4.12	2.05	0.00	6.93
OINTMENT	3.16	1.75	0.00	6.93
HOSPITAL	4.12	2.05	0.00	6.93
AMBULATORY_CARE	3.61	1.85	0.00	6.93

Table 2: Medians, standard deviations, minimums and maximums of polarization for respective lexical items in the Osgood survey

Values attributed by respondents to each lexical item were subjected to normality testing. Z-scores for respective data related to particular lexemes were calculated. As normality test results indicated, the assumption of normal distribution in terms of skewness, kurtosis and/or omnibus was ruled out for most of the lexical items involved, namely HEALTH, ILLNESS, LIFE, DEATH, INFLUENZA, PLAGUE, ALZHEIMER'S DISEASE, DOCTOR, NURSE, NURSING AIDE, SENIOR CONSULTANT, MENTAL ILLNESS, PHYSICAL ILLNESS, PSYCHOSOMATIC ILLNESS, WAITING ROOM,

OPERATING ROOM, NURSE'S ROOM, DENTIST'S OFFICE, AMPUTATION, JOINT REPLACEMENT, ABORTION, TRANSPLANT, TABLET, INJECTION, HOSPITAL and AMBULATORY CARE.

Normality could not be ruled out for COMMON COLD, SUPPOSITORY and OINTMENT; nevertheless, the parametric test applied showed identical results to the Wilcoxon test, hence, no major adjustments in the statistical algorithm were necessary.

Further, the non-parametric Wilcoxon Signed-Rank Test for Difference in Medians was selected and applied to the Osgood differential data set. For each lexical item, the null hypothesis of 'median P (polarization) being equal to the half of the maximal polarization value possible, i.e. 3.464' was tested.

H_{A0}: The polarization value of the given lexeme as rated by the cohort of respondents is equal to half of the maximal polarization value possible, i.e. $\frac{\sqrt{4^2 + 4^2 + 4^2}}{2} = 3.464$.

In connection with H_{A0}, alternative hypotheses were tested for P being smaller or greater than 3.464 (H_{A1}: P < > 3.464), P being smaller than 3.464 (H_{A2}: P < 3.464) and P being greater than 3.464 (H_{A3}: P > 3.464).

For our purposes, H_{A3} is of crucial importance, as P results are expected to exceed the value of 3.464. Exceeding this critical value is equivalent to a strong emotional load, or, in the author's terminology, 'charge', i.e. a load in the upper half of the span of possible values. Lexical items that statistically complied with the H_{A3} hypothesis are marked with a grey background in Table 2. Apparently, 66 per cent of the lexical items explored prove a statistically significant excess of the critical value (3.464), while for the remaining 34 per cent the H_{A3} could not be proved. For some of the 34 values (e.g. values attributed to 'mental illness'), the results were close to being statistically significant, whereas median Osgood scoring of other lexical items (e.g. values attributed to 'joint replacement') appears lower than the critical value.

The results of the Osgood assessment of emotional charge in the sample terminology collected from 120 respondents show that there is a fairly strong tendency for the summative emotional charges (expressed by means of the polarization value) to be in the upper half of the scoring field, i.e. exceeding the critical value of 3.464. This tendency indicates that health-related terms should be approached with caution if we presume that terminology is 'emotionally neutral'. Rather, it appears that medical terms can be strongly emotionally biased on all the key axes of the Osgood multidimensional scale and need to be considered in a broader semantic perspective, with conceptual meaning being one, but not the sole, component of the lexical semantics in this province. Further, it can be surmised that in other terminologies in existentially relevant fields (biology, psychology etc.), many terms can also be emotionally loaded. Further research is warranted in this area, as well as in such apparently 'neutral' domains as chemistry (cf. the emotional value of 'arsenic trioxide' or 'nitrous oxide').

Despite its value as an indicator of overall affective load, i.e. emotionality, of individual lexemes, polarization is a 'flattened' measure and separate average values for the three dimensions of the Osgood scale need to be calculated. Table 3 shows arithmetic means for each lexical item on each of the three axes (good-bad, strong-weak, active-passive, respectively) along with pertinent standard deviations.

The data in Table 3 indicate that the greatest statistical dispersion level expressed by standard deviation was found in the good-bad dimension (SD = 2.01), which may be interpreted as a tendency of value judgments to vary among individual lexical items to a greater extent than the remaining two measures. The active-passive dimension data exhibit a standard deviation of 1.32 (SD = 1.32) while the lowest value of standard deviation (SD = 0.96) can be found in the strong-weak dimension, i.e. the potency of lexical items in the set showed the lowest dispersion of all three dimensions, whereas the evaluation dimension was graded more discordantly for particular lexemes.

Item	Good/bad	Strong/weak	Active/passive
health	7.25	6.47	6.45
illness	1.85	3.22	3.30
life	7.10	6.41	6.89
death	1.87	3.48	2.25
influenza	2.25	3.58	3.15
plague	1.12	4.50	3.28
Alzheimer's	1.53	4.07	3.14
common cold	3.18	3.85	3.61
doctor	6.63	5.88	6.11
nurse	7.06	6.60	6.98
nursing aide	6.12	5.73	5.98
senior consultant	6.48	5.90	5.88
mental illness	2.01	4.16	3.39
physical illness	1.85	4.28	3.53
psychosomatic illness	2.08	4.11	3.38
waiting room	4.55	3.93	3.38
operating room	5.88	5.91	6.26
nurse's room	6.23	5.43	5.31
dentist's office	4.53	5.28	5.23
amputation	1.76	3.86	3.16
joint replacement	4.40	4.57	4.18
abortion	2.51	4.32	3.55
transplant	6.42	5.85	5.66
suppository	4.84	4.92	4.82
tablet	5.39	5.28	4.90
injection	5.37	5.70	5.44
ointment	5.75	4.81	4.68
hospital	5.04	5.40	5.49
ambulatory care	5.80	5.43	5.52
MEAN	4.37	4.93	4.65
SD	2.01	0.96	1.32

Table 3: Mean scoring of individual dimensions on the Osgood scale

Further calculations of means and standard deviations for each dimension of each lexical item show that the highest average value occurs on the good-bad axis of the HEALTH lexeme (e = 7.25), which means a strong tendency toward 'good' (the maximum of 9) on a scale of 1 to 9. This value is in harmony with common perceptions of health as something treasured and desirable. On the other hand, the lowest of all average values was that of evaluation for PLAGUE (e = 1.12), i.e. a strong tendency toward 'bad' (with 1 as extreme bad) on the good-bad axis. Similar strongly negative judgments were attributed to ALZHEIMER'S (e = 1.53), DEATH (e = 1.87) and ILLNESS (e = 1.85). – See also Figure 2 for graphical comparison of all mean values for the dimension triples.
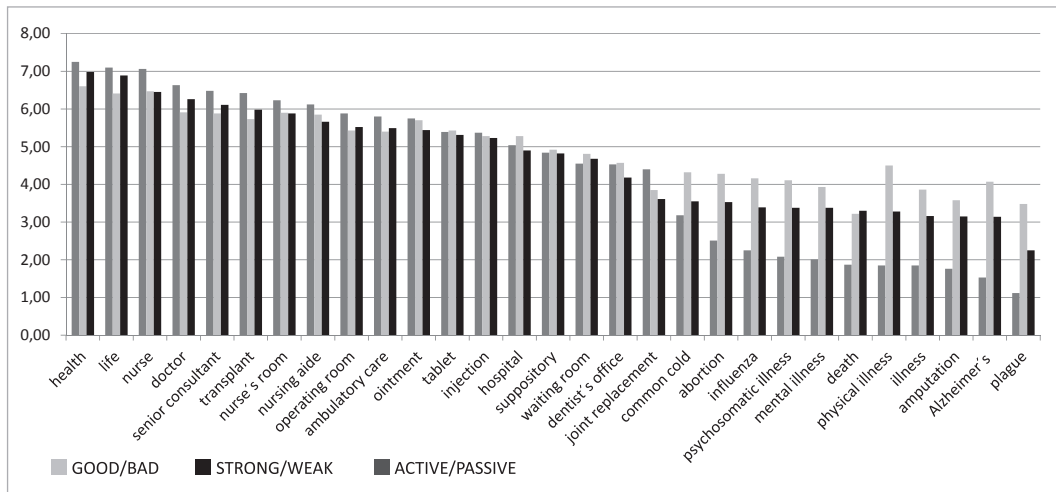
Figure 2: Mean scoring of individual lexemes on the Osgood scale

The lowest statistical dispersion as expressed by standard deviation was found in the NURSE lexeme on the good-bad axis (SD = 1.21), which indicates a relatively high level of concord (agreement) by individual respondents over the evaluation of this item. Psychologically, this can be explained as a manifestation of an auto-stereotype (positively valuing one's own professional or social group), yet the general evaluation of NURSE by the non-specialist public may be expected to be highly positive due to the prototypical picture of the members of this profession as caring, helping and nurturing persons (Carpenter, 1995).

Contrarily, the highest level of dispersion, indicative of respondents' discord, was calculated for the PLAGUE lexeme on the strong-weak axis (SD = 2.88). This result may be indicative of varied perceptions and accentuations of the different aspects of the strong-weak bipolar opposition – if the position of the afflicted person (plague sufferer) is accentuated, 'weak' may come to the foreground and the potency (p) value may be reduced toward 'weak' (closer to 1), whereas if the power of the disease itself is accentuated, the 'strong' pole may be inclined to (values close to 9). This instance shows how multifaceted the judgments yielded from the Osgood semantic differential can be and how ramified the interpretations can become, warranting further research in this area.

For particular dimensions (good/bad, strong/weak, active/passive), where the value of 1 corresponds to a maximum of 'bad', 'weak' and 'passive', respectively, and the value of 9 corresponds to a maximum of 'good', 'strong' and 'active', respectively, Figure 3, Figure 4 and Figure 5 have been computed to facilitate comparison of mean values for consecutive lexemes included in the questionnaire.
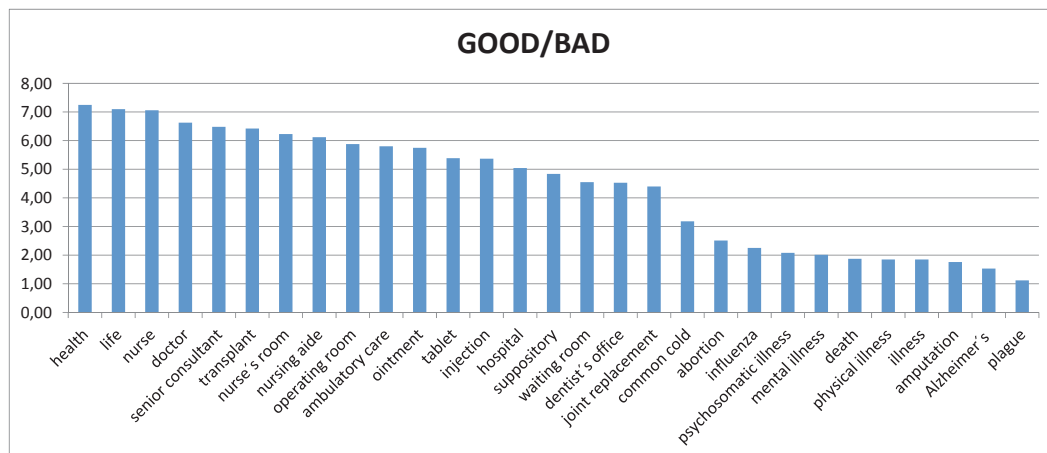

Figure 3: Mean scorings of individual lexemes in the good-bad dimension

The highest average scoring on the good-bad axis, i.e. a tendency towards 'good', was achieved for 'health', 'life', 'nurse', 'doctor', 'senior consultant' and 'transplant'. Apparently, the good-bad scoring is interrelated with moral judgment and culturally embedded values. Health and life are generally viewed as positive values and, for the health professionals even more, as something to be desired and strived for. Nurses and doctors are generally viewed as highly esteemed professions and evaluation of these professional positions in society is reflected, quite expectedly, in the sample (Carpenter 151). 'Senior consultant' is a hyponym of 'doctor' and as such might have been expected to rank among the top 'good' lexemes. Unlike 'amputation', which is an act of removing something desirable from the person and hence has an ablative sense, 'transplant' is generally viewed as an addition of something desirable and is evaluated positively (toward the 9 value on the Osgood scale).

Nouns and adjectival-nominal clusters on the opposite, i.e. negatively evaluated, pole of the bipolar scale include 'abortion', 'influenza', 'psychosomatic illness', 'mental illness', 'death', 'illness', 'physical illness', 'amputation', 'Alzheimer's disease' and 'plague'. Interestingly, the item viewed as the worst is not 'death' or 'illness' but 'plague', perhaps due to its historically bad reputation (Slack 111). 'Illness' is a hyperonym for 'psychosomatic illness', 'mental illness' and 'physical illness', all of which rank among the ten items closest to the 'bad' pole of the Osgood evaluation subscale. Logically, these items are judged similarly by the respondents. 'Death' is evaluated with a strong negative accent (a mean of 1.87 on the subscale) but, surprisingly, does not occupy the rightmost position on the scale.

The most prominent tendencies toward 'strong' emotional perception by respondents were identified for the following lexemes: 'nurse', 'health', 'life', 'operating room' and 'senior consultant'. Multiple aspects may have been involved in such scoring tendencies. For 'nurse', the self-perception of prospective nursing professionals might have played a role; nevertheless, 'health' and 'life' may have derived their 'strong' scoring from more universal perceptions ('health' as something that can be fortified and can overcome illness, 'life' as a powerful phenomenon that tends to sustain itself). 'Operating room' can
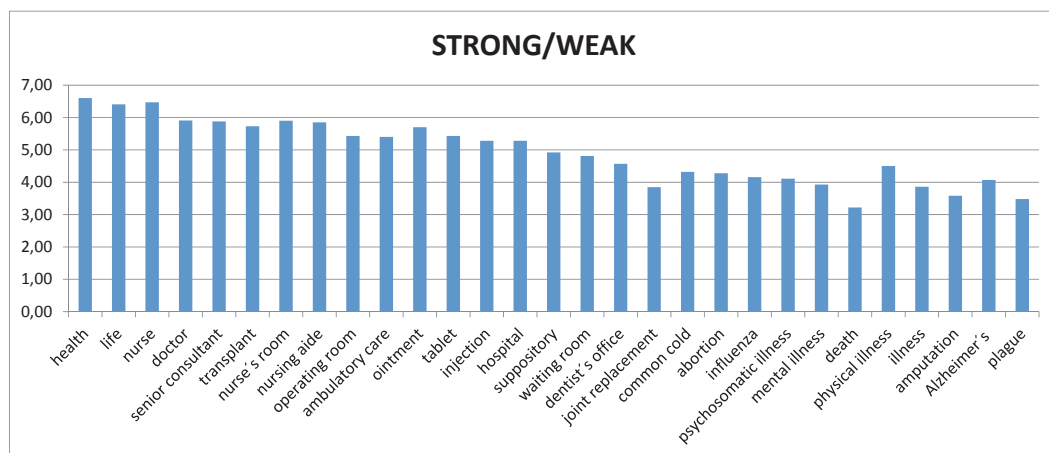
Figure 4: Mean scorings of individual lexemes in the strong-weak dimension

be interpreted as 'strong' in terms of its being a place for major surgical procedures of an interventional nature, while the power of these interventions toward renewing health and removing 'unwanted' objects (inflamed parts of organs etc.) may also have been involved. 'Senior consultant' is a lexeme deriving its strength most likely from authority (as the head of a professional team on the ward).

Major tendencies toward 'weak' scoring appear in the lexical items 'amputation', 'common cold', 'influenza', 'death' and 'illness'. While for 'amputation', 'influenza', 'death' and 'illness' this tendency may likely be attributed to the resultant state of 'being weak' or 'powerless', for 'common cold' the interpretation may also take the form of 'a less severe illness', as this association is fairly widespread with both laymen and some health professionals. 'Weak' may, hence, reflect both the nature of the disease (as opposite to 'severe') and the status of the patient in some cases, depending on the affective perceptions of the respondent.

Lexemes scored as highly active include 'nurse', 'life' and 'health'. Interestingly, all pharmaceutical forms included in the scoring process except 'injection' (i.e. tablet, ointment, suppository) ranked in the middle of the field and have been viewed as items with a similar degree of activity. For 'injection', the activity score is somewhat higher, which is in harmony with the perceptions of injection as the most efficacious route for the administration of medicines (Cf. Rajagopal 186, who states that "placebo injections have more effect than oral placebos, capsules are perceived as being stronger than tablets.")

At the opposite end, 'amputation', 'influenza', 'Alzheimer's' and 'death' appear as the most passive lexemes. As, based on the semiotic triangle, lexemes are paired with concepts, it is apparent that mental representations and their affective correlates are the key to understanding lexico-semantic properties of language and that more than 'pure language' is involved in the investigation of lexemes and in the operation of what may be termed 'medical linguistics'. Death is a conspicuously passive state in current medical theory (the opposite of life) and is defined relative to brain death (Sherrington and Smith 48), although
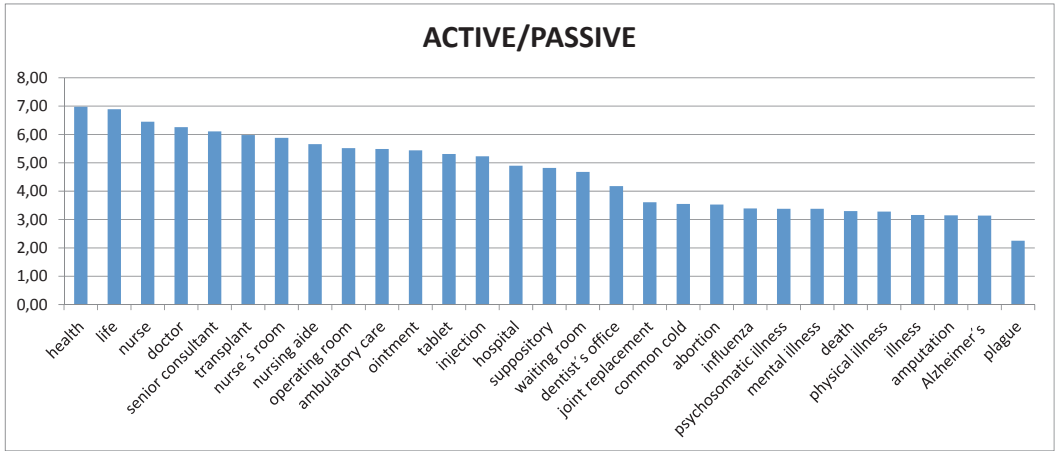
Figure 5: Mean scorings of individual lexemes in the active-passive dimension

some reconsiderations of this boundary line are under way. We may subsequently ask why 'amputation', 'influenza' and 'Alzheimer's' are perceived as passive. The face-value explanation could, again, be based on an association with the resultant state of the patient, who becomes bed-ridden and/or limited in many daily activities. Also, the act of amputation, as well as the status of being down with influenza or suffering from Alzheimer's disease, are caused by external forces and, hence, are inflicted upon the patient without their will, making them a passive victim of the process. Further exploration of the component aspects of the 'passive' scoring for these items would, however, be necessary.

Analogically to Osgood's dimensions, Samsonovich and Ascoli, in harmony with numerous other authors, suggest three pivotal dimensions that accentuate the psychological aspect of lexical perception, namely valence, arousal and dominance (Samsonovich and Ascoli "Augmenting weak semantic cognitive maps with an "abstractness" dimension" 5). In the light of this perspective, lexical items are endowed with a 'lexical charge' that manifests itself in both spoken and written discourse and is not limited to naming units lying outside professional registers. Valence is the most evaluative dimension that steers the lexeme somewhere between 'pleasant' and 'unpleasant', or 'desirable' and 'undesirable'. Arousal expresses a fairly independent dimension based on the 'strength' of the denoted object or phenomenon (as reflected in the pertaining concept). In the present survey, 'health' and 'life' demonstrated high levels of arousal, along with terms denoting the health professions.[1] Finally, the dimension of dominance reflects how a particular lexeme

is positioned in the perceptual field in terms of inherent motility or activity. Although these three dimensions do not reflect all affective aspects of lexemes and concepts, they indicate that absence of emotionally oriented components of meaning is not a typical feature of medical (health-related) naming units.

The high level of polarization detected in the present survey suggests that the domain of medicine and allied health is fairly emotional, despite the specific nature of this emotional perception – which seems to stem from the nature of the signified and its ontological and axiological standing, rather than from secondarily endowed properties (that can be identified in common core expressions with morphological and other signs of expressiveness – cf. the suffix -ie in diminutives, reduplication as a word-formation process, etc.). From this point of view, emotivity in the medical domain predominantly stems from the position of the denoted objects and phenomena in the ontology of the external world (extralinguistic reality) and is not primarily a matter of language itself (unlike other types of expressiveness). In other words, the typical medical emotional/affective meaning components stem from the ontologically embedded conceptualization of the world and take the form of inherent lexical expressivity.

3. Discussion

Affective meaning has often been neglected as a part of the complex semantic profile of medical terms. Although the main function of medical terms is to communicate conceptual meanings, and although the naming processes in medicine and allied professions predominantly rest upon this requirement, the experiential base of the language user community shapes the semantic profile of many terms in current use even further, adding various layers of connotative meanings (cf. Peprník's inclusion of affective, stylistic and associative semantic components in the umbrella concept of the 'connotative' – see Peprník 11).

The axes proposed by Osgood as quantitative measures of affective meaning, based on his extensive factorial analysis of lexical items scored by informants, appear to be a practical tool for grasping basic emotional aspects of lexical meaning. Especially the dimension of evaluation (good – bad axis) seems to be highly important for understanding the making of a lexeme, including the seemingly 'neutral' terminology of medicine. As items closely linked to existential phenomena, the lexemes 'illness', 'life', 'death', 'amputation', 'operating room' and the like exhibit relatively significant emotional properties and strong biases on the good – bad axis.

It appears that terminologies should be conceived of as subsystems of lexical items endowed with an emotional charge, be it a positive bias (in a majority of cases: good, strong, active) or a negative bias (in a majority of cases: bad, weak, passive). However, some of these dimensions can be relativized – cf. a 'weak cold' is more socially acceptable than a 'strong cold', whereas a 'weak doctor' is less acceptable than a 'strong doctor'.

Investigations based on the Osgood semantic differential indicate that emotionality is an important inherent factor in the making of medical terminology and health-related terms. For 19 out of 29 selected naming units, the Osgood-based polarization index ranked in the upper half of the interval of possible values (confidence interval 95%), showing a strong tendency to emotionality in health-related and medical terms. Although

interpretation of the latter results might become more complex if we were to separate the terminological and non-terminological use of certain items, the perception of most terms by prospective health care workers appears to be a natural mixture of professional and extraprofessional elements.

Research conducted by other linguists also shows a significant tendency to emotionality in selected medical terms ('doctor', 'disease' and 'abortion' in Jenkins (278) and Heise (*Semantic Differential Profiles for 1,000 Most Frequent English Words* 18)). In this contribution, the author ventured to test the hypothesis of highly emotional medical terms on a broader set of monolexical and polylexical nominal expressions. For 66 per cent of the terms, the affective ratings recalculated as polarization rank in the upper half of the interval of possible values with statistical significance.

Decomposition of affective meaning of given lexemes based on Osgood's fundamental three axes (good – bad, strong – weak, active – passive) yields further details on the linguistic 'behaviour' of particular terms.

Seen through the prism of the Osgood differential, medical terms emerge as not-so-neutral naming units, given the strong potential of medical lexemes to assume experiential semantic layers and the existential nature of many health- and illness-related concepts.

As a specific type of naming units, medical terms claim a high degree of professional 'detachment' or 'objectivity', yet at the same time they do not cease to ignite affective reactions in the language user. The nature of this emotionality is, in a vast majority of cases, based on lexical-semantic expressivity (Hauser 49). Expressivity linked to word-formation and specific morphemes, as well as phonic expressivity, is rarely encountered in medical terminology (cf. the predominantly notional nature of derived medical diminutives such as 'šišinka' and 'mozeček' in the Czech medical repertory).

It is obvious that the former type of emotionality cannot be separated from extralinguistic reality and conceptualized segments of its complexity, i.e. from the referents of particular language signs. It is not 'amputation' as a linguistic form that is abhorred by the listener/reader, but the entity/process it refers to. At the same time 'amputation' can bring hope of survival to the diabetic patient or the injured. In this respect, affective meanings in the medical register are specific in that many breaches of integrity threaten the human body and entail negative emotional assessment, while a large number of medical interventions aspire to counteract pathological changes and, hence, can be viewed positively (or negatively, if side effects such as pain or surgical wounds prevail).

Considering the complementary, rather than contradictory nature of affective meanings with respect to the notional meaning, it may be concluded that emotionality as a psychological-linguistic phenomenon in lexis need not necessarily be viewed as a threat to the predominantly notional communicative function of scientific language. The point that the author intends to make underscores the multifaceted nature of medical lexis and relativizes its 'neutral', 'objectivist' or 'purely notional' attributes. This text is but a modest contribution to these efforts, and further research is warranted in the area of emotionality in scientific terminologies and professional lexis, including prospective Osgood surveys based on terms embedded in minimal context.

Notes

¹ Cf. Kensinger and Corkin (2003), according to whom experiences of lexemes and concepts with high arousal scores are better remembered for prolonged periods of time.

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Book Reviews

Maurizio Gotti and Carmen Sancho Guinda, eds.
Narratives in Academic and Professional Genres
Bern: Peter Lang, 2013

The editors of this significant volume, as they claim in a relatively long, methodologically oriented introduction, is to apply "the tools and foci of Narratology to the study of academic and professional genres" (13). Reasons for approaching genres via narrative structures may seem hard to find if we take into account the existing multitude of genre-oriented approaches, methodological and disciplinary frameworks and the large number of research publications applying these approaches. However, the rationale for studying genres through narratives may be that storytelling is a natural part of our lives – we are all storytellers – and narratives are thus part of much of our everyday interaction and communication, be it in our private lives or at the workplace. The focus on narratives as a methodological procedure has already become commonplace in social sciences – mainly in sociology and psychology; in professional discourses and practices the study of "narratives of experience" through their linguistic and organizational patterns is gaining increased recognition (cf. Bhatia 2004).

The book is divided into two main parts. In Part One, "Narratives in Academic Genres," the eleven chapters attempt to deal with narratives in academic, classroom and training practices such as conference presentations, lectures, public meetings at a university, video essays, academic blogs, book reviews, journal articles, students' writing and university websites. Let me focus on some of the most engaging and inspiring papers in this part of the book. Mauranen's opening chapter draws on the "ELFA" corpus of conference presentations from various disciplines: the author argues that narration contributes to the organization of the paper and it represents 'only' one facet of the overall make-up of the genre. Feak offers a detailed analysis of narratives in public meetings at the University of Michigan. The mandated regular open meeting is a special genre which aims to provide opportunities for non-university members (usually citizens) to speak to the university officials. The research results are surprising: Feak comes to the conclusion that rather than aiming at maintaining transparency in decision-making processes, the genre is in fact a strong positive narrative whose role is to save the university's face. As Feak shows, possible critical comments have been 'denarrativised' and acquire the status of "*comments* simply *having been heard*" (98). Bondi studies descriptive elements in history texts – academic journal articles and their popularizations aimed at a general readership. In journal articles, descriptions help to carry the argumentation and foreground cognitive constructs: they establish the complicating action and the point of the story. Popularizations, in contrast, foreground references to places, directions, presentational structures and deictics. Maier and Engberg present a multimodal analysis of a new academic genre, the

academic video essay, in comparison with traditional academic research articles. In these two types of data, the authors employ interdisciplinary approaches from film studies and try to uncover how narrators' roles and identities (via foregrounding/backgrounding the voice) differ and how researchers communicate with their audiences taking into account the tactics of heteroglossic engagement expected in academic texts.

Part Two of the book, "Narratives in Professional Genres," contains nine papers that deal with more specific genres in terms of their novelty as subjects for research and investigation. Fløttum discusses narrative strategies in reports on climate change, using a Proppian framework and arriving at the conclusion that the genre draws strongly on the heterogeneity of voices and voice-mixing. Then two papers – by Salager-Meyer *et al.* and De Martino – take on the field of medicine. While the former paper explores the role of titles in case report narratives from a diachronic perspective, the latter draws attention to patients' accounts in so-called illness narratives, with the focus on gender differences in storytelling during oncology treatment. The following two papers address the field of law: Breeze studies the genre of the legal judgement and concludes that it is "the essentially authoritative role of the judge as the interpreter" (361) that is the key characteristic of the genre. Anesa explores the Italian domestic arbitration process, analyzing documents collected during arbitration proceedings. The overview of data uncovers the existence of "multi-level circular co-narration, embedding and hybridisation" (381): it is rather technical accounts that prevail over traditional descriptions. Sancho Guinda's paper examines aviation-catastrophe synopses, studying how accident causes and effects are narrated in primarily technical and professional documents. She reveals that these synopses do contain emotionally-tinged stories. De Groot studies multimodality in annual reports: in a cross-cultural analysis she employs the Language for Specific Purposes genre theory and examines the content and style of images. Marzol's paper explores a relatively under-researched genre: printed obituaries are approached as multimodal texts based on the interplay of image and writing. The examination of the genre draws on a cluster analysis: clusters are functional units used in a non-linear discourse analysis; they replace traditional sequential stages or moves. Marzol concludes that obituaries are non-biographical, hybrid genres combining news reports and personal experience. Pellón examines U.S. patents; patents are viewed as descriptions of intellectual property and their language largely resembles that of traditional legal documents. Patents are descriptions with occasional narrative snippets: the narrator, if any, is depicted as a third party; the actions and processes are enacted by parts or components.

In a voluminous collection such as this, it could be difficult to 'guarantee' that all the papers would be of the same quality. The paper by Bellés Fortuño covers only nine pages, while the average length of a paper in the volume is 20 pages; Gabriel's research seems to offer little that could persuade the audience that stories are an effective way of carrying out research; the spelling of names is sometimes uneven (not only) in Maier and Engberg's paper; Salager-Meyer *et al.*'s paper deals very lightly with actual narratives in the case report titles; and De Groot's contribution reminds the reader of a report on the author's book (e.g. "De Groot used several multidisciplinary frameworks...", 418). When reading the book I was desperately missing an author/subject index. However, despite some minor drawbacks, *Narratives in Academic and Professional Genres* represents an

important contribution to the field as it offers the reader an insight into how varied narratological frameworks can be employed in the genres under study.

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David Trotter
Literature in the First Media Age. Britain between the Wars
Cambridge, MA, and London: Harvard University Press, 2013

Literature in the First Media Age is a radical exploration of the relationship between literature, technology and material cultures. The focus of Trotter's study is works of literature published in Britain between 1927 and 1939. These, Trotter argues, distinguish themselves from almost all works of literature published before or after in their "intelligent enquiry" into the technological mediation of experience. Communication by telephone, radio and cinema screening is prominent in works of this period. Materials, synthetic as well as semi-synthetic, that increasingly constituted the fabric of everyday experience feature strongly in literary works between the two wars. The combination of new media combined with new materials enabled writers to re-imagine how lives might be lived and texts might be written.

The uses to which we put communication devices today are very similar to those that were available between 1927 and 1939. Communication technology, Trotter argues, "is an attitude before it is a machine or a set of codes. It is an idea about the prosthetic enhancement of our capacity to communicate" (inside front cover). The writers who first understood this lived and wrote in the period between the world wars.

Divided into five chapters, "Telephony," "Techno-Primitivism," "Thermoplastic," "Talkativeness" and "Transit Writing," *Literature in the First Media Age* offers new ways of understanding the preoccupations and aspirations of the writers of the inter-war period. Chapter 1 discusses the works of eighteen writers, including Samuel Beckett, Patrick Hamilton, Jean Rhys and Evelyn Waugh, offering the first comprehensive account of telephony in British fiction during the interwar period (it should be noted that he does not write exclusively about British writers but they are his primary focus).Telephony became a social as well as a business medium, creating a new subject matter for fiction. Trotter's primary examples are Elizabeth Bowen's *To the North* (1932) and Virginia Woolf's *The Years* (1938). In these texts, Trotter claims, it is not the family or nation that is given precedence but the "solitary-promiscuous traffic of interactions at a distance made possible by the telephone" (4).

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Chapters 2 and 3 consider the representation of the closeness of technology in literature and film as part of a more general acknowledgement of the consequences of the technical mediation of experience. A new version of the "modern woman" is created; she was set free by modern technology. This is seen particularly clearly, Trotter claims, in the works of D.H. Lawrence, H.D. (Hilda Doolittle) and Radclyffe Hall. Chapter 3 considers the effects of the development around 1927 of semi-synthetic plastics such as cellophane and cellu-lose acetate that provided a more flexible transparency than glass. The world could now, Trotter argues, "be *filmed*, or felt in the viewing; and not just on film" (34). Unlike the other chapters in *Literature in the First Media Age*, chapter 3 focuses primarily on poetry.

Chapter 4 shows how literature and cinema allied themselves against telephony. The interwar period was characterised by intense rivalry, explicit as well as implicit, between representational and connective uses of media. There was also an increasing dominance of hybrid media such as broadcast radio and, towards the end of the 1920s, albeit to a restricted extent, television. The latter reproduced images in sequences: the entire image is never spatially or temporally present to the viewer. In chapter 4 and 5 Trotter argues that the response of representational media such as literature and film to connective media like telephony offers a good way of investigating the process by which, from the mid-1920s onwards, "a regime of information gradually superseded a regime of energy. Connective media demanded something other than Modernism" (171). D.H. Lawrence is the prime example of this new trend.

Literature in the First Media Age stops in 1939 because the two world wars changed everything for ever. The television and mainframe computer introduced a new media age. The literature that Trotter studies is neither for nor against technology. Rather, it articulates our changing attitude towards technology, showing that cinema, radio, telephony, televi-sion and other media exist in conjunction. By 1927, the technological mediation of experi-ence had become both widespread and irreversible.

With its carefully selected examples and illustrations, and its meticulous annotations *Literature in the First Media Age* is a worthy addition to David Trotter's other excellent studies, including *Cinema and Modernism* (2007), the *English Novel in History: 1895-1920* (1993), and *Paranoid Modernism: Literary Experiment, Psychosis, and the Profes-sionalization of English Society* (2001). *Literature in the First Media Age* is a work of considerable scholarly dimensions and indispensable for all with a special interest in the literature and technological developments of the interwar period in Britain.

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Katarína Feťková
Hlasy spoza mechice
Banská Bystrica: Belianum, 2013

Katarína Feťková, amerikanistka, působící na Katedře anglistiky a amerikanistiky Filozofické fakulty Univerzity Mateja Bela v Banské Bystrici, se ve svém výzkumu až dosud zaměřovala na afroamerickou ženskou literaturu. Výsledkem jejího badatelského úsilí jsou dvě monografie – *Ne/lásky matiek a dcér: Feministická interpretácia prozaického diela Toni Morrison/ovej* (Banská Bystrica, 2006) a *Cestovateľky v tele, mysli a fantázii: Dve štúdie o afroamerickej ženskej literatúre* (Ostrava, 2009). Nejnovější publikace *Hlasy spoza mechice* ukazuje, že autorčin zájem o literaturu psanou ženami nadále přetrvává, avšak tentokrát se přesunul do oblasti americké židovské literatury.

Záměrem nové práce Feťkové bylo poskytnout čtenáři stručný přehled o vývojových tendencích americké židovské ženské literatury a v tomto ohledu lze říci, že se jí cíl podařilo naplnit. Její kniha dokumentuje nesnadný zápas o emancipaci této literatury a zároveň dokládá, jak hlas dříve umlčovaných židovských spisovatelek v USA postupně sílil a zvolna přecházel z periferie do hlavního proudu americké literární tvorby, k čemuž nepochybně přispěl nárůst feministického hnutí, zejména pak v šedesátých letech minulého století. Ostatně tento proces výstižnou metaforou vyjadřuje samotný název knihy; mechica je stěna, která v synagogách oddělovala ženy od jejich hlavního prostoru, určeného výhradně mužům. Obdobná exkluze žen se týkala nejen náboženské, ale i běžné světské sféry života a poznamenala také svět literatury. Feťková ve svém přehledu ilustruje, jak se patriarchální mocenské struktury, připisující ženám až druhořadé postavení, a genderově restriktivní pohled na ně nepříznivě promítl do procesu zviditelňování amerických židovských autorek. Hlavně se však soustředí na obrovské změny, jež v pozitivním směru poznamenaly postavení žen v židovském společenství v USA a které přispěly k tomu, že hlas ženských židovských spisovatelek začal být nejen slyšen, ale i respektován.

Kniha Feťkové je nepochybně užitečná již proto, že se zabývá autorkami, které v naprosté většině nebyly do slovenštiny ani češtiny přeloženy, a tak představuje běžnému čtenáři méně známou podobu současné americké literatury. Problémem však je, že kniha je označována jako monografie, od níž bych přece jen čekal vyšší ambice než pouhé nastínění přehledu o vývoji americké židovské ženské literatury kompilačního charakteru. Svým rozsahem útlá publikace přináší na rozdíl od autorčiných monografií o afroamerické ženské literatuře příliš široký záběr, jenž postrádá hlubší ponor do sledované problematiky. Navíc patnáctistránková 1. kapitola je věnována obecné charakteristice židovské literatury na americké literární scéně bez genderového rozlišení a autorce se v ní jen stěží mohlo podařit vystihnout zkoumanou literaturu v její tematické komplexnosti. Tato část také vzbuzuje rozpaky v samotném vymezení pojmu židovské literatury. Citace příliš vágního, do značné míry pragmatického pojetí této literatury z knihy *Literatury s hvězdou Davidovou* prozrazuje určité tápání, což má i praktické dopady, když je například známý spisovatel John Updike vydáván za židovského autora. Upřednostňuje Feťková tematické hledisko a zařazuje tohoto spisovatele nežidovského původu do židovské literatury jen pro jeho sérii próz o židovském protagonistovi Bechovi? Pokud tomu tak je, museli bychom naopak z autorčina přehledu vyřadit některá díla židovských spisovatelů, která se k židovství nevyslovují, např. Salingerův román *The Catcher in the Rye*.

Vlastní americké židovské ženské literatuře je věnováno pouze 54 stran, na nichž se autorka snaží prezentovat její prózu a částečně i poezii a drama v jejich pestrosti, bohužel však často na úrovni výčtů jmen a témat. Periodizace vývoje této literatury podle generačního hlediska v podstatě kopíruje časové rozdělení v knize Evelyn Averyové *Modern Jewish Women Writers in America* (2007). Feťkové nelze upřít, že se seznámila s mnoha relevantními literárněkritickými díly o tvorbě amerických židovských spisovatelek, což je patrné z bohaté bibliografie sekundární literatury. Na druhé straně je na nich až příliš závislá, a tak se v množství citací, někdy poněkud necitlivě přesazených z jednoho kontextu do kontextu zcela odlišného, vytrácí autorčin vlastní hlas. V kontrastu se sekundární literaturou poněkud skromná bibliografie primárních zdrojů indikuje, že s naprostou většinou uvedených děl nemá Feťková přímou čtenářskou zkušenost a že její čtení amerických židovských spisovatelek je víceméně nahodilé a do značné míry nesystematické. Prozrazují to i faktické chyby, například známá povídka Rebeccy Goldsteinové "Legacy of Raizel Kaidish" je vydávána za román. Projevuje se to však i na jejích překladech knih, o nichž se referuje, do slovenštiny. Tak tomu je v případě románu Thanea Rosenbauma *Second Hand Smoke*, jenž autorka ve slovenštině uvádí pod titulem *Pasívne fajčenie* (s. 21), zatímco název s metaforou holocaustu zjevně odkazuje na nepřímou, zprostředkovanou zkušenost s genocidou Židů postholocaustové generace, narozené již po válce v rodinách těch, kteří kataklyzmatické události přežili.

S menší čtenářskou zkušeností souvisí i autorčin chybějící nadhled v pojednání o některých spisovatelkách. Patrné je to například u Grace Paleyové, u níž je zcela opomenut významný tematický aspekt její povídkové tvorby – proměny struktury židovské rodiny a vztah matky a dcery. U Cynthie Ozickové je sice více prostoru věnováno jejímu románu *Foreign Bodies*, pohříchu však pouze převyprávění dějové linie, zatímco hlavní rysy její prozaické tvorby (religiózní motivy, kritika uctívání idolů atd.) zůstaly nepovšimnuty. Rozhodně reprezentativnější zastoupení si v knize zasloužila jedna z nejvýznamnějších současných amerických židovských spisovatelek Rebecca Goldsteinová, v jejíchž románech *The Mind-Body Problem* nebo nezmíněném *Mazel* šlo sledovat konfliktní napětí mezi ortodoxním judaismem a sekulárním feminismem či mezi tělem a myslí, projevujícím se rozpolcením mezi fyzickou a intelektuální stránkou identity židovských žen jako důsledku dlouhodobé podřízenosti mužským imperativům.

Je škoda, že Feťková v podstatě rezignovala na interpretace literárních děl a místo toho nabízí v některých částech své knihy sled biografických medailónků jednotlivých autorek, v nichž až stereotypně vypočítává nejrůznější literární ocenění na úkor hlubšího vhledu do jejich tvorby. Často jen konstatuje a nepátrá po příčinách. U Adrianne Richové bylo vhodné rozvést, co se myslí její programovou výzvou „lesbického kontinua" (s. 56). Zcela zvláštní kritickou zmínku si zaslouží pasáže pojednávající o tom, jak americké židovské spisovatelky zobrazují holocaust. Pomiňme ne zcela uspokojivé vysvětlení příčin postupně vzrůstajícího zájmu americké veřejnosti o holocaust (zde by autorce prospěla znalost knihy Petera Novicka *The Holocaust in American Life* z roku 1999). Feťková však zamlčuje, případně nerozvíjí některé důležité tematické prvky postholocaustové literatury, například intergenerační přenos traumatu, komplikující vztahy mezi přeživšími a jejich potomky, a otázku paměti a postmemory, konceptu Marianne Hirschové. Naopak pozitivně se do části o ženské holocaustové literatuře promítla autorčina čtenářská zkušenost s tvorbou Tovy Reichové, nicméně ve shodě s převážnou většinou literární kritiky se jen

letmo zmiňuje o románu *Anya* neprávem opomíjené Susan Fromberg Schaefferové, která výrazně obohatila americkou holocaustovou literaturu o vidění historické tragédie z perspektivy ženy i o realistické ztvárnění života v židovském ghettu.

Relativně nejlépe vyzněla z autorčiny knihy podkapitola o americké židovské ženské literatuře mezi lety 1990–2013, v níž si Feťková všímá návratu ke spiritualitě a původním židovským hodnotám nové generační vlny amerických židovských spisovatelek. Proces „zvnitřňování" této literatury začal pochopitelně již dříve, ale právě v posledních dekádách se stal výraznější. Obroda zájmu o židovství a judaismus stejně jako přimknutí k ortodoxii a naopak protikladná revolta vůči petrifikovaným tradicím jsou probírány ve spojení nových autorských hlasů, jaké představují například Allegra Goodmanová, Pearl Abrahamová, Risa Millerová a další. Bohužel některé další slibné autorky jako Dara Hornová, Lara Vapnyarová, Nessa Rapoportová či Nicole Kraussová jsou jen zmíněny. Také na představitelky židovské lesbické literatury nezbylo mnoho prostoru.

Eklektická publikace *Hlasy spoza mechice*, která by si zasloužila pečlivější ediční práci (chybné, případně neúplné uvádění jmen, např. Zukovsky namísto Zukofsky, Melvin Bukiet místo Melvin Jules Bukiet, chybějící zdroj v odkazu atd.) má jistě užitečnou informační hodnotu. Diverzifikovanou podobu americké židovské ženské literatury však pouze popisuje, mapuje její krajinu, nastiňuje některé základní vývojové tendence, nicméně nepřináší mi jako čtenáři odpovědi na řadu otázek. Jak se vyrovnávají autorky s dichotomií univerzálního humanismu a partikulárního judaismu? Jak vidí svou identitu ve světle konfliktních sil, které je obklopují? A jak ji spatřují ve stínu holocaustu? Jak se vliv západní kultury a odkazu židovství projektuje do jejich tvorby? Je možno v ní vysledovat mezi revoltujícím feminismem a ortodoxním židovstvím smíření nebo je autorky vidí antagonisticky? Jak se autorky vyslovují k otázce židovské kontinuity? To jsou jen některé otázky, na něž by mohla přinést odpověď autorčina příští práce, pokud svůj příliš rozmáchlý záběr na americkou židovskou ženskou literaturu zúží.

Stanislav Kolář
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News, Announcements

Selected Titles Published in the Field of American and British Studies in the Czech Republic

Dva eseje o komedii. George Meredith: Esej o komedii a uplatnění komického ducha. Alena Dvořáková: Studie k Meredithovu Eseji o komedii. Červený Kostelec: Pavel Mervart, 2013.

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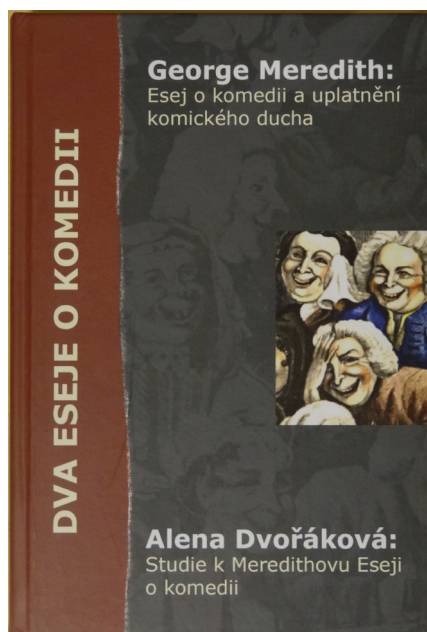
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Erratum: