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Natalia Pałka & Edyta Lorek-Jezińska

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CURRENTS. A Journal of Young English Philology Thought and Review, based in Toruń, is a yearly interdisciplinary journal addressed to young researchers in the field of English studies. It was founded in 2013 by the Academic Association for Doctoral Students at the Department of English, Nicolaus Copernicus University in Toruń and its first issue was released in 2015. The journal is dedicated to all aspects of English studies, including linguistics, literary and cultural studies, translation, book editing and ESL teaching. It seeks to explore interconnections and differences between various sub-disciplines and approaches within English philology, providing a platform for debate to young scholars. *Currents* invites contributions from students of English departments in Poland and abroad, pursuing BA, MA and PhD degree programmes. The major part of each issue consists of academic articles related to the key themes described in call for papers published in the latest issue or on the journal website. A separate section is devoted to book reviews and conference reports. The journal applies a double-blind review procedure; each article is reviewed by two academic referees. *Currents* is edited by members of the Academic Association for Doctoral Students at the Department of English, Nicolaus Copernicus University in Toruń. All submissions and queries should be sent to the journal address: currents.journal.umk@gmail.com.

Editor-in-chief
Edyta Lorek-Jezińska

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Had it not been for the great involvement of many people, the publication of the third issue of CURRENTS would not have been possible. We intend to express our gratitude to Professor dr hab. Mirosława Buchholtz, the Head of the Department of English at Nicolaus Copernicus University, for giving us an opportunity to work on the third issue of CURRENTS and to publish the journal in its printed version. We greatly appreciate invaluable comments provided by our Reviewers. Their attention to detail helped to inspire our young scholars and substantially contributed to the quality of this edition. We would like to thank the supervisors of BA and MA theses, which formed the bases of some of the articles included in this volume as well as doctoral students' advisors for their useful comments and suggestions. Last but not least, we wish to extend our thanks to our colleagues, who helped us with proof-reading and other editing tasks.

CURRENTS

The third issue editors.

CURRENTS EDITORIAL

To educate the intelligence is to expand the horizon
of its own needs and desires

James Russell Lowell

Dear Readers,

It is of our great pleasure to deliver the third issue of *CURRENTS. A Journal of Young English Philology Thought and Review*, edited by members of the Academic Association for Doctoral Students at the Department of English, Nicolaus Copernicus University in Toruń. The second issue of *CURRENTS* was published in 2016 and its leitmotif was pertaining to *now* and *then* in a vast array of academic disciplines including but not limited to translations, literary theories, cultural and media studies, linguistics, language evolution and ESL teaching and learning.

The third issue of *CURRENTS* ensues from discussions which took place during the *Horizons* conference held at our Department on the 20th of October, 2016. The collection that we happily deliver to our Readers' hands can be seen as a continuation of not only the subjects addressed during that inspiring meeting but also as an answer to the inner need of young researchers to expand and share their academic knowledge. Therefore, this issue serves as a collection of thought-provoking articles on unresearched phenomena, promising new findings and future prospects broadening current academic horizons.

The third volume of *CURRENTS* is divided into three sections: Articles (Horizons in language, Horizons in literature and Horizons in culture), Reviews and Conference reports.

Horizons in language

Marek Placiński's *Automating Language Research with Programming: A Case for Corpus Linguistics* is an opening article of the linguistic section. The author

of the article aims at describing how empirical language research can be conducted with the use of computational linguistics methodology. The paper departs from the traditional corpus linguistics research which involves using software for processing corpora; in lieu, it depicts how programming may contribute to linguistic research. To achieve this aim, the author first describes the Python programming language and its natural language processing library—Natural Language Toolkit. The corpus research reveals that there is just a minimal difference between the two verbs: both of them allow the same types of complementation and display the same semantic preference.

Another approach to language analysis is presented by **Natalia Pałka** in her article entitled *Phonetics of Polite and Rude Utterances: A Comparative Analysis and Future Implications*. Building on the data gathered from the website devoted to ESL learners, the author presents an intriguing insight into the relation between prosody and impoliteness and its long-neglected importance for the perception and comprehension of language.

The third article entitled *Perceptual Dialectology: A Comparative Study on Attitudes in Native and Non-native Speakers of English towards Estuary English* by **Olga Żejmo** is a sociolinguistic study on the South-East variety of English. The author addresses the question of how native and non-native speakers of English perceive Estuary English and what is their attitude towards it.

The paper *A Usage-Based Approach to English Loanwords in the Language of Polish Facebook Users* by **Daria Tyblewska** endeavours to analyse the newest English lexical borrowings occurring in Polish within a cognitively-oriented, usage-based framework, which may be recognized as a new horizon in research on loans. The pilot study, based on a corpus created by the author, indicates major regularities in the process of borrowing and addresses the propagation and entrenchment of the English loanwords in the language of Polish Facebook users.

Monika Boruta in her article *Gesture Typologies at Hand: Applications and Problems. A Case Study* offers an incisive critique of gesture typologies. Having

conducted a thorough analysis of selected samples, the author recognizes major limitations of traditional typologies and attempts to go beyond these frames.

The closing article of this section entitled *The Neuropsychology of Self-development* written by **Arkadiusz Schmeichel** offers an observation that contemporary neuropsychology of self-development illuminates the most effective paths towards optimising the functioning of the human brain and body. The activities that have the strongest scientific backing include meditation, physical exercise, stress alleviation, locus of control shifting and avoidance of the moral licensing effect. The author argues that over time, these improve the functioning of the prefrontal cortex, a brain structure crucial in impulse control and long-term planning, thus promoting personal growth in all domains of self-actualisation.

Horizons in literature

The literature section of the third issue of *CURRENTS* opens with **Marlena Hetman**'s article on *Beyond the Horizon—Unmasking Dreams in Eugene O'Neill's 1920 Play*. Focusing on O'Neill's play *Beyond the Horizon*, the author examines the function and meaning of masks in embracing the general human condition as well as addressing the questions of illusion and reality. The horizon and what reaches beyond it thus represent both imprisonment in dreams and expectations as well as the possibility of reaching beyond one's limitations.

Julia Siepak in her article on *Post-Modern (Re)Vision of History in* A History of the World in 10 ½ Chapters *by Julian Barnes* examines postmodern narrative strategies of re-writing histories. Drawing upon the theories of Hayden White, Michel Foucault, Jacques Derrida and Richard Rorty, the author discusses the ways in which Julian Barnes's novel self-consciously plays with discourses and narratives as well as subverts the notions of objective reality of history.

In *Womanism, Feminism, and Discrimination: An Analysis of Alice Walker's* The Color Purple *(1982)*, **Justyna Ciesielska** traces the processes of exclusion and inclusion of black women and men in the theories and practices of

feminism and Womanism. Referring primarily to the concepts developed by Alice Walker, Layli Phillips and Clenora Hudson-Weems, the author comments on their limitations in addressing the question of men and their relation to women. The author suggests that such limitations are deliberately exposed in Walker's novel to provoke reflection and debate.

Joanna Antoniak's *Retro-Style Detective Fiction: A Postmodern Incarnation of Traditional Crime Fiction* investigates the strategies employed in recent retro-style detective novels set in the nineteenth century Britain: *The Yard* (2012) by Alex Grecian and *The House of Silk* (2011) and *Moriarty* (2014) by Anthony Horowitz. The author argues that the popularity of this sub-genre among readers can be attributed to the skilful combination of the familiar formula and postmodern narrative techniques, reaching beyond the established genre characteristics.

In *Darkness within: Exploring the Mind of E. A. Poe's "Mad" Killers* **Magdalena Kutajczyk** returns to the classical author of Gothic stories and the well established approach to the study of psychopathic characters therein. Drawing on the psychoanalytic theory, the author explores the intricacies of darkness of the murderers' minds, reaching into the depths of the unconscious and confronting their obsession, madness, and evil inclinations in selected stories by E.A. Poe.

Horizons in culture

Maciej Bukowski in his article on *Images of the Past and Intertextuality in Quentin Tarantino's Films* examines three distinctive characteristics of the director's original style: intergenericity, intertextuality and rewriting of history. Showing the intriguing connections between genres and individual films, the author explores the intrinsic and extrinsic integrities of Tarantino's oeuvre. In the discussion of the past, the author points to important and productive reversals of historical roles and power relations, questioning and playing with the historical narratives and their omissions.

The theme of going beyond the genre conventions and expectations is continued in the article on *Postmodernism and Family Values in the American Sitcom* The Simpsons by **Amelia Stańczyk**. The author discusses the sitcom in the light of the postmodern crisis of grand narratives and family values, exploring how—by subverting and transgressing the classic family show formula —*The Simpsons* present the family life that is closer to contemporary lived experience of its viewers.

The last article, *The Grotesque in Tim Burton's Films*, by **Kinga Grzywińska** discusses the uses and functions of the grotesque in three films directed by Burton: *Edward Scissorhands*, *Charlie and the Chocolate Factory*, and *Sweeney Todd: The Demon Barber of Fleet Street*. Referring to the critical and transgressive potential of the grotesque, the author examines the ways in which the director exposes social vices of intolerance, deception, corruption and crime.

Book reviews

This year's issue of *CURRENTS* features a review written by **Bernadetta Jankowska** of Joanna Jarząb's *Houses, Towns, Cities—the Changing Perception of Space and Time in Contemporary Irish Novels* (2016). Commenting on the aspects of space and time in Irish literature, the reviewer explores the importance of spatial categories for the definition of national identity in Irish fiction.

Conference reports

During the academic year 2016/17 the members of the doctoral students association participated in, organized or co-organized a number of academic conferences at Nicolaus Copernicus University. This section contains brief reports from three such events: *Horizons: An Interdisciplinary Conference for English Philology MA and PhD Students*, the first academic conference organized by our doctoral students association (by **Marlena Hetman**); the international

conference organized by The Polish Society for Human and Evolution Studies: *3rd PTNCE Conference* (by **Julia Trzeciakowska**); and the conference on *Life and Freedom*: The Partition of India Revisited 70 Years Later (by **Olivier Harenda**).

This issue of *CURRENTS* closes with an invitation to submit scholarly arcticles for the next edition of the journal to be published in 2018 on the theme of 'going beyond the horizon' and the aspects of cross-cultural experience as theorised and represented in a variety of subdisciplines within English studies.

On behalf of the CURRENTS Editorial Board
Natalia Pałka and Edyta Lorek-Jezińska,
Toruń, November 2017.

HORIZONS
IN LANGUAGE

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Marek Placiński
Nicolaus Copernicus University

AUTOMATING LANGUAGE RESEARCH WITH PROGRAMMING: A CASE FOR CORPUS LINGUISTICS

Keywords: natural language processing, computational linguistics, corpus linguistics, association patterns

Introduction

The present paper is an exemplar study which can be conducted with the use of programming. Corpus linguistics is one of the areas of linguistics which can be studied with the assistance of computation. What is meant by computation is not solely storing large bodies of data on disks and using a dedicated explorer to retrieve particular data, but creating specific programs in order to extract exactly what the researcher wants to. Furthermore, the use of programming in language research contributes to its automation. The paper is divided into four sections. The first one is a brief theoretical introduction which provides general information about Python and the Natural Language Toolkit. The second section discusses corpus linguistics and methods of analysis. The penultimate section is the study proper, in which both the code and the analysis are described. The final part presents the conclusions.

Theoretical framework

The present part of the paper is devoted to the theoretical aspects of language computation. It opens with a description of Python—the programming language used in this paper to analyse the corpus. Secondly, it presents a powerful Python library, the Natural Language Toolkit.

i. Description of Python

The present section discusses the essential characteristics of Python. It consists of two parts. The first part places the programming language in a bigger picture by describing its general features and providing basic definitions. The second one, in contrast, depicts the specific characteristics of Python which make it an exceptional and powerful tool.

Python is a high-level programming language. This means is that it simplifies coding by making the process easier for the programmer, as it is closer to human languages, as opposed to low-level languages which resemble machine languages. Furthermore, programs written in high-level languages ensure that a script written on one computer will function on another one. Thus the programmer, liberated from the obligation to manage memory, can focus on the logical structure of the script (http://www.webopedia.com/TERM/H/high_level_language.html).

A further characteristic of Python is that it is an object-oriented and scripting programming language. This means that not only does Python define the data type of a data structure, but it also applies specific functions to specific structures. As a result, both data and functions constitute data structure, which in turn becomes an object (http://www.webopedia.com/TERM/O/object_oriented_programming_OOP.html).

Python combines the possibilities offered by scripting languages and those afforded by system programming. It also connects the ease of use with more complex engineering tools. A general description of its powerful characteristics comprises the following features. Firstly, it includes dynamic types, which means that the language analyses types of objects used in coding in real-time. Moreover, it requires the programmer to declare neither the object types nor data size in the code (Lutz 61). What is more, Python also manages programming of big systems. Thanks to such tools as modules, classes and exceptions, the language enables the organization of systems into components and the application of object-oriented programming to reuse the code (Lutz

61). Moreover, the language has built-in object types. Python gives access to the most common data structures, which are lists, strings, dictionaries, etc. These data structures are both elastic and easy to use. The built-in objects can be embedded in order to represent complex information (Lutz 61). Furthermore, it has a great Internet base of supporters and numerous forums. Programmers make their tools available to a wider audience, which further extends the possibilities of the programming language (Lutz 61). Finally and most importantly, Python also includes built-in libraries. These extend the range of tools even further. For instance, libraries allow creating network applications or even applying regular expressions. The following subsection tackles the issue of Python libraries in more detail (Lutz 61).

ii. The Natural Language Toolkit

What is meant by a library in programming is a collection of modules that a program can use. Their utility lies in the fact that libraries do not need to be explicitly connected to the programs which use them. An example of such a library for Python is the Natural Language Toolkit (http://www.webopedia.com/TERM/L/library.html).

The Natural Language Toolkit (NLTK) is a library designed to perform natural language processing. Natural language is the term which denotes languages that people use to communicate on a daily basis, in contrast to artificial or formal languages. However, the difference between these two groups is not only in their use, but also in their description; it is fairly easy to formally describe artificial and formal languages, but ascribing rules to natural languages remains problematic (Bird et al. IX).

The origins of NLTK date back to 2001. The library is a result of a computational linguistic course in the Department of Computer and Information Science at the University of Pennsylvania. Over the years, the creators of NLTK have expanded the library with the aid of contributors.

Nowadays, NLTK constitutes a part of numerous computational linguistic courses over the world (Bird et al. XIV).

The authors of *Natural Language Processing with Python* list several features of NLTK. First of all, it is simple, intuitive, and it provides users with the practical knowledge of natural language processing, freeing the researcher from focusing on data management. Furthermore, it is consistent, which means that its interfaces and data structures are internally consistent, and what the method does is easy to decipher. Moreover, the library is extensive. In effect, it allows appending new modules, implementations and alternative methods of achieving the same goal. Finally, it is modular, which is of interest to users who need only one of the many modules of NLTK. They need only to learn to use one module to achieve their goal, which saves a good deal of their time and effort (Bird et al. XV).

Methodology

This part describes the basic tenets of corpus linguistics and starts with the distinction between the two classical branches into which studies of language are divided. It continues with and a brief historical note on corpus studies. Finally, the section discusses the focus of the present paper—association patterns. The two final parts are devoted to complementation patterns and semantic preference.

i. Corpus Linguistics

The studies of language branch into studies of structure and studies of use. The traditional approach emphasizes structure—identifies units of language, such as morphemes, and describes how these units chunk into larger structures. Studies of use are a contrastive approach and they focus on how individuals employ the resources of their language. Instead of theorizing what is possible, this area of study scrutinizes actual language use (Biber et al. 1). The present study applies this empirical approach.

The corpus-based approaches are characterised by several key features. First of all, these empirical approaches analyse the actual use of language. For the purposes of analysis, they use large bodies of texts called corpora. Furthermore, they take advantage of both automatic and interactive techniques in computer analysis. Finally, not only do they apply quantitative, but also qualitative methods. The abovementioned characteristics ensure a thorough and a reliable analysis (Biber et al. 4).

Historically, corpus-based approaches focused on calculating the frequencies of a linguistic item. However, a proper corpus can provide much more relevant information about a language. An example of this application are association patterns, which describe how certain language features (such as a lexical item/grammatical item) interact with other linguistic or extralinguistic features (for instance distribution across registers). Although a large number of patterns is available for study, what is important about it is that they are in continuous relationships. As Bieber puts it, "the patterns are not absolute statements about what always happens or never happens in language use: rather, these patterns occur to differing extents". Therefore, to measure these extents of occurrence, it is necessary to apply a quantitative approach (Biber et al. 5-8).

Among others, quantitative techniques enable research into co-occurrence of lexical items or grammatical structures. To analyse association patterns of two items, it is necessary to calculate their frequency, the number of their collocations and the frequency of co-occurrence with these collocations (Biber et al. 8-9).

ii. Complementation patterns

For the purpose of this study, the present paper discusses only verbs in their relation to their complementation patterns. Quirk et al. (1985) distinguish between intransitive, copular, monotransitive, complex transitive and

ditransitive verbs (1170). The present section provides a general overview of the patterns.

To begin with, intransitive verbs fall into several categories, the first of which is the "pure" intransitive verb. These never or hardly ever take an object. Intransitive verbs which can also be transitive and whose meaning is the same constitute the second group. For example in [1a], providing a direct object does not change the meaning of the sentence (Quirk et al. 1169):

[1] *I am writing*.
[1a] *I am writing a book.*

However, there are also intransitive verbs which can be transitive and whose meaning changes due to complementation (Quirk et al. 1169):

[2] *I am walking.*
[2a] *I am walking the dog.*

Quirk et al. (1985) further single out copular verbs. These are followed by a subject complement or predication adjunct. In the case of copular verbs, eliminating the complement results in a change of meaning. A further feature of this type of verbs is that they can take two roles, indicating either a current or a resulting attribute (1171-1172).

Monotransitive verbs constitute the third category. They require a direct object in the form of a noun phrase, a finite clause or a non-finite clause. Frequently, the object of the monotransitive verb can become the subject of a sentence in the passive (Quirk et al. 1176-1177).

The fourth category includes complex transitive verbs. Typically, these verbs are followed by an object and its complement or an object and an adjunct. What distinguishes complex transitive verbs from the monotransitive ones is the fact that their complementation does not work syntactically as a single constituent (Quirk et al. 1195).

Finally, the last group embraces ditransitive verbs. Typically, the verbs are followed by an indirect object and a direct object. In contrast to the

complementation of the complex transitive verb, the constituents which follow the verb are not in a copular relation (Quirk et al. 1208).

iii. Semantic preference

Semantic preference and semantic prosody seem to be two essential issues in corpus linguistics research. The present part of the paper discusses semantic preference.

Semantic preference is a linguistic phenomenon which exhibits itself in corpora evidence. The preference describes two subsets of collocations. First of all, it denotes either positive or negative (POS/NEG) collocations or SEM collocations. POS/NEG is a far more general label than SEM. The labels associated with particular collocations depend solely on the person who analyses a corpus. However, the association is not without bias, as the quality of being POS/NEG or SEM assignment varies between researchers (Bednarek 121).

What seems to govern semantic preference is the community of a given language. Individuals who live in a given community acquire this phenomenon through priming. Furthermore, there are degrees to semantic preference. Some collocations are strongly preferred, whereas others have a more *loose* connection. What also governs semantic preference is context, genre and domain. Furthermore, not only does this linguistic phenomenon apply to lexical items, but to structural patterns (colligations) as well (Bednarek 123).

The study proper

The study proper is divided into two sections. The first section includes the discussion of the code which I applied to analyse the data. It is a mixture of built-in functions and methods of the Natural Language Toolkit as well as some of my own functions which I created in order to, for example, narrow-down the context or extract the exact linguistic data.

i. Code discussion

The Interactive Development Environment which I use for the purposes of the study is PyCharm. This subsection discusses the code and presents its results.

I applied concordance to analyse the association patterns of two similar lemmata: *calculate* and *compute* with their derivations—their gerund and past forms. The excerpt below illustrates the methods I used which helped me to use concordance in Python. I took a similar step to extract *compute* from the Brown corpus, however, changing the value assigned to the variables. The concordance() method requires from programmers to use the Natural Language Toolkit Text object; otherwise, it is not possible to extract the requested information.

Figure 1. An excerpt from the code

```
from nltk.text import Text
import nltk

corpus = Text(nltk.corpus.brown.words())

concord1 = "calculate"
concord2 = "calculated"
concord3 = "calculating"

corpus.concordance(concord1)
corpus.concordance(concord2)
corpus.concordance(concord3)
```

The method of using .concordance() puts all the requested lexemes in context, with a small number of words preceding and following the requested word. The method returned a total of 36 hits for *calculate* and a total of 39 for *compute.* The results of the method are visible in PyCharm's console.

Illustration 1. Concordance in a Key Word in Context format

```
t of these profiles can be used to calculate a temperature for the arc plasma t
formation it should be possible to calculate the elastic energy of deformation
ains -- Recent theoretical work to calculate the dimensions of polymeric chains
Displaying 25 of 35 matches:
 First of all , and this has been calculated by observation , the universe is
d hydrogen in our bodies . I have calculated that if I could snap my fingers i
ge an area would they cover ? ? I calculated first that there are about an oct
s , quite a large number . Then I calculated that a million peas would just ab
roach systems . At the end of the calculated time he'd nose the Waco down thro
such things as estimated totals , calculated risks and I.B.M. machines . The P
 `` The U.S. Spirit '' was subtly calculated to suggest a moral sanction for g
which the planet's distances were calculated , another around which planetary
 a year on some phase of its work calculated to be of particular interest and
thalpy rise through the anode was calculated according to the relation Af wher
the adjacent metal parts . It was calculated from the temperature gradient Af
```

Although it would be sufficient to finish automatic analysis at this step and continue the analysis of these words traditionally, there are other steps which help researchers to further automatize the process.

Next, I stored the results in a .txt file and saved it in a location where the script was. In the subsequent step, I called the word_tokenize method to process the text file. Tokenizing a text consists in dividing the entire string into smaller strings corresponding to a single element (be it a word or a punctuation mark) and storing them in a list. The results of the method provide users with greater possibilities of analysis, for instance to calculate frequency of each element. However, at this stage it is unwise to calculate the frequency of elements, as the most frequent items would be *calculate* or *compute* together with their derivations.

For this purpose, it was necessary to extract the index number of each occurrence of *compute* and *calculate* in the list. To achieve this, I wrote a simple for-loop. The results of the loop were to be stored in a list.

Figure 2. A for-loop

```
indices = []
for i, j in enumerate(calculate_tokens):
        if j == "calculate":
        indices.append(i)
        if j == "calculated":
        indices.append(i)
        if j == "calculating":
        indices.append(i)
```

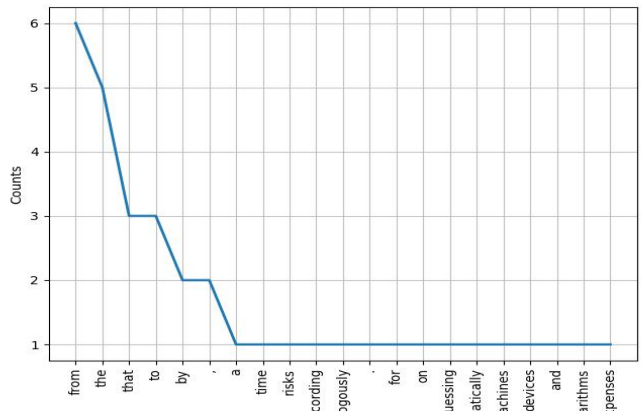
Having obtained the indices, I could limit the context even further: I decided to limit it to five elements which follow *compute* and *calculate*. What enabled the limitation was defining a completely new function, storing it in a separate file and applying it to both lexical elements in question. Defining a function enables users to re-use it whenever needed. The only thing the user needs to do is import it.

Figure 3. Function limiting the context

```
def slicer(list_of_indexes, list_of_tokens):
    right_context = []
    for index in list_of_indexes:
        q = list_of_tokens[index: index + 5]
        right_context.append(q)
    return right_context
```

Next, I created yet another list which stored the indices of elements directly following the analysed lexical elements. I later used these indices to iterate over the right context, which resulted in plotting the frequency distribution. Frequency distribution is yet another method provided by the NLTK. The results below are in the form of a diagram plotted with the use of Matplotlib, another Python library.

Illustration 2. Frequency distribution of the words following *calculate*



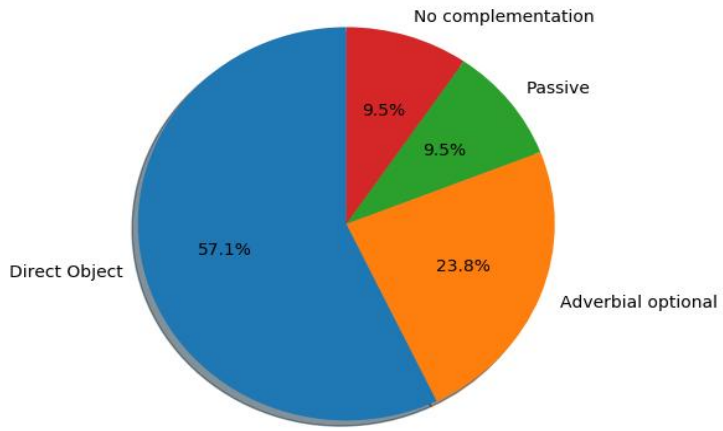
Later I called the tagging method to the tokens which complement both verbs. As a result, it was possible to automatically assign them to different modes of complementation. For this purpose, I created a separate function which increases the count of a complementation by one if a specific condition is fulfilled. For example, if the verb is followed by an article, the count for noun phrase increases by 1. It is important to note that the function does not show how many times the verb is complemented by a given element, but in how many different variations the constituent appears. What it means is that the direct object is introduced in twelve ways. The results were as follows:

Figure 4. Sentence constituents following *calculate*

```
{'Direct Object': 12, 'Adverbial optional': 5,
'Passive': 2, 'No complementation': 2}
```

Finally, the results were mapped onto a pie chart, again with the use of Matplotlib. It is clearly visible now that direct object in the form of a noun phrase constituted a major part of the complementation.

Illustration 3. Pie chart presenting the results for *calculate*.



ii. Formal analysis of the results

Although the results of the formal analysis for *calculate* have already been shown in the previous subsection, they are reiterated in this subsection to compare them with the results of the analysis for *compute*. First, complementation patterns are discussed after which the analysis of their semantic prosody ensues.

The verb *calculate* is mainly followed by the direct object, which makes it a monotransitive verb. In most cases it is complemented by a noun phrase; however, cases of complementation with a that-clause or a to-infinitive clause are also attested. The cases are presented below:

[3] *[…] calculate the square inch area […].*
[4] *I calculated that there are […].*
[5] *[…] hardly calculated to put the Tsar's mind at ease.*

Complementation with optional adverbials also occurs. The verb is intransitive in this case. Since it can also be complemented, the verb is intransitive and no shift in meaning occurs when a direct object follows. Typically, it is followed by *from, by* and *on.*

[6] *[…]calculated from the mass by assuming spheres […].*
[7] *[…] calculated on the assumptions that […].*
[8] *[…] calculated by observation […].*

Furthermore, absence of complementation was also attested. Nevertheless, as mentioned in the previous paragraph, *calculate* is a verb which is intransitive with the possibility of taking an object.

[9] *[…] calculated analogously to equation (1)*

Finally, it was also often used in the passive voice. Therefore, it should be interpreted as being a transitive verb.

[10] *The relative forces can be calculated from the various radii.*

The next subpart contains a formal analysis of the verb *compute*. The most frequent type of complementation for *compute* is a noun phrase. Interestingly, there is no complementation with a that-clause, which is the first difference between the two verbs.

[11] *He cannot, e.g. compute the retrograde arc travelled […].*
[12] *Compute this volume by measuring […].*

Furthermore, what distinguishes *compute* from *calculate* is the number of passive structures. Sixteen passive structures were attested in the corpus. This was checked by a for-loop which iterated through the list of words directly preceding *compute*. Whenever the script encountered any form of *to be*, the count of passive structure was increased by 1. Nonetheless, these sentences are interpreted as having a transitive verb.

[13] *[…] factors on each other can be computed.*
[14] *[…] the anode surface was computed […].*

Finally, optional adverbials also followed *compute*. It was primarily introduced with two adverbs, *by* and *on*.

[15] *[…] computed by multiplying the […].*
[16] *[…] computed on gross sales.*

To sum up, these verbs are not fully alike. Firstly, *compute* is never completed with a that-clause and a to-infinitive one either. Further, there are a number of prepositions which follow *calculate*, but never *compute.*

iii. Semantic preference of *compute* and *calculate*

The analysis of semantic fields of *compute* and *calculate* reveals that they display a semantic preference for three similar elements but they differ with regard to one. They are presented one-by-one below.

The first semantic field of both *calculate* and *compute* is source of data. It can be illustrated with the examples below. The source of data indicates the information used in calculation or computation.

[17] *[…] calculated from the pressure normal […].*
[18] *[…] is computed from the form of Af […].*

The second semantic field also applies to both of the verbs: it field involves calculating or computing physical properties of an object.

[19] *[…] calculate a temperature for the arc plasma […].*
[20] *Compute this volume by measuring the […].*

The next semantic field describes the method of calculation or computation. The field is typically introduced with the preposition *by*.

[21] *[…] field is calculated by multiplying the pressure […].*
[22] *[…] the spectra were computed by numerical integration.*

The last semantic field is attested for *calculate,* but not for *compute*. It stems from the formal difference between the two verbs. As mentioned in the previous subsection, *compute* is not complemented with that-clause; thus, what is not attested for this verb is the semantic field of prediction.

[23] *I have calculated that if I could snap my fingers […].*

Summing up, there are no major differences between these two verbs in terms of their semantic preference. What distinguishes them stems from formal differences between *calculate* and *compute*.

Conclusions

The aim of the present paper was two-fold. First of all, it was supposed to present the exciting possibilities provided by the powerful Python programming language and the Natural Language Toolkit library. It was also supplemented by another library—Matplotlib. The second aim was to present how an exemplar study can be carried out with the use of these tools. The study

consisted in analysing formal properties of the verbs *calculate* and *compute,* as well as discussing their semantic fields. The first aim of the study was achieved by the theoretical part of the paper through presenting the features of Python and its libraries. The second one was fulfilled by applying the theory in practice. Python provides a powerful means of analysing natural language data. The script which we write for one specific purpose can be re-used in the future. In this particular case, the practical result of the study was identifying minimal differences between the association patterns of the two near-synonyms.

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Abstract

Processing large bodies of linguistic data is a challenging task. Using traditional methods, i.e. using a corpus browser or creating one's own tables to analyse language can be time-consuming and inefficient. The present paper aims at presenting a computational approach to the study of language. It proposes solutions for automating language analysis with the use of programming. The aforementioned method in question proves to increase greatly the efficiency of language research and it is re-usable, meaning the algorithms which the researcher creates can be used in later studies.

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PHONETICS OF POLITE AND RUDE UTTERANCES: A COMPARATIVE ANALYSIS AND FUTURE IMPLICATIONS

Keywords: cooperation, politeness, impoliteness, prosody, pragmatics

Introduction

Due to the fact that impoliteness has long been considered linguistically peripheral, research into its complex nature is of recent date. In this article we offer an instrumental examination and analysis of polite and rude utterances where we explore the differences between (im)politeness and its means of realization. We argue that impoliteness is a noteworthy phenomenon to study. On the one hand, it challenges conventional norms of behaviour, on the other, it reinstates what the participants understand as morally appropriate (see e.g. Culpeper 2011).

Accordingly, one of the prime goals the present study sets out to accomplish is to fill the existing gap in this particular area of linguistics. This article aims to contribute to current research on (im)politeness by offering a new instrumental dimension in the study of this phenomenon. Yet, our intention is not to give answers to all questions, but rather to point the most current challenges. While there are numerous treatments of politeness, studying impoliteness presents a considerable challenge.

It is argued that prosody, especially pitch and intonation contours, help to interpret the meaning of a sentence and to disambiguate it from sarcasm, irony or banter. The combination of sound and speech imposes certain vocal realisations and it seems that impoliteness has its own prosodic features enabling the hearer to properly interpret the message (Jones and LeBaron,

2002). Prosodic features of speech are an essential feature of language giving a considerable insight into linguistic behaviour. It is crucial in many situations, especially while signalling emotional states, social identity and class, social relationships, attitude, to name but a few.

Prosodic features of speech

How to describe speech is within the scope of phonetics (Ladefoged 2001). Articulation, acoustic transmissions and auditory reception are the possible means of identifying speech sound. The tone of voice humans use while communicating can vary significantly depending on the message we intend to convey (Crystal, 2007).

Considerable technological progress has made it possible for the study of linguistics to apply new methods and consequently broaden the scope of research. Within the study of speech sound, the most convenient and widely used is the articulatory description, which can be accurately and comprehensively issued by means of a dedicated software including Praat (Boersma and Weenink 2017) or Annotation Pro (Karpiński et al. 2013). In this study, we intend to focus on the analysis of pitch properties and intonation movements in the given utterances and analyse them by means of Praat software.

In language, the most crucial prosodic effects are communicated by pitch (Crystal, 2007: 74). By many linguists, pitch is defined as an attribute of auditory sensation (Licklider 1951, De Cheveigne, 2005, Crystal, 2011) which can be considered on the scale from low to high. To give a more technical definition of the term, which is usually applicable to acoustic phonetics, pitch is understood as "[...] the number of tonal oscillations per second [...]" (Bussmann, 2006). Global melody is one of the characteristic features of speech allowing us to differentiate between a great number of types of utterances. Thus, it becomes easier to tell whether an utterance is a question of a declarative or interrogative type (Arndt and Janney, 1987).

Prosody

What is the connection between intonation patterns and such linguistic features as syntax? Taking into consideration the history of the studies on prosody, it appears that the aforementioned question has not been addressed for a relatively long time. Until the 1950s, intonation was considered to be peripheral to the study of language and treated rather descriptively, and thus reduced to the study of phonemes (Crystal, 1975). There are several possible explanations for such negligence, one being the problem of identifying phonetic constituents of English metre (Dilligan and Lynn, 1973). Yet another reason was the fact that the then researchers were preoccupied with investigating the syntactic relations within language rather than the means of its production and other possible connections (Crystal, 1975: 2). As far as the teaching methods are concerned, the scholars were predominantly concentrated on phonetics and intonation transcriptions for they could be easily used as practical educational materials. Recently, studying the sound of speech has become particularly important in social, psychological and semiotic studies to name but a few. The number of possible applications illustrates the great importance of the study especially when applied to the acquisition of language by children, people suffering from schizophrenia and other inabilities to comprehend language such as echophrasia, aphasia (e.g. Benson, 1996), Asperger Syndrome or autism (e.g. Rydell and Mirenda, 1994).

Linguistic information can be manifested as segmental (by means of features if individual sounds of phonemes) or suprasegmental (by means of larger chunks of speech, i.e. words or phrases). Correspondingly, as Fujisaki (2004) argues, any information can be expressed linguistically, paralinguistically or non-linguistically. The author defines paralinguistic information as "[...] the information that is not inferable from the written counterpart but is deliberately added by the speaker to modify or supplement the linguistic information [...]", whereas non-linguistic information is further explained as the one that "[...] concerns such factors as the age, gender, idiosyncrasy, physical

and emotional states of the speaker, etc. [...]" (Fujisaki 2004). Despite those distinctions, it should be noted that what influences the prosodic information with equal importance is the co-occurrence of both para- and non-linguistic information. This is to say that the speakers may adjust their manner of speaking to the current situation; for instance in a controlled way convey anger, happiness, boredom and many other emotional states.

Turning into the organisation of an utterance, consonants and vowels are used to form larger linguistic units. They can be combined into words and subsequently into sentences, the articulation of which can vary according to what we intend to imply. These variations of our tone of voice are concerned with the suprasegmental features of speech, that is the properties of syllables including stress, tempo, rhythm, pitch and intonation. By proper manipulation of the tone of voice, the speakers give an insight into their emotional attitude by indicating whether they are angry, annoyed, happy, sad, ironic or compassionate.

Generally, prosodic features of speech can be divided into two categories pertaining to how they are perceived and transmitted. These two channels are known as the auditory and acoustic, respectively. Prosodic features of auditory channel include the pitch of voice, the length of sounds, loudness and timbre. As for the prosodic features of acoustic channel these include the fundamental frequency, duration, intensity and spectral characteristics.

By manipulating pitch, we can express a number of meanings, according to Crystal (2007: 74, italics in original) "[...] we use different levels of *pitch* (tones) in particular sequences (*contours or tunes*) to express a wide range of meanings [...]"; the significance of prosody is of paramount importance for the language comprehension processes since it enables us to differentiate emotional states of the speaker. According to Frick (1985), when it comes to the expression of emotions, there may be some universal prosodic features. He suggests that communicating emotions is strongly connected with patterns of pitch and loudness. For instance, arousal and anger can be signalled by means of rapid

increases in pitch and/or loudness. Also, prosody is crucial while differentiating between the lexical properties of a given utterance (see e.g. Wilson and Wharton, 2006). Any sentence can be uttered in such a way as to imply the meaning and speaker's intentions by the speaker. Consequently, one written sentence can be uttered in an interrogative, declarative, exclamatory or imperative way.

Impoliteness and prosody

Any successful conversation has to be underpinned by cooperation. This includes following certain conversational rules (Grice, 1976), which assume an understanding between interlocutors, their willingness to cooperate and be interactive. This, on the other hand, is connected with some particular knowledge shared by interlocutors regarding the proper manner of speaking, behaving and responding.

As far as the research on prosodic issues of impoliteness is concerned, there is still little or no sufficient data to satisfactorily explain the possible relations. However, the suggestion that such relations do exist seems to be justified. First, there is no spoken language without prosody. People can speak using a wide range of vocal effects, which will depend on the purpose of the conversation, emotional states of both speakers and general situation. Prosody marks our attitudinal states, either positive (polite) or negative (impolite). Second, if the in-depth and thorough research devoted to politeness has been successfully connected with prosody in different cultures (see e.g. Brown and Levinson, 1987, Ofuka et. al 2000), then there may be similar correlation with regard to impoliteness. Finally, the growing interest in intentionality as a factor disambiguating impoliteness from politeness (Haugh and Jaszczolt 2012, Bousfield 2008) suggests that "[...] we need a richer understanding of an interactant's behaviour including their prosody, and of the discoursal context, in order to more confidently infer user intentions. [...]" (Bousfield 266).

Impoliteness itself is a very complex phenomenon for several reasons. First, it is an interdisciplinary field of study which means that it can be studied from within psychology, sociology, biology, or history to name but a few (Culpeper 3). Thus, the perspective of analysis is dependent on the field of research of the given linguist. Needless to say, linguists will take a different approach than biologists and, consequently, their definitions and understanding of impoliteness will vary significantly. Further, impoliteness is context dependent. Interlocutors will infer the intended meaning from body language, manner of speech, the environment as well as social relations to name but a few. In this article, following Arndt and Janney's (248) comment that "utterances become 'meaningful'—by which we mean interpretable—only through the interaction of verbal, prosodic, and kinesic actions in context", we argue that neither politeness, nor impoliteness can be analysed in isolation. Human communication is multimodal, people communicate with each other by means of a very complex system including vocal, verbal and kinesic channels. Finally, impoliteness is a relatively new field of research when compared with the number of publications concerning politeness. As Eelen (2001) noticed, Pragmaticians and Sociolinguists have concentrated on supportive illocutions rather than acknowledging their counterparts. Consequently, impoliteness has been ignored, therefore creating a huge gap in the study of language.

How to define impoliteness is an ongoing debate. It may present considerable difficulties, for the term itself is used in different ways by researchers: from, at one extreme, those who perceive it as any aggressive act towards others, to those who use this term with reference to jocular and mockery acts aiming at establishing stronger social relations and camaraderie. Derek Bousfield defines impoliteness as an act that has to be purposefully delivered by participants. What is more, it will be considered as "impolite" only when the participants mutually understand it as such. His definition of impoliteness is the following:

> […] impoliteness constitutes the communication of intentionally gratuitous and conflictive verbal face-threatening acts (FTAs) which are purposefully delivered:
> i. Unmitigated, in contexts where mitigation is required, and/or,
> ii. With deliberate aggression, that is, with the face threat exacerbated, 'boosted', or maximised in some way to heighten the face damage inflicted […]. (Bousfield 72)

Yet another perspective is presented by Jonathan Culpeper, for whom impoliteness is socially driven. People have certain expectations towards the behaviour of others and the social organisation in their community. Therefore, any act that goes against socially expected rules is considered as impolite:

> Impoliteness is a negative attitude towards specific behaviours occurring in specific contexts. It is sustained by expectations, desires and/or beliefs about social organisation, including, in particular, how one person's or a group's identities are mediated by others in interaction. (Culpeper 23)

The phenomenon of impoliteness is worth investigating for several reasons. It complements the existing data and extends the current approaches to communication. Moreover, as Bousfield argues (2) "[...] politeness theories can only be complete when impoliteness is considered [...]" which may have an impact not only on the development of the study of impoliteness but also complement the existing one, related to politeness, thus giving a more global understanding of the phenomenon. Apart from the undeniable influence on the development of linguistics, studying impoliteness can significantly contribute to other disciplines including psychology, sociology, behaviorism or media studies to name but a few.

Data

For the purpose of this study, we analysed 12 recordings incorporated from the website—Spoken Skills[1]. It is an online tool which might be useful not only for learners of English as a second language, but also for their teachers as a supporting device. It offers a number of stimulating materials such as speaking

activities, self-study quizzes and a special web laboratory. The official headquarter is located in Kelowna, British Columbia, Canada.

For the purpose of the study, the data has been incorporated from the aforementioned website. It consists of six sentences produced in two different manners: polite and rude. The main assumption was to show learners of English the prosodic differences between the way polite and impolite speakers appeal to their conversational partners. In other words, to make them aware of the sound and manner the given utterances are produced. Further, the recordings were processed in Praat. Next, we analysed them with particular attention devoted to their components including pitch and intonation contours. The uploaded sentences were of various types including questions, statements, requests and orders:

- *What do you want?*
- *What did you say?*
- *Wait a moment;*
- *That's impossible;*
- *I'll do what I can;*
- *I need to speak to Ben, please.*

Each of these sentences was produced in two different manners: polite and rude. In order to compare them and distinguish the most essential features, the recordings were processed in Praat.

Any change in pitch, amplitude and intonation pattern signals differences in the importance of speech segments. For the purpose of the study, each sentence was analysed in Praat and such features as pitch, intonation and waveforms were compared. After having downloaded the recordings, their duration and f0 were obtained by creating a Pitch file, and performing *get total duration* command.

First, the ratio of pitch of polite and rude utterances was compared. In our data we find a great difference in pitch where impoliteness is signalled. As depicted in *Table 1*, the periodicity height was significantly higher in polite

sentences than in impolite ones. This implies that the performance of impolite sentences does not necessarily have to be connected with higher pitch as it is usually true for arguments, shouting, or calling somebody names. It can be concluded that probably impoliteness can be expressed in a more subtle way as far as prosody is concerned.

Table 1. Pitch differences in polite and impolite sentences

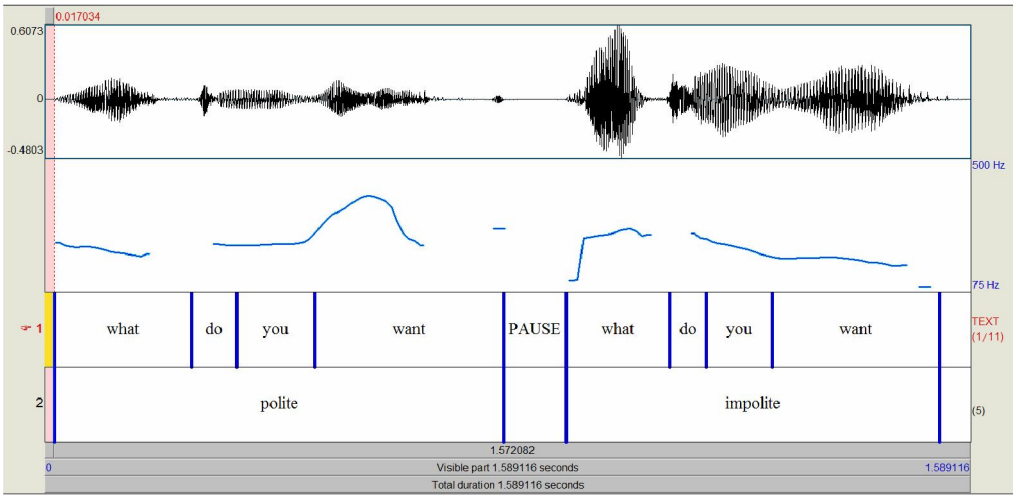
sentence	polite	impolite
What do you want?	**256.97 Hz**	202.89 Hz
What did you say?	**277.36 Hz**	206.98 Hz
Wait a moment	**258.62 Hz**	203.41 Hz
That's impossible	**270.17 Hz**	199.90 Hz
I'll do what I can	**251.37 Hz**	202.66 Hz
I need to speak to Ben, please	**257.14 Hz**	227.78 Hz

Second, we analysed each pair of sentences with regard to intonation movements. Figure 1 illustrates the results of an instrumental analysis of the prosody in "*What do you want?*" sentence, which was meant to represent a question. The given Figure is a screenshot from the Praat window and it consists of three tiers. The first top tier is an oscillogram and represents air pressure. Here, the speech signals are represented by means of two axes—vertical for amplitude and horizontal for total duration. The second tier represents pitch changes over time (marked in blue) in the entire sentence and the third one is a textual representation of the words spoken. The given figure compares both polite and impolite realisation. It should be noted that the fragmented spaces in the second tier do not represent silence, but rather refer

to noise which could not be identified by computer and consequently prevented it from accurately annotating the fundamental frequency.

The most notable differences between the two realisations of the given sentence are visible in the distribution of air pressure. In the polite manner, the air is evenly distributed over the entire sentence. Consequently, the phrase sounds nicer and more delicate. On the other hand, while discussing impolite realisation of the same sentence, we can observe some rapid changes in the distribution of air pressure, which makes the sentence sound faster. The entire polite phrase is much more stable than impolite as can be seen from the second tier for pitch changes. They go rather smoothly with only one peak at the end. When compared with other words, the final "*want*" has particularly marked pitch movement which is typical for questions. In this case, the highest pitch peak falls on the */ɒ/* vowel in the pre-final syllable of the discussed word. Yet, a more pronounced difference relates to impolite realisation of the sentence since its pitch contours are more diversified in comparison to the polite one. The highest pitch peak falls immediately on the first word "*what*", particularly on the */ɒ/*vowel; next, there is a gradual fall over the entire phrase. Consequently, the word "*what*" sounds louder in contrast to the rest of the words, which become gradually quieter.

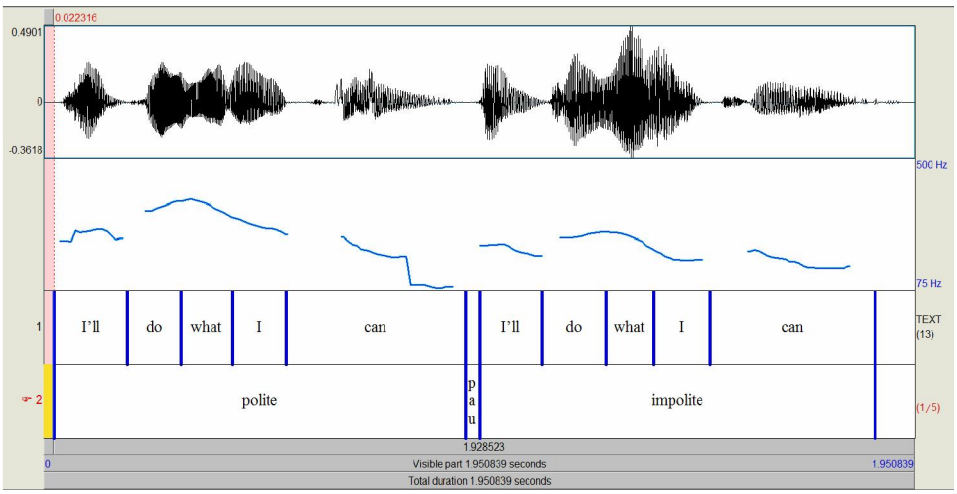
Figure 1. Instrumental analysis of polite and impolite utterance "*What do you want?*"



It should be noted that the realisation of polite and impolite interrogatives differed. Here, the analysis of polite recordings revealed rising intonation patterns. On the contrary, the same interrogatives were performed with the falling intonation in impolite version. As Gussenhoven (54) observes "many cases of languages ... go against the putatively universal pattern of falling statements and rising questions". Perhaps similar observation could be applied to the vocal realisation of impolite interrogatives. More data is needed to verify whether falling pattern for impolite questions could be regarded as a distinguishing feature of this phenomenon.

Figure 2 is an illustration of the instrumental analysis of the prosody in the sentence "*I'll do what I can*." Similarly to the previous example, here the waveform of polite and impolite realisations of the sentence vary. The differences are not that much visible as in the previous example, yet still it can be observed that in the impolite sentence the shape of a waveform is less stable than it is for the polite one. As far as the f0 contours are concerned, it can be seen that in the impolite version of the sentence, it goes rather smoothly over the entire phrase without any rapid changes in peak heights, which is similar to "*What do you want*?" example. Yet, the distribution of the air pressure in the impolite utterance is stronger, as it was in the previously discussed example.

Figure 2. Instrumental analysis of polite and impolite utterance "*I'll do what I can*"



Having said this, we would like to take a closer look into the differences between the realisation of "*I'll*" in both examples. As it can be seen from the waveform, in the polite manner of speaking there is a fluctuation accentuating the short form of "*will*", which can be drawn from the higher peak at the beginning of the segmented phrase. This accentuation is in accordance with the typical pronunciation of the word. However, the same word is pronounced differently in the impolite manner. Here we can see that the air pressure is stronger at the very beginning, therefore the pronoun "*I*" is stronger and sounds louder. Next, in the performance of "*do*" we can observe that the whole region is much darker. Generally, the darker the region, the stronger the degree of energy which was used to produce the given sound. In view of the above, we may conclude that "*do*" is stronger in the polite than it is in the impolite manner. In other words, it is again accentuated. We argue that this may create the general feeling in the part of the hearer that the speaker is ready to keep his word and that his intentions are true. This can be supported by the rapid increase in pitch, which makes the word sound more friendly and creates the impression that the speaker is willing to cooperate. This, on the other hand, is crucial while maintaining interaction between people. As far as the next two words are concerned, namely "*what I*", we can see that there is a gradual fall in both instances, yet the pitch contours slightly differ. Here, it is higher in polite than it is in impolite manner. Such tendency continues till the end of the sentence.

Before finishing our discussion we intend to make one more remark on attitudinally marked prosody. Findings made by Arndt and Janney (1985) regarding this aspect of language are of crucial importance for the ideas presented in this article. According to the authors, interpersonal interpretations of what we have heard depend on the prosodies that we do not expect from the syntactic forms of utterances. In other words, if the hearer encounters a speaker who produces, for instance, a declarative sentence but with rising intonation, the hearer's interpretation of the prosody would be

attitudinally marked. This is because we do not normally associate declarative forms with the rise, but rather with the fall of intonation. Interpretations of such linguistic aspects can be emotionally driven and therefore trigger either polite or impolite impressions on the part of the hearer.

To sum up, the common features of all six recordings collected are as follows: falling intonation on the last word or even the gradual fall over the entire sentence. Next, impolite recordings were less diversified when it comes to intonation contours and pitch variables. Also, there seem to be some correlation between impoliteness and the tendency to heighten certain vowels; however, the more data is needed to confirm this hypothesis.

Conclusions

To conclude, the issue of phonetics of impolite utterances and its acoustic analysis is a noteworthy problem to discuss. There is relatively little research on differences of speech sound, its duration and amplitude changes as part of connected speech. Therefore, taking a closer look into these aspects of speech, especially with regard to impoliteness, may be a valuable source of knowledge about the nature of language. Inferring the differences in speech from vowel duration, fundamental frequency properties or oscillograms to name but a few methods gives more precise results. Acoustic analysis of impoliteness gives a chance to go beyond the theoretical models and complement them with more empirical data. Areas in which future research might take place include exploring the impoliteness in dialogues and expanding the acoustic analysis to the perception of impoliteness.

Endnotes

1. Visit website:
http://www.spokenskills.com/studentactivities.cfm?section=studentpractice&practicepageID=1501

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Abstract

The role of prosody in communication is a subject of a long-standing debate in pragmatics. This article aims at analysing phonetic properties of polite and rude utterances. Being a subject of linguistics and focusing on the sound of speech, phonetics has become a significant part of studies of language and the manner of its realisation. Following Akmajian's (2001: 60) defnition, phonetics is concerned with "[…] articulatory and acoustic properties of sound […]" among which we can distinguish three different areas of study: articulatory, auditory and acoustic. In this article, we focus on acoustic features of polite and rude utterances.

The data for the study has been incorporated from the website devoted to ESL learners of English and processed in Praat—a computer software for speech analysis. The preliminary findings of the study reveal significant differences between the way polite and rude utterances are produced, especially in the average F0 frequency, intensity and intonation. These findings may have strong implications for further development of impoliteness' study since there is little data regarding the sound properties of this phenomenon. Eventhough prosody is an inseparable part of speech, it lacks empirical data as to how impoliteness is realised verbally and what are the differences between politeness and impoliteness. The main argument of this article is that impoliteness constitutes our pragmatic competence enabling us to distinguish between behaviors violating socially accepted rules, which go against social expectations.

It is argued that prosody, especially pitch and intonation contours help to interpret the meaning of a sentence and to disambiguate it from sarcasm, irony or banter. The combination of sound and speech imposes certain vocal realisations and it seems that impoliteness has its own prosodic features enabling the hearer to properly interpret the message (Jones and LeBaron, 2002).

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PERCEPTUAL DIALECTOLOGY: A COMPARATIVE STUDY ON ATTITUDES IN NATIVE AND NON-NATIVE SPEAKERS OF ENGLISH TOWARDS ESTUARY ENGLISH

Keywords: Perceptual Dialectology (PD), accent attitude, lect perception, accent, dialect

Introduction

An assertion that both language and society are mutually influenced has been deeply rooted in sociolinguistic literature, which is referred to as a *bi-directional* interaction (Wardhaugh 10). Language is embedded in our culture and integrated with our society (Trudgill 1974: 32, Spencer 7). Hence, different dialects and speech styles very often stem from social stratification—an inevitable hierarchy among people of diverse educational and economic backgrounds (Labov 40, Johnson 156). Wells distinguishes two ways of defining language prestige: the lower-class speech (*basilect)* or the upper-class (*acrolect)* (1982: 18). An example of the former occurs when the vernacular variant of the /ing/ is associated with working-class values, such as masculinity, domination, and group solidarity (Kiesling 70). An example of the latter can be Trudgill's study on Norwich speakers: more women ascribe values to upper-class dialects than men (1972: 183). John Angle and Sharlene Hesse-Biber take it even further, postulating that working class females tend to learn more readily a standard variety than males when it is used by more affluent people and as long as the speech varieties belong to the same language. This phenomenon is referred to as *The Gender and Prestige Preference Theory* (458). Eventually, the studies have bolstered the conviction that accent is an inherent constituent of identity. Moreover, they also laid the groundwork for a

development of Perceptual Dialectology research. The major purpose of this discipline is to understand non-linguists' opinions and perceptions of language variations, simultaneously taking into account the role of their backgrounds (Preston xxv, Niedzielski and Preston 44).

The present article attempts at comparing British and Polish students' attitudes to Estuary English. Seeking possible reasons for their similarities and differences will, hopefully, present a broader understanding of Estuary English and its perception.

Estuary English

In order to draw a picture of Estuary English, I will refer to its history. The term was coined by David Rosewarne in *the Times Educational Supplement* in October 1984. His definition of EE presents as follows: "'Estuary English' is a variety of modified regional speech. It is a mixture of non-regional and local south-eastern English pronunciation and intonation. If one imagines a continuum with RP and London speech at either end, 'Estuary English' speakers are to be found grouped in the middle ground" (https://www.phon.ucl.ac.uk).

Rosewarne considers "...the banks of the Thames and its estuary" for the cradle of this variety. Moreover, it is a product of a long-lasting evolution, which was initiated in the Middle Ages, "... when the speech of the capital started to influence the Court and from there changed the Received Pronunciation of the day" (1984). Interestingly, the coiner convinces that EE "…obscures sociolinguistic origins…" allowing its speakers for certain social flexibility. People can either move their status upward or downward, depending on the accent they decide to use (towards Cockney or RP) (https://www.phon.ucl.ac.uk).

Controversies

There have been many linguistic discussions centered around the controversies that Estuary English arouses; namely, its definition, territory, classification, and

future. For there is no "Thames" word in the name, localising the geographical area where EE is spoken becomes confusing and the name is blamed for vagueness and imprecision (Haenni 11). Also, it is not an only "estuarially based accent" in England (Batterbee 1996 in Haenni 11). Hence, linguists have proposed several other names for this phenomenon, for instance: *New London Voice* (McArthur 1994: 63), *London English, General London* or *Tebbitt-Livingstone-speak* (Wells 1994 in Haenni 12). Wells prefers to use *Popular London* for the working-class accent, more similar to Cockney and *London Regional Standard* or *South-Eastern Regional Standard* for the accent closer to RP (1982: 302-303). In terms of its location, EE can be heard beyond the Thames estuary, not only in Kent and Essex, but also in further counties, such as: Berkshire, Surrey, Hertfordshire, and Buckinghamshire (Trudgill 2001). Linguists have also been pondering upon the category Estuary English falls into. Their suggestions range from: a south-eastern regional *accent* (Coggle https://www.phon.ucl.ac.uk, Tatham 1999/2002 in Fyra 20), a "*modification* of several south-east English regional accents (...)" (Parsons 1998: 60), a *dialect* with "certain vocabulary items" (Maidment 1994, Crystal 327), or a "*style* of pronunciation depending on the social context" (Maidment 1994). As Wells conclusively puts it, "... we can define it to mean whatever we think appropriate" (1994). In the first paper on EE, Rosewarne suggested that Estuary English may "...become the RP of the future" (1984). This prediction was, however, undermined by Parsons, whose stance builds on the contention that "[a]t present RP is still the pronunciation standard for TEFL..." and therefore is likely to remain intact (63).

Phonological make up of Estuary English

Prior to presenting EE phonological features, I shall briefly explain a Cockney—EE—RP relationship diagram advanced by Maidment (on the basis of Rosewarne 1984, 1994), which presents as follows:

[Cockney] [EE] [RP]

According to Maidment, adopting this paradigm would be tantamount to an admission of EE being separated from Cockney and RP "by rigid boundaries." Instead, the second model takes into account speakers' register and stylistic variation, which can be observed below:

[I<---Cockney--->F] [I<---RP--->F]
[I<---EE--->F]

The support for this model is that context very often determines a speaker's style; accent overlaps are possible. Therefore, the accent border "...becomes extremely fuzzy..." (Maidment 1994).

Let us enumerate the major similarities between Estuary English and Cockney:

- *L-vocalisation*: the l-sound is pronounced in certain positions nearly like [w], when it is immediately followed by a consonant-sound or a pause. Therefore, RP *milk* becomes [mɪok] (Wells 1997: 2).
- *Glottaling:* replacing the t-sound with a glottal stop [ʔ] in certain positions: typically in a syllable-final, or before another consonant, or when it is preceded by a vowel and thus, *bit, bent, belt* become [bɪʔ], [benʔ], [beoʔ] (Wells 1997). Glottaling is a typical Cockneyism in words: *butter* ['bʌʔə] and bottle ['bɒʔo], and, however, it is used in almost all environments, [ʔ] does not occur in syllable initial positions (Wells 1982: 261). According to Rosewarne: "…an Estuary English speaker uses fewer glottal stops for /t/ or /d/ than a 'London' speaker, but more than an R.P. Speaker" (https://www.phon.ucl.ac.uk).
- *HappY- tensing*: using a sound similar to [iː] in *beat* in lieu of [ɪ] of *bit* at the end of words like *happy, valley* (Wells 1997). In other words, the word *coffee* can be pronounced in three ways: with a diphthong in broad Cockney:['kɒfəi], in London speech: ['kɒfɪi], or with a monophthong in a middle-class accent: ['kɒfi] (Wells 1982: 319).
- *Yod-coalescence*: "using [ʧ] rather than [tj] in words like *Tuesday, tune, attitude*. Thus, the first part of *Tuesday* becomes identical to *choose*, [ʧuːz]" (Wells 1997).

- *Striking allophony* in GOAT: [ɒʊ] before dark /l/ or its reflex, leading to a phonemic
  split: *wholly vs. holy* (Wells https://www.phon.ucl.ac.uk).
- *Diphthong shift* in PRICE, FACE, GOAT vowels (Wells https://www.phon.ucl.ac.uk).

As far as differences between two accents are concerned, we can distinguish:

- *H-dropping:* deletion of the [h] sound is a domain of the Cockney accent. Therefore, *hammer* is pronounced as ['æmə] (Wells 1997).
- *TH-fronting*: replacing [θ] and [d] with [f] and [v], for instance Cockney speaker would pronounce *mother* as ['mʌvə] and *father* as ['fɑːvə], *think* as [fiŋk] (Haenni 25).
- *L: Vocalisation:* in EE vowel neutralisation happens before [o], for example uː / ʊ (both *fool* and *full* are pronounced as [fʊo], but *foolish* is not *fullish*). The same applies to iː / ɪə and thus *real* and *reel* are pronounced as [rɪo], but *fear* is not *fee*. The examples of Cockney vowel neutralisation are: iː / ɪ (both *feel* and *fill* become [fɪo]), e / ɜː (*weld* and *world* become [weod]), ɒ / əʊ (both *doll* and *dole* become [dɒo]), uː / ʊ / ɔː (*pool, pull, Paul* are all pronounced [pɔːo]), eɪ / æ (*veil* and *Val* become [væo]), and aɪ / ɑː (*dial* and *Dahl* become [dɑo]). The neutralisation that EE allows is more restricted than in Cockney (Maidment 1994).
- The diphthong /aʊ/ like in *mouth* is monophthongised in Cockney [mæ:f], unlike in Estuary English, which has a closing-backing diphthong: [æʊ]. The phrase *half a pound* in Cockney would be pronounced ['ɑ:f ə 'pæ:n], in Estuary English ['hɑ:f ə 'p æʊnd], and in RP ['hɑ:f ə 'paʊnd] (Wells 1982: 309).

Differences between EE and RP are listed below:

- *T-glottaling*: in RP it is only permitted in a word-final position or before a consonant, such as in *quite likely* [kwaɪʔ 'laɪ.kli] and *partly* ['pɑːʔli], it may also occur within a word before a nasal sound: *button* ['bʌʔtən] or

an obstruent: *football* ['fʊʔbɔːl]. However, intervocalically it is excluded, unlike in Cockney pronunciation of *city* ['sɪʔi] (Wells 1994).

- *L-vocalisation*: according to the allophonic rule present in RP: clear /l/ occurs if it is followed by a vowel, for example: look [lʊk]; dark allophone, before a consonant or in final position, for example: bulb [bʌɬb] (Wells 1982: 258). Wells claims that what has originated in London and the adjacent counties, "… is now beginning to seep into RP" (1982: 259).
- *Yod-coalescence:* RP confines the coalescence of alveolar plosive to unstressed environments, for instance *constitute* becomes ['kɒnstɪtʃuːt] and also yod may appear in certain cross-word-boundary sequences, such as in *did you* pronounced [dɪʤu] (Maidment 1994).
- *Diphthongisation:* RP pronunciation of *bad* is [bæd], whereas EE [bæed] or [bæɪd]. In EE the sound is lengthened. Also, /iː/ and /uː/ are less diphthongised in RP ([ɪiː] and [ʊu]) than in EE (Rosewarne 1994b: 5 in Haenni 32).
- *Diphthong shifts:* the vowel in EE FACE is /ʌɪ/, whereas in RP it is /eɪ/. In PRICE EE vowel is /ɑɪ/ and in RP /aɪ/. The diphthong in FLEECE shifts to [i̯i ~ əi]. (Wells 1982: 307-308)
- *The THOUGHT Split*: in EE /ɔə/ and /oː/ are distinct phonemes. Therefore, *form* in RP is [fɔːm] and in EE [foːm], *for* in RP is [fɔː] and in EE it becomes [fɔə]. (Wells 1982: 311)
- *The GOAT Split*: EE GOAT vowel is pronounced as [ʌʊ] and as [əʊ] in RP (Wells 1982: 312).
- *Aspiration*: unlike in RP, in EE /p, t, k/ very often become aspired: [pʱ, tʱ, kʱ], even in final and intervocalic positions, for instance *rock, utter, upper* (Wells 1982: 322).

Let us look at some silent features of Estuary English, particularly lexical items and grammatical realisations:

- *cheers* is used for *thank you* / *good bye*

- a frequent use of *basically*
- *there you go* for *here you are*
- Americanisms: *excuse me* for *sorry*, *busy* for *engaged*, *who's this?* for *who's speaking* (Rosewarne http://www.phon.ucl.ac.uk).
- the "confrontational" use of question tags, for example: "I said I was going, didn't I?" and *isn't it?* and its shortened form: *innit?* (Crystal 299).
- generalisation of the third person singular, as in: "I **gets** out of the car" and also generalisation of the past tense use of *was*, such as in: "We **was** walking down the road" (Crystal 1995). However, they appear more often in Cockney (Wells 1999).
- the use of negative forms (i.e. *never*) while referring to a one-time occasion, as in: "I never did, No I never." The double negation is not used so often due to its connotations with the lack of education (Crystal 194).
- replacing the *-ly* adverbial ending with an adjective, as in: "You're turning it too **slow**" (Crystal 1995).
- some prepositions are used specifically, for instance: "I got **off of** the bench" (Crystal 1995).

On the final note, it is difficult to single out phonological characteristics typical for EE, partly on account of a mechanism known as *dialect levelling* and related to it *Speech Accommodation Theory.* The process of linguistic convergence is taking place in the south-eastern region (Trugdill 1986a: 1-8 in Kerswill, 1).

The West Midlands English

As Wells posits, "...the population of England is about equally divided between the north and the south" (1982: 349). The majority of the native study participants comes from the Midlands—a region very remote from the linguistic south—the heartland of Estuary English. Moreover, the linguistic north of England also encompasses most of the Midlands: the East and West

Midlands, thus there are many linguistic similarities between these regions (Wells 1982: 350).

As far as northern accents are concerned, Wells pinpoints two basic characteristic features, which differentiate northern local accents from the southern ones. (i) The lack of the FOOT-STRUT Split: there is no difference between vowels in these words; both are pronounced with /ʊ/. (ii) The lack of BATH Broadening: the word *bath* is pronounced with a *trap* vowel: /a/. (Wells 1982: 351-353) The table below presents a juxtaposition of some phonetic features present in RP and the Black Country:

Table 1. The juxtaposition of selected phonetic features of RP and the Black Country. (Compiled from Wells 1982: 363-364)

WORD	**RP**	**THE WEST MIDLANDS (including the Black Country around Wolverhampton)**
DRESS	[e]	[ɛ]
TRAP	[æ]	[a]
STRUT	[ʌ]	[ʊ (~ ʌ)]
FACE	[eɪ]	[ʌɪ]
PRICE	[aɪ]	[ɒɪ]
GOAT	[əʊ]	[ʌʊ]

Another characteristic feature for the West Midlands accents is *non-NG-coalescing*. By definition, instead of a velar nasal, a velar plosive is present after the nasal. The words, such as *sing, hang,* and *wrong* are pronounced as [sɪŋg], [(h)aŋg], and [rɒŋg]. Therefore, *singer* rhymes with *finger*: ['sɪŋgə,'fɪŋgə], whereas in RP these words are pronounced as: ['sɪŋə,'fɪŋgə] (Wells 1982: 363-365).

Study design

The study described in this paper was carried out in January 2016, in Wolverhampton, in England. Overall there were 25 British (28% of males and 72% of females) and 25 Polish students (36% of males and 64% of females). The average age of the former group is 23,28 and of the latter 21,72. Most of English informants (84%) live in the West Midlands, the remaining students are from East Midlands, North East, and North. The majority of Polish participants declared to have been learning English for more than 10 years and speaking Received Pronunciation.

The survey consisted of two parts: the first involved listening to a recording with an unknown Estuary English speaker; the second was a questionnaire. Evaluators marked their answers on a five-option scale (Likert 1932), with a neutral value in the middle.

A comparative analysis

In this part I shall focus on the comparison of the average answer of each question for both studied groups. The test consisted of ten questions. The obtained results are juxtaposed in the table below.

Table 2. The comparison of average answers in a native and non-native group.

QUESTION	AVERAGE ANSWER	
	NATIVES	NON-NATIVES
#1 recording's intelligibility	4,68	4,56
#2 accent familiarity	4,08	4,28
#3 accent attitude	3,64	3,72
#4 speaker's interactive attractiveness	3,76	3,8
#5 speaker's character	3,88	3,76

#6 speaker's socio-economic status	3,56	3,44
#7 speaker's educational background	3,04	2,96
#8 speaker's register	2,76	2,44
#9 regional vs. standard	3,12	3,2
#10 information deduction	3,48	3,08

80% of natives and 68% of non-natives indicated the highest degree of the recording's comprehension, which shows that English students scored a better result—obviously, due to their nationality. There are very few people whose answers are beyond the normal distribution; for instance, one of them comes from Birmingham and the other from the North East. There are many phonological differences between their accents and EE, which could account for such low intelligibility. Nonetheless, few people cannot be treated as a general rule, as there might have been various factors, which had an impact on their answers, mostly related to personal preferences, or random factors such as low level of concentration.

To 56% of native and 72% of non-native students the accent from the recording seemed to be rather familiar. Polish respondents declared to be better acquainted with this accent. By the same token, it can mean that Estuary English is well known to a British and Polish ear. Might the students have purposefully inflated their responses? The fact that the accent sounds familiar does not necessarily mean that people would be able to provide its exact name. Conclusions, therefore, in such questions should be drawn with due care. Identically, the accent made a positive impression on 48% of British and on 48% of Polish students, though non-natives achieved a slightly higher average. Again, such evaluations are a matter of subjectivity. Another test (Pearson Chi-Square: $\chi 2 = 15{,}633$, df 9, $p > .05$) has shown that there is an impact of Q1 on

Q3. The implication is that students with a high degree of the recording's understanding tend to have a positive attitude to the speaker's accent. Nobody among them had a negative perception. If the recording is not comprehensible to somebody, then their answers are likely to be a 'neutral' or 'negative' accent attitude. However, such cases remain a minority. Perhaps such results would be repeated if there were more respondents with weak comprehension.

The speaker's interactive attractiveness, such as politeness and reliability, was assigned approving ratings by 60% of studied natives and 56% of non-natives. The speaker's character, such as intelligence, self-confidence and ambition also made a positive impression (40% of British and 56% of Polish). As is well known, Estuary English is characterised as urban and modern (Haenni 1999: 78) and as Trudgill argues, such accents are regarded as more unpleasant than the rural ones (1974: 20). With this knowledge, an EE speaker might be perceived as more self-confident than polite. The analysis, however, has revealed a significant correlation between Q4 and Q5 (Pearson Chi-Square: $\chi 2 = 71{,}432$, df 12, $p > .05$). Both natives and non-natives have balanced their answers; that is, they treated them as a wholeness of the speaker's personality. Therefore, the hypothesis has not been corroborated.

48% of native and 56% of non-native valuators classified the speaker's occupational background as average. What is more, 60% of British students and 72% of Polish remained neutral while judging the speaker's educational background. This question is a typical example of an extremely skewed distribution for both studied groups. In almost every analysed case, the speaker fared better in Q6 than in Q7. Arguably, the valuators were induced by the speaker talking about their early educational problems but success in a "family business." What came as a surprise was that after the study some students confessed that they found these questions ambivalent and did not know what they should pay attention to: what is being said or how. Furthermore, there is a noticeable correlation between these questions: the higher the evaluations of the speaker, the more favourable the accent attitude.

44% of British and 56% of Polish respondents classified the accent as rather informal. The speaker repeats certain words, omits personal pronouns and has a fast pace of speech and these all might have convinced students in favour of an informal register. Interestingly, according to another test, Q3 and Q8 are significantly dependent (Pearson Chi-Square: $\chi 2 = 17{,}981$, df 9, $p > .05$). Among those natives with a positive accent attitude, the majority classified the speaker's register as rather formal and those with neutral attitude were more likely to classify it as rather informal. Probably, they associate a formal speech style with correctness and appropriateness. Verdicts given by Polish respondents are heterogeneous. A positive accent evaluation usually entails a rather informal register than a formal one.

48% of natives classified the accent from the recording as rather standard, the same as 52% of participants from the second group. On the other hand, there are people for whom the accent is rather regional (28% of natives and 32% of non-natives). This generally can tally with the claim that unanimous classification of EE is rather difficult.

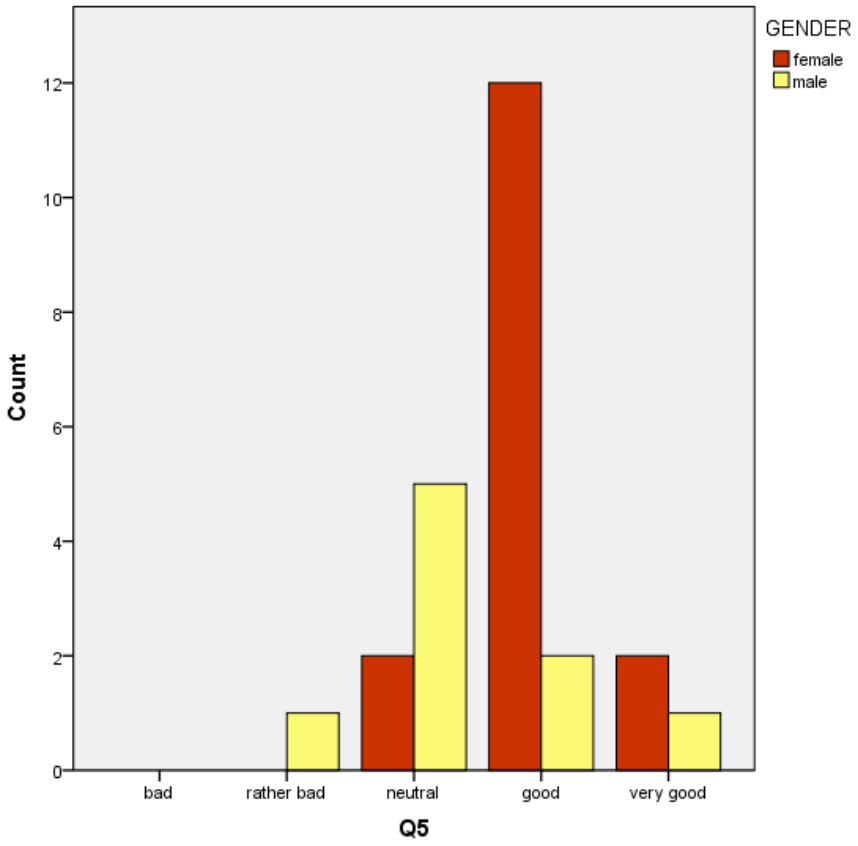
40% of native students claimed that they were able to deduce very much information about the speaker from their accent. The same task occurred to be more problematic for Polish students (36% could not infer much information). Certain evidence may be adduced to support these results. Firstly, natives are exposed to various accents since birth. Also, it can be caused by cultural differences: unlike in Poland, in the UK accents very often reveal social status.

Gender differences

The Mann-Whitney Test has shown a significant dependence between gender and the answers to Q5 in a non-native student group. Females' ratings of the speaker's character are significantly higher ($p = .043$) than males'. What can account for these evaluative differences? Emotional responses often vary with regard to gender—women experience feelings more demonstratively than men

do (http://www.people.fas.harvard.edu). Therefore, study participants might have been more inclined to find the speaker ambitious and determined.

Graph 1. Non-natives' answers to Q5 considering gender differences.



Does nationality influence the answers?

The study has not indicated any significant correlations between being a native or a non-native speaker and the accent perception. However, taking into consideration the average, Polish students are marginally more impressed by the accent than British, who might have approached it from the perspective of their own accents, differing greatly from EE. Overall, language attitudes are a matter of subjectivity. There are many factors which affect the results of such type of studies to a greater or lesser extent and, more crucially, one should not

discount the importance of any of them. To pursue this even further, it is worth examining the research methodology more closely.

While conducting such type of studies, we need to remember that the way the questions in attitude tests are worded very often determines the obtained results. Moreover, using a questionnaire with forced choice answers (a scale without zero) could help avoid vague answers, such as: 'I do not know'. Also, in ipsative assessments it is more difficult to fake one's opinions and attitudes (http://www.britannica.com). Attitude questionnaires ought to have some open questions. Not only would it enrich the study but also would give an insight into participants' reasoning and motivations and at the same time provide an additional source for interpretations. When certain limitations are imposed on a study, it is imperative that the material be appropriately selected. In terms of questionnaires, they should have a right number of questions so as not to overwhelm the informants but at the same time be able to elicit as much necessary information on the studied subject as possible. If a study is devoted to such a language variety as EE—sharing many phonological features with other accents—then it is advisable to use a few speech samples, more or less related to each other. That, arguably, would give valuators a broader picture. As is often the case with voice recordings, some respondents may be too strongly induced by their content, which is manifested in their ratings. Choosing "relatively safe topics" in a speech sample could prevent such tendencies. A very interesting method used in some Perceptual Dialectology research is known as pilot studies, in which people draw maps and indicate on them similar or different speech areas (Benson 311-312). Working with mental maps is definitely a useful framework for a thorough understanding of the lect perception studies.

Conclusion

Previous studies on perception of Estuary English claim that the attitudes to it are not very favourable in Britain and areas beyond. According to Rosewarne's

study from 1994 conducted on non-natives and teachers of English from thirty-three countries, attitudes to EE were rated much lower than RP, GenAm, and Australian English (https://www.phon.ucl.ac.uk). Similarly, another study suggested that EE is held in low esteem internationally, which, in turn, can lead to "economic repercussions" (Calvert-Scott, Green, and Rosewarne 1997 in Haenni 61). Another study was carried out in Singapore schools and showed that students regarded Estuary English as unintelligible and rejected it as a model of teaching (Chia Boh Peng and Adam Brown 2002 in Fyra 53). Parson's studies contrast with the ones mentioned above inasmuch as they prove that German learners' perceptions of EE were "... usually well above those for the marked varieties of RP" (86).

The current study has not solidified the results akin to the previous findings. The evaluations in the majority of studied categories are either beyond the neutral or of a positive value. Thus, the study sheds a positive light on EE. If we assume that some study participants listened to a different voice recording—an EE speaker with an accent closer to Cockney, while others an accent sharing more phonological features with a conservative RP, the question is whether their ratings and perceptions would be different. It is definitely an intriguing question, which leaves room for further studies in the field of Perceptual Dialectology.

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Abstract

The question of the perception of Estuary English has been widely debated in the linguistic field, with scholars such as Calvert-Scott, Green, and Rosewarne arguing that it is rather unfavourable. The primary target of this paper is to conduct a comparative study on attitudes in native and non-native English speakers towards Estuary English and to juxtapose them with the previous findings. A short introduction of the most vital sociolinguistic concepts, with a particular focus on the phonological make-up of Estuary English and the West Midlands varieties, serves as a basis for the empirical part.

The study was conducted in England, in January 2016 and involved 25 West Midlands students and 25 Polish ones. Participants were requested to evaluate an EE

speaker from a speech sample using an attitude test. A questionnaire consisted of ten questions and was based on the Likert scale with five possible answers.

Previous studies on lect perception have shown that an accent is an inherent ingredient of identity. This study can also be treated as a lesson on research methodology, as it clearly shows that both a design of an attitude test and a selection of the research group may determine the obtained results. The hypothesis that Estuary English will hold low ratings has been refuted, which generally sheds a positive light on this language variety. Further research, however, is needed to predict its future. Most crucially, the primary outcome is that students' nationality does not influence the answers. Although there are not many cross-group differences, still the analysis has pointed to a subjective approach to a language perception.

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A USAGE-BASED APPROACH TO ENGLISH LOANWORDS IN THE LANGUAGE OF POLISH FACEBOOK USERS

Keywords: loanword, usage-based approach, socio-cognitive linguistics, Facebook, corpus

English loanwords occurring in Polish have been so far addressed, first of all, from the perspective of contact and historical linguistics. As one can observe, very few works analyse them from the socio-cognitive point of view. This approach to contact-induced language changes, which has developed particularly over the last decade, can be recognized as a new horizon in research on borrowings.

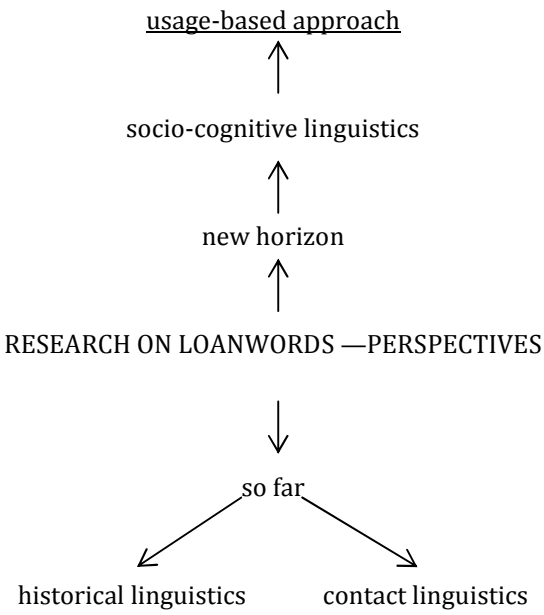
The aim of this article is to discuss selected English loanwords appearing in the language of Polish Facebook users within a socio-cognitively oriented, usage-based framework. The analysis is conducted on the basis of a corpus consisting of Polish posts and comments published on Facebook in the years 2014–2016. As the paper concentrates on the newest tendencies in the process of borrowing, it describes only those English loanwords which have not been noted in the dictionaries of the Polish language. Due to the novelty of the adopted approach and the preliminary set of the research data, the following discussion will have a pilot character.

Before one can proceed to the analytical part of the study, the state of art on loanwords, otherwise known as lexical borrowings, should be briefly provided. As Mańczak-Wohlfeld (18) notes, the influence of English on Polish vocabulary has already been visible since the 18th century. Very few works related to the

oldest English lexical borrowings include publications of Koneczna (1936), Pepłowski (1957), Walczak (1983), and Mańczak-Wohlfeld (1987). Fisiak was the first to conduct regular studies on this kind of loans[1] (starting from 1961). He, among others, referred to the mechanisms of lexical borrowing and semantics of lexical loans. English loanwords were also discussed, e.g. by Cyran (1974), Mindak (1983) and Rybicka (1976). Among these, the work of Mańczak-Wohlfeld, who, from the 1980s, has been carrying out systematic studies on the influence of English on Polish, including lexical loans, needs more discussion. In her works (1995, 2004, 2008), Mańczak-Wohlfeld devotes special attention to the adaptation of the borrowings to the recipient language, which may occur on four different levels: graphic, phonological, morphological and semantic. She also conducts research on English lexical borrowings from a lexicographic point of view. The results can be seen in *Angielskie elementy leksykalne w języku polskim* (1994) and *Słownik zapożyczeń angielskich w polszczyźnie* (2010).

As Backus (3) observes, loanwords have been analysed, first of all, from the perspective of historical and contact linguistics so far. Researchers focused on discussing "historical changes (…) [and] ongoing change in current contact settings" (Backus 4). Papers such as "A usage-based approach to borrowability" (Backus 2012) and "Loanwords in a usage-based model" (Rohde et al. 2000) indicate a possibility of exploring results of linguistic contact within the context of socio-cognitive linguistics and they emphasize the need to develop such discussions. Taking into consideration the novelty of the research done on loanwords within a usage-based framework and the fact that such analyses have just been emerging, one could claim that this approach can be treated as a new horizon in studies devoted to the topic in question (see Figure 1).

Figure 1. A usage-based approach as a new horizon in research on loanwords



In his work *Explaining Language Change* (2000), William Croft developed the theory of Utterance Selection, which represents a usage-based approach to language change. As Evans and Green (123) point out, "The key assumption behind this [framework] is that languages don't change; instead, people change language through their actions. In other words, language is changed by the way people use language." Moreover, during communication, some conventions related to language use are followed by the sender and the addressee. A convention occurs when all speakers of a given linguistic community[2] conform to "a regularity in behaviour" (123). As a consequence, language should be considered as a conventional system. Thanks to this, meanings transmitted by a given user may be understood by another one within the same linguistic community (Evans and Green 123).

Proceeding to the notion of language change, questions worth answering at this point include: 1. How do languages change? and 2. What causes this change? As Evans and Green (123) mention, "For this to happen, someone must break a convention and this innovation must then undergo propagation, which

means that the change spreads through the linguistic community and becomes established as a new convention." The structure of language change approached from a usage-based point of view is presented in Figure 2 below.

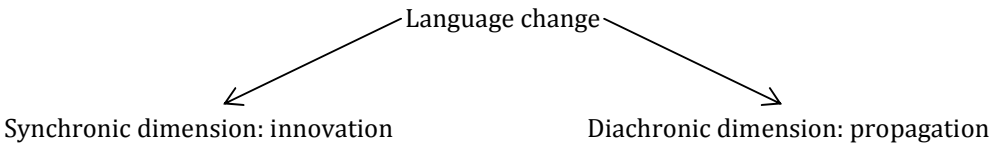
Figure 2. The structure of language change (Evans and Green 124)

system of language conventions → innovation → propagation → new system of language conventions

Croft claims that language needs to change, and its use must be unconventional to some extent, if it is to describe all kinds of human experience. As has been noted, one of the areas of human experience which very often needs innovation in language is technology (Evans and Green 123–124).

Croft also emphasizes that language change can be perceived not only from a synchronic but also diachronic perspective. The former focuses on language features that can be noted at a given point in time, which may relate to innovation. The latter approaches those properties from a greater distance—they are observed over a period of time, which can refer to propagation. Both dimensions in the perception of language change are shown in Figure 3 below (Evans and Green 124–125).

Figure 3. The synchronic and diachronic dimensions of language change (Evans and Green 124–125)



One may note that a usage-based approach is in contrast with some other perspectives to language change where only propagation is treated as such a kind of shift (Evans and Green 125).

In the present study, loanwords will be understood as one-word linguistic elements whose form and meaning were adopted from a foreign language. More globally, the borrowings will be treated as contact-induced changes that occur in the usus, linguistic innovations which, thanks to the process of propagation, may become conventions. As Backus (10) states, a loanword can be integrated in a given language at two levels:

- *community-based conventionalisation*, relating to "the degree to which the loanword has become a conventional lexical choice for the various members of the community. If all members use it, it is fully conventionalized as a normal word in the language." (10),
- *person-based entrenchment*, referring to "the degree to which a particular speaker knows the word" (10).

In accordance with this division, I will discuss the conventionalisation of the loanwords with respect to individual users and the entire user group analysed.

As mentioned previously, the present article aims at describing selected English loanwords that appear in the language of Polish Facebook users within a usage-based framework. The study is carried out on the basis of a corpus collected by the author of the work, consisting of Polish posts and comments published on the Polish-language version of Facebook in the years 2014–2016 (30 056 words in total)[3]. The research material includes utterances of 100 users (both public and private persons representing various professions and backgrounds), aged 15–40, whom she follows. The random posts and comments together with the metadata were copied from Facebook into a text file and then the corpus was searched for English loanwords, whose occurrence was subsequently checked in the dictionaries of the Polish language. As pointed out earlier, the paper discusses only these borrowings that have not been noted in such sources.

The following paper will address 5 groups of loanwords, including, first of all, borrowings which I treat as "bases" for the creation of the rest of loans in a given group (i.e. *hejt*, *lajk*, *troll*, *cheat*, *vlog*). I have decided to discuss those

loanwords-bases, as they occurred most frequently in the corpus and had the biggest numbers of derivatives. Some of them appeared in different forms, depending on the level of their phonological assimilation in Polish (*hejt/hate, lajk/like, cheat/czit*).

[1] *Hejt*. The first group to be presented in the paper is related to the word *hejt*. As Table 1 shows, the borrowings including the *hejt* element propagated quickly (from 1 to 6 borrowing types) in the language of the discussed group of users within the years 2014–2016. It should be mentioned at this point that in 2014, the word *hejtuję* was used in the corpus together with its synonym/explanation: "(…) ci, którzy są zdania, że tylko *krytykuję/hejtuję*." This may suggest that in that year, the borrowing had not been widely recognized by members of the Facebook community.

Table 1. The propagation of hejt-based loanwords in the years 2014–2016

Year	**Loanwords occurring in a given year**	**The total number of occurrences of a given borrowing type**
2014	hejtuję	1
2015	hejt/-u/-em	4
	hejtowanie	1
	hejtingiem	1
	hejterów/-om/-ach	6
	hejtująca	1
2016	hejt/-u/-ami/-em/-a/-ów	9
	hejtowanie	1
	hejtingu	1
	hejter/-ów/-ami/-om haterzy	10 1
	hejtować/-uje/-ą	3
	hate-posty	1

As far as the other loans in the group are concerned, the table presents the increasing use of *hejt*, *hejter* and *hejtować* in the years 2015–2016. In the research material, there occurred not only loanwords including the *hejt* morpheme but also borrowings that were actually combinations of two loans, e.g., *hate-posty*. There was even a case of a proper name with the *hejt* element, i.e. *StopHejt*. One may observe that this form occurred only in 2016, after *hejt* and correlated forms were already established to a certain extent in the language of the Facebook community. Proper names are, however, not treated as loanwords in the present study.

Table 2 gives a view on occurrences of the *hejt*-based loanwords in the corpus. *Hejt* itself appeared 13 times in the corpus in different forms, and the borrowing was the most frequent loan in the group. Apart from it, there were 5 other types of loanwords, which included mostly nouns (*hejting*, *hejtowanie*, *hejter*).

Table 2. The total number of occurrences of the hejt-based loanwords

Types of loanwords	**The number of occurrences of a given form**
hejt/-u/-em	6/6/1
hejtingiem/-u	1/1
hejtowanie	2
hejter/-ów/-om/-ach/-ami haterzy	2/5/4/2/3 1
hejtować/-uję/-uje/-ą	1/1/1/1
hejtująca	1

One may observe that nowadays there is a tendency of borrowing the English morpheme *–ing.* It is visible in the mass media, especially in advertisements (e.g. *kocing na trawingu* [lying on a blanket on the grass] in the

Łomża commercial). The present paper does not focus on morphological loans but, as has been noted, also the whole words including this morpheme are likely to be borrowed. To be precise, apart from *hejting,* there were other examples of this type in the corpus, e.g., *unboxing*, *microblogging*, *networking*. *Hejting* has become so deeply entrenched in Polish that it even occurred in scientific discourse—the loan appeared in the name of the Polish conference: "Mowa nienawiści w Sieci. Hejting i trolling w komunikacji społecznej w internecie" ("Hate speech on the net. Hating and trolling in social communication on the Internet").

When it comes to community-based conventionalisation of the loanwords in the group in question, one may observe that the borrowings were used by 10 users (10% of all the authors). As far as person-based entrenchment is concerned, in most of the cases, there were single uses of given loans. It is worth mentioning at this point that there was one person (MN) who used as many as 4 different types of the hejt-based loanwords. His profession (i.e. journalist, blogger) might have an impact on the propagation of those borrowings—see Table 3 for the use of *hejting* by MN and PG, who is MN's follower on Facebook.

Table 3. The person- and community-based entrenchment of the hejt-related loanwords

Authors of the analysed loanwords	**Introduced types of loanwords**	**Social status of the author (private/public person)**	**More details about the author**
FC	hejtem	public	TV presenter
KW	hejter/-ów	public	journalist
MN	hejtowanie hejtingiem/-u hejterom/-ami/-ów	public	journalist, blogger

	hejtująca		
OS	hejt	public	blogger
DW	hejtu	public	fashion show producer
AS	hejtować	public	personal trainer
PG	hejting	private	follower of the MN profile
ASP	hejtów hejtuje	private	-[4]
JM	hejter	private	-
NK	hejtuję haterzy	private	-

[2] *Lajk.* The next group to be described is based on the loanword *lajk*. As can be seen from Table 4, over the years 2015–2016, there was a great increase in types of the borrowings (from 1 to 7).

Table 4. The propagation of lajk-based loanwords

Year	**Loanwords occurring in a given year**
2015	lajk/-i
2016	lajk/-a/-iem/-i/-ów/-ach/-ami like/like'a/like'ów dislajk lajkowania odlajkowania lajkuje/-ują/-ujemy/zalajkuj/lajkujcie lajkujących

It should also be mentioned that *lajk* was used more often in 2016 than in 2015 (3 occurrences in 2015 and 29 occurrences in 2016). This loanword may be

recognized as the most frequent borrowing in the group. A version of the loan that was unassimilated to Polish in phonological terms, i.e. *like* occurred as well. Again, most of the types listed below in Table 5 include nouns (*lajk*/*like*, *dislajk*, *lajkowania*, *odlajkowania*).

Table 5. The total number of occurrences of the lajk-based loanwords

Types of loanwords	**The number of occurrences of a given form**
lajk/-a/-iem/-i/-ów/-ach/-ami like/like'a/like'ów	3/10/1/12/4/1/1 3/1/1
dislajk	1
lajkowania	2
odlajkowania	1
lajkuje/-ują/-emy/zalajkuj/lajkujcie	1/1/1/1/1
lajkujących	1

Based on the loanwords that have been presented so far (*hejt*, *lajk*) and some other borrowings that occurred in the corpus (*kejs*, *fejk*, *fejm*, *fejs*), it can be stated that short, one-syllable words that, after phonological adaptation to Polish, include *a*/*e* + *j* + a different consonant are especially likely to be borrowed.

As presented in Table 6, there were 9 people (9% of all the authors) who used the lajk-based loans. One may observe that public persons introduced more types of the borrowings than private persons. Obviously, "likes" are especially important for people with the former status. Therefore, it can be expected that they will use the *lajk*-based words more often and introduce more and more innovations. In the analysed case, as many as 4 personal trainers used quite different types of the borrowings (*like*, *lajki*, *lajkujących*, *lajkowania*, *zalajkuj*, *lajkujemy*).

Table 6. The person- and community-based entrenchment of the lajk-related loanwords

Authors of the analysed loanwords	**Introduced types of loanwords**	**Social status of the author (private/public person)**	**More details about the author**
FL	like lajkujących	public	personal trainer
MT	lajki/-ów	public	personal trainer
EC	lajkowania zalajkuj lajka/-iem/-ach/-ami	public	personal trainer
PT	like lajkujemy	public	personal trainer
MN	lajk dislajk lajkują	public	journalist, blogger
IA	odlajkowania	public	artist
AF	lajkujcie	private	-
AA	like'a	private	-
IS	like'ów	private	-

[3] *Troll*. The third group of items is based on the borrowing *troll*. The frequency of the occurrence of *troll*-related loans is certainly smaller than previously described loanwords. The former borrowings started appearing in the corpus in 2016 but, based on the Google search engine results, the word *troll* occurred on Polish websites other than the Polish-language version of Facebook already in 2014, *trollsfera*—in 2015, *trollowali*—in 2011, *trolling*—in 2012. As shown in Table 7 below, there were 4 types of the troll-based loans. Again, nouns were the most numerous. Within this group, there was also a borrowing including the morpheme –*ing* (*trolling*).

Table 7. The total number of occurrences of the troll-based loanwords

Types of loanwords	**The number of occurrences of a given form**
troll/-a/-em/-e	1/1/3/3
trolling	3
trollowali	1
trollsfera	1

As for the entrenchment of the above loans, they were used by five people (5% of all the authors). Most of the users introduced one borrowing. *Trolling* as the only borrowing in the group was used by different people.

Table 8. The person- and community-based entrenchment of the troll-related loanwords

Authors of the analysed loanwords	**Introduced types of loanwords**	**Social status of the author (private/public person)**	**More details about the author**
MN	troll/-a/-em/-e trollsfera trollowali	public	journalist, blogger
JTB	trolling	private	-
MM	trolling	private	-
MK	trolling	private	-
GN	trollem	private	-

[4] *Cheat*. The next group that will be described here involves *cheat*-based loanwords. As can be seen from Table 9, apart from the borrowing *cheat* that is unassimilated to Polish in phonological terms, there was also a phonologically adapted version of the loan, i.e. *czit*. All the borrowings listed below were noted in the corpus only in 2016 but, based on the Google search engine results, the words *cheat/czit* occurred on Polish websites other than the Polish-language version of Facebook in 2014 and the word *cheatmeal*—in 2013.

Table 9. The total number of occurrences of the cheat-based loanwords

Types of loanwords	**The number of occurrences of a given form**
cheat/-a/-y czit/-a	2/4/1 1/1
cheatmeal	2

As far as the entrenchment of the cheat-based loanwords in the language of the community is concerned, the borrowings were used by six people. The numbers of introduced loan types were quite balanced (mostly 1 type per person), as shown in Table 10. The only word that was used by different people was *cheat*. It should be pointed out that all of the authors of the borrowings in the group lead a fit lifestyle.

Table 10. The person- and community-based entrenchment of the cheat-related loanwords

Authors of the analysed loanwords	**Introduced types of loanwords**	**Social status of the author (private/public person)**	**More details about the author**
SS	czit/-a cheat/-y	public	personal trainer
AS	cheata	public	personal trainer

MT	cheatmeal	public	personal trainer
KK	cheat	private	keeping fit
DF	cheata	private	keeping fit
MK	cheata	private	keeping fit

[5] *Vlog*. The last group to be discussed involves vlog-based loanwords. There were only 2 types of the borrowings as presented in Table 11. The loans occurred in the corpus only in 2016, but the word vlog appeared on websites other than Facebook already in 2012 and carvlog—in 2014.

Table 11. The total number of occurrences of the vlog-based loanwords

Types of loanwords	**The number of occurrences of a given form**
vlog/-a/-u/-ów	4/1/1/1
carvlog	1

When it comes to the conventionalisation of the borrowings in question, they were used by 6 people. *Carvlog* was introduced only by 1 user. In most of the cases, the authors of the word *vlog* were public persons (personal trainers, fashion bloggers). What is more, their use of the word resulted from conducting such an activity (i.e. vlogging).

Table 12. The person- and community-based entrenchment of the cheat-related loanwords

Authors of the analysed loanwords	**Introduced types of loanwords**	**Social status of the author (private/public person)**	**More details about the author**
MT	vlog	public	personal trainer
RB	vlog/-u	private	follower of the MT profile
FL	vlog/-ów	public	personal trainer

JM	vlog	public	fashion blogger
PD	vloga	public	fashion blogger
SL	carvlog	public	beauty blogger

To sum up, in general, most of the analysed borrowings belong to nouns. There occurred some loans that were not fully adapted phonologically to Polish but they constituted a minority (e.g. *haterzy*). It has been observed that there are various types of the loanwords which share certain features when it comes to their structure. The major regularities in the process of borrowing noticed on the basis of the research material include first of all:

- adopting words including the morpheme *–ing* (*hejting*, *trolling*, *unboxing*, *microblogging*),
- borrowing one-syllable words which, after phonological adaptation, include *e*/*a* and a consonant cluster in the coda (*j* + a different consonant), e.g., *hejt*, *lajk*, *kejs*, *fejm*, *fejk*.

The listed types of the loans should be further studied in order to assess whether they delineate the latest tendencies in the process of borrowing.

The loanwords certainly can be addressed from a socio-cognitively oriented, usage-based point of view but the present pilot study indicates certain limitations in applying this approach to the data obtained from a social networking service. First of all, most of the analysed loans should not be recognized as idiosyncratic borrowings since they are shared by different users. As has been presented on the basis of the hejt- and lajk-based borrowings, the loanwords can propagate within the Facebook community members. This was illustrated particularly with reference to the increasing numbers of the borrowing types occurring over the years 2014-2016. One may observe that especially bloggers and personal trainers introduce numerous English-based linguistic innovations to Polish, which can be easily spread thanks to the social status of their authors. Since they have public profiles, their linguistic innovations may propagate to the language of their followers. I should mention

at this point that while the analysis of the propagation of the borrowings is possible at the macroscale level (linguistic changes over the years), it is difficult to discuss it at the microscale, sociological level. The problem consists in capturing all the interrelations between users, which would allow assessing, e.g., whether a given person introduced a linguistic innovation on her/his own or s/he adopted it from another user. It seems that a great deal of data needs to be collected so as to be able to trace the propagation from the latter perspective. As the access to the sociodemographic information on the analysed private users was almost in all the cases fully restricted due to the Facebook privacy settings, the collection of fully representative data was even more difficult.

The frequency of use may delineate which borrowings are going to become entrenched in the language of Polish Facebook users (thanks to the repeated encountering of given linguistic innovations, new cognitive patterns or routines might be established). As has been noticed, out of all the discussed groups, the loanwords including the *hejt* and *lajk* elements were the most widely propagated borrowings and they appear to create new conventions since they were noted in the utterances of different users. The *hejt*-based loans were used by 10% of all the authors and the lajk-based borrowings by 9%. It is worth mentioning that the two groups involved the highest numbers of borrowing types. What is more, the greatest number of the types introduced by one person (4) can be observed within the set of the *hejt*-related loans. As far as approaching the entrenchment of the discussed borrowings in the language of the individual users is concerned, this would certainly require collecting additional data, i.e. entering profiles of the users and searching their other posts/comments for uses of particular loanwords. It seems that some of the loanwords may constitute a convention only for a given social group (e.g. *cheat*—for people interested in a fit lifestyle, training) and this is one of the aspects of the present study which could be developed if more personal information on the users was available.

Endnotes

1. The terms "borrowing" and "loan" will be used interchangeably in the present article.
2. A linguistic community will be understood as "a group of people who share (…) [the same] language variety, and the rules for using it in everyday communication" (Ottenheimer 121). The group of users analysed in the present study belongs to a community which is interconnected not only by the same language or rules of its usage but also by the means of communication, i.e. Facebook.
3. The corpus is still under construction. The author aims at collecting the material consisting of ca. 100 000 words.
4. This mark means that given personal data was not accessible due to the Facebook privacy settings.

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Abstract

English loanwords occurring in Polish have been discussed, first of all, from the perspective of contact and historical linguistics so far. As one can observe, very few works analyse them from the socio-cognitive point of view. This approach to contact-induced language changes, which has particularly developed over the last decade, can be recognized as a new horizon in research on borrowings.

The aim of this pilot study is to discuss selected English loanwords appearing in the language of Facebook users within a socio-cognitively oriented, usage-based framework. The analysis is conducted on the basis of a corpus consisting of Polish posts and comments published on Facebook in the years 2014–2016. As the paper concentrates on the newest tendencies in the process of borrowing, it describes only those English loanwords which have not been noted in the dictionaries of the Polish language.

The borrowings are treated in the study as linguistic innovations which, thanks to the process of propagation, may become conventions. The paper refers to the conventionalization of selected loanwords with respect to individual users and the whole analysed community. As has been noticed, the frequency of use may delineate which borrowings are going to entrench in the language of Polish Facebook users.

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GESTURE TYPOLOGIES AT HAND: APPLICATIONS AND PROBLEMS. A CASE STUDY

Keywords: nonverbal communication, language, gesture, NCV, gesture typologies

Introduction

Gesture and co-speech gesture studies give insight into thought processes (McNeill 1992). Researchers observe how nonverbal communication precedes spoken language acquisition and production and facilitates learning (Goldin-Meadow and Wagner 2005: 234-240, Hotze in Müller et al. 2014: 1857–1867). Furthermore, examinations done in this field investigate whether gestures reflect cognitive deficits and neurological problems of the users (Dipper et al. 2015: 758, Özyürek and Kelly 2007: 181–184). Although there exist two main typologies for gesture description, namely communicative and informative gestures, nonverbal communication researchers divide them with respect to their functions. In this paper I want to focus on gesture categories based on Ekman and Friesen's, McNeill's and Streeck's proposals, and discuss difficulties stemming from the types proposed.

Handy information—insights from motor behaviour

Gesture is an umbrella term for a number of idiosyncratic or socially shared bodily, facial, hands and arms expressions that can be produced along with or instead of speech. They have their own structure (preparation–stroke–retraction, see Kopp and Wachsmuth 2004: 41, Kendon 1980), but their content usually corresponds to what is being (or what is to be) said (Kendon 2004: 7,

Abner et al. 437). Development of gestures manifests itself already in the pre-linguistic stage in infants and toddlers (Hotze in Müller et al. 1857–1867). Children substitute speech with gesture—they are able to point to objects of their interest, create links between objects (e.g. commands, requests) and back up emotional expressions. They can also be taught a simple version of a sign language to communicate when they cannot use spoken language yet. In further stages, as it argued by Goldin-Meadow and Wagner, gesture usage facilitates educational development—comprehension of data manifests itself in motor action earlier than in speech (cf. *Conservation Task*, Goldin-Meadow and Wagner 234–240).

Speech-gesture substitution is very common when speakers lack appropriate words (Dipper et al. 749, see: Kita and Özyürek 2003, DeRuiter 1995) or want to retrieve some items of vocabulary. Gestures also come instead of or before we utter the word we are searching for. They create a nonverbal link between the interlocutors and facilitate interpretation of the message (Kimbara 39). On the other hand, gesture realised as bodily-pantomime can be used to narrate whole events and stories that have a syntactic structure (Gibson et al. 2013, Hall et al. 2013) and can be comprehended by healthy people at any stage of proper language development.

Gestures facilitate the interaction of motor and cognitive abilities—hand manipulation and speech are linked with communication between the hemispheres of the brain and cortical activations. As Walter (2016) writes, such activations manifest themselves in three ways: on the level of perception, comprehension, and production. Importantly, gesture use is inhibited or disintegrates along with language when subjects have suffered cortical lesions or experience psychological disorders (Bernardis and Gentilucci 178–179, 188–189, Walther 259-260), which, if analysed properly, can give insight into cognitive processes that come out in a form of a *mixed-message*, linked with such phenomena as depression, anxiety and distress (Elderkin-Thompson et al. 408-409) and many more.

A handful of choices in gesture analyses

Gesture analyses can be approached from two positions: qualitative and quantitative. If we look at numeric or quantitative data description—for instance while building a gesture-corpus, we need a vast number of similar examples of gesture usage to standardize annotation (Luecking et al. 2010). Furthermore, the data must be segmented if we plan to build an algorithm for gesture-recognition (Elliott et al. 2004, Glauert et al. 2004) or if we want to browse the gesture-repertoire quickly. However, if we view gesture analyses from the qualitative perspective and describe them as such, we should be able to discuss the sequence pattern, classify it to the chosen typology and name it accordingly. I would like to give an example from medical analyses, where the annotator should keep in mind the verbal and nonverbal contexts—medical interview; the environment and the presence of the physician—which can inhibit or facilitate the gesture usage; and the symptoms the patient shows or describes—all these can result in a certain behaviour of the patient which may be deceptive (Mast 315-316). These can give the annotator an interesting view of the speaker; especially, it is important to check whether gestures and speech overlap or support one another (Ambady and Rosenthal 776-777). It is very common that hand movements and words fall apart and give the researcher a completely new idea on what is happening in the patient's mind.

Secondly, one should decide which gesture typology, class and category to choose for the purpose of the research or analyses. Two main types can be enumerated: informative gestures—the group of largely unconscious gestures one uses to adjust themselves to the situation. These movements reveal the mood or emotions one tries to repress. However, this type may not correspond to what is being said (cf. Ekman and Friesen 1969, below); hence, we can call these *cues*. The second type includes communicative gestures (Abner et al. 2015)—a group of intentional gestures used along with speech to enrich the message and give a clearer view of what one has on their mind (e.g. McNeill

1992, below); hence, we can call these *signals.* Further, communicative gestures can be divided into manual (co-speech, linguistically meaningful gestures) and non-manual (movements by means of which people release tension, adjust themselves to the situation or the speaker, or resonate with the interlocutor; cf. Wacewicz et al. 2014) gesture class (Abner et al. 438).

The aforementioned types constitute a framework for gesture analyses and are very general. Below, I present the most commonly adapted gesture categories used for analyses and description of motor behaviour corresponding to speech acts and communicative interaction.

i. Gesture categorisation: Ekman and Friesen (1969)

Ekman and Friesen proposed wider criteria for gesture analyses, including both the communicative and informative approach. Their categories are fairly broad and lend possibilities for interpretation. Unlike McNeill, the authors pay attention to auto-gestures, which serve self-maintenance in a communicative encounter (Ekman and Friesen 63–92). They enumerate the following categories:

1. Emblems are the type of intentional gestures which have a meaning that can be easily translated into spoken language and therefore reinforce or replace it. These gestures are culturally used and bear a meaning within a group. They can be adopted from others (e.g. *OK* emblem, **Thumb up** emblem); hence, not only are they learned but also teachable (Stam and Ishino 5). Their meaning remains the same despite recurring in various contexts (Ekman 39-41).

2. Illustrators augment what is being said. One may not be fully conscious of using them (cf. Knapp et al. 2013). Illustrators imply McNeill's proposals—one may use them to draw sizes and shapes of objects, connect real and spatiotemporal events, objects and places, put emphasis on words or back up their meaning. Moreover, these movements betray interest or enthusiasm, boredom or indifference towards the communicative event or even the interlocutor (Ekman and Friesen 68-70).

3. Adaptors (also: Manipulators) are highly idiosyncratic and highly unconscious. They reveal an interlocutor's relaxation level and help to adapt to the communicative situation. This class includes scratching, biting, cracking knuckles, playing with hair, adjusting glasses, etc. which are further split into two: *body-focused* and *object-focused* movements (in context, see: Freedman 1971) (Ekman 43).

4. Regulators serve modulating and controlling communication. They indicate turn-taking, understanding, appreciation, confusion, disbelief, will to discontinue communication or desire to speak. They include: nods, smiles, forward leans, eyebrow movements, hand movements, head position, etc. (Ekman 82-84).

5. Affect displays, also called emotional expressions, are highly idiosyncratic and are difficult to control. They are not limited to hands and arms, but include body posture and position, and facial expression. They indicate affect and speak volumes about how one feels toward the communicative situation and interlocutor (Ekman and Friesen 70-82).

ii. Gesture categorisation: McNeill (1992)

McNeill focuses on hand and arm gestures (and rejects *body language*) as they provide an interlocutor with the most detailed contribution to what is being said. McNeill's category is very narrow, so it may not be of help while analysing a global-narrative use of gestures, but very precise and hence helpful while viewing gestures as corresponding to individual words or phrases. The researcher's proposals reflect speech as they occur in close synchrony with verbal message (McNeill 1992: 12–18). McNeill's category includes:

1. Iconic gestures, which are pictorial in form and illustrate certain objects or events. These movements draw lexical items conveyed in speech by hand movements (McNeill 1992: 12–14).

2. Metaphoric gestures, which, similarly to iconic ones, are pictorial in form. Nevertheless, they do not refer to any concrete object, but present an abstract idea (McNeill 1992: 14–15).
3. Beats (batons) are gestures similar to quick, rhythmical movements of hands and fingers. They look the same despite content of the message (McNeill 1992: 15–16).
4. Deictic gestures are acts of pointing to a specific or an abstract object or event (indicating a real-life object or a spatiotemporal referent) (McNeill 1992: 18).
5. Cohesive gestures are recurrent. They mark linearity and continuity of speech. They come to play when a narration is interrupted—one can come back to the main thought represented via hand movements. This class consists of all the aforementioned gesture types (McNeill 1992: 16–18).

iii. Gesture categorisation: Streeck (2009)

Streeck does not stress the way in which gesture and speech are interlinked.. The author focuses on the pragmatic role of the hands—what speakers can present with them, how they reflect ideas gathered from the world, and share this knowledge (6-7). However, if we look at his classification and the former authors' proposals it becomes evident that Streeck's *ecologies* are naturalistic (5) and wide open for interpretation, and bind together Ekman and Friesen's communicative and informative use with McNeill's detailed categories and with Streeck's own ideas on gesture. At the same time, the author is very careful and posits that no gesture class is uncontaminated to the receiver and we should collect vast data to work with gesture analyses for starters.
1. Making sense of the world at hand, understood as gestural representations of events that are here and now, in which gesture is a by-product of narration or brings closer certain features of the situation, also manipulating available objects (Streeck 8).

2. Disclosing the world within sight, understood as marking or pointing to areas we have no physical access to but that are within our sensory perception. Its primary purpose is to draw interlocutors' attention to particular objects in the distance. However, it is not, Streeck says, limited to *pointing* but embraces gaze direction, body orientation or head movement (Streeck 8-9).
3. Depiction, understood as a representational-descriptive device of what is being narrated. Here, hand and arm movements augment what is communicated—be it concrete or abstract phenomena. To comprehend gestures of this ecology, the interlocutors must share knowledge about the world (Streeck 2009: 9).
4. Thinking by hand: Gesture as conceptual action, manifested when gestures correspond to speech in form and reflect what is being described verbally. This ecology performs a supportive function—it facilitates the transfer and meaning of words (Streeck 9-10).
5. Displaying communicative action, understood as a number of communicative markers. These actions bind narration together, regulate utterances (be they questions or proposals) and refer to spatiotemporal phenomena and non-present objects or people the speaker discusses (Streeck 10).
6. Ordering and mediating transactions, understood as conversation-regulating movements directed towards the interlocutor (Streeck 10). Here we speak of transition phases, turn taking or invitation to take a stand, which generally structure the flow of conversation between the participants.

iv. Approaches to gesture—a summary

The aforementioned gesture-categories overlap to a certain extent. They have potential to embrace communicative acts in various cultures, on various occasions and from various speakers. Streeck stresses the fact that "a single gesture can be assigned to more than one category" (11) but he also notes that gesture classes facilitate the organisation of our work and highlights the base point of reference. In Chapter 6 of *Gesture: Visible Action as Utterance,* Adam

Kendon notes that there have existed many [more] classes of gesture which lend perspectives on gesture analyses and description. Importantly, he does not cherish creating a single framework for gesture classification. It is beneficial to search through typologies to find the one that fits our needs best. Moreover, one-way perception closes possibilities for comparative approach in gesture analyses and destroys idiosyncrasy characteristic for gesture use (Kendon 2005: 84). The author states that gestures give additional layers of meaning to the vocal one; and hence, enable a better understanding of a message (Kendon in McNeill 2000: 50–51).

For our further analysis, it is enough to take a close look at the three gesture categories enumerated. They will enable us to analyse the sample and see the problem one may encounter rushing towards gesture description leaving out the communicative environment.

Case study: still analysis—the role of context

The term *context* is used not only for the meaning of a gesture (Streeck 13,17-19) but also for the whole environment the interaction takes place in, including the setting—physical context, personal relation—social dimension, attitude towards the interlocutor—psychological context, and timing—temporal context (DeVito 11–12). Even a slightest change in the context may result in uneasiness of the conversation-participant and change or raised control in their gesture repertoire. Let us look at the following example and try to place it in the above-presented perspectives:

Figure 1. Gesture sequence example (1-2-3-4)[1]

Without taking a look at the context, this sequence may be classified as an **illustrator**—when the speaker describes some object or event via movement. In this case, we could speak of a kind of a round object, the event of opening an object, or cracking an object apart. If we think of this gesture-sequence as of an **adaptor**—when the speaker clutches their fists on the abdomen—such ideas as a pause for thinking (pic. 3 of the sequence), an act of clothing adjustment, or a slight pose change can come to mind. We can also spot a **regulatory function** in the presented sequence—if we perceive pictures 1, 2 and 3 as one sequence and 4 as a request for an opinion on what has just been said. Finally, if we consider **affect display**—being nervous, self-conscious or shy may manifest itself as clutching fists. Taking the second categorization into consideration, in the presented picture, we can see an **iconic** gesture—depending on what is being described (similarly to the gesture being an illustrator). We can also think of a **metaphorical** idea—when the subject of speech is portrayed as something else, metaphorically resembling the subject's properties (e.g. a problem being complex—drawing complexity as something you can hold (pic. 1—2) and which can burst back (pic. 4), a problem getting smaller (pic. 1—2—3), or a problem being less important—hand movement directed downwards (pic. 1—2—3)). We can view the event as a **cohesive** gesture as stills 2 and 4 are similar—perhaps the speaker's narration was interrupted and they had to come back to the main thought. Nevertheless, this is a sequence of gestures corresponding to a narrative, a verbal content—one may find McNeill's proposals too narrow to start with, as they serve analysis of more morphological and less interactive speech-related events. Eventually, to refer back to Streeck's proposals, we can say that the set is "**making sense of the world at hand**"—if the speaker refers to something present in the environment they are placed in such as the interlocutor's looks or behaviour. It can also be "**depiction**"—when gesture confirms what is being discussed when the speaker's hands augment the representation of a referent, be it an object

described verbally; or displaying a communicative action—when the speaker is not certain of the matter (pic. 4) and helplessly throws hands. To push Streeck's category to its limits, we can also find "**ordering and mediating transactions**" in the sequence—if we perceive gesture in pic. 3 as a transition phase or pic. 4 as a place-holder or an invitation to express an opinion. Nevertheless, it becomes clear that Streeck's categorisation is a bit too broad—we do not derive any detailed information about what this gesture refers to from it; at the same time, we cannot explicitly adjust a gesture to one or the other category proposed by the author.

In fact, it is the context and timing that play a key role in the analysis and description of nonverbal behaviours—the speaker presented takes part in an institutionalized interview—a medical interview—which immediately draws our attention to hands position: stomach, digestion, diet, stress, medicaments or simple location of an ailment that may be under discussion. Hence, it is assumed that the gesture will augment the patient's complaints, rather than support a question or recurrence as a cohesive device. Looking at the context, it can be said that this is a special instance—as interaction happens between a specialist and a lay person, which may influence the gestural choices of the patient. Further, if the patient has suffered for a long time, they can be resigned, nervous or depressed, which again can alter motor behaviour and gestural choices (Ambady and Rosenthal 777). Each of these matters to make the analysis proper and relevant. It is not only *the* gesture we should look at. It is the context—the setting, the vocabulary choices, the prosodic features, the facial and bodily expressions, all of which augment the motivation for gestural choices, and let us take a look deeper into the patient's thoughts and mental state. Eventually, we should look at what is the verbal content of the message, in this case: "my stomach was clenching"—which gives us a precise meaning as to what should be looked at in speech and gesture.

Conclusion

I have tried to show that there is no solution as to which gesture classification is better. It comes in handy to start from a broad description such as mixed approach (cf. Cienki and Mueller 2013)—*symbolic gesture / speech-related gesture* (Xu et al. 2009: 20664-20665); *representational gesture* (Kita in McNeill (ed.) 2000: 162) and slowly narrow down our choices. It is not easy to analyse non-verbal behaviour, suffice it to say it is easy to analyse a gestural expression. Importantly, any nonverbal expression can be boosted or inhibited by such factors as medicaments taken by the person, physical or mental state, cultural factors, social and educational background, or idiosyncratic preferences for gesture use. Context gives us a broader perspective—a global view of interwoven elements creating a whole—and I believe this is the way which can facilitate our understanding of gestural behaviour, which, as David McNeill stated, gives us an insight into the mind of a language user. It may happen that gestures used alongside speech do not reflect what is being talked about because they show information that is not available in the semantics of the narration, or that gestures are used as a compensation for lack of words (cf. Dipper et al. 2011, Kita and Ozyurek 2003) (Dipper et al. 2015: 752). Nevertheless, thinking processes are reflected in gestures. It is evident from cognitive and neurological studies that gesture, although it is executed by means of hands and arms movements, is situated closely to the region where speech is produced in the brain (Ozyurek 181) and that closely-situated regions activate for both word and gesture (Bernardis and Gentilucci 178–179, 188–189).

The example presented does not exhaust one or the other gesture classification, for, as it has already been mentioned, gesture types overlap. What I would like to stress is that we must not forget about the role of the environment (context), and the way it can influence or even change the nonverbal behaviour under analysis. Eventually, I would like to emphasize that some gesture classes are too narrow to be successfully applied in a nonverbal

behaviour description. On the other hand, some classes are broad and provide no firm conclusions as to the analysed material. It seems best to blend gesture categorisations—to ensure that what we analyse is done so in detail. It is also crucial, if not the most important, to study the context of gesture occurrence properly—it is the context that very often provides us with meaning, not only in gesture studies.

Endnotes

1. Stills were taken from the data collected for the purpose of my MA: "Gesture in Context: Analyses of Interviews between a General Practitioner and Patients Presenting Medically Unexplained Symptoms (MUS)", defended at the Nicolaus Copernicus University in 2016.

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Abstract

Gesture and speech together create a proper message. Therefore, we should pay attention to the tools enabling us to describe the two phenomena. Although we have a well-defined set of rhetorical devices for speech and rich grammar, the choice of tools and typologies can be the key to understand and analyse nonverbal messages. In the present work, I describe three most commonly used gesture typologies and, based on my own material, I show that the way of describing nonverbal behaviour is an effortful task. I also try to prove that, although it is more demanding, it is worth reaching for various tools of nonverbal communication description in data analysis.

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THE NEUROPSYCHOLOGY OF SELF-DEVELOPMENT

Keywords: behaviour, motivation, meditation, self-development, self-sabotage, willpower

Introduction

The quest towards enlightenment, happiness and fulfilment has accompanied mankind since the dawn of consciousness (Damasio 2010: 168) with such works as Marcus Aurelius's *Meditations* (in Hays 2002) and the teachings of Buddha (Mahathera 1998) being but two drops in the deluge of human attempts to transcend our animalistic instincts and live in accordance with what Maslov's hierarchy of needs designates as highest-order values (Maslow 1943). However, it was only with the rise of behaviourism in the early 20th century (encyklopedia.pwn.pl) that the first widely-recognised attempt had been made at directing and modifying human behaviour strictly on the basis of scientific theory and evidence. Rooted within the behaviourist tradition is neurolinguistics programming (known in short as NLP) (Peel 2015), which fast became the first commercialised psychology of self-change, with tens of thousands of coaches offering their services around the world (coachfederation.org); and while both NLP and behaviourism have received their fair share of criticism since their inception, they have nevertheless illuminated the presence of a growing need in contemporary societies for the science of self-development that would serve as a counter-measure to the easily accessible hyper-stimulants, such as drugs, pornography and fast food, which

satiate short-term cravings at the expense of long-term, higher-order needs (Farhud 2015).

The primary objective

That being said, the primary objective of this article is not merely a behavioural therapy designed to constantly suppress our human urges—as will be argued later, these rarely work and, more often than not, rather backfire than contribute to actual growth—but *to sketch a scientifically validated path towards gradual replacement of self-destructive habits with the salubrious ones* in such a way as to prime our brain away from the former and towards the latter, so that constant vigilance, suppression and acts of defiance become, at a certain point, no longer necessary, as what was once untrainable has become the new default mode of our functioning. And such indeed is the end-goal of all the practices presented herein: to set new default behavioural patterns in all aspects of self-development and eradicate the ones that have thus far been the cause of misery, dissatisfaction and self-blame. Thus conceived self-development is far removed from what it is typically associated with, which is a self-destructive, arduous pursuit of financial success at the expense of physical and mental health, relationships and the realisation of deeply desired—yet perhaps not necessarily directly conducive to our careers—hobbies and passions.

That is not to say that honing our ability to restrain emotional urges—a crucial component of which is "delayed gratification," discussed further in the text—is of little relevance to the model presented in this paper. On the contrary, enhancing our capacity for self-control is a foundational (and fundamental) stepping stone that enables the transition from controlled, deliberate behaviour to one that is automatic and, thus, requires little attentional resources, a process that goes by the name of "habit formation" and which consists in eliciting a given behaviour by an environmental cue that has been strongly linked to it through associative learning, leading to:

> [R]educed activation with extended training (…) in lateral and ventromedial prefrontal cortices, which both encode the value of expected outcomes. (…) [A]ccording to this model, the development of motor skill automaticity is a gradual process via which control is passed from the subcortical procedural-learning systems to purely cortical networks that connect sensory association areas of cortex with premotor cortex. (Ashby et al. 209)

The operative word here is "gradual", as it pertains to all dimensions of self-development—whatever change we wish to instigate, the brain will resist it with vehemence proportional to the extent of said change (as is the case with ghrelin-mediated rebound effect after dramatic weight loss) (Briggs 2013); hence the necessity to implement behavioural alteration in a step-by-step, incremental fashion, whereby individual behaviours are not overly taxing on our finite willpower resources and do not cause an adverse reaction—they have to be sustainable, long-term solutions, rather than short-term aberrations that will be swept away by our default mode the moment our attentional resources are drained (McGonigal 2012a).

Myths and misconceptions

Prior to discussing what may be of greatest aid in a struggle towards self-development, it is salutary to embark on a brief overview of the most commonly employed strategies that, despite our sincerest intentions, notoriously fail to produce the results we expect from them. As argued by the contemporary pioneer of willpower research, Kelly McGonigal from Harvard University, understanding when and why we fail is the first and most fundamental step towards succeeding (2012a: 4).

i. Moral licensing effect

When it comes to such commonly approved of behaviours as donating to charity, helping our family members or purchasing wholesome, health-promoting food products, it is difficult to think of any threats to our self-

developmental plans and aspirations lurking underneath them; in fact, these seem like the very manifestations of our lofty ideals. But it is precisely the most noble and praiseworthy acts that are most likely to trigger "the moral licensing effect," which "(…) liberate[s] individuals to engage in behaviors that are immoral, unethical, or otherwise problematic, behaviors that they would otherwise avoid for fear of feeling or appearing immoral" (Merritt et al. 2010). In everyday reality, this translates into an onset of self-sabotaging behaviours—such as binge drinking and eating, wasteful spending and procrastination—in direct consequence of, paradoxically, successful attempts at being our best (McGonigal 2012a, 86-87). Inflated with pride and joy, we let our guard down and engage in everything that we swore to avoid at all cost. A pizza after a passed test devoured by a(n) (ex-)dieter, a much needed pay-rise celebrated with an uncontrollable shopping spree and a self-congratulatory cigarette lit up as a reward for a whole week without smoking—these are but a few examples of how mental exertion in form of abstinence leads us back to where we started. What follows is typically an onslaught of self-criticism, which only deteriorates the situation further.

ii. Forgiveness, self-criticism and stress

For many, self-chastisement is their natural response to failure, a strategy we are at full liberty to resort to since no one but us can hear the self-directed cussing and berating that goes on in our heads. But if it truly had the potential to regulate our behaviour, everyone would be a paragon of virtue to be emulated. Instead, self-criticism dramatically increases our susceptibility to stress (Gruen 38), which, in turn, affects our choices when faced with everyday dilemmas—in a study conducted by Maier et al. (2015), the participants who experienced a cold bath prior to facing the dilemma between an unhealthy and a healthy food option were more likely to opt for the former, demonstrating how stress—and, by extension, self-criticism—may lower our defences against temptation. As argued by Kelly McGonigal (2012a), it is self-forgiveness that is

the best strategy for sustained, long-term self-control rather than a torrent of self-abusive thought patterns (147).

However, it is not only *self*-forgiveness that benefits our psychological functioning—as demonstrated by Laura Yamhure Thompson et al., the so-called "forgiveness of others" and "of situations" are of equal importance, as all are "(…) correlated positively with cognitive flexibility, positive affect, and distraction; [and] negatively with rumination, vengeance, and hostility" (313). Forgiveness is not an easy process by any means, as it goes beyond mere off-hand condoning and pardoning of negatively-perceived occurrences; rather, it is complex amalgamation of "(…) cognitive, emotional, and/or behavioral work necessary to reframe the transgression such that their responses to the transgression are no longer negative" (Thompson 318).

As suggested by Kelly McGonigal, the basic training improving our capacity for self-forgiveness consists in taking a given situation that we have constructed as our failure and attempting to treat our misstep and our very selves as if we were approaching a loved one: with care, compassion, understanding and acknowledging that no matter how strong one's will might be, there will be circumstances in which it will fail to prevent undesired behaviour, as you are and forever will be only human (2013: 148). Surprisingly, research suggests it is precisely this approach—rather than self-chastisement—that boosts our willpower:

> Students who were harder on themselves for procrastinating on their first exam were more likely to procrastinate on later exams than students who forgave themselves. The harder they were on themselves about procrastinating the first time, the longer they procrastinated for the next exam! Forgiveness—not guilt—helped them get back on track. (McGonigal 2013: 148)

The tendency for self-blame and little self-compassion is strongly linked to another self-defeating trait that is, unfortunately, often viewed as a virtue—perfectionism[1].

iii. The perfectionist's trap

That perfectionism ought to be viewed as one of the fundamental traits required in the struggle for self-improvement may, on the surface, appear to be self-evident, as it typically leads to high(er)-quality output on our part, and what is self-development if not raising the bar across all the dimensions of our daily activity? While this notion is indeed intuitively appealing, it disregards the neuro-psychological implications that perfectionism has for our well-being, which are described elaborately in an enlightening paper by Paul L. Hewitt et al. from York University, who conducted a series of studies demonstrating:

> that three dimensions of perfectionism—self-oriented, other-oriented, and socially prescribed perfectionism—can be assessed and identified with an adequate degree of consistency and validity and that these dimensions are related to such important phenomena as severe personality disorders and other persistent symptoms of psychopathology. (467)

Specifically, these symptoms of psychopathology often included depression, bouts of anger and severe anxiety (Hewitt 457), each of which is a debilitating condition in itself. These findings shed light on the stress levels that perfectionists—be it consciously or otherwise—subject themselves to by self-imposing a set unattainable standards (in case of self-oriented perfectionism), requiring such standards to be met by others (and thus living in constant disillusionment, as is the case with other-oriented perfectionism) and falsely perceiving others as having insurmountably elevated expectations of them (socially prescribed perfectionism) (Hewitt 458).

I shall argue, however—even though I move at this stage away from scientifically-validated claims and into the territory of speculation based on anecdotal evidence—that the destructiveness of perfectionism does not end at this point and goes beyond the above. Overly high, unforgiving expectations may affect not only how we perceive, evaluate and judge the actions we are or have been undertaking, but also our attitude towards endeavours we have so far only thought of, our plans and aspirations. A perfectionist might become

entrapped in their own desire to achieve greatness and not even make an attempt at incorporating new habits into their life, assuming that they are not and never will be proficient enough at, say, sports, painting or speaking in public. Such a character trait might thus cut off fruitful avenues of growth and leave one stranded amid the few well-rehearsed behavioural patterns whose mastery gives comfort and discourages venturing outwards.

iv. Plans and visualisations

As an allegedly success-promoting technique, visualisation has been the staple of any self-developmental paradigm for decades, with thousands of articles proclaiming its effectiveness and titles such as "The Extraordinary Power of Visualizing Success" (www.entrepreneur.com). There is, however, little scientific validation for these assertions; in fact, in words of Kelly McGonigal (2013), "[a]nything that makes us feel warm and fuzzy about our virtue—even just thinking about doing something good—can license us to follow our impulses" (85). This is the cost of having an incredibly vivid imagination. As studies showed, "imagining a novel event increased the *perceived* [italics supplied] likelihood that it occurred in one's past, and in some cases led to rich false memories of experiences that never occurred" (Gaesser 2014). Once these visualization-stimulated false memories have been brought into existence, the inescapable positive affective response follows, and with it the perceived (moral) license to engage in self-sabotaging behaviours.

From avoidance to engagement

Knowing which strategies do not work the way we have imagined them to is a crucial first step towards mastery of our own will, but avoidance in itself may only take us so far; what needs to happen next is the implementation of new habits that will substitute the ones shown to be defective. Out of these, the one that has come under most scrutiny in the last few years in the realm of research into self-developmental tools is, by far, meditation.

i. Meditation

Perhaps the most crucial research investigating the impact that meditation has on the human brain is the one conducted Norman A. S. Farb et al., which found out that merely eight weeks of everyday meditation training "(...) resulted in more marked and pervasive reductions in the mPFC, and increased engagement of a right lateralised network, comprising the lateral PFC and viscerosomatic areas such as the insula, secondary somatosensory cortex and inferior parietal lobule" (2007). What this translates into in a more common parlance is a redirection of attentional resources away from our "narrative self"—plagued with doubts about and fear of the future, hurtful memories and ruminations—and towards the "experiential self", which is us focused on the here and now of our existence (McGonigal 2012b). Not only does this research demonstrate that the "narrative" and "experiential" selves recruit different brain regions—suggesting a split between these two disparate modes of attentional and cognitive functioning—it also points to meditation as the primary tool that might be employed by those who wish to disengage from constant, self-destructive overthinking (a psychological term for which is "rumination," en.wikipedia.org/wiki/Rumination).[2]

ii. Physical activity

The idea of healing and moderating the human brain through a specific form of physical activity extends to sport as well. Having reviewed over 150 studies investigating the health benefits of everyday exercise, Darren E.R. Warburton et al concluded that:

> [t]here is incontrovertible evidence that regular physical activity contributes to the primary and secondary prevention of several chronic diseases and is associated with a reduced risk of premature death. There appears to be a graded linear relation between the volume of physical activity and health status, such that the most physically active people are at the lowest risk. However, the greatest improvements in health status are seen when people who are least fit become physically active. (2006)

While these come as no surprise since the benefits of physical activity have been widely known and recognised for centuries—Plato himself said that "Lack of activity destroys the good condition of every human being, while movement and methodical physical exercise save it and preserve it.") (breakingmuscle.com)—what has not received nearly as much attention is the effects of sport on cognitive function, which range from limiting age-related loss of brain tissue, augmenting information processing capacity, enhancing task performance, and improving neuroplasticity to, finally, alleviating depressive disorders (Gomez-Pinilla and Hillman 2013).

Yet even knowing all this, one might still feel disinclined to take up regular physical activity due to either time constraints or lack of motivation. Anecdotal reports of daily exercisers indicate the following to be of the highest value as aids in getting started:

a) above all else, make use of energising music as the background to your efforts, thereby priming your brain in such a way as to associate the music-induced state of emotional elation with whatever activity you choose to accompany it, making a given composition into an environmental cue that will contribute to eliciting the positive bodily response attendant of physical exertion;

b) secondly, invest; purchase jogging shoes and/or invite a friend to join you and/or announce on Facebook that you are planning to fundamentally alter your lifestyle; these will by no means guarantee success, but they will increase your chances of incorporating sport into your everyday routine;

c) next, modify your diet; the healthier the food you consume, the more inclined you will be to eradicate self-destructive tendencies in the realm of physical (in)activity[3];

d) watch other people do it; thanks to mirror neurons, the human brain learns best through observation and imitation (pdfs.semanticscholar.org); thus, being surrounded by people who do not engage in any form of physical activity increases your chances of replicating their behavioural patterns; conversely,

when exposed to those whose lives revolve around sport—even if said exposition takes the form of watching online video trainings—naturally induces your brain to imitate them; sheer exposure to the desired state as personified by someone else may at first not seem even remotely close to a solution, yet because of how our brains are hard-wired to imitate and emulate others (to the extent that we have the tendency to copy even the most redundant, involuntary micro-movements and shifts in body position), it can be used to initiate changes in our daily routines (Whiten et al. 2016);

e) finally, bear in mind that the human brain retains the "learning-induced plasticity" throughout life, which has the following implication for physical activity: no matter one's age, physical training alters the brain both functionally and anatomically (Draganski et al. 2004), resulting not only in increased proficiency of performance, but also in changes in attitude through "conditioning"—improved muscular and cardiovascular endurance mean lessening of the initially negative bodily responses, such as tiredness, muscle pain or cramps.

iii. Shifting the perceived locus of control

Depending on the nature of the obstacles that stand in our way towards reaching our fullest potential, it might be infeasible to proceed straight to behavioural modulation on count of internal resistance stemming from a false attribution of the failures experienced so far to external forces and, thus, abandoning further attempts at incorporating change. If that is the case, what might be required first is to alter the existing state of consciousness by analysing our perceived "locus of control", which concept refers to our beliefs regarding what shapes and steers our lives: people with the "internalized locus of control" believe that the responsibility for and control over their lives rest in their own hands; by contrast, those with "externalized locus of control" attribute causality to—as the name suggests—external factors beyond their sphere of influence, the primary examples being God, luck, other people,

alignment of the planets or the government (Hakan 2016). This phenomenon closely parallels the age-old debate between the supporters of determinism and those advocating the free will hypothesis. While it is beyond the remit of this work to address such a philosophical question, there is scarce doubt from the purely scientific point of view that it is the latter—the indeterminists with the internalised locus of control—who truly flourish in all realms of self-development, the primary example of which being academic performance (Hakan 2016). This is so because those who attribute agency to the self are far more prone to take action in face of challenges rather than wait for the outcomes of their predicament to unfold and wreak havoc with their lives. Regardless of whether a given unfortunate set of circumstances is inflicted by ourselves or by others, the best course for our actions is to shift the attention towards that which is within our power, as opposed to dwelling on the injustice and inevitability of it all.

However, the internalised locus of control must not be mistaken for self-blame, guilt and rumination, for it is neither of these. It is merely a recognition of the self as the ultimate agentive entity in one's life, without any negative valuation thereof.

iv. Delayed gratification training

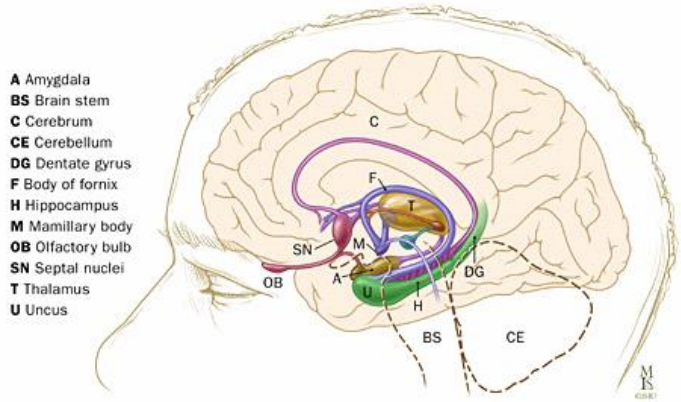
Once we have established ourselves as the primary driving force behind the course that our lives are taking, we might move forward to honing our capacity for "delayed gratification" (also referred to as "deferred gratification") which consists in "(…) postpone[ing] immediate consumption or pleasure in order to work, train, invest, or gain in some other way an enhanced return at a future date" (www.encyclopedia.com).

In short, on the neurological level, the ability to delay gratification, self-control, reason and make long-term plans is associated with the area called pre-frontal cortex (see Figure 1), while the collection of structures collectively referred to as the limbic system (likewise) modulate urges and impulses,

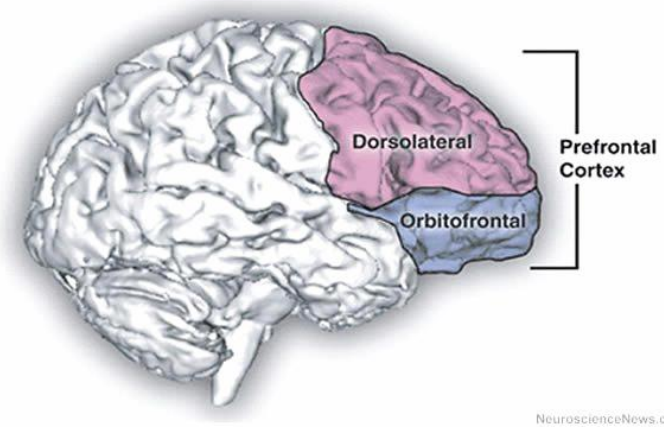
gratification seeking and emotion-driven behaviour (McGonigal 2012a: 13). While both are critical to our functioning and survival, it is the limbic system that often undermines our self-developmental goals and the prefrontal cortex that may intervene in the process (McGonigal 2012a: 18). The steps suggested thus far, namely, physical activity, low-glycemic diet and meditation all improve the functioning of prefrontal cortex and, by extension, our capacity to make our long-term goals override the impulse to reach for short-term temptation (McGonigal 2012a: 25).

Figure 1. The prefrontal cortex and the limbic brain

(A) visual representation of the right side of the prefrontal cortex subdividing it into the dorsolateral and orbitofrontal regions.
(https://inside-the-brain.com/tag/prefrontal-cortex/)



(B) visual representation of the limbic system and its substructures
(https://i.pinimg.com/originals/8b/a5/1b/8ba51b5c49e88521c1c61e1e901ff285.jpg)



By extrapolating from the seminal research done by Walter et al. (1972) on delayed gratification—often referred to as the marshmallow experiment—we might design our own training routines boosting this crucial skill. This may be achieved by a simultaneous implementation of two elements: one, intentionally exposing ourselves to a tempting reward, and two, promising ourselves an even greater reward for abstaining from its consumption. A thorough preparation and pre-planning dramatically increase the chances of withstanding the temptation for "yet another 10 minutes", which leads to what Kelly McGonigal terms "urge surfing", that is, being on the verge of yielding and yet gradually learning to delay gratification for incrementally longer periods of time (2012a: 231).

Conclusions

The contemporary neuro-science of self-development reveals multiple commonly-held misconceptions regarding the workings of the human motivation system, shedding light on how seemingly unimportant routines may lay the groundwork for true change, which requires investment of time and effort on all planes of growth rather than narrowing it down to a single dimension of our lives. A non-holistic approach that over-emphasises one system at the expense of others will, through neglect, lead to their dysfunctioning, as attested to by the ever-growing number of lifestyle diseases that plague the nigh-entirety of Western civilisation (Pappachan 2011).

Moving away from purely theoretical, conceptual knowledge that pervades the world of academia is indeed a daunting task, for it requires far more than mere consumption of information: it requires acting upon it. Yet the benefits to be gained from such a drastic shift of focus more than compensate for the invested time and effort.

Endnotes

1. For a full overview of the impact that chronic stress has on health and of the factors that modulate it, read professor Robert Sapolsky's Why Zebras Don't Get Ulcers (2004).

2. While many schools of meditation recommend that it be accompanied by complete silence, I personally find the following as the best background music for meditation sessions, as it greatly expedites the process achieving the desired mind-state: https://www.youtube.com/watch?v=RPnbS2o-tqU&t=1472s. For beginners, however, guided meditation might be of even greater value, as it takes one gently through each successive step of mind-emptying: https://www.youtube.com/watch?v=1vx8iUvfyCY.

3. A book worthy of a recommendation here is *It Starts With Food* by Melissa and Dallas Hartwig (2012), which constitutes a science-backed fount of accessible knowledge on what to eat (and not to eat) in order to modify our caloric intake, macro- and micronutrient density, and, by extension, the hormonal response attendant on food consumption to the best effect.

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Abstract

Contemporary research into the neuropsychology of self-development sheds light on the commonly-held misconceptions regarding the workings of the human motivation system, including the moral licensing effect, the role of self-criticism and self-forgiveness, perfectionism and visualization. These pave way for the incorporation of daily routines, habits and attitudes that, unlike the ones just mentioned, greatly contribute to growth in all realms of existence: the mental and physical functioning, emotional well-being and impulse control, leading to a scientifically validated, holistic perspective on tapping into the wellspring of human potential.

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BEYOND THE HORIZON
UNMASKING DREAMS IN EUGENE O'NEILL'S 1920 PLAY

Keywords: mask, horizon, reality, dreams, Eugene O'Neill

> (…) every experience has its core of actual and determinate cognition, its own content of immediate determinations which give themselves; but beyond this core of determinate quiddity, of the truly given as 'itself-there,' it has its own horizon. This implies that every experience refers to the possibility– and it is a question here of the capacity of the ego– not only of explicating, step by step, the thing which has been given in a first view, in conformity with what is really self-given thereby, but also of obtaining, little by little as experience continues, new determinations of the same thing (Edmund Husserl, *Cartesian meditations / Paris lectures*)

Although of a scientific origin, the term *horizon,* "the line or circle that forms the apparent boundary between earth and sky" (dictionary.com), attracts creative writers for its high poetic quality. Discernible, yet elusive ("the apparent boundary"), the horizon connotes a limit impossible to measure. It evokes the idea of an impenetrable barrier between the visible and the imagined. Therefore, Eugene O'Neill's choice of the idiomatic expression "beyond the horizon" for the title of his first Pulitzer Prize winning play, reflects the author's early concern for the theme of fantasy. His preoccupation with dreams and illusions grew steadily into the major motifs in his most famous works, *The Iceman Cometh* (1946) in particular. It is worth to investigate the means with which America's arguably greatest playwright to date introduced the reality/

illusion dichotomy into his oeuvre. Although concepts associated with dream and truth carry positive connotations, in O'Neill's plays they prove detrimental, especially when implemented in doses too high to handle. Illusion is highly addictive and obsession with truth, destructive. The influence of the former is not easily measured, the definition of the latter simply beyond bounds. O'Neill seems to postulate that a more intimate encounter with the truth may only be attainable due to the intermediation of illusion. He, therefore, assigns a symbolic vessel for illusion in the form of a mask, a metaphor present in a number of his plays. A mask, as an abstract concept, shares several attributes with illusion: mystery, urgency for escape and concealment, protectiveness, play and pretend factors.

Masks

Covering his/her face with a mask, a hunter symbolically sheds the human skin and, as a result, blends in with the natural environment. This act secures substantial prey but also invites a more spiritual experience. The double, practical/spiritual role was also reflected in theater. In the book *Masks and Demons*, co-written with Herman Rosse, Kenneth MacGowan, Provincetown Players' director, O'Neill's close associate, discusses at length various transcendental roles of masks from countries such as New Guinea, Tibet, Colombia or Egypt, and later proceeds to the analysis of their application on stage. Dionysus is the main reference point here. It is explicitly stated: "Dionysus makes drama" (1923: 107). O'Neill, clearly influenced by MacGowan's anthropological research, explored the motif of the Dionysian mask in his early experimental play *Great God Brown* (1926). The protagonist's, Dion (Dionysus) Anthony's troubled and conflicting identity is discussed through the act of putting the mask on and taking it off. In an article "Memoranda on Masks" printed in the 1932 November issue of *The American Spectator,* O'Neill argues that masks have a great potential in reshaping conventional realism in modern American theater. He says: "I know they

[spectators] would welcome the use of masks in the theater as a necessary, dramatically revealing, new convention, and not regard them as any 'tunty' resurrection of archaic props" (O'Neill 1932: 3). He emphasizes, after MacGowan and Rosse, that a mask has always been "dramatic in itself" (O'Neill 1932: 3). In other words, its place is on stage. He takes the argument further by saying: "[a]t its best, it is more subtly, imaginatively, suggestively dramatic than any actor's face can ever be" (O'Neill 1932: 3). O'Neill calls for the liberation of theater from the stardom lobby through its return to the ancient roots of drama. The playwright sees a mask as a perfect device for introducing *The Great Democratic Play*: "Why not give all future Classical revivals entirely in masks? *Hamlet*, for example" (O'Neill 1932: 3) he enquires. "We would be able to see the great drama we are now only privileged to read, to identify ourselves with the figure of Hamlet as a symbolic projection of a fate that is in each of us, instead of merely watching a star giving us his version of a great acting role" (O'Neill 1932: 3). To him, a mask initiates theater democratization. It unifies actors with audiences. Furthermore, it shapes the dramatic experience into the spiritual experience. *The Great God Brown* (1926) O'Neill's "ultimate mask play" in which he tests some of his above mentioned convictions, although quite successful at the time of its premiere, today remains largely forgotten. From the theater scholars' perspective, it is treated primarily in terms of an experiment, a trial-and-error piece. Although O'Neill failed to develop his concept of a democratic mask on stage any further, the very concept of a mask undoubtedly played a major role for him in the years to come.

Identity and illusion

The various roles attributed to masks invariably center on the concept of identity. A mask is to conceal one's true identity or to allow an existence of additional identities. It can cause a transition of identities, bring a hidden identity to daylight or express conflicting identities. Theatre scholar Patrice Pavis observes that a mask deforms, profoundly disturbs human physicality

often to a point of it becoming a caricature (1998: 280). Throughout the years, O'Neill has assembled quite an impressive "faces turned masks" literary collection. All the crime committing Mannons in *Mourning Becomes Electra*, Christine, Orin, Lavinia, with the loss of love and innocence, forced to let go of what is dearest to them, acquire highly insentient facial expressions. Dion Anthony in *The Great God Brown*, Robert and Ruth in *Beyond the Horizon,* Jamie Tyrone in *Long Day's Journey Into Night*, Larry Slade in *The Iceman Cometh*, all fall victims of their own sarcasm and cynicism which results in their souls being irreversibly destructed. The source of their bitterness can be traced back to the unfulfilled, unrealistic dreams and/or characters' inability to adhere to the rules of pragmatic and rational dialectic imposed on them by the society.

Robert Mayo, the protagonist in *Beyond the Horizon*, partly modeled on Eugene O'Neill (a young dreamer, weak of health, a voracious reader, expelled from school, very fond of the sea) despite the healthy and loving environment he has been brought in, cannot find his way in reality. Since his childhood years he has been continually staring at, and has aimed beyond, the horizon:

> Those were the only happy moments of my life then, dreaming there at the window. I liked to be all alone those times. I got to know all the different kinds of sun sets by heart. And all those sunsets took place over there (He points) beyond the horizon. So gradually I came to believe that all the wonders of the world happened on the other side of those hills. There was the home of the good fairies who performed beautiful miracles. I believed in fairies then. (With a smile) Perhaps I still do believe in them. Anyway, in those days they were real enough, and sometimes I could actually hear them calling to me to come out and play with them, dance with them down the road in the dusk in a game of hide-and-seek to find out where the sun was hiding himself. They sang their little songs to me, songs that told of all the wonderful things they had in their home on the other side of the hills; and they promised to show me all of them, if I'd only come, come! (1921: 26)

At first, this engaging scenery promises a new beginning. It is a taste of a break through. Robert explains to his brother: "Hate to leave you and the old folks—but—I feel I've got to. There's something calling me—[He points to the horizon] calling to me from over there, beyond—and I feel as if—no matter

what happens—Oh, I can't just explain it to you, Andy" (O'Neill 1921: 18) He later adds: "[Pointing to the horizon—dreamily.] Supposing I was to tell you that it's just Beauty that's calling me, the beauty of the far off and unknown, the mystery and spell of the East, which lures me in the books I've read" (1921: 20). Robert sees the landscape in terms of a gate, a passage to the promising new world. When Robert finally decides not to act on the call for adventure, the view drastically changes. The horizon starts to narrow, locking Robert metaphorically within. It stands as a sour reminder of his unfulfilled dreams. The most dramatic aspect of this tragic predicament is that Robert, similarly to Lavinia from *Mourning Becomes Electra*, is not forced to give up on his freedom by some external conditions. He does it of his own free will, thus becoming the primary source of his great inner turmoil:

> – Oh, those cursed hills out there that I used to think promised me so much! How I've grown to hate the sight of them! They're like the walls of a narrow prison yard shutting me in from all the freedom and wonder of life! [He turns back to the room with a gesture of loathing.] Sometimes I think if it wasn't for you, Ruth, and—[his voice softening]—little Mary, I'd chuck everything up and walk down the road with just one desire in my heart—to put the whole rim of the world between me and those hills, and be able to breathe freely once more! [He sinks down into his chair and smiles with bitter self–scorn.] There I go dreaming again—my old fool dreams. (1921: 72)

Robert's decision to stay, and, consequently give up on his life-long dream, was caused by yet another dream, that of eternal love. Upon making his decision, he says: "I think love must have been the secret—the secret that called to me from over the world—the secret beyond every horizon; and when I did not come, it came to me. (He clasps her to him fiercely) Oh, Ruth, our love is sweeter than any distant dream!" (1921: 29). Sadly, with time Robert's high unfulfilled hopes turn into illusions, which result in his weary cynicism, sheer frustration, anxiety and consequently, loss of life's purpose. During his post-dream stage, Robert explains the very concept of a horizon to his two-year old daughter Mary: "That line you see is called the horizon. It's where the sea and sky meet. Just beyond that is where the good fairies live. [Checking himself—

with a harsh laugh.] But you mustn't ever believe in fairies. It's bad luck. And besides, there aren't any good fairies" (1921: 76).

It is the sea that had been Robert's ultimate destination. Sea had significantly influenced Eugene O'Neill's life and work. It was a source of inspiration and emotional restoration for the playwright from an early age. He was a sailor for a period of time. Later in life, he always chose to live by the sea. The theme is detectable in most of his plays. The sea and the sky which meet forming the horizon, represent in O'Neill's work freedom and purity, a higher, more lucid and metaphysical aspect of human existence. Homeland bears the earthy element. Robert's brother Andy, a born farmer, explains to him "that isn't dirt—it's good clean earth" (1921:16). Andy stands for pragmatic values, Robert's stance is idealistic. Andy is forced to leave his natural habitat; Robert never reaches out to his. Their identities suffer greatly as a result of that negligence.

Eugene O'Neill, a dedicated re-inventor of Greek tragedy in modern American theater, uses a mask in order to accentuate the darker elements of human predisposition. His characters' faces "grow into a mask" as opposed to the more conventional act of putting a mask on and taking it off. O'Neill's masks become empowered. They irreparably transform characters and serve as canvas for their inner turbulence.

O'Neill successfully adapts the metaphor of a mask with the use of architecture. *Mourning Becomes Electra*, in which tragic fate determines the loss of inner strength and identity, serves as a prime example of such an application. The great façade of the Mannons' mansion, which, throughout the years, has witnessed number of misfortunes, resembles a giant mask. A family home, conventionally associated with warmth and care, is presented as a lifeless, skeleton-like construction. Its white giant columns resemble bare bones. As the action progresses, successive Mannon family members die tragically within its walls. In *The Great God Brown*, two friends and rivals, Anthony and Brown, are both architects. Brown, possessed by a mask he wears, comments in frenzy on

his most recent design: "Only to me will that pompous façade reveal itself as the wearily ironic grin of Pan" (O'Neill 1967: 270).

O'Neill's characters are constantly drawn indoors, especially in plays such as *Mourning Becomes Electra, Anna Christy, The Iceman Cometh*, to increase the atmosphere of suffocation. There is no landscape, no horizon. In *Beyond the Horizon*, *Desire Under the Elms* and*, Long Day's Journey Into Night* the amount of light and air decreases as the story progresses. The inner demons speak up when the characters get locked up within the four walls. As Robert's and Ruth's physical and mental condition worsens so does their environment. The place grows shabby and unkempt. The hosts' indifference to their surroundings reflects their surrender to life altogether. Robert is defeated by a disease and Ruth's "mind already sinking back into that spent calm beyond the further troubling of any hope" (O'Neill 1921: 128).

Beyond the Horizon is an early work of Eugene O'Neill's, his first Broadway play. The playwright's style is not yet as sharp and precise as in his great masterpieces written over two decades later. His language may be seen as, at times, too sentimental and overdramatic. However, the story of Robert Mayo marks an important beginning of O'Neill's interest in the notion of dream and illusion as forces both destructive and life-sustaining. In *Beyond the Horizon* he worked with space, landscape and architecture as clear reflections of the characters' inner condition, by employing the symbolism of a mask. Masks, although neutral objects, neither good nor bad in themselves, take highly conflicting roles. O'Neill attributes similar characteristic of inconsistency and struggle to characters in his plays.

Eugene O'Neill in *Beyond the Horizon* poetically explored the term "horizon" in the context of dreams and illusions which, in his estimation, exceedingly imprison people; identities are strongly reshaped under their influence. The playwright focuses on inner conflicts and frustration born out of the unsatisfied needs which, consequently, give birth to cynicism and anhedonia. O'Neill's characters' faces become masks in a similar fashion their environment does.

Characters become isolated, locked within themselves. Their horizons narrow. However, to O'Neill the horizon as a line where the sky and the sea meet, is also a symbol of freedom and purity, of hope. It signifies spiritual, liberating experience.

In his attempts to look behind a mask, O'Neill never fully carried it through. He must have realized that when a mask becomes such an integral part of someone's identity, unmasking their dream might, ultimately, prove fatal. He was, similarly to Samuel Beckett, an author grim in tone, but, above all, a strong believer in vulnerable yet determined human spirit and the potential of its liberation in the act of close connection with nature and, as challenging as is may at times seem, a fellow human being.

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Abstract

A mask is what separates O'Neill's character's disturbed inner world from reality. Unfulfilled dreams and ambitions take the form of a mask, becoming tangible reminders of one's failure and exclusion. O'Neill, throughout his career, fascinated by both literary

and theatrical potential of a mask, attributes it not only to people but to architecture and landscapes (*Mourning Becomes Electra, Beyond the Horizon, The Great God Brown*). The playwright thus argues that the question concerning the condition of his "divided man" is a universal human dilemma calling for a constant re-examination. I will analyze the "unmasking dreams" paradigm in Eugene O'Neill's, with an emphasis on his first Broadway production *Beyond the Horizon*, in which the nature of illusion is expressed with the metaphor of a horizon, for "the horizon is as far away and as luring as ever" (Robert Mayo in *Beyond the Horizon*).

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POST-MODERN (RE)VISION OF HISTORY IN *A HISTORY OF THE WORLD IN 10 ½ CHAPTERS* BY JULIAN BARNES[1]

Keywords: post-modernism, metafiction, discourse, history, love

When considering a post-modern vision of history as depicted in a work of fiction, it seems reasonable to approach the problem of historical representation from a broader perspective, since it is an issue discussed by many thinkers representing different fields of humanities, such as philosophy, critical theory, and historiography. History has been questioned by post-modern scholars since it was, like religion and science, perceived throughout modernity as objective, meaningful in itself and capable of assigning further meaning to the present and the future, and, consequently, ordering the surrounding reality into a metanarrative. The issues of objectivity and possibility of getting at truth in historical representation are the main sources of query. These concerns over representing history are central to indicating the general vision of history in post-modernity. What is more, we should also consider the extent to which history is accurate as a field of study, what possible means of its verification exist, and, hence, how it differs from literary representation. Thus, I would like to address very briefly selected ideas of four postmodern thinkers that have been crucial for analysing the vision of history presented in *A History of the World in 10 ½ Chapters* by Julian Barnes: Hayden White, Richard Rorty, Michel Foucault, and Jacques Derrida.

Hayden White is deeply preoccupied with the notion of achieving truth in historiography. Keith Jenkins writes that for White, generally, history is a narrative discourse (1995: 138). This definition points to two complex

characteristics of history: firstly, that history is the area of study relying on narration and, thus, is subjected to the rules and limits that narration entails and, secondly, that history is a discourse and, as such, carries the vastness of possible interpretations, depending on the ideological stance adopted by a historian. Moreover, White states that "there is an inexpungable relativity in every representation of historical phenomena" (1992: 37). The impossibility of removing relativity from historical representation is due to its narrative mode of representation achieved by means of emplotment, which concerns the way in which events are arranged to form a story (Jenkins 1995: 162). Therefore, the process of writing history is similar to this of writing fiction as it attains the same form and, thus, history is rather "constructed" than "found" (White 1984: 2). White notices that history as represented by historians is always inadequate, since it is selective and creates a vision "constructed on the basis of a set of events which *might have been included but were left out*" (1980: 14). Hence, it seems impossible to create a fully objective and mimetic narrative. According to White, any historical representation is then "necessarily a mixture of adequately and inadequately explained events, a congeries of established and inferred facts, at once a representation that is an interpretation and an interpretation that passes for an explanation of the whole process mirrored in the narrative" (1978: 51-54). Thus, the process of writing history appears to happen through selection and adjustment so as to meet the criteria imposed by the form.

For White, narrative representation of history seems to be limiting as it can never possibly arrive at complete mimetic representation, whereas for Richard Rorty, the textual form of representation could be perceived as utilitarian because it may have a positive impact on constructing the future. The philosopher claims that our perception of the world has altered throughout the centuries not because the world has changed, but because the vocabulary describing it did and, therefore, he argues that the world *per se* cannot provide us with truth (Rorty 5-6). The consequence of this approach is that human

beings create the world using different vocabularies. The way in which the world, truth, history, or any other notion are perceived is not given or forced upon people, but they rather choose the vocabulary they use themselves and, consequently, change the general outlook. Rorty suggests that the world cannot speak to us, yet it is us who can speak about it and it depends only on us, which vocabulary we choose to describe it (6). Therefore, it might be implied that the linguistic and narrative representation of history is not limiting in Rorty`s perspective.

The projects of Michel Foucault and Jacques Derrida do not only serve to provide a possible revision of history proposed by the post-modern thought, but they also function as a methodological tool for analysing the work of fiction. White defines history as a narrative discourse and Michel Foucault explores the concept of both discourse and power relations which govern it. He claims that "discourse is not simply that which manifests (or hides) desire—it is also the object of desire; and since, as history constantly teaches us, discourse is not simply that translates struggles or systems of domination, but is the thing for which and by which there is struggle, discourse is a power which is to be seized" (1981: 52-53). These struggles very often lead to certain discourses of" "truth" to be constituted. In order to remain in power, dominant groups seemingly have to monopolize discourses. Foucault observes certain "anxiety" about discourse in relation to its nature of existence, its temporariness, which is to disappear but not under one`s control, force, and its apparently prophetic quality bearing on itself the marks of power struggles. Therefore, societies tend to control, select, arrange, and redistribute prevalent discourses according to certain procedures, such as exclusion or repression (Foucault 1981: 52). Moreover, Foucault introduces the concept of genealogy. The aim of genealogy, according to Foucault, is "to record singularity of events outside of any monotonous finality" (1971: 369). Therefore, its objective is not to present a linear course of historical events that throughout modernity was strongly connected with the idea of progress, but to close up events, even these that do

not apparently relate to this linearity. This method of analysis rejects metahistory. Genealogy defies the quest for origin as its aim is not to analyse perfect continuity or the influence of the past on the present. Foucault notes that "an entire historical tradition (theological or rationalistic) aims at dissolving the singular event into an ideal continuity—as a theological movement or a natural process" (1971: 379). Contrarily, genealogy presents history as complex and multilayered. Foucault does not consider heritage as something that accumulates and solidifies, but rather as an unstable collection of inharmonious and diversified layers. The role of genealogy is apparently to reveal that historical discourse is often enforced by the privileged group as the truth—it is constructed, like any other discourse. Genealogy also aims to provide different interpretations of the past (Foucault 1971: 371-378).

The basic concept in Jacques Derrida`s project is the concept of *differance*. The term *differance* is coined by the philosopher and as he writes: "we provisionally give the name *differance* to this 'sameness' which is not identical: by the silent writing of its 'a,' it has the desired advantage of referring to differing, 'both' as spacing/temporalizing and as the movement that structures every dissociation" (http://projectlamar.com). Therefore, *differance* seems to be always in process, neither present nor absent, somewhere in between. Being apparently an ontologically obscure notion, it provides a certain underlying structure of connection between mutually exclusive concepts. The notion of *differance* is closely related to deconstruction—the method of analysis proposed by Derrida. Such mode of reading is to be applied further in the article to analyse *A History of the World in 10 ½ Chapters* by Julian Barnes. The aim of deconstruction is to reverse and displace both conceptual and non-conceptual structure of a concept. It is twofold in a way that it applies the reversal of binary oppositions and provides the displacement of the system underlying these oppositions (Derrida 1977: 21). The purpose of deconstruction is to make these assumptions unstable, undermine them,

indicate their inadequacy, provide space for interpretation involving different possible perspectives and a broader context.

Having established the theoretical background, I shall now commence analysing *A History of the World in 10 ½ Chapters* and the vision of history it provides. The book is arranged in an extraordinary way. It comprises ten independent chapters which are numbered and one section entitled "Parenthesis" that is unnumbered and functions as the half-chapter, which can be inferred from the title. Each chapter is an independent story and it does not serve as the continuation of the previous one; however, there are certain recurring motifs that make the chapters connected at a more abstract level. The subsequent stories within the book are not presented in the chronological order. The time span of the work is great and, in fact, unlimited and indefinite, since the first mythical story of the flood occurred in the remote past, virtually impossible to define, and the narrative continues up to the Heaven, which is placed in the distant future, where time passes by in quite a different way. The stories` settings vary from imaginary/mythical ones, such as the Noah`s Ark or Heaven, to more or less definite settings, including medieval France, Mount Ararat, or a jungle. The notions of time and space also vary in this work of fiction because it sometimes represents cultural time and space, meaning that it is culturally defined and apparently significant for the western civilization as a community: the flood, the Chernobyl catastrophe, the Gericault`s painting; by contrast, some notions of time and space in the book are represented as private and personal, seemingly significant only for a character of the story: the film setting in a jungle, the Heaven. The time/space setting is, however, often distorted by recurrence of places, objects, and other signs that refer to other stories included in the book, such as the Noah`s Ark, Mount Ararat, voyage, ship, woodworm. The notions of time and space begin to be confusing when one event that is considered as taking place in the present time may point out to another spatial or temporal dimension. Therefore, we may relate it to the

way of approaching the presence proposed by Derrida: as always referring to this what it is not, namely the past and the future (http://projectlamar.com).

The work of fiction written by Barnes can be classified as a post-modern metafictional writing as it is self-conscious on the level of its aesthetic structure and it emphasises its own artificiality (Waugh 21-22). The concept of play or game seems to be one of the most characteristic qualities of this kind of fiction, situated in a perfect resonance with post-modern theory. Derrida`s understanding of meaning production as a process which is never completed is, in fact, a game, a game with meaning. Furthermore, the game with meaning seems to be the main aim of metafiction. Patricia Waugh claims that "play is a relatively autonomous activity but has a definite value in the real world. Play is facilitated by rules and roles and metaficiton operates by exploring fictional rules to discover the role of fictions in life. It aims to discover how we each 'play' our own realities" (Waugh 35). The aim of metafiction is to subvert the existing patterns, undermine their structures, explore boundaries between the real and the fictitious, and the game is an obvious strategy of achieving these aims. Play often takes place at the level of relocation of contexts, when the same sign, phrase, motif is attached to a different meaning because of the shift of the context (Waugh 34-43). It is apparent that in *A History of the World in 10 ½ Chapters* such a game occurs, since the piece seems to deconstruct the prevalent patterns concerning historical representation. This game is conducted at different levels in the work.

Perhaps the most profound game of all within the work concerns "Parenthesis," the half-chapter. The marginalization of it, indefiniteness, flaw in its classification, paradoxically lead to its elevation over the remaining narratives of the piece. There seems to be a general tendency in the work to de-centralize what is traditionally at the centre and bring the peripheral into focus, which is clearly consonant with the interests of the post-structural theory presented above. Therefore, this is probably the most metafictional part of the book, the most self-conscious and self-reflective. Consequently, the reading of

the half-chapter seems to be crucial for the interpretation of the whole piece, for determining the vision of history it provides. The narration concentrates on love, which is symptomatic, since love appears to be presented then as of special importance in the history of the world and it might sound quite banal and cliché. This idea of love as the fundament of the history of the world, or as liberation from it, seemingly contradicts the progressive vision of history presented in the whole piece. Arguably, within the half-chapter, love and history are in constant correspondence. Love may be considered to be a cure for the oppressive history:

> But I can tell you why to love. Because the history of the world, which only stops at the half-house of love to bulldoze it into rubble, is ridiculous without it. The history of the world becomes brutally self-important without love. Our random mutation is essential because it is unnecessary. Love won`t change the history of the world (that nonsense about Cleopatra`s nose is strictly for sentimentalists), but it will do something much more important: teach us to stand up to history, to ignore its chin-out strut. I don`t accept your terms, love says; sorry, you don`t impress and by the way what a silly uniform you`re wearing. Of course, we don`t fall in love to help out with the world`s ego problem; yet this is one of love`s surer effects. (Barnes 240)

This quasi-essentialist perspective comes as a surprise. Love provides a gate to escape the history of the world. Is this a game? Or is love really the answer?

The half-chapter begins with the description of how the narrator spends nights and what the differences between his and his partner's ways of sleeping are. This seemingly not a very critical setting may influence the interpretation of both the chapter and the whole piece. If we assume that sleeping symbolizes the unconscious and the imaginary and being awake symbolizes the conscious and the real, it may be found particularly witty in the sense that the whole idea of separation of the two can be undermined. The apparent differences between the way the narrator and his partner sleep may as well function as the differences between them being awake:

> (I am not claiming grander dreams, by the way. Sleep democratizes fear. The terror of a lost shoe or a missed train are as great here as those of guerilla attack or nuclear war.) I admire her because she`s got this job of sleeping that we all have to do, every night, carelessly, until we die, much better worked out than I have. She handles it like a sophisticated traveler unthreatened by a new airport. Whereas I lie there in the night with an expired passport, pushing a baggage trolley with a squeaking wheel across to the wrong carousel. (Barnes 226)

The boundary between what is unconscious and imaginary and what is conscious and real seems to blur. The passage encourages questioning this distinction; maybe what is real is no less imaginary than a dream or maybe the terms are inappropriate. It may point out to the fact that the lives people lead are more imaginary than real, when their everyday problems mingle with the events of a greater scale. The text plays with the prevailing understanding of the concepts of reality and fiction, engaging readers in a game, which naturally creates the sense of subversion.

Although love seems to be elevated in the chapter, it is not presented as perfect. The narrator`s longish dissertation on the theme of love is, in fact, a deconstruction of the way contemporary people seem to understand the concept. Therefore, it seems that love, like history, is just another discourse, which, according to the Foucaldian understanding of the term addressed above, is created and orderly structured by social norms and unconsciously structuring our way of perceiving it, being the subject of power exercises. The narrator examines the phrases standing for "I love you" in different languages and concludes that he imagines "a phonic conspiracy between the world`s languages. They make a conference decision that the phrase must always sound like something to be earned, to be striven for, to be worthy of" (Barnes 229). It indicates linguistic, and therefore textual, nature of love: it is linguistically constructed in the way that people crave it. The prevalent connection between love and happiness is subverted, for the narrator does oppose the idea of correlation of the two, "we think of it as an active force. … It is wrong; it evokes wrong conceptual model. … But the model isn`t from magic but particle

physics" (Barnes 232). Love inspires poetry and literature in general, but is also shaped by it, since "poets seem able to turn bad love—selfish, shitty love—into good love poetry. … And they write this stuff called love poetry. It`s collected into books called The Great Lovers` Valentine World Anthology of Love Poetry or whatever" (Barnes 227-228). Love seems to be an entirely human concept because it, apparently, does not occur anywhere else in nature—nature is about "the exercise of power, dominance and sexual convenience" (Barnes 234), the features that are not associated with love. If love does not represent nature, it is either something artificially created or something exceptional (or both). Love is systematized by the institution of marriage and, consequently, socially normalized with the view to assign a deeper meaning to it, which is one of the characteristics of discourse as understood by Foucault (1981:55); therefore, the bride and the groom in a wedding picture "are in a profoundly abnormal state; yet try telling them that. Their condition feels more normal than it has ever done before. *This* is normal, they say to one another; all this time before, which we thought was normal, wasn`t normal at all" (Barnes 239).

This subversive vision of love is to show that love is a discourse which is appropriated, that love is radically different than our assumptions about it. "One of the troubles is this: the heart isn`t heart-shaped" (Barnes 232) and the concept of a heart seems to be as misleading as the concept of love. It can be argued that love is connected with the history of the world, for it functions according to the same patterns: it is a discourse and thus, as mentioned above, "the thing for which and by which there is struggle" (Foucault 1981:53). It is idealized similarly to the story of the Noah`s Ark as "trusting virgins were told that love was the promised land, an ark on which two might escape the Flood. It may be an ark, but one on which anthropophagy is rife; an ark skippered by some crazy greybeard who beats you round the head with his gopher-wood stave, and might pitch you overboard at any moment" (Barnes 231). Love is not concrete, it exists in people`s imagination and they are possessive about it in the same way as they are possessive about the signs we attached deep meaning

to: "She is the centre of my world. The Armenians believed that Ararat was the centre of the world; but the mountain was divided between three great empires, and the Armenians ended up with none of it, so I shan`t continue this comparison" (Barnes 236). Love as a discourse is power, power to be struggled for, "so religion and art must yield love. It gives us our humanity, and also our mysticism. There is more to us than us" (Barnes 245). Both the concept of history and the concept of love are interrelated because of their discursive quality and power relations concerning them.

Love is a powerful concept, impossible to explain rationally, stimulating people`s imagination. It is difficult to clarify why, even though love never happens to be as people conceptualize it, they still search for it, trust, and believe in it. The narrator explains why love is included in the history of the world in the following way:

> If we look at the history of the world, it seems surprising that love is included. It`s an excrescence, a monstrosity, some tardy addition to the agenda. It reminds me of those half-houses which according to normal criteria of map reading shouldn`t exist. The other week I went to this North American address: 2041 ½ Yonge Street. The owner of 2041 must at some point have sold off a little plot, and this half-numbered, half-acknowledged, house was put up. And yet people can live in it quite comfortably, people call it home . . . Tertullian said of Christian belief that it was true because it was impossible. Perhaps love is essential because it`s unnecessary. (Barnes 236)

Therefore, the half-chapter may also be thought of as something essential, yet unnecessary, like love. Significant because of its insignificance. It is a highly witty approach to contradict two notions that seem to be exclusive within one sign. It is liberating for the world, where people starve for meaning, when they attach or even over-attach meanings to things. According to the traditional criteria of reading fiction, the half-chapter should perhaps not exist: it is some deformation, an aberration; however, the fact that it does not correspond to convention does not mean it cannot exist. It is a progressive approach to fiction and discourse in a broader sense, since it provides room for improvement, change, taking action. Seemingly, traditional conventions prevail and influence

every sphere of human life, but there is a way to oppose these essentialist approaches not with other great discourses, but rather with this human factor, love and the half-chapter, which seem unimportant but are highly meaningful.

Is really love the core? It is not the ultimate answer to the problem of the taken-for-granted traditional discourses and the history of the world. The historical discourse is immensely powerful, yet it is only a symbol of our frustration, with our desire to dominate, and, most of all, to be heard, "we fabulate. We make up a story to cover the facts we don`t know or can`t accept; we keep a few true facts and spin a new story round them. Our panic and our pain are only eased by soothing fabulation; we call it history" (Barnes 242). The narrator tries to explain what history is, emphasizing its artificiality:

> History isn`t what happened. History is just what historians tell us. There was a pattern, a plan, a movement, expansion, the march of democracy; it is tapestry, a flow of events, a complex narrative, connected, explicable. One good story leads to another. First it was kings and archbishops with some offstage divine tinkering, then it was the march of ideas and the movements of masses, then the little local events which mean something bigger, but all the time it`s connections, progress, meaning, this lead to this, this happened because of this. … The history of the world? Just voices echoing in the dark; images that burn for a few centuries and then fade; stories, old stories that sometimes seem to overlap; strange links, impertinent connections. (Barnes 242)

Therefore, there is a sense of the lack of truth. Love, as it is suggested by the narrator, is connected with truth because even though it is so restricted via discourses, it still has this quality of being subversive, unexplainable. The only way to escape these repressive discourses accumulating for the centuries of the world`s history, shaping people`s understanding of the world around them, legitimizing domination, explaining discrimination, is apparently love. Narrator states:

> We must believe in it, or we are lost. We may not obtain it, or we may obtain it and find it renders us unhappy; we must still believe in it. If we don`t, then we merely surrender to the history of the world and to someone else`s truth. … And when love fails, we should blame the history of the world. If only it had left us alone, we could have been happy. Our love has gone, and it is the fault of the history of the world" (Barnes 246).

Love is treated then as the last resort, the only thing that can change power balance, but it sounds rather as a desperate craving for the real opposition. Again it is a game that does not have a conclusion, for it provides a solution that is seemingly very fragile. Love serves as an enthusiastic idea at a particular moment, but "it seems a grand truth now, though in the morning it may not seem worth disturbing her for" (Barnes 246).

Concluding, *A History of the World in 10 ½ Chapters* is a metafictional piece approaching the current discourses and subverting them by undermining their structures and emphasizing their foundations: they are based on assumptions rather than on truth. The vision of history provided in the work is highly unstable and may be considered relativist; it perfectly resonates with the post-modern thought. The games used within the text serve to undermine the way that discourses become commonly accepted and serve as paradigms. The issue of the extent to which the reality people live in is "real" and to which it is structured by discourses, the imaginary, is emphasized and played with throughout the piece. The concept of love elevated in the half-chapter is deconstructed and shown as a way to escape the history of the world (seen as oppressive and limiting). However, a deep belief in the power of love as cleansed of the assumption built around it to reverse the discourse of the history of the world seems to be naïve, amusing, even grotesque. The exaggeration of the discourse of love in the half-chapter is apparently a need for escaping and building something "meaningful," which, again, is a foundation for creating another metadiscourse: this of love; thus, there is no break out of this vicious circle. Seemingly, the text is self-aware also in this respect, but does not seem to provide any other alternative to the realms of discourses. Although the half-chapter is an attempt to provide a solution, it apparently ends up in fiasco; it implies that there is a scarce possibility to step out of the perspective of discourses that govern our thinking, that it is certainly almost impossible.

Endnotes

1. This article is based on the author`s BA thesis: *A Post-Modern Vision of History. An analysis and interpretation of "A History of the World in 10 ½ Chapters" by Julian Barnes in the light of post-structural theory.*

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Abstract

History, alongside religion and science, was perceived throughout modernity as objective, meaningful in itself and assigning further meaning to the present and the

future, and, consequently, ordering the surrounding reality narrative, namely meta-narrative. The post-modern debate goes beyond the horizons concerning historical representation restricted by the preceding epochs. Post-modernists attempt to approach history from a different perspective so as to undermine its foundations as metanarrative emphasizing its narrative qualities. Revising the myth of objectivity and obtaining truth through the narrative representation seems to be common for many post-modern scholars and thinkers. Hayden White, a historian, defines history as a narrative discourse emphasizing its selective quality, limits of representation, and ideological undertone. Richard Rorty perceives this form of representation as providing an opportunity for the future change (mostly through language). Jacques Derrida in his method of analysis, deconstruction, undermines all the prevalent assumptions about the reality, pointing to its textual quality and virtually unlimited possibilities of interpretation. Michel Foucault notes that all the discursive practices are tools for exercising power and, consequently, pursuing institutionalization. Although the thinkers addressed above developed their own independent projects, their concern with history is based on the same ground—the inadequacy of truth. Drawing upon the richness of voices presented above, the article aims at providing a vision of history represented in the work of fiction: *A History of the World in 10 ½ Chapters* by Julian Barnes. The metafictional strategies applied in the book are to be given the primary focus. A special attention is to be paid to the problem of the half-chapter and the proposition of love as an alternative to the historical discourse emphasizing fragility of such an idea and impossibility of escaping discourses.

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WOMANISM, FEMINISM, AND DISCRIMINATION: AN ANALYSIS OF ALICE WALKER'S *THE COLOR PURPLE* (1982)

Keywords: feminism, Womanism, discrimination, individuation, masculinity

Introduction

This article is an attempt to analyze feminism, Womanism and their discriminative aspects as depicted in *The Color Purple* by Alice Walker. It was inspired by the interest in African American female narratives. The first part of the article discusses the origins and roots of the feminist movement and the problems it faces regarding racial and cultural heterogeneity in contemporary times. My aim is to show how the first, second and third waves of feminism originated and to delineate some limitations the movement faces. I show the Womanist movement in two basic theoretical dimensions by referring to key scholars dealing with the issue: Alice Walker and Clenora Hudson-Weems. The article also tries to show the problem of the discriminative potential harbored in both feminist and Womanist movements and to point to noticeable discrepancies between social groups to which the movements respond. I would like to refer to the problem that neither feminism nor Womanism can empower all women regardless of race, socio-economic status, descent, etc. Although these movements aim at improving women's lives, there is still a considerable number of women who find themselves outside feminist and Womanist discourse. What is more, I would like to draw attention to the problem of men's status within both discourses. The last part of my paper analyses the image of masculinity in Alice Walker's *The Color Purple* as an example of the limitations of the Womanist movement. My research objective is to make readers aware

that a change of perspective on the role of men within both Womanist and feminist discourse is a slow and complicated process, which requires understanding of social and economic realities which women are forced to live in. I want to emphasize that the process of changing the way men are perceived is a matter of negotiation and compromise between feminist knowledge and practice.

First-wave feminism in the USA

In general, feminism may be described as an "established theoretical concept based on the notion that gender is primary in women's struggle in the patriarchal system" (Hudson-Weems 1993: 44). In the USA, early feminism is associated with the political activity of the Suffrage movement. The second half of the 19th century saw white American women supporting the strife for African American equality. Although slavery was officially denied by the 13th Amendment (1865), some (usually Southern) states, which made money from agriculture (sugar cane and cotton), rejected the idea of abolition and followed the policy of segregation and discrimination. White Suffragists supported the African American strife for independence until the 15th Amendment (1870) to the US constitution was passed. The amendment granted African American men voting rights and thereby jeopardized the white dominance in the country. From that time, the Blacks were able to choose their own political representatives, support Colored politicians and have a voice in the political life of the states. As a result, Suffragists withdrew from the general struggle against discrimination and started to engage themselves politically to obtain voting rights for White females (Hudson-Weems 1993: 46-47).

Second- and third-wave feminism

The moment women started to fight independently for their own liberation and for the recognition of their needs is associated with the arrival of second-wave feminism. It is quite interesting to analyze its name, the second wave, which

suggests both a continuity of the first wave, but also the introduction of fresh ideas. As Abbott (705) notes, the struggle originated from a focus on political and economic inequalities and developed into a fight for the acceptance of female sexuality. Women started to see the necessity to improve their status and gain the right to be treated equally in terms of sexual needs, but also to get equal pay and develop professionally instead of remaining at home. The demands included, for example, equal pay, free contraception, right to an abortion and 24-hour child care. Women also wanted to fight the patriarchy hidden in the problem of domestic violence and they organized demonstrations to change the reality and force the authorities to pass adequate laws.

The first arrival of third-wave feminism, widely defined as "feminism of difference" whose primary aim was to find a connection between men and women and reject the accepted status quo, dates back to around the 1970s. The emergence of third-wave feminism in the USA took place gradually and was heavily influenced by French feminists of difference and the reaction against post-feminism. According to the status quo, men and women are treated as binary opposites. During the first and second wave of feminism it was common to perceive the movement as the strife not towards liberation, but rather against men. Bell hooks points out that "in the early stages of contemporary feminist movement, labeling men 'the enemy' or 'male chauvinist pigs' was perhaps an effective way for women to begin making critical separation that would enable rebellion to begin: rebellion against patriarchy, rebellion against male domination" (215). However, third-wave feminists gradually started to understand that the role of men within the feminist discourse ought to be transformed and that men should no longer be treated as women's opponents but rather the ones who support their struggle for individuation. This change of perspective is reflected in the fact that third-wave feminists act against structuralist approach to language, which also shows the binary division between the dominant and the subordinate. Third-wave feminism, on the other hand, praises post-structuralist approach to gender, sexuality and the language

used to define them. Post-structuralists believe that language is not enough to understand the world, and that texts have no constant meanings. This idea is of great significance for Alice Walker as she stresses the importance of female voice and the role of female story telling that stands in contrast to the structuralist male-centered perspective. It is important to mention that third-wave feminists have expanded their objectives, referring to such issues as: gender violence, gender stereotypes, rape culture, and queer theory. The fact that these aspects are included in *The Color Purple*, and are briefly discussed in the subsequent part of the work, proves the fact that there is an interesting connection between Womanism by Alice Walker and third-wave feminism.

It is necessary to acknowledge the importance of masculinity; its reconstruction and transformation are inevitable to understand the notion of femininity. Men should play an active role in women's individuation process and support their struggle to fight patriarchy. They ought to act as women's partners and back them up in every area of their life. They are supposed to support women's professional advancement and financial independence, which means that they must accept that the women's role goes beyond raising children and acting as housewives. It also means that women should no longer perceive men as enemies but rather allies in their fight for equality. Feminism of difference and its objectives are the grounds to which the whole idea of the Womanist movement refers.

The limitations of the feminist movement

It is obvious that feminism does not respond to the needs of all women. Feminism was not primarily conceived for Colored women. Catherine Clinton (63) in her *Women Break New Ground* claims that feminism was the struggle of middle-class White educated women rather than Colored or working-class women. The priority of third-wave feminism was to analyze real differences between women on the basis of race, but also class, gender, morality, economic and social status, sexual orientation, cultural heritage, tradition, language, etc.

As a result, some women feel that they do not fit in the categories established by feminism. Audre Lorde (855) in her "Age, Race, Class, and Sex: Women Redefining Difference" (1984) analyses the problems and consequences of the *mythical norm* on the example of American society. She believes that societies create norms which are obligatory if a person wants to be accepted. The mythical norm describes a perfect American as "white, thin, young, heterosexual, Christian and financially secure." People who find themselves outside the definition: usually women, Third World people, working class people and the elderly, often fall victims of discrimination, as Lorde argues. What is quite significant, Lorde emphasizes the fact that moral responsibility to educate dominant groups is assigned to the discriminated side. Women of Color who, according to the scholar, are often classified as belonging to inferior groups, have difficulties in sharing their experience since white feminist literature often fails to acknowledge their difference (857). What is more, Women of Color are often abused or/and ostracized within their own communities. She exemplifies this problem by showing the situation of homosexual women who are discriminated against both by men and women. Homosexual Colored women are alienated by men from their communities since their sexual and economic self-sufficiency undermines their idea of masculinity. Other Colored (but heterosexual) women associate female homosexuality with white communities and, as a result, often exclude lesbians from their group. It can be said that "the movement fails to state clearly that the system is wrong; what it does communicate is that White women want to be a part of the system. They seek power, not change" (Gordon cited in Hudson-Weems 1989: 38).

Lorde's article proves the point that the view on differences between women should be redefined and there is still much room for other movements such as African feminism and Womanism. According to Filomina Chioma Steady, African feminism is problematic because of inadequate naming, which suggests just an extension of the feminist movement. Steady (23-24) claims that women

should not use the word *feminist* since it does not express different racial, social, economic and class categories to which Black women often belong to. Thus, both African feminism and Black feminism make reference to the middle-class and thus do not respond to the needs of various socio-economic groups.

Theoretical framework of Womanism

Womanism is a very complicated term whose definitions and objectives vary according to numerous sources, researchers and scholars, and, as a result, is often misrepresented and unarticulated within mainstream histories. It can be traced in Aboriginal, African, Canadian, Caribbean, Taiwanese/Chinese, Latino, Native American Indian, Asian/Indian, Latina American and European contexts. The range of topics and problems discussed by Womanist activists is significant; however, its definition is still unclear and full of contradictory statements. One of the definitions, provided by Layli Phillips, the editor of *The Womanist Reader,* describes it as a movement or a social theory for all people who are searching for an alternative to *feminism* as a target theory to follow. Phillips sees the movement as "a social change perspective rooted in Black women's and other Women's of Color everyday experiences and everyday methods of problem solving in everyday spaces, extended to the problem of ending all forms of oppression for all people, restoring the balance between people and the environment/nature and reconciling human life with the spiritual dimension" (xx). Contrary to feminism, "Womanism does not emphasize the privileged gender or sexism; rather, it elevates all sites and forms of oppression, whether they are based on social-address categories like gender, race, or class, to a level of equal concern and action" (Phillips xxi).

The Reader's Companion to US Women's History perfunctorily defines Womanism as merely a distinct synonym for Black feminism (Steinem and Hayes 639). Another definition, this time a more comprehensive one, is provided by *The Oxford Companion to African American Literature* published in 1997. Carol Marsh-Lockett (785) states that Womanism is "a global vision"

which stems from the "universality of the Black race" and the importance of "African presence in Americas." Lockett's definition also emphasizes the importance of being a woman in relation to other women, men, but also entire Black race and humanity as well. The researcher draws attention to the meaning of cultural heritage, local and international culture.

The analysis on the definition of Womanism is further continued and developed by Layli Phillips (xxiv-xxvi) herself. Firstly, she calls Womanism an antioppressionist movement which, as the name suggests, fights almost every kind of oppression: sexual, sexist, racist, heterosexist, homophobic, xenophobic, etc. Secondly, the researcher defines it as vernacular, which means that it is about ordinary people, not only the elites and chosen social circles. Phillips defines the movement as non-ideological, which free from any form of demagogy. The fourth element is the communitarian aspect, which suggests commonweal as the primary need of social change. The last one is spiritualization, which relates to the transcendental, metaphysical dimension of life and the idea of connection with all humanity.

Hudson-Weems, in her "Black Feminism, African Feminism, Womanism" (1993), sees the core of the Womanist movement in the process of self-individuation and self-empowerment. For her, a Womanist is a person able to name and define herself as an individual, not in relation to a dominant social group. Other key aspects of African Womanism are family-centeredness and motherly care. Being a Womanist means possessing the ability to support and care for one's family and children. The third aspect of Hudson-Weems' definition is the ability to perform different social roles. This adaptability in performing different roles means also the alignment with Black men based on mutual cooperation.

Alice Walker's Womanism and *The Color Purple*

Walker defines the term *womanish* as opposed to *girlish*. She writes that Womanism refers to

> outrageous, audacious, *willful* behavior. Wanting to know more and in greater depth that is considered 'good' for one. Interested in grown-up doings. Acting grown up. Being grown up. Interchangeable with another black folk expression: 'You're trying to be grown.' Responsible. In charge. Serious. (1983:19)

What is more, Walker's definition of Womanism puts much emphasis not on the intimate relationship between men and women, but generally praises the connection between women in a sexual or non-sexual sense. The author points out that a female acting *womanish* "sometimes loves individual men, sexually and/or non-sexually" (19). The author, however, draws attention to the fact that *womanish* females should be "committed to survival and wholeness of entire people male and female" (19). Finally, there are other interesting aspects of her definition, namely the spiritual, metaphysical connection with the moon and the Spirit, love for music and dance, and a woman's love for herself in spite of all adversities (19). It seems that Alice Walker's definition of a Womanist individual is still imprecise and superficial as it does not clarify the ways to achieve a truly womanish way of life. Her definition may be criticized for not providing any practical explanation or solution as the author mentions only a few theoretical criteria that are seemingly not connected to each other, such as: love for other people and fondness of dance. Hazy and unclear as Walker's approach may seem, it is likely to be a part of intentional strategy the author undertook. Haziness and lack of any precision when it comes to the theoretical approach gives much freedom to the readers to decide on their own method and pace to achieve a Womanist approach. It is a way to give the readers choice and make them contribute somehow to the final image of themselves as Womanists. Lack of any tight categories or framing does not exclude anybody; freedom of interpretation what Walker really meant is what really counts here. Surprisingly, she does not restrict her approach only to Black women, so it also appears possible for men to become Womanists. Walker's approach is similar to the ideas of Womanism proposed by Phillips and Hudson-Weems as the three researchers see the need for social change and separating the movement

from ideology. What is more, they all suggest the need of realignment with men and other women to redefine themselves.

The Color Purple, published in 1982, presents the life of Black, uneducated woman residing in Georgia, whose life comprises of many traumatic experiences and pitfalls. As Celie cannot reveal the truth about being sexually abused by her stepfather Alphonso, she starts writing letters to God and these intimate letters give us a complete image of her story, traumas and difficulties she has experienced. Epistolarity becomes the major mode used to tell the story and becomes a way to emphasize the importance of female storytelling in the process of reestablishing one's self. The girl gets pregnant twice but having been deprived of her offspring she slowly falls into depression. Celie has no support as her biological father dies in some tragic circumstances, her mother passes away because of illness, her sister Nettie is forced to leave their family, and her future husband abuses the girl sexually and mentally. The situation changes when Celie's husband Alfred brings a mistress to their home, Shug Avery, a singer whom he used to be infatuated with in his youth. Gradually, the women start to develop a sisterly, intimate relationship, on account of which Celie is able to redefine her sexuality and find the eagerness to live. The girl establishes a bond with other females and males in the community: Harpo, Alfred's son; Sophia, Harpo's wife; Squeak, Harpo's mistress. The presence of these characters also helps her overcome her trauma and build a new life from scratch. Celie builds her own business and becomes financially independent, which gives her power to become fully autonomous.

Undoubtedly, the main theme of *The Color Purple* is the restoration of the idea of selfhood and womanhood. Selfhood is associated with a person's individuality and personality in the sense of being distinct from others. To put it simply, it is how we identify ourselves and what elements are most important for us when we define ourselves. It is important to treat selfhood and identity as two distinct terms and not to confuse them. Identity is a much broader term that defines qualities, beliefs, ethnicity and many other aspects which specify

people as a part of a group. Identity is based on the negotiation between the past and present, which is extensively elaborated in Stuart Hall's theory of identity as a matter of being and becoming (1992). Cultural identity is undoubtedly a very important aspect of the book; nevertheless, being a victim of male abuse, Celie primarily has to establish a connection with herself. Therefore, the need to elaborate on the idea of selfhood and the individuation process is of vast importance here. The protagonist has to get rid of fragmented images which create horrifying visions in her mind. In this case, these images include symbolic castration that takes place every time her stepfather comes to rape her and satisfy his sexual desires. This is also the moral pressure the character experiences when her mother curses her for bearing a bastard child, who comes from the incestuous relationship. Later, the fact that she is forced to replace the mother after her death is also a weighty burden for the young woman. Last but not least, her stepfather's as well as Albert's conviction that she is unworthy to be called a whole woman has a lifelong impact on her psyche. All these factors contribute to problems with Celie's sense of self. The process of re-establishing her self is delayed since it takes place when Celie is already married to Albert. The process of regaining selfhood is initiated in a mirror scene when Celie comes to terms with her body for the first time. Daniel W. Ross emphasizes that

> the mirror scene takes on a particular meaning because of the desire for ego-formation has already been sparked. From the Celie who thinks of her body as fragmented and who tries to make herself as unfeeling as a tree, Walker has taken us to a Celie whose passions allow her to begin to think about her body differently and to conceive of a relationship beyond the self, with an other. The mirror scene expedites Celie's development through the stage of primary narcissism, in which two love-objects exist—the self and the mother. (3-4)

Apart from establishing the link with herself, another important Womanist idea is to find a connection with other women. In the case of *The Color Purple* there are numerous female relationships which positively contribute to developing the *womanish* identity. The first and most important woman who

influences Celie is Shug, who teaches her sexuality and shows her how to reject the feeling of inferiority and develop independence. What is more, their first sexual encounter gives Celie the chance to re-experience the feeling of satisfaction felt by the child at the mother's breast (Ross: 15). Shug Avery, a female singer whom Celie encounters, is the one who evokes first erotic feelings in her. Another important female character is Sofia, to whom Celie describes her experience of being a victim, and whom she teaches the art of knitting and sewing. Nettie, Celie's sister, is also a key female character. The sisters share a metaphysical bond which empowers them to act. The development of a sense of collective unity between Nettie, Shug, and Celie enforces the process of self-individuation and empowerment since victimized Celie no longer associates herself with an inferior, alienated victim. She considers herself to be a member of a strong female community. Thanks to these women Celie feels empowered and stronger, even ready to take revenge and kill her oppressive husband.

Knitting and sewing are other important aspects in the book since they emphasize the connection of Womanists to heritage and tradition. Thanks to her ability to sew, Celie is given the power to solve conflicts between her and other women. It also makes the way for her to fight male dominance. The fact that Albert joins her in making pants shows the author's attempts to bring men and women together and fight the status quo. There are no male and female areas any longer. Through sewing Albert is able to understand his guilt and start his own self-recovery too (Ross 14).

There are many other elements which prove that *The Color Purple* is a Womanist novel and these features go far beyond Walker's definition: for example, the spirituality which is present in the deep faith Celie expresses through her letters to God, or the unexplainable, almost metaphysical feeling that Samuel and Corrine's daughter is Celie's biological child. Celie is the woman who enjoys good food and loves songs (especially the ones performed by Shug). She is full of motherly care: she keeps an eye on her stepchildren as well as cares for ill Shug. All these features support the claim that she

undergoes a metamorphosis to become a truly *womanish* individual. Another feature of Womanism, this time included in Hudson-Weems' notion of Womanism, is the disruption of traditional gender roles and women's adaptability. Shug's liberal sexuality and Harpo's insecurity distort the traditional (and often stereotypical) image of Black femininity and masculinity. Finally, the epistolary form of the novel puts emphasis on the meaning of narrative and story-telling for developing the sense of self. The fact that the story is presented through a sequence of letters between two women also points to the importance of "sisterhood" between Womanists. All these features clearly illustrate that *The Color Purple* transcends Walker's definition of Womanism.

Discriminative image of masculinity in *The Color Purple*

The Color Purple is an example of Womanist writing, but at the same time it has been accused of presenting a negative and discriminative image of masculinity, which has caused a huge wave of controversy. Calvin Hernton (6) views the story as a neo-slave narrative in which we can observe reversed discrimination as a recurrent/cyclical feature of human consciousness. The racial discrimination of Black communities by White people is replaced by the discrimination which Black women and/or men suffer from inside their own communities as "Black men have grown up in this country being very afraid of Black women, and hell a lot of Black women, have grown up in this country, in too many cases, looking at Black men the way white folks looked at Black men" (Bell cited in Pratt 6).

The Color Purple seems to celebrate the triumph of women against abusive, egocentric males and by presenting Black communities as structured in a highly patriarchal way. Male dominance is depicted in various negative or oppressive forms; it is, for example, sexual, psychological, emotional, economic violence, which women are supposed to bear through all their life. This book proves that in Walker's eyes Black men are not women's partners but usually enemies to

rival for dominance. Celie's stepfather and Alfred have tendencies to use violence to gain control over Black women. While the relationships between women flourish, *The Color Purple* introduces an image of Black men who are losers, bound to failure in any field. Repeatedly, the male characters are depicted as a source of women's despair no matter what means they use. Alfred, a representative of a brutal man, uses physical and mental abuse: he beats Celie and has affairs with other women. Harpo presents the reversed image of gender roles: he does not originally impose physical force on his wife. He is a careful husband and parent: he cooks, hugs his children and is not ashamed of crying. Still, Harpo also has problems to sustain a steady relationship with Sofia. Grady, Shug's husband, does not represent a positive male character either. He is a womanizer who does not respect Shug and pretends to love her only to squander her money. Pratt concludes that Walker's male characters "do not act, they do not react, they do not interact. They function simply as cardboard, underdeveloped, one-dimensional characters who lay no real claim of viability, especially when they are compared with the finely-drawn women in her fiction" (16).

Albert, Harpo, and Alfred are all guilty of the damage of relationships with their female partners and deterioration of their families. Another interesting aspect is that Walker's male characters cannot speak up independently, they are always presented to readers through the eyes of another, usually female, character (Pratt 7). This claim is also true with regard to Samuel, who seems to be the only male character who is not described in a negative way. Pratt emphasizes that "clearly Samuel was intended as a foil for another men in the novel. Yet, we are never permitted to grasp the full significance of his character" (7). The fact that *The Color Purple* is mostly narrated by the abused Celie, who experiences trauma and is a victim of male oppression, can distort the way she describes all Black males. As mentioned before, male characters in the book are not given the right to speak and tell their stories, which is another argument confirming that their image may not be fully objective. Pratt (17) emphasizes

that Black men function in a society where racial oppression is not experienced individually, and Black people suffer the oppression collectively. Thus, men also deserve to have their story told in an objective way.

In other works by Walker, for example *Meridian* or *The Third life of Grange Copeland,* men are shown in a similar, negative light. The majority of Black male characters in these books share the same features: irresponsibility, inclinations to violence and alcohol, tendencies to have affairs or conversely insecurity towards women. The fact that the negative image of masculinity seems repeated in Walker's writing reflects the distortion of the image of Black men in reality. While the idea of sisterhood, a spiritual bond between all Black women is praised, Black men are presented as unable to communicate and sustain satisfactory relationships. In this way, Walker seems to denounce the importance of heterosexual relationships as well. The recurring discriminative image of all Black male characters can contribute to the general conviction that a woman can achieve satisfaction only through a relationship with other women. In her "Womanist" (1983) Walker suggests that a woman only "sometimes loves individual men, sexually and/or non-sexually" (1983:19). The word "sometimes" may be interpreted as a discouragement from heterosexual relationships or any non-sexual relationships with men. What is quite interesting, the male characters in *The Color Purple* are not able to recover and change their lives without women's help. Albert's and Harpo's transformations take place thanks to Celie and Sofia and their female power of reconciliation. The inability to satisfy women (sexually as well as emotionally) is a problem of all the men in *The Color Purple*, regardless what approach they use. This tendency to portray men in a purely negative way may imply some biased tendencies of the author, but it can also be a totally intentional technique applied to start a discussion about the role of men and spark some changes in the conventional way in which we perceive masculinity and femininity. There is every likelihood that Walker shows Black men in an extreme way to start some debate and make them aware of the already existing schemas in relationships

between men and women. This artistic ploy can be fully deliberate and aim at getting men to cooperate with women so as to stop their passivity. It is highly probable that Walker presented Black men in such a negative light to make them defend themselves and redefine their attitude to the feminist movement.

Conclusions

The theoretical and practical parts of the article prove that feminism and Womanism have played significant roles in the development of the image of femininity in contemporary times. Although both movements share the same main purpose—to improve the situation of women and fight various forms of oppression—they respond to different women and evolve in different ways. Thus, it is necessary to contextualize and place both movements historically and socially. As mentioned in the article, the Womanist movement is recognized as a response to the racial and socio-economic limitations of the feminist movement, but it is also read as a continuation of third-wave feminism. Feminism and Womanism aim at fighting oppression, but they use different tools. Womanism is a broad term which, similarly to feminism, describes not only the struggle with sexual, but also with, for example, social, economic, and racial oppression. The movement refers mostly to the experience of Colored women. The basic assumptions of Womanism praise individuality, the idea of sisterhood, relationships between men and women, the importance of storytelling and many other aspects mentioned in Walker's, Hudson-Weems' and Phillips's definitions. However, similarly to feminism, Womanism is not always free of discrimination. The analysis of the image of masculinity in *The Color Purple* confirms the thesis that the discriminative potential is still present in Womanist writings as well. The way in which men are presented in the novel may suggest some biased tendencies of the author, who can be accused of presenting a discriminative view on men. On the other hand, there is every likelihood that the author may have used such a technique intentionally to start a discussion about the relationship between men and women. It is possible that

she wanted to activate men and make them speak in response to the controversial images included in the book. Walker's male characters are either abusive or feminized; regardless of the approach they take, they are bound to fail The way Walker portrays men in her works can be seen as diminishing the importance of men in Black communities in general, but it can also be viewed as encouraging men to change the already existing stereotypes about their role in the feminist movement. We should remember that men's relation to feminism is a very complex one, and it has been evolving for many years. Therefore, it is important to understand the desire to change the role of men within both discourses. The status of men, stereotypically treated as "agents of the structure to be transformed" has to be altered (Heath 1987: 1). However, it is not a simple process as no one is born to be feminist by virtue, and as Heath points,

> men's relation to feminism is an impossible one. This is not said sadly nor angrily (through sadness and anger are both known and common reactions but politically. Men have a necessary relation to feminism—the point after all is that it should change them too, that it involves learning new ways of being a woman and *men against* and as an end to the reality of women's oppression—and that relation is also necessarily one of a certain exclusion the point after all is that this is a matter *for women* that is their voices and actions must determine the change and redefinition (1).

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Abstract
The article discusses the notion of Womanism as presented by Alice Walker, Layli Phillips and Clenora Hudson-Weems with reference to second- and third-wave feminism, homosexuality, and the image of men in *The Color Purple* (1982). The general aim of the paper is to point out some limitations of the feminist and Womanist movements, in particular with regard to their approach to sexual and racial minorities. I present the origins and roots of the feminist movement, and the problems it faces with reference to the racial heterogeneity of the 20th century. I conduct a comparative study of some key aspects of feminism and Womanism, focusing on the discriminative potential harbored in both standpoints. My analysis of the image of masculinity in Alice Walker's *The Color Purple* and of the description of Womanism included in her "Womanist" (1983) aims at illustrating this potential for discrimination and bias which, as I argue, can be seen as present both in feminist and Womanist writings. My aims is, however, to emphasize that the potential for discrimination is not an expression of the author's personal views, but rather an intentional technique applied to start the discussion on the role of men within both feminist and Womanist discourses.

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RETRO-STYLE DETECTIVE FICTION: A POSTMODERN INCARNATION OF TRADITIONAL CRIME FICTION

Keywords: historical crime fiction, retro-style detective fiction, postmodernism, historiographic metafiction

Introduction

In the preface to *Great Short Stories of Detection, Mystery and Horror,* Dorothy L. Sayers stated that "death in particular seems to provide the minds of the Anglo-Saxon race with a greater fund of innocent amusement than any other single subject" (James 11). While she refers to the stories and novels whose central theme is that of murder, mystery, and detection and not to the heinous criminal act itself, it cannot be denied that detective and crime fiction remains one of the more, if not the most, widely read literary genres (Symons 5).

Sayers' words, however, show a certain short-sightedness when it comes to the possible recipients of such stories as they cannot be limited to the Anglo-Saxons—James notes that such a "vicarious enjoyment in 'murder considered as a fine art' (…) makes the whole world kin" (11). This worldwide popularity of detective fiction can be attributed to the way in which it reassures the readers that those who commit crimes and disturb the existing natural order will always be discovered, prosecuted, and punished (Symons 11). Interestingly, the genre managed to keep and reinforce that promise from the late nineteenth century onwards, despite social changes resulting from two World Wars and technological development.

During its century-and-a-half-long existence, detective fiction changed and transformed, producing different subgenres, modifying and updating patterns

and motifs, and creating the rules governing them, only to later disrupt them completely. However, even within the genre characterised by the constant development, there are works which can be described as canonical and are a staple which almost every enthusiast knows. In the case of detective fiction, the canon includes works of Edgar Allan Poe, Arthur Conan Doyle, G.K. Chesterton, Agatha Christie, and Raymond Chandler. Their popularity is reflected not only by the fact that they are still in print, but also because they constitute a frame of reference for contemporary writers. Hence, it is not surprising that numerous historical mystery novels written in the twenty-first century are set in the late nineteenth and the early twentieth century and constructed using motifs and patterns created by the aforementioned authors. Yet, such works are not mere imitations of the classic stories as they are playing with conventions in a postmodern fashion, utilising the already known tropes and expanding them to create something new and yet familiar.

The aim of this paper is to discuss retro-style crime fiction—crime fiction novels written by contemporary authors, but set in the past—as a postmodern reinterpretation and recreation of traditional nineteenth century detective fiction. For the purpose of this study, the author conducted a brief analysis of three retro-style detective novels set in the nineteenth-century London: *The Yard* (2012) by Alex Grecian and Anthony Horowitz's *The House of Silk* (2011) and *Moriarty* (2014). The analysis focuses on the ways in which the traditional elements present in those novels are transformed and modified through the employment of postmodern techniques.

Victorian detective fiction

Out of the authors of detective fiction mentioned in the introductory part of this paper, the most influential and the best-known one is Arthur Conan Doyle, the creator of Sherlock Holmes and one of the key representatives of late Victorian literature. The notoriety of Doyle's works, as well as their accessibility, contribute to the popularity of the Victorian London as the setting for

numerous retro-style crime fiction novels. However, it would be erroneous to attribute the popularity of this setting solely to Doyle's influence.

The Victorian era, often described as dark and filled with paradoxes, witnessed the birth of a nationwide fascination with crime, especially murder. This fascination was illustrated by the public attention and press coverage received by Road Hill House murder in 1860. After conducting the investigation, Inspector Jonathan Whicher, upon whom Wilkie Collins modelled his character of Sergeant Cuff, arrested a sixteen-year-old Constance Kent for the murder of her three-year-old half-brother, Francis (Symons 49). It was for the first time that "the horror of the deed, the age and innocence of the victim, the prosperous upper-class setting, the rumours of sexual scandal and the near certainty that the murderer was one of the household provoked the nationwide heady mixture of revulsion and fascination" (James 26). The growing interest in sensational murders was further confirmed almost thirty years later, in 1888, when the crimes of Jack the Ripper both appalled and fascinated the British public. This is also the era in which police forces were formed and the figure of a police detective appeared in the collective consciousness.

James claims that the Victorian fascination with violence, in both real life and literature, was a catalyst for the emergence of detective fiction (26). Similarly, it also influences the decision of many contemporary authors to set their novels in the nineteenth century Britain, especially in London of that era. However, it is not only the setting—filled with "fog and gaslight, the jingle of horses' reins, [and] the grind of wheels on cobblestones" (James 40)—which inspires the contemporary writers, but also the structure and motifs of early detective fiction. Kayman describes early detective stories as:

> [the] celebrat[ion of] the materialism of the age, showing that the ordinary small objects of everyday existence, if observed properly, have stories, create atmospheres, point directions [and], [a]t the same time, they celebrate the capacity of rationalism to organise the material of existence meaningfully, and the power of the rational individual to protect [the readers] from semiotic and moral chaos. (48)

The crimes presented in those stories are not excessively brutal and even murders are presented without much detail and gore, their descriptions being as laconic as possible. In fact, the Victorian detective deals with family problems and lesser crimes resulting from selfishness rather than violent assaults and murders; the sexual crimes are completely absent (Kayman 48-49).

The most crucial element of the Victorian detective fiction is the character of the detective himself. Two distinct types of detectives can be distinguished: the amateur and the professional. The amateur detective, represented most notably by Auguste Dupin and Sherlock Holmes, is often the member of the upper class and an epitome of intellect and rationalism (Symons 34). Omniscient, he uses not only his skills and powers of observation, but also knowledge "and the pieces of obscure information with which he is constantly surprising [the readers]" (Kayman 50). The amateur detective is a self-trained expert who does not expect others to understand his methods and executes his authority without any formal qualifications. In contrast, the professional detective, often disdained by the amateur, works to protect the innocent members of the society. He is not a corrupt tyrant, but the protector of those who cannot protect themselves (Symons 55-56). Rather ordinary in comparison to his amateur counterpart, the professional detective "celebrates the power of common sense and perseverance" (Kayman 50-51).

Although the detective is the central element of Victorian detective fiction, Kayman (49) claims that the most important and characteristic element of early detective fiction is that of the detective's companion who tells the story and whose "obtuseness" makes the intelligence of the detective "shine more brilliantly" (Symons 33). His role of a narrator is particularly important as it allows to present the events from the perspective of an older and wiser narrator who "indulges in retrospection, evaluation and the drawing of moral conclusions" (Fludernik 90). Apart from serving as a narrator, the sidekick is also a mediator between the detective and the reader, acting as the only

character with whom the readers can identify (Kayman 49). He keeps the readers in conscious contact with the detective and "evokes (…) a similar feeling of intimacy" (Rzepka 77) with the main protagonist, thus, giving them a chance to actively participate in the investigation. Yet, in his role as a narrator, the sidekick is not completely reliable—even Holmes criticises Watson's reliability as both a writer and narrator, stating that he "[has] degraded what should have been a course of lectures into a series of tales" (Doyle 317).

The final element of the Victorian detective stories emulated by the contemporary writers is the construction of the story itself. The detective fiction of this era is characterised by the closed environment in which the crime is committed, limiting the number of possible suspects (Abrams and Harpham 84). The detective, either a professional or an amateur, often aided by a sidekick or a group of them, investigates the crime following "a cluster of baffling clues" (Quinn 114) and solves the case through employing logical thinking, knowledge, and scientific advancements. Throughout the whole narrative, the readers are encouraged to take a more active role and match their wits with the detective (Quinn 114).

Historical crime fiction or retro-style crime fiction—the issue of classification

Browne claims that every detective story deals with the past as "all authors in the genre write about acts already committed, or attempted, against the mores and conventions of society" (222) which can be solved only through the reconstruction of the past events. Therefore, historical crime fiction seems to focus on the even more distant past and studies past behaviours, customs, and traditions while providing the readers with "the same kind of thrill at a safer distance than [the one offered by] more contemporary and directly threatening true crime literature" (Browne 223). It also illustrates the growing general interest in history.

Scaggs distinguishes between two types of historical crime fiction: crime fiction set in a particular historical time period, but not written during that period and crime fiction in which a contemporary detective investigates a crime committed in the remote past (125). He also notes that the most essential element of historical crime fiction is its spatial setting which, although temporary due to its remoteness, allows the authors to draw on the influences of other stories associated with a given setting in a collective imagination (Scaggs 125-126). However, as the credibility of "crime fiction has to be authenticated by details" (Browne and Kreiser 4), the writers of historical crime fiction need to include in their works rich descriptions of all the elements of social and cultural life such as clothes, food, housing, and social activities. Yet, adhering to the social norms of the past may result in the creation of characters who are perceived by the modern readers as unsympathetic. Therefore, descriptions presented by the authors are either "realistic, but alien" or "palatable, but anachronistically modern" (Scaggs 126).

Historical crime writers use various devices to create a sense of verisimilitude in their novels. Most often they decide to include well-known and recognisable historical figures or famous fictional characters in their fictional narrative. Another method is to incorporate famous murder cases as a part of the plot, appropriating them through updating and fictionalising, "re-opening" them in the present, or using "straight" historical fiction in the act of mimetic representation (Scaggs 126-129). Therefore, it can be stated that what historical crime fiction aims for is the illusion of the reality.

Such an illusion can be achieved by three primary devices. The first of them is the narrative device of framing one story within the other as can be observed in Umberto Eco's *The Name of the Rose*, in which the fourteenth-century story recorded by Adso is presented within the narrative of an unnamed eighteenth-century narrator (Scaggs 131). The second device is that of the fictional editor and the third is the use of footnotes and endnotes providing information about historical events. Those three devices both reinforce the reality and credibility

of historical details presented in the novel and emphasise the existence of the illusion they create (Scaggs 131).

The characterisation presented above suggests that historical crime fiction is an umbrella term under which all contemporary crime novels set in the past can be placed. Yet, such a classification takes into consideration neither the time period in which the novel is set nor the presence of the detective in it. Moreover, it raises the question of the difference between historical crime fiction and retro-style crime fiction. To find an answer to this question, it is necessary to focus on the definition of detective fiction itself.

Some historians of the genre "claim that the detective story proper, which fundamentally is concerned with the bringing of order out of disorder and the restoration of peace after the destructive eruption of murder, could not exist until society had an official detective force" (James 18). It is a logical assumption that detective fiction could not emerge in the societies which lack the organised system of law enforcement. The connection between detective fiction and the emergence of police force is used by Kaczyński to distinguish between retro-style detective fiction and historical crime fiction, with the former referring to works set from the second half of the nineteenth century onwards and the latter to those set before this time (192). Therefore, retro-style detective fiction can be classified as a subgenre of crime fiction the main characteristics of which include the late nineteenth century setting and the central figure of the detective.

Alex Grecian's and Anthony Horowitz's novels as postmodern reinterpretations of Victorian detective fiction

Published in 2012, *The Yard* is the first novel of the *Scotland Yard Murder Squad* series by Alex Grecian. Set in 1889, the novel focuses on the public contempt faced by Scotland Yard and the Murder Squad—a division consisting of twelve detectives who investigate murders committed in London—after they fail to catch Jack the Ripper. The story begins with the first case of Detective Inspector

Walter Day during his first week of service with the Yard. The case in question is a particularly gruesome murder of fellow detective, Christian Little, who was stabbed and left in a trunk on the platform of Euston Square Station (Grecian 1). Day feels a great pressure as not only does he have to solve the murder of one of his colleagues, but also impress the rest of the Murder Squad. Determined to catch the murderer, Day joins forces with Dr Bernard Kingsley, a coroner and proto-forensic working for the Yard.

Day's arch is intertwined with that of Constable Neville Hammersmith, who, against the orders of his supervisors, conducts his own investigation into the death of a small boy who was left to die stuck in the flue of a fireplace. His inquiry leads him to the house of a prominent London doctor where his investigation becomes entangled with those of Day and Inspector Michael Blacker, with the latter being convinced that the new serial killer is roaming the streets of the city.

The Yard is a polyphonic novel: it splits into numerous narratives presenting the situation from the point of view of various detectives working for the Yard, constables Hammersmith and Pringle, Doctor Kingsley, Day's young wife, a kidnapped ten-year-old boy and, finally, the murderer. As a result, the structure of the novel is non-linear, switching not only from one point of view to another, but also to flashbacks reaching as far back as the childhood of the characters. Those two elements—the polyphony of voices and the achronological narrative—create a mosaic reflected by the structure of the novel, since it consists of over 110 chapters varying in length and form: from a dialogue-only short scene (Grecian 195-196) to an insight into the murderer's mind which takes the form of a stream of consciousness (Grecian 187-189).

In his novel, Grecian also included historical figures, either fictionalised or directly incorporated into the narrative (Dibbell). Walter Day is the fictionalised Walter Dew, a real Scotland Yard detective whose presence was brought to the public's attention when he chased down a man mistaken for Jack the Ripper and later solved the Crippen case, during which he followed the

murderer across the ocean to Canada. Similarly, Doctor Kingsley is based on the forensic scientist Bernard Spilsbury (Dibbell) and bears similarity to Dr Joseph Bell, who also served as an inspiration for Doyle. Finally, Day's boss, Sir Edward Bradford, was a real-life Commissioner of Police of the Metropolis from 1890 to 1903.

The novel is filled with gruesome descriptions of dead bodies and bloody crime scenes. The morgue of Doctor Kingsley is also depicted in a horrifying detail which would not be found in the classical Victorian fiction:

> Behind the table, with its ghastly banquet, a gasogene bubbled quietly. The green liquid inside it cast a faint sickly glow over the immediate surroundings. An enormous jar on the back counter held a pair of thick rubbery babies, joined at the skull. A man's face floated in another jar, the skin pulled taut with nearly invisible wires. Hammersmith could see the man's eyelashes and upper teeth, all carefully preserved. (Grecian 53)

Grecian does not shy away from describing the casual cruelty of the everyday life in the Victorian London: from the two men sharing a room due to their poverty and drinking tea infused with copper, through the harsh treatment of the mentally ill and the difficult situation of children caused by both child labour and casual disregard with which child abuse was treated, to the squalid conditions of workhouses.

The Yard builds on the character of a professional detective, introduced and developed by Wilkie Collins and Emile Gaboriau. However, instead of focusing only on one detective, Grecian uses many voices presenting the development of the investigation—or rather investigations—from different points of view, even that of the murderer and one of his victims. The incorporation of flashbacks within the narrative helps to develop and flesh out the characters, gives them motivation, and explains their decisions. Moreover, the quick reveal of the identity of the murderer is a complete break from a traditional formula of classic detective stories. Finally, the non-linear narrative, an element alien for the Victorian detective fiction, creates the sense of urgency and suspense while

keeping the readers interested. Thus, the narrative of *The Yard* resembles a jigsaw puzzle with numerous elements of different shapes and forms that are, one by one, presented to the readers and create the whole picture only when the last piece is put into place.

In contrast with Grecian, who, in his novels, builds on the existing characters and events, Anthony Horowitz aims at recreating Doyle's narrative style of the first-person narration and uses the already well-known characters of Holmes, Watson, Lestrade, and Moriarty. *The House of Silk* (2011), the first of Horowitz's novels inspired by Doyle's works, takes place in 1890. In his lodgings at Baker Street, Sherlock Holmes is visited by Edmund Carstairs, an art dealer who seeks Holmes' help. Holmes employs the aid of the Baker Street Irregulars whom he asks to locate an Irish robber connected with the case. One of the boys, Ross, is later found dead. He becomes a victim of a brutal murder committed by people connected with the House of Silk, which appears to be something more sinister than a company supplying opium to dens located all over London.

Told from Watson's perspective, the novel is characterised by intertextuality, referring to both literary works popular at the time, such as Poe's short stories (Horowitz 2011: 8) and Lewis Carroll's *Alice in Wonderland* (215), as well as to the original Sherlock Holmes stories like *The Red-Headed League* or *Copper Beeches* (194). Watson frequently reminisces and comments on his own writings, stating that he feels sorry for describing Lestrade as the "'rat-faced' and 'ferret-like'" man lacking intelligence (63-64), highlighting Holmes' interests in beekeeping and writing monographs and, in a strangely metafictional way, referring to his own stories as detective fiction (154). Apart from playing with Doyle's works, Horowitz also develops some elements neglected by the author: he names Lestrade George (64), develops Mycroft's backstory (117-120), provides more information about other members of the Holmes family describing how Mrs Holmes would react upon learning that her younger son decided to become a detective (185), and informs the viewers that one of Watson's grandchildren is named Sherlock (258). Therefore, while *The*

House of Silk recreates the well-known narrative pattern with Watson retelling from his deathbed one of Holmes' adventures, the imitation is playful in nature and reminiscent of pastiche. This playfulness is illustrated by Watson's metafictional comments on the process of writing or the character of his works as well as literary references he makes.

Although *The House of Silk* is a rather faithful imitation and celebration of the original stories in both tone and structure, Horowitz uses this classical narrative to talk about matters which would never appear in the Victorian detective fiction. Holmes, Watson, and Lestrade are fully aware of the disregard with which the representatives of middle- and upper-classes treat the problem of child poverty—Lestrade even states that the tragic death of Ross is partially Holmes' fault, as he uses the Baker Street Irregulars without really caring about the well-being of the boys (96-97). However, it is the horrible truth behind the House of Silk which is more applicable for the contemporary rather than Victorian fiction. Watson's disgust upon discovering that the mysterious organization is, in fact, a paedophile ring working under the façade of a charity and supplying young boys to the prominent members of the London elite is shared by the readers. In fact, the activity of the House of Silk is so appalling that even Professor Moriarty aids Holmes and Watson in demasking its sinister actions.

While *The House of Silk* (2011) can be described as a pastiche of the classical Sherlock Holmes stories, *Moriarty* (2014) can be located on the opposite end of the spectrum. Narrated by Frederick Chase, a senior investigator at Pinkerton Detective Agency, the story begins a few days after the events taking place at the Reichenbach Falls where Sherlock Holmes and Professor James Moriarty fell to their deaths. Chase arrives in Switzerland looking for a criminal called Clarence Devereux, who, according to him, plans to take over Moriarty's position. In Switzerland, Chase meets Inspector Athelney Jones, a Scotland Yard detective obsessed with Sherlock Holmes and his methods, and the two of them decide to work together.

While Jones is taken by Horowitz from *The Sign of Four*, in which he is described by Watson as rather a daft man, Frederick Chase is an original creation who describes himself as average both in terms of appearance and intellectual capacity:

> I have investigated fraud, murder, counterfeiting, bank robberies and missing persons—all of which are prevalent in New York. I cannot say that I have used the same methods, the same extraordinary approach that you demonstrated to me this morning, I am dogged in my approach. I am fastidious. I may read a hundred witness statements before I find the two conflict remarks that will lead me to the truth. (Horowitz 2014: 33-34)

Such averageness, blandness, and mediocrity make Chase a Watson counterpart to Jones's Holmes. Through the whole novel, Chase studies the stories written down by Watson, commenting on them in a rather metafictional manner, questioning gaps present in the texts, and criticising illogical decisions made by the characters. Therefore, it can be stated that in *Moriarty*, Horowitz further experiments with the well-known formula of the first-person narration that he skilfully recreated in *The House of Silk*: he replaces Sherlock Holmes, an amateur detective, with Athelney Jones, a professional working with Scotland Yard, and Doctor Watson, an amateur writer, with Frederick Chase, who creates a perfect imitation of Watson's narrative, even weaving into it intertextual and metafictional elements.

As the story progresses, the title of the novel—*Moriarty*—becomes more and more misleading as he does not appear in the story. It is not until the penultimate chapter, entitled "The Truth of the Matter", when Chase finally directly addresses the readers stating: "I, your narrator, am Professor James Moriarty. Frederick Chase existed only in my imagination … and perhaps in yours. You should not be surprised. Which of the two names appeared on the front cover?" (Horowitz 2014: 258). Such a reveal brings to mind Agatha Christie's *The Murder of Roger Ackroyd*, in which the narrator turns out to be the killer. Horowitz's novel takes the classic model of Victorian detective fiction

and reverses it completely through doing unthinkable—giving the voice to the antagonist and allowing him to speak for himself. Hence, it is the ending of *Moriarty* that completely subverts Doyle's model—in a postmodern twist the readers learn that throughout the whole novel they have an insight not into the mind of a detective, but into that of a criminal, the eponymous Moriarty himself.

Conclusions

On the basis of the short analysis presented above, it can be observed that as retro-style detective fiction novels play with the conventions of the classic Victorian detective fiction through modifying and reinterpreting them, they can be seen as the examples of historiographic metafiction. The illusion of the Victoriana setting is kept through incorporating historical characters, either fictionalised or non-fictionalised, as well as fictional ones associated with the period. Moreover, Horowitz uses the possibility to provide backstories to characters neglected by Doyle—he discusses Holmes' familial connections in greater detail, expands the character of Athelney Jones and tells the story of Moriarty's childhood and youth—finally giving voice to those who were never given the possibility to speak for themselves and favouring marginal characters over the central ones. However, while all three novels recreate historical elements faithfully, the language used by characters is sometimes anachronistically modern and disrupts the sense of verisimilitude.

Finally, the analysed novels use the Victorian settings and narrative modes to talk about issues which, while present in both the nineteenth and twenty-first century, would be omitted from detective stories and crime novels of the era: child abuse, organised paedophile rings, and the threat of the organised crime. The writers also do not shy away from showing violence and describe it in all its gruesomeness and horrendousness, something which, while appealing to the modern reader, would be shocking for the Victorian one.

Through employing the postmodern elements, both in terms of the narrative techniques and the intertextual playfulness, Grecian and Horowitz ensure that

novels set in the Victorian period would still be understandable and interesting for the modern readers. They achieve that through focusing on violence, introducing dark and sinister elements, and subverting the well-known patterns. Yet, what seems to be the main point of setting those stories in the Victorian London is to talk about difficult issues, such as sexual and physical child abuse, which, when placed in a remote historical setting, are much easier to approach and discuss. Hence, it can be stated that what retro-style crime fiction aims to achieve is to allow the readers to "gain the new perspective of the present through the lens of the past" (Scaggs 134) through using the past as the metaphor for the present.

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Abstract

Successfulness of retro-style crime fiction can be attributed to its specific nature: on the one hand, it reintroduces the readers to the familiar world of the past—the world they already know from classic detective and crime fiction; on the other, it employs narrative techniques characteristic of postmodern fiction, making the text more familiar to the contemporary readers. The combination of those two elements—a Victorian-esque prose with postmodern literary techniques—leads to the emergence of the subgenre which uses the already known tropes and expands them, creating something new and yet familiar. The aim of this paper is to discuss retro-style crime fiction as a postmodern reinterpretation and recreation of traditional nineteenth century detective fiction on the basis of three retro-style detective novels set in the nineteenth century Britain: *The Yard* (2012), the first novel in Alex Grecian's the Murder Squad Series and Anthony Horowitz's *The House of Silk* (2011) and *Moriarty* (2014).

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DARKNESS WITHIN: EXPLORING THE MIND OF E. A. POE'S "MAD" KILLERS

Keywords: Edgar Allan Poe, gothic fiction, madness, murder, obsession, perverseness

Edgar Allan Poe is recognisable not only as a poet, short story writer or literary critic, but also as an immortal icon of pop culture. Mark Neimeyer notes that today's admirers of popular culture do not necessarily have to be acquainted with the author's oeuvre, but with the abundance of products referring to his works or the persona alone. Nowadays, Poe's presence may be spotted everywhere—apart from having an impact on the work of other writers (e.g. Matthew Pearl's *The Poe Shadow*) or being an inspiration for the moving pictures industry [e.g. *The Following* (2013-2015), *The Raven* (2012)], he is also a commercial bestseller as an image sold on T-shirts, mugs and other similar commodities. Similarly, murderers, serial killers and those called 'mad' influence and dominate today's art and culture. Literary and media representations of such outcasts indicate social fears, but also people's interest in figures breaking rules and transcending established boundaries. Many of Poe's tales deal with such issues, which inevitably makes him a valuable and influential artist.

The aim of this article is to reveal the psychological implications in Poe's selected tales and the darkness hidden in their protagonists' minds. A very important question is how Poe perceived the mind and in what way he linked it to non-rational behavior. This leads to the exploration of the "inner evil" within the human subject and to the question whether it is actually innate and

inevitable in some cases. The aspects taken into consideration include perverseness, madness, and murder.

Perverseness

It is stated that "Poe's great contribution to psychological acuity lies […] in his assumption of a spirit of perversity," whose premise is that "there is a dark impulse beyond understanding" working against "the normative assumptions" that a human being always acts in his or her own best interests (Lloyd-Smith 114). In his essay-like story "The Imp of the Perverse," Poe introduces the term by the narrator's statement that none of the moralists have ever considered the human inclination to act against his/her own will. The impulse is defined as "an innate and primitive principle of human action" through whose "promptings we act without comprehensible object; or […] for the reason that we should not" (Poe 2000: 325). The narrator describes it as "a strongly antagonistical sentiment" and explains it by stating that "the assurance of the wrong or error of any action is often the one unconquerable force which impels us, and alone impels us to its prosecution" (Poe 2000: 325).

Having defined the concept of perverseness, the narrator proceeds to reveal his story. He describes his scheme to murder a man in order to inherit his property. As the crime may appear to be executed in an excellent, undetectable manner, the narrator confesses that "[t]he idea of detection never once entered [his] brain" and that "a sentiment of satisfaction arose in [his] bosom as [he] reflected upon [his] absolute security" (Poe 2000: 327). Nevertheless, "the pleasurable feeling" gradually transformed "into a haunting and harassing thought" (Poe 2000: 327) which could not be repressed or forgotten. As a result, the narrator "would perpetually catch [himself] pondering upon [his] security, and repeating […] the phrase, 'I am safe'" (Poe 2000: 327). Nevertheless, on one occasion, he admits to himself that he will be safe only if he never confesses. Unfortunately, although he has always been able to resist the impulse, this time his "own casual self-suggestion that [he] might possibly

be fool enough to confess" leads him to his fall for he reveals the whole scheme of murdering a man during a walk (Poe 2000: 328).

Murley explains the narrator's behaviour by Poe's "critique of Enlightenment rationality" and by his "insistence on the existence of an entirely irrational force which acts aggressively in human life" (192). It is stated that generally people manage to suppress "the voice that urges self-destruction" (Murley 193). However, "the moral makeup" of some human beings, such as a murderer, "allows the Imp to triumph" (Murley 193). Moreover, it is not the imp "that prompted this narrator to murder" (Murley 193):

> The killer's moral scheme is turned upside down, with murder understood as a good, so the Imp works against the narrator's best interest of secrecy and forces him to confess […] The Imp works toward order and balance because it is a force which transcends the usual categories of good and evil; it does not discern between good and evil, it just acts against whatever force predominates within a given individual. (Murley 193)

Furthermore, Murley indicates that "Poe suggests that conscience is a dual construction" and that the narration "illustrates the decline of a reasonable man into the delusional mental state that was beginning to be conceived of as a killer's hidden, secret state of mind" (194). Accordingly, it can be inferred that "reason and the irrational can coexist within the same mind," which questions the previous approach to insanity stating "that all lunatics were raving 'wild beasts,'" and which presents insane people as being "capable of reasoned action" (Murley 194) and murderers as "moral aliens, singular men, separate from the rest of humanity" (Murley 192).

The concept of the perverse impulse may be found in a number of Poe's short stories, including "The Black Cat". The narrator, who kills his cat and wife, describes himself as a formerly humane and kind person. Unfortunately, he admits that his "temperament and character" transformed and "experienced a radical alteration for the worse" (Poe 1986: 321), which resulted in the radical change of his behavior—"I even offered her [his wife] personal violence" (1986:

321). His transformation seems to occur as a result of drinking alcohol. The abusive acts are not only aimed at his wife, but also at their pets, with the initial exclusion of the cat.

Despite the fact that the man loves his companion, the cat is not able to avoid death, which is caused by the impulse's influence on the narrator, who hangs the beloved pet "with the bitterest remorse at [his] heart" (Poe 1986: 322). The man's account reveals the murder to be committed "in cool blood" (1986: 322), which indicates that at some point, the perverse impulse seizes him as it compels the man to act against his own will more often and forces him to display more violent acts each time—from abusive drinking, through mistreating his pets, mutilating and murdering the cat, to assassinating his wife.

The instances of the perverse impulse may be found in many of Poe's tales; nevertheless, the impulse itself is best illustrated in "The Black Cat" and, certainly, in the "The Imp of the Perverse". Both narrators are victims of perversity, which may indicate their inner and natural predisposition to perverseness—most of the time they cannot resist or suppress the impulse; instead, they succumb to it easily and with a greater frequency each time. However, the essential assumption is that, since the impulse may affect any human being in a more or less invasive way, there is no purely rational mind which always acts in the best interest of the individual. Simultaneously, the morally corrupted and evil person does not necessarily have to display his or her corruption to the outside world. Nevertheless, both stories reveal that if a person has been affected by perversity for a long time, he or she may transform and become mad, insane or obsessed. In the next section, the possible reason of their transformation into a 'mad' person is presented.

Internal chaos: irrationality, obsession and madness

Succumbing to the perverse impulse may seem to be irrational as it is claimed to act against one's own will; nevertheless, it may be perceived reversely. Actually, it may not happen to some people as an act against their well-being;

indulging in it may be a rational and natural response of an individual's mind in order to keep his/her sanity by partially fulfilling and relieving seemingly irrational wishes. If Murley claims that people who are easily driven by perversity have a different moral make-up, then it may be possible that the impulse is a radical and irresistible act to satisfy the id, which is more "demanding" and in greater conflict with the superego and social norms than in an ordinary person. While a person's deeply hidden wishes are being satisfied, the superego's response may be manifested through obsession, madness, alienation or detachment from reality. Generally, obsessional behavior is a result of the uncanny feeling created by the repressed desires and fears, which may be manifested through neurotic, compulsive, fanatic, haunting and/or self-involved fixations. Moreover, those fears and desires are said to be frequently triggered by some childhood experience. The instances and causes of obsessional behavior in Poe's tales vary, which indicates that every human fixation should be analyzed separately.

In "The Imp of the Perverse," the narrator blames the impulse for his confession of the deliberately planned murder, but does not feel guilty for the crime itself. Moreover, he states that "the idea of detection never once entered [his] brain" (Poe 2000: 327) until he realized that he may be caught only if he confesses. It may be claimed that this revelation reassured him that he could not be fully himself in public as he would never be able to reveal his excellent plan to anybody without the possibility of being caught, which leads to the destabilization of the ego and unexpected confession. His deep wishes and desires would never be satisfied as the social norms of the superego have always been too restrictive for him—his ego cannot be stabilized as either way the id or the superego is violated. His confession that after the crime "a sentiment of satisfaction arose in [his] bosom" and that "[f]or a very long period of time, [he] was accustomed to revel in this sentiment" (Poe 2000: 327) proves that he does not feel guilty but rather proud. He even states that the sensation after the killing "afforded [him] more real delight than all the mere worldly

advantages accruing from [his] sin" (Poe 2000: 327). If he cannot show his "genius" and nobody ever knows how resourceful he is, he will never be himself and will never be fulfilled.

When considering the seemingly irrational behavior of the narrator of "The Black Cat", the case should be approached differently. He states that from his early childhood he used to be "noted for the docility and humanity of [his] disposition" (Poe 1986: 320). Nevertheless, it is revealed that at some point, his "temperament and character […] had […] experienced a radical alteration for the worse" (Poe 1986: 321). There is no explanation for his transformation except the abuse of alcohol; however, it is not revealed why he started drinking at all. He might have been affected by some tough life experience, so his attitude might have been altered by external causes, but he may also be "a moral alien" in the sense that the construction of his mind differs from that of an "ordinary" person. Simultaneously, his desires and aggression hidden in the id have changed, which also affected and triggered the transformation of his personality. As he used to be a kind and moral person, his superego has been greatly developed, which later leads to the destabilization of the self and the haunting guilt. By satisfying the id and violating the social rules, the impulse creates the inner conflict which cannot be settled—it is either neglecting the needs of the id or breaking the rules of the superego.

A number of Poe's characters are obsessed with someone's eye, which is commonly said to be the mirror of the soul; however, psychoanalytically "eyes" are claimed to be the manifestation of the Oedipus complex and castration anxiety. Even though little is known about his childhood, it may be inferred that the narrator of "The Black Cat" has certainly repressed some childhood events and experiences connected with his parents; it may be assumed that the repressed feeling which he experiences is guilt as he does not blend in with the society and thus does not meet his parents' expectations. His addiction in adulthood might have been an attempt to escape the reality of every-day life and, simultaneously, it blurred his perception as well as senses, which can be

said to "put his superego to sleep" or at least affect it to an extent when it is weakened. Furious, he punishes Pluto for avoiding him by cutting the cat's eye "from the socket" (Poe 1986: 322). The subconscious remnants of guilt created by the fighting superego and the id's attempt to seize the self in order to fulfil one's darkest desires are manifested through the narrator's obsession with the eye of his second cat found after Pluto's murder. Interestingly, the obsession with the cat's eye develops into the obsession with the cat itself.

A comparable obsessive transition is developed in the narrator of "The Tell-Tale Heart". He explains that, even though he "loved the old man," on one occasion, an instant thought made him realize that the old man's eye horrifies him and that he "made up [his] mind to take the life of the old man, and thus rid [himself] of the eye forever" (Poe 1986: 277). Despite the fact that he denies being insane or obsessed, the evidence is that he has been preparing himself for a week to kill a man in order to satisfy his irrational, deeply hidden and aggressive desires. The narrator's obsession with the man's eye makes him focused on it to such an extent that he fails to reconsider his plan of homicide. He is not able to separate the "evil" eye from the man himself:

> It [the eye] was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot. (Poe 1986: 279)

He claims to love the old man, but at the same time, he hates him, feels the overwhelming urge to kill him, wants him to be scared before death and disrespects his body. Yet, the old man still frightens the narrator. The former can be seen as the figure of the father; the narrator's relationship with his father might have been complicated and even violent. Having killed the man, the narrator "defeats" his enemy and satisfies his wishes of freeing himself. By killing the old man, it is the father whom he symbolically defeats.

In the introduction to the collection of essays on madness, Rieger asks questions concerning insanity in literature and explains that "[t]o state that

madness and sanity are opposites grossly oversimplifies and omits significant shades of grey. The term madness, whether used in a clinical or literary sense, is a fluid, ambiguous term encompassing many theories" (1). Moreover, it is said that each human being has "obsessions and compulsions deviating from the normal" (1); however, people "often repress [their] mad or wilder sides in reaction to the pressures of society or pretend to be saner than [they] are" (2). Rieger's account is similar to what has been previously stated about the disturbed mind of each narrator—they have also been pretending (or trying to pretend) saner that they actually are. Nevertheless, the demands of their id battle with the rules established by their superego, which results in their inability to pretend: (1) the narrator of "The Imp" leaves no evidence or even trace of the murder (the man is said to be dead due to natural causes) and does not feel endangered, nor does he want to be caught and sentenced to death—still, he confesses due to the fact that his superego could not resist the id any longer, as his repressed "wilder side" breaks out and celebrates itself by the exposure of the truth, (2) the narrator of "The Black Cat," however, experiences the inner conflict more drastically as his previously well-developed superego resists longer and with a somewhat better effect—it does sometimes evoke guilt in him, (3) the narrator of "The Tell-Tale Heart" is deeply disturbed by his childhood experience and, thus, feels the urge to defeat his "demon." Nevertheless, in order to achieve that, he must kill a man.

Murder

What has been established so far is that the impulse is not irrational, but it works toward the "balance" of the ego by satisfying one's irrational desires, which may be created by some repressed traumatizing event located in childhood. Murley also defines the impulse as a tool working "toward order and balance"; however, she claims it to perform such a function "because it is a force which transcends the usual categories of good and evil; […] it just acts against whatever force predominates within a given individual" (193). Nonetheless, the

obsessional urge to self-harm or hurt others which occurs in some of Poe's characters does not really have to work in opposition to the "evil or good" predominant in a human being as it may be claimed that there is no evil or good side of a person—there is only the selfish side of the id or the altruistic part of the superego. In some individuals, the discrepancy between the two is greater than in an average person—the powerfully aggressive id or the underdeveloped superego may manifest themselves through the so-called "madness". The mental struggle and inner fight may lead to neurosis, obsessional behaviours connected with the hidden wishes or traumas, and other peripheral effects. Nevertheless**,** it may also result in self-alienation and in an "artificial" social life, where an individual has to constantly pretend to be someone he or she is not in order to conform to social demands. To prove that, three types of Poe's murderers are to be presented: (1) the mentioned narrators of "The Imp", "The Black Cat", and "The Tell-Tale Heart", who are destroyed by the inner conflict, (2) the narrator of "William Wilson", whose id has just won the fight, and (3) the narrator of "The Cask of Amontillado", who pretends to be sane.

The three narrators introduced earlier have been analyzed and possible answers to questions about their madness, urge to kill and circumstances of their arrest have been provided. If the uncanny stands for what is alien but familiar at the same time, it may be claimed that the ultimate feeling of uncanniness may be provoked by the fear of oneself and one's own repressed capabilities in pushing the moral boundaries. Individuals might be frightened of their "inner darkness" especially if they have been raised according to strict social and moral rules. The narrators of "The Black Cat" and "The Tell-Tale Heart" feel guilty or endangered; as a consequence, they reveal the truth and confess. They are caught and probably sentenced to death. Amazingly, both of them—the "morally" raised ones—are revealed to be murderers and caught by the police officers. The police who arrest them may symbolically depict the superego, which overwhelms the ego, destroys the id and leads the individual

to madness created by the overpowering guilt. The narrator of "The Imp", however, confesses and reveals the truth in a public and crowded place. As a result, he fulfills his ultimate wish to rebel against the society. Having confessed, he is also arrested and sentenced to death.

The second type of a killer to be considered is William Wilson, whose murderous act is a symbolical death of the stable self, where the superego and the id are balanced by the ego. Botting indicates that Wilson's double "has been his inverted image, an *alter ego* that, unlike the *doppelgänger*, is a better self, an external image of good conscience" (2010: 121). Wilson also experiences the inner fight—his double represents the superego and it punishes and torments him by evoking guilt. By murdering his double, he destroys his conscience and humane side:

> It was Wilson; but he spoke no longer in a whisper, and I could have fancied that I myself was speaking while he said: 'You have conquered, and I yield. Yet, henceforward art thou also dead—dead to the World, to Heaven and to Hope! In me didst thou exist—and, in my death, see by this image, which is thine own, how utterly thou hast murdered thyself.' (Poe 1986: 178)

If his superego is projected as his double—the split self, it may mean that his inner conflict is at a higher stage than the previous narrators' inner fights. By stating "[y]ou have conquered, and I yield," the double admits to have failed in his attempt to overpower the id. The superego's failure indicates Wilson's degeneracy and the symbolic death of his humane side. Interestingly, he is the only one who gives himself a name, even though it is an invented one. This implies that he tries to stabilize the self, because he is using the name "for the present." Moreover, when the id overwhelms him, he will be forced to live as an outcast who will have to hide his true self. The three previous narrators could not defeat their superego, so it torments their ego. Although they deny being insane, their behavior and language indicate that they are not able to live according to social rules/norms, and that they are not stable enough to pretend sanity. They are not able to name themselves, nor can they focus in their

narration on something more than their obsession and the mixed feelings of ecstasy and guilt evoked in the night of their crimes. Their unreliable, lunatic account of events implicates that their superego defeats the id and drives them mad. William, however, has destroyed his superego which represents rejection of conscience. He transforms into an ultimate "moral alien". He is the only one who is able to narrate actions and events in his life other than just the obsessional journey through his insane mind searching for the cause and effect of his present situation.

Montresor, the protagonist of "The Cask of Amontillado", appears to have killed his superego years ago as he is able to conceal his contribution to Fortunato's death and narrate the story half a century later. He confesses that he killed his friend, whom he loved and hated at the same time, by walling him up and that nobody has found the body yet. His life is artificial and driven by the id. Montresor is able to satisfy his id and conceal the truth about his crimes. His destroyed superego has left the knowledge about the social norms which should be obeyed in order to survive; he even uses it to lure Fortunato—he gains his trust by using manipulation. The most frightening aspect of his capabilities is not the ability to kill another human being, but his ability to deceive others—nobody suspects him of murdering a person, nor does Fortunato imagine that he will be walled up by his friend in a matter of minutes. Moreover, Montresor is the only narrator who reveals his and his victim's name for he is the only one who does not have to fight with his superego and thus, he is able to use his real name as an alter ego pretending to be a "sane" individual—a part of the society. His narration lacks descriptions of any overwhelming inner conflict—he does not feel guilty, he just wants to satisfy his desires. His story lacks the language of "madness"—he is the only one able to give details concerning the victim's story or use dialogues as he does not have to focus on himself and his obsession.

Having studied the selected cases of Poe's murderers, it can be inferred that the ultimate horrors of the tormented and obsessive individuals have their

roots in a repressed childhood experience; nevertheless, it is the protagonists' distinctively aggressive id which is responsible for their: (a) destruction and madness, or (b) self-alienation and life driven by the irrational wishes of the id. As a result, madness as such may be claimed to be a natural response of the violated superego, which tries to restrain the individual from committing a crime and violating the social norms. At some point, however, the superego can be defeated by the id, which costs the individual his own "soul" and creates an "ultimate" and "selfish" being capable of killing even the beloved ones, for the lack of the superego does not imply the inability to love. In a sense, this is the story describing how an ultimate psychopath is born.

Conclusion

This analysis of Poe's tales begins by establishing that perverseness is presented by Poe as a human natural impulse which acts against the individual's will. Nevertheless, what Poe sees as an act against the individual's will may be actually the fulfillment and satisfaction of the id. The sensation of acting against one's own will may be argued to be generated by the superego—the social norms that individuals should obey; as a result, it is not the individual's will which the impulse acts against, but the social, collective will. Such individuals subconsciously understand that their inner desires and wishes exceed the desires and wishes of people who share a similar, "normal", and almost universal moral make-up. Since the ego is said to be "the agency which represents the subject's identifications and mediations with external reality" (Makaryk 164), it functions as a "mediator" between what is called primitive drives of the id and what is instilled in the superego to be moral and normal while trying to satisfy both the id and the superego. It may be claimed that by doing so, the ego tries to establish the stable and satisfied self; however, Poe's characters may be said to possess more self-destructive and self-oriented desires which, even though already restricted by the superego, still conflict with "the normal". For this reason, such an individual does not fit into "the

normal" established by social rules and is perceived evil, immoral or mad. If a "mad" person is produced by the society and the definition of the mad can differ across the world, it may be said that the person (who acts upon the perverse impulse) is not really "mad" or "evil," but that his or her moral make-up is different from that perceived as "normal" in his/her community. If the person's moral make-up differs tremendously, it may radically destabilize the self and even lead the individual to murder. In such a case, there are two scenarios: either the superego may defeat the id and lead the individual to eternal guilt, or the id may defeat the superego and lead one to being caught by not obeying the rules or, as in the case of Montresor, to self-alienation and the secretive life of an outcast pretending to be a part of his/her community.

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Abstract
Edgar Allan Poe is recognisable not only as a poet, short story writer or literary critic, but also as an immortal icon of pop culture. Mark Neimeyer notes that today's admirers of popular culture do not necessarily have to be acquainted with the author's oeuvre, but with the abundance of products referring to his works or the persona alone. Nowadays, Poe's presence may be spotted everywhere—apart from having an impact on the work of other writers (e.g. Matthew Pearl's *The Poe Shadow*) or being an inspiration for the moving pictures industry [e.g. *The Following* (2013-2015), *The Raven* (2012)], he is also a commercial bestseller as an image sold on T-shirts, mugs and other similar commodities. The aim of this article is to return to the works of the master of Gothic fiction and to reveal the psychological implications in Poe's tales and the darkness hidden in their protagonists' minds with the tools supplied by psychoanalytical criticism. A very important question leading to the concept of "inner darkness" is how the author perceived the mind and in what way he linked it to non-rational behavior.

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IMAGES OF THE PAST AND INTERTEXTUALITY IN QUENTIN TARANTINO'S FILMS

Keywords: Quentin Tarantino, film, intertextuality, rewritten past

Introduction

Quentin Tarantino is one of the most appreciated postmodernist film directors thanks to the success of his well-known works, such as *Pulp Fiction* (1994), *Kill Bill* (2003-2004), *Inglorious Basterds* (2009), or *Django Unchained* (2012). There are many reasons why his artistic style, the so-called tarantino-esque, is so popular among the audience. This article discusses the aspects of Tarantino's oeuvre, such as the use of diverse genres and their mixtures, intertextuality, and rewriting the past. Although referring to recognisable genres, Tarantino avoids typical genre limitations and deliberately transgresses genre expectations. Intertextuality in Tarantino's productions is realised in a complex structure of references that demand extensive background information and knowledge from the viewers. While referring to historical events and facts, Tarantino modifies them to various degrees, presenting them from a different perspective.

Mixture of genres

Postmodernist works are known for crossing the genre boundaries and this is what Tarantino does in his productions. Typically, genres have their own specific features which categorize them; however, some may see it as the limitation of creativity: it might be difficult to create a unique film, if one has to follow strict rules. Interesting results are achieved when such limitations are

put aside, allowing more freedom in creation. *Kill Bill* is an example of what happens when diverse genres are combined in a single work.

Most noticeably, the film itself is divided into two parts: *Kill Bill vol. 1* and *Kill Bill vol. 2.* This division is not merely a result of the whole material being overly extensive. The first part of the film focuses on Eastern culture and, more specifically, martial arts. The main theme of *Kill Bill* is based on this type of films as it is perceived mostly as a story about fighting and killing. However, looking at it closely, one can find more evidence which proves that the first part is more than just a product of Eastern influence. It might be important to observe the distinction between the features of Chinese and Japanese cinema that can be found in Tarantino's work. References to Bruce Lee or Pai Mei are of a great importance because they bring iconic, if not legendary, characters from Chinese culture. Additionally, Bruce Lee and Pai Mei introduce another subject to the movie, which is the supernatural aspect of martial arts: they are believed to allow fighters to surpass human possibilities. *Kill Bill*'s protagonist uses the Three-Inch-Punch and Five-Point-Palm-Exploding-Heart-Technique, which are showpieces of these two individuals. Moreover, there are also signs of the influence of Japanese cinema, such as sword fights with iconic samurai weapons and exaggerated special effects that can be found in old-school samurai films. Most importantly, the film features the famous character of Hattori Hanzo, known from both history and films. Including such characters in the film reinforces *Kill Bill*'s status as a mixture of different styles. Although one might think of them as just martial arts, these motives are rarely used together, united in a single work.

The second part of the film refers mostly spaghetti westerns. One of the referenced movies is *The Searchers*, which has a similar plot to *Kill Bill*. In *The Searchers*, Ethan Edwards is an experienced veteran of the Civil War. The war has changed his perception of life: he is bitter and his attitude to people is rather negative. His behaviour and prejudice towards Indians are explained by his past experiences—the members of his family have been killed by Native

Americans. The viewers do not know everything about Edwards: there are details about his past that are not revealed in the film which add the element of mystery to *The Searchers*. *Kill Bill*'s Beatrix Kiddo is also a person experienced in combat and is even referred to as the most deadly woman in the world. Owing to the fact that she was working as a professional assassin, she could not remain a cheerful and untainted person; instead, she became a cold-blooded killer with almost no sense of empathy. Bill's ultimate truth serum reveals the disturbing information that her reasons for revenge were not entirely a result of the will to avenge her daughter. Beatrix Kiddo admits that she indeed enjoyed murdering every single person that had to be killed on her way to Bill. Similarly to Ethan Edwards, an aura of mystery surrounds The Bride. In the course of the film, the audience is not informed about her origins or the reasons for picking such a profession. There is no backstory to Beatrix Kiddo that would present her as a victim who was forced to become a killing machine. Quentin Tarantino remakes the final scene of *The Searcher* and introduces it in *Kill Bill*, where it serves the purpose of defining Beatrix as a social outcast. Ethan Edwards is not a part of the society. While his role in helping others is fulfilled when he rescues his niece, his only option is to leave people and follow his own path as he is not a person capable of living in a community. The El Paso chapel scene foreshadows Beatrix's abandonment of the society. As she goes through the door and notices that Bill has found her, the audience realizes that her plans to assimilate herself will not work: her friends are killed and she is shot in the head. Bill acknowledges that Beatrix's side has always been "a little lonely."

Glyn White observes that some appreciate Tarantino's ways of creating films, whereas others criticize him for emphasising style over content. Such disapproval is generally caused by the politics of postmodernism rather than aesthetics. The definition of postmodernism as the death of grand narratives (Lyotard 1984) provoked numerous objections from critics which affected the approach to Tarantino's films as postmodern works because of their visible intertextual references. White provides an example of Tarantino's use of the

features of commercial crime cinema in his productions, which might be considered pastiche (imitating the style of other artists). The proposed approach to this theory considers Tarantino's works as attempts to explore the boundaries within commercial cinema (White 2002: 341-342).

White draws attention to three ways of re-writing typical genre scenarios that are used in Tarantino's films. The first characteristic feature is focusing on characters who would usually be considered villains or just minor characters. *Jackie Brown* (1997) is an example of a film in which the main character is an ordinary citizen, whereas gangsters and the police are of secondary importance. Another aspect of Tarantino's films is the realism of dialogue and narrative. Trivial matters not connected to the plot are thoroughly discussed in an often humorous way, including the use of slang and foul language. White sees this as a sign of the influence of crime writing. Although characters vary on a social level, criminals usually receive most attention, which also takes place in Tarantino's films where protagonists have a characteristically degraded sense of morality. The third element of Tarantino's works is the choice of uncommon novelistic structures. White presents this exceptionally visible feature on the basis of *Reservoir Dogs* (1992), in which the action focuses on the circumstances concerning a bank heist instead of the bank heist itself. The audience is not exposed to the uncertainty—whether the robbers will succeed or not—but is shown the discussion of the final outcome of the crime (White 2002: 342-343).

White sees the complexity of Tarantino's narrative as both an impression of authenticity in films and an indicator of their fictionality. Significantly, one may treat it as either a bizarre connection or an enhancement of cinematic performance. The goal of such techniques is to introduce originality into the cinema and explore it, which is similar to the recent changes in the hypertext and novels or narrative-driven games with alternative endings and individual choices. Although the audience has little to no influence on the course of action in films, White observes that it is what has decided about the success of

Tarantino in the world of cinema. Despite functioning in a culture which enforces its own rules, he has managed to become original and work on his own terms, while creating something entirely new (White 2002: 343-344).

Intertextuality

Intertextuality is a quality of a text which defines connections between texts and the way they create and influence the meaning. Referring to other films is another characteristic feature of Quentin Tarantino's works. Those references may be conveyed by means of specifically chosen cast members, hints to possible relations between characters from different films, or fictional brand names.

Roland Barthes in *Image-Music-Text* emphasizes plurality as a fundamental feature of any text. The text does not contain several meanings: it is rather a transition in the act of spreading information. The text might be seen as a combination of unique but recognizable influences, creating the image of language as made of references, both from the past and the present. Barthes explains that the intertextual networks in which texts are situated and the origins of texts are not the same: it might prove impossible to determine the source of citations which constitute the text (Barthes 1977).

According to Quentin Tarantino's explanation from *The Hateful Eight* interview, his films belong to two separate universes. The first universe is the "realer than real" universe: films like *Reservoir Dogs* and *Pulp Fiction* belong to this universe. The world these movies share is violent, which is the major and most noticeable feature of Tarantino's films. The protagonist with typically positive attributes is nowhere to be found; characters are usually dark and hard to relate to because of their immoral behaviour. The second universe concerns the reality of films existing inside films from the first universe. Apart from making countless references to the films of other directors, Tarantino introduces films into the reality of the first universe itself. *Kill Bill* and *From Dusk Till Dawn* are works that would be watched by the characters of *Pulp*

Fiction or another movie from the first universe (Tarantino, Jackson & Russell, www.youtube.com).

A possible inspiration for *Kill Bill* can be found in *Pulp Fiction*. Mia Wallace, a would-be actress, tells Vincent Vega about a pilot episode of the series in which she tried to start her acting career. While talking about the episode, Mia describes the female characters of *Fox Force Five*: a blonde woman who is the leader, a Japanese kung fu fighter, a black girl who is an expert in demolition, a French character whose specialty is sex, and her own character who is the most deadly woman in the world equipped with a knife. Although not entirely accurate, this is close to the descriptions of Elle Driver, O-Ren Ishii, Vernita Green, Sofie Fatale, and Beatrix Kiddo. Elle is a blonde, but she is not the leader as Bill is the leader of the squad; O-Ren is, in fact, a Japanese martial arts master; Vernita is a black woman, yet the audience is not informed about her possible specialization in demolitions; Sofie is French, but she is more of an assistant to O-Ren. Finally, Beatrix Kiddo also matches the description, especially because she calls herself the most deadly woman in the world. Her Hattori Hanzo blade is an extension of the knife mentioned by Mia Wallace: while Beatrix uses a knife to kill Vernita, it is her Japanese sword that is her main weapon of choice. In *Pulp Fiction*, Mia Wallace informs Vincent Vega that an attempt to produce more episodes of *Fox Force Five* failed as there was no interest in the show. One may infer that the idea of the show might have been used later to create a film of a similar structure. Moreover, Mia Wallace –who played in the pilot of *Fox Force Five*—can be seen in *Kill Bill* playing Beatrix Kiddo. There is a possibility that it is her second attempt to become a successful actress and she has been chosen to play an almost identical character. The information from Quentin Tarantino stating that *Kill Bill* is a part of the second (a film in a film) universe suggests that *Kill Bill* is a typical revenge film and its violent nature matches the world in which it exists. Such allocation of *Kill Bill* as a work of art within another film might also affect the approach towards the

film itself: as it is based on a pilot episode, it dictates the status of the work as a product of popular culture.

The character of Earl McGraw may be analysed differently considering the idea of two universes in Tarantino's films. Earl McGraw is a Texas Ranger who appears in both *From Dusk Till Dawn* and *Kill Bill*. The fact that the ranger was killed in the hypothetical period before *Kill Bill* becomes acceptable since both films belong to the second cinematic universe. Although theoretically it might be considered normal for a movie character to "come back to life," it should be noted that these two cinematic universes follow different principles. The first universe is supposed to reflect the reality and appear more authentic which eliminates the possibility of such an unexpected twist. However, the second universe is conscious of its cinematic status and allows such an event to take place.

Rewritten pasts

In three of his films, *Inglorious Basterds, Django Unchained*, and *The Hateful Eight*, Quentin Tarantino rewrites history using his imaginary reinterpretation of the past. While the images presented in these works appear rather realistic, it is possible to find certain differences between the events presented in the films and the actual history.

Inglorious Basterds is a movie about a group of guerrilla Jewish soldiers fighting against the Nazis during the Second World War. Despite the obvious tarantino-esque style of the movie, it seems to be rather accurate in its representation: it depicts Gestapo searching for sheltered Jewish families, the life of soldiers and citizens, and military combat. However, there are certain ideas that appear odd and out of place. The parody of Führer may be one of these examples, although attention should be paid to another level of difference. The first scenes of the movie show Hans Landa, a Gestapo officer, having a conversation with a simple French farmer who is sheltering a Jewish family. A lot of effort has been put into recreating the atmosphere of a rural

environment of those times by presenting the audience with a really simple image of farmer's family household. However, this sophisticated and immersive illusion disappears when it is revealed that this simple farmer is able to speak English communicatively. It might be a result of that specific scene requiring the sheltered family to be unable to understand what is happening above them in the main room. Although the effect of this technique is quite astonishing, it is not explained why that person was able to speak a language which is particularly unpopular in France, especially that the profession of a farmer does not require knowing it. One could argue that perhaps the farmer learned it at a local school, although the Jewish family comprised of local people was unable to understand even a single part of the conversation. The multilingual aspect of the film itself could be also attributed to Quentin Tarantino's style since his movies often include dialogues in various languages.

Another interesting fact about the rewritten history of *Inglorious Basterds* is the idea of the Nazi soldiers being genuinely scared of the Jewish soldiers-avengers. In the film, the one and only goal of Aldo Raine's corps is killing the German soldiers. Naturally, the soldiers under his commands are exclusively Jewish, some of them even managed to escape the German onslaught. In the film, the roles of torturer and victim are reversed: the German soldiers are physically and mentally tortured by the Jewish people who are the symbol of fear and vengeance. The character of Hans Landa compares Germans to hawks and Jews to rats yet, it is not the case in this film which is proved to the audience when the Jewish corps successfully sabotages enemy positions. Following this idea, there is another example of the role reversal in *Inglorious Basterds*. It is a well-known fact that the prisoners of the extermination camps during the Second World War had numbers permanently tattooed on their arms in order to be marked. A less extreme version of it was represented by arm bands bearing the symbol of Judaism that the Jews had to wear during the German occupation. In the film, Raine's team has a habit of marking the enemies who are left alive—in order to stigmatize them for the rest of their

lives, they cut the symbol of swastika on their foreheads. Those German soldiers who were lucky to survive their attacks could never dispose of that mark, just like the Jews who survived death camps could not get rid of their tattoos.

The importance of movies is the final, and probably the most significant difference, in the film. Tarantino is known for discussing movies in his productions, although in *Inglorious Basterds* their role might be crucial. Film propaganda during the war played a major role in affecting the public opinion of citizens, motivating them to support the country, and justifying the actions of those in power. In this film, however, the influence of cinema is even greater as it destroys the Third Reich directly. It is an unlikely coincidence that the combined efforts of the USA and Great Britain result in an ambush inside a movie theatre. In general, the plot of the film is driven by the fact that a fictional propaganda movie called *National Pride* will be displayed in a rather cramped cinema filled with the highly ranked Germans, including Hitler himself. One of the conspirators is a real expert on the cinema, which is proven during a brief film discussion, whereas another one is a famous German actress. The relatively fast victory of the allied forces can be attributed to an opportunity created by the national propaganda which is supposed to aid the country, but eventually brings its downfall. Additionally, the owner of the cinema, who is secretly a Jewish survivor, manages to record her own film with the message of vengeance and project it shortly before the representatives of the Nazi party die in flames, similarly to the Jews being burned in crematoria, which is yet another example of the role reversal in the film.

Django Unchained presents the story of an American plantation slave named Django who becomes free and tries to find his wife Broomhilda. Nevertheless, this particular movie is unique as it tells quite an unusual story that separates itself from other productions discussing the topic of slavery. Tarantino comments on this problem: “It seems to me, so many westerns that took place actually during slavery times have just bent over backwards to avoid it—as is

America's way, which is interesting because most other countries have been forced to deal with the atrocities that they've committed and the world has made them deal with them. But it's kind of everybody's fault here in America—white, black—nobody wants to stare at it" (www.bbook.com). Quentin Tarantino decides not to limit the message of his movie, even if it means discussing a taboo subject. According to him, most American films set in the times of slavery do not give justice to how inhumane the situation of slaves was. Although the film itself tries to express the horrors of slavery in a highly violent cinematic style, it presents certain aspects of the past as different from the historical accounts; the result of this combination is a unique image of slavery. Django as a character is as free as a slave can be in a film. The title of the film refers to the 'unchaining' of Django, suggesting that the film will most likely end in Django being free; instead, the film surprises the audience by giving Django freedom at the very beginning of the story.

Stephen is another atypical character of the story. Samuel L. Jackson comments on the character he plays: "Stephen is a powerful slave—Stephen is the freest slave in the history of cinema; he has all the powers of the master and is the master during the times that Calvin is off mandingo fighting. Everybody knows him and fears him" (www.bbook.com). Stephen might not be a free man like Django, but he is probably a more powerful one. Despite his status of a slave, people respect him as he takes care of the estate and has control over others. At times he must be reminded of the fact that he has a master, but, surprisingly, he can often show his disapproval and argue with the slaver. The unusual representation of a slave is further reinforced, when a married couple of enslaved workers is compared to the characters of a princess and a hero from a popular German legend. As a result, a new sentimental importance is given to those workers, changing our understanding of people in such a situation.

The process of Django's development could be compared to becoming or acquiring attributes of a white person, which is actually suggested in the film

when one of the slaves does not understand how a free black person should be treated and automatically assumes that Django should be treated as a white person. For the slaver and the plantation owner it is unacceptable, although he needs a moment to provide an appropriate metaphor that would describe the status of Django. The most striking characteristic of the movie is the fact that it tells the story of a slave who is not passive, who decides to fight back and does it with great success. A black slave becomes a hero as it becomes obvious that Django as a gunslinger is better and more powerful than anyone else in the film. His partner calls him "the fastest gun in the south." He starts the journey to save his beloved wife and kills numerous typical 'bad guys' on his way. Django's character incorporates the image of a typical action hero in order to present American slavery from a different perspective, which results in a unique scenario where a slave gains power over his oppressors.

Tarantino's latest film, *The Hateful Eight*, proves that Tarantino is still willing to discuss the past. The film tells a story of a meeting which takes place after the Civil War during a heavy blizzard in an isolated spot in Wyoming. Although the story and characters of the film are fictional, *The Hateful Eight* reflects certain historical aspects. Major Marquis Warren, one of the characters, proudly presents a letter that he apparently received from the president himself. This particular detail of the film is historically accurate since Lincoln was famous for his letters to military men. However, what makes this situation unique is that Warren's precious letter is approached with disbelief and confusion from other characters because he is a person of colour. Despite abolishing slavery, xenophobia is still strong in the country and continues to cause social tensions. Although confirming the authenticity of the letter is impossible in the situation in which they found themselves, the characters can neither accept nor disregard Warren's words due to President Lincoln's importance and prestige. While the audience might choose to accept any of these options, just like the previous films, this re-imagination of history introduces a possibility of such an event taking place. However, the difference

from the previous films is visible when the entire idea of corresponding with the President is openly dismissed by Warren himself and even the thought that it might be true is turned into a joke. Later in the film, after Warren exposes his letter to be a fake, a newly appointed and prejudiced sheriff Chris Mannix becomes Warren's ally as the characters find themselves in a dangerous situation, even though they used to be members of the opposing sides. Such a turn of events might be interpreted as a comment on the current reactions to racial issues. Nevertheless, the film is not entirely clear in its message since there is a scene where one can witness Warren's physical and psychological abuse of the son of a Confederate veteran. It resembles the previous films, *Inglorious Basterds* and *Django Unchained*, where Tarantino has also used similar role reversals: in the times shortly after the Civil War, a non-white bounty hunter tortures and eventually kills a young man of xenophobic background.

Conclusion

The films directed by Quentin Tarantino are unique for various reasons. His productions go beyond typical genre limits, exploring novel possibilities and combinations. *Kill Bill* is an example of a film which contains features of different genres. The film itself is divided: the first part refers to Chinese and Japanese cultures, whereas the second part focuses on the Western genre influence. The importance of style is emphasised in Tarantino's works which attempt to explore the boundaries in cinema. There are three major ways in which he re-writes narrative structures: the inversion of typical character roles, the introduction of triviality to dialogue, and the employment of uncommon novelistic structures. Moreover, the concept of verisimilitude is also present as the impression of reality and the indication of fiction collide in Tarantino's films.

Intertextuality is another characteristic feature of Tarantino's works which are known for their abundant intertextual references. Following his own

explanation, one can understand his cinematic universe as a combination of two separate and interconnecting levels. In the case of *Kill Bill*, it is possible to track the origins of the film back to the story of *Pulp Fiction*, in which one of the characters provides a highly detailed description of the plot of a TV series episode which is astonishingly similar to that of *Kill Bill*.

Inglorious Basterds, Django Unchained, and *The Hateful Eight* may be seen as the examples of what can be achieved if a film director decides to re-write history. The role reversal is one of possible modifications in which a group of powerful people might be re-imagined and replaced by another group that was historically the one being discriminated against. It is also possible to alter the set of principles which in the case of *Inglorious Basterds* changes the role of cinematography during an international conflict. *Django Unchained* shows that certain historical facts should not be avoided and explores them by reversing the situation of slaves and their masters. Django as a character becomes a free person with qualities similar to those of a superhero, which results in a new perspective on the slaves' situation. *The Hateful Eight* also discusses the topic of the situation of slaves, although it does it in the context of the Civil War and presents it as an unlikely alliance between the members of opposing sides of the conflict.

Endnotes

1. This article is based on BA thesis *An intertextual analysis of Quentin Tarantino's film Kill Bill.*

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Abstract

Tarantino's films are widely discussed because of their diversity in style. In his productions, Tarantino experiments by mixing genres and crossing their boundaries, which produces interesting results. Typical genre scenarios are also modified in order to achieve the effects of novelty and originality. Tarantino's works are known for numerous intertextual references to works of other directors and even his own; however, there is no clear answer to the question whether those references play a major role in the creation of meaning or whether they are actually mere tributes to specific cinematic works. References in his films are not exclusively made to cinematography; they explore the reality as well. Movies like *Inglorious Basterds, Django Unchained,* and *The Hateful Eight* rewrite history and present alternative historical events invented by the director but deceptively authentic and realistic.

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POSTMODERNISM AND FAMILY VALUES IN THE AMERICAN SITCOM *THE SIMPSONS*[1]

Keywords: postmodernism, TV series, animation, sitcom, the Simpsons

Introduction

The Simpsons, with 10 million viewers every week, is the longest-running sitcom and undoubtedly a pop culture phenomenon. As soon as the first episode appeared, it gained critical acclaim (www.vanityfair.com). One of the leading characters, Homer, has even made his entrance into Oxford English Dictionary with his unique phrase "D'oh!" that expresses anger or surprise. The sitcom is worth analyzing as it belies the notion that cartoons are aimed at children or deal with foolish subjects. *The Simpsons* is one of the first adult cartoons and undoubtedly the most popular of the genre.

Writing about a cartoon may be regarded as unserious by people not familiar with the subject, but this was disproved a long time ago with various critical publications on the sitcom: *Watching with the Simpsons: Television, Parody, and Intertextuality* (2006), *The Simpsons and Philosophy: the d'oh! of Homer* (2001) or *The Gospel According to the Simpsons: the Spiritual Life of the World's Most Animated Family* (2001) and hundreds of articles about the most popular cartoon family, including such specialized works concerning subjects beyond the domain of critical theory as *The Simpsons and Math* (2010) or *Simpsonomics: Teaching Economics Using Episodes of The Simpsons* (2010). The publications prove that the sitcom is particularly rich in social, philosophical and cultural subjects. The researchers have examined the family from Spriengfield in terms of family values, gender roles, ethics, and religion basing

on works of such philosophers and scholars as Roland Barthes, Immanuel Kant or Aristotle. Over six hundred episodes (until February 2017) of the sitcom serve as a compendium of knowledge on many subjects. In fact, it is hard to find an issue that has not been discussed in the sitcom. Tad Friend writes about *The Simpsons:*

> Good art that reaches thirty million people and makes them feel connected may have more to offer us now than great art that reaches three thousand and makes them feel more or less alone. In our time the standards for art have changed, expanded. The future belongs to Bart Simpson (Henry 1994: 85).

The quote illustrates the postmodern breaking of boundaries between high art and popular culture and proves that *The Simpsons* are the family whose everyday problems such as marital fights or disobedient children make them more real and accessible. The sitcom can be in this context contrasted with classic family sitcoms such as *Father Knows Best*, whose image of family seemed to be too perfect to be true, which might make the audience feel bad when they compare their real family life with the image on silver screen. The aim of this article is to present the Simpsons' family as postmodern because of the rejection of traditional values present in classic family sitcoms broadcast in the 1950s or 1960s.

In general, postmodernism is a broad movement in philosophy, the arts, literature, design and architecture that emerged in the second half of 20th century. "Post" means "after" or "in opposition to" modernism. There is no single and fixed definition, but there are some tendencies in the areas of art that can be observed and described as postmodern:

> Postmodern as a philosophy or—less pretentiously—as an intellectual style rejects traditional ideals such as rationality, order and certainty. It is sceptical about categories and any idea of a stable meaning. Instead, ambivalence, variation, fragmentation, intuition and emotion are celebrated as guidelines for how we should understand the social world. Fragmentation takes the place of totality and completeness. Ambiguity reigns where once there was clarity. The old certainties vanish, leaving us with the tentative, the provisional, the temporary, the contingent.

> Even our cherished antinomies are denied to us, those hierarchical oppositions between thought and language, nature and culture, reason and emotion, theory and practice, white and black, men and women. In the place of clear-cut distinctions and earnest logic, there is widespread irony, parody, pastiche, playfulness. (Crotty in Alvesson 27)

Postmodernism is connected with rejection of certainty, order and rationality. The rhetorical devices often used in the arts include pastiche, irony and intertextuality. Postmodern art and media are characterized with the saturation of images and emphasis on style rather than content. For this article, however, the most crucial aspect of postmodernism is the crisis of metanarratives (grand narratives), since they are directly connected with the crisis of family values. In short, metanarratives are theories that explain the world, stable foundations of our identity and behavior, for example religion or tradition. Grand narratives seek to explain all and suppress everything that tries to be different. Whereas in modernism metanarratives were taken for granted, postmodernism rejects them or at least attributes less significance to them. It also means that traditional values that used to give us the basis for life, such as social conventions, are becoming less and less important (Strinati 211–227, Alvesson 20–21). According to Lyotard, grand narratives became replaced with many little narratives; everybody can have their own. Lack of grand narratives enables greater creativity and openness for diversity but at cost of losing certainty. There is no one truth, only little truths that are relative and temporary (Toit in Sim 86-88).

Family values

An example of classic family sitcom may be *Father Knows Best*, popular American sitcom aired in the 1950s. The family from *Father Knows Best*, the Andersons, consists of James, a small business owner and a head of the family, his stay-at-home wife Margaret and three children: Betty, James and Kathy. The sitcom presents classic family values: the man as the head of the family, the perfect mother taking care of home and well-behaved children obeying their

parents. It is worth noticing that *Father Knows Best*, a classic family sitcom, takes places in Springfield as well; it might suggest that if the *Father Knows Best's* family was the representative of the family in the 1950s, the Simpsons family is the model at the end of the 20th century.

The Simpsons family, at first sight, is a typical American family very like the Andersons. The father named Homer has a stable work at a power plant, his wife, Marge, takes care of home and their children: son Bart and daughter Lisa. They live in a mid-sized town Springfield, have a nice suburban single family house with a dog and a cat. However, the similarity is only on the surface; when we look closely the two families differ significantly.

The two main postmodern aspects of *The Simpsons* are loss of paternal authority and the presentation of the downsides of motherhood. Already in the first episode of the sitcom, the family present themselves as very different from the ones in classic sitcoms. *Vanity Fair* reports the first episode:

> Homer is despondent at the length of his children's Christmas pageant; a tattoo artist unquestioningly accepts 10-year-old Bart as an adult; the family's Christmas decorations are clearly pathetic in contrast to the Flanders family's next door. Critical reaction was nearly unanimous. (www.vanityfair.com)

Even a U.S. president, George H.W. Bush, devoted his attention to the show, saying that American families should be "a lot more like the Waltons and a lot less like the Simpsons" (en.wikipedia.org/wiki/Two_Bad_Neighbors). *The Simpsons* answered to Bush's objections with its characteristic wit: "Hey! We're just like the Waltons, we're praying for an end to the Depression, too." The president in his statement regarded the Waltons as an example of a perfect family, but he seemed to have forgotten that the Walton family was just an image created by the media. Indeed, the Simpsons are an artefact as well, but thanks to its imperfections and mistakes they are more real and similar to an average American family. The sister and brother fight with each other, the wife is sometimes angry at her husband, and the husband appears to be lazy and unhelping at home. The sitcom opposes to the grand narrative of a traditional

family, instead replacing it with their own, "little narrative." *The Simpsons* is a satire of early family sitcoms, breaking off from the cultural myth of idealized family depictions (Henry 1994: 92). The audience of *The Simpsons* seems to approve the ideals of the postmodern family, as the sitcom beats the ratings of another classic family sitcom, the *Cosby's Show*, therefore rejecting the classic model of family presented in the latter (en.wikipedia.org/wiki/History_of_The_Simpsons).

The downsides of motherhood

Classic shows have been criticized for their patriarchal treatment of women: most female characters do not play major parts in the narrative, since women are generally regarded as not funny and with less comic potential (Mills 21). *The Simpsons* both pays homage to the classic family sitcom and parodies it (Irwin et al. 60). Although the show adheres to the convention and confronts traditional values, that is, it presents a classic family where the woman is a housekeeper and the man earns money, at the same time it shows the setbacks of the relationship and countless moments when Marge wants to break out from the role of a housewife. The latter alteration makes *The Simpsons* a postmodern sitcom, which offers a critique of the traditional women's role, revealing that the unrealistic model of a perfect housewife constructed by the 1950's family sitcoms is impossible to achieve, and if somebody tries to achieve it, she is doomed to failure and frustration. *The Simpsons* is not homogenous in its worldview: sometimes it seems to argue that family is the most important thing and traditional family values are the only way to escape postmodern chaos, and sometimes it shows Marge fighting to break out from the conventional role of a housekeeper.

Most of the time, Marge is a traditional housewife, but she occasionally engages in activities outside the house. She performs many jobs, including being a gym owner, a book writer, a Power Plant employee and a policewoman. Nevertheless, she never remains in any occupation for more than one episode

and the role of a housekeeper is always her primary vocation. *The Simpsons also* depicts Marge engaged in social activism and fighting for political issues, for instance when she protests against building a monorail ("Marge vs. the Monorail"). Being a busy housekeeper, she is the only citizen of Springfield to raise important issues and protect the town from unsafe investment, thus breaking away from the realm of domestic duties (Neuhaus 768).

Marge is undoubtedly the person without whom the Simpsons family could not function properly. She is angry with Homer for his clumsiness and inability to cope with the easiest tasks such as taking off the lid of a pudding ("A Streetcar Named Marge"). The sitcom criticizes standard gender roles which assume that a housewife should take care of every aspect of the domestic life, including such trivial activities like opening a dessert, just to demonstrate that this is a woman's duty. In "Homer alone," when Marge goes out of the town, the house is quickly turned into a rubbish dump and the youngest child is missing. Every time Marge comes back to her domestic duties, the harmony is restored, proving that her primary place is at home (Neuhaus 771). It is not only the Simpsons family but the whole town that cannot function properly without Marge. When she is sentenced to prison for accidentally shoplifting a bottle of alcohol, she is unable to prepare Springfield's favorite marshmallows for a fundraiser. As a result, the town lacks money for buying the statue that was planned. The disaster results from Marge being exhausted with caring for her ill family. It may be an exaggeration of the female role in the society, but maybe this is the only way to make people realize and appreciate the things that women do every day. The show appreciates the work of housewives, but it also points out their need to do something outside the realm of a household. In "All's Fair in Oven War" Marge takes part in a baking competition. She poisons her rival's cake in order to win, but Lisa discovers it and tries to convince Marge of the moral improperness of this act. Marge answers: "Right now people just know me as the wife of a guy who doesn't go to work. Can't you understand that I need this?" She feels she needs to prove her self-worth by winning a

competition and being a homemaker is not enough for her to be fulfilled in life (771–772).

Her marriage with Homer is not perfect either. In "The war of the Simpsons" they go on a marriage counselling retreat after Homer gets completely drunk at a party. Marge is frustrated and enumerates the things she hates in him, which takes her a couple of hours:

> It's not that I don't love the guy. I'm always sticking up for him. It's just that he's self-centered. He forgets birthdays, anniversaries, holidays. He chews with his mouth open, he gambles. He hangs out at a seedy bar with lowlifes. He blows his nose on towels and puts them back. He drinks out of the carton. He never changes the baby. When he goes to sleep he makes chewing noises. And when he wakes up he makes honking noises. Oh, and he scratches himself with his keys. I guess that's it. No, no wait. He kicks me in his sleep and his toenails are long and yellow. That's all I can think of right now. ("The War of the Simpsons")

As if it had not been enough, the next day she is even more disappointed when Homer sneaks out of their room in the morning to go fishing. When Marge finds out, he decides to get rid of the fame for catching a famous fish by throwing it away. This is one of many episodes when Homer fails but admits it; not with words but with actions.

The sitcom parodies classic sitcom's housewives who are always happy and nice. Marge, as most girls, was brought up to be a nice, trouble-free, well-mannered girl who should not make problems to her parents. She has not stopped to behave that way, as she always tries to calm everybody down and placate a conflict. Most of the time she limits expressing her emotions to a groan. However, the suppressed emotions come out as a sudden rage, for example when she parks in the middle of the bridge, blocking the traffic ("Homer alone"). When she acts in a theatre, she has problems with expressing her anger, as she wants to say her line calmly. But when she imagines Homer, her anger is no longer inhibited ("A Streetcar Named Marge"). She genuinely loves her husband but is aware of his faults and sometimes needs to reassure herself to believe that:

> Well, most women will tell you that you're a fool to think you can change a man. But those women are quitters! When I first met your father, he was loud, crude, and piggish. But I worked hard on him, and now he's a whole new person. ("A Streetcar Named Marge")

Even Bart and Lisa know this is not true, but Marge tries to keep her family happy and worriless, choosing not to tell the whole truth, for example when Homer is in danger during his space journey. She says: "Don't worry, kids. I'm sure your father's all right." Lisa is not convinced: "What are you basing that on, Mom?" Marge answers: "Who wants ginger snaps?!" and smiles anxiously. She ignores the unpleasant truth and smiles, according to the American "keep smiling" maxim and the obligation of classic sitcom mothers to care about the whole family's wellbeing (Neuhaus 774). In "Separate Vocations," when Lisa learns from a vocational test that her destiny is to be a homemaker, she is deeply saddened and discouraged, because she does not want to end up like her mother. Marge tries to convince her that the role of a homemaker can be gratifying and creative, for example by preparing smiley faces from bacon when making a breakfast. Unfortunately, Homer and Bart do not even notice her efforts. She needs to reassure herself, as well as her daughter, of the importance of her work. When Lisa would rather spend time with Chloe (Marge's successful friend who is a journalist), Marge feels underappreciated as Lisa says "Mom, Chloe just won the Peabody Award!" to which she answers: "Well, I just made the bathroom floor smell like lemons. Where's the award for that? ("She Used to Be My Girl") (Neuhaus 770).

Although Marge rarely fails in her role, she quite often feels anxious about her family and is frustrated with her life. She is presented as a typical, constantly worried mother: "Oh, I forgot to clean the lint basket in the dryer. If someone broke into the house and did laundry, it could start a fire" ("The Fear of Flying"). This exaggeration is a parody of classic sitcom's housewives, always preoccupied with housework. Even her fantasies are connected with cleaning. In "Skinner's Sense of Snow," when Marge is watching a circus performance,

she says: "Watching these women is giving me ideas." Sexual associations are the first we can think of, but then it turns out that she dreams of cleaning a bathroom bent like an acrobat (Neuhaus 775).

In contrast to the classic family sitcoms, *The Simpsons* does not pretend that Marge and Homer's marriage is sexless. Although Marge is preoccupied with cooking and cleaning, her sexual side is also visible in the sitcom. She enjoys "snuggling" with Homer; they like making sexual allusions. For example, they play sex—dice in a hotel room in "The Devil Wears Nada." "Natural Born Kissers'' presents Homer and Marge making love in public places. When Marge is incarcerated for stealing a bottle of whisky, driven by almost animal desire, she jumps onto Homer after not seeing him for a while ("Marge in Chains"). In "Large Marge," she accidentally has her breasts enlarged—to Homer's contentment. They are shown playing in the dark and then covered just in linen (Neuhaus 775).

The Simpsons signals the artificiality of the role of the housewife in several ways. Marge's harsh voice is not up to the standards of a perfect housewife: it should be nice and smooth. The character is almost perfect, but the show reminds the audience that she cannot be real, for example because of her 8′6″ long, unnaturally (dyed) blue, stiff hair. The show's writers joke about Marge's hair, for example when she takes a money jar out of it ("Simpsons Roasting on an Open Fire") or when it is cut off by Homer ("The Front"). It always grows back at the beginning of the next scene reminding the viewers that, indeed, this is a cartoon (Neuhaus 765–767).

Although the sitcom presents a traditional role division and every time Marge tries to break away from her role, she has to come back to her primary vocation, the show acknowledges the negative aspects of being a housewife and the need for a life outside the house. Moreover, the show is quite feminist in its worldview, as Marge is almost never the cause of problems and chaos in the Simpsons' house. Every time a disaster happens, it is usually because of Homer's wild ideas, not Marge's negligence.

Despite the new way of depicting a housewife, Marge is still conforming to the traditional standards. Nevertheless, the housewife embodied by Marge is no longer a perfect figure without voice, but a multidimensional character struggling with her priorities in life. As a female, "speaking from position of other gender," she has gained the right to voice her opinion (Storey 149).

Postmodern crisis of a housewife's identity

The show presents postmodern identity crisis as especially acute for women. Critics of postmodernism explain that identity is a social construction—it is built through multiple, everyday encounters with people and media (Byee and Overbeck 4). Identity crisis is also thought to be the result of the information overload and the rejection of metanarratives. Media such as television or the Internet flood people with tons of information. They have a substantial influence in shaping women's opinions and choices: because of multiple messages that are transmitted through media, it is harder for women to find their identity. In the world of growing opportunities, they do not know which way to turn: to devote their life to home and family or to career? They can stay at home or contrarily pursue their ambition and go for the job of their dreams. Classic family sitcom housewives did not face up that problem because housewives then had little choice of their way of life. Marge's quest for finding her identity is a reflection of postmodern crisis of metanarratives. She is not able to decide which way to go, constantly in a straddle between being stay-at-home mother and a career woman, sometimes opposing the grand narrative of a woman who has no choice but to be a housewife and sometimes adhering to it. Despite the freedom that she has, the decision is not so obvious—the rejection of grand narratives gives the choice, but at cost of uncertainty. Therefore, *The Simpsons*, showing the struggles of Marge, presents an up-to-date image of postmodern crisis of identity (Strinati 226–7).

Loss of father's authority

Classic sitcoms, like *The Cosby Show* (1984–1992) *or Father Knows Best* (1954–1960), presented a model of traditional family with a clear division of roles: father as the head of the family, mother taking care of the home and children obeying the father. Homer, the husband of Marge and the father of Bart and Lisa, is a parody of the classic sitcom father like the one from *Father Knows Best*. The show literally parodies it by titling an episode "Father Knows Worst." The classic family sitcom favored the patriarchal model of the family, with the father being highly respected by his children and wife up to the point of being afraid of him (Mock 30). The head of a traditional family in classic sitcom was a wise, reliable and responsible father. He knew his priorities in life: to maintain his family and make sure that they are safe. Homer can hardly be regarded as a responsible father, as he recklessly engages in lots of dangerous situations and often comes out of them because of sheer luck. Moreover, his priorities in life seem to be food and beer; he is extremely clumsy, lazy and foolish. Without Marge taking care of the home, he is helpless like a child. Homer seems to be married to a woman that is "too good for him" (Neuhaus 763). Moreover, he is often insensitive to the needs of his family and even happens not to notice that he has a third child—Maggie. Homer is a parody of the perfect husband and father—wise, ready to listen to and solve his children's problems, and treated by them as an authority.

Disrespectful son and a daughter wiser than the father

As Homer, the head of the family, is not somebody to count on, the role is in a way taken over by his daughter Lisa. Lisa is characterized by extremely high intelligence. She is self-educated, her knowledge exceeds the primary school curriculum. When Homer, despite his incompetence, is employed as a teacher, Lisa asks: "I think it's great you're a teacher, Dad. So, will you be lecturing from a standardized text, or using the more Socratic method of interactive class participation?" It is apparent that he has no idea what she is talking about, so he

answers the question with a childish voice: "Yes Lisa, Daddy's a teacher." Contrarily to her father, the spectrum of her interests is extremely wide: she plays the saxophone, fights for political, feminist and environmental issues. The eight-year-old girl is the moral center of the family. When Marge succeeds in booking a table in a restaurant (apparently because of her big breasts), Lisa wonders: "Mom, doesn't it bother you that they're giving you attention just because of *those*?" She is embarrassed of her family and disconnected with her father because of his stupidity and lack of mutual hobbies (for example, he does not like her playing the saxophone). The character of Lisa is not a classic daughter obeying her parents and treating them as trustworthy and respectful people. She has strong views on many issues and often questions her parents' choices.

Bart, the son of Marge and Homer, has been titled one of the most influential people of the 20th century by the *Time* magazine. Why would the young underachiever and mischief be regarded as an important persona? The approval of his character is a sign of acceptance of his behavior or, at least it means that his misdeeds are not an obstacle to regard the boy an idol. Making pranks and annoying his sister are his favorite activities. Bart does not respect his father and says to him "Eat my shorts." Homer repays him with choking him and screaming "Why, you little!". He and the whole Simpsons family, is undoubtedly not a perfect, idealized creation as it was in the earlier family sitcoms. The creator of the show, James L. Brooks, answered to the critique of the character's misbehavior: "There are students like that. Besides, I'm very wary of television where everybody is supposed to be a role model. You don't run across that many role models in real life. Why should television be full of them?" (en.wikipedia.org/wiki/ History_of_The_Simpsons). This is another argument for the sitcom being more authentic in its representation of family life. The quote proves that the show's aim is to depict real life in as an authentic manner as possible and conservative values are of lesser importance.

Conclusion

The Simpsons presents family values in a different and more authentic way than classic sitcoms and shows characteristics of postmodern society: the crisis of metanarratives such as family values and the crisis of identity epitomized by the character of Marge. It parodies classic family shows but does not leave an empty space in the place of family values; the characters, despite their shortcomings, always end up admitting their faults and expressing their feelings, not necessarily through words. In my opinion, the main reason of the show's immense success is that it particularly aptly reflects real life and the problems that families and individuals have to cope with in life. Thanks to this, the viewers can more easily identify with the characters and find the analogy to their own lives. With the new way of depicting family life, the sitcom initiated the emergence of similar family shows, such as *Family Guy* or *Malcolm in the Middle*. Even if it is not the first sitcom of such kind, it is definitely the most successful one.

Endnotes

1. This article is based on the author's BA thesis entitled *The Simpsons as a Postmodern Sitcom*.

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Filmography

The Simpsons. 1989–2017. 20th Century Fox Television.

Abstract

The aim of this article is to examine family values presented in the American sitcom *The Simpsons*. The sitcom is without a doubt an important cultural phenomenon, considering the fact that, for example, even the president of the U.S., G.H.W. Bush, devoted his attention to it. He criticized the sitcom claiming that American families should be "a lot more like the Waltons and a lot less like the Simpsons". The president in his statement failed to recognize that sitcom families like the Waltons are only an idealized representation. *The Simpsons* might be called postmodern because of the new, more authentic way of depicting family life, closer to viewers' life experiences. The Simpsons family can be classified as postmodern because of the rejection of traditional family values presented in classic family sitcoms broadcast in the 1960s, 1970s and 1980s. There are several aspects that support the claim. The first is loss of parental authority; contrarily to the fathers from classic sitcoms, Homer, the "head" of Simpsons family, is not a responsible figure who serves as a role model for his children. The children do not respect him and even regard as foolish and embarrassing. The representation of women, illustrated by the character of Marge, although might seem to be a classic epitome of a housewife and mother, reveals important changes, emphasizing the downsides and frustrations that she has to face in everyday life. Those three aspects of family representation in the sitcom are analyzed in the article as an indication that *The Simpsons* presents a postmodern perspective on family values.

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THE GROTESQUE IN TIM BURTON'S FILMS: AN ANALYSIS OF *EDWARD SCISSORHANDS*, *CHARLIE AND THE CHOCOLATE FACTORY*, AND *SWEENEY TODD: THE DEMON BARBER OF FLEET STREET*

Keywords: grotesque, cinema, Tim Burton

Introduction

The grotesque is an aesthetic category that can be applied to various kinds of art. Artists have been attracted to the grotesque because of its mysteriousness, strangeness and the variety of responses it evokes in the viewers and readers. Although the concept is ancient, it has no fixed definition. The first modern theories that elaborate on the notion of the grotesque were proposed by Wolfgang Kayser and Mikhail Bakhtin, who concentrated on its different qualities. Wolfgang Kayser pointed out the metaphysical, demonic, eerie and serious features of the grotesque. According to Frances Barasch, "Kayser formally defined the grotesque as a structure of the 'estranged world'; its playful element, a game with the absurd that arises from that alienated world; its laughter 'involuntary and abysmal'; and its primary purpose 'to invoke and subdue the demonic aspects of the world'—a formulation better known as 'Gothic grotesque'" (88). For Bakhtin, the concept of the grotesque was related mostly to images of medieval carnival, folk people and their culture and humour. Although the formulation of a definition of the grotesque poses difficulties, scholars such as Geoffrey Harpham and Philip Thomson try to provide us with a sufficient explanation of the concept. The major aspects of the grotesque that they list include: classic examples of grotesque protagonists, the response it evokes in the public, the juxtaposition of the comic and the

terrifying, abnormality, and exaggeration. The article focuses on the analysis of the use of these aspects in three films directed by Tim Burton: *Edward Scissorhands*, *Charlie and the Chocolate Factory*, and *Sweeney Todd: The Demon Barber of Fleet Street*. It also examines how Burton plays with genres and how the grotesque contributes to the critique of the society.

A typical grotesque protagonist

According to Geoffrey Harpham, the effect of estrangement, described by Kayser, can be achieved by bringing to life mechanical objects and robots, by using masks or by the appearance of fantastical creatures on earth. He also claims, and this case is probably more frequent, that characters in grotesque works are usually physically deformed—they may have a hunch, scars or lack limbs. Their horrid appearance often leads to alienation (Harpham 465). There is also another type of a character: driven by obsession and able to do everything for the cause he or she believes in. What both types have in common is the fact that these are usually flat characters who do not change throughout the story. According to Harpham, when the audience is exposed to some grotesque caricatures for a long time, they may become accustomed to them and no longer pay attention to their deformity; they may even start to admire them and treat them as ordinary characters (463).

Tim Burton presents Edward Scissorhands as a real person, in spite of the fact that he is an artificial being; the only thing that makes him distinctive is his strange outfit. He is a tall young man with dark messy hair. He wears a black suit with numerous stripes and metal buckles. There are a few scars on his pale, almost white face and he has big scissors instead of hands. He looks even more grotesque when Peg, a woman who finds Edward and takes him home, gives him her husband's old clothes. He is extremely shy, confused, and lost, but, at the same time, very kind, gentle, caring, honest, and innocent. He does not talk much and his answers are always very short. He is highly grateful to Peg for helping him and obediently does everything he is asked to do. Edward does not

know social rules and laws but has a good heart and would do anything for his friends. Aurelien Ferenczi writes in the introduction to his book *Masters of Cinema: Tim Burton* that in Burton's films monsters are "not always aware just how monstrous they are" (5) and this seems to be the case of Edward. His scissors could be a deadly weapon, but instead he uses them for serving people in many ways. The character of Edward is a perfect way of introducing estrangement, which Kayser writes about as an important feature of the grotesque. The appearance of Edward in the town subverts the familiar atmosphere: it is shocking for the town dwellers and changes their usual rhythm of life.

The appearance of Willy Wonka, the owner of the chocolate factory in *Charlie and the Chocolate Factory*, is also intriguing, but in a different way. He is not physically deformed; on the contrary, he is handsome and wears fancy clothes. His eyes are almost hypnotising, his teeth are impossibly white and straight, and his hair is perfectly cut and styled. He instantly makes the impression of someone strange. He does not know how to talk with people; most of what he says, he reads from the cue cards prepared earlier. His behaviour is childish; he argues with children as if they were the same age, he is clearly fascinated with the sweets he is talking about and sometimes it seems that he does not control fully what happens in the factory.

Similar to Edward and Willy Wonka, the appearance of Mr. Todd, the protagonist of *Sweeney Todd: The Demon Barber of Fleet Street*, is also unique. Although his hair is dark, one strand is grey. His eyes seem to be empty and the only expression that can be seen on his pale, tired face is madness or blood lust. Ferenczi writes that he looks as if "he has been drawn against his will into a spiral of cruelty" (87). Something inside him has died because of the suffering he has gone through and this is perhaps the reason why he looks like a ghost. He becomes obsessed with revenge; he is nervous and impatient. He uses razors so skilfully that they may appear to be a continuation of his body. Ferenczi suggests that one may compare him to Edward Scissorhands: Sweeney

Todd might be seen as an alternative version of Edward, who has discovered the dark side of his condition (87).

One feature that relates to all the three characters is their individuality. Because of their otherness, they do not fit into the society. All of them, however, have something to offer which is used by people. Edward proves to be skilful at trimming hedges, grooming dogs, and, ultimately, cutting hair. Wonka is an unusual candy maker, who produces the most extraordinary sweets in the world. Todd is an exceptionally skilled barber. They are the creators and the society is merely the customers. Furthermore, because of the fact that they are alienated from the community, they bring the perspective of someone from the outside. The viewers have the insight into the society from a different point of view which allows them to see more and possibly notice the flaws of humankind.

Response of the audience

One of the most important features of the grotesque is the response it evokes in readers and viewers. Philip Thomson in his book *The Grotesque* offers two reactions dividing the audience. He writes that the reader "may decide that the passage is more funny than horrifying, he may 'laugh it off' or treat it as a joke; alternatively, he may be indignant and regard it as an outrage to his moral sensibilities that such things should be presented in a humorous light" (Thomson 3). Harpham, on the other hand, lists three possible reactions: laughter, astonishment, and either disgust or horror. He argues that amusement is a product of intensified disgust. According to the author, there are situations that cannot be managed in any other way than with spontaneous laughter. He states that "in such cases, laughter serves to diminish the horror or perplexity and make the nightmare seem more bearable" (Harpham 464).

Since the grotesque firmly marks its presence in the films directed by Tim Burton, the reaction of the audience is typical for this aesthetic category. There are various feelings evoked by the characters and the events that change

depending on the situation. During the first encounter with Edward Scissorhands, one should be scared of his appearance. However, with time, the viewer learns that Edward is innocent and starts to feel compassion. The situation is more complicated with Edward's neighbours, since at the beginning, they appear to be friendly and in the end, they turn out to be hostile. The audience might be confused because they should accept what is familiar for them and, in this case, people's behaviour cannot be accepted. They are disorientated since the only person they can identify or sympathise with is Edward. In *Charlie and the Chocolate Factory,* there is a disturbing scene when the guests gather in front of the factory to watch a puppet show. While watching, the audience smiles until the moment when the dolls begin to burn and the whole installation is on fire. This incident gives the idea of what may happen in the factory and in the whole film in general. At this point, the viewers can have the impression that the story is unusual and this produces ambivalent feelings. The conflict of emotions is even more complex in *Sweeney Todd*. In the opening scene, blood is omnipresent. On the one hand, such an image might be disgusting and disturbing, but on the other, the audience is aware that it is done purposely since the colour of the blood is extremely artificial. Furthermore, the scenes when Todd murders men with cold blood should be frightening, but there are so many of them that the viewers may get used to the sight of dead bodies and no longer find them shocking.

Juxtaposition of the comic and the terrifying

Philip Thomson focuses on the juxtaposition of the comic and the terrifying in the grotesque. Writers, painters, and directors tend to associate the grotesque with either the comic, often classifying it with the burlesque, or the terrifying, shifting towards the mysterious, uncanny, and even supernatural realm. Relatively recent works, however, indicate that there is a tendency to present the grotesque as a mixture of both the comic and the terrifying in a way that is problematic and not immediately resolvable. The conflict itself is not a criterion

of the grotesque as many other theories of the comic depend on some notion of incongruity or confrontation, but its characteristic is the lack of resolution (Thomson 21).

Although Burton's films might appear to be entertaining, there are always some scary scenes; similarly, in scary films, there are some humorous elements. *Edward Scissorhands* and *Charlie and the Chocolate Factory* may seem to be pleasant stories with numerous amusing scenes, but, after a more careful viewing, one notices that certain aspects are disturbing. In the former film, it might be the character of Edward who looks like a monster, but turns out to be shy and calm. On the other hand, the town dwellers, dressed in festive clothes, are presented as bloodthirsty creatures who want to kill Edward. In the latter film, although the factory is a place where sweets are produced, also strange things happen there. There is a permanent feeling of threat. The children are eliminated one by one, and nobody knows who will be next. The opposite situation occurs in *Sweeney Todd*. The film tells the story of a man murdering people in a demonic and fearsome atmosphere, yet, occasionally, there are amusing scenes. The most ridiculous one is the moment when the idea of using human bodies to bake pies comes to the minds of Mr. Todd and Mrs. Lovett, the owner of the bakery, and the two sing the song "Little Priest". Throughout the song, they debate which profession would be best for meat; for instance, they sing: "It's a priest, have a little priest. Is it really good? Sir, it's too good at least! Then again, they don't commit sins of flesh, so it's pretty fresh" (*Sweeney Todd*, 2007). Burton skilfully plays with the comic and the terrifying, reversing their meanings. Intermingling the ludicrous with the macabre, he produces disharmony. The audience is never sure of what it sees and, thus, is forced to further consideration.

Abnormality

Thomson also mentions abnormality as a feature of the grotesque. According to the author, simultaneous laughter and fear is the reaction to the abnormal. He

writes that "delight in novelty and amusement at a divergence from the normal turns to fear of the unfamiliar and the unknown once a certain degree of abnormality is reached" (Thomson 24). The feeling of mirth is caused by something that does not conform to generally accepted norms, but when such norms are seriously threatened, it gives way to fear and anger, turning into revulsion.

The obvious abnormality is the main characters and their appearance, in particular Edward's. Moreover, in all the three films, several abnormal situations are presented. In *Edward Scissorhands,* it can be the artificial creature who learns how to live in a community, in *Charlie and the Chocolate Factory*—the amazing sweets that in fact do not exist, or in *Sweeney Todd*—the pies made of people. Most of the events are fantastic and could not take place in the real world, yet the stories concern contemporary society and common problems. Burton places scenes from everyday life in the fantastical realm not only for entertainment, but also to draw people's attention to particular problems. In familiar conditions some issues become unnoticeable. Only in unusual circumstances is the audience allowed to look at the world from a different perspective.

Exaggeration

Further features that are typical for the grotesque are extravagance and exaggeration. Because of these qualities, the grotesque has been associated with the fantastic and fanciful. Thomson explains that if "fantastic" means diverged from natural or normal, then the grotesque is indeed fantastic (23). What makes this aesthetic category so powerful is the fact that the world which seems to be fantastic and strange is actually closer to our real and immediate world. When the author creates a closed world that has no connection with reality, the grotesque cannot be present, as the reader, being aware that anything is possible, accepts even the strangest things and does not try to understand them as real. One may conclude that the source of the grotesque is

the confusion of the real with the unreal that evokes a frightening, but also possibly amusing, feeling of disorientation (Thomson 22-24).

In Burton's films, both the characters and the scenery are extravagant. The qualities of particular characters are extremely visible, which makes them easily recognizable to the audience. The costumes and hairstyle are exaggerated, showing the mood of the protagonists. The audience immediately notices that Edward Scissorhands is shy, lost and needs help. His neighbours, who are colourful, happy, and generous, make the impression of being shallow and vain. Although Willy Wonka tries to act in a sophisticated way, he seems to be a big child because of his strange behaviour. The children who visit the factory symbolise the sins of the society, which is also visible in how they are dressed and how they behave. Sweeney Todd or Mrs. Lovett are classic examples of people driven by obsession. Their careless appearance and tired facial expressions might indicate being preoccupied with personal problems.

The setting in all the three films is very symbolic. Such representations magnify the problems of the society and make the audience immediately notice them. *Edward Scissorhands* presents an idyllic town with colourful pastel houses and cars. There is one major street at the end of which, on the hill, there is an old deteriorated mansion. In contrast to simple lawns in front of every house, it is surrounded by a broad garden with flowers and trees and hedges trimmed into fantastical shapes. Similarly, in *Charlie and the Chocolate Factory*, when the city is shown from above, it is clearly visible that there are regular, parallel streets and terraced houses. At one end of the street, there is an enormous factory with chimneys and at the other, there is a small decrepit house with a hole in the roof where Charlie lives with his family. Such arrangement shows that everyone has their place in the society. The houses of those who are different from the rest of the community do not fit the scenery. The factory or Edward's mansion are located at the tops of the hills or at the margins of the towns. Their location may signify that they represent such qualities as love or friendship which have been rejected by the society, but

cannot be fully removed from it. Although they are moved outside the town, they are still inside it. Their marginal position can function as a reminder of what the inhabitants should be like. Moreover, the contrast between the unique home of Edward Scissorhands and ordinary, empty suburban houses may prove that though people try to be exceptional, they all look the same in the end. The real individual, however, is creative and imaginative, which is visible in the extraordinariness of the place they live in.

On the other hand, the factory in *Charlie and the Chocolate Factory* and London in *Sweeney Todd* are presented as complex and maze-like. As Wonka guides his visitors from one room to another, the factory seems to be infinite. London looks like a labyrinth with many places to hide or commit a crime. In both the factory and the city people disappear. Such a representation may symbolize the danger of being lost in the contemporary world.

Playing with genres

It is difficult to determine the type of particular films since most of them are a mixture of at least two genres. *Edward Scissorhands* is said to be a fable with no happy ending and a moral that is a rather bitter reflection about humanity. Although it is presented as a love story, there are moments that could appear in a horror film. *Charlie and the Chocolate Factory* may appear to be a story for children because of its scenery, protagonists, and the presence of the songs; however, there are many disturbing scenes that could be scary for the younger audience. Interestingly, looking at the film from a different perspective, one may notice that it resembles a computer game. Each child symbolises the next level, they are eliminated one by one, and ultimately there is only one winner. *Sweeney Todd* seems to be a perfect example of mixing contrasting genres since it can be described as a horror film, but is a musical at the same time. This points to the unresolved nature of the grotesque and gives room to individual reaction and interpretation.

Social criticism in Burton's films

Burton uses the grotesque to criticise the society. The story of Edward Scissorhands is told by the means of contrast. On the one hand, there is dark, mysterious Edward, and on the other—the colourful, noisy people who live in an idyllic community. Most of them look beautiful as they all wear fashionable clothes and take care of their appearance; however, one may notice immediately how artificial their look is. Even though the neighbours seem to be nice and caring at first, they are, in fact, falsely kind. Their reaction to Edward changes with time. At the beginning, he is a sensation; however, his image changes after several unclear situations. Although he does not mean to hurt anyone, people interpret his actions in their own way and force him to leave. This shows that in the society there is no place for those who are different. Even though the community is willing to temporarily accept dissimilarity for their entertainment, they are not able to live with it. Although Edward, as an artificial being, is supposed to be scary, it turns out that those beautiful and at supposedly kind people are the real monsters.

In *Charlie and the Chocolate Factory,* the director presents sins of the society. Four of the five children who appear in the factory represent human flaws. Oompa Loompas, the factory workers, accurately identify the flaws of the contemporary youth. In a song about Mike and in connection to the fact that he spends so much time in front of television, they sing: "it rots the senses in the head, it kills imagination dead, [...] his powers of thinking rust and freeze, he cannot think—he only sees" (*Charlie*, 2005). However, they wisely note that not only the children are responsible for their behaviour, but also their parents. In a song about Veruca, they sing:

> Is she the only one at fault? For though she's spoiled, and dreadfully so, a girl can't spoil herself, you know. Who spoiled her, then? Ah, who indeed? Who pandered to her every need? Who turned her into such a brat? Who are the culprits? Who did that? Alas! You needn't look so far to find out who these sinners are. They are (and this is very sad) her loving parents, Mum and Dad. (Charlie, 2005)

Although Tim Burton includes examples of good people in his films, he shows the society in a bad light. People are presented as a mass: they are all the same and they do not change. They are also passive. The housewives in *Edward Scissorhands* are portrayed as not working, bored with their lives, and waiting for husbands to come back from work. People seem to be deprived of real feelings and it turns out that an artificial creature is more humane than humans. In *Charlie and the Chocolate Factory*, the notion of consumer culture is clearly visible. When the golden tickets are released, people rush to the shops all around the world. They buy products they do not need, only to win something and get a prize. When Charlie finds the last golden ticket, people at the shop offer more and more money to buy it, having no idea how much it is worth to the boy. Burton portrays people as greedy and self-interested. Both *Charlie and the Chocolate Factory* and *Sweeney Todd* present the results of being egoistic and vain. As Sun Hee Teresa Lee writes in her book *How to Analyze the Films of Tim Burton*, Sweeney Todd, a primary representative of the lower class, could be a perfect revolutionary fighting with discrimination and injustice. By killing people and using their bodies for making pies, Todd rebels against the situation of the contemporaneous society. In one of the songs, he sings: "The history of the world, my love […] Is those below serving those up above! […] How gratifying for once to know […] that those above will serve those down below!" (*Sweeney Todd*, 2007). This ridiculous plan is based on the idea of equality as Todd later sings: "We'll not discriminate great from small! No, we'll serve anyone, meaning anyone, and to anyone at all." (*Sweeney Todd*, 2007). However, because of his desire for personal revenge, he fails. He succumbs to the system and becomes a monster who has to be eliminated (Lee 72). Although the settings of the three films may appear to be remote or fantastic, the problems of the society that Burton identifies are still present nowadays. He shows in his films that humankind has many flaws and that if it does not change, the society will be led to self-destruction.

Conclusion

Tim Burton portrays the protagonists of his films as unique individuals. They are different from the rest of the people not only because of their distinctive appearance, but also because of their otherness and alienation. They have a specific place in a community by which they are not accepted. Burton presents the society as rotten, corrupt, and full of lies and crime. People are intolerant, vicious, and able to do everything for their own profit. The three films are the stories of different attitudes towards the damaged communities. Edward Scissorhands tries to fit into the society, but loses; Willy Wonka, despite being eccentric, finds his place; and Sweeney Todd tries to rebel against the society, but ultimately fails and becomes exactly what he fought against. Aurelien Ferenczi uses the expression "social satire" to describe Burton's works (45). Burton identifies the problems of the contemporary society and transforms them into imaginative stories. The grotesque enables him to make them more visible and understandable. Although he provides his audience with a bitter and pessimistic vision of humanity, his use of the grotesque, thanks to its comic aspects, makes it less harmful.

Endnotes

1. The article is based on my BA thesis.
2. Abbreviations: *Sweeney Todd* for *Sweeney Todd: the Demon Barber of Fleet Street* and *Charlie* for *Charlie and the Chocolate Factory.*

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Filmography

Edward Scissorhands. 1990. Dir T. Burton.
Charlie and the Chocolate Factory. 2005. Dir. T. Burton.
Sweeney Todd: the Demon Barber of Fleet Street. 2007. Dir. T. Burton.

Abstract

In the works of Tim Burton, the thematic complexity and character development are crucial. What makes him different from other directors is the fact that he presents reality in a grotesque way to mock human flaws and to praise individualism. The article is devoted to three films: *Edward Scissorhands*, *Charlie and the Chocolate Factory*, and *Sweeney Todd: The Demon Barber of Fleet Street*. Its aim is to analyze the elements of the grotesque in those films and their contribution to the critique of society. In *Edward Scissorhands,* Burton deconstructs the mechanism of binary oppositions to illustrate people's intolerance and inability to accept otherness; in *Charlie and the Chocolate Factory,* he shows the sins of the rotten society; and in *Sweeney Todd,* he depicts the corrupt and blinded society full of lies and crime. The article focuses on such aspects of the grotesque as the juxtaposition of the comic and the terrifying, abnormality, and exaggeration. It also examines Burton's play with genres and the response of the public that is crucial in defining the grotesque.

BOOK REVIEWS

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THE PERCEPTION OF SPACE AND TIME IN RELATION TO IRISH AFFAIRS

Author: Joanna Jarząb
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Joanna Jarząb's monograph: *Houses, Towns, Cities: The Changing Perception of Space and Time in Contemporary Irish Novels* is an academic study of how the concepts of space: houses, cities and landscapes and time are connected with Irish affairs, such as identity, stereotypes and globalisation in contemporary Irish literature. The book presents a literary analysis of two selected novels of each contemporary Irish writers: William Trevor, Jennifer Johnston, John McGahern, Deirdre Madden, Glenn Patterson and Anne Enright.

In Chapter 1 Jarząb provides a theoretical background to the concepts of space and nationalism essential for the further analysis of literary texts. The author presents two dominant approaches towards the perception of space in the twentieth century: the phenomenological and the sociological one. The representatives of the phenomenological approach focus on space as a dimension delimited by some boundaries where the conscious being is created (Kluback and Wilde 19; Heidegger 154), and as an internal and external concept. The sociological concept of space, derived from Marx's socialist vision of societies, concentrates mainly on social relations creating space, including the issues of globalization, cosmopolitanism and the growing

internationalization of social relations. Another important issue discussed in this chapter is the changing concept of nationalism, which can be divided into an ethnic and a civic one (Smith 42). The former, having negative connotations with Nazi ideology, has evolved into the concept of *ethnie*, according to which what unifies people of one nation is common history and cultural heritage in particular (Sutherland 28). The latter, civic nationalism, originating in times of the French Revolution, focuses on the voluntariness in creating a nation, where the equality and individual rights of all citizens are the most important factors (Ignatieff 6-7). These two concepts of nationalism are clearly visible in the Irish context. For years the concept of the Irish nationality has been based on the conflict between the Free State Irish and Northern Irish and those different ethnic and civic concepts of nationalism (Jarząb 218). Nevertheless, due to the process of constant globalization and integration among the members of the European Union, one can observe the change in perceiving Irish nationalism, from the one strongly connected with politics to the one associated mostly with Irish culture (Jarząb 218).

Chapter Two concentrates upon the analysis of home space presented in novels of two writers: William Trevor and Jennifer Johnston. Both novelists used the Big House ethos—the concept characteristic of Irish literature mainly in the nineteenth century, which was connected with the destruction of those buildings in Ireland. In the twentieth century, this motif was also popular in Irish literature but with some modifications—that is the case of William Trevor and Jennifer Johnston, who present the Big House motif both to address the past and to discuss social changes happening in contemporary Ireland (Jarząb 75) As far as the big house theme is connected with Anglo-Irish descendants, the lack of such past for both writers enabled them to consider different aspects of contemporary society, thus they present the histories from both Catholic and Protestant perspective, not lacking objectivity in their perception.

In Trevor's *Silence in the Garden* the house fulfils a very significant role in the Anglo-Irish family life as the place of safety and is strongly connected with

the family's protestant identity. Here also one can notice the social division between the protestant family which seems to seclude itself from other Catholic inhabitants of the island. Trevor makes also some changes in the Big house motif by creating the landlord as taking much care of his Irish property; however, after his death one can observe the gradual fall of the house's glory. That novel also elaborates on the problem of how past mistakes and desire for revenge can affect future life. The past influencing present life is also a matter of consideration in Trevor's *Love and Summer*. Here house and its objects evoke painful memories. The protagonist wants to sell the house in order to cover debts but it is also connected with further search for his own identity.

Jennifer Johnston in *Fool's Sanctuary* presents house as a safe place for its family and as a definition of its inhabitants' both individual and social identity. By presenting how historical events affected further life of the family, Johnston shows that human identity can be formed either by history connected with time, or geography so that it is connected with a specific place (Jarząb: 105). There is also another modification of the Big House motif—the landlord here is concentrated on social affairs to that extent that he neglected his family.

Contrary to the previous novel, *Foolish Mortals* presents a house in the city, where the feeling of privacy is missing—which is a novelist's commentary on contemporary life. Here the novelist draws attention to the fact that one's recent memories are for an individual more important than the ones recollected by other people—after losing his memory, the main character is not able to shape his individuality only from memories delivered by others.

In Chapter Three Jarząb presents different images of Irish landscape, discussed on the basis of the novels of two writers: John McGahern and Deirdre Madden. The analysis is preceded by some remarks on how different historical events made the Irish landscape one of the constituents of Irishness and that the cultural peculiarity of western rural areas shaped the myth of the West of Ireland, as those parts of island were supposed to contribute mostly to the creation of national identity.

Jarząb's analysis of John McGahern's *Amongst Women* shows how the writer's perception of rural areas has changed when compared to his previous novels. Focusing on the life of the Morans' family in the Irish countryside, the novel discloses several social problems, among others, the figure of the father who wants to have constant control over his children's lives, the distorted image of Catholicism and living in the countryside in isolation, from which the children need to escape. But, on the other hand, the countryside is depicted more positively as people are devoted to their own land and develop their own culture different for each region. Jarząb also indicates some changes in the perception of rural areas among the Irish young people, who—although still moving to urban centres—have the need for connection with their homeland.

In *That They May Face the Rising Sun* Jarząb's analysis concentrates upon the details of living in rural areas, such as being simple, devoted to hard work, slow and cyclical (Jarząb 136). However, the beauty of Irish landscape is what makes the protagonists move there; here, Jarząb emphasizes also the aspect of tourism, as the Irish countryside becomes a popular place for foreigners to visit. Another important problem touched upon the novel is the approach towards community—living in the English city is depicted as indifferent and very fast, compared to the peaceful life and the involvement in social affairs by the Irish rural community.

In analysis of Deirdre Madden's *Nothing is Black*, Jarząb emphasizes the importance of different points of view on some place in creating individual and national consciousness. Here, Donegal—a provincial county—is depicted from three varying points of view, by three different women. The first of them consciously decided to live there and as an artist is capable of seeing the beauty in everything. The second lives in a city but travels to visit her homeland and is full of stereotypes about living in the country; the third one holds a typical tourist perspective and comes to Donegal only in summer. Another important aspect in the novel is the attitude of the local inhabitants towards the main

characters—the two latter women are excluded from the community as they are perceived as foreigners.

The main theme in *Molly Fox's Birthday* is the juxtaposition of two capitals: Irish Dublin and British London, the former perceived as small and provincial, the latter as vast and cosmopolitan. The novel also presents two different approaches towards the Irish homeland. The narrator, although she lives in London, treats her rural origin as a point of reference and a kind of stability in the cosmopolitan world (Jarząb 156). She loves the landscape of her homeland which can be observed, among others, in the way she depicts it. On the contrary, Andrew, who also lives in London, has rejected his provincial origin and is himself a victim of stereotypes. He wants to get rid of his past at all costs and thus he has problems defining his identity.

The aim of Chapter 4 is the analysis of social changes by depicting two Irish capitals: Northern Irish Belfast and Free State Dublin in novels of Glenn Patterson and Anne Enright. Glenn Patterson's *Fat Lad* depicts Belfast seen from the perspective of three different generations. The most important conclusion from the analysis seems to be that another generation of inhabitants should not be involved in the past mistakes, although the past events—e.g. the Troubles—still have an influence on the contemporary city, for example in the division between the Catholic and Protestant areas. One of the remnants of the city's difficult past are murals, which contributed to the growing "post-Troubles tourism" in Belfast (Jarząb 175).

By juxtaposing Hiroshima and Belfast, *The Third Party* shows that these two cities have some elements in common, for example, that both are located on islands and that this fact affects their cultures and economies. What is essential, Japan suffers from overpopulation, whereas in Ireland there are still some places with hardly any inhabitants. When compared with Japan, Jarząb notices, Nothern Ireland is a place where there is still much more to do when it comes to the globalization process. Another problem, connected with Irish identity, is how the country is perceived abroad—by repeating stereotypes, the negative

image of Northern Ireland is maintained. Jarząb also comments on violence, arguing that in Northern Ireland the conflict was initiated by different religious ideologies, but there were individuals who were suffering, just as in case of Japan during the Second World War.

Anne Enright in both her novels *The Gathering* and *The Forgotten Waltz* uses the image of Dublin to make some comments about cultural and social changes. The former presents some comments on Catholicism and its tendency to reject such problems as sexual abuse of women and violence in families. The pace of development of Ireland causes the shift in values, rejecting the old and defining the new ones, among others materialism and the ability of more physical perception of places. Thus, memories which are connected with specific places are no longer collective, but individual (Jarząb 200). Moreover, the dynamic of life resulted in a distorted image of the city, which is shown in fragments. The latter novel also concentrates on the fast development of the city, but with no reference to past events; Jarząb also emphasizes here the decline of traditional Irish values such as Catholicism and family life and the need of creating new ones.

Jarząb's analysis is surely a valuable innovative study which is recommended not only to the scholars interested in literature, but also to every person who wants to find out some facts about Irish literature, culture and history. The most important thing is that this study is not limited to the presentation of problems touched upon in the novels of selected Irish novelists, but the author provides also a very detailed analysis of the Irish contemporary literary output; each analysis is preceded by a historical background of Irish literature and the general history of Ireland, a summary of each novelist's literary output in connection to the analysed novels and in-depth descriptions of main motifs used by the novelists. What is more, Jarząb's arguments and perspectives are supported by numerous scholars, which makes her study more comprehensive. Jarząb's book provides also a broad commentary on the Irish society—the problem of two different Irish nations connected with

Protestantism and Catholicism, the erroneous stereotypes affecting Irish provincial life, the events from history influencing contemporary Ireland and the changes emerging in contemporary society, resulting in creating a system of values appropriate to the pace of life. All these things considered, Joanna Jarząb managed to catch the holistic view of problems shown in the analysed novels and thus it is not only literary but also cultural study on the complexity of Ireland's national identity.

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HORIZONS
AN INTERDISCIPLINARY CONFERENCE FOR ENGLISH PHILOLOGY MA AND PHD STUDENTS

Organised by: Academic Association for Doctoral Students, Department of English, Faculty of Languages, Nicolaus Copernicus University
Conducted in: English
Took place on: 20 October 2016
Took place in: Toruń
Report by: Marlena Hetman

The idea behind the concept of the very first conference organized by The Academic Association for Doctoral Students at the Department of English, NCU had emerged out of a growing need among students and PhD candidates across the country to discuss major contemporary issues in the field of Literature, Culture and Language Studies. The name *Horizons* refers to the enduring yet elusive relationship between Natural Sciences and Humanities, theory and practice, the processes of analyzing and interpreting.

The conference was opened by the Association's Academic Supervisor dr hab. Edyta Lorek-Jezińska who warmly welcomed all the guests and, shortly afterwards, introduced the key note speaker Professor Anna Branach-Kallas who gave a highly engaging talk entitled *Allies or Enemies? The Representation of "Black" Soldiers in Recent First World War Fiction in English and French*. Three talks followed: Marlena Hetman with *Beyond the Horizon—Unmasking Dreams in Eugene O'Neill's 1920 Play*, Julia Siepak with *Post-Modern (Re-) Visions of History* and Daria Tyblewska with *A Usage-based Approach to English Loanwords in the Language of Polish Facebook Users*. The panel was chaired by Natalia Pałka. The audience proved very receptive to all the presented papers. Several issues were thoroughly addressed during the follow-up discussion.

After a coffee break, four more talks were delivered *Where Does Estuary English Start and End? On the Fuzzy Boundaries between Estuary English, RP and Cockney* by Bartłomiej Orzychowski, Viktoria Komorovskaya's *Exploring the Role of EFL Learners' Self-efficacy on Creative Communicative Language Task Performance*, Angelika Peljak-Łapińska's *Thinks...' by David Lodge and its Polish Translation* and Marek Placiński's *Corpus Linguistics: Going Beyond Xaira*. This second panel was chaired by Marta Sibierska. Again, an intense discussion followed. The talks were continued over lunch.

In the final part of the conference, four greatly inspiring presentations were given: Paula Budzyńska's *Applying a Corpus Stylistic Method to the Analysis of Literary Elements Included in English Language and German Language Textbooks for Early School Education in Poland. A Case Study*, Julia Trzeciakowska's *A Sociolinguistic Perspective on the Perceptual Judgements of Pronunciation Errors: A Case Study of Polish Students*, Monika Boruta's *Why Not Trust Hands—the Drawbacks of Gesture Typologies*, and Arkadiusz Schmeichel's *The Contemporary Neuropsychology of Self-development*.

With the total of twelve engaging and thought provoking talks delivered and attended, the participants' horizons had been, beyond doubt, greatly broadened. It can be, therefore, assumed that the organizers' efforts undeniably paid off. The Academic Association for Doctoral Students at the Department of English NCU team had really made the grade. Congratulations and see you all next year!

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LIFE AND FREEDOM: THE PARTITION OF INDIA REVISITED 70 YEARS LATER

Organised by: Department of English, Faculty of Languages, Nicolaus Copernicus University
Conducted in: English
Took place on: 17 May 2017
Took place in: Toruń
Report by: Olivier Harenda

Life and Freedom 2017 academic session was organised in order to commemorate the 70th anniversary of Indian Partition. "At the stroke of the midnight hour, when the world sleeps, India will awake to life and freedom," said late PM Jawaharlal Nehru while delivering his famous speech "Tryst with Destiny" on the 15th of August, 1947. It was on this day that independence was proclaimed and the state of India left behind the era of colonialism, symbolically marking in this way the dawn of the British Empire. The aim of the session was to explore the nature and legacy of this important historic event, which has influenced such academic disciplines as history studies, postcolonial studies, oriental studies as well as integrated itself into the realm of culture (by means of representations in literature, cinema, arts, and digital media). The conference commenced with an address by Professor Przemysław Nehring, the Dean of the Faculty of Languages, which was followed with opening remarks by His Excellency Ajay Bisaria, the Ambassador of India (*India@70: Contemporary Indian Realities*). Next, Professor Susheel Kumar Sharma from the University of Allahabad provided an insightful study of the Partition with his paper *Divided Nations, Unified Sensibilities: Tales of the Woe of the Partition of the Indian Subcontinent*. Other participants, representing universities from all over the country, explored the Partition in its literary representations (Dorota Kołodziejczyk's *Out of Silence—Traumatized Subjects and Withdrawal in Amitav*

Ghosh's Fiction, Olivier Harenda's *Renewal & Transfiguration: Remembering the Partition in Anita Desai's "Clear Light of Day,"* Julia Siepak's *Echoes of Partition in "Family Ties" by Shauna Singh Baldwin*), in local dimensions (Rafał Beszterda's *The First Years of Independence in the Indian Western Himalayas*), in cultural contexts (Patrycja Austin's *Doubly Displaced: The Dalit Experience of Partition in the Works of Jatin Bala and Manohar Mouli Biswas*, Małgorzata Ossowska-Czader's *Representing Partition—Storytelling as a Therapeutic and Rescuing Act*), in press coverage (Joanna Antoniak's *Independence Through Journalistic Lens: The Press Coverage of the Partition of India*), and in poetry (Joanna Tuczyńska's *When the East Meets the West: Humanity Without Borders*). Interestingly, the aftermath of the Partition and the post-colonial condition of contemporary India were also examined. The figure of the late Prime Minister Indira Gandhi (1917–1984) served as the focal point of two such papers: Piotr Wiśniewski's *The Influence of Indira Gandhi on India's Economic Development* and Jacek Stopa's *The Earth Shakes: Depiction of the 1984 Riots in Amu and 31st October*. Each section concluded with heated, yet undoubtedly fruitful, discussions among the speakers during Q&A. In addition, it has to be noted that the session was accompanied by an exhibition devoted to Indira Gandhi's Centenary, which was prepared with kind support of Indira Gandhi Memorial Trust, located in New Delhi. The success of *Life and Freedom 2017* is evident in a strong and positive feedback from the participants as well as acknowledgement of the event by the Embassy of India in social media.

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THE POLISH SOCIETY FOR HUMAN AND EVOLUTION STUDIES 3RD PTNCE CONFERENCE

Organised by: The Polish Society for Human and Evolution Studies (PTNCE) and Center for Language Evolution Studies (CLES), Nicolaus Copernicus University
Conducted in: English and Polish
Took place on: 28-30 September 2016
Took place in: Toruń
Report by: Julia Trzeciakowska

The Polish Society for Human and Evolution Studies (PTNCE) organises regular conferences of a different range and workshops for scientists from several countries who adopt an evolutionary perspective in researching various aspects of biology, anthropology, psychology, culture and human behaviour (see http://ptnce.pl).

The international PTNCE Conference was the third in the series. The next one will be held in Kraków 22.09.-23.09.2017. This international event was co-organised with the Center for Language Evolution Studies (CLES) at the Nicolaus Copernicus University in Toruń. It was sponsored by the Galton Institute and the media coverage was provided by Gazeta Wyborcza. The venue of the conference was a very modern and well-equipped building of Collegium Humanisticum.

The conference lasted three days. There were about 80 participants, not only from Poland but also from, for instance, Czech Republic, England, Hungary and Italy. The programme did not have any parallel sessions. The conference started on the 28th of September. The first day ended with a standing reception in the main lobby at the ground floor. The posters were not only exhibited during the poster session but they were displayed in the lobby of Collegium Humanisticum throughout the conference. After two days of the conference, the

members of the PTNCE organisation attended the General Assembly, which is an integral part of each PTNCE conference.

The program included three plenary talks given by the renowned researchers with very high h-index (based on Web of Science)**.** Tamás Bereczkei (Psychologist, University of Pécs, Hungary) *Machiavellian Intelligence Hypothesis Revisited: What Evolved Cognitive and Social Skills May Underlie Human Manipulation,* Robin Dunbar (Anthropologist and Evolutionary Psychologist, University of Oxford, Great Britain) *Time—the Missing Part of Human Evolution* and Tomasz Grzybowski (Geneticist, Collegium Medicum, Bydgoszcz) *Genetic Portrait of Slavic—Speaking Populations of Europe*. The panels were very diversified and interesting, a lot of important scientific issues were raised. There were three sessions, which were thematically organised. Session I was focused on research conducted within the topics of pregnancy, infants and human eyes. Session II was dedicated to women health, menstrual cycles and immune systems, whereas in the last Session III the topics such as brain, intelligence, processing and human friendship were discussed.

The organisers conducted a competition for students for the best talk and for the best poster. The conference ended on the 30th of September with a discussion panel, which was eagerly attended by the majority of participants. Finally, after the official ending, many participants could also share their interests and views during the farewell reception.

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ABSTRAKTY

Joanna Antoniak

Retro-Style Detective Fiction: A Postmodern Incarnation of Traditional Crime Fiction

Sukces jakim cieszą się retro kryminały wynika ze specyficznej natury gatunku: z jednej strony, wprowadza on czytelnika na nowo w świat z przeszłości, znany czytelnikom z klasycznych opowiadań i powieści detektywistycznych a z drugiej—używa technik narracyjnych charakterystycznych dla literatury postmodernistycznej, które czynią tekst bardziej zrozumiałym dla współczesnego czytelnika. Połączenie tych dwóch elementów—prozy stylizowanej na wiktoriańską i postmodernistycznych technik literackich—prowadzi do powstania gatunku, który używa znanych czytelnikowi tropów i rozbudowuje je, tworząc coś jednocześnie znanego i nowego. Celem tego artykułu jest przedstawienie retro kryminału jako postmodernistycznej reinterpretacji dziewiętnastowiecznej powieści detektywistycznej na podstawie trzech retro kryminałów osadzonych w dziewiętnastowiecznej Anglii: *Scotland Yardu* (2012) Alexa Greciana i *Domu Jedwabnego* (2011) i *Moriarty'ego* Anthony'ego Horowitza.

Monika Boruta

Gesture Typologies at Hand: Applications and Problems. A Case Study

Gesty i towarzyszące im słowa składają się na całość przekazywanej informacji. Niemniej, należy zwrócić uwagę na narzędzia pozwalające nam na opis tych dwóch zjawisk. O ile posiadamy bardzo dobrze zdefiniowane środki retoryczne dla mowy i bogate deskrypcje różnych elementów gramatyki, wybór narzędzi i typologii może być kluczowy dla pełnego zrozumienia i wnikliwej analizy komunikatów przekazywanych w kanale niewerbalnym. W pracy opisuję trzy najpowszechniej używane typologie służące do analizy gestów i na przykładzie własnego materiału pokazuję, że wybór typologii i sposób opisu zachowań niewerbalnych jest zadaniem niełatwym. Staram się też przekonać, że choć jest to bardziej wymagające, warto sięgać do różnych opisów

komunikacji niewerbalnej podczas analizy materiału.

Maciej Bukowski

Images of the Past and Intertextuality in Quentin Tarantino's Films

Filmy Quentina Tarantino są powszechnie omawianym tematem z powodu różnorodności jego stylu. W swoich filmach, Tarantino łączy gatunki filmowe i wykracza poza ich ograniczenia, co przynosi interesujące rezultaty. Typowe modele gatunkowych scenariuszy są również modyfikowane w celu osiągnięcia efektów nowości i oryginalności. Prace Quentina Tarantino są znane z licznych intertekstualnych odniesień do filmów zarówno innych reżyserów jak i jego własnych, jednak nie ma jednoznacznej odpowiedzi, czy grają one główną rolę w procesie tworzenia znaczenia lub są jedynie wyrazem uznania dla innych autorów i ich prac. Odniesienia te nie bazują wyłącznie na samych filmach, lecz odnoszą się także do rzeczywistości. Filmy takie jak *Bękarty Wojny, Django* i *Nienawistna Ósemka* przedstawiają alternatywne wersje historii, które z pozoru mogą wydawać się autentyczne lub prawdopodobne.

Justyna Ciesielska

Womanism, Feminism, and Discrimination: An Analysis of Alice Walker's *The Color Purple* (1982)

Niniejszy artykuł jest próbą pokazania idei nowatorskiego nurtu kobietystek (Womanists) w koncepcjach teoretycznych Alice Walker, Layli Phillips i Clenory Hudson-Weems, w nawiązaniu do drugiej i trzeciej fali feminizmu, homoseksualizmu oraz wizerunku mężczyzn w „Kolorze Purpury". Głównym założeniem artykułu jest pokazanie pewnych ograniczeń dyskursu feministycznego, w szczególności w odniesieniu do mniejszości seksualnych i rasowych. Artykuł omawia początki, źródła, jak również rozwój ruchu feministycznego oraz problemy, jakie napotykał w związku z różnorodnością kulturową XX wieku. Dalsza analiza obejmuje porównanie kluczowych założeń ruchu kobietystek, z Alice Walker na czele, oraz feminizmu, w szczególności w odniesieniu do ograniczeń i uprzedzeń zakorzenionych w obydwu nurtach. Praktyczna część artykułu obejmuje analizę wizerunku mężczyzn w „Kolorze Purpury" w nawiązaniu do założeń teoretycznych zawartych w „Womanist" (1983), eseju Alice Walker opublikowanym między innymi w jej słynnym zbiorze *In search of our mothers' gardens. Womanist prose*. Kluczowym problemem badawczym jest próba

udowodnienia, że „Kolor Purpury" zawiera elementy dyskryminujące ciemnoskórych mężczyzn i pokazujące ich w negatywnym świetle. Istotnym aspektem jest celowość pokazania takiego obrazu męskości. Istnieje duże prawdopodobieństwo, że Alice Walker definiuje mężczyzn w negatywnym świetle celowo, by rozpocząć dyskusję odnośnie ich roli w relacjach z kobietami oraz ich wkładu we współczesne ruchy na rzecz kobiet. Kontrowersyjny przekaz książki ma na celu zachęcenie mężczyzn do aktywnego udziału w debacie dotyczącej zmiany w stereotypowym schemacie postrzegania męskich i kobiecych ról społecznych.

Marlena Hetman

***Beyond the Horizon*—Unmasking Dreams in Eugene O'Neill's 1920 Play**

Eugene O'Neill sięga w swoich sztukach po metaforę maski głównie w celu podkreślenia nieuchwytnej granicy pomiędzy snem a rzeczywistością. Maska staje się fakturą naszych doświadczeń, płótnem na którym niespełnione ambicje i życiowe rozczarowania zostawiają z upływem czasu coraz silniej dostrzegalny ślad. Dramatopisarz rozszerza symbolikę maski na pejzaż i architekturę. W dziełach tj. *Żałoba przystoi Elektrze, Poza Horyzontem, Wielki Bóg Brown* skutecznie buduje atmosfere wykluczenia i wyobcowania bohaterów z otaczającego ich świata. O'Neill koncentruje się w swoich poszukiwaniach na uniwersalizmie wewnętrznego konfliktu tożsamosci z którym niezmiennie zmaga się człowiek balansujący pomiędzy realnością a iluzją. W procesie „zdejmowania maski" z oblicza iluzji O'Neill bada potencjalne szkody wynikające ze zderzenia człowieka z trudną rzeczywistością. Zjawiska te zostaną zanalizowane na przykładzie wybranych sztuk O'Neilla, głównie dzieła „Poza Horyzontem".

Kinga Grzywińska

The Grotesque in Tim Burton's Films: An Analysis of *Edward Scissorhands*, *Charlie and the Chocolate Factory*, and *Sweeney Todd: The Demon Barber of Fleet Street*

Złożoność tematów i rozwój postaci są niezwykle istotne w filmach Tima Burtona. Wykorzystuje on groteskę, by szydzić z ludzkich wad i chwalić indywidualizm, co wyróżnia go spośród innych reżyserów. Artykuł jest poświęcony analizie elementów groteski i krytyce społeczeństwa w filmach: „Edward Nożycoręki", „Charlie i fabryka czekolady" oraz „Sweeney Todd: Demoniczny golibroda z Fleet Street". W filmie

„Edward Nożycoręki" Burton poddaje dekonstrukcji mechanizm opozycji binarnych, aby zilustrować brak tolerancji i niechęć do akceptacji odmienności; w „Charlie i fabryka czekolady" pokazuje grzechy zepsutego społeczeństwa; w „Sweeney Toddzie" przedstawia społeczeństwo skorumpowane i zaślepione, pełne kłamstw i przestępstw. Artykuł skupia się na takich aspektach groteski, jak zestawienie komedii z tragedią, anormalność, wyolbrzymienie. Opisuje również zabawę gatunkami w filmach Burtona i reakcję publiczności, która jest kluczowa w definiowaniu groteski.

Magdalena Kutajczyk

Darkness within: Exploring the Mind of E. A. Poe's "Mad" Killers

Edgar Allan Poe jest dziś rozpoznawany nie tylko jako poeta, autor opowiadań, czy krytyk literacki, ale również jako nieśmiertelna ikona pop kultury. Mark Neimeyer zwraca uwagę na fakt, iż wielu dzisiejszych miłośników kultury popularnej nie musi być zaznajomionych z samą twórczością autora, a jedynie z produktami odnoszącymi się do owej twórczości czy samej osobistości. Poe jest dziś obecny wszędzie—nie tylko w dziełach innych autorów (np. Matthew Pearl *Cień Poego*) czy jako inspiracja filmowo-telewizyjna [*The Following* (2013-15), *The Raven* (2012)], ale także jako wizerunek widniejący na koszulkach, kubkach i innych tego typu produktach. Celem niniejszego artykułu jest powrót do twórczości mistrza gotyckiego horroru i analiza z perspektywy psychoanalitycznej wybranych narratorów opowiadań w celu odkrycia ich wewnętrznego mroku, który może być uważany za przyczynę ich morderczych predyspozycji. Ważnym zagadnieniem prowadzącym do zgłębienia pojęcia „wewnętrznego zła" jest podejście autora do funkcjonowania umysłu ludzkiego oraz sposób, w jaki go łączy z irracjonalnymi zachowaniami i decyzjami.

Natalia Pałka

Phonetics of Polite and Rude Utterances: A Comparative Analysis and Future Implications

Rola prozodii w komunikacji od dawna stanowi temat rozpraw i rozważań badaczy języka. Celem niniejszego artykułu jest analiza cech fonetycznych uprzejmych i nieuprzejmych wypowiedzi. Fonetyka jest jednym z ważniejszych obszarów badań lingwistycznych, który zajmuje się badaniem dźwięków mowy ludzkiej. Według Akmajian'a (2001: 60) fonetyka bada „artykulacyjne i akustyczne cechy dźwięków"

spośród których możemy wyróżnić trzy odmienne cechy: artykulacyjne, słuchowe i akustyczne. W niniejszym artykule skupiamy się na akustycznych cechach uprzejmych i nieuprzejmych wypowiedzi.

W badaniu wykorzystano dane zebrane ze strony internetowej poświęconej osobom uczącym się języka angielskiego. Dane zostały przetworzone w programie Praat, który służy do analizy ludzkiej mowy. Wstępne wyniki badania wykazały istotne różnice w postrzeganiu wypowiedzi uprzejmych i nieuprzejmych. Dotyczyło to zwłaszcza wartości F0, intensywności oraz konturów intonacyjnych. Wyniki te mogą mieć znaczący wpływ na dalszy rozwój badań nad nieuprzejmością ponieważ relacje między nieuprzejmością a cechami prozodycznymi mowy nadal są niejasne. Pomimo iż prozodia jest nieodłączną częścią ludzkiej mowy, brakuje badań empirycznych wyjaśniających w jaki sposób nieuprzejmość jest komunikowana werbalnie oraz jakie są prozodyczne różnice między uprzejmością a nieuprzejmością. Głównym założeniem podjętej analizy jest argument iż nieuprzejmość językowa stanowi część kompetencji pragmatycznych, która pozwala na odróżnienie zachowań naruszających ogólnie przyjęte i akceptowane normy społeczne.

Zakłada się, że prozodia, a w szczególności ton głosu oraz kontury intonacyjne, mają istotny wpływ na postrzeganie wypowiedzi jako sarkastycznej lub ironicznej. Wydaje się zatem, że nieuprzejmość językową wyznaczają pewne szczególne cechy prozodyczne, które mają istotny wpływ na odbiorcę i determinują postrzeganie przez niego usłyszanych wypowiedzi (Jones i LeBaron, 2002).

Marek Placiński

Automating Language Research with Programming: A Case for Corpus Linguistics

Przetwarzanie dużych korpusów językowych stanowi ogromne wyzwanie. Stosowanie tradycyjnych metod, np. wykorzystywanie wyszukiwarek, czy też tworzenie własnych korpusów i ich anotacja w tabelach jest czasochłonna i nieefektywna. Niniejszy artykuł ma na celu zaprezentowanie programowania jako narzędzia do badania języka. Proponuje on również rozwiązania mające na celu automatyzację analizy. Wspomniana metoda znacznie zwiększa efektywność pracy i pozwala na ponowne zastosowanie już stworzonych algorytmów w badaniach późniejszych.

Arkadiusz Schmeichel

The Neuropsychology of Self-development

Współczesne badania zgłębiające neuropsychologię samorozwoju rzucają światło na powszechnie panujące, błędne przekonania odnośnie mechaniki ludzkiej motywacji. Spośród tych badań najistotniejszymi są te eksplorujące efekt moralnego licencjonowania, rolę samokrytyki i samowybaczania, perfekcjonizm i wizualizacje, jako że pomagają one we wdrożeniu nawyków i zachowań, które w znaczący sposób przyczyniają się do wzrostu we wszystkich wymiarach życia, pomagając w dobrym funkcjonowaniu mózgu i ciała, samopoczuciu i kontroli impulsów. Zebrane razem tworzą one popartą naukowo, holistyczną perspektywę na to, jak osiągnąć pełnię ludzkiego potencjału.

Julia Siepak

Post-Modern (Re)Vision of History in *A History of the World in 10 ½ Chapters* by Julian Barnes

Historia była uważana w okresie nowożytności, obok religii i nauki, za obiektywną i porządkującą otaczającą rzeczywistość narrację, właściwie metanarrację. Myśl postmodernistyczna wykracza poza horyzonty dotyczące przedstawiania historii wytyczone przez poprzednie epoki. Postmoderniści starają się podjąć temat historii z innej perspektywy tak by podważyć jej fundamenty jako metanarracji podkreślając jej cechy charakterystyczne wspólne z narracją i fikcją. Rewidowanie mitu obiektywizmu i uzyskiwania prawdy poprzez narracyjną formę reprezentacji zdaje się być cechą wspólną myśli wielu przedstawicieli postmodernizmu. Hayden White, historyk, definiuje historię jako dyskurs oparty na narracji oraz zwraca uwagę na jej selektywność, ograniczającą formę oraz ideologiczność. Richard Rorty upatruje w jej formie możliwość przyszłej zmiany (przede wszystkim poprzez język). Jacques Derrida w swojej metodzie analizy—dekonstrukcji, podważa powszechnie uznane założenia dotyczące rzeczywistości zaznaczając jej tekstualność oraz potencjalnie nieograniczoną ilość jej interpretacji. Michel Foucault zwraca uwagę na to, że wszelkie dyskursy są poddawane mechanizmom wpływów i siły w konsekwencji stając się przedmiotem instytucjonalizacji. Chociaż każdy z wymienionych myślicieli rozwinął swoją własną, niezależną teorię, to ich dylematy związane z historią mają te samo podłoże—nieadekwatność pojęcia prawdy. Bazując na bogactwie wymienionych perspektyw,

artykuł ma na celu ukazanie wizji historii przedstawionej w dziele literackim—*Historii świata w dziesięciu i pół rozdziałach* Juliana Barnes`a. Szczególną uwagą zostały obdarzone metafikcyjne strategie wykorzystane przez autora. Clou artykułu stanowi problem pół-rozdziału i proponowana w nim koncepcja miłości jako alternatywy dla dyskursu historii oraz kruchości tej idei podkreślającej współczesne uwikłanie w dyskursy.

Amelia Stańczyk

Postmodernism and Family Values in the American Sitcom *The Simpsons*

Celem artykułu jest analiza wartości rodzinnych obecnych w amerykańskim sitcomie pt. „Simpsonowie". Serial jest zdecydowanie ważnym zjawiskiem kulturowym, zważając na fakt, że nawet prezydent Stanów Zjednoczonych, G.H.W. Bush poświęcił mu swoją uwagę. Skrytykował on serial twierdząc, że „Amerykańskie rodziny powinny być jak Waltonowie, nie jak Simpsonowie. Prezydent tym stwierdzeniem pokazał, że nie rozumie faktu, że rodziny takie jak Waltonowie są wyidealizowanym konstruktem. „Simpsonowie" mogą być nazwani serialem postmodernistycznym ze względu na odrzucenie tradycyjnych wartości rodzinnych prezentowanych w klasycznych sitcomach nadawanych w latach 50-tych, 60-tych i 70-tych. Jest kilka argumentów mogących potwierdzić tę tezę. Po pierwsze, utrata autorytetu ojca; w przeciwieństwie do ojcowskich figur z klasycznych sitcomów, Homer, „głowa" rodziny Simpsonów, jest daleki od bycia odpowiedzialnym mężczyzną i modelem do naśladowania dla swoich dzieci. Dzieci nie tylko nie darzą go szacunkiem ale nawet uważają go za głupiego i zawstydzającego. Obraz kobiety, na przykładzie postaci Marge, chociaż wydaje się być klasycznym uosobieniem gospodyni domowej i matki, pokazuje ważne zmiany, pokazując problemy i frustracje z którymi musi się ona codziennie zmagać. Te trzy aspekty obrazu rodziny w sitcomie analizowane są w artykule aby wykazać, że „Simpsonowie" pokazują postmodernistyczną perspektywę rodzinnych wartości.

Daria Tyblewska

A Usage-Based Approach to English Loanwords in the Language of Polish Facebook Users

Angielskie zapożyczenia leksykalne występujące w języku polskim były rozpatrywane do tej pory przede wszystkim w kontekście językoznawstwa historycznego i

kontaktowego. Jak zauważono, niewiele prac omawia je z punktu widzenia socjolingwistyki kognitywnej. To podejście do zmian językowych będących wynikiem kontaktu między językami można zidentyfikować jako nowy horyzont w badaniach nad zapożyczeniami.

Celem niniejszego badania pilotażowego jest analiza wybranych angielskich zapożyczeń leksykalnych występujących w języku użytkowników Facebooka z perspektywy socjokognitywnej, opartej na uzusie. Bazuje ono na korpusie składającym się z polskich postów i komentarzy publikowanych na Facebooku w latach 2014–2016. Jako że artykuł koncentruje się na najnowszych tendencjach w procesie zapożyczenia, przedstawia on tylko te angielskie zapożyczenia leksykalne, które nie zostały odnotowane w słownikach języka polskiego.

Zapożyczenia traktowane są w niniejszej pracy jako innowacje językowe, które dzięki procesowi propagacji mogą stać się konwencją. Artykuł odnosi się do konwencjonalizacji wybranych zapożyczeń w odniesieniu do indywidualnych użytkowników i całej analizowanej społeczności. Jak zaobserwowano, częstotliwość użycia może wskazywać, które zapożyczenia ugruntowują swoją pozycję w języku polskich użytkowników Facebooka.

Olga Żejmo

Perceptual Dialectology: A comparative study on attitudes in native and non-native speakers of English towards Estuary English

Celem niniejszej pracy jest przedstawienie analizy porównawczej percepcji i stosunku do akcentu Estuary English przez rodzimych i nierodzimych użytkowników języka angielskiego. Praca ta ustosunkowuje się również do aktualnego stanu badań, według których respondenci wykazywali negatywny stosunek do akcentu Estuary English. Badanie zostało przeprowadzone w styczniu 2016 roku w Anglii i uczestniczyło w nim 50 respondentów, w tym 25 studentów Uniwersytetu Wolverhampton i 25 studentów Uniwersytetu Mikołaja Kopernika w Toruniu. Zadaniem badanych było wysłuchanie krótkiej wypowiedzi osoby z akcentem Estuary English, a następnie wypełnienie ankiety składającej się z dziesięciu pytań. Pytania dotyczyły stopnia zrozumienia nagrania, znajomości akcentu, jego percepcji, oceny charakteru osoby mówiącej, jej statusu społecznego i wykształcenia, rozpoznania stylu wypowiedzi (formalny / nieformalny) oraz klasyfikacji akcentu (regionalny / standardowy).

Teoretyczna część pracy została poświęcona dogłębnej charakterystyce akcentu Estuary English, debatom lingwistycznym dotyczącym jego definicji, terytorium, klasyfikacji, przyszłości, oraz cech fonetycznych, które zostały zestawione z akcentami Cockney i Received Pronunciation. Przedstawiona została również charakterystyka akcentów z obszaru West Midlands, którymi posługują się brytyjscy uczestnicy badania.

Dalsza część pracy stanowi omówienie wyników projektu badawczego. Interpretacje otrzymanych rezultatów powstały w oparciu o grupowe porównania odpowiedzi na każde pytanie, różnorodne korelacje pomiędzy poszczególnymi pytaniami oraz wpływ narodowości na udzielone odpowiedzi.

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CALL FOR PAPERS

CURRENTS NO. 4
BEYOND THE HORIZON: CROSS-CULTURAL EXPERIENCE TODAY

We are pleased to announce the call for papers for the fourth issue of CURRENTS: *A Journal of Young English Philology Thought and Review*. CURRENTS is an open access, peer-reviewed, yearly interdisciplinary journal, based in Toruń (Nicolaus Copernicus University), addressed to young researchers in the field of English studies. The fourth issue of CURRENTS will be devoted to two major themes. The first one is the motif of reaching or looking '**beyond the horizon'**, as we invite submissions on the yet unresearched phenomena, promising new findings and future prospects in the fields of culture, media and literature studies, linguistics, language acquisition and teaching as well as translation studies. The second aspect is the theme of contemporary **intercultural and cross-cultural experience**. We welcome contributions on a whole range of topics related to and concerned with intercultural experience and its representations and applications in the aforementioned areas of Humanities.

The aim of our journal is to provide space for the exchange of thought among young English philology scholars. We are especially interested in contributions from students at master's or doctoral level, but academics who have recently obtained a PhD are encouraged to submit their proposals as well.

We also invite submissions to the review section, devoted to publications relevant to the theme 'beyond the horizon' and cross-cultural experience in the field of English philology, especially, though not exclusively, written by Polish specialists in the discipline.

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