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beyond the horizon

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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

TABLE OF CONTENTS

ARTICLES

BEYOND THE HORIZON OF LANGUAGE

BEYOND THE HORIZON OF LITERATURE AND CULTURE

Acknowledgements

CURRENTS EDITORIAL
BEYOND THE HORIZON

Edyta Lorek-Jezińska, Joanna Antoniak, Paula Budzyńska, Bernadetta Jankowska

Nicolaus Copernicus University

BEYOND THE HORIZON/CROSS-CULTURAL EXPERIENCE TODAY: INTRODUCTION

Keywords: horizon, cross-cultural experience, linguistics, literary and cultural studies

It is our great pleasure to deliver the fourth 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 the comparison between *now* and *then* in a vast range 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 was devoted to the concept of horizons and evolved from discussions which took place during the *Horizons* conference held at our Department in October, 2016. The articles published in the 2017 volume endeavoured to explore unresearched phenomena, promising new findings and future prospects broadening current academic horizons.

This year's volume expands on the horizons theme and continues the explorations into what goes beyond the horizon—the theme of our 2017 conference. Horizon and what goes beyond it is, on the one hand, associated with "the limits of an observer's point of view" as well as "danger involved in applying our own culturally-based categories to cross-cultural understanding" (Kaartinen and Saafer 8). On the other hand, horizons are, as Kaartinen and

Saafer argue, about "salient aspects of cultural experience located 'elsewhere', 'unseen', 'past', 'coming'" and "not so much about the limits of knowing but about potential being projected from a background of familiar experience", involving both transcendence and subjectivity (9). In Hirsch's discussion of Carter's commentary on "imperial history" the very act of noticing something comes from the interaction between "here" and "now" and "there" of the horizon (3-4). Venturing into what is beyond the horizon is not only about expanding the limits of vision and reaching new experience, but also understanding our own status and the necessity to redefine constantly the frame of reference through which we perceive others.

Therefore, what goes beyond the horizon is inextricably bound with cross-cultural and 'intercultural experience.' With the world continuously changing and mobility increasing (Byram 10), the ability to communicate effectively with the representatives of various origins and cultures has become particularly significant. These changes have resulted in the development of the emphasis on intercultural perspectives in a variety of studies, including linguistics and teaching methodology but also such fields as "behavioural psychology [, or] management science" (Prechtl and Lund 467). What could seem to more culture-oriented research fields just a re-discovery or even delayed recognition of cross-cultural implications has its reflection in a number of concepts, such as 'languaculture' (introduced by Agar, 1995, and disseminated by Risager, 2007), affecting more disciplines falling into English studies.

The authors contributing to the fourth volume of *Currents* address various meanings and implications of going beyond the horizon in their fields of study, often linking their explorations with the focus on cross-cultural experience. The issue is divided into three sections: Articles—exploring the field lying beyond the horizon in the studies of language, literature and culture, Book Reviews and Conference Reports.

Beyond the horizon of language

The article *Beyond the Standard Methods of Research in the Interactive Alignment Model* by **Marek Placiński** opens the linguistic section of *Currents 4.* The author of the article presents an overview of historical empirical research into dialogue and interaction. The main focus is the *interactive alignment model*, based on the mechanistic model of language and seen as providing "a powerful and explicit account of language processing in dialogue" (Kootstra, van Hell, and Dijkstra, 135). The article discusses implications for studying non-linguistic variables and indicates new methods and areas of research in the field.

Dorota Watkowska in her article *Plurilingualism in institutionalized education. An attempt to find the common ground between mediation and learning outcomes* examines the significance of plurilingualism, pluricultural competence and mediation for the teaching of foreign languages in institutionalised educational contexts. Referring to the idea of the Third Space —originating with the concept devised in the postcolonial context by Homi Bhabha (36-38)—and the Blending Theory, the author discusses important implication for the change of approach to teaching grammar in a foreign language.

The third article in the language section entitled *Inter-player communication in MOBA games* by **Bartosz Bukatko** presents the results of the experiment conducted at NCU by the author, examining and comparing the effectiveness of two forms of inter-player communication in MOBA (Massive Online Battle-Arena) games. Although, as the author admits, the results pointing to the higher success rates in the case of voice communication did not reach statistical significance, they could be a starting point for further—larger-scale— investigation of the genre of computer games which, despite its growing popularity, remains vastly underexplored by academics (Mora-Cantallops and Sicilia 128).

In the closing article of this section entitled *Culture, interaction and language: how are they linked?* **Monika Boruta** returns to the concept of

interaction and investigates theories connecting the development of human brain and language capacities to the concepts of cooperation and joint attention. The author focuses on the early stages of human development and the significance of nonverbal communication in interaction and theory of mind in young children, the intersection of which, according to Knott, can provide the researchers with information concerning socialization and development of verbal behaviours in young children (226).

Beyond the horizon of literature and culture

The literature and culture section of the fourth issue of CURRENTS ventures into the areas of research going beyond the norms of dominant cultures, by exploring alternative perspectives and questioning the accepted notions. The section opens with **Julia Siepak's** article on *Trauma, Grief, and Mourning: Exploring Loss in Louise Erdrich's* LaRose, exploring the consequences of an accident in a Native American neighbourhood. The article investigates both collective and individual experience of trauma. Using the concepts of trauma theory by Sigmund Freud, Agnieszka Widera-Wysoczańska and Alicja Kuczyńska, the author examines how different dimensions of grief, mourning and trauma connected with the loss of a child—the intersection of which is known as "traumatic grief" (Regehr and Sussman 295)—are presented in the novel of Louise Erdrich.

In his article *Eloping with an Indian prince: recognizing the coloniser and the colonised in Ruth Prawer Jhabvala's Heat and Dust* **Olivier Harenda** examines the complexity of relationships between the coloniser and the colonised and their possible reversals in Jhabvala's historical novel. Set within the historical context, the discussion focuses on the central ambiguity of the European characters' status and position vis-à-vis the Indian culture and people, exploring what happens if one becomes, in Edward Said's words, "defeated or overwhelmed by its [the Orient's] sublimity, its scope, its awful dimensions" (20).

Joanna Antoniak in her article *Beyond hegemonic masculinity—criticism and subversion of masculinity models in American rap music: the case of The Lonely Island* discusses the toxic masculinity models—understood as "the constellation of socially regressive male traits that serve to foster domination, the devaluation of women, homophobia, and wanton violence" (Kupers 714)—presented in American rap culture and music. Referring to the concept of hypermasculinity developed by Ira Silverman, Simon Dinitz and Leonard Glass, the author analyses the critique and subversion of such toxic models made in the selected rap songs by an American comedy group, The Lonely Island.

In *Distorted identity, madness and trauma: the struggle for identity in Pink Floyd's* The Wall **Bernadetta Jankowska** examines how popular music addresses psychological questions and tries to present what influence negative life experiences can have on human identity. Analysing selected songs of Pink Floyd's music album *The Wall*, as well as selected scenes of the film *Pink Floyd The Wall*, directed by Alan Parker, the author refers to the theories of psychoanalysis, trauma, madness and the concepts of masculinity and femininity, by which she both goes back to and moves beyond the earlier psychoanalytic studies of the album (e.g. Rose 89-95) .

The last article, *Make something beautiful before you are dead by Steven Roggenbuck: Digital Natives and Millennial Poetics*, by **Mikołaj Pawlak** discusses the poetics of millennial texts produced by the generation of digital natives. Starting with the general discussion of the new sensibilities and what could be described as "media affordances" (Jenkins, Ford and Green 3) of the millennial generation, the author then investigates the poetics and techniques of Steven Roggenbuck's youtube poem.

Book reviews

This year's issue of *CURRENTS* features a review written by **Joanna Antoniak** —*Celebrating the Polish Connection of John Maxwell Coetzee*, which comments on the publication *John Maxwell Coetzee—Doctor Honoris Causa Universitatis*

Silesiensis written by Krzysztof Jarosz, Zbigniew Białas, and Marek Pawlicki, published to accompany the ceremony of awarding the honorary doctorate to the celebrated writer and a Noble Prize winner—John Maxwell Coetzee.

Conference reports

During the academic year 2017/18 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: *Beyond the Horizon: An Interdisciplinary Conference for English Philology MA and PhD Students*, the second academic conference organized by our doctoral students association (by **Paula Budzyńska**); the international conference organized by the English Language Acquisition and Teaching Section of Department of English and Faculty of Languages at Nicolaus Copernicus University in Toruń*: The Common European Framework of Reference in Tertiary Education System—Interpretations and Implementations* (by **Paula Budzyńska**); and the international conference on *The Postcolonial Family* organized by the Department of English at NCU (by **Joanna Antoniak**).

This issue of *CURRENTS* closes with an invitation to submit scholarly articles for the next edition of the journal to be published in 2019 on the theme of *Periphery: Against the Mainstream* in a variety of subdisciplines within English studies.

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BEYOND THE HORIZON OF LANGUAGE

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BEYOND THE STANDARD METHODS OF RESEARCH IN THE INTERACTIVE ALIGNMENT MODEL

Keywords: interactive alignment model, syntactic priming, conceptual pacts, syntax, computer-mediated communication

Introduction

Apart from the issues regarding language learning and acquisition, psycholinguistic research has been concerned with sentence comprehension and production (Garnham et al. 9). The early focus on sentence production and analysing monologue (e.g. Bock 1986) has shifted to investigating language production and comprehension in interaction (Garrod and Anderson 1987, Pickering and Garrod 2004, Pickering and Garrod 2009, Branigan and Garrod 2017). The present article addresses the issue of sentence processing and production from the perspective of the *interactive alignment model*, which explains, how speakers align representations in order to understand each other in a dialogue (Pickering and Garrod 1). There are several aims of this article. The first purpose is to describe the research into syntax and lexis preceding and directly leading to the *interactive alignment model*. Secondly, it aims at describing the model itself. Furthermore, the paper indicates the relations between the alignment model and other non-linguistic variables. Finally, the article proposes new methods and areas of research within the paradigm of sentence comprehension and production.

Pre-interactive Alignment Model Research

Before the *interactive alignment model* emerged as a result of earlier research, the issues of lexis and structure in sentence production had been studied separately; however, some links between the two were identified, such as the importance of verb category for structural repetition. The present subsection describes seminal research in psycholinguistics, i.e. Bock's syntactic persistence (1986), Branigan et al.'s syntactic priming (1995), and Brennan and Clark's conceptual pacts (1996). The studies and their results directly contributed to formulating the *interactive alignment model*.

i. Syntactic Structure in Language Production and Comprehension

Bock (1986) emphasises that the most important capacity of a speaker is language productivity, including, in ideal circumstances, producing and understanding an unlimited set of grammatical sentences (355). However, this seemingly unlimited capacity is constrained by memory, distractions, and mistakes (Chomsky 1965 in Bock 356). The reason why Bock's research was pioneering is the fact that prior to its publication, little attention had been paid to structural repetition in production (Bock 357).

The author establishes an experimental paradigm within which she tested the repetitive use of structures. The experiments she carried out involved participants hearing a prime of the form: *The boy is handing a valentine to a girl* or *The boy is handing the girl a valentine*. Afterwards, they received pictures with different participants and verbs, although still ditransitive ones, and were supposed to describe them verbally (360). The results of experiments suggest that speakers tend to repeat structure of sentences, even when grammatical roles and word order are different, but when the content of messages is similar (366). The researcher attributes the existence of the priming effect to activation patterns. The more often a sentence type is repeated, the stronger the activation of this structure is. Experimental evidence favours this explanation

over others because individual words changed, but the syntactic structure remained the same (383).

Important though Bock's research was, it only investigated production-to-production repetition. Subsequent research into using the same structures in utterances was conducted, but it took into consideration structural repetition in both production and comprehension. The aforementioned research was conducted by Branigan et al. (1995).

In their investigations, Branigan et al. (1995:490) consi dered a phenomenon they termed *syntactic priming*, which is defined as the influence of processing of one sentence on the processing of any subsequent adjacent sentences. As the researchers claim, it is possible to investigate both production and comprehension within this paradigm. Branigan et al. refer to the earlier studies into priming of lexical items, which found that if a certain lexeme from a semantic field appeared earlier, processing another related word from that semantic field is faster. The authors claim that syntactic representation may work similarly, i.e. the cognitive system can identify a link between two related structures. Branigan and colleagues argue that if one observes that two adjacent sentences are related only in terms of structure and that the processing of one sentence influences processing of the other one, then it is probable that the cognitive system is sensitive to the structural dimension of language, and therefore recognises the relationship between them (1995: 491).

In their work, Branigan and colleagues distinguish three types of priming, which are categorised according to the criterion of medium. Hence, the types of priming involve production-to-production (the sort that has been discussed in the paragraph on Bock's syntactic persistence), comprehension-to-comprehension, and, finally, comprehension-to-production. Since the previous part of the section has already been devoted to production-to-production priming, the first one to discuss is comprehension-to-comprehension priming.

To begin with, comprehension-to-comprehension priming occurs, when a recipient processes a sentence. The relation between two adjacent sentences is

most clearly visible when a person has to read two syntactically ambiguous sentences. Having read an ambiguous sentence of one type, it is easier for this person to read and understand another, structurally-related, vague sentence. However, the same effect does not seem to work in the case of "regular" sentences. Branigan and colleagues argue that comprehension-to-comprehension priming takes place when the processor has to decide what structure it should select next, from a range of all plausible structures. In the case of priming in comprehension, the processor reaches a point at which it must make a decision regarding the syntactic interpretation of a sentence. Concerning ambiguous sentences, priming influences the parser so that the most probable analysis is chosen and others are discarded (495–497).

The next type involves comprehension-to-production priming, which occurs in dialogues. Experimental data obtained from a conversation in Dutch suggests that the form of a question affects the structure of answers. For instance: *At what time does your shop close?* frequently elicited the answer *At five o'clock* and *What time does your shop close?* triggered the answer *Five o'clock*. This data provides the evidence that production-to-comprehension priming is present. Priming of this sort also occurs in sentences which are not semantically related (498).

However, one might wonder, what the significance of syntactic priming is. Syntactic priming is essential for two reasons. Firstly, it provides evidence about the mental representation of syntactic structure and its use in sentence processing. Secondly, syntactic priming may provide evidence about linguistic theory in general (499).

In relation to sentence processing, syntactic priming can provide information about the mechanisms used in comprehension and production, which is linked to the knowledge sources that the sentence processor uses. Branigan and colleagues state that the data which is drawn upon by the processor, at least partially, can be captured by phrase-structure rules. Furthermore, the fact that priming occurs between different verbs from one

domain indicates that syntactic information is not stored in individual verbs, but is specified over classes (500).

Finally, syntactic priming is also relevant to some theories of language, especially cognitive ones. The relevance of priming to cognitive theory, defined as human mental capacity for language, stems from the fact that it directly deals with linguistic representations in the mind. Research into syntactic priming, by trying to capture these particular structures the cognitive system is sensitive to and by determining the type of information used in parsing sentences, fits squarely into the domain of cognitive linguistics (501–502).

ii. Conceptual Pacts

In a conversation, speakers tend to continuously use one term to refer to an object under discussion. This continuous use of a single term is called lexical entrainment and it can be explained by two accounts: an ahistorical and a historical one. Ahistorical accounts refer only to the informativeness and availability of a term. Historical accounts, on the other hand, consider also the frequency of a term, its recency, as well as partner-specific conceptualisations. Experimental evidence suggests that the latter one is a more adequate account of conceptualising events and objects in conversation (Brenan and Clark 1482). These conceptualisations came to be termed *conceptual pacts* (Brennan and Clark 1482; Brennan 41; Metzing and Brennan 201).

One of the reasons why speakers refer to objects is having their interlocutors identify a given object from an array available at hand. Some theories suggest that the label of a referent is sufficiently informative; however, some theories imply that speakers are more informative than required. The two theories belong to the ahistorical account of reference, as they do not assume that the speaker creates references by considering what has already been said or what may potentially be said later in the course of conversation (Brenan and Clark 1482).

In contrast to what has been stated above, Brenan and Clark assume that historical models of referring, and not ahistorical ones, are used by speakers in conversations. Historical models state that once a term is introduced into a conversation to refer to an entity, it is consistently used throughout the conversation, notwithstanding how informationally-salient or impoverished it is. However, not only what has been said exerts influence on lexical choices. Thus, Brennan and Clark indicate several factors which influence word choice in conversation (1483).

First of all, speakers rely on recency, when they choose a conceptualisation. Thus, if one conceptualisation has been successfully used in the course of conversation, it is applied consistently throughout a verbal exchange. Recency is based on an input/output coordination principle proposed by Garrod and Anderson (1987), which states that speakers use the same model and semantic rules which their conversation partners used in the previous utterance. Nevertheless, recency does not provide explanation on how new terms are introduced. The explanation that Garrod and Anderson (1987) provide is that one participant creates new referents, and the other one adapts. However, this is not always the case. It is especially evident when a speaker fails to produce a successful reference, in which case the input/output principle is disregarded (Brennan and Clark 1483).

Secondly, word choice is influenced by how frequently a given unit has been used. A continuous use of a single lexical item engrains it in the memory of speakers. Recency and frequency of use combined explain why speakers sometimes use a more informative lexical item than it is necessary in a conversation. If a speaker has referred to a particular shoe as *a loafer* earlier in a conversation, when it was necessary to provide more detailed information, and then such an informative word is not required, he or she may still continue using it due to the coordination principle and frequency (1483–1484).

Moreover, all lexical choices are temporary. Although lexical choices are based on frequency of use, they are still sensitive to changing conditions. Such

an adaptation to a changing environment is determined by a desire to modify a conceptualisation or to manage changing informational needs. Partners' reactions verify whether the term has become a part of one's common ground (1484).

Finally, the historical model assumes that terms for referents may change, when a conversation partner changes. An important aspect of establishing *conceptual pacts*—i.e. including an object into the common ground—is temporariness. When speakers change their partners, they may change lexical items they use as well (1484).

Importantly, referring is flexible. Forming a conceptual pact does not mean that a new expression cannot be used to create new conceptualisations of the same object. New expressions can be used to refer to the same objects; however, it must be the original speaker who creates the expression (Metzing and Brennan 212).

Interactive Alignment Model

All of the aforementioned theories investigate language in *interaction*. However, studies into sentence processing and production have not always emphasised dialogues. Although language is primarily used in interaction, cognitive and generative linguistics applied acceptability judgements in determining processing methods (Branigan and Pickering 2017: 1). Others focused on the study of monologue to identify how sentences are processed (Pickering and Garrod 2004: 1). Therefore, the accounts which do not consider the *interactive* aspect of language may offer only limited explanations of sentence processing. In response, Pickering and Garrod (2004) propose *the interactive alignment account* (1).

The *interactive alignment account* is a model of dialogue which assumes that when people are engaged in a conversation, they automatically align their representations at several levels. The result of alignment is that production and comprehension are easier. This model of dialogue explains how speakers create

local routines, which also facilitate processing, and explains why speakers monitor themselves during a conversation (Pickering and Garrod 1). The aforementioned local routines, syntactic priming and alignment, as well as the repetitive use of lexis, have been discussed in the previous section of the paper. Furthermore, apart from the speaker-to-speaker alignment, individuals align linguistic representations between production and comprehension (2). Speakers align at two levels: at the level of linguistic representations and situation models. An alignment of situation models is key to understanding one another in a dialogue (4–7).

The alignment of situation models, lexis, and structure occurs by means of a primitive priming mechanism. Since situation models, lexis, and structure in conversations are related, alignment at one level promotes alignment at another one. If speakers fail to align their representations, repairs are managed by a primitive mechanism. However, when speakers fail to align using the aforementioned mechanisms, there exist more complex and expensive strategies which require modelling each other's mental states (4).

The alignment of situation models is essential for speakers to engage in a successful dialogue. Situation models are mental representations which encode time, space, causes, motivations, and people involved in a given situation (Zwaan and Radvansky 163). Although alignment of situation models is not necessary, it renders a conversation very costly due to the fact that speakers have to maintain two different representations. The alignment of situation models occurs hierarchically, from the local alignment between utterances towards the global alignment in conversation. As mentioned earlier, a prior occurrence of an utterance, which serves as the activator of a particular mental representation, facilitates its re-occurrence (Pickering and Garrod 5). This priming mechanism was discussed by Garrod and Anderson (1987) and their principle of input/output coordination (see the previous section). In their experiments, participants coordinated their representations in both production and comprehension (207). Although alignment in production is evident from

utterances, similar inferences can be made on the basis of utterances in reference to comprehension. If a representation of situation model does not seem to match to a speaker's interlocutor, the speaker may ask for clarification (Pickering and Garrod 5).

Apart from aligning at the level of situation models, speakers align at the level of linguistic representations, too. The alignment of linguistic representations is crucial for a successful dialogue (6). The processes of alignment, repetition of lexis and structure were discussed in the previous section.

Importantly, alignment at one level facilitates alignment at another one, in both production and comprehension. It can be illustrated by such examples as when a certain verb is repeated, then speakers in a conversation tend to align only one of its complementation patterns. For instance, the verb *send* can be complemented either by a noun phrase and a prepositional phrase or a double noun phrase. If one of them is used, the link between phrases is strengthened. Alignment at one level occurs more often in comprehension on the condition that there is alignment at another level. For example, if a pronoun's antecedent performs the same semantic role, the pronoun, in terms of structure, is interpreted as being co-referential ("William hit Oliver and Rod slapped him," typically interpreted as William being slapped by Rod) (Pickering and Garrod 7).

Implications and other Studies

A large number of empirical studies has been devoted to investigate, whether speaker alignment has any influence on perception of the conversation partner (Balcetis and Dale 2005, Weatherholtz et al. 2014, Schoot et al. 2016), success in the environment (Lev-Ari and Peperkamp 2017), task success (Reitter and Moore 2014), as well as the influence on the interlocutor's behaviour (Kulesza et al. 2014). Apart from these, some corpus-based analyses of alignment have also been conducted (Gries 2005).

The results of these studies are inconclusive. Balcetis and Dale (2005) conducted experiments whose results imply that if a speaker's interlocutor is nice, the speaker is more likely to align syntactically to that interlocutor rather than to a mean one (187–188). In contrast, the results of studies conducted by Weatherholtz et al. (2014) suggest that the more similar a speaker is to her or his interlocutor, the *less* likely is the speaker to align (413). The same is corroborated by Schoot et al.'s (2016) experiments, as there seems to be no link between likeability and alignment (19).

Others focused on the correlation between syntactic alignment and success in an environment. To operationalise *success* and *environment*, Lev-Ari and Peperkamp (2017) used data from two games, a TV show entitled *Jeopardy* and *Go Fish* card game. Thus, the *environment* was the setting of the aforementioned games and *success* was operationalised in a particular player's victories in the game. In their experiments, participants who were more successful in the game environment were less likely to structurally align to their co-players. On the other hand, less successful individuals displayed a tendency to mimic others' structure and lexis (183).

Other researchers, particularly Reitter and Moore (2014), focused on measuring the relation between syntactic and lexical alignment and task success. The participants in the experiment were instructed to finish a map task. The map task involved one of the participants—the instructor—providing directions to the other participant—the follower. The results of the experiments suggest that the stronger the repetition in a dialogue is, the easier the flow of the dialogue is. Crucially, the result corroborates one of the most important tenets of the interactive alignment model; namely, that it is essential to align one's representations in order to successfully complete a dialogue (40–41).

Interestingly, Kulesza et al.'s (2014) findings are not compatible with the results mentioned above. The starting point of their discussion of the interactive alignment model is an attack on the activation of linguistic

representations. If there is no interlocutor, then one does not need to unconsciously create verbal representations in the absence of a "clearly identifiable end-goal" (186). However, Pickering and Garrod (2004) list the end-goals and emphasise the *interactive* aspect of the model (1). Hence, Kulesza et al.'s criticism seems to be unfounded. Nevertheless, they explain verbal mimicry in terms of displaying social distance by interlocutors, rather than a means of conceptualising lexis, structure, and situation models (186). Their experiments were aimed at defining the scope of verbal mimicry and the influence of mimicry on pro-social behaviour (189). What they found suggests that to induce pro-social behaviour, one does not have to repeat the word order used by the interlocutor. It is sufficient to repeat the same words (194).

Finally, large-scale corpus research into syntactic priming was conducted by Gries (2005). Gries tested dative alternation of verbs. English verbs can be complemented in two ways, either by two noun phrases (the diatransitive verb) or a noun phrase plus a prepositional phrase (370). The corpus-based study confirmed the presence of priming in texts as well as it being reinforced if the same verb is repeated (391).

Beyond the Horizon

Although a fair number of experiments, including the ones discussed in the paper, has been conducted to test the interactive alignment model, there is still some room for improvements which can provide new insights into the research of the model. The introduction of these improvements may shed a new light on the research into the interactive alignment model. The improvements and reasons for their adaptation are enumerated in this subsection.

Firstly, the model should be tested within computer-mediated communication (CMC) framework. The reasons for the adaptation of CMC are twofold. First of all, this is a channel of communication which has seen an unprecedented development in the last 20 or so years. People are communicating via the Internet more and more frequently, and syntactic

alignment seems not to have been investigated thoroughly from this perspective. Secondly, applying CMC allows the scholar to remove noise from research. Once face-to-face communication is removed, the only source of information about the interlocutor comes from the conversation a speaker is engaged in. Hence, such factors as bodily posture, attractiveness, and the sound of one's voice do not interfere with the interpretation of results regarding the connection between, for instance, alignment and the perception of the interlocutor.

The next improvement is coupled with the previous one, namely using CMC to investigate turn-taking mechanisms in on-line conversations. Since this channel of communication differs to such a large extent from a face-to-face one, it may mean that the turn-taking mechanism also differs. In fact, some earlier research (Anderson et al. 2010) suggests that gaps and overlaps are frequent, which contrasts with one of the major features of face-to-face conversation (Sacks et al. 1974). However, what Anderson et al. (2010) did not scrutinise was how turns are represented in CMC. Turn representation here stands for whether a turn is produced as a whole string or in several pieces:

Table 1. Representation of turns in CMC.

A: What are you doing?	A: What are you doing?
B: I am at home, playing games.	B: I am at home,
-	B: playing games.

Experimental data gathered by the author of the paper included both turn representations. Since both of them are a plausible option to produce an uninterrupted turn in CMC, there should be some explanation for it. One possible explanation is that either of the representations facilitates comprehension in CMC. It should also be investigated, whether either of them is

a more stable strategy in conversation and whether such turn-taking in CMC undergoes priming.

Furthermore, falsification tests should be conducted in order to test the feasibility of the feature of interconnected network (alignment at one level leads to alignment at another one). The model assumes that linguistic alignment facilitates alignment of situation models. However, it remains unknown to what degree language is crucial for the alignment of situation models to occur. A novel online chat client, *Dialogue Experimentation Toolkit* (Mills and Healey, 2009), can provide means to test this issue. An earlier study by the author of the paper suggests that the lack of linguistic alignment does not prevent conversation partners from successfully completing a conversation; however, the lack of linguistic alignment tends to increase the duration of a conversation.

Finally, the issues of the influence of alignment on non-linguistic variables could be investigated from a different angle. The model has been tested against different social variables, such as social status, perception of others, inducing pro-social behaviour (see the previous section), as well as power differences (Danescu-Niculescu-Mizil, 2012); however, all of the variables were tested in highly institutionalised settings (games, Wikipedia forums, and court hearings). Testing the relation between alignment and the social variables outside places of their influence might bring new conclusions, both for the issue of alignment and the influence of extra-linguistic cues on conversation in general. Such research could be conducted again via CMC and in a dialogue. Social standing, similarity of beliefs, characters, or differences in social status could be manipulated before the experiment.

Conclusions

The present paper aimed at describing the historical empirical research into language processing, describing the *interactive alignment model*, presenting some implications for non-linguistic variables, and indicating new methods and

areas of research. These have been achieved by presenting the most important papers in the paradigm. Furthermore, the paper identified new methods of research into sentence processing, such as the use of CMC and DiET. What is more, new areas of investigation have been proposed, which included turn-taking in CMC, setting experiments outside institutionalised environments, and attempts to falsify the *interactive alignment model*. These improvements may bring about new results concerning sentence production and comprehension in dialogue as well as test the viability of the model. Furthermore, the implementation of CMC may result in either verifying or falsifying the results of the previous research into the relations between alignment and non-linguistic variables.

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Abstract

The psycholinguistic research in dialogue investigates such features as lexical pacts (Brennan and Clark 1996) and syntactic priming (Bock 1986, Branigan et al. 1995, 2000, 2005; Pickering and Branigan 1998; Traxler et al. 2014). These two features describe how lexical choices (lexical pacts) and how syntax are used in conversation. Both of them refer to the repetitive use of the same lexeme or the same structure throughout conversation by interlocutors. The interactive alignment model (Pickering and Garrod 2004, 2009), a mechanistic model of language, stems from these two earlier findings. The model claims that, during a conversation, interlocutors align their representations at two levels, which are the linguistic level (low-level—lexis and

syntax) and the situation models level (high level—concerning information about the protagonists, time, space etc.). Although the model is well-established within the study of psycholinguistics, the findings of a number of studies of the interactive alignment model are highly inconclusive (e.g., Balcetis and Dale (2005), Weatherholtz et al. (2014), Schoot et al. (2016)). The paper consists of several parts. First of all, a historical outline of studies into dialogue and theoretical foundations of the model are presented. Next, the paper juxtaposes research into the interactive alignment model. Finally, it presents new ideas for studying the interactive alignment model.

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PLURILINGUALISM IN INSTITUTIONALIZED EDUCATION AN ATTEMPT TO FIND THE COMMON GROUND BETWEEN MEDIATION AND LEARNING OUTCOMES

Introduction

The Common European Framework of Reference for Languages: Learning, teaching, assessment (CEFR) was created by the Council of Europe to provide common ground for language syllabuses in Europe and "transparency and coherence" in the process of language education (CEFR 1). It is commonly used to establish international comprehension of what is meant by foreign language abilities in terms of listening, writing, speaking, and reading at a given level (from A1 to C2). The focus of learning languages is shifted towards an action-oriented approach, which suggests that the CEFR proposes to design syllabuses based on the development of communicative competence that arises from real-life needs of a learner. In the CEFR Companion Volume with New Descriptors proposed by the Council of Europe in September 2017, the primacy is given to the notions of plurilinguality, pluricultural competence and mediation. This approach is adapted to the needs of the modern world, where non-native users of English communicate in English as a common language. In the past, it was enough to base the process of education on the first and foreign language relevance; now, the aim of education should be taken beyond a native and a foreign language because learners have become more pluricultural and plurilingual. The aim of the article is to explain what is meant by plurilingual

competence, what are the shortcomings of the plurilingual approach in institutionalized education and how grammar can function as the common ground between mediation and learning outcomes.

Plurilingual Competence

According to Byram,

> the common goal of all teaching is to produce critically-minded citizens who are open to all forms of otherness, i.e. everything which is different, new, alien or unfamiliar, a further responsibility of school is to stimulate thought about how communication through language represents and builds ideas, opinions, norms. (24)

Plurilingual competence can be understood as the ability to apply a diverse repertoire of linguistic and cultural knowledge to achieve the aim of communication or to interact with people who do not have the same backgrounds to improve one's own repertoire. What is meant by the notion of repertoire is knowledge that has been acquired in all the languages a speaker knows or has learnt, and can also be connected with cultures in which these languages are used. Hence, it may be said that the plurilingual approach is focused on the improvement of an individual plurilingual repertoire, not on the given language that should be learnt (24). Plurilingualism in the CEFR is presented as

> an uneven and changing competence, in which the user/learner's resource in one language or variety may be very different in nature to those in another. However, the fundamental point is that plurilinguals have a single, inter-related, repertoire that they combine with their general competences and various strategies in order to accomplish tasks. (28).

Byram claims that this approach has two aims:

> first, it facilitates the acquisition of linguistic and intercultural abilities: this involves adding to the linguistic and cultural resources which make up individual repertoires, using the available means efficiently. It covers the teaching of all languages, be they languages of schooling, foreign languages, regional or minority languages, or classical languages (…). Secondly, it promotes personal development, so that individuals can realise their full potential: this involves encouraging them to respect and accept diversity of languages and cultures in a multilingual and

multicultural society, and helping to make them aware of the extent of
their own competences and development potential. (17)

Moreover, plurilingualism may be seen as the ability to use more than one
language, but also to be able to see languages from the point of view of a learner
and a speaker. Apart from the establishment of a prototypical comprehension
of a given notion, which is an inevitable part of schooling, the role of a teacher
should be devoted to making students aware of other possibilities of
understanding concepts, resulting from different construals (Hall), i.e. ways in
which people perceive and interpret the world (Langacker 43), since this
phenomenon is noticeable among people with different cultural and linguistic
backgrounds.

Shortcomings of the Plurilingual Approach

One of the key notions on which plurilingualism and pluriculturalism are based
is mediation. Byram (67) defines mediation as "any procedure, arrangement or
action designed in a given social context to reduce the distance between two
(or more) poles of otherness between which there is tension." In the CEFR,
attention is paid to mediation, but it is difficult to state on what linguistic means
the process of teaching and learning should be based. The document does not
provide teachers with clear-cut instructions on what grammatical
constructions or vocabulary should be introduced and what learning outcomes
should be reached to be able to communicate as a plurilingual speaker. This
incompleteness stresses that the proposal of a new approach by the CEFR
focuses on processes rather than learning goals that have to be achieved. It
should be emphasized that apart from improving one's creativity or abilities to
negotiate and communicate, teachers' role is also to form learning outcomes
that have to be measurable. In order to enable teachers to specify the learning
outcomes of lessons, communicative language competence may be developed.
The question worth answering is what should be taught to enable students to
mediate in pluricultural and plurilingual society and how progress can be

measured; yet another question is what can function as a starting point to balance the idea of mediation with the objectives of a lesson.

The Notion of a Third Space

The CEFR defines its scheme as "highly compatible with several recent approaches to second language learning, including the task-based approach, the ecological approach and in general all approaches informed by sociocultural and socio-constructivist theories" (29). Thus, the starting point of the article is the comparison of mediation with the notion of a third space proposed by Kramsch, on which mediation is based. Kramsch sees intercultural, or pluricultural, communication as occurring on a "cultural faultline" (205) in which all linguistic elements or cultural operations occupy a third space that cannot be treated as a part of the native language and culture or as a part of the target language and culture (233). Jenkins (155) supports the theory proposed by Kramsch by claiming that a third space is composed of the norms neither of native speakers nor a foreign language learners . According to Baker (39), these ideas are appropriately adjusted to understand global linguistic and cultural practices. At present, as stated by Canagarajah, the need is to be focused on a "local in the global" because cultures should be seen as "hybrid, diffuse and de-territorialized with users shuttling between communities" (16–26). Hence, all the norms and repertoires are blended and may have an effect on English, which functions as the medium for people who go beyond their L1 linguistic and cultural traditions (Baker 39–42). Having compared the notion of mediation and the idea of a third space, it is clear that mediation requires the common ground between languages and cultural behaviour, but it should be created by establishing common features of all spaces to formulate a joint platform for mediation. Moreover, if mediation relies on cross-linguistic and cross-cultural convergence, it should be clearly defined, what can function as the common denominator for the users of English.

Blending Theory

As stated by Evans and Green (401), blending is a cognitive procedure which is central to the way people think. Originally, this theory was developed to give the basis for linguistic structure and its role in meaning construction. In the process of conceptual blending, the structures from the spaces taken to construct meaning, i.e. input spaces, are realized in a third space that is called a "blend." It takes parts from the structures of the input spaces and creates an "emergent conceptual structure," which is partial and selective (Fauconnier 150). In order to establish a complex network of input spaces, it is required to base them on the notion of a generic space. Evans and Green claim that

> the generic space provides information that is abstract enough to be common to both (or all) the inputs.(…) Elements in the generic space are mapped onto counterparts in each of the input spaces, which motivates the identification of cross-space counterparts in the input spaces. (404)

Referring this theory to the notion of mediation, it may be said that in order to teach students with a view to mediating in the plurilingual and pluricultural context, there is a need to establish a generic space on which the input spaces, i.e. languages and cultures of the speakers, can find motivations to form a third space or a blend.

Image Schemas as Grammatical Meanings

Image schemas, apart from providing heuristics for the blending process, also function as the structure in the generic space (Hedblom et. al). Oakley defines an image schema as a "condensed redescription of perceptual experience for the purpose of mapping spatial structure onto conceptual structure" (214). According to Johnson, image schemas "emerge as meaningful structures for us chiefly at the level of our bodily movements through space, our manipulations of objects, and our perceptual interactions" (29). They cannot be treated as specific images, but instead, they stand for patterns derived from imagistic domains, e.g. containers, paths, forces (Croft and Cruse). Langacker adds that grammar

relies extensively on imaginative phenomena and mental constructions (…) Not only is it meaningful, but also reflects our basic experience of moving, perceiving, and acting on the world. At the core of grammatical meanings are mental operations inherent in these elemental components of moment-to-moment living. When properly analyzed, therefore, grammar has much to tell us about both meaning and cognition. (4–5)

Strugielska and Piątkowska claim that

the bases of grammatical meaning are the blueprints of mental representation—the elements that we know, or should know, for certain in advance of entering a social interaction since they are also the most relevant aspects of the input, capable of yielding positive cognitive effects and/or altering an individual's representations. (244)

Since grammatical meanings can be seen as a projection of basic schemas, theory suggests that grammar, when based on the recognition of image-schematic similarities, can function as a generic space or the common ground on which a third space for mediation should rely. The conclusion is that in order to establish a generic space for mediation, speakers need grammatical concepts for all input spaces to function as a joint platform for plurilingual and pluricultural communication.

Traditional Ways of Teaching Grammar

If grammar operates as the basis for mediation and linguistic knowledge can be measured by teachers to some extent, another important aspect is how grammar should be taught to students. Newby (2015) states that teachers tend to teach grammar in the way that they were taught at school or university. He adds that it is based on the following practices that result in many shortcomings:

Language is defined and grammatical objectives specified in terms of grammatical forms (rather by meanings); Methodology is based on a presentation—practice—production (PPP) model; grammatical exercises are, to a very large extent, closed or heavily controlled; it artificially separates grammar from other aspect of communication; it imposes a rather passive learning role on students; It places too much emphasis on explicit knowledge of rules and deductive learning; exercises very often test grammar, rather than support learning; it does not provide adequate methodological support to create bridge between knowing grammar and using grammar. (17)

Teaching and learning grammar usually rely on the presentation of uncontextualized, prototypical sentences that do not develop any abilities to seek for the common ground with people who do not have the same linguistic and cultural background. Teaching should be based on the assumption that a learner is to use his/her cognitive resources and activate mental processes, e.g. activating schematic knowledge that can make new grammar understandable, looking for an analogy between new structures and the native ones, or making generalizations about the former. Moreover, Newby claims that the meaningfulness of grammar is worth being highlighted and the idea that knowledge of language arises from language use ought to be taken into consideration (16). However, as Byram says

> teachers tend to favour the normative and organizing functions of grammar. Close attention is paid to grammatical spelling (…), morphology, all too visible a source of errors, the syntax of simple and complex sentences and the rules of grammar, which do not allow the speaker to exercise any choice, even though this is often possible. (2016: 50)

Having in mind the notion of mediation, the knowledge of complex structures and rules of grammar does not help students to see similarities between languages, as learners are not able to see that some parts of language can be treated similarly.

The Importance of Similarities between Languages

In plurilingual and pluricultural societies, the focus should be put on knowledge of more than two input spaces that form the blend. However, the starting point can be the introduction of native and foreign language similarities to make students aware that at the deepest level, the grammar of the mother tongue is not so distinct from the grammar of a foreign language. It has been proven that noticing L1 and L2 similarities simplifies the process of learning a foreign language. Littlemore claims that "the second language learning process results in the formation of a blend between L1 and L2 categorization systems" (31). Consequently, it suggests that L1 construal patterns may have an influence on

the L2 learning process, when students notice similarities between L1 and L2, and are able to use knowledge from both to produce meaningful utterances. Moreover, the CEFR suggests that "seeing learners as plurilingual, pluricultural beings means allowing them to use all their linguistic resources when necessary, encouraging them to see similarities and regularities as well as differences between languages and cultures" (27). As noticed by Kermer (6), Bardovi-Harlig (1995) puts forward that structural differences between languages influence the choice of target grammar because speakers, even advanced learners, tend to have difficulty in implementing these grammatical concepts that are not present as grammatical units in their native language. As Byram states, since frequent errors emerge from interferences from L1 or the nativisation of L2, the role of a teacher is to make students aware of problematic aspects and explain grammatical concepts in such a way that it is more attainable in students' metalinguistic culture, e.g. introducing categories of a language that is taught as the primary language at school.

Two Alternative Approaches to Teaching Grammar

The first approach which is suggested by Turewicz (2000) is to introduce the constructs of Cognitive Grammar (CG) into the language learning and teaching process. As stated by Bączkowska, grammar is no longer seen as a set of difficult rules which, in order to be understood, must be approached with a high level of abstract thinking, but they are introduced as "down-to-earth, experienced-based associations of an average (as opposed to idealized) language learner" (19). Cognitive approaches to teaching grammar rely on a usage-based model of language, in which constructions that are used emerge from specific situations. The focus is on grammatical structures that are related to each other and on construals, blends and motivations that are responsible for shaping grammatical constructions, since they refer to cognitive and physical experiences. The approach of CG is different from the traditional model of seeing grammar as decontextualized and autonomous, in which

syntactic models are established by universal parameters (Broccias 80–87). Moreover, Bielak et al. (583) add that CG tries to explain language with reference to general human cognitive abilities. Many studies have been conducted to determine, how the assumptions of CG can be applied to language learning (Littlemore 2009; Evans and Tyler 2005; Niemeier and Archard 2004); however, it may be claimed that the notions introduced by CG are too abstract for language learners because of their different cognitive abilities.

Another way of teaching grammar is proposed by Byram (53), who claims that simplification of grammatical notions for learners may be achieved by the modification of the existing descriptions and putting them in grammar books for non-native speakers. Byram provides an example of the way in which the French grammar is introduced in the case of non-native speakers of French:

> In foreign French grammars produced outside the French-speaking world, there are such instances as: the creation of 'rules' that do not appear in normal grammatical descriptions, such as 'rules of equivalence'; 'joint descriptions' of features of languages that are not compared in normal descriptions of French; totally novel descriptions in the form of terminological creations by reverse borrowing. (53–54)

This approach of introducing contextualized explanations is said to have a great impact on the process of learning foreign languages, for they arise from the connection between two metalinguistic cultures and are formulated by "collective reflexivity," which can be treated as external, but not unknown to learners. This form of grammar that can be easily adapted to the needs of learners, apart from being more meaningful, provides students with

> cross-cutting links and as such play[s] a full part in plurilingual education, the purpose of which is to establish areas of convergence in the teaching of different languages. Moreover, it is particularly relevant when considering the notions of norms and variation. (54)

Secondly, Byram proposes collaboration between teachers of different languages taught at schools, whose work is to determine learning aims that should not be done separately for each language, but ought to rely on "a horizontal coherence in learning" and the program prepared for the needs of learners that may enable them to transfer the knowledge of one language into

another. Undoubtedly, as Byram adds, it requires educating teachers so that they become focused on the use of cross-cutting linguistic and intercultural knowledge as well as they start thinking about the process of teaching as facilitating the development of plurilingual repertoire. Consequently, the co-operation may result in the improvement of schooling methods. As said by Byram (33), an important issue is the shift towards seeing links between the languages of schooling and language operations that are trained in other subject areas. If it is realized that every subject has a language dimension and it affects the learners' success, co-operation between all teachers will be promoted, irrespective of whether they teach foreign languages, the language of schooling, or any other subjects. He adds that "for this convergence process to be effective, the learners must themselves be aware of the actual and potential links in the process and benefit from them, thereby acquiring an understanding of how languages function" (40). However, he does not provide specific examples of how grammatical elements can be changed to be more comprehensible for students.

Grammatical Notions in Students' Books

Since the repository of grammatical notions proposed by Cognitive Grammar may be treated as too abstract for students, the path delineated by Byram (2016) seems to be a good solution to the manner in which the descriptions of grammar in books should be changed to correlate with the plurilingual approach. At present, terms in coursebooks are usually explained by means of metalinguistic notions that do not help to see any similarities between languages. Even though the introduction of the Polish language as a tool of explaining grammatical concepts may be seen as the first step to plurilingualism, the use of metalanguage does not facilitate grammatical comprehension. Moreover, the order of introducing new concepts may be seen as arbitrary because it has not been stated, what grammatical constructions may be useful in the plurilingual and pluricultural context. The contribution of

the present article is determining grammatical elements that are presented in cross-cultural modules and suggesting a way in which these elements may be adapted to the approach proposed by Byram. Categories such as *to be*, *possessive determiners*, *preposition of place*, *modal verbs*, and *Present Simple*, which are used most frequently in cross-cultural modules for beginners, are taken from two books, namely *Steps in English 1* and *New Hot Spot 1*.

The verb *to be* is presented in the tables showing the form without any reference to its meaning. First of all, there is a need to show students that in most languages, the verb *to be* is inflected by grammatical number. If conjugation is a common phenomenon in a native language, it may be easier to pay attention to different forms of *to be* in a foreign language. Moreover, the focus should also be paid to different "being" schemas to make students aware of the fact that *to be* can be followed by various syntactic elements and show that this verb allows expressing a great number of information at an early stage of education. Furthermore, the formulation of questions with *to be* may also be shown with reference to the native language. For example, the formulation of *wh-questions* with *to be* is also presented to the Polish students with concentration on the form; however, it may be helpful to mention that in many examples, the rules of formulating questions may be seen as identical.

(1)   Gdzie był twój pies? (Where was your dog?)

(2)   Kto jest z tobą? (Who is with you?)

As said by Byram, "focusing firstly on their similarities also means that all the shared and cross-cutting aspects of languages become the starting point, only then to be followed by what makes languages distinctive" (61). Then, it may be easier for students to understand the notion of the subject-auxiliary inversion. A similar rule functions in the case of questions about a subject, irrespective of a sentence being in the present or past tense.

(3)   Kto kupił psa? (Who bought a dog?)

(4)   Kto pracuje w tym budynku? (Who works in this building?)

Both languages require using inflected forms of the verb. Moreover, in questions with the reference to the present, both languages can be characterized by the use of the verb in the third person singular.

Another similarity worth describing is connected with *possessive determiners*. The terms are introduced as *possessive determiners*, or in Polish, *przymiotniki dzierżawcze*, but the authors do not specify, what they are used for. A suggestion is to explain that they are used to express possession in a sentence. Moreover, it should be stressed that in most languages, *possessive determiners* function in a similar way. For example, in Polish and English, *possessive determiners* are inflected by number and person.

(5)   My dog/ Her bag /Our child

(6)   Mój pies/ Jej torba /Nasze dziecko

In spite of seeing connections between the native language and all the languages that are taught at school, teaching new elements should also be connected with elements that have already been presented or cannot be omitted in a given structure. In order to avoid further misunderstanding with object pronoun such as *her*,

(7)   I like her. (object pronoun)

(8)   I like her sister. (possessive determiner)

it is worth mentioning that *possessive determiners* are usually followed by a noun or it may by simplified by stating that *possessive determiners* express the notion of *whose + what/who*.

Other function words that are explained in cross-cultural modules are English prepositions. Since they are treated as one of the most problematic aspects of learning English, the idea to introduce prepositions as describing relations between the main figure and the ground in a sentence (Bratož 331) seems to be appropriate. First of all, it should be established, what prepositions are mostly used in the plurilingual context. Then, the task of a teacher is to make students aware that prepositions do not have one prototypical meaning and their use is not arbitrary. It may be achieved by introducing pairs of

sentences with the same preposition, but describing another situation, e.g. under (pod)

(9)   The dog is under the table. (Pies jest pod stołem.)

(10)   I work under time pressure. (Pracuję pod presją czasu)

The examples show that preposition *under,* in both Polish and English*,* does not express only a physical position, but it also reflects the relation between more abstract domains*. Prepositions of place (przyimki miejsca)*, which are usually taught at schools, should not be attached only to the spatial context. If the authors changed the perception of prepositions of place as expressing the relation between the main figure and the ground, then the approach of CG towards teaching prepositions might be seen as helpful. As noticed by Önen (166), *to* is the most frequent preposition used in plurilingual communication, but it is not introduced at the early stage of education. Students should be provided with the description of *to* as expressing the transfer from the trajector to the landmark, or at the initial stage of education, as the equivalent of Polish *do.*

(11)   Poszedłem do szkoły. (I went to school)

(12)   Dałem jej prezent. (I gave a gift to her)

With more advanced students, similarities between prepositions and elements that follow them also help students not to make errors connected with the wrong form of the verbs.

(13)   Przyznał się do włamania do twojego domu. (He admitted to breaking into your house)

(14)   Przyzwyczaił się do mieszkania w Toruniu. (He got used to living in Toruń)

In each case, in both Polish and English, after preposition *to*, a nominal form of a verb is used, usually introduced as *gerund,* which can also be explained as the name of an activity.

   Another similarity is connected with modal verbs. In books, their descriptions usually show fragmentary semantic capacity; however, there is no

information about the same grammatical application of modal verbs in particular languages. English requires using the *bare infinitive* form of a verb after a modal. The same case is in the Polish language; however, the latter does not have the distinction between *bare infinitive* and *infinitive*.

(15)   Potrafię pływać. (modal + infinitive)

(16)   I can swim. (modal + bare infinitive)

The Present Simple tense is introduced as a tool to express habitual actions. However, apart from this habitual context, it should be emphasized that Present Simple functions similarly to the Present tense in Polish.

(17)   Chodzę do szkoły codziennie. (I go to school every day)

(18)   Pociąg odjeżdża jutro o 18.00. (The train leaves at 18.00 tomorrow)

In both cases, it can be used to describe habitual actions, but also to denote fixed future events. Furthermore, it is worth mentioning that the order of explaining tenses requires further studies because it should be specified, what tenses may be useful in the plurilingual and pluricultural context. Now, at the beginning of studying EFL, the focus is on the Present tenses, i.e. Present Simple and Present Continuous; however, it may turn out that a different order of introducing tenses results in a greater linguistic competence at the early stage of education.

Conclusion

The aim of article was to present, how grammatical competence may function as the joint ground for people without a common language. Because the idea of teaching students with a view to enabling them to communicate in a plurilingual and pluricultural community is highly dependent on the notions of a third space and Blending Theory, these ideas correspond to the notion of image schemas as grammatical meanings. If the proposal of mediation by the CEFR specifies, how grammar should be introduced to students and what grammatical constructions may be useful in the process of mediation, the document may influence the way of teaching at schools, as learning objectives

become more measurable in this case. Then, the task of teachers is to show grammar in such a way that students are focused on meaning and similarities between languages, rather than on practicing prototypical sentences with the focus on form.

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Abstract

In the CEFR Companion Volume with New Descriptors proposed by the Council of Europe in September 2017, the importance of plurilingualism, pluriculturalism, and mediation is highly emphasized. Admittedly, this approach has a great number of advantages in the process of learning foreign languages; however, the focus is on the processes rather than learning objectives, which are an inevitable part of institutionalized education. Since teachers are not provided with the clear-cut

instructions on what linguistic means the process of developing communicative competence may require, it is not clear, how to form learning outcomes that have to be measurable in institutionalized education. The aim of the article is to present the perception of plurilingual competence, shortcomings of the plurilingual approach in institutionalized education, the manner in which grammar can function as the common ground between mediation and learning outcomes, as well as alternative approaches towards teaching grammar that may enable more appropriate adjustment to the needs of a plurilingual speaker.

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INTER-PLAYER COMMUNICATION IN MOBA GAMES

Keywords: communication, miscommunication, games, online games, MOBA

Introduction[1]

This article presents the results of the experiment studying the inter-player communication in MOBA (Massive Online Battle-Arena) games. The game chosen for the experiment was *League of Legends* (LoL). The field of games and online gaming seems to be greatly understudied. For example, some of those research projects concern mainly general issues such as the explanation of definitions and specific genres in terms of online games (Nosrati and Karimi 2013). Other focus more on psychological and cultural aspects of games, such a Snodgrass et al. (2017), who analysed the positive and negative consequences of games in gamers' life. There are also projects which are more concentrated on the players, in fact, than on the games. Sužnjević et al. (2009) present a study which attempted to analyse players' in-game behaviours in multiplayer online games, where big number of players interact with one another in more or less cooperative manner to achieve certain goals and benefits. Again, this study is much more of a socio-psychological nature. The number of research projects on communication in online games is even smaller than of those which are concerned with socio-psychological and cultural aspects of games. Meng et al. (2015) and Watson (2015) both examine *League of Legends*, which is fairly rare in this field of research. However, the first of those two studies correlates "modalities of connectedness" with social aspects of gamers' life, and only the second one is involved in partly communication-oriented research, with regard

to team-based communication in terms of written communication via the LoL chatbox window. Olson (2009) is heavily focused on inter-player communication but in terms of massive multiplayer online role-playing games (MMORPG), and not MOBAs. MMORPGs are not team-based type of online games so the level of its relevance in the context of my study is not high. Hudson and Cairns (2016) is another example of sociological study, which is, however, more connected with the communication itself than the previously mentioned projects. The authors focus on the issue of winning and losing in team-based online games, but they also claim that communication in such games provides a strong motivation for people to play them. The research project which seems to be the most relevant in the context of my study among all of the source literature that I am basing my experiment on is the study conducted by Leavitt et al. (2016). It concerns *League of Legends* and, indeed, it is a linguistic research, so the one that is so scarce in this field. The method Leavitt et al. used is discussed later in this paper.

Communication is crucial in MOBA games (Silva et al. 2017; Watson 2015) as this type of interactive entertainment is based mainly on teamwork and cooperation (Ferrari 2014: 4; Kokkinakis et al. 2016: 606). Moreover, communicating with voice enables players to know each other better, and it also may affect their relations with one another (Kuznekoff and Rose 2012: 542). Kou and Gui (2014: 161–163) even claim that good collaboration and cooperation in multiplayer online games are much more important than individual players' skillfulness in *League of Legends*. This means that being a good team member can give far better results for one's team than just being a skilled player, and, moreover, that team comprised of cooperating co-players may easily beat a group of simply highly-skilled individuals. Therefore, players who do not communicate efficiently with one another may encounter significant difficulties while fighting their opponents. The existing research, however, as it may be noticed from the above-cited works, focuses especially on the social (Kokkinakis et al. 2016; Watson 2015; Zhong 2011) and

psychological (Wu et al. 2010) aspects of online games, concentrating on analysing players' interactions and in-game behaviours. It cannot be denied that the database of linguistic research on games is noticeable, although it is scarce enough so that it cannot be compared in size with the rest of the source literature regarding psychological and socio-cultural issues.

This study focuses on inter-player communication as there is a significant gap in the research on this phenomenon. In a general sense, communication may be understood in various ways, but this study concentrates only on its linguistic nature. It is assumed that communication is, in fact, any type of the mutual exchange of information with the use of signs or symbols between two individuals (Bussmann 1996). Furthermore, it engages extra-linguistic knowledge and skills, so one may also call it a cultural phenomenon (Davis and Taylor 14). MOBA games depend heavily on communication (Leavit et al. 4337), since they are teamwork-based games. It is noteworthy that cooperation is not possible without a proper inter-player communication. Therefore, the author finds the link between the importance of the communication concerning players' overall gameplay performance, and the choice of proper communication modality during the game to be scientifically interesting.

MOBAs are online multiplayer games based on teamwork. A typical MOBA match consists of 2 opposing teams fighting against each other on a schematic battlefield. Each team has its own base (which is called *Nexus* in *League of Legends*), which needs to be destroyed by their opponents. Those who are first to destroy their opponents' base are the winners. Teams most often comprise 5 players, so there are 10 players at the same time on the battlefield. Each team member has their role to play. There is a number of characters (*champions*) to be selected for a match. After each player selects one such character, the match starts. The key issue is to form a team which is complementary (that is, there should be characters who can withstand a large amount of damage and those who can support them, for example, by healing).

Therefore, teamwork is the key element of any MOBA-type game, which may suggest why such games are one of the most notable e-sport[2] disciplines worldwide (Ferrari 6). It emphasises "cooperative team-play," where players select a "hero" (extraordinary unit with special abilities) they want to take control of during the match and strive to form a team's overall strategy with appropriate composition of such heroes (Nosrati and Karimi 2013: 3). In professional LoL matches (*ranked matches*), which are often played during bigger e-sport events and tournaments, it is of the utmost importance for each team member to remember about his or her duty to fulfil the appropriate role in the team. (Ferrari 7). Not doing so may cause irreparable damage to a particular team in the match. This condition is also present in non-professional matches, but the results of spoiling teamwork may not be so severe here since casual players are generally less experienced than professionals, so nobody may have enough skills to take advantage of the opponents' mistakes. Matches in MOBA games are focused on one, clearly stated goal, and in order to achieve it, the whole team needs to cooperate. Two teams fight against each other on a schematic battlefield, which has two bases (one for each team) and a set of defensive structures (turrets). Players need to overcome any difficulties they encounter, infiltrate enemies' base, and destroy its core (which is called Nexus in LoL). This can be achieved in a number of ways, so designing a good strategy is the key to victory in any MOBA game. This is why teamwork is so crucial in *League of Legends*.

This study aimed to measure how players' *gameplay success* (GS) depends on their communication channel by means of comparing voice communication (VC) via a voice communication software with written communication (WC) conducted with the use of the in-game chatbox window. The results of a number of research projects on MOBA games (Meng et al. 2015; Kou and Gui 2014; Hudson and Cairns 2016) and those on communication in games in general (Leavitt et al. 2016; Kuznekoff and Rose 2013) may let one assume that voice communication does not have to mean higher in-game performance. This

is why the proposed hypothesis that VC generates higher GS than WC is not, actually, that obvious. The assumption is that using voice communication causes players to play better then communicating through written messages. The main reason for such an assumption is the fast pace of matches in MOBA games, which may make it significantly more difficult to type one's message than to say it. Moreover, the type of communication that this study pays attention to is verbal communication, comprising both VC and WC, whereas the existing research focuses more on WC (Watson 2015), or even only on non-verbal communication (Leavitt et al. 2016). Until the present day, as far as the author is concerned, no research has measured the differences between in-game written communication and external voice communication. However, the alternate outcome of that research project may have suggested the opposite, meaning that WC is, in fact, more profitable for the players than VC because, for example, it enables them to express themselves more clearly, avoiding potential pronunciation mistakes or slips of the tongue. Written messages can usually be understood despite of possible spelling mistakes as human brains are used to read globally, thus ignoring most of the in-word letters in each sentence and focusing on the overall meaning of a certain utterance. That is why the author of this paper claims this issue to be worth pursuing in order to state whether VC is truly better than WC when one speaks of team-based online games. *League of Legends* was chosen as an example MOBA game for the analysis in this empirical study for a number of reasons. First of all, LoL is one of the most popular e-sport games. No other MOBA game is played as frequently during e-sport events as LoL is. This is the result of the LoL's developers, Riot Games, investing huge amounts in LoL tournaments with the focus on promoting *League of Legends* as the prominent e-sport discipline (Bornemark 9). "This year they invested in a prize pool of a total of five million dollars, the largest in e-sport history" (9), comparing to the Blizzard Entertainment (another popular game developer), who founded a prize of only 250,000 dollars in their "The 2012 Battle.net World Championship" (9). Such a significance of *League of*

Legends would most probably entail a vast community as well, and indeed it does:

> It's hard to put 100 million monthly players in context for a game like this. The next closest MOBA, *DOTA 2*, has 13 million monthly players, Valve revealed this June. This year, Activision said that across *all* of their games, from *Call of Duty* to *Destiny*, they have 55 million monthly players. *Overwatch*, perhaps the most buzzed about game of the year, is probably hovering somewhere between 10-15 million monthly players right now. Granted, those are games that usually cost close to $60 rather than being F2P, but it still makes *League*'s stats look incredibly impressive. (https://www.forbes.com/sites/insertcoin/2016/09/13/riot-games-reveals-league-of-legends-has-100-million-monthly-players/#49127e195aa8)

Moreover, *League of Legend* is also very research-friendly in terms of data collecting, as the game client provides an easy access to all the data available after each match. Not only does the data present each player's individual results, but also shows the score of both teams (see Figure 1).

Method

i. Participants

24 volunteers signed up for the event, which had been promoted on social network and among the community of the Nicolaus Copernicus University in Toruń. Only 13 players appeared at the event. They were all adult students of the NCU. Among 13 people, there were 11 males and 2 females. They came from various faculties and possessed similar level of proficiency playing MOBA games (it was the most important condition stated during the process of registering for the event). The experiment was to be conducted in dyads (teams consisting of pairs of players), so an even number of participants was desired. This is why the help of a confederate was needed. A Ph. D. student agreed to take part in the event as an ordinary participant, although the data from his match was not collected and his pair was not taken into account during the analysis of the results because he was not naive to the hypothesis. As all of the participants (together with the confederate) were Polish, the whole experiment

was also conducted in this language. Smaller than usual size of teams (2 instead of 5) was implemented in the design in order to minimise the number of uncontrollable confounds as well as to make.

ii. Procedure

The experiment was conducted in the form of a tournament, and the participants were divided between two separated rooms in such a way that nobody was able to see his or her teammate. Such a solution provided twice as much data, and allowed also the experimenter to avoid any nonverbal cues which may possibly have been difficult to control (for example, glances or facial movements) between particular teammates. The event took place in March, during the open day of the Faculty of Languages (thus, it was used as a way of promoting the faculty and the whole NCU), and the venue was the building of the University Centre of Modern Teaching Technologies (Polish UCNTN). Both rooms were equipped with a total of 30 PC stations (15 computers in one room), each with a desktop computer, a keyboard, a mouse, and a visual display unit. All of these devices were of an average technological level, so it did not have any impact on the players' in-game performance. The same applies to the headsets which were provided additionally for the purpose of voice communication. Furthermore, participants were forbidden to use their own devices (such as mouse, any type of keyboard, headsets, microphones).

Before starting the game, all the participants were gathered in one room and the rules of the tournament were explained to them as a form of briefing. The rules were simple and aimed mainly at reducing the number of factors which might possibly have spoiled the whole experiment:

- pings (non-verbal signals used in LoL) (Leavit et al. 2016) were absolutely forbidden (the risk of uncontrolled non-verbal communication),
- everybody had to wear headsets in both conditions (regardless, whether they were actually using them or not) in order to make both

conditions as similar as possible,

- participants were asked to write the name of their in-game character while they were playing VC (counterbalancing the "busy hands" confound discussed later),

- no team was allowed to start second round until everybody had finished their first condition (those who finished their first matches faster than the others, had to wait for the rest),

- there was a break between two conditions, during which the participants were to sit and not use the computers or any other devices (which may have enabled them to communicate outside the game),

- the break was also the time for taking screenshots of the table with the results of the match (see Figure 1), which were then used in calculating the final scores,

- the battlefield for each match was identical.

Figure 1. The results of an example LoL match. The collected data is registered and displayed by the game client in the form of a table (i.stack.imgur.com/2lDiL.jpg)

											Your Team	Enemy Team
Champion Kills	9	4	3	3	6	3	8	4	2	5	25	22
Deaths	3	7	3	7	2	7	5	2	6	5	22	25
Assists	7	15	18	17	6	12	10	13	8	9	63	52
Largest Killing Spree	6	3	0	0	4	2	5	2	2	3	6	5
Largest Multi Kill	3	2	1	1	1	1	1	1	2	2	3	2
Damage Done												
Damage Dealt	244,964	176,903	159,017	107,234	90,498	73,730	206,120	91,596	111,687	143,098	778,616	626,231
Physical Damage Dealt	231,740	16,318	29,667	5,641	80,357	10,550	200,866	33,095	75,638	39,273	363,723	359,422
Magic Damage Dealt	12,065	160,585	116,342	101,592	5,827	63,180	4,769	58,501	27,595	101,629	396,411	255,674
Largest Critical Strike	848	0	0	0	904	0	777	0	445	0	904	777
Damage Taken & Healed												
Healing Done	71	10,472	610	25,610	289	6,940	6,522	12,664	9,508	2,939	37,052	38,573
Damage Taken	31,629	34,388	37,061	32,780	19,480	29,264	31,051	40,296	35,373	26,839	155,338	162,823
Physical Damage Taken	16,767	15,804	24,155	18,545	12,844	10,099	16,036	23,313	21,813	11,599	88,115	82,860
Magic Damage Taken	13,275	18,198	12,112	13,263	6,636	18,584	14,158	15,623	12,764	14,734	63,484	75,863
Misc.												
Gold Earned	15,423	12,278	12,519	11,656	10,582	8,814	13,774	12,235	8,928	12,149	62,458	55,900
Turrets Destroyed	5	2	0	0	0	1	3	0	0	1	7	5
Inhibitors Destroyed	0	0	0	0	0	0	0	0	0	1	0	1
Minions Slain	264	200	92	113	115	77	179	155	35	188	784	634
Neutral Monsters Killed	34	20	83	3	10	6	36	10	67	15	150	134
Time Spent Dead	161	296	104	261	89	229	188	52	222	160	911	851

iii. Limitations and solutions

There was a number of possible problems and confounds which needed to be taken into consideration while planning the whole study:

a) "Busy hands" confound—players in written communication would have little chances for beating those with voice communication in terms of GS. Written communication group may not be able to focus on the game as much as voice communication group because of the restriction that they must write anything they would like to communicate between each other.

Solution: Players in voice communication were asked to type their nicknames in the chatbox every 3-5 minutes and send them as it would be a normal message.

b) Inequality in players' game experience—some players may be much more experienced than others in playing *League of Legends*. They may have simply played more often, and thus they may have seen many more different in-game situations. It may give such players a significant advantage over their less experienced teammates.

Solution: This confounding factor seems to be inevitable, but its effects can be easily counterbalanced as each pair consisted of one more and one less experienced player. Moreover, the players' experience was also checked based on the number of years they had been playing LoL, and one of the requirements for those willing to participate was having considerable experience in MOBA games. This was to ensure that the average skill level among the participants of the experiment was balanced since any possible differences between players were too small to influence the gameplay.

c) Problem with each player's personal in-game achievements—players who have spent more time playing *League of Legends* might have more characters unlocked than the less experienced players. Special "runes/glyphs/essences/marks" are items which each player purchases for points he or she gains after each match played in LoL. They are collected all the way throughout one's adventure in the world of *League of Legends*. Their role is

to strengthen the player, according to his or her individual gaming style. Each player might have had a different set of those items.

Solution: Players had to choose their characters from the ones that they had already bought before the experiment. They were asked to choose those heroes which they felt most confident and comfortable with. The general assumption was that the chances were going to be equal as everybody would play their best champion, so the environment of the experiment is strongly similar to the real LoL match, where players choose what they want, and not what they are told to choose. To ensure the actual choice was made, players were asked to provide two separate screenshots of their runes/glyphs/marks/essences and their specialisations which they were going to use during the experiment. Everybody chose the set which they felt to be the best for them as they were motivated to win by the award that have been funded.

d) Headsets—voice communication between players who cannot see each other requires additional equipment. Most often, players communicate via a separate computer programme and use headsets with microphones to hear each other. The possible confound here was that WC players would not have needed any additional communication programme or headset because their whole communication was going to be conducted through the in-game chatbox.

Solution: Both VC and WC players wore headset while playing the game. This made both conditions more similar, and its role is the same as asking VC players to write something occasionally in order to give their hands some work. Wearing a headset also muffles the sounds coming from all around the player. If players in both conditions use it, the soundproofing effect will be the same.

iv. Materials

Each team was to play two matches against a team of computer opponents. The way they were allowed to communicate was different in each of these matches. In one game they could communicate with each other only through the LoL built-in chatbox window (written communication), and in the other—only with

their voices (voice communication). An external communication software, namely *Skype*, was used to enable them to do so. The choice was made on the basis of the fact that this software does not slow down the computational power of a standard PC (such as those available during the experiment). According to the proposed hypothesis, each match in the VC condition should result in a greater GS than WC. Putting participants in separate rooms was to force them to communicate only through voice or written text, according to the specific condition, and, thus, to avoid uncontrollable ways of communication (for example, gestures or face movements)

As for the gameplay, all the participants were randomly arranged in pairs prior to the experiment. While signing up for the tournament, everybody had to choose one LoL champion, who they wanted to play with. They were informed that the composition of teams (the selection of the particular champions) would be randomised, so they were asked to choose a champion they felt most confident with for they did not know what kind of champion they would get as a partner. There are a few categories of champions in *League of Legends* for example, characters who can withstand great amount of damage dealt, and those who can deal that damage, and if a team wants to be successful, it needs to be complementary. This means that if a team consists only of high-damage characters but does not include any "durable" characters (who can attract enemies' attention and protect the "damage-dealers"), it is most probably going to fail because it is not complementary. Fortunately, drawing the teams gave more successful line-ups as there was no such case as the one described above. The same condition was applied to the enemies' team, namely bots (computer-controlled characters). There was only one team to be drawn as every pair of participants had to face the same bots. It was to reduce the number of variables which may have been out of the control during the experiment, since GS is the dependent variable in this study.

The term "gameplay success" (GS) was introduced with a special formula for calculating the variable to estimate teams' overall efficiency during the

matches. The data taken into consideration while preparing this formula is based on the mechanics of *League of Legends*. It includes everything players must strive for to win a match. The selection of the factors taken into consideration while designing the aforementioned formula was made on the basis of previous research in the field (Leavitt et al. 4341). This means that the following factors were most important in this case:

- kills—how many times players' team defeated computer-controlled characters,
- deaths—how many times players got killed by the computer-controlled characters,
- turrets—how many enemies' turrets (a type of defensive structures of bases) players' team destroyed,
- inhibitors—how many enemies' inhibitors (a type of defensive structures of bases) players' team destroyed,
- gold earned—how much gold (in-game currency) player's team earned throughout the match.

Leavitt et al. (2016) incorporated only "kills," "deaths," "gold per minute" and "assists," but the objectives such as "turrets" and "inhibitors" are also important, and omitting them in the calculation is serious mistake because winning the game without destroying opponents' defensive structures is simply impossible in any MOBA game. I also ignored "assists" factor as any "assist" is connected with a "kill" and a "death" in a match because it just signals that a certain player "helped" his or her teammate in defeating an enemy, so that particular factor means really nothing on its own.

The GS of each team was calculated on the basis of the screenshots collected from the players. Although every piece of data was noted individually for each player, it was *Team GS* that counted for the proper analysis. The data the game

client provides includes the cumulative scores of both teams, so the task was fairly easy. The formula for the GS was:

GS = ([Kills-Deaths]*[(Turrets*2)+(Inhibitors)]+Gold earned

The final score was to be divided by two if a team had lost a match, but everybody defeated the bots' team in both rounds. In addition, after collecting all the data, the final results showed that the GS corrected according to the time of a match was also a crucial factor as playing longer enables players to score more, especially in terms of "gold earned" factor in the formula. This is because LoL is designed in such a way that gold is being generated over time throughout the match. Therefore, the final form of operationalisation of the gameplay success is *Team GS/time*, where the time is given in seconds.

Figure 2. The experiment in UCNTN

Results[3]

Table 1. Participants' gameplay results in WC condition.

	Players	1st condition	Time (min.)	Time difference	Kills	Deaths	Turrets	Inhibitors	Gold earned	Win/Lose	Individual GS	Individual GS difference	Team GS	Team GS/time
Team 1	Caitlyn	V	00:29:37	00:01:14 (74 sec.)	15	0	3	0	15776	W	15866	6196	25536	14,37
	Lux	V			6	0	0	0	9670	W	9670			
Team 2	Xin Zhao	V	00:26:42	-00:01:41 (-101 sec.)	8	0	4	1	12067	W	12139	506	24784	15,47
	Kayle	V			10	2	1	0	12629	W	12645			
Team 3	Renekton	W	00:21:48	-00:06:35 (-395 sec.)	9	0	4	2	11145	W	11235	3301	19169	14,66
	Zyra	W			5	1	2	0	7918	W	7934			
Team 4	Darius	W	00:22:41	-00:05:42 (-342 sec.)	6	0	0	1	8398	W	8404	2907	19715	14,49
	Lucian	W			8	0	4	1	11239	W	11311			
Team 5	Illaoi	W	00:15:47	-00:12:36 (-756 sec.)	5	0	3	1	5823	W	5858	1532	13248	13,99
	Morgana	W			5	0	3	1	7355	W	7390			
Team 6	Xerath	V	00:47:10	00:18:47 (1127 sec.)	19	3	1	0	16295	W	16327	95	32749	11,57
	LeBlanc	V			19	3	1	0	16390	W	16422			

Table 2. Participants' gameplay results in VC condition.

	1st condition	Time (min.)	Time difference	Kills	Deaths	Turrets	Inhibitors	Gold earned	Win/Lose	Individual GS	Individual GS difference	Team GS	Team GS/time
Team 1	V	00:24:37	-00:06:25 (-385 sec.)	12	1	3	2	14179	W	14267	5420	23114	15,65
	V			6	0	0	0	8847	W	8847			
Team 2	V	00:24:35	-00:06:27 (-387 sec.)	6	2	4	1	10821	W	10857	906	22620	15,34
	V			9	1	3	0	11715	W	11763			
Team 3	W	00:34:31	00:03:29 (209 sec.)	19	1	0	0	21226	W	21226	6087	36365	17,56
	W			10	1	0	0	15139	W	15139			
Team 4	W	00:32:48	00:01:46 (106 sec.)	8	0	3	1	12194	W	12250	5518	30018	15,25
	W			15	0	3	0	17678	W	17768			
Team 5	W	00:37:22	00:06:20 (380 sec.)	17	1	0	0	16855	W	16855	3467	30243	13,49
	W			8	0	0	2	13372	W	13388			
Team 6	V	00:32:17	00:01:15 (75 sec.)	13	1	1	0	12544	W	12568	1570	23566	12,17
	V			15	1	0	0	10998	W	10998			

The two tables above (see Table 1 and Table 2) present the data collected from the screenshots which participants sent to my personal e-mail address after they had finished their matches. The players are divided into teams and each person is presented directly as a champion whom he or she was controlling during the tournament as the study was anonymous. The columns (from left to right) are:

- player—the name of a champion a player in certain team was playing as;

- first condition—whether a team played first in WC or in VC (it was important to maintain the counterbalance and avoid the logistic problem of the order effect);

- time difference—in order to calculate GS/time I needed to know how long was each match (the "difference" here shows whether and for how long certain teams were "prolonging" their matches in comparison to the mean time of all the matches in the tournament);

- kills—how many times a participant's champion killed an enemy champion;

- deaths—how many times a participant's champion dies;

- turrets—how many of enemy turrets a participant's champion destroyed;

- inhibitors—how many of enemy inhibitors a participant's champion destroyed;

- gold earned—how much of gold a participant's champion accumulated throughout the match;

- win/lose—whether a certain team lost (L) or won (W) their matches;

- individual GS—GS counted separately for each participant;

- individual GS difference—the difference between teammates' individual GS within their dyads in both conditions;

- team GS—the cumulative GS for each pair in certain condition, team GS/time—the team GS divided by the time (in minutes) of each match (longer matches in *League of Legends* mean more gold accumulated automatically as the time flows, so those who played longer were obviously bound to have higher GS, which would not truly represent their factual *gameplay success*).

Figure 3. Team GS/time in written communication (green columns mean higher GS in this particular condition)
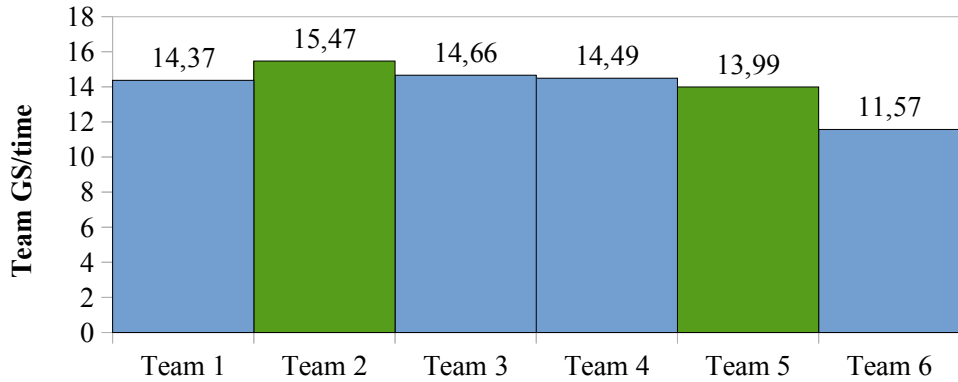
Figure 4. Team GS/time in voice communication (green columns mean higher GS in this particular condition)

Voice communication
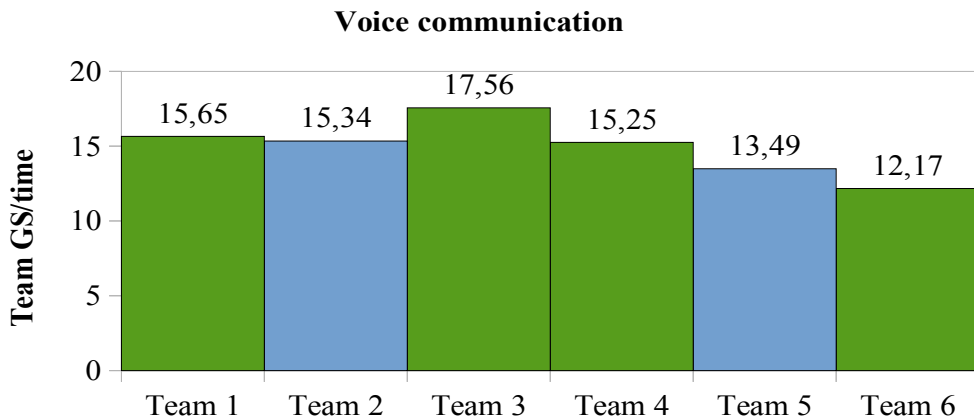
There are also some cells which were coloured in order to mark teams who are suspected of prolonging their matches. The yellow and red lines mark the teams who are suspected of prolonging their matches deliberately in order to score a higher GS. One team is marked yellow because, judging only by the

results, one cannot be utterly sure whether these participants were doing it intentionally or they were simply lacking skills to finish their matches faster. Furthermore, there are no doubts that the two teams marked in red were not playing fair, although, prior to the experiment, everybody had been warned that it was not allowed to prolong matches artificially. However, as the sample size was relatively small, the data collected from the "cheating" teams were used, but then the "team GS/time" variable was introduced to maintain the overall balance in the score of all the pairs.

The collected data was analysed with the Wilcoxon signed-rank test as the small size of the sample did not allow for using a parametric test. Half of the volunteer that declared their will to participate in the event did not appear at the experiment because of various reasons. The analysis of the collected data run in SPSS has shown that the results are not statistically significant since $p = 0.116$. The reasons for this was the small sample size as $n=6$, and the fact that communication channel may not influence players' GS in any specific way since such a situation should also be considered. That is why it is necessary to take null hypothesis into account. However, I believe that increasing the sample size would allow one to confirm that hypothesis if the trend presented in this study persisted.

Conclusion

First of all, the major observation made while analysing the collected data is that, most probably, the order of the matches determined higher GS (marked in green—see Tables 1 and 2) to a much greater extent than the channel of communication did (WC or VC). The simplest explanation of this result is that the participants learned the behaviour of the computer-controlled champions during their first matches, and then, they used this knowledge to their advantage and scored a higher GS in the second condition. Of course, this does not exclude the possibility that voice communication truly enhances players' gameplay. Still, one should not fail to note that most of the pairs scored a higher

team GS per minute in VC than in WC. Another issue is that VC may actually help players organise their strategy and facilitate their play style in a more general sense. Most of the teams achieved greater individual GS difference in VC (regardless of whether it was their first or second condition), and it may be meaningful if one understands the mechanics of *League of Legends*, where characters are categorised between those who "act" and those who "support." The supporters are more likely to score lower GS than the supported as they do not focus on killing enemies and/or earning gold. The conclusion here may be that such a difference came from the division of duties on the battlefield.

i. Future research

To reach statistical significance, the experiment would need to be conducted once more, but with a greater number of players. Furthermore, it may also be more efficient and give better results if the teams consisted of five, and not only two players. This is because a five-player group is a standard size of a team in LoL, and thus, such a design would increase the similarity of the whole experiment to the real-life gaming situation, although it may make the whole data-collecting process more difficult to conduct for the researcher. Moreover, one may also want to test audio-visual communication (*pings*) in MOBA games, developing the study presented by Leavitt et al. (2016), or try to check how and why exactly players' voice pitch determines their co-players' behaviours both in the case of males and females (Kuznekoff and Rose 2013).

In general, however, after the appropriately conducted development of this study, the findings of this project may be meaningful not only for the online games' communities, but also for any kind of team-based cooperation in real-life situations. This means that similar mechanisms of communication, which are noticeable in MOBA matches, can be found, for example, in corporation environments, where more advanced projects are discussed and planned in teams, or in more organised groups like police officers and soldiers, who join in teams to solve more serious problems. In each of such cases communication

among the members of certain teams is one of the most important elements of the processes the groups are involved in. Drawing more binding conclusions from the research in this area would help one understand the way the communication in teams influences their overall performance.

Endnotes

1. This article is based on the MA thesis *Inter-player Communication in MOBA Games* written under the supervision of Dr Sławomir Wacewicz at Nicolaus Copernicus University.

2. A general term describing the competitive play of online multiplayer games (Bornemark 2013: 2).

3. Columns (from left): a) players—names of champions, b) 1st condition—V for VC, W for WC, c) Time (min.)—duration of matches, d) kills—the number of times an enemy champion was killed, e) deaths—number of player's champion deaths, f) turrets—enemy turrets destroyed, g) inhibitors—enemy inhibitors destroyed, h) gold earned—gold accumulated throughout the match, i) win/lose—W for victory, L for defeat, j) individual GS—players' indiv. GS, k) individual GS difference—difference between players' indiv. GS, l) team GS—teams' cumulative GS score, m) team GS/time—team GS dividied by the duration of the match (in seconds).

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Internet Resources

i.stack.imgur.com/2lDiL.jpg

Abstract

The field of games and online gaming keeps developing and evolving dynamically. Game developers perceive such a form of interactive entertainment as a profitable

branch of business, and so the phenomenon of the constant expanding of the games industry does not seem to be slowing down. Therefore, online games attract an impressive number of players. This, of course, leads to the formation of a separate community, whose members are connected with one another by the common interests and goals (which can be fulfilled, for example, via a certain game). This paper analyses the process of communication between such players in a specific type of online games, which are MOBAs. Multiplayer online battle-arena games are focused strictly on team cooperation. Therefore, they create a communication-evoking environment, where co-players (members of one team) are bound to act in a way which would enable them to achieve some common goal (which is most often destroying the opposing team). The game chosen for the empirical study was a popular MOBA title, *League of Legends*. The participants of the experiment fought in pairs against computer enemies, and then the results of each match were collected and analysed. A special formula (based on the in-game statistical data) was designed to calculate teams' overall *gameplay success* (GS). The hypothesis was that voice communication (VC) generates a higher GS than written communication (WC). The study did not reach the statistical significance, since p = 0,116, but some trends can be reported. The conclusions drawn on the basis of the results of the study were that VC might help co-players in applying an appropriate strategy to the situation at hand. However, further research would be needed to verify the hypothesis and check whether VC is actually bound to generate higher *gameplay success* than WC.

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CULTURE, INTERACTION AND LANGUAGE: HOW ARE THEY LINKED?

Keywords: joint attention, development, communication, shared attention, language

Introduction

One of the world's leading developmental psychologists, Michael Tomasello, suggested that humans are the only species that exhibit shared intentionality. In a number of publications, lectures and books, Tomasello presented his understanding of intentionality as derived from cultural practices manifested by humans. He proposed a step-by-step procedure that provided us with tools that made us what we are: a fully enculturated species which uses symbolic communication. In the present paper, I would like to look through Tomasello's idea and revise an introductory scenario based on culture and early brain development. I start with Bjorklund and Bering's initial remarks on human culture. Then I scan through Dunbar's Social Brain hypothesis and present Tomasello's viewpoints on human disposition for culture and its acquisition. Eventually, I try to merge the three positions stating that language and social development at an early age are impossible to occur without a society with whom an individual communicates to acquire, get and share knowledge, and without the ability to comprehend motivations and mental states of others to share their actions.

Preliminary Observations

Although not certain, Bjorklund and Bering (2003) highlight the uniqueness of *homo sapiens*—the only species that uses complex symbolic language, creates tools to create more complex tools, or provides structured education. The most important of these abilities, however, is the ability for cultural transfer, embracing all the skills enumerated in the introduction (Bjorklund and Bering 51). Human culture is a complex phenomenon based on years of self-development and environmental advancement. We harness other animals (either for food or companionship), change the niche we live in so that it serves us efficiently and effectively, spread information which is encoded in symbolic language and live in numerous institutionalised groups. We seem to have lost our primal drives and instincts (Bjorklund and Bering 51) and have become creatures of social intelligence. The authors point out that having a brain which is large in relation to the rest of the body may seem a sufficient prerequisite for higher intelligence. Yet, as they notice later, it should be kept in mind that although having a big brain entails the ability to learn, short-lived animals make no efficient use of it as it is simply unnecessary to store much information (Bjorklund and Bering 53). Interestingly, *homo sapiens* is the species that has both a big brain and a long life, and hence can make a very effective use of that. I would also like to add that brain growth and lifespan must have worked as a feedback loop: the bigger the brain was becoming the longer we had to live to pass on the information gathered, which forced our memory to expand and made certain regions of the cortex more spacious. Hence, we were able to transfer data and share memories with members of our group, which again, boosted our brain development and its specialisation.

The last significant fact that I ought to mention is the length of human infancy and youth. Unlike other animals, humans spend almost 20% of their life with their parents (taking that the average lifespan equals 75 years), and the full development of the brain is reached no sooner than between 24 and 28

years of age (cf. e.g. Arain et al. 2013). To be able to do on their own, human young have to learn rules of behaviour and "memorise" (unconsciously automatise) certain action patterns. Therefore, children and teens have to present great flexibility to acquire not only social, but also cultural and linguistic skills crucial for further survival (Bjorklund and Bering 55).

The Social Brain

Robin Dunbar, an evolutionary psychologist, says that primates are another (apart from humans) species that present complex social systems, social bonds and social skills such as planning, deception, cooperation, and coalition formation (178). To execute and train these skills, one must live in a group that enables them social contact. The afore-mentioned abilities make primates complex creatures we can use as comparison for the evolution of social behaviour.

Dunbar's hypothesis suggests that group size is positively correlated with the ability to maintain and process information, and hence reflects the size of the brain. His theory touches upon the problem of "the ability to manipulate information, not simply to remember it" (184). Building on associated research, Dunbar proposes five competing, but not mutually exclusive, perspectives from which we can explore his idea. Importantly, each of these proposals comes from different researchers and tackles a different brain-related ability, and exemplifies its significance for social development.

The first line of evidence suggests the research on group size and the volume of the neocortex which differ significantly across apes and monkeys provides us with the evidence that "apes require more computing power to manage the same number of relationships that monkeys do, and monkeys in turn require more than prosimians do" and is believed to reflect social complexity of the branch accordingly (185).

The second proof comes from the ability to deceive in order to achieve a goal, and from the size of the neocortex correlated with this ability (185). Greater cortex facilitates deceptive behaviours and manipulation.

Thirdly, Pawłowski et al. (1998) point to *counter dominance*: the ability to use Machiavellian, mind-reading strategies to prevent the dominant male from obtaining a significant reproductive success (Żywiczyński and Wacewicz 230). Lower-rank males must have greater cortices to be able to deduce, plot and draw conclusions how to hinder the dominant male's reign over fertile females.

The fourth proof is that the length of the period children stay under the protection of their parents correlates positively with the size of a mature neocortex (Joffe in Dunbar 185). This suggests it is the long period of social acquisition and development that is crucial for brain's learning and preparation for self-management.

Eventually, the size of the group that regularly groom each other, and hence cues they exchange, is positively correlated with primate (and human) neocortex (Kudo et al. 2001). By means of grooming, our relatives create coalitions, alliances, make friends and contacts that grant them access to various benefits such as food or information sharing (cf. Goldstone et al. 2016). The fact of information exchange and a relatively long time spent on grooming hinders the possibility of "keeping in touch" with large groups, and suggests that cognitive capacity must have co-evolved as an index of group size.

A Machiavellian aspect of Dunbar's considerations can be transferred into the hypothesis that humans (and great apes, to an extent) have beliefs, desires, thoughts and emotional states with simultaneous knowledge of the fact that others do so too, and that their states and thoughts might be different from our own (cf. Premack 1978), which is called *Theory of Mind* (ToM). Theory of Mind is believed to have developed in several steps, as proposed by Michael Tomasello—the idea that we have to acquire the ability to share our attention and intentions with others at various levels, in order to obtain our own or common goals and properly function in a culture.

Sharing is… Developing

In the search for a gap between the development and technical and social advancement, Michael Tomasello asks how it was possible that our ancestors were not able to achieve what we have been achieving for centuries now. His answer is simple: it must have been the mechanism of social or cultural transmission that enabled us to survive and change much faster than biological evolution (1999: 10). The psychologist argues that our way of accumulating cultural knowledge and experience, processing it and spreading into the minds of new generations is unique in the sense that it is a collective, cultural and social process that is impossible to enact by an individual alone (1999: 11–15). Crucially, the "ratchet effect," as Tomasello calls it, is defined as the event which cannot be reversed—this means that once an individual learns how to solve a problem, perform and action, use a tool or assemble certain objects to create a new one, she or he cannot unlearn it but only improve her or his invention (1999: 12).

In the book *A Natural History of Human Thinking*, Tomasello starts with the claim that thinking is a collective, social phenomenon, although its base is rooted in idiosyncratic improvisation (2015: 13). In the author's view, thinking is a process by which we learn problem-solving, critical thinking and reasoning which enable us to acquire newer and newer ideas (2005: 15–17). As it has been noted already, cultural advancement is also subject to development that cannot be reversed, and hence is forced into the newly-emerging generations. Tomasello attempts at explanation how steps to such achievement might have developed, and proposes a gradual change in human thought-perception, called *shared intentionality*.

Tomasello and Call start with remarking upon chimpanzees' (and, as he underlines in his lectures, chimpanzee-based evidence only, for the time being) ability to "read minds" (2006), or possess Theory of Mind (at its base). They claim that chimps see what others see, they get interested, explore places and objects others look at and act in a way which proves that they know what

others' perception is involved with and what their plans are, which is already a relatively advanced form of attention (Tomasello and Carpenter 2007: 121). Tomasello states that there are three stages of intentionality, which is the awareness of the mind against the environment: *individual intentionality, shared intentionality* and *collective intentionality.* Any attempt at cooperation, common plan, play, help and self-control stems from the ability to share others' states and thoughts, from the ability to represent what is in others' minds (2005: 19).

Before I move on to the analysis of each of the phenomena mentioned above, I shall remark upon three evolutionary changes that the author finds key to changes in human thinking: (1) a small-scale **cooperation**, formed as an outcome of food gathering and hunting, which enabled hominids to form common basis for planned action and task division; (2) **competition** on a plane of social norms and institutions, where Tomasello sees the realm for the development of language and argument (2005: 19–21); and finally, ***joint attention*** (common ground), although the name may suggest it is just any shared experience, in fact "it is two people experiencing the same thing at the same time and knowing together that they are doing this" (Tomasello and Carpenter 2007: 121).

Individual Intentionality

As children grow, they develop attention and awareness of being in the world. Their journey into life begins with individual learning and perception; they collect information, gather experience and explore the sensory world. They begin to imitate their environment and action of others, get motivation, and slowly realise they are intentional agents (Tomasello and Carpenter 2007: 123). Their caregivers teach them to communicate, initially by manual gesture and later on also by means of spoken (or signed) language to express their needs and desires, to name objects and events, and to interact with others, exchange information.

By 12 months of age, a child can point to objects, name them by means of his own language and manipulate them. This still flexible ability to solve problems and acquire new concepts to achieve certain objectives is called *individual intentionality* (Tomasello and Carpenter 2007: 122). To be capable of this skill, one must have representations that allow him to imitate actions and draw conclusions from them, and the ability to control oneself and predict future states of affairs resulting from the individual's own actions (Tomasello 2005: 26–27). To further regulate these skills, a child can benefit from what his parents are giving him in the earliest age of development: social learning. Tomasello and Rakoczy exemplify two ways of this kind of learning: emulation and imitation (2008: 33). Emulation is based on action observation and drawing conclusions about the result of the action. Additionally, in emulation learning, children learn how to correct their behaviour in order to obtain a goal, they learn what can be done with objects. Imitation is active re-enactment of the behaviour of others, copying others' actions and modifying them to obtain a goal. What is crucial is the fact that without realising others as intentional agents and themselves as agents that share the common ground to obtain a common goal, a child will fail to see the purpose behind imitation (Tomasello and Rakoczy 2008: 33).

Shared Intentionality
As children are between fourteen and eighteen months old, they tend to get involved in shared actions that require action coordination, but also a bit of manipulativeness (Tomasello 2005: 73). This phenomena can be described as common knowledge of collaborative actions shared between individuals' mental states, the "we" knowledge—*I know your goal, you know my goal, and we both know we have to cooperate to obtain a reward* (Tomasello 2005: 72).

Children get involved in shared problem-solving activities and tend to feel obliged to cooperate until a common, not individual, goal can be achieved. They do not abandon the task, as they have an inner conviction that their part is

required in order to finish the task (Tomasello 2005: 75). This also entails a certain motivation children have—it is common that they perform tasks to get a "reward," be it the approval of an adult or a material reward. They also develop a feeling of a norm that should be fulfilled by the parties of an action—not only do they correct actions of others, but also collaborate without expecting a reward—only to inform others (Tomasello and Carpenter 2007: 122-124), so that they can e.g. finish their task or find something they are looking for. Displaying this behaviour itself demonstrates individual knowledge and perspective on the purpose of joint action. This is not, however, easy for children to realise that others' perspectives can differ from their own. Tomasello presents two levels of this phenomena: (1) taking the perspective (simply knowing and being aware of the action and own intention); and (2) taking the perspective *of the other* (in which children get to know that others' perception may differ from their own) (2005: 83). It is also important that children do not get involved with just somebody—the person has to be a specific one, otherwise they will not be so prone to getting involved in the common action (Tomasello and Rakoczy 2007: 41–42). Interestingly, children use gestures for action coordination—they imitate the action (practice), they execute indexical gestures, combinatorial nonverbal expressions and co-existent one—or two-word utterances (Tomasello 2005: 117–118; 129).

Shared intentionality is a type of behaviour which engages participants in an action sharing goals and intentions. Furthermore, the co-agent must be recognised as the one the child wants to cooperate with, otherwise the action may not be taken up. It all changes after they turn four.

Collective Intentionality

Children's behavioural patterns change between the ages of four and five. At this time, children present a wider range of cultural norms. Furthermore, the change enables the child to take a new perspective, the perspective of *collective intentional beliefs* (Tomasello and Rakoczy 2007: 41–42).

Tomasello states that collective intentionality manifests itself as the ability to "participate in and understand facts created not just by themselves and a partner in a momentary interaction, but rather those created by the culture at large through a system of beliefs and practices" (Tomasello 2008: 36). This enables the child to identify with the group, and to participate in its cultural practices as a conscious actor. Children learn from adults who teach them what is wrong and what is right. They teach them about norms and self-control, about "proper behaviour." All these features are commonly achieved and followed; it is the group that assesses its member's behaviour and conduct, and hence makes one create a "we-intentionality" within her—or himself. Social norms are, in this sense, universal, their goal is to keep the society together by means of within-control directed from one social actor to the other (Tomasello 2015: 145–146, 150, 154–156). Only after the child develops the ability to possess culture and cultural norms, can they become a full-member of the society they live in and share other member's thoughts, states and intentions.

Intentionality and Language Development

Following Bickerton, Tomasello et al. perceive language acquisition as one of the proofs of the process of enculturation; they propose that grammar and meaning-making develop along with interaction: children discover patterns that govern language use, as they are actually exposed to language use (Bickerton 115–118, Tomasello et al. 2005: 50). As we have already stated, sharing ideas and mental states enables children to become a member of a society. Language is what mediates norms and their use in a society, and children acquire language as they develop in the first years of their lives.

Interestingly, not only spoken language can be a manifestation of cultural development in children. A common mistake states that children produce signs of sign languages earlier than those of spoken language (Bonvillian et al. 1983, Goodwyn et al. 1993) because of motor development; however, it is only sign language babbling that children present, which is the equivalent of vocal

babbling (Marentette 9–13). What is crucial to point out is a child's motor development (keeping in mind that language training, be it signed or spoken, is a training of motor skills). As children enter the age of 12 months, she or he can point towards objects of interest—be it declarative pointing or imperative pointing (e.g. Brinck 2004, Zlatev et al. 2008). Zlatev at al. define pointing as "(...) the extension of the hand (with or without the index finger outstretched) or the goal-directed movement of the head and/or some other body part towards the target—in order to affect another subject's behaviour towards the target (Zlatev et al. 120). Such a definition entails the idea of a child's ability to read mental states of others to manipulate their behaviour and obtain their own goals (in imperative pointing in particular). An act of this kind is a manifestation of a child's alleged ability to understand not only the referent of an action, but also the purpose of such an action.

It is also common that when children begin to point towards objects, they reinforce their request/attention marker with a vocal "equivalent"—a sound. To make communication even more profound, after 12 months of age, children become skilful observers and develop eye contact and gaze recognition as they interact with other members of a community to obtain communicative goals (e.g. Bates et al. 36, in children: Rhodes and Brandone 2014).

The development of such behaviours would not be possible without Theory of Mind and other people with whom a child can practice her or his communication (and manipulation) skills. Further, if deprived of social contact and input from others, a child will not be able to develop social and communicative skills necessary to function properly in a group. Hence, we can state that a group or a community is what boosts the development of Theory of Mind and language—they are both a cause and an effect of enculturation of an individual and her or his ability to acquire and transfer knowledge further to others in the course of life.

Conclusion

Looking at human ability to create and maintain social bonds, one can conclude that we are unique species of magnificent brains which can learn anything. Brain growth, which assured our development and evolution into socio-cultural beings, was a slow, gradual process. Also, developing social skills is a gradual process; only through being a part of a cultural community can humans inherit and transfer cultural practices. This ability to pass knowledge is not, however, a pre-installed set of skills that everyone possesses. Although some say this ability is biologically based, it is primarily the transfer assured by the help of caregivers and leading a life in a society that grant the development of various stages of intentionality and eventually cultural norms. The disposition to get involved in joint activities is cross-cultural. No matter where a child is born, they present the need for these interactions which enable them to acquire social skills stemming from joint actions. Hence, we can name intentionality stages universal if they, in fact, look and develop the way Tomasello presents them. There may be many more fields connected with the development of intentionality to look at. One I find important is the development of nonverbal behaviours of children, such as gesture use I presented above, where we can search for early signs of the phenomena such as interaction or ToM, described by Tomasello and other researchers.

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Abstract

Intentionality is a manifestation of human development in an enculturated society. Michael Tomasello argues that human species is the only one that manifests this trait. According to Tomasello, intentionality emerged as a result of cultural practice and facilitated the development of symbolic communication. In the article, I present the idea of human as a social creature and scenarios of brain development related to it, and describe joint attention that is bound to occur as a result of social brain development. I start with Bjorklund and Bering's remarks on culture; then, I describe five ideas Dunbar presented in relation to his Social Brain hypothesis; next, I move to Tomasello and his idea of joint attention and its stages of development. Eventually, I comment on the role joint attention plays in human language development.

BEYOND THE HORIZON OF LITERATURE AND CULTURE

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TRAUMA, GRIEF, AND MOURNING: EXPLORING LOSS IN LOUISE ERDRICH'S *LAROSE*

Grief and mourning are reactions to *a major loss in one's life*, such as the death of a loved person. Although these concepts are often used interchangeably, grief stands for an intense experience of sorrow, whereas mourning signifies a process of coping with the loss. Accordingly, mourning is a long-term situation characterized by assimilating the image of the world deprived of the loved one, which is marked by rather temporary manifestations of grief (Volkan 91). The experience of grief and mourning differs from person to person depending on a variety of factors. At times, the loss of a significant person, especially sudden or unexpected, might function as a source of trauma. Therefore, the process of mourning in this situation might also bear symptoms of the Post-Traumatic Stress Disorder (PTSD). The aim of this article is to explore the dimensions of grief and mourning as well as trauma related to the loss of a loved person and their consequences in Louise Erdrich's novel *LaRose* (2016). The novel depicts a unique case of a sudden accidental death of a child and its virtually immediate replacement by its coeval.

LaRose is a complex piece of fiction, featuring several plot threads. The storylines are not presented in a chronological manner but rather intertwine, which produces a fresh effect similar to the affective potential of Indigenous tradition of storytelling. The novel features two families, the Irons and the

Raviches. Emmaline and Landreaux Irons raise five children—four biological and one adoptive, whereas Nola and Peter Ravich have two children. The families are related since Emmaline and Nola are half-sisters sharing the father of Indigenous descent. The accidental killing of the Raviches' son, Dusty, functions as the central event in the novel. Landreaux mistakenly shoots the five-year-old when hunting a deer. Following Native American customs, after the incident Landreaux prepares with his wife a sweat lodge, a purifying Indigenous ceremony, which leads the couple to the decision of offering their own son, LaRose, to the Raviches as a replacement for their dead child. The act seems to be meant to function as a source of healing for the family experiencing loss; however, it may be considered a highly controversial solution. Erdrich herself explains in an interview for National Public Radio that it "wouldn't actually be a tradition, but it would be something that could happen in a situation of this sort" (www.npr.org). Thus, the novel approaches different aspects of loss, as well as extraordinary circumstances of mourning.

The article addresses the experience of loss and the subsequent grief and mourning as represented primarily by three female characters in the novel: Nola and her daughter, Maggie, who lose their loved one to actual death, as well as Emmaline, who virtually loses her son in an act of atonement. Firstly, I introduce the theory of mourning referring to "Mourning and Melancholia" by Sigmund Freud and its re-readings. Further, I attempt to briefly introduce key concepts of trauma studies, which in the analysis become closely related to the phenomenon of mourning. The analytical part of the article focuses on exploration of the distorted process of mourning in Dusty's mother, Nola, and consequent traumatic experiences of her daughter, Maggie. The separation of Emmaline and her son, LaRose, will be analyzed as a symbolic loss and likewise examined in terms of a response to child bereavement. Moreover, the loss experienced by Peter and Landreaux is discussed in the context of its intersections with fatherhood.

Dimensions of Mourning

In his prominent article "Mourning and Melancholia" (1917), Sigmund Freud addresses the concepts of mourning and melancholia as the reactions to the loss of a loved object, both real and symbolic. Freud perceives mourning as a usual response to the bereavement as opposed to melancholia, which is considered a pathological condition. Jean-Michele Quinodoz points to the fact that the contemporary meaning of Freud's melancholia would be identical to that of depression (181). The features of melancholia encompass "a profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activity, and a lowering of the self-regarding feelings to a degree that finds utterance in self-reproaches and self-revilings, and culminates in a delusional expectation of punishment" (Freud 244). Hence, the person suffering from melancholia tends to project themselves as worthless and undeserving. Except for the disruption of self-esteem, all of the symptoms listed above may also be characteristic of an ordinary process of mourning.

While during the process of mourning a person attempts to assimilate the world as vacant because of the object loss, melancholia concerns one's internal sense of void. Freud explains that a patient "knows *whom* he has lost but not *what* he lost in him. This would suggest that melancholia is in some way related to an object-loss which is withdrawn from consciousness, in contradiction to mourning, in which there is nothing about the loss that is unconscious" (244). Priscilla Roth suggests that the loss may but does not necessarily have to be a "real" death or betrayal; she claims that "object loss means that something catastrophic has happened to the subject's internal connection with his object" (38). For the melancholic, the relation to the lost object is full of ambivalence and, thus, fuels an internal conflict. Freud claims that in the process of mourning the ego renounces the lost object and acknowledges the bereavement, which makes the mourner proceed to their further life without the person or ideal they lost (257).

Trauma: Classification and Symptoms

Trauma connected with a loved person's death (e.g. one that is sudden and unexpected) has a significant impact on the process of mourning experienced by people afflicted by the loss, often emerging as a source of melancholia (Volkan 96). Trauma can be defined as an exceptionally extreme and undesirable occurrence, which results in a real or assumed sense of danger threatening one's life or well-being provoked by an acute and peculiar situation in one's life (Kuczyńska 7-8). Agnieszka Widera-Wysoczyńska distinguishes between simple and complex trauma. Simple trauma encompasses a singular traumatic event that is experienced, witnessed or heard about and results or might result in death or serious physical impairment, such as natural catastrophes, car/train/plane accidents, different kinds of assaults, animal attack, war, terrorism, etc. (2011a: 24-26). A person experiencing complex trauma, in turn, is exposed to various traumatic events in the same period of time (2011a: 33). Interpersonal trauma is usually a complex and chronic (long-term) trauma experienced in relation to family members or people unrelated but significant for the abused person (2011a: 31).

A traumatic experience may lead to consequent dysfunctions in a person, which are referred to as the Post-Traumatic Stress Disorder (PTSD) and Acute Stress Disorder (ASD). ASD is generally a short-term reaction and encompasses various symptoms, such as the feeling of numbness and stupor, shock, de-realisation, de-personification, amnesia (the inability of remembering relevant details about the traumatic event), re-enactment of the traumatic event (through imagination, thoughts, dreams, illusions, retrospective episodes, etc.), intensified avoidance of stimuli connected with the event, overwhelming sense of fear and agitation, suffering and reduction of social interactions, anger, fury, aggression, despair, and grief (Widera-Wysoczyńska 2011b: 92-94). PTSD, both simple and complex, carries with it a number of symptoms. Importantly, the symptoms change over time, which may at times distort the diagnosis (2011b: 119-120). Widera-Wysoczyńska indicates after John Briere that psychological

and behavioural consequences of experienced trauma might include posttraumatic effects (uncontrollable flashbacks, thoughts, memories, and nightmares concerning the traumatic event, symptoms of avoidance and excessive agitation), cognitive distortions, trauma-related cognitive disturbance, altered emotionality, affect dysregulation, somatic problems, dissociation or dissociative responses, impaired self-reference, disturbed relatedness and avoidance (2011b: 103-111).

Child Bereavement Trauma in *LaRose*

Nola's son, Dusty, is five years old and her daughter, Maggie, is ten years old, when the tragic incident happens. The woman's reaction to the loss of her child is acute despite her rather mild personality: "Though she was a small, closed-up woman who had never done harm in her life, she wanted blood everlasting" (Erdrich 5). When she is informed of her son's death, Nola cannot control her bodily reaction, she kneels in anguish, and only later does she start screaming and accusing Landreaux of murdering her son. The loss of her youngest child is apparently a traumatic experience for Nola as it is unanticipated and abrupt. However, she seems to express casual grief for a short period of time following Dusty's death and preceding the arrival of LaRose. After a short period of disorientation caused by the boy's arrival, Nola perceives him as a prospective source of comfort for she can occupy herself with something else than the memories of her dead son. In a way, the woman projects the figure of Dusty on LaRose: "I will make a cake every day, she thought, if he'll only stop crying, if he'll cling to me like Dusty did, if he'll be my son, the only son I will ever have" (Erdrich 21). Projection is a defense mechanism that may be characteristic of the mourning process; it concerns the transfer of one's rejected aspects, such as emotions, desires, objects, on someone or something else (Laplanche and Pontalis 349). Nola denies the loss and attempts to redirect the feelings about her dead son towards her half-sister's child. Then, the appearance of LaRose disrupts Nola's process of mourning, as well as introduces confusion within the

family as "the grief was different. The grief was all mixed up" (Erdrich 18).

The trauma of losing a child provokes many psychological and behavioral symptoms in Nola. She demonstrates post-traumatic obsessive-compulsive behaviors, which are generally directed at LaRose. She decides to bake a cake for the boy every day with his name on it, which again demonstrates the repression of the loss and exhibits a wishful authorization of the replacement. Everybody in the family feels awkward about the cakes and nobody wants to eat them; therefore, Peter stores them in his storeroom together with a number of objects he buys for, as he believes, an upcoming cataclysm. His wife does not even acknowledge that Peter is ruining their bank account: "The storage room was jammed. Nola didn't notice because she was busy cooking those damn cakes" (Erdrich 45). Both Nola's cakes and Peter's excessive shopping can be seen as the search for relief from the thoughts concerning the death of their son and constitute a mechanism of avoidance—a typical symptom of PTSD. Nola keeps obsessively reading to LaRose the same books that she used to read to Dusty. Furthermore, the care and affection that she expresses towards LaRose is excessive. At the same time, the woman ignores her biological daughter, which has a destructive effect on their relationship. She maniacally tidies the house, which creates a sense of unease in other people: "Nola would light a scentless scent-sucking candle if she whiffed an odor. Her house never smelled of people's habits. It never smelled of stale clothing, old food, or even what she was freshly cooking because she ran a hood fan that sucked the smells right up through the roof. But nothing has a smell too" (Erdrich 65). The pedantic attention to tidiness may be read as the demonstration of Nola's utter desire to introduce order in her life after the anguish she has gone through.

At some point, however, Peter agrees to share LaRose with his biological family. This decision causes Nola's mental health to worsen as the situation seems to contribute to her sense of double loss: she does not only have to face the death of her biological son but also the absence of her "adoptive" son. She becomes suicidal and regularly attempts to assemble outfits to die in:

> At first, she was only going to change her underwear. Her belly was tight. A push-up bra of scratchy maroon lace. A tiny white bikini. Then she stood there and laid out the eggshell white shirt, the whiter pants, upon the bed. She took the brown heels out of the box. Laid the grey jacket, tailored, with no collar, around the eggshell shirt. The whole outfit was assembled there as though by an undertaker. Too businessy to be dead in, she thought, and took away the white pants and replaced them with a short, flaring skirt. I'll have to think again, she decided. (Erdrich 103)

In addition, she rehearses her suicide standing on a green chair and tying a rope around her neck: "Perhaps Nola had done it periodically for weeks or years. Maybe this time she had stood there all morning, collecting the sticky courage to kick away the chair" (Erdrich 222). Only after her daughter witnesses the scene in the barn, does Nola experience awe, which makes her stop repeating the suicide procedure. At this moment both Nola and Maggie allow themselves to finally express grief: "Mother, daughter. They fell into each other's arms like terrified creatures. They clung together like children in the panic cellar" (Erdrich 223).

Following the incident in the barn, Nola begins to change. Firstly, she is possessed by the sense of apathy or detachment, e.g. she does not notice things that could cause danger disappearing from the house and the barn as the children try to protect her. Later, she decides to get a job, which gives her a sense of control: "it seemed that in righting the tiny things of life she was gaining control of herself, perhaps at a molecular level, for she was made up of all this junk, wasn't she?" (Erdrich 270). Nola's mourning seems to be a severe process; however, it appears to be redirected on a more casual path providing a sense of hope as with small steps she seems to gain control over her life, performing actions that are prospectively productive. She slowly starts planning the future and burns the chair that was a crucial element of her performing the potential suicide scene. The relationship with her daughter also improves. A scene that she witnesses in which LaRose plays with Dusty, speaking to him even though her son is not physically present, evokes in the woman potent emotions and can be seen as the beginning of Nola's healing.

Interestingly, LaRose, who experiences Nola's projection of Dusty onto him, seems to introject the boy's figure in himself. The five-year-old assumes the role of the dead boy in relation to the members of the Raviches' family; however, at the same time, he communicates and interacts (plays) with the spirit or mental representation of Dusty. Volkan states that "an introject is an object representation or a special object image with which the individual who has it wishes to identify. But the identification does not take place, and the object representation or the special object image, with its own 'boundaries,' remains in the individual's self-representation as an unassimilated mental construct" (2009: 98-99). Thus, Dusty may function in the novel as LaRose's introject.

Interpersonal Trauma in *LaRose*

Nola struggles for a long time to overcome the trauma caused by the loss of her son. This period is especially difficult for her daughter, who at the time of the tragic event is only ten years old. Therefore, during her puberty, Maggie is in a way emotionally abandoned by her mother. The negligence she experiences on the part of her mother can be seen as a potential source of trauma. Consequently, the girl encounters difficulties concerning her identity— "Thirteen, but living in her girl body. No breasts. No period. Too old to act like a child, too underformed to feel like a teenager. (…) When had her mother stopped looking after her? Stopped checking? Stopped spying?" (Erdrich 220). Vivianne Green argues that the process of maturing may be accompanied by grief since mourning functions as "an intrinsic part of developmental change as a newer self is formed and an older one shed" (76). Thus, unpleasant experiences appear to pile up in the girl's life. Her process of mourning is also interrupted as she does not have time to acknowledge the loss of her brother when LaRose appears. Even though Maggie appears to accept the boy, at times, she is immensely cruel towards him, e.g. she calls his biological father a killer. As a result of her mother's neglect and multi-dimensional mourning she cannot

comprehend, the girl becomes interested in death, reads gothic romances, and turns violent towards animals. She beats up a boy, who bullies LaRose so that he nearly cannot catch his breath. Seeing a painful pencil mark on LaRose's arm, she recreates the same on hers. She does behave weird to provoke her mother, seeking her attention. She does bad at school both in terms of results and behavior. The way that Maggie behaves seems to be her way of dealing with all the pain that surrounds her. "Maggie had some kind of grief disorder, probably" (Erdrich 139), reflects LaRose's sister Josette. Nola's daughter seems not only to be ignored but also not to be exposed to a healthy example of how to grieve and mourn; thus, she is confused and cannot comprehend the actual loss of her brother, the virtual temporary loss of her mother and the transformation she undergoes.

Maggie's traumatic experience is rather complex—she is exposed to numerous extreme events in a brief period of time. As a teenager, she becomes a victim of sexual abuse committed by four boys from her school. After the incident, she keeps obsessively taking showers to purify herself due to being repulsed by her body. The teenager cannot confide in her mother because their relationship at that time is rather distant. "I am a broken animal" (Erdrich 140), she explains to LaRose, unmasking her vulnerability which she has always attempted to hide. Finding her mother on the verge of committing suicide contributes to the girl's burden, which already is excessively large. At the moment she finds her mother in the barn, Maggie feels claustrophobic. Later, after the incident, she keeps vomiting for two days, which constitutes a somatic reaction to the experienced trauma. Maggie feels responsible for Nola. Being a teenager, she finds herself in a situation that demands from her to behave like an adult. The girl develops a sleep disorder; she spends one night for "hours biting and scratching off her nailpolish" (Erdrich 229). She attempts to improve the general situation by becoming pleasant towards Nola. She feels profusely apologetic about things she does not have control over:

> She didn't say that she was sorry, but she was sorry. She was sorry that she couldn't do the right thing. Sorry that she couldn't do what her mother needed done. Sorry she couldn't fix her. Sorry, sometimes, that she had come across her mother in the barn. Sorry she had saved her. Sorry sorry sorry that she thought that. Sorry she was bad. Sorry she wasn't grateful every moment for her mother's life. Sorry that LaRose was her mother's favorite, although he was Maggie's too. Sorry for thinking how sorry she was and for wasting her time with all this feeling sorry. Before what happened with her mother, Maggie had never been sorry. How she wished she could be that way again. (Erdrich 237-238)

This passage expresses Maggie's remorse about traumatic events that do not fully depend on her. The incidents she is exposed to exacerbate the girl's feeling of self-reproach.

Eventually, the support of the Iron sisters, the change of school, the participation in a volleyball team, and her first love seem to, at least partially, relieve Maggie from the constant feeling of guilt. Volleyball training makes her stronger and boosts her self-esteem, while good results in physics give her the sense of confidence she has never experienced before. The relationship with Waylon, a boy from reservation school, lets her regain her self-integrity: "She was right at home with herself. She was Maggie. The owl had entered her body and she was staring out of its golden eyes" (Erdrich 340). Thus, it seems that love is a source of knowledge and consolation that promises a more optimistic future for the now young woman. Significantly, Maggie restores the connection with her Indigenous heritage, which, in turn, facilitates her conciliation at a more universal level.

Symbolic Child Bereavement in *LaRose*

Emmaline experiences the loss of a child not through her son's death but through the decision that she and her husband make as an act of reparation for her husband's deed. The loss experienced by Emmaline acquires different dimensions than the bereavement suffered by Nola—she knows that her son lives and stays in close proximity. However, the separation takes place at a relatively late stage of child's development and creates a situation of loss and

mourning, though probably less acute. Emmaline's loss is generated through the reference to the traditional Indigenous ways of knowing. Firstly, the woman cannot comply with the outcome of the sweat lodge ceremony: "No, said Emmaline. She growled and showed her teeth. I'll kill you first. No" (Erdrich 11). Thus, the protection of her child is depicted as instinctive. Only after Landreaux's comforting her is she ready to make the decision of offering LaRose to Raviches. However, the difficulties in recognizing the absence seem to evoke in Emmaline negative emotions towards her husband. The couple becomes more and more distant. Even though LaRose is absent from her everyday life, Emmaline attempts not to approach this situation as a loss. Traditionally, she would prepare moccasins as Christmas gifts for all of her children and she continues the custom, preparing a pair of shoes for her son also after they have been separated.

Emmaline tries to reject the loss and seemingly does not grieve. She concentrates on her professional life as an educator and projects the lost object on religion or rather on the figure of a priest. Church and Father Travis become for her a haven she cannot find in her home and partner. In the end, Emmaline begins an affair with the priest, which proves her search for a shelter different than her marriage. She is certain that one day, when Nola restores her self-integrity, LaRose will return home; thus, she becomes full of helplessness and impatience when the period of absence extends. The Raviches' decision to share LaRose provides a sense of relief for Emmaline. It seems that she will be forced to divide the fostering of her son with the other family for much longer. However, the contact with her child seems to enhance her reconciliation. Despite her projected love towards Father Travis, she clings to restore her family together with Landreaux. This is implied in her dream vision: "She saw a slough thick with reeds, muck bottom, tangled, both deep and shallow. She saw the ducks batter their way across and up. She saw herself, Landreaux beside her. She saw them both wade in together" (Erdrich 345). The acceptance of the situation heralds the closure of Emmaline's mourning and provides a sense of

stabilization and consolation envisioning prospective strengthening of family ties.

Fatherhood and Loss in *LaRose*

In the novel, women seem to experience grief and mourning more explicitly than men. As already mentioned above, the loss of a child, whether actual or symbolic, has a rather negative impact on the family and, more specifically, marital relationships. Peter and Landreaux recognize the troubles that their families go through and assert responsibility for their wives and children. However, they are depicted as rather passive characters in comparison to their wives. Both men are apparently helpless and disoriented facing the turmoil introduced by the loss. Peter attempts to alleviate Nola's troublesome process of mourning and to reinforce the relations between his wife and their daughter. He is the one who realizes that they should share LaRose with his biological family. Although Peter's actions are not overtly discernible, they seem to be directed at bringing harmony and conciliation. Peter's effort to support Nola and Maggie in their grief seems to mask his own repressed loss. The man seems to expose, similarly to his wife, obsessive-compulsive behaviors, however less acute. He keeps purchasing and storing a large number of items that could be used in the face of a potentially upcoming cataclysm. Peter's preparation for a rather imaginary global catastrophe emphasizes his sense of detachment following Dusty's death.

Landreaux's situation seems to be more complicated as he is overwhelmed with guilt concerning his accidental killing of Dusty, as well as disappointing his family since the absence of LaRose is a direct consequence of his actions: "He saw that he was to share LaRose all along because the boy was too good for a no-good like him" (Erdrich 151). The traumatic character of the accident is stressed by the man's incomprehension of the sequence of events that happened that fatal day: "Landreaux does not argue with the narrative because in the sudden crush of images, he doesn't know, can't remember. Was he high

that day? No. He doesn't think so. No. He knows he wasn't. No. But does that even matter?" (327) The inability to determine whether Landreaux has been under substance abuse or not when the tragic accident happened relates back to his past addictions. The accidental killing of Dusty distorts the apparent harmony that Landreaux has been able to achieve in his life despite his former substance abuse. The man's addictions result from his traumatic boarding school experience and mark the complexity of his condition. Landreaux's existence is, then, shaped by the events he has not got control over. The emotional burden that he bears causes his breakdown and almost causes his relapse.

The culminating scene bringing the potential resolution to the men's mourning takes place when Peter drives Landreaux to the woods where Dusty was shot. While Nola's husband attempts at killing the father of his adoptive child to restore justice, the repressed emotions of the men seem to burst. Peter finally feels in charge, whereas Landreaux feels relieved in face of potential death. The scene functions also as a moment of realization for Peter: "Then he sees more. Sees all he has kept himself from seeing. Sees the sickness rising out of things. The phosphorus of grief consuming those he loves. A flow of pictures touches swiftly, lightly, through his thinking—all lost things" (Erdrich 342). Thus, the moment in which the man is close to revenge discloses his real loss and allows the actual process of mourning to take place. Similarly, the incident symbolically liberates Landreaux: "Whatever the answers to the heavy questions were, he was weightless now" (Erdrich 344). The scene emphasizes, then, the inner tensions that the male characters suffer from in the novel. The pressures they undergo are constantly concealed for their head-of-the-family status and distort their processes or coping with loss. Landreaux and Peter's sense of disquiet is finally released in the scene of their confrontation.

To conclude, the novel offers an unorthodox depiction of the circumstances surrounding loss and its aftermath. The effect of the complex interdependence of the characters in their grief and mourning is ambivalent. On the one hand,

relationships with others seem to heal; however, on the other hand, they often complicate and distort the process of mourning. Erdrich seems to explore different itineraries of grief and mourning and associated with them feelings of anger, awe, and helplessness. The novel sheds light on the accomplishment of the mourning process as essential to the individual conciliation and restoration of self-integrity. Representations of grief and mourning in *LaRose* seem to confirm the argument put forward by Riley et al. describing parental grief as a prospective source of beneficial transformation and personal growth (278). The novel finishes with a gathering, in which both families reunite along with the spirits of ancestors including Dusty. The final scene stresses the communal triumph over the tragedy that heals the fracture between the members of the community. In this sense, the traumatic event and its aftermath may be seen as bringing about a positive change, which constitutes a positive outcome of the mourning process. Thus, the situation may be read as heralding the process of restoration in a deeper sense—mourning yields to communal enrichment and improvement of human relationships. This seems to be particularly significant when considering the Indigenous context of the novel: the gathering cherishes the cyclical nature of human condition and continuation of collective endurance.

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Abstract

Louise Erdrich is an acclaimed and prolific contemporary American writer of mixed Indigenous (Chippewa) and European (German) descent. In her recent novel *LaRose* (2016), Erdrich explores different dimensions of traumatic experience: both in a collective and individual sense. The central event of the novel: an accidental death of a child, leads to far-reaching consequences influencing many of the individuals depicted in the novel. The motif of replacing a dead child with its coeval as an act of reparation through the reference back to Ojibwe tradition appears to be a unique as well as a controversial solution and provides a sense of bewilderment in both families. This article is to examine the dimensions of grief and mourning as well as the post-traumatic stress disorder (PTSD) resulting from the trauma connected with the experienced loss. I attempt to assess the outcomes of the unorthodox circumstances surrounding the loss depicted by Erdrich. The analysis of the processes of grief, mourning and the results of experienced trauma is centered mainly at the reaction to child bereavement: both actual and symbolic, concentrating primarily on female characters. The theoretical framework for the article is based on Freud's essay "Mourning and Melancholia" and its contemporary re-readings as well as the basic concepts of trauma studies described by Agnieszka Widera-Wysoczańska and Alicja Kuczyńska.

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ELOPING WITH AN INDIAN PRINCE: RECOGNIZING THE COLONISER AND THE COLONISED IN RUTH PRAWER JHABVALA'S *HEAT AND DUST*

Keywords: colonialism, Heat and Dust, postcolonial literature, Ruth Prawer Jhabvala

Introduction

Heat and Dust (1975), written by a prominent author Ruth Prawer Jhabvala, is undoubtedly an exemplary instance of postcolonial literature. It went on to win the Booker Prize of 1975, whereas its cinematic adaptation was awarded Britain's National Film Critics Award (1983). Contemporarily, the novel is considered to be an insightful study of the colonial life during the British Raj (H-Shihan 44). The article examines the way in which this historical novel represents the relationship between the conceptual figures of *the Coloniser* and *the Colonised*.

In order to conduct this analysis, the article firstly provides introductory information about the novel and the author, as well as her involvement with Merchant Ivory Productions. Next, the novel's plot is briefly summarised to correctly establish its connection with the colonial history of India (the administrative division of the country in the 1920s as well as the hierarchy within the colonial class). Then, the article focuses on the concepts of *the Coloniser* and *the Colonised* and their mutual interdependence with regard to the theoretical framework provided by a postcolonial researcher Albert Memmi. Finally, the article proceeds to a detailed analysis of the novel's key protagonists: Olivia Rivers, the Nawab of Khatm, Harry Hamilton-Paul, and the Narrator. Mrs Olivia Rivers is an Englishwoman who falls in love with an Indian

prince (the Nawab), which in turn causes a scandal within the British community. Apart from the fact that the British ostracise Olivia for her improper behaviour, the woman also becomes a victim of her false perception as she idealises the oriental image of India.

The analysis aims to show a cultural gap between the characters. The main heroine is so blinded by her affection to *the Other* that she does not notice how much the two of them differ. In consequence, the distinction between who is the real Coloniser and the real Colonised becomes ambiguous.

Heat and Dust (1975)

The novel may well be regarded as a romantic drama, but it is primarily an exemplary instance of historical fiction, since it focuses on the theme of the British in Colonial India. When Ruth Prawer Jhabvala was working on a movie called *Autobiography of a Princess* in 1975[1] (Long 76), she became greatly influenced by E. M. Forster's unforgettable *A Passage to India* (1924). She set out to write *Heat and Dust* as a way of elaborating upon the motif of the British living in India and the convoluted cultural relations they had with the Indian natives (98). Ironically, the prominent figure of Forster himself also served as a kind of inspiration for Jhabvala[2].

The story of *Heat and Dust* takes place in two separate time frames: in British India of 1923 and fifty years later in India of the 1970s. The heroines of both stories are Englishwomen who break social restraints in their interactions with the local people. The unnamed narrator travels to the small town of Satipur to unveil some information about her step-grandmother, Olivia Rivers. Through reading various letters written by Olivia and interviewing her friends from the past, the narrator gradually discovers the truth about Olivia and her colonial lifestyle. Through the usage of flashbacks, the story shifts fifty years back to Olivia's point of view. The readers learn that Olivia, who at first glance appears to be an obedient English wife, suffocates in the companionship of other wives of the administrative staff and she searches for entertainment. It is

at that time when she encounters the Nawab of Khatm, a Muslim royal who immediately enchants the woman. Olivia progressively drifts away from her husband Douglas as he is too busy with administrative duties. The Muslim prince overpowers Olivia with his personal charm and she eventually becomes pregnant. Fearing the reaction of the community, she resolves to secretly abort the Nawab's baby. Nevertheless, her deed is discovered by the British and, consequently, Olivia settles in an unnamed town, described as Town X, for the rest of her life. It is revealed at the end that the nameless narrator becomes pregnant as well and she also decides to reside in Olivia's unnamed town, near the Himalayas (95–96).

Ruth Prawer Jhabvala and Merchant Ivory Productions

Ruth Prawer Jhabvala was the daughter of Jewish parents who travelled from Poland to Germany in the 1920s. Having received her education in England, she moved to India where she married an Indian architect. It was at that time, in the 1950s, that she noticed the vivid poverty and backwardness in the newly independent country, which rendered the idea of exotic and sensational India intolerable. In consequence, Jhabvala resorted to writing fiction. Among her most notable works we can enumerate such novels as *To Whom She Will* (1955), *An Experience of India* (1971), *In Search of Love and Beauty* (1983) and *East Into East Upper: Plain Tales from New York and New Delhi* (1998). In addition, it has to be noted that to date she remains the only writer to have won an Oscar and a Booker Prize[3].

Evidently, when discussing Jhabvala, her two other close collaborators, Ismail Merchant and James Ivory, should be mentioned[4]. The creative trio formed together a film company in the 1960s called Merchant Ivory Productions (Michalik 439). Usually, Ivory would assume directional duties and Merchant would produce. Jhabvala was primarily focused on scripting; thus, in total, 23 of 44 motion pictures produced by the company were written by her (Long 23). The movies of Merchant Ivory Productions were often based on

classical novels (by, for instance, Jane Austen, Henry James, and Edward Morgan Forster) and short stories, hence the common depiction of historical period dramas enabled the company to enter the cinematic trend of the so-called *Heritage films*. Frequently focusing on the issues of sensibility and private conflicts, these movies would feature the themes of nostalgia, imperialism, and disillusionment set against historical and political backgrounds (Higson 90). Additionally, the cinematic reality was depicted through the means of lavish sets, aesthetic props and costumes, as well as accurate architecture of that time and appropriate language (http://www.merchantivory.com).

Needless to say, that is also the case with the cinematic adaptation of *Heat and Dust*. Coincidentally, the adaptation was made in the early 1980s, the period of a growing interest in the British Raj on the silver screen, which was reflected in such motion pictures as Richard Attenborough's *Gandhi* (1982), *The Far Pavillons* (1984), a TV series *The Jewel in the Crown* (1984), and David Lean's *A Passage to India* (1984)[5]. As with the majority of Merchant Ivory films, *Heat and Dust* received independent financing since Hollywood did not show any interest in the *Out-of-Africa-set-in-India* story whatsoever: "We are kindly returning Ruth Jhabvala's *Eat My Dust*," stated one of the studio executives upon rejecting the script (Long 120). Nevertheless, the faithful adaptation became a European art house hit and paved the way for subsequent successes of Merchant Ivory Productions.

British India of the 1920s

As it was previously mentioned, *Heat and Dust* presents two stories of two women in two different Indias. The first, or more accurately, the one with which Jhabvala begins, recounts the experiences of an unnamed female narrator in the Republic of India of the 1970s, an independent nation under the firm leadership of the then Prime Minister Indira Gandhi. Next, the author outlines the story of Olivia, set in British India of the 1920s. This territory, prior

to the Partition of 1947[6], could hardly be called a *country*. Rather than this, it was a land stripped and divided between factions of personal interests. To be more exact, at the beginning of the 20th century, Colonial India was inhabited by British, French, and Portuguese colonisers.
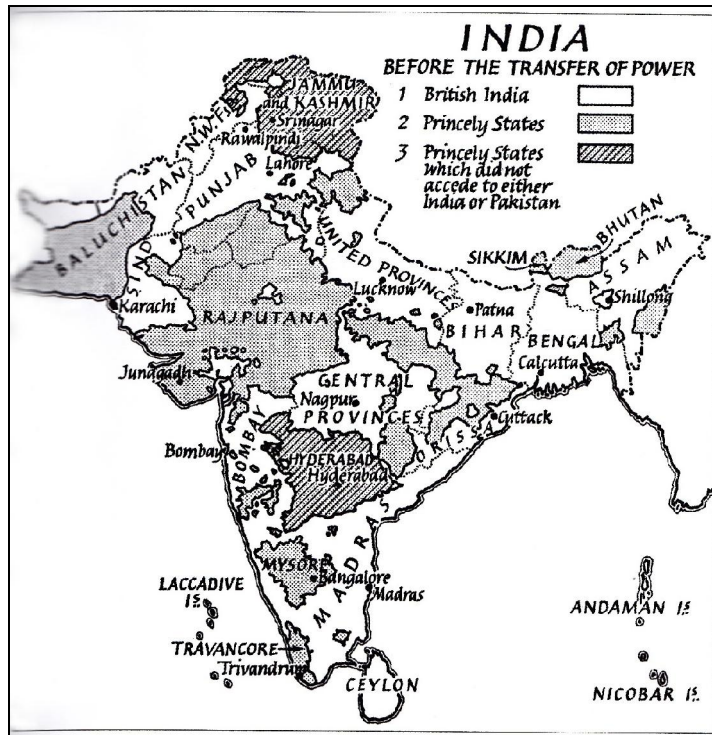
Figure. 1 Map of British Provinces and Princely States. (Das 15).

As Figure 1 presents[7], in Colonial India of the 1920s there were British Provinces and also the Princely States. These were controlled by the maharajas, as long as they accepted the British supremacy. Recurrently, the British established some form of co-operation with the local rulers, either by taxation or district commissioners in order to keep those regions under a relative economic control. However, in particular cases, the maharajas engaged themselves in activities which were beyond the colonial jurisdiction.

Figure 2. The community of Satipur.
(Screenshot from *Heat and Dust* (1983) adaptation)

Evidently, such a dubious political situation is reflected in the novel. That is to say, Jhabvala describes the British community in the town of Satipur, which is located within the United Provinces (modern-day state of Uttar Pradesh). Olivia's husband, Douglas, is the Assistant Collector working under Mr Crawford, the Head Commissioner. Apart from the two administrators, there is also Dr Saunders, the head of Satipur's Hospital, and Major Minnies, a special envoy of the Viceroy. Consequently, as Figure 2 shows[8], each of these men plays a certain function within the administrative hierarchy (Memmi 56). Namely, Mr Crawford and Douglas Rivers are primarily responsible for the contacts with the Indian natives. Rivers does remarkably well in this field as he speaks Hindi fluently, thus he is able to gain an understanding and a sort of appreciation from the colonised people, whereas Dr Saunders is preoccupied with treating the English as well as the Indians, the latter of whom the doctor condemns for their crude, traditional healing methods. Major Minnies, in contrast, has an unclear approach to colonial lifestyle, that is, he disapproves of the Nawab as a prince, yet he admires the country of India so much that he eventually publishes a monograph about it.

In addition, the British wives also fulfil social functions. For example, Mrs Crawford is responsible for the entertainment of other lonely *memsahibs*[9],

whereas Mrs Saunders focuses on scolding her servants. In consequence, it is visible that the British tend to stick to themselves when it comes to exercising colonial power. In contrast to their group-like governance, there is Khatm located in close vicinity of Satipur, a princely state which is a remnant of the pre-colonial mode of power, the times of maharajas and maharanis.

Figure 3. The community of the Khatm Palace.
(Screenshot from *Heat and Dust* (1983) adaptation)

Figure 3 depicts a traditional princely court of the 19th century (Jhabvala 11) as represented in the movie. The Nawab's spacious palace is filled with servants and courtesans who accompany his elderly mother. What is more, the court is rich in traditional ornamentation; however, the Nawab also has a place in the underground chambers for European souvenirs and gifts, such as pianos, cameras, or pinball machines (86). Despite being surrounded by the products from a distant culture, the aristocrat represents a radically different self-conduct than the Europeans. Specifically, he relies on emotions, always reacting in a passionate manner and constantly desiring new things, which proves to be a trait of exoticness for Olivia, who exists in the society of rigid conventions. Initially, the Palace's community itself seems just as enclosed as the British one, yet it remains open to foreign visitors, most especially to social hybrids, those who oscillate between the two communities, like Olivia Rivers herself.

The Concepts of the Coloniser and the Colonised

In historical and ideological perspectives, the British may be regarded as the real colonisers of the Indian peninsula. Just as an eminent postcolonial researcher Albert Memmi outlines in his work *Portrait du colonisé, précédé du portrait du colonisateur* (1957)[10], the colonisers thrive in terms of high living standards, occupation of administrative positions, exploitation of native manpower, and enforcement of their language into education (Memmi 48–62). Homi K. Bhabha expands on this even further with his notion of "mimicry"[11]. In the colonies, the natives were to work for the ruling authorities so thus they had to be taught the coloniser's language. In order to achieve this, the oppressed individual had to suppress his own cultural identity and, in turn, imitate the cultural codes of the master. In consequence, the colonised people would become disempowered and deprived of self-dignity in relation to the colonisers (McLeod 53–55). In addition to this, Edward Said also makes a reference in his writings to the conception of the structure of power. The author of *Orientalism* observed a struggle of the colonisers to attain not only physical control over the native people, but also over their knowledge and tradition, Thereby, the Western invaders were able to re-define the Oriental reality and control more efficiently the imperial colonies (Said 12).

Evidently, the British in the novel meet the aforementioned theoretical frameworks. However, Jhabvala makes their colonial position in the story ambiguous with regard to exercising control and violence against the natives. The first indication of this ambiguity is the book's title, *Heat and Dust*. Nissim Ezekiel criticised Jhabvala for favouring the British due to these two words:

> Is there not a demeaning motive in this characterising of a country and its culture in terms of its climate and the least valuable element lying on the physical territory designated? How would an English reader respond to a novel set in England, entitled in the same spirit by an Indian writer *Cold and Fog*? (Ezekiel in H-Shihan 106–107)

As Ezekiel argues, the title indeed carries a negative connotation, yet it does not simply ridicule India. *Heat and Dust* serves to reflect the mental state of the British, the cultural environment they have not been accustomed to. As a result, they are working not just on its exploitation but also on its transformation. For example, it is mentioned that Douglas is trying to eradicate the dreadful ritual of *suttee*[12] within the district (Jhabvala 55–56), whereas Major Minnies struggles to protect the villagers who are occasionally being raided by the Nawab's ruffians (69). Therefore, Jhabvala's characters do not focus primarily on profit and ill-treating the natives (Memmi 51–52), yet they still maintain the familiar ignorance of India, taken straight out of E. M. Forster's pages. For instance, Douglas claims that the Indians are like children who need protection (Jhabvala 38), Mrs Saunders continuously fears about her safety near the household servants (28), whereas Mrs Crawford completely disregards Mahatma Gandhi's growing movement of civil disobedience (89).

With regard to the main heroine herself and her own colonizing attitude, Olivia does not feel comfortable in the company of other middle-aged *memsahibs*. Even though she conforms to the social etiquette by being an obedient housewife, Olivia displays a certain degree of rebelliousness. For example, she refuses to go to Shimla[13] with the rest of the Englishwomen during the summer period. Instead, she stays at home and seeks entertainment outside of the colonial environment. That is why Olivia gradually engrosses herself in India's exotic cultural diversity as she becomes a frequent guest at the Khatm Palace—interacting with courtesans, Harry Hamilton-Paul, and the Nawab himself—always keeping her escapades secret from her husband. As a result, her state of rebelliousness can be interpreted as the one of *rottenness* from the perspective of the British community. At the end of the novel, Olivia crosses all lines of proper European self-conduct, which results in her being ostracised from that very community. As described in the following passage:

But he [Dr. Saunders] knew about Indian "miscarriages" and the means employed to bring them about. The most common of these was the insertion of a twig smeared with the juice of a certain plant only known to Indian midwives. [...] "Now my young madam," he said as he confronted her. The matron, a Scottish woman born in India—between them [...] stood grim faced behind him. Both were outraged, but Dr. Saunders was somewhat triumphant as well, having been proven right. He had always known that there was something rotten about Olivia something weak and rotten which of course the Nawab (rotten himself) had found out and used to his advantage (Jhabvala 169–170).

Another social hybrid, apart from Olivia, is Harry Hamilton-Paul, the E. M. Forster-like character who is a *permanent* guest at the Nawab's palace; *permanent*, because even though he makes an attempt to escape to Britain, the Nawab tracks him down at Olivia's house and persuades him to go back to the Palace. The presence of Harry's character seems to imply a homoerotic relationship between him and the Nawab, of the similar nature as in, for instance, John Polidori's *The Vampyre* (1819). The classic Gothic story explores the dynamic between a dominating Lord Ruthven and a submissive companion Aubrey. The figure of the vampire was presented as an aristocrat, a person of elegance, and cynicism, whose power is mostly of an erotic force, employed to seduce innocent women (Harenda 175). In the context of *Heat and Dust*, it is Harry who falls victim of the Nawab's commanding personality. The Englishman becomes the prisoner of Khatm, obligated to continuously entertain the courtesans and the Nawab's mother. In addition, Harry suffers from the harsh climate of India. It can be inferred that the heat and dust affect his physical health in the same degree as the Nawab's influence drains his mental powers. Harry is unable to free himself from the Nawab's grasp similarly as Aubrey from Ruthven's. When the Englishman finally manages to return to England, he looks upon his stay in Khatm in terms of binary oppositions:

> Harry left India shortly afterwards. He never had been able to decide what were the Nawab's motives in taking on Olivia. In any case, the question—like the Nawab himself—dropped out of Harry's view for many years. He was glad. When he looked back on his time spent in the Palace, it was always with dislike, even sometimes with abhorrence. Yet he had been very, very happy there. Back in England he felt that it had been a happiness too strong for him. Now he wanted only to lead his quiet life with his mother in their flat in Kensington. (Jhabvala 172)

With regard to the character of the Nawab, as mentioned previously, he is the sole ruler of Khatm. Even though he initially appears to be an educated, well-mannered gentleman with extraordinary charisma, the aristocrat is actually a bankrupt. Having lost the wealth of his ancestors, he has no money to preserve his court. The title of the novel may satirise the country of India, but it also describes the state of the Nawab's kingdom: a barren, desolate earth. Hence, the prince resorts to raiding the people of Satipur in order to maintain his royal status. Paradoxically, he exploits his position of power for personal gain. Even more so, the Nawab enjoys a rich lifestyle and thrives on the sufferings of ordinary people. Therefore, he conforms with the image of a stereotypical coloniser. He himself turns into a ruthless exploiter. Moreover, it cannot be forgotten that the prince mentally dominates and enslaves a white man (Harry) and a white woman (Olivia), the latter of whom he uses as a means of revenge on the British Empire:

> No one ever doubted that the Nawab had used Olivia as a means of revenge. Even the most liberal and sympathetic Anglo-Indian, such as Major Minnies, was convinced of it. Like the Crawfords, and presumably Douglas himself (who allowed no one to guess his feelings), Major Minnies banished Olivia from his thoughts. She had gone in too far. (Jhabvala 170)

Last but not least, the figure of the nameless narrator plays an important part in the story as well: the heroine who, although not being a direct relative of Olivia, is obsessed with uncovering her past. Through this character, Jhabvala indicates a different status of contemporary India. This is the country devoid of the British, colonialism, and the maharajas. If it is no longer the source of exploitation then for what reason, we may ask, people of the West continue to travel to this mysterious land? In pursuit of excitement? Elation?

Enlightenment? Jhabvala takes all of these factors into account when outlining the narrator's motivation. She arrives in India to discover the long-gone truth about the other woman who once wholly immersed herself in that exotic culture. The narrator knowingly, or unknowingly, recreates Olivia's fate as she too becomes pregnant with an Indian baby and settles in an unnamed town. The heroine does not really know what she wants from life, yet she chases after Olivia in a country far away from England. It can be inferred that the narrator is under the hypnotic spell of Indian culture as once Olivia was.

Conclusions

On the basis of the presented material, we can conclude that the differentiation between the true colonisers and the true colonised in *Heat and Dust* (1975) remains ambiguous. Olivia Rivers rejects her privileged status in favour of a completely dissimilar civilisation. By becoming the Nawab's lover, she transfigures herself into an ideal "coloniser who refuses"; meaning the coloniser who renounces the cultural superiority and joins the oppressed natives (Memmi 63)[14]. Nevertheless, Olivia is fooled by her idealisation of the Other as the villainous Nawab's impregnates her, ridiculing in this manner the British Empire. The Nawab, though being an Indian, is presented as a cunning, shrewd, yet very passionate, oppressor. What matters to him are only possessions: already mentioned gifts and souvenirs, but also living trophies, like Harry and Olivia. Hence, the aristocrat approaches the position of the coloniser more closely than any other character. By contrast, the narrator is neither the coloniser nor the colonised but appears to assume both of these positions (firstly by sleeping with her landlord, Inder Lal, and later by residing in Town X).

However, it seems as if towards the end of the novel, Ruth Prawer Jhabvala suggests a different kind of modern-day coloniser:

> Although the Major was so sympathetic to India, his piece sounds like a warning. He said that one has to be very determined to withstand—to

stand up to—India. And the most vulnerable, he said, are always those who love her best. There are many ways of loving India, many things to love her for—the scenery, the history, the poetry, the music, and indeed the physical beauty of the men and women—but all, said the Major, are dangerous for the European who allows himself to love too much. India always, he said, finds out the weak spot and presses on it. [...] For the Major this weak spot is to be found in the most sensitive, often the finest people—and, moreover, in their finest feelings. It is there that India seeks them out and pulls them over into what the Major called the other dimension. [...]. Yes, concluded the Major, it is all very well to love and admire India [...] but always with a virile, measured, *European* feeling. One should never, he warned, allow oneself to become softened (like Indians) by an excess of feeling; because the moment that happens—the moment one exceeds one's measure—one is in danger of being dragged over to the other side. That seems to be the last word Major Minnies had to say on the subject and his final conclusion. But she [India] always remained for him an opponent, even sometimes an enemy, to be guarded and if necessary fought against from without and, especially, from within: from within one's own being. (Jhabvala 170–171)

All things considered, we can infer on the basis of the quoted passage that Jhabvala implies the existence of the ultimate type of coloniser: the one who dominated not only Olivia, Harry, the Narrator, but also many other Westerners who came, and still continue to come, to be absorbed and devoured by its mystical spectrality of timelessness and the unknown, that is, India itself.

Endnotes

1. The eighth movie made by Merchant Ivory Productions. It tells the story of an Indian princess living in London and reminiscing about her long gone past. The film especially explores the issue of princely states being incorporated into the Republic of India during the 1960s. (Long 76)

2. In his book, *The Hill of Devi* (1953), Forster describes his experiences as a secretary of the Maharaja of Dewas. As a result, the famous writer is incorporated into Jhabvala's novel as the homosexual house guest of the Nawab, Harry Hamilton-Paul. (Long 122)

3. Academy Award for Writing Adapted Screenplay– *A Room with a View* (1987); Academy Award for Writing Adapted Screenplay– *Howard's End* (1992); Booker Prize– *Heat and Dust* (1975). (https://www.britannica.com)

4. The purpose of this paragraph is to indicate Jhabvala's active involvement in the process of adapting literary works for the silver screen, including her own.

5. To this series of films, we can also add Steven Spielberg's *Indiana Jones and the Temple of Doom* (1984) and the adaptation of Rudyard Kipling's *Kim* (1984). (Michalik 488)

6. The handover of power by the British in the course of which India and Pakistan were created. (Das 273)

7. French and Portuguese settlements not marked on the map.

8. Evidently, as with other film adaptations, *Heat and Dust* the movie (1983) is not a transparent reflection of the novel, yet, with the screenplay written by Jhabvala, it faithfully depicts the main storyline and major plotlines from the literary source. Hence, two screenshots were used for the purposes of this article. The cinematic adaptation does not constitute the core subject matter of the article.

9. *Memsahib*: "a white foreign woman of high social status living in India; especially: the wife of a British official," (https://www.merriam-webster.com)

10. Even though Memmi's work refers to the French culture of colonization, it is still valid as an academic text, because it was the first to logically deconstruct the conceptual figure of the coloniser.

11. In addition, this process of the native's likening to his or her master can work in a contradictory manner known as "reversed mimicry" (Singh, https://www.lehigh.edu). Throughout history, there were several accounts of white people trying to blend in with the indigenous population. Richard Francis Burton often disguised himself as an Arab while serving as a colonial administrator, Robert Fortune dressed up as a Chinese merchant during his expeditions to the isolated areas of China, not forgetting about Thomas David Schuman who in the late 1960s pretended to be a Hindu to avoid detection by KGB units in India.

12. *Suttee*: "the Indian custom of a wife immolating herself either on the funeral pyre of her dead husband or in some other fashion soon after his death" (https://www.britannica.com).

13. Prior to the Second World War, the British administration moved its location from Delhi to Shimla for the summer period. Lower rank officials could only send their wives and children, whereas more privileged civil servants could move their posts to the mountainous region. (Das 95)

14. However, Memmi claims in his work that such a situation cannot happen in reality because of the cultural gap that divides the coloniser and the colonised. (Memmi 65–66)

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Abstract

The article examines the way in which the historical novel *Heat and Dust* (1975) represents the relationship between the conceptual figures of *the Coloniser* and *the Colonised*. In order to conduct this analysis, the article firstly provides introductory information about the novel and the author. Next, the novel's plot is summarized so as to establish its connection with the colonial history of India. Then, the article focuses on the concepts of *the Coloniser* and *the Colonised* and their mutual interdependence with regard to the theoretical basis provided by a postcolonial researcher Albert Memmi. Finally, the article proceeds to an analysis of the novel's main protagonists. The analysis aims to show a cultural gap between the characters. The main heroine is so blinded by her affection to *the Other* that she does not notice how much the two of them differ. In consequence, the distinction between who is the real Coloniser and the real Colonised becomes ambiguous.

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BEYOND HEGEMONIC MASCULINITY—
CRITICISM AND SUBVERSION OF MASCULINITY MODELS IN AMERICAN RAP
MUSIC: THE CASE OF THE LONELY ISLAND

Keywords: hypermasculinity, hegemonic masculinity, rap and hip-hop music, rap and hip-hop culture, The Lonely Island

Introduction

In his article *How Hip-Hop is Confronting Toxic Masculinity*, Ioan Marc Jones begins the discussion of modern hip-hop and rap music with the following statement:

> When I was young, hip-hop was the apotheosis of hyper-masculinity. The hyper-masculinity was often so extreme that it verged on parodic. [...] Popular rappers in the past embraced masculinity by either stoically rejecting vulnerability or overcoming vulnerability through supposed greatness. Emotive hip-hop was redemptive. Vulnerability existed only as a surmounted obstacle, an ephemeral hardship of the past defeated by sheer masculine strength. The hyper-masculinity was self-perpetuating: the more machismo on display, the more popular the artist. To gain notoriety, therefore, aspiring rappers were forced to exaggerate their masculinity and reject vulnerability and the cycle thus continued. Only the masculine, it seemed, survived. (Jones)

Jones's introductory remarks highlight the main characteristics of hip-hop and rap cultures as they are depicted in the collective consciousness of the Western society in which hypermasculinity oozing from rap and hip-hop lyrics and music videos became intertwined with rape culture, devaluation and objectification of women, violence, drugs, and homophobia. Such an image of

hip-hop and rap music seeped into popular culture where it quickly became exaggerated and, to a certain extent, even vilified (Jones).

At the same time, hypermasculinity characterising rap and hip-hop cultures has become a target of parodies exposing its toxicity through subverting such components of the dominant model of masculinity as masculine aggression, boasting about one's wealth, the power of one's sex appeal and numerous sexual conquests (Richardson). A particularly prolific creator of such parodies is The Lonely Island, an American comedy trio specialising in writing rap and hip-hop songs characterised by the subversion of the image of hypermasculinity. The aim of such parodies is not only to mock such a model of masculinity and show its superficiality, but also to expose its toxicity.

The aim of this paper is to analyse the selected rap and hip-hop songs by The Lonely Island to present and discuss how they subvert the masculinity models usually found in these music genres. For this purpose, ten songs written and performed by the Lonely Island between 2008 and 2016 are examined. The analysis focuses on four main dimensions associated with hypermasculinity: sexual aggression, depreciative and degrading depiction of women, violence, and homophobia.

Hypermasculinity—the Ultimate Manifestation of Maleness

Hypermasculinity is one of the concepts used in sociology and psychology to describe "compulsive masculine self-identity concerns and behaviours" (Schroeder 417). One of the earliest mentions of the term can be traced back to Ira Silverman and Simon Dinitz's 1974 article in which 'hypermasculine behaviour' describes "the antisocial, aggressive, and criminal activities of a sample of delinquent boys" (Schroeder 417).

According to Leonard Glass, hypermasculinity is based on two fundamental elements: the 'man's man'—strong, dependable, rough, rigid, powerful, and unemotional—and the 'ladies' man,' who is "smooth, charming, stylish, sly, seductive, sexually predatory, knowledgeable about what women want, and

emotionally counterfeit" (Schroeder 417). The term is further developed by Varda Burstyn, who associates it with dominance, violence, physical strength, and compulsive heterosexuality.

For the purpose of this paper, hypermasculinity is defined as "sets of behaviours and beliefs characterised by unusually highly developed masculine forms as defined by existing cultural values" (Schroeder 418). The definition highlights that hypermasculinity can manifest itself both in the actions of an individual and in their minds. Moreover, hypermasculinity is characterised by being out of control and extreme. Finally, hypermasculinity is deeply embedded in the social and cultural context as it is always defined in opposition to femininity and hyperfemininity (Schroeder 418).

Putting on a Hypermasculine Mask

The stage image and personality employed by hip-hop and rap musicians can be seen as a type of gender performance as explained by Judith Butler in *Performative Acts and Gender Constitution*, where she argues that "the body is a historical idea that gains its meaning through a concrete and historically mediated expression in the world" (521). Hence, the musicians feel the need to create a persona which would perfectly correspond to the historically and socially accepted expressions of masculinity.

This notion of using the stage image as a form of a performative act can be further supported by the fact that rap and hip-hop music have their roots in the African American communities in the United States. As Tricia Rose (1994: 102) notes, the members of the African American communities are still victims of systematic racism and oppression. As a result of their traumatic past, the African American males adapt and embrace patriarchal ideas as a means of "[maintaining] their own personal dignity under the most degrading circumstances" (Rose 1994: 45). Hence, hip-hop and rap music have gained the position of the most effective means of expression within the marginalised African American communities—violent behaviours and masculinity models

present in these music genres are the reflections of the "reality of the pressures of economically disenfranchised black Americans and [are] a conscious unveiling of what these rappers see as the capitalist, patriarchal values of the mainstream American dream" (Saddik 114). Therefore, the emergence and the prominence of hip-hop and rap music among the African American males can be interpreted as the way of rebelling against the system and its dominant ideology; however, this resistance is very often characterised by aggression and violence.

According to Megan Morris, one of the core characteristics of hip-hop and rap music is hypersexualisation and the expression of sexual desire through the use of crude and explicit language. As hip-hop and rap cultures put great emphasis on hypermasculinity, the musicians representing those genres attempt to assert this model of masculinity through displaying a hypersexual behaviour towards women. This behaviour takes the form of showing highly sexualised and subservient images of women in songs and music videos (Morris 28). Those images include boastful descriptions of sexual conquests or sexual acts in which one participated and using explicit language to refer to both sexual acts and the women participating in them through using such derogatory terms as 'hoes,' 'whores' or 'bitches' (Sasaki-Picou 105).

Due to their focus on heteronormativity, rap and hip-hop cultures are also characterised by high levels of homophobia. As Nayo Sasaki-Picou (105) notes: "when black males do not perform what is constructed to be heterosexual behaviour, their identity as a real hip-hop artist is questioned." Sasaki-Picou's statement—which can be extended also to Caucasian and Latino musicians—shows the connection between the heteronormative behaviour and the notion of authenticity, so important to rap and hip-hop artists. The connection between heteronormativity and authenticity as well as the importance of hypermasculinity contribute to the persistence of homophobia within hip-hop and rap cultures with "[t]erms such as 'gay' and 'homo' […] used among rappers to offend and belittle other artists" (Sasaki-Picou 106). Moreover, being gay is

strongly associated in hip-hop and rap cultures with being feminine and, in consequence, displaying the complete lack of dominance.

It is also worth noting that sexuality is expressed in hip-hop and rap music not only through the emphasis on heteronormativity and sexualisation and objectification of women, but also by the construction of gender and gender identity solely on the basis of the binary opposition between males and females (Sasaki-Picou 106). Such a construction suggests that "there is no room for gendered behaviour outside restricted male or female categories" (Sasaki-Picou 106).

The final feature of rap and hip-hop culture is the prevalence of violence and aggressive behaviours which manifests itself mostly in the lyrics. In the study conducted in 2005, Charis Kubrin noted that many rap and hip-hop lyrics contained not only detailed descriptions of violent acts, but also provided justification for using violence, especially in order to protect one's identity or reputation in the community (Kubrin 373).

The Lonely Island: Subversion and Critique through Parody

The ancient Greek word παρωδια (*parodia*) is a combination of the prefix *para*—meaning not only 'beside,' but also 'derived from,' 'beyond' and 'in opposition to'—and the noun for 'ode' (Rose 2011: 5). The Greek concept of *parodia* is therefore understood as a song imitating another song or ode and, throughout the ages, it has been used to either mock and joke about older artists or to renew the older works or genres by transforming them (6). Therefore, parody can be described as "a device for the comic reworking of older or 'preformed' examples but may at the individual level relate to those works in a variety of different ways" (6). Yet, it needs to be highlighted that parody uses elements of the work it criticises and mocks within its own structure which, in turn, affects the way in which it is interpreted and received (7).

In the case of the material analysed in this paper, The Lonely Island uses such characteristics of rap and hip-hop music as its performative structure, themes present in the lyrics and elements of musical videos to both make fun of the conventions of these music genres and criticise the toxic message spread by them among the young people. For the sake of clarity, the songs discussed in this paper have been divided into four groups on the basis of the elements of rap and hip-hop cultures to which they refer, namely the depiction of sexual conquests and sexual prowess, the depiction of women as subservient, violence, and homophobia.

The numerous sexual conquests and sexual prowess of rap and hip-hop musicians are among the most often parodied and subverted characteristics of rap and hip-hop cultures. Using the traditional format of a rap song, The Lonely Island focuses on discussing the more shameful aspects of sexual life as exemplified by *Jizz in My Pants*, the song about premature ejaculation. Although premature ejaculation usually occurs during the sexual intercourse, as the song progresses it describes increasingly less and less erotic situations which lead to premature ejaculations of the performers: from kissing a beautiful woman and talking to an attractive shop assistant to listening to a song on a radio, being awoken by an alarm clock, opening a window and feeling fresh breeze on one's face, watching Bruce Willis realise that he is dead at the end of *The Sixth Sense*, and eating grapes.

While premature ejaculation is considered by many men to be a shameful evidence of failing to fit into the hegemonic model of masculinity, the artists justify such a bodily reaction through shifting the way it is perceived—from a sign of sexual immaturity to a natural reaction of an oversensitive human body. Interestingly, highlighting the tactile oversensitivity of one's body shifts the attention from a masculine experience to a feminine one as women are culturally coded as oversensitive and driven by their desires and emotions. At the same time, though, the performers shift the blame for their problems from themselves to the women with whom they interact, stating that it is their

supposedly promiscuous behaviour that causes the premature ejaculation. These acts of shifting blame and portraying female sexual behaviour as the main roots of the problem stem from rape culture which, in turn, is strongly interconnected with hypermasculinity (Shafer et al. 545).

While writing a song about a shameful side of male sexual life may seem absurd at first, when interpreted as a parody, *Jizz in My Pants* shows that in the descriptions of their sexual conquests and prowess, rap and hip-hop artists often do not mention the less 'glamourous' side of their sex lives—such as erectile dysfunctions—as it does not adhere to the hypermasculine model to which they aspire. At the same time, the song proves that in hip-hop and rap cultures—and in modern societies—it is more acceptable for men to brag about their sexual conquests than to talk about the problems they experience in the bedroom. The issue of erectile disfunctions and how they stand in opposition to the machismo displayed by the artists is also present in *We're Back!* Subverting the traditional notion of sexual prowess, *We're Back!* features three men who brag not about their sexual conquests, but about their erectile problems. They also seem to compete with one another in proving which one of them is the least endowed.

The hypermasculine obsession with bragging about one's sexual conquests is parodied and ridiculed in *I Just Had Sex*. The song can be described as a "boast song" in which two young men talk about their recent sexual experiences. However, the way they describe those experiences—"Have you ever had sex? I have, it felt great/ It felt so good when I did it with my penis"— as well as the duration of the intercourse—"The best thirty seconds of my life"—suggests that they are, in fact, sexually inexperienced. Moreover, their behaviour during the intercourse—crying the whole time or calling their parents right after it to brag—as well as the behaviour of their partners, who opt for looking at their watch or putting a bag on their lover's head, suggest that the two men are not very skilled lovers and are simply unable to sexually satisfy their partners.

Finally, the constant repetition of the line "Doesn't matter, had sex" can be interpreted as the artists' insistence that, no matter what happens during the sexual intercourse and whether or not their partner is satisfied, the most important fact is that they have managed to have sex in the first place. Interestingly, the aforementioned line also indicates that, with their minds clouded by desire and excitement, men not only do not pay attention to the needs of their partners, but also stop perceiving them as human beings, pushing all of their vices and virtues out of their minds in favour of focusing on their bodies. This is illustrated by a scene from the music video in which one of the performers notices a KKK hood on the bedside table in his lover's room; however, his statement "I think she might have been a racist" is immediately followed by "Doesn't matter, had sex," suggesting that as long as the sexual intercourse takes place, the personality and actions of the women are not important—they simply become vessels or tools for fulfilling men's sexual desires.

I Just Had Sex parodies the tendency of rap and hip-hop musicians to boast about their sexual conquests without acknowledging that they might not be the best and most attentive lovers and highlights the shallowness of such statements. At the same time, though, the music video accompanying the song draws parallels between men bragging about their sexual conquests and women gossiping about their friends. In fact, the video shows the two men talking about their sex life in places usually associated with women such as a beauty parlour where they receive pedicure and manicure, a café, and a sauna[1].

Interestingly, in the first lines of the song, the artists try to explain the said tendency by stating that men often "don't know how to express [themselves]." On the one hand, this justification is in accordance with hypermasculinity and other compulsive models of masculinity in which openness about one's emotions is perceived as feminine and, therefore, unacceptable for men. On the other hand, though, The Lonely Island highlights the absurdity of the situation in which a man is unable to talk about intimate matters with their loved ones,

but, at the same time, has no problem with baring his soul in a song to millions of people.

Another characteristic of rap and hip-hop cultures parodied and criticised by The Lonely Island is the depiction of women. In the aforementioned *Jizz in My Pants*, one of the performers informs a woman that if she tells her friends about his premature ejaculation, he will spread the rumour that she is a slut and that everything that happened was her fault. This line can be interpreted as a criticism of the objectification of women in hip-hop and rap songs and the use of derogatory terms, such as 'slut,' 'bitch,' 'whore' or 'hoe,' to refer to them. It also refers to the practice often employed by hypermasculine men faced with rejection of their sexual advances—as it is interpreted by men as an attack on their masculinity, they will feel the need to retaliate by ruining the reputation of the women responsible for what they perceive as a great humiliation (Shafer et al. 545).

The critique of the use of derogatory terms directed at women can also be found in *We Need Love*. The whole song highlights how attentive the performers are as lovers and how respectful they are of their sexual partners. Yet, in the lyrics there are indications that the image created by the artists is, in fact, artificial and insincere—although they claim that they respect all the women regardless of their physical attributes, Guy #1 and Guy #2 do not refrain from calling their neighbour's girlfriend 'a slut' and stating that they do not want to get involved with 'whores.' Therefore, just like other rappers, they see women merely as sexual objects and shame them when they refuse to subject themselves to such a role.

An interesting example of the treatment of women can be found in *Motherlover*, a song in which two 'bros,' upon realising that they do not have gifts for their mothers for Mother's Day, agree to sleep with each other's mothers to satisfy their sexual needs. As Morris (29) notes, hip-hop and rap singers often create a certain dichotomy—described for the first time by Sigmund Freud—in their depiction of women as either whores who can be

taken advantage of or mothers who need to be respected. Hence, through showing mothers as objects of sexual desire and evoking the violation of the 'bro code' which prevents friends from engaging in sexual relationships with female family members of their friends, The Lonely Island criticises such dichotomy through highlighting that every woman labelled as 'a whore' or 'a slut' in hip-hop and rap songs is, in fact, someone else's mother, sister, daughter, or girlfriend.

The need to prove one's masculinity through violent acts is parodied and criticised in *We Will Kill U*, a song in which two middle-class white men—who refer to each other as Guy #1 and Guy #2—try to imitate urban and gangster culture using its portrayal in popular culture as a matrix for their behaviour. Although they describe themselves as bloodthirsty killers "who have a death wish" and who are not afraid of the justice system, their appearance as well as their socioeconomic background makes their bragging about their violent and dangerous lifestyles seem absurd. At the same time, the song can be seen as both the general critique of the glamorising portrayal of violence in hip-hop and rap songs and the criticism directed towards prominent musicians who, despite being privileged either due to their skin colour or the wealth and respect they have earned, present themselves as gangsters, equating criminal behaviour with the idea of success.[2]

In their lyrics, The Lonely Island also criticises the homophobic language used in hip-hop and rap songs as a way of asserting one's heterosexuality, one of the main prerequisites of hypermasculinity. In *3-Way (The Golden Rule)*, two young men engage in a threesome with a woman. However, throughout the whole song, they need to assure both themselves and their listeners that they are not, in fact, engaging in a homosexual act, constantly repeating "it's not gay when it's in a three-way." Yet, at the same time, they take advantage of the situation, enjoying the intimate closeness with another man without confronting their sexuality.

In *No Homo*, the Lonely Island criticises the use of the titular phrase—which "arose in hip-hop lyrics of the 1990s as a discourse interjection to negate supposed sexual and gender transgressions" (Brown 299)—as a sociolinguistic mechanism to defuse any suspicion of homosexual attraction after paying a compliment to another man: "When you want to compliment a friend/ But you don't want that friendship to end/ To tell a dude just how you feel/ Say 'no homo' so he knows the deal." However, the examples used by the group quickly escalate from plain compliments about another man's fashion sense or smile to the detailed descriptions of homosexual acts. Such an escalation suggests that through homophobic language and a constant need to assert their heterosexuality, hip-hop and rap musicians may be, in fact, trying to mask their homosexual desires in a hostile and violent way.

While *Equal Rights* is a song denouncing the discrimination directed towards the members of the LGBT+ community and promoting equal rights, at the same time, it is used by Connor4Real—a factious white rapper and a persona of one of The Lonely Island members, Andy Samberg—to assert and reinforce his heterosexuality. Throughout the whole song, Connor repeats that he is "not gay" and lists things which support this claim: his fascination with female breasts, his passion for sports, his sexual attraction to beautiful heterosexual women, and his fashion choices (sweat pants) among others. The main aim of *Equal Rights* was to criticise the hip-hop and rap artists who use the fight for equal rights for their own profit—for instance, to improve their public image—while still using aggressive homophobic language in their songs simply to reinforce their hypermasculinity and heterosexuality.

In comparison to the songs discussed above, *Spring Break Anthem* can be seen as the critique of not only the attitude of hip-hop and rap cultures towards homosexuality and gay marriage, but also as that of the American society in general. The song portrays a group of frat boys enjoying their spring break who spend their time drinking, using drugs, partying, destroying hotel property, and having sex with equally drunk girls. Simultaneously, three gay couples are

shown in the midst of the preparations for their weddings. The purpose of the song is to criticise the society in which the aggressive, destructive, and toxic but heterosexual model of masculinity is valued higher and seen as normal while the non-threatening and caring homosexual one is perceived as a threat to the social order. In an interview for Pitchfork, the members of the group stated that the song "[is] pointing out how so many of the macho, aggro dudes who have such a problem with gay marriage have no problems with acting like fucking animals on spring break. Meanwhile, gay marriage is about people who just want to be civilized and have rights and care for each other" (Dombal). Thus, *Spring Break Anthem* is ultimately the critique of hypermasculinity in favour of caring and inclusive masculinities.

Conclusions

Although at the first sight funny and intriguing, the parody songs created by The Lonely Island ultimately serve as a critique of hip-hop and rap cultures and, to an extent, of the society upholding the idea of hypermasculinity as the ideal model. In their songs, The Lonely Island subverts numerous features associated with the violent, dangerous and hypermasculine world of hip-hop and rap music.

By talking about erectile dysfunctions and poor sexual performance in their songs, the artists show that claims of sexual prowess made by hip-hop and rap musicians are most likely groundless as they are poor, selfish, and inattentive lovers focused only on achieving their own pleasure. At the same time, though, they also highlight that while hypermasculine men claim to be unable to talk with their lovers about their sex life, they do not have the same problem when discussing the sexual performance of their partners with their friends with the sole purpose of proving their masculinity.

Pointing to the mother-whore dichotomy in rap and hip-hop songs and making a mother figure a symbol of sexual desire in *Motherlover*, The Lonely Island reminds men that every woman they address in a derogatory manner is,

in fact, someone else's mother, sister, daughter or girlfriend and that the women they love may become the victims of such a behaviour. The songs also criticise the objectification of women and elements of rape culture present in hip-hop and rap music such as the inability to accept rejection, ruining women's reputation or shifting blame from the abuser to the victim.

Violence, usually glorified in hip-hop and rap songs, is presented in The Lonely Island's *We'll Kill U* as a rather pathetic attempt of two white middle-class men to appear more 'gangsta' while being completely separated from the gruesomeness of real violence and aggression. The song also serves as a cautionary tale of how, through equating violence and aggression with success, rap and hip-hop music encourages this type of behaviour in young underprivileged men and boys.

Finally, in their songs, The Lonely Island criticises the use of homophobic language in rap and hip-hop cultures, showing that such a way of asserting one's heterosexuality makes men look like closeted homosexuals unable to face their own desires. Simultaneously, *Spring Break Anthem* serves as a critique of the American society in which aggressive, destructive, and toxic behaviour of hypermasculine men is held in a higher esteem and considered more natural than a caring and loving relationship between two people of the same sex.[3]

Endnotes

1. While a sauna in itself remains a relatively neutral space—as exemplified by the popularity of saunas among the representatives of both sexes in the Scandinavian, Baltic and some Asian countries—the way in which an individual behaves in it seems to be culturally coded as either masculine or feminine. In *I Just Had Sex*, the two men are sitting in a sauna in their bathrobes and towel turbans, an image which in the collective Western consciousness would be immediately associated with femininity.

2. The notion of the cultural representation and glorification of violence is also addressed and criticised in *Cool Guys Don't Look at Explosions*, the song discussing a popular movie trope. However, as the song is a classical rock ballad, it was excluded from the analysis conducted for this paper.

3. It is worth noting that the article focuses on the music group comprised of three white middle-class men who use the musical genre associated with marginalised ethnic and racial groups. The fact that The Lonely Island uses the conventions of the genre to

criticise its harmful hypermasculinity while belonging to the group whose social dominance resulted in the emergence of hypermasculinity in the first place can be seen as controversial. I would like to explore the implications of this situation further in another article.

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Abstract

The masculinity models presented in American rap music can be described as hypermasculine. In their songs, rappers often portray themselves as strong independent men rejecting or undermining the existing system of power relations represented by the state. Other elements of this hypermasculine portrait of American rappers include: heterosexuality and heteronormativity proven by a long list of sexual conquests; derogatory and objectifying treatment of women; violence and recklessness; abuse of alcohol and other substances; and excessive displays of wealth. However, in recent years, toxicity of such masculinity models and their negative impact on young men have been noticed, studied, and discussed. The aim of this paper is to analyse the selected rap songs by The Lonely Island, an American comedy group, to discuss how they criticise and subvert toxic masculinity models predominant in rap culture and music.

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DISTORTED IDENTITY, MADNESS AND TRAUMA: THE STRUGGLE FOR IDENTITY IN PINK FLOYD'S *THE WALL*

Keywords: Pink Floyd, The Wall, identity, trauma, madness

Introduction

The idea of *The Wall* crystallized in Roger Waters' mind during the *Animals* Tour in 1977, when Pink Floyd gave a series of concerts at sports arenas and the huge distance between the musicians and the public was the reason for a growing misunderstanding between the band and its audience (Weiss 107, 113). Roger Waters admitted in an interview that he had a feeling of building a metaphorical wall between him and the public (Weiss 107-108). It was from the feeling that the whole album *The Wall* came into being. Originally, it was supposed to be released as Roger Waters' solo album, as Pink Floyd sank into personal crisis after the release of *Animals* in 1977 (Weiss 108-109). However, financial troubles caused by badly invested funds were the deciding factor that made the members of Pink Floyd work together again on the set of compositions delivered by Roger Waters (Weiss 112). *The Wall* was released by Pink Floyd in 1979; in 1982, the music album was adapted into the film *Pink Floyd The Wall*, directed by Alan Parker.

Roger Waters, the author of the majority of Pink Floyd's lyrics, had always focused on current social problems as well as his own personal experiences. *The Wall* presents a character of a young man—a worldwide rock star, called Pink Floyd, troubled by traumatic memories and experiences. The man's psychological problems are primarily caused by his inability to cut ties from his

mother and to form an independent identity. Pink's identity is distorted by different negative experiences affecting his whole life—the death of his father during World War II, the overprotectiveness of his mother, the whole institution of school which suppresses the pupils' independent and creative thinking, and, finally, Pink's disagreement with his wife and her affair with another man. From the very childhood, Pink gradually has been building a barrier between him and the rest of the world and which, in the end, turns into mental illness—a catatonic condition—or hysteria.

The aim of this article is to analyse how the lyrics and music of *The Wall* and its film version built the character—Pink—who came to embody traumas, haunting both older and current generation—a danger of imminent war and, in consequence the loss of relatives; an educational system humiliating its pupils; the unlucky love; finally, the constant pursuit for success which might result in mental breakdown. For this purpose, the elements of psychoanalytic theory shall be applied (mainly Carl Gustav Jung's ideas about the personal unconscious) as well as the study of trauma, the construction of masculinity and femininity and the concepts of male and female hysteria and madness.

The Traumatic Events Affecting Pink's Psyche

Traumatic experiences can significantly disturb the delicately balanced functioning of human psyche. In the case of Pink, the tragic death of his father during World War II is the first significant episode that left its mark on his existence. It is especially visible in a kind of warning for toddler Pink in "The Thin Ice." The narrator assures the baby that he would always be able to count on the love of both parents—perhaps it is still the period before his father's death. The calm voice of the narrator is accompanied by the delicate piano sounds, which creates the feeling of both cosiness and safety. But suddenly the voice changes to a harsh one, saying: "Don't be surprised, when a crack in the ice/Appears under your feet (…)" (Waters). This could be interpreted as the announcement of Pink's future struggle with his identity and his psyche.

From the psychoanalytical point of view, especially Jungian ideas about the personal unconscious, the surface of ice represents a symbolic barrier between normal life which everybody leads—represented by the space above the ice—and our unconscious psyche—consisting of fears or even predispositions to mental breakdowns and located below the ice—which we commonly reject and, to some extent, repress by the conscious part of our psyche (Jung 1933: 13, 19). According to Jung (1933: 13, 19-20), in the ideal situation, the conscious and unconscious parts of psyche should coexist in a balanced state during the assimilation process. The problem appears when an individual starts to repress the unconscious too much so that it starts taking control over the conscious part of the psyche (Jung 1933: 20).

Such a process can be observed in the film, during a scene accompanying "The Thin Ice" where the adult Pink is floating on the water in the hotel pool; the water gradually turns into blood and Pink starts drowning. The accompanying music also changes; the guitar riffs are gloomy, forming the sombre mood abundant with the feeling of restlessness and danger. That scene of Pink's dramatic attempt to keep on the surface intersperses with an image of a terrified soldier at war. It might be interpreted in two ways. Firstly, it could imply that Pink's adult life is a constant struggle—a symbolic war—between sanity and madness in which Pink has to strive against himself in order to recollect his own identity. Secondly, the image of the soldier can be interpreted as a symbolic figure of Pink's father and that Pink, even as an adult, is still not able to cope with the traumatic experience originating in his childhood, namely the fact that he did not have a chance to meet his father, who had died during the war. That separation from his father caused the trauma which still returns in Pink's psyche in a form of a flashback (van der Kolk and van der Hart 172).

Masculinity as an Ideal and the Institution of School

The main character's identity is constructed in opposition to "a traditional masculine code" which has been passed through generations. Levant and

Kopecky (4, 9-13) indicate seven features traditionally regarded as masculine. These are: the need for visible separation of masculine and feminine ways of behaviour, e.g. boys are told by their fathers to play with typical boy toys such as cars, not dolls; strict repression of emotions, such as fear and sadness with the exception of anger; the lack of connection between a sexual act and an emotional attachment to a partner; a strong need for competition and winning; counting only on themselves while tackling problems; being strong, brave, aggressive and strictly homophobic—despising gay men and perceiving women as weaker.

Undoubtedly, Pink's father possessed some of those features traditionally regarded as masculine. He fought as a British soldier during the war and died during an enemy attack. Despite being physically absent, he strongly influences Pink's childhood years; he was a war hero, who died while he was carrying out his duties and became honoured by the British King. In the film Pink, as an older child, takes advantage of his mother's absence in their house and explores her room. In a chest of drawers, Pink finds some souvenirs of his father—among others, gun cartridges, his father's uniform and the letter from the King of England, informing about the man's death. He puts on the uniform and sees his reflection in the mirror; in that scene, Pink's image in the mirror is seen together with the reflection of the father. Pink tries to emulate his father's masculinity as he was the soldier and died for their country fighting against the Nazis. That scene in the film is accompanied by a solemn tone of Pink Floyd's song "When The Tigers Broke Free," which underlines the heroic devotion of the father and the son's need to become like his father in the future.

The absence of a father is undoubtedly an experience which strongly affects a child's psyche, which is visible in Pink's case; in such a situation the child might seek another person to fulfil the fundamental need for both parents. Although Pink's father is spiritually present in his life, such a presence is not sufficient for his proper emotional development. As Pink is brought up only by his mother, the boy misses the presence of a paternal and masculine model of

behaviour from the very beginning and is, at this point, different from his peers. All he sees and experiences is the feminine overprotectiveness and sensitivity. Later, Pink's thoughts are expressed in "Another Brick in the Wall Part I": "Daddy's flown across the ocean / Leaving just a memory / A snapshot in the family album (…) (Waters)." Those words, sung by Roger Waters in a minor key and resembling an ominous whisper, are reinforced by low, grim bass guitar sounds. Such a composite of various lyrical and sound effects underscores Pink's traumatic experience of losing his father.

The child's need for the father's presence is especially emphasized in the film, when the mother leaves Pink at the playground. Then he has a chance to observe other children interacting with their parents. He asks one of the fathers playing with their kids to join him and other children on the merry-go-round and, during that brief moment, he feels like a part of the little community formed of children and their parents. That feeling of happiness disappears after the incident on a slide—the other child is caught by his father and they leave the site. Pink is disappointed that this man has not waited for him and he runs in order to catch that man's hand but is immediately rejected. His second attempt to catch the hand—and thus to fulfil the need for becoming a part of the family—ends again in a failure as the man tells Pink to go away. Pink sits alone on the see-saw and observes other happy children playing with their parents. It is probably the moment when he becomes aware that somebody is absent in his life.

Another crucial and very painful episode in Pink's life is the humiliation experienced at school which is in film shown as an institution similar in its structure to the army. Even when the teachers are heading towards the classrooms, the way in which they are shown moving resembles the marching army. The group definitely seems to possess the absolute power in that place. That scene is additionally emphasised by sonic effects, mainly by the voice of a yelling teacher and rhythmic bass guitar bangs. Again, in "The Happiest Days of Our Lives" Waters tells that story with silent, ominous voice which stresses the

feeling that something dangerous is about to emerge. During one lesson, the teacher takes Pink's notebook with his poems (which are, in fact the lyrics of one of Pink Floyd's previous songs—"Money"[1]). The boy is mocked by the rest of the class as the sensitivity of his poetry stands in opposition to features traditionally regarded as masculine. As a result, Pink is perceived as "laddie"— not a typical boy or man—because he reveals his emotions in his poems. His sensitivity is not understood by the teacher whose aim it is to impose the stereotypical model of masculinity upon pupils. Here one can observe the juxtaposition of two figures: the stereotypical masculine, powerful teacher, who despises otherness and exerts his power on the weaker and more sensitive Pink; however, Pink tries to follow that traditional model of masculinity by not showing emotions when the teacher hits him in hand with a ruler.

The school episode continues in a domestic surrounding; as it is shown in the next scene, the teacher's private life is absolutely dominated by his "fat and psychopathic" wife (Waters), who behaves like an officer at home. At the moment, the rhythmic bass sounds change into a specific outburst of various noises, which might indicate the teacher's different behaviour towards his wife. There is a visible reversal of behaviour: a powerful wife dominates her husband completely. When the teacher leaves the scraps on the plate, his wife orders him to eat them, simply by pointing her finger at the plate. The teacher then dutifully, but with difficulties, eats the leftovers. Dominated by that specific "masculine femininity," the teacher seeks other ways to prove his own masculinity. Thus, he behaves like an officer at school, giving orders to the children and shouting "Stand still, laddie!". Here he is the figure that occupies the position of power, whereas the pupils have to subordinate to his orders.

The Mother's Overprotectiveness and the Growing Barrier of Misunderstanding

From the very childhood, Pink's mother has been the most important person for him; the one with whom he consulted his every decision. The overwhelming

impact of his mother becomes clearer to Pink as he grows older. That strong, but odd mother-son relation is depicted in the song "Mother." The lyrics, intertwined with a subtle acoustic guitar sounds, create the atmosphere of peace and cosiness. As a young boy, Pink has a lot of questions for his parent, such as:

> Mother do you think they'll drop the bomb
> Mother do you think they'll like the song
> Mother do you think they'll try to break my balls
> Mother should I build a wall
> Mother should I run for president
> Mother should I trust the government (Waters).

He even asks the mother to choose an appropriate girl for him. As a result, his mother treats him as a little baby, doing everything for him, so that he could feel "cosy and warm" (Waters). Thus, Pink is a real "son of his mummy," unable to make decisions about his own life. But his mother really encourages him to behave in this way: she wants to protect her son from every evil and disappointment and fulfil all his needs; yet, in reality, she only hurts her child:

> Mother's gonna make all your nightmares come true.
> Mother's gonna put all her fears into you.
> Mother's gonna keep you right here under her wing.
> She won't let you fly, but she might let you sing. (…)
> Mama's gonna check out all your girlfriends for you.
> Mama won't let anyone dirty get through.
> Mama's gonna wait up until you get in.
> Mama will always find out where you've been.
> Mama's gonna keep baby healthy and clean (Waters).

In fact, she contributes to the growing barrier between Pink and the real life, treating him as a child who needs constant parental attention and care. Those specific undesirable effects of excessively strong mother and son relation are demonstrated by electric guitar riffs during the album song, and also, particularly visible in the film. In a scene in which an adult Pink cannot contact his wife during his tour in the United States, he cuddles with the pillow in the same way as he did with his mother when he was a child; then he assumes a foetal position. Such behaviour may indicate that Pink has not been able to

separate himself from her and to form his own identity as he still feels a strong bond with his mother. According to Jung (1916: 251) this might be interpreted as the attempt at "becoming child again, of turning back to the parent's protection […] the necessity of in some way again gaining entrance into the mother's womb".

Pink's strong dependence on women in his life and his need to be protected by a woman are also frequently presented in the film. In one scene, young Pink is shown spying on an undressing girl, an action which suggests his growing interest in girls and sexuality. During the ball, he sees the same girl sitting alone in the ballroom. As a typical man, he takes the initiative, approaches her and asks her to dance with him. The girl is taller than Pink, and, in fact, she dominates their every step on the dance floor: during the dance, she takes the role of a "man," while Pink is forced to take that of the "woman."

Because of his individualism, Pink is not able to recognise his growing problem with communicating with other people. As an adult, Pink gets married, but, in fact, he is not sexually interested in his wife; unlike his teenage self, adult Pink ignores his wife undressing in front of him, instead choosing to watch a football match. Moreover, Pink's individualism often makes him separate from others and ignore their presence as he falls into a catatonic state. This catatonic trance is well illustrated in the scene in which Pink is playing the piano. When his wife comes to him asking "Is there anybody in there?," "Do you remember me? I'm the one from the Registry Office"[2], Pink stops playing momentarily and stares at her without saying anything. After a while, he continues playing the piano. The scene becomes a symbol of Pink's separation from the outside: he starts to live in his own world, not paying much attention to what is happening around him.

The communication barrier between Pink and the rest of the world resulting from strong connection with the mother and his oversensitivity, finally leads Pink to the mental breakdown. Pink and his wife become more and more distant: when Pink tries to move closer to his wife as the two of them are lying

in bed, she just turns away in her sleep, the gesture symbolising that they are like strangers to each other. Finally, his wife cheats on him with a man she met during a pacifist, anti-nuclear meeting when Pink is on the tour in the United States. When Pink calls his wife, he is shocked to hear a man answering the phone.

His wife's affair contributes to Pink's depression as he feels that he has been humiliated as a man. In an act of revenge, he tries to begin a relationship with one of his groupies, taking her to his hotel room. The girl is fascinated by the apartment and the musical equipment and asks a lot of questions which Pink does not answer. Instead, he sits in the armchair, staring at the television. The music of the synthesiser in the song "One of my turns" emphatically stresses Pink's mental withdrawal, when he pays no attention to the outside world; the girl tries to catch Pink's eye by licking his fingers. But all her attempts to get his attention fail as Pink notes: "I feel, cold as a razor blade / Tight as a tourniquet / Dry as a funeral drum (…)" (Waters). Almost as if to contradict his own words, the music begins to be more aggressive with drums and harsh guitar riffs. It accompanies the scene in which Pink starts to demolish his room in the sudden outburst of emotions, which ends with him throwing the television set out of the window and cutting his hand with a broken window pane. At this stage, Pink seems to be unable to express his overwhelming emotions with words, which corresponds to the observation made by Felman (14) that madness originates from the impossibility of expressing emotions through language .

Such a fit of anger resembles a hysterical reaction as Pink becomes incapable of further repressing his painful feelings. When explaining the connotations between madness and hysteria as feminine features, Helen Small (in Goodman 117) points to the fact that the term "hysteria" has a Greek origin from the word *hystera*, meaning "womb." Women are often seen as being irrational, silent and displaying connection with nature and physicality symbolised by a human body, whereas men were perceived as rational and focused on discourse, culture and reason (Small in Goodman 117). However, during World

War I, the term "male hysteria" started to be used by psychiatrists to describe mental conditions experienced by men after the long-term exposure to fear, violence and the cruelty of war (Showalter 170). Such behaviour stood obviously in opposition to the model of the British Victorian masculinity which encouraged hiding emotions and being always calm (Showalter 171). Obviously, Pink's furious behaviour deviates significantly from that model of masculinity; all painful events he has experienced during his lifetime have become unbearable and, thus, they can no longer be repressed and silent. Pink's released emotions evolved into irrational visions and episodes of mental disturbances. Terrified by Pink's fit of anger, the groupie runs away and, in the song "Don't leave me now" Pink starts to ask women why they are leaving him; his rhetorical questions are accompanied by gloomy guitar sounds, expressing the narrator's despair. After his outburst, in one of his visions about his wife's affair intertwined with the animated film visions of two creatures in a sexual intercourse and suddenly destroying each other, Pink is then trying to hide from the big monster, resembling a vagina. Pink's vision can be interpreted as his growing awareness of the fact that all his life has been dominated by women; at the same time, the vagina monster may symbolise Pink's feminine side and irrationality and madness stemming from it.

Mental Illness, Catatonic Condition, and the Outburst of Rage

Despite his mental breakdown, Pink tries to save some of his masculine features by taking a persona of a lonely, tough man; however, it only deepens his mental illness. He sings: "I don't need no arms around me/ I don't need no drugs to calm me (…)" (Waters). This unusual confession is accompanied by sound dissonance produced by the guitar and introduces the awareness of imminent anxiety and psychological disturbances. In the scene illustrating the song "Another Brick in the Wall Part III," the audience is shown some flashes of Pink's memories: the battlefield, the despotic teacher, and his unfaithful wife; all those events are traumatic for Pink and yet he is compulsively returning to

them. According to trauma theory, the exposition to a traumatic event is the cause of a "speechless terror." A person experiencing the trauma is not able to express it through language and those events are left in memory as symbols, such as "somatic sensations, behavioral reenactments, nightmares, and flashbacks" (van der Kolk and van der Hart 172). In the end, Pink surrenders to his irrational visions and sinks into mental illness. In the film, he starts examining the wall with his hands, trying to seek a way to escape. He also tries to hear if there is another person on the other side of the wall who could help him. This scene is accompanied by Pink Floyd's song "Is there anybody out there?," where the narrator repeats that one sentence which is supplemented by a synthesized sound resembling a ghost or a monster, haunting Pink in his visions. In his catatonic numbness, he starts to create collages from debris of destroyed things.[3].

Pink also begins to perceive himself in "Nobody home" as a person totally dependent on others who achieved fame and wealth, but at the cost of terrible loneliness and misery. Again, the music is calm and consists of a delicate piano sequence but it signifies Pink's state of dissociating himself from the real world. He states:

> "I've got a little black book with my poems in.
> Got a bag with a toothbrush and a comb in.
> When I'm a good dog, they sometimes throw me a bone in.
> I got elastic bands keepin my shoes on.
> Got those swollen hand blues.
> Got thirteen channels of shit on the T.V. to choose from.
> I've got electric light.
> And I've got second sight.
> And amazing powers of observation.
> And that is how I know
> When I try to get through
> On the telephone to you
> There'll be nobody home" (Waters).

During the worst attacks of the illness, Pink shaves all body hair and his eyebrows. The action emphasizes how severe his psychical condition is, but also points to Pink's need to redefine himself as a person; this is a symbolic

vision of blood dropping into the washbasin as an attempt to purify himself from all past events which led to his mental disorder.

Finally, Pink has to face his psychological problems in order to return to normal life. In the film, when his catatonic episodes continue, his manager calls a doctor into his hotel room. The people present in Pink's room simply want him to perform his role as a musician and to earn another huge amount of money as a rock star, completely ignoring the fact that Pink is unable to communicate with the outside world. The scene presents another juxtaposition of roles: the profit-oriented and rational manager and a doctor, a man of science, versus irrational and unconscious Pink[4].

In "Comfortably numb," we can observe a contrast in a music layer; the first part, played by the orchestra and illustrating the doctor's words, is bleak and in a minor key. However, when Pink starts "talking" the music changes to a brighter one. In his strange conversation with the doctor, Pink says, in the words of "Comfortably numb" that "I can't explain, you would not understand / This is not how I am / I have become comfortably numb" (Waters). Pink's words suggest that he is aware of his condition and that all madness and sensitivity are used by him to create a mask to protect himself from the evil and cruelty of the world. During the conversations, the audience is shown other significant events from his childhood: the unsuccessful attempt of taking care of a rat, which later died just because of inappropriate care, his illness and the people who contributed to his present condition, among others, his mother and teacher. The doctor gives Pink an injection to restore his awareness and he is taken to a concert. After the injection, his body is covered with strange substance and he looks like a chrysalis. This is the moment when the metamorphosis begins and the new Pink is created—a tough and ruthless fascist dictator.

When the metamorphosis is completed, all the worst stereotypical masculine features manifest themselves in Pink's behaviour. There is also a shift in music, which begins to be high-speed, with pushy and short guitar

sounds. Pink arrives at a concert, the audience of which resembles an assembly of devotees. What he represents now is a tough, masculine stereotypical man—a charismatic leader able to control masses, with strong, homophobic views. In the song "In the Flesh" Pink wants his followers to point out homosexuals, people of other races and all those who are different as he wants to eliminate them: "If I had my way/ I'd have all of you shot" (Waters). He organises his own army to terrorise people in a town and start riots. During a riot, a member of his army rapes a girl and beats her partner. Therefore, it can be stated that Pink and his army are representatives of what is understood as "traditional masculine code"—being aggressive, emotionless and homophobic men. However, finally Pink is brought to trial during which he is forced to face his real self.

The Trial as the Individuation Process

During the trial, Pink's previous behaviour is taken into consideration. When it comes to the music, the bell sounds and specific circus noises create the atmosphere of grotesque theatrical performance. Pink is accused of "showing feelings of an almost human nature" (Waters) which may refer to his sensitivity and the feminine part of psyche. Different witnesses take the stand: the teacher, who recalls Pink's school years, the wife, who accuses him of being cold-hearted, and, finally, his mother, who wanted to "imprison" Pink again with her overprotectiveness. At the end of the trial the judge, to the accompaniment of the electric guitar, orders to pull down the wall, the barrier separating Pink from the rest of the world. According to trauma theory, that symbolic trial taking place in Pink's psyche is a confrontation with all traumatic experiences in his life: by returning to all traumatic memories in his life, Pink has a chance to confront the past events in order to recover (van der Kolk and van der Hart 176). Demolishing the wall might be interpreted as Pink's readiness to come to terms with traumatic events.

Using psychoanalytical approach, it can be stated that Pink experiences what Carl Jung called "individuation," the process that involves three stages. The first is called "the shadow" and during this stage the person becomes aware of the existence of the unconscious part of their psyche (Franz 174); the second stage—referred to as either anima or animus—is the process of discovering female "personification in a man's unconscious" (Franz 186) in case of anima and "the male personification of the unconscious in woman" (Franz 198) in the case of animus; and the third stage—"the Self"—during which the unconscious part becomes "the innermost nucleus of the psyche" (Franz 208). The individuation process is connected with the gradual evolution of one's psyche (Franz 161), so by becoming aware of himself, Pink has a chance to connect his distorted identity into an integral whole. This is the moment when he realises that neither excessive sensitivity—and a complete isolation from the rest of the world—nor aggression and emotional distance are necessary to maintain a balanced psyche. But there is a fear of rebuilding the wall again—at the end, in the song "Outside the wall," we can hear the same melody as at the beginning of the album. Moreover, the sentence "Isn't it there... we came in?" split up into the end and the beginning of the album, reinforces the feeling that the process of overcoming mental problems is unsuccessful. It might also be interpreted that one should be aware of the fact that mental problems might be simply repressed and revealed in the least expected circumstances. Thus, although the wall is pulled down, there is always a danger it might be built again.

Conclusions

Following the methods of introducing the main character in both the music and the film of *The Wall*, it can be observed that one of the major causes of his mental breakdown seems to be the very influential role played by his mother in the formation of his own self. Deprived of a masculinity model from the very beginning, he was somehow unable to be a typical, tough and calm man. Pink's repressed fears and his inability to prove his manhood led him to developing

mental illness and building the wall in his psyche. This wall can also be seen as a metaphorical representation of all traumatic events in Pink's life—the loss of the father during the war, his mother's overprotectiveness, the school teacher's behaviour, the deterioration of the relationship with his wife and, finally, her affair and betrayal. It is also worth noting that Pink's identity shifts from one extreme to another—from a very sensitive poet and musician to a ruthless, aggressive and homophobic man, who creates an army of his "believers" and terrorises other people who do not fit his vision of the society. Such polarisation of his behaviour is so dangerous that it leads to the metaphorical demolition of the wall—only by reconciling those contradictory elements of his psyche will Pink be able to construct his identity.

Taking all these aspects into consideration, it can be concluded that *The Wall* by Pink Floyd has a very universal meaning that reaches beyond the times of its creation. On one of several levels it can be examined, it is an in-depth study of human psyche and the factors that may contribute to the development of different mental disorders. Difficult and traumatic life experiences may affect the psyche to such an extent that all repressed fears would not only gain control over one's behaviour, but also cause excessive dependence on other people, especially parents, so that one cannot develop their own identity. By dealing with traumatic experiences an individual has a chance to rebuild their identity into an integral whole. Nevertheless, the message presented by *The Wall* at the end of the album is less than enthusiastic*;* there is always a possibility that mental problems might arise again.

Endnotes
1. The song "Money" comes from *The Dark Side of The Moon* album by Pink Floyd—released in 1973 by Harvest Records (Lyrics by Roger Waters).
2. *Pink Floyd. The Wall*. Dir. Alan Parker. Perf. Bob Geldof. Metro-Goldwyn Mayer, 1982.
3. Pink's behaviour brings to mind the heroine of Charlotte Perkins Gilman's short story *The Yellow Wallpaper*, who was also sitting alone in a room, gazing at the wallpaper pattern and using it to create her own histories. There are also significant differences between those characters—whereas Pink isolates himself physically from the rest of the world by locking himself in a hotel room and metaphorically by building the wall

from difficult memories which isolate his psyche, the heroine of *The Yellow Wallpaper* was forced by her husband to stay in a locked room to stop her from writing as it was perceived as a male activity in those days (cf. Goodman, Lizbeth, Small, Helen and Mary Jacobus. 1996. "Madwomen and attics: themes and issues in women's fiction" in: Lizbeth Goodman (ed.), *Approaching literature. Literature and Gender*. Routledge, p. 123).

4. The said juxtaposition is another similarity to Charlotte Perkins Gilman's *The Yellow Wallpaper* where a rational doctor is juxtaposed with an irrational female patient (Goodman 123).

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Abstract

The aim of this article is to study the phenomenon of a distorted identity on the basis of selected songs of Pink Floyd's music album *The Wall*, as well as selected scenes of the film *Pink Floyd The Wall*, directed by Alan Parker. The paper tries to examine how

different negative experiences, such as the death of the father at war, the overprotectiveness of the mother, the humiliation at school by a teacher, the sense of being misunderstood by the wife and finally her betrayal which led to the hysteria and mental disorder, contributed to the distorted identity of the main character. The theoretical framework for the analysis is based on the theories of psychoanalysis, trauma, madness and the concepts of masculinity and femininity.

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Make something beautiful before you are dead by Steven Roggenbuck: Digital Natives and Millennial Poetics

Introduction

Make something beautiful before you are dead by Steven Roggenbuck is one of the most popular examples of millennial poetry. The composition is a video-collage, a combination of poetry, music, video and performance. Although the video is commonly associated with YouTube service, it is a part of a bigger conceptual art project—Roggenbuck's tmblr blogsite Live my lief. The author admits he is motivated by a desire to create, as he calls it, his *magnum opus*, an extensive work encapsulating all his poetic ideas. Roggenbuck accepts his potential status of a blogger or a video editor; nevertheless, he prefers being perceived as a poet. The young artist explains in an interview, "I personally like being called a ?poet? because … I want... to be a force that brings people back to those ?Great Subjects? of death, love, nature" (YouTube.com—Louisiana Channel). The poet wanted to make his work a collage consisting not only of poetry, but also essays, image macros and videos. In consequence, Roggenbuck decided to compose his *magnum opus* in the form of a blog which allows him to reach his audience and develop his commercial ideas.

This article aims at outlining the characteristics of *Make something beautiful before you are dead* in the context of the digital natives. Preceded by an introduction defining the characteristics of the generation and its modes

of poetic expression, the paper provides a reading of the work in the light of the Y generation. The juxtaposition of the determined characteristics reveals the popular character of Rogggenbuck's composition.

During an interview for Louisiana Channel, Roggenbuck presents himself as the one "from the internet." Most particularly, he is associated with his blogsite livemylief.com, the youtube channel—Steve Roggenbuck, and the publishing company Boost House. Nonetheless, his activity goes beyond the boundaries of the internet. Roggenbuck is also a performer who publishes collections of poetry and supports young artists (boosthouse.com). Succeeding in attracting the attention of the internet users as a millennial poet contributed to the artist's commercial development. According to Kenneth, Steve Roggenbuck and Tao Lin"[...] have produced a body of distinctive literature marked by direct speech, expressions of aching desire, and wide-eyed sincerity" (Goldsmith 2014).

Characteristics of the Generation

The digital natives, millennials, are people born from late 1980's throughout 2000's. The term digital natives stems from the fact that this generation has had access to digital technologies since their early childhood. Hence, millennials are perceived through the prism of technologically advanced countries of the Western World. Information technologies are embedded in their culture to such a degree that they shape the lifestyle of the generation who are now becoming young adults. The digital natives are growing up in the era of relative peace and prosperity. The families millennials are parts of are smaller than the families of their parents or grandparents. The digital natives are examples of technically advanced civilisation. Their upbringing, economic status and internet literacy are the key factors influencing their reception of *Make something beautiful before you are dead*.

The parenting trends of the contemporary society led to circumstances in which millennials believe they are special and unique (Eubanks 2006 1–2). Popularisation of birth control and individual parenting imposed by relatively

small family results in the trend among the X generation parents who nurture their own children with individual care. This is supported with the fact that the Y generation parents became parents intentionally more often than own parents (1–2). Although the sense of uniqueness is observable, its behavioural consequences are not clear.

The specialness attributed to millennials leads to ambivalent conclusions. On the one hand, Howe and Strauss describe the digital natives as community-minded individuals who follow societal conventions and expect support from their society and its institutions. Specialness means here confidence in reaching their aims as both individuals and a society (Howe and Strauss 2003). On the other hand, Jean M. Twenge expresses concerns about this sense of specialness. According to her, the digital natives are a generation for whom individual needs are of the ultimate importance. She argues they are self-oriented individuals who are likely to flaunt conventions of the society they live in (Twenge 2009).

Early and frequent exposure to the information technologies and social media are another factor shaping the digital natives (Bolton 9). The earlier generations, the digital immigrants, spend less time online than their children or grandchildren. Millward Brown Digital research agency recognised millennials as the generation which accesses the information technologies most frequently (millwardbrown.com). Different studies on the way European millennials express their emotions online on political subjects suggest that their behaviour may be shaped by online communities (Lewandowska-Tomaszczyk 66–67; Bolton 6)

The social media are perceived in this paper as online services used for creating, sharing and viewing content which may have significant influence on digital natives. The term encompasses blogs, social networking sites, online communities, video sharing sites, and others relying on the consumers who become publishers, designers, producers or comment editors. The most popular online destinations are social services, blogs and global markets (Bolton 9, 10; Nelson). This conclusion is based on the data estimating the

amount of time spent on social services by their users. The main reasons for using social media are access to information, communication, and online communities. Digital natives tend to evaluate and comment on other people's opinions more often than the earlier generations (Bolton 11).

Sharing, commenting and viewing the content in a digital community shapes the psyche of its users in a number of observable ways. Lewandowska-Tomaszczyk's study proved that emotional expressions are dependent on the discourse of a particular online community. Moreover, the online communities may have impact on decision making of its members (67–68). The sense of community may be a reason for taking riskier financial decisions. Individuals acting so tend to believe they will receive support from their community in a difficult situation (Bolton 19). Researchers of the University of Pittsburgh recognised that in the age group of 19-32 the incidence of depression is three times higher among the most active users of the websites like Facebook, Twitter and Reddit, than in the case of those who used the services the least. Moreover, there are serious concerns about excessive long-term use on the mental health of the users (Bolton 27).

The third factor characterising digital natives is the economic situation they find themselves in. On the one hand, digital natives were born in times of relative peace and prosperity; on the other hand, they live in times of economic uncertainty. Digital natives are unfamiliar with deadly famines, military conflicts or outbreaks of epidemics, thus, their reference point in terms of life expectations they get from their societies may seem unrealistic for the previous generations. On the other hand, such incidents as the financial crisis of 2007–2008 and the Great Recession following it put millennials into state of financial insecurity and high unemployment. The fact that millennials are the generation of the highest students loan debt explains their struggle for employment (forbes.com).

Further economic influence on the young generation stems from consumerist habits developed in the capitalist societies. A significant part of

this generation grew up in the society shaped by the markets based on services. Hence, millennials are accustomed to expect instant realisation of their needs (Eubanks 3).

Summarising, digital natives are shaped by technological, social and economic circumstances of their time and cultural affiliation. Although the generation is used to receive support from the other people, their social status is uncertain. The developed Western economies provide the access to the technologies and tempt millennials with promising career perspectives. In consequence, digital natives' material expectations are inadequate to their possibilities.

Modes of Poetic Expression Popular among Digital Natives

Although the internet provides access to a plethora modes of poetic expression, poetry is not popular among the digital natives occupying the social media. The most frequently accessed websites are blogs and services like twitter; they are free and available to almost everyone. The social media are usually based on the development of online communities. The blog became one of the most popular sources of online literature among digital natives. *Make something beautiful before you are dead* is a good example of the use of this form.

Blogs are used for a number of reasons. However, poetry blogs are a relatively small group of personal websites; thus, blogs' function as a means of poetic expression has not been clearly defined yet. From the pragmatic perspective, the blog being a virtual space for self expression is the simplest and one of the cheapest (often free) instruments used for establishing one's own web site. The user publishing poetry becomes also a member of an online community who reads and possibly corresponds with him. Moreover, the blogs serve as interpersonal communication channels. Hence, defining the blog as a literary genre causes ambiguities. Some literary scholars understand blog as a new literary form, whereas other scholars perceive the blog as a remediation of the traditional literary forms such as journal, diary or short fiction

(Gumkowska, Maryl & Toczyski 287). Following Anna Gumkowska, this paper simplifies the understanding of the term to any service which names itself a blog (Gumkowska, Maryl & Toczyski 287; Bellinger 2009).

A survey conducted by Gumkowska, Maryl and Toczyski provides a valuable insight into how bloggers perceive the form they use. The majority of blog users perceive blogs as means of ethical, emotional or referential communication rather than as an object of the aesthetic perception. The blog literature extends personal expectations of literature, and sets new aims for it. When asked to compare the blog with the traditional literary forms, the majority of the surveyed recognised the blog as the closest relative to a diary or a journal. Consequently, the surveyed described the blog as a comment, a short-fiction or a magazine. Although some of the surveyed connected the blog with a diary or a journal, they commented that the blogs are far too different from any other literary form to be compared with (Gumkowska, Maryl & Toczyski 298–299).

Despite the lack of precise definition, some characteristics of the literary blog can be determined by its comparison with the diary as a form of expression. The blog is driven by the author's subjective point of view, which also concerns diaries. However, the bloggers do not usually aim at expressing their innermost feelings, whereas the diary authors do. Both the diary and the blog have meta-text data: e.g. names of places. The entries are presented in reversed chronological order, in contrast to the diaries, the blogs require constant updating as they are supposed to correspond with the reader's preferences. The blog entries are written with relation to the present: the time distance between writing, publishing, and reading of a particular entry is shorter than in the case of the diary. Although both forms have loose narratives, the blog may be dependent not only on the author himself, but also on the discourse of the virtual community the blogger is part of (Gumkowska, Maryl & Toczyski 301–302).

Blogs serve mainly for communication purposes; thus, the relationship of the author and the reader plays an important role. The users forming the online

communities desire from the blogs authenticity the most. A significant part of active users claim their activity is run by their inner motivations; nevertheless, the bloggers tend to behave as online avatars of their real selves, or they adopt a particular thematic role (Gumkowska, Maryl & Toczyski 302).

Another social network important for the distribution of the online poetry and Roggenbuck's artistic activity is twitter. Linda Brown Holt discovered that literary qualities of the service are common for the blog as well. The authors are able to create or participate in development of a literary genre by adopting a specific writing style associated with a particular tag or an online community. A further trait of this mean of expression is the sense of intimacy which stems from the possibility of the online communication (Holt 256–257; Sloan *et al* 2015).

Communication plays an important role in social networks, such as the blog or tweeter influencing the modes of poetic expression on quantitative, qualitative, temporal and formal levels. Improvements on the quantitative level mean the higher number of the published poems as the internet has become widely accessible. The qualitative features concern the freedom of subjectivity for both the poet and the commentator. Sharing a poem or one's own opinion on the internet is easier than via any other means of communication. Temporal qualities stand for the speed of publishing, which depends only on the appliance used for the text processing. Convenience on the formal level relates with multidimensionality of the medium: information technologies allow for combination of vision, sound and text (Gumkowska, Maryl & Toczyski 293).

The functioning of social networks is not entirely transparent, nor are the standards of poetic expression the networks impose on their users. The blog is not a clearly defined form, nonetheless, it has common traits with the diary and encompasses extended combinatorial possibilities. Its form is multifunctional and the poetry can be adapted to the common blog usage. Thus, poetry published on the blog may perform additional functions apart from the

aesthetic one, for instance, building a direct relation with the reader. The personal character of the relations developed on the blog requires authenticity and sincerity from the blog authors. Nevertheless, the authors tend to be focused mainly on making their accounts attractive for the readers.

Make something beautiful before you are dead in the Context of Millennial Generation

Make something beautiful before you are dead, by Steven Roggenbuck is a collage of poetry, video, and performance. The length of the video is three minutes and five seconds. Regarding the reception, the work is one of the artist's most successful pieces. The composition depicts perspectives and forms of expression identifiable for stereotypical millennials.

In 2012, Steven Roggenbuck has published *Make something beautiful before you are dead* on his own blog-site and YouTube service on which it has been viewed two hundred thousand times. The video has received over six hundred comments, hardly any of these comments were published later than a year ago (2018). A significant number of the comments praise the work for its poetic quality. A number of the commentators are at young age; this is noticeable as they often refer to their personal experiences. Thus, it is be concluded that the significant part of the commentators are millennials. Additionally, Roggenbuck's poetic video collage has been reinterpreted by moon temple, a YouTube user, whose publications seem to correspond with the common blogging practices characteristic for digital natives (03.2018).

Using a hand-held camera, Steven Roggenbuck records the video in a domestic environment, the manner in which the author talks is a common practice among the millennial video-bloggers. The artist says he will find "the best deal" out of the possibilities he has with a high-pitched and mocking tone. He does not speak directly to the camera, a practice rather rare among the millennial video-bloggers. The poet expresses his concerns about his future. Roggenbuck's concerns correspond with those of the stereotypical millennials,

as he refers to the insecure perspectives on the future. The minor atmosphere changes with the conclusion: "you know what, there's a better deal" (YouTube).

After leaving the domestic background Roggenbuck changes the environment for the open space; his mode of expression changes along with it, as he gains confidence and freedom of expression. The phrase he vulgarly utters, "two words jackass" is repeated interchangeably with the name of an American television series and an internet slogan Yolo (you only live once). The slogan, enumerated among various cultural products embedded in an incoherent utterance of an individual on the internet, recalls the conventions of the young generation of the Western cultures. The speaker's behaviour suggests that the open air has let him forget about the anxiety the video starts with.

The outdoor environment gives the speaker the confidence he did not have at home, his gestures are more energetic, slightly nervous, as if he lost control over himself. Roggenbuck disapproves of a tree by shouting at it, he ironically admires it for its skills of a "bounty hunter." In the succeeding scene, the speaker unexpectedly introduces the topic of the Marxist concept of *the base and the superstructure*. The idea is not elaborated on, but it is possible to find some coherence between what is happening on the screen and the theoretical concept. According to the Marxist's concept, culture and economy are mutually dependent on each other, thus possessing control over the media such as television channels for teenagers would give Roggenbuck a possibility to overthrow the country. Roggenbuck's video along with the community of his followers seems to be a step towards the realisation of these words.

The following scenes are a combination of video excerpts edited out from the other videos; Roggenbuck is not present. The first excerpt is a recording of the moon with a female voice commentary in the background. The meaning of the comment is difficult to determine, as it is taken out of context; the only meaningful message is that the moon appears on the screen. This snippet may be significant as it links thematically with Roggenbuck's earlier excitement with

nature. The following passage is a blend of further excerpts. The chopped video snippets resemble a conversation between an adult and an adolescent. The adult's fragmented statement suggests that the life may have a sense, he finishes his statement with words: "[...] the powerful play goes on, and you may contribute a verse." The impression of a conversation is evoked through the interchangeable mixing of the two video excerpts. The video, music, and the voice come from different sources. This passage appears to have two possible functions. The first one, placing the outsourced videos serves as the climax which renders the general tone of the composition more emotional. The second one, regarding the introduction, is to show that young individuals are sometimes in the need of suggestions on how to set the aims in their own lives.

Again, the artist appears on the screen, he wonders around the house and celebrates experiences of daily life with the accompaniment of the subdued, melancholic music. Roggenbuck's head-wear imitating jaguar's head emphasises what he loudly annunciates "[he] love[s] hugging" and "working on things that make [him] happy." The music is a composition of synthesised tones mixed with the guitar. The percussion appears when the artist utters the last phrase indoors. The music developing into dubstep prepares the viewer for a change. Steven Roggenbuck appears back on the screen, this time he is on a meadow. This fragment leads to the conclusion that the way he feels at a particular moment is most important for the speaker.

When the speaker introduces the meme with the term Yolo, he emphasises the possibilities of practising the "you only live once" attitude prevalent in modern times by claiming "[...], that in the grandpa's days they did not have yolo" (YouTube). Roggenbuck appears to ignore the legacy of the ancient poets such as Horace or Silius Italicus. The first one is known for the aphorism "seize the day" (Odes 1), the second one is recognised for the statement that "no man can be born a second time[...]" (Punica 15.60-4). By drawing the analogy to testicles, Roggenbuck points out that a subject in real-life is worth five in virtual-life. Roggenbuck develops his understanding of the meme on the

example of a dead tree trunk he finds in the woods. The speaker communicates that there is only one life, he refers not only to the viewers' own lives, but also to the other people's or the pets'. The idea is summarised with the phrase "guess who you can't hug when you're dead, everyone." In consequence the lyrical ego utters the title slogan *Make something beautiful before you are dead*.

The coda of the video is a praise of life which refers to the eponymous slogan. Roggenbuck claims people "[...] can do better than this." He does not elaborate on "this," however it can be assumed that it means that people could stop doing things they do not desire to. The context of praising daily experiences as well as the companionship of the others supports the point of the statement that people should not "do the things they don't like." Despite of the clear explanation of the fragmented statements in the work, *Make something beautiful before you are dead* conveys a clearly specified message encouraging to make something meaningful in one's life (youtube.com).

The video is edited with techniques similar to the ones that millennial bloggers commonly use. The fragmented speeches organised in a way resembling stream of consciousness evokes the impression of a selfie-like log published on the internet by millennials. This form along with the contemplation over existential issues clearly captures the sense of the work as they emphasise the impression of temporariness what makes the work emotionally appealing to the millennial addressee. The further feature of the composition popular among the digital natives' practices is the use of memes and mimicry. This is not only the form of a video-blog, but also the use of slogans such as *Yolo*, the adoption of the frames derived from other videos, the tools used for the creation and publication of the work, and the type of music. The use of convention is intentional and serves well for grasping the time spirit of the digital natives. However, due to the fact that the work conveys its message by its form rather than through its content it creates an impression of the lack of innovative and skilful use of language characteristic of poetry.

Conclusions

Make something beautiful before you are dead is a video collage of a poetic character referring to issues significant for a typical millennial. The form and content of the work can by identified with spiritual and existential needs of digital natives. The video form resembling a video-blog embeds editing techniques and slogans every digital native can identify himself or herself with. The content of the work conveys a comment on the life style of the contemporary generation as well as a motivational appeal to individuals. The popularity of the video is probably achieved not only through its artistic qualities, but rather through the choice of medium, form, and the author's skilful adjustment to the needs of the addressee.

The characteristic elements for the Y generation, such as the use of digital technologies, typical rather for technologically advanced western countries, can are noticeable in the cultural context of Roggenbuck's work. The author refers not only to the social networks, but he also mentions cultural constructs characteristic of American culture, such as the names of television programmes. The assumption that contemporary people feel lost and their aims are unclear finds its reflection in the generation's economic uncertainty. The further element in the work consistent with the reality is the use of social services, such as the blog or twitter, through which Roggenbuck, as numbers of other millennials, publishes and develops relationships.

The rendition of the title concept of *Make something beautiful before you are dead* in the form of a video-poem grasps the spiritual needs of digital natives. The idea is conveyed mainly through its form rather than through poetic expression. The use of hand-held camera, domestic surrounding, music and common internet slogans make Roggenbuck's poem identifiable for digital natives. Moreover, this effect is enhanced with the author's online marketing.

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Abstract

Since the recent dissemination of Web 2.0, and the subsequent social media explosion, modern poetics has been deeply enriched by a plethora of new modes of expressing poetry. Examples of this take a wide variety of forms including Tweet-length poems, meme poetry, and even so-called collaborative pieces with co-authorship being claimed simply because commenting on a piece is considered participating in its creation. However, despite these stylistic developments, relatively little research has been conducted to investigate defining features of this nuanced approach to poetry creation. Nevertheless, members of Generation Y, also known as millennials, continue to break creative new ground due to their implicit understanding of information technology. Immersed from the early stages of childhood in digital content, Steven Roggenbuck well exemplifies the generation of digital natives currently changing the face of modern poetry. The article will first identify the characteristic features of digital natives. It then explores a variety of ways millennials engage in poetic self-expression 'online.' Finally, the concept of Postinternet is introduced and defined by referring to key aspects of a personal synopsis by Roggenbuck himself which details the rationale behind his creation of the poem *make something beautiful before you are dead*.

BOOK REVIEWS

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CELEBRATING THE POLISH CONNECTION OF JOHN MAXWELL COETZEE

Considered to be one of the greatest and most influential contemporary English writers (Poplak), John Maxwell Coetzee was born on 9 February 1940 in Cape Town to the descendants of Dutch, Polish, and German immigrants to South Africa (Head 1). Coetzee's opposition to any form of oppression cost him his position at the University of New York in Buffalo when, in the 1970s, he protested against the Vietnam War (Head 2).

After returning to South Africa, Coetzee openly opposed to and criticised apartheid and the contemporary policies of South Africa (http://www.nytimes.com). Nowadays, Coetzee advocates against the antiterrorism laws and the contemporary immigration policies of the Australian government, comparing them to the laws introduced during apartheid (http://www.news24.com); he also fights for animal rights (Coetzee).

Throughout his long literary career, Coetzee received numerous awards, including two Booker Prizes. In 2003, he was awarded the Nobel Prize in literature. The Nobel committee justified their decision stating that in his

works—characterised by complex composition, intriguing and deep dialogues, and analytical brilliance—Coetzee talks about morality by "portray[ing] the surprising involvement of the outsider" (http://www.nobelprize.org).

On 23 October 2018 at 11:00 at the Faculty of Law and Administration at the University of Silesia in Katowice, Professor Andrzej Kowalczyk, the rector of the university, opened the ceremony of awarding the honorary doctorate degree to Professor John Maxwell Coetzee. The lecture hall was filled with the representatives of the local government, the heads of other Silesian universities (including the Academy of Fine Arts in Katowice and the Silesian University of Technology), the members of academia from Polish and European universities (including the University of Oxford, Pamukkale University, and the Mediterranean Institute University of Malta), and the students of the Faculty of Languages.

The ceremony started with the opening speech made by Professor Kowalczyk, which was followed by the laudation delivered by Professor Zbigniew Białas, the head of the Department of English at the University of Silesia. After the laudation, the Dean of the Faculty of Languages, Professor Krzysztof Jarosz, read out the text of the diploma and Professor Kowalczyk officially awarded honorary doctorate degree to Professor Coetzee. The Nobel Prize Winner also received a commemoratory statue designed and made by Katarzyna Pyka. The last—and probably the most awaited—part of the ceremony was the speech delivered by Coetzee himself which, albeit short, was met with a standing ovation. The ceremony ended with a brief thank you speech made by Professor Wiesław Banyś.

To commemorate the act of awarding the honorary doctorate degree to Professor John Maxwell Coetzee, the University of Silesia Press released a seventy-page album which was published both in Polish and in English. Each album, edited by Jarosz, Białas, and Pawlicki, is divided into seven parts: Introduction, Laudation, three Reviews, Laureate address, and Curriculum Vitae of the laureate.

In Introduction, Professor Kowalczyk discusses the history of the title of honorary doctor, calling it "the highest academic distinctions granted by the university" (Jarosz, Białas, and Pawlicki 9). He also lists other individuals who have received honorary doctorates of the University of Silesia, such as Tadeusz Różewicz, Ryszard Kapuściński, Sławomir Mrożek, and Jacques Derrida. Finally, Kowalczyk mentions the merits and achievements of Professor Coetzee not only as a writer and a scholar, but also as a teacher and a mentor.

In Laudation Professor Białas tells about the history of his acquaintance with Professor Coetzee, starting with their first meeting in 1996 at the University of Essen in Germany during the symposium on the history of South African literature and the subsequent meeting during the symposium *Ebony, Ivory & Tea* in 2000. However, the central focus of the laudation remains the email from Coetzee received by Białas "on Sunday, 13 June 2004 at 4:28 p.m." (Jarosz, Białas, and Pawlicki 18), the date which also marks the beginning of Coetzee's search for his Polish roots.

In the first of the Reviews, Professor Derek Attridge from the University of York presents an assessment of Coetzee's literary and academic careers, stating that "Professor Coetzee's standing as a major figure in world literature is not in doubt" (Jarosz, Białas, and Pawlicki 25). Attridge highlights that Coetzee's fiction—taught in literature classes all over the world—not only has been translated into numerous languages, but also has been adapted both for the stage and the screen. Next, Attridge moves to briefly discussing Coetzee's novels in the chronological order of their publication, starting from *Dusklands* (1974) and *In the Heart of the Country* (1977) and ending with *The Childhood of Jesus* (2013) and *The Schooldays of Jesus* (2016); Attridge also focuses on "three unclassifiable works that deal with [Coetzee's] past" (Jarosz, Białas, and Pawlicki, 28) and his volumes of critical essays. Finally, Attridge mentions Coetzee's connection to Poland through Balcer Dubiel, his great-grandfather on his mother's side and his generosity towards other writers.

The second Review, written by Professor David Attwell from the University of York, begins with listing the prizes and awards won by Coetzee throughout years. However, Attwell focuses mostly on the early sources of inspiration for Coetzee, such as the political situation in South Africa in the 1960s and the way they are portrayed in *Dusklands*, a work of fiction which can be described as "an exorcism of sorts, a confrontation with the violence of imperial cultures with their histories of oppression and the moral damage they inflict on their own citizens" (Jarosz, Białas, and Pawlicki 33). Attwell also highlights that "Coetzee's fiction evidences a strong bond with his native country, but it is an agonistic connection" (Jarosz, Białas, and Pawlicki 34); at the same time, he warns that it would be erroneous to associate Coetzee's literary success solely with his relationship with his home country as there are other factors in play, such as his knowledge of the traditions of the European novel, intellectual power, and aesthetic inventiveness. Finally, Attwell discusses the presence of autobiographical elements in Coetzee's novels.

The final Review, written by Professor Ryszard Koziołek from the University of Silesia, paints the portrait of Coetzee as a precursor of digital humanities, especially in the use of computers for analysing poetry. He then moves to discussing the way Coetzee uses language to criticise the unfair reality and to tell the truth about the world. Simultaneously, Koziołek notes that "Coetzee does not draw a strict boundary between his literary and academic work—he treats both kinds of writing as being a way for people to symbolically represent individual and collective experience" (Jarosz, Białas, and Pawlicki 47). Finally, just like other reviewers, Koziołek also draws the readers attention to Coetzee's connections to Poland and Polish culture.

Probably the most interesting—and exciting—part of the publication is the laureate address written by Professor Coetzee himself. In his speech, Coetzee focuses on the importance of language and the way in which it shapes one's perception of reality and worldview. He starts his address from discussing the role of Latin in the scholarly communication as it allowed "a flow of ideas

across linguistic barriers" (Jarosz, Białas, and Pawlicki 57) and its later displacement by German, French, and, finally, English. At the same time, he also highlights that such a dominance of English is not "unequivocally welcomed" (Jarosz, Białas, and Pawlicki 58) as it threatens the imposition of an English worldview upon its users.

The final part of the publication is the curriculum vitae of Coetzee prepared by Marek Pawlicki. Pawlicki briefly presents biographical information about Coetzee and then swiftly moves to discussing his academic and literary careers, listing the universities where Coetzee worked and which he has visited. Finally, he lists all Coetzee's publications in the chronological order as well as the translations he has made.

Despite its small size, the commemorative album proves to be quite an interesting publication. It not only serves as a commemoration of awarding honorary doctorate to Coetzee, but also can be treated as a collection of critical texts which bring to light Coetzee's connection to Poland and discuss the influence of language on people and their worldviews.

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CONFERENCE REPORTS

BEYOND THE HORIZON: CROSS-CULTURAL EXPERIENCE TODAY
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: 24 November 2017
Took place in: Toruń
Report by: Paula Budzyńska

On 24th November, 2017, Department of English at Nicolaus Copernicus University and Doctoral Students Association operating in this department organised the 2nd interdisciplinary conference 'Horizons' that was entitled 'Beyond the horizon: cross-cultural experience today.'

The topic of the conference was inspired by the fact that in the last two decades, interculturalism has significantly influenced various fields of studies and the English language (Parmenter 2003: 20). This profound impact has also been reflected in valid documentation concerning teaching/learning foreign languages at both European and national levels, including the *CEFR* (2001), the *European Language Portfolio* (2000-2014), or the *CEFR Companion Volume* (2017). Hence, this particular issue appears to be worth discussing from the academic perspective.

The event encompassed 13 papers dedicated to interculturalism in the field of culture, linguistics, and literature. The participants represented such tertiary education institutions as University of Gdańsk, Jan Kochanowski University in Kielce, or Maria Curie-Skłodowska University in Lublin. Moreover, they had an honour to attend a plenary lecture entitled 'A Socio-Cognitive Perspective on

the Language-Culture-Cognition Nexus in Educational Approaches to Intercultural Communicative Competence' delivered by Professor Ariadna Strugielska from Department of English, NCU, in Toruń.

The first panel was opened by Dr Jarosław Hetman, NCU, who gave a talk on "Beyond—Within: David Foster Wallace's Literature of Deep Humanism". The talk was followed by three papers by doctoral and MA students at NCU, presenting cross-cultural perspectives: Joanna Antoniak's presentation on "The (Im)possibility of Crossing Cultural Boundaries—the Analysis of Hanif Kureishi's *My Son the Fanatic*," Julia Siepak's exploration of "Contemporary Indigenous North American Representations of Mount Rushmore National Memorial," and Paula Budzyńska's discussion addressing the question of "(How) Can ELTs Support the Development of Pupils' Intercultural Competence in Early School Education in Poland? ".

The second panel was devoted to linguistics and included presentations going beyond traditional approaches to the study of language and communication: "Gesture in Storytelling in L1 and L2. Differences between Italian and French Students of English as a Foreign Language. Comparative Study" by Marlena Siwek (Catholic University of Lublin), "Beyond the Traditional Approach to Impoliteness" by Natalia Pałka (NCU) and "Ponglish as an Effect of Polish-English Language Contact in Great Britain" by Daria Tyblewska (NCU).

The papers presented in the third panel discussed issues related to literature, film and art in comparative perspectives. Agnieszka Stawecka-Kotuła from Maria Curie-Skłodowska University in Lublin talked about "Riding the Waves of Cultural Change. On How the French and the Americans Shaped their Cinematic New Waves." Paulina Pietras from Jan Kochanowski University in Kielce commented on "The Importance of Language in the Intercultural Experience" by exploring "the Depiction of English and Persian in Firoozeh Dumas's Funny in Farsi: A Memoir of Growing Up Iranian in America," while Marlena Hetman (NCU) asked questions about the nature of contemporary art

in the paper entitled: "Is It Beautiful, Is It Art? Eighteenth-Century Aesthetic Principles and Contemporary Art."

The final panel consisted of three papers exploring aspects of interaction and computer games. Marek Placiński (NCU) presented the paper going "Beyond the Standard Methods of Research in the Interactive Alignment Model." Bartosz Bukatko (NCU) discussed the nature of "Inter-Player Communication in MOBA Games," whereas Maciej Bukowski (NCU) talked about "Cultural Representation in The Witcher 3: Wild Hunt."[1]

The conference was supported by a linguistic bookshop BOOKS as well as two publishing houses, that is Oxford University Press and Macmillan, which provided gadgets for each participant.

Holding a conference devoted to interculturalism definitely allowed the participants to broaden their horizons in this matter, or possibly even go beyond them?...

Endnotes
The conference programme summarized by E. Lorek-Jezińska.

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CEFRiTES: The Common European Framework of Reference in Tertiary Education System—Interpretations and Implementations

Organised by: Department of English, Faculty of Languages, Nicolaus Copernicus University
Conducted in: English
Took place on: 19-21 September 2017
Took place in: Toruń
Report by: Paula Budzyńska

On 19th-21st September 2017, English Language Acquisition and Teaching Section of Department of English and Faculty of Languages at Nicolaus Copernicus University in Toruń organised the first international conference entitled "CEFRiTES: The Common European Framework of Reference in Tertiary Education System—Interpretations and Implementations."

The conference aimed at exchanging thoughts on foreign language education in tertiary education system. The main emphasis was put, for instance, on foreign language policy in the EU, the implementation of the CEFR and potential challenges related to it, as well as measures taken, among others, by authorities, educational institutions, or scholars in order to put the CEFR into practice successfully.

The conference was held under the auspices of the Polish Accreditation Commission and the President of Toruń. Moreover, the media patronage was provided by Polish local television (TVP3) and Radio PIK. CEFRiTES was supported by such organisations as Erasmus+, Euroexam international, as well as EmpikSchool.

The event attracted almost 100 participants from 13 countries, including Poland, Ukraine, the UK, Italy, the Netherlands, Spain, Hungary, or Japan. For 3 days, about 40 papers were presented. The participants were also given the possibility of attending a poster session.

It is worth mentioning that CEFRiTES was marked by plenary lectures delivered by prof. Brian North (the co-author of the CEFR, Eurocentres Foundation), prof. Michael Byram (Durham University), prof. dr hab. Urszula Paprocka-Piotrowska (the Catholic University of Lublin), dr hab. Waldemar Martyniuk (Jagiellonian University), and prof. Jan Iluk (the University of Silesia).

What is more, not only did the conference include workshops on the very theme, but also a discussion panel on the quality of foreign language education at tertiary level with the participation of the representatives of the Polish universities.

All details concerning the conference can be found on **www.cefrites.umk.pl.**

THE POSTCOLONIAL FAMILY

INTERNATIONAL INTERDISCIPLINARY CONFERENCE

Organised by: Department of English, Faculty of Languages, Nicolaus Copernicus University
Conducted in: English
Took place on: 19-20 September 2018
Took place in: Toruń
Report by: Joanna Antoniak

Throughout the years of its existence, colonialism has affected intimate relationships, especially those within the family, often estranging generations. International interdisciplinary conference *The Postcolonial Family* was organised to provide a space for a discussion of the ways in which families function within (post)colonial reality and to reflect upon and examine the changes not only in the families themselves, but also in social and academic approaches, and attitudes to them.

The conference lasted two days and was held in Collegium Maius. There were eighteen participants representing both Polish (University of Silesia, University of Łódź, University of Wrocław, Jagiellonian University, and, of course, Nicolaus Copernicus University) and foreign universities (Seoul National University, Ivane Javakhishvili Tbilisi State University, and Sokhumi State University). The keynote speaker of the conference was Professor Zbigniew Białas from University of Silesia who delivered the plenary lecture entitled *Burrowing and barrowing. J. M. Coetzee and Familial Bonds*. The conference coincided with the Q&A session during which Professor Białas— who is also the author of four novels and a reportage—spoke about his creative process and the reception of his books.

Although small in number, the papers presented during the conference discussed different aspects of the idea of the postcolonial family. The popularity of the family metaphor in colonial fiction was discussed by Krzysztof Kosecki in his paper *Family as a metaphor of British Empire: Somerset Maugham's short story 'The Force of Circumstance' (1926)*. The families and familial bonds in the face of war and war trauma were the central ideas in the papers of Edyta Lorek-Jezińska (*Children and women soldiers in 'Black Diamond: The Years the Locust Have Eaten' by J. Nicole Brooks*), Anna Branach-Kallas (*The burden of imperial loyalties: (Post)colonial families and the First World War*) and Karolina Marzec (*"Come as you are"—war and family in Frank Ormsby's 'The Ghost Train'*).

The South Asian families became the main theme of the second panel. In her paper entitled *Adoption to the United States and searching for families in American camp towns in Korea: Imagined kinship and politics*, Lee Gyoungbeen presented the stories of Korean prostitutes who were forced to give their children up for adoption to American families. The representations of families in Japanese and Chinese diasporic literature was discussed by Joanna Antoniak (*Kerri Sakamoto's 'Electrical Field' as the study of a Japanese Canadian family in the post-WWII era*) and Jacek Stopa (*Designated partners: Incest in Chinese American literature*).

A number of papers focused on the representations of families in literatures of former colonies: Algeria (Michał Zięba's *Reclaimed voices in Assia Djebar's 'Oran, langue morte'*), Georgia (Mariam Miresashvili's *History, memory, and postcolonial family on the basis of Otar Chiladze's novel 'Avelum'* and Nino Tsereteli's *Literary representation of families in the postcolonial Georgian literature*), Ghana (Katarzyna Więckowska's *Fathers in the (post)colonial imagination*), and Australia (Radosław Siewierski's *Before and after the British: the picture of Aboriginal family in the novels by the Stolen Generation writers*). The participants also discussed the influence of the family on creativity of the author (Nana Gaprindashvili's *Biography of writer's family: Journey from the author's personal life to his artistic creativity on the example of Givi*

Margvelashvili), the family as the tool of oppression (Jarosław Milewski's *Privilege, access, shunning: Images of family in Sarah Schulman's novel*), and the images of families in neo-colonial dystopias (Agnieszka Podruczna's *Family, Interrupted. Neocolonial dystopias and familial ties in Eden Robinson's 'Terminal Avenue'*).

Yet, not all participants were focusing on the representation of postcolonial families in literature. In her paper entitled *Depicting Latinx families on American television in the Trump era,* Nelly Strehlau discussed how the portrayal of Latinx family has changed since the beginning of Trump's presidency. In turn, Marlena Hetman in her presentation *The critical analysis of Sam Shepard's 'Silent Tongue' con family unit* focused on the complexity of the Indian-American family presented in the film.

International Interdisciplinary Conference *The Postcolonial Family* proved to be a successful albeit rather small event. The presented papers sparked lengthy discussions which took place not only during coffee breaks but also during the conference dinner held on the first day of the conference.

ABSTRAKTY

Joanna Antoniak

Beyond Hegemonic Masculinity—Criticism and Subversion of Masculinity Models in American Rap Music: the Case of The Lonely Island

Modele męskości dominujące w amerykańskiej muzyce rap i hip-hop można opisać jako przykłady hipermęskości. W swoich piosenkach raperzy często przedstawiają samych siebie jako silnych i niezależnych mężczyzn odrzucających lub podważających symbolizowany przez państwo system władzy. Inne elementy takiego hipermęskiego portretu amerykańskich raperów to: heteroseksualność i heteronormatywność udowadniane przez długą listę podbojów seksualnych, przemoc, nadużywanie alkoholu i innych używek oraz popisywanie się zdobytym majątkiem. Jednakże w ostatnich latach zauważono toksyczność takiego modelu męskości i jego negatywnego wpływu na młodych mężczyzn. Celem tego artykułu jest dokonanie analizy wybranych utworów hiphopowych i rapowych amerykańskiej grupy komediowej The Lonely Island w celu przedstawienia w jaki sposób członkowie grupy krytykują dominującą kulturę i muzykę rap i dokonują subwersji toksycznych modeli męskości.

Monika Boruta

Culture, Interaction and Language: How are They Linked?

Intencjonalność jest cechą wynikającą z funkcjonowania w społeczeństwie posiadającym kulturę. Michael Tomasello przekonuje, że człowiek to jedyny gatunek, który tę cechę posiada. Zdaniem Tomasello, intencjonalność pojawiła się w odpowiedzi na praktyki kulturowe człowieka i sprawiła, że możliwy stał się rozwój symbolicznego systemu komunikacyjnego. W pracy przedstawiam ideę rozwoju człowieka jako istoty społecznej, rozwoju mózgu związanego ze wzrostem liczebności grupy, w której żyje człowiek oraz śledzę rozwój "uwagi współdzielonej" z nimi związanej. Zaczynam od scenariusza wzrostu i rozwoju mózgu, zaproponowanego przez Bjorklunda i Beringa. Kolejno, opisuję hipotezę mózgu społecznego Dunbara i przywołuję pięć idei

dotyczących jego rozwoju. Na końcu, przedstawiam sposób w jaki, zdaniem Tomasello, kształtuje się rozwój uwagi u człowieka i jak przyczynia się do rozwoju językowego.

Bartosz Bukatko

Inter-player communication in MOBA games

Tematem projektu, który został przedstawiony w niniejszym artykule, była komunikacja pomiędzy graczami w grach typu multiplayer online battle-arena (MOBA). Gry MOBA są specyficznym gatunkiem, ponieważ w dużym stopniu zależą od kooperacji współgraczy i ich pracy w zespole, co wydaje się tworzyć unikalne, przyjazne dla komunikacji środowisko. Badanie empiryczne polegało na przeprowadzeniu eksperymentu z grupą ochotników (n=12), grających w League of Legends (LoL), popularny tytuł MOBA, w celu zweryfikowania hipotezy o tym, czy komunikacja głosowa wygeneruje większy sukces w rozgrywce (ang. gameplay success, GS) niż komunikacja pisemna. Specjalna formuła obliczania GS została opracowana na podstawie tego, do czego gracze powinni dążyć w trakcie rozgrywki w League of Legends. Zmienne te zostały ustalone w sposób podobny do prezentowania tablicy wyników, która jest wyświetlana po każdym meczu w LoL-a. Formuła GS użyta w tym badaniu opierała się również na wcześniejszych badaniach przeprowadzonych w dziedzinie gier MOBA. Uczestnicy rozegrali dwa mecze w parach przeciwko komputerowym wrogom. W jednym z tych meczów mogli komunikować się tylko poprzez okienko czatu w grze (warunek z komunikacją pisaną), zaś na czas drugiego meczu łączyli się ze sobą poprzez komunikator głosowy (mianowicie Skype) i byli proszeni o komunikowanie się wyłącznie głosowo. Dla wyrównania szans to, który z warunków był rozgrywany jako pierwszy, a który jako drugi w przypadku poszczególnych par było ustalone losowo, lecz z zachowaniem równowagi w taki sposób, że podczas gdy połowa drużyn rozgrywała swe mecze w komunikacji pisanej, to druga połowa grała z komunikacją mówioną. Pary zostały podzielone pomiędzy dwa oddzielne pokoje, tak aby gracze nie mogli zobaczyć swoich partnerów z drużyny podczas meczów. Każda z sal wyposażona była w 15 identycznych stacji PC z zestawami słuchawkowymi, podłączonymi do stabilnego i sprawnego łącza sieciowego. Jednak, jako że p=0,116, test wykazał, że wyniki uzyskane w niniejszym badaniu nie osiągnęły istotności statystycznej, dlatego proponowana hipoteza nie może być ani potwierdzona, ani odrzucona. W celu obliczenia danych przeprowadzono test rang

znakowanych Wilcoxona. Niemniej jednak, istnieje możliwość raportowania niektórych trendów. Wyniki meczów mogą sugerować, że komunikacja głosowa jest rzeczywiście w stanie zwiększyć wydajność zawodników w grze, ponieważ mecze rozgrywane w stanie VC (komunikacja głosowa) kończyły się zazwyczaj wyższym wynikiem niż mecze rozgrywane w stanie WC (komunikacja pisemna). Wydaje się, że komunikacja głosowa dała graczom możliwość zaprojektowania bardziej efektywnej strategii na polu walki.

Olivier Harenda

Eloping with an Indian Prince: Recognizing the Coloniser and the Colonised in Ruth Prawer Jhabvala's *Heat and Dust*

Artykuł bada sposób w jaki powieść historyczna "W upale i kurzu" (1975) ukazuje relację pomiędzy konceptualnymi postaciami *kolonizatora* i *kolonizowanego*. W celu przeprowadzenia tej analizy, najpierw zostają przedłożone informacje wstępne o książce oraz autorce. Następnie fabuła powieści jest przytoczona w celu ukazania jej zależności z kolonialną historią Indii. Potem artykuł skupia się na koncepcjach *kolonizatora* i *kolonizowanego* oraz ich wzajemnych zależnościach w oparciu o podstawy teoretyczne postkolonialnego badacza Alberta Memmi'ego. Pod koniec, artykuł przechodzi do analizy głównych bohaterów powieści. Analiza ma na celu ukazanie kulturowej przepaści między postaciami. Główna bohaterka jest tak zaślepiona uczuciem do *Innego*, iż nie zauważa jak wiele ich dzieli. Z tego powodu, rozróżnienie pomiędzy prawdziwym kolonizatorem a prawdziwym kolonizowanym staje się niejednoznaczne.

Bernadetta Jankowska

Distorted Identity, Madness and Trauma: The Struggle for Identity in Pink Floyd's *The Wall*

Celem niniejszego artykułu jest analiza zjawiska zniekształconej tożsamości na podstawie wybranych piosenek pochodzących z płyty "The Wall" zespołu Pink Floyd, jak również wybranych scen filmu "Pink Floyd The Wall," wyreżyserowanego przez Alana Parkera. Artykuł ten próbuje zbadać wpływ negatywnych wydarzeń z życia bohatera na zniekształcenie jego tożsamości. W ramach analizy przedstawione są kolejno bolesne doświadczenia Pinka, jak śmierć ojca podczas wojny, nadopiekuńczość matki, upokorzenie w szkole przez nauczyciela, poczucie niezrozumienia w relacji z

żoną oraz ostatecznie jej zdradę, co doprowadziło do histerii głównego bohatera oraz jego załamania nerwowego. Teoretyczne rozważania są oparte na koncepcji psychoanalizy, studiami nad traumą, szaleństwem oraz koncepcjami męskości i kobiecości.

Mikołaj Pawlak

***Make something beautiful before you are dead* by Steven Roggenbuck: Digital Natives and Millennial Poetics**

W konsekwencji upowszechnienia się Sieci 2.0 i związanej z nią popularyzacji mediów społecznościowych współczesne formy ekspresji zostały wzbogacone o wiele nowych form poetyckich. Przykładem tego są np.: wiersze długości tweetu czy poezja oparta na memach, pojawiają się także próby poszerzenia ramy utworu literackiego o komentarze internautów. Pomimo tak dynamicznego rozwoju formy, przeprowadzono niewiele badań mających na celu określenie cech charakterystycznych dla różnorodnego stosunku do tworzenia poezji. Niemniej jednak pokolenie Y, znane także jako milenialsi, ciągle rozwija formy ekspresji poetyckiej, co jest konsekwencją ich doskonałej znajomości technologii informacyjnych. Steven Roggenbuck, zaznajomiony ze światem cyfrowym już od najmłodszych lat, jest dobrym reprezentantem pokolenia, które zmienia oblicze współczesnej poezji. Niniejszy artykuł przedstawia charakterystykę pokolenia Y oraz form poetyckich stosowanych przez nie w internecie. Wprowadzone zostaje w nim pojęcie post-internetu, przez pryzmat którego omówiona zostały działalność Roggenbucka widoczna w utworze pt. *make something beautiful before you are dead*.

Marek Placiński

Beyond the Standard Methods of Research in the Interactive Alignment Model

Pośród cech charakteryzujących dialog, a które są przedmiotem zainteresowania psycholingwistyki, możemy znaleźć takie zjawiska jak torowanie składniowe (Bock 1986, Branigan et al. 1995, 2000, 2005; Pickering and Branigan 1998; Traxler et al. 2014) oraz pakty leksykalne (Brennan and Clark 1996). Oba te zjawiska można zdefiniować jako powtarzające się użycie tej samej struktury bądź tego samego słowa w trakcie rozmowy. Zaobserwowanie tych dwóch zjawisk doprowadziło do sformułowania przez Pickeringa i Garroda (2004, 2009) *interactive alignment model*

(modelu dopasowania w interakcji). Według ich modelu rozmówcy dopasowują reprezentacje na dwóch poziomach. Pierwszym z nich jest poziom językowy, nazywany również poziomem niskim, którego elementami są składnia oraz słowa). Drugim jest poziom wysoki, który zawiera modele sytuacyjne, przechowujące informacje o rozmówcach, czasie i przestrzeni. Mimo że model ten jest już stosunkowo popularny w badaniach psycholingwistycznych, naukowcy, którzy analizują korelację między modelem a zjawiskami pozajęzykowymi, dochodzą do różnych konkluzji, np. Balcetis i Dale (2005), Weatherholtz i in. (2014), Schoot i in. (2016). Poniższy artykuł ma na celu przedstawienie teoretycznych podstaw modelu oraz zarysowanie historii badań dialogu z perspektywy psycholingwistycznej. Kolejnym krokiem jest porównanie wyników badań, które biorą pod uwagę model Pickeringa i Garroda. Ostatni etap skupia się na przedstawieniu nowych perspektyw w badaniu *interactive alignment model*.

Julia Siepak

Trauma, Grief, and Mourning: Exploring Loss in Louise Erdrich's *LaRose*

Louise Erdrich jest uznaną amerykańską powieściopisarką rdzennego (Chippewa) oraz europejskiego (niemieckiego) pochodzenia. W jej powieści *LaRose* z 2016 roku, Erdrich zgłębia różne oblicza traumatycznych doświadczeń: zarówno dotyczących jednostki jak i całej społeczności. Kluczowym wydarzeniem przedstawionym w badanym utworze literackim jest wypadek prowadzący do nagłej śmierci dziecka, co wywiera dalekosiężne konsekwencje zmieniające życie wielu z postaci przedstawionych przez Erdrich. Motyw zastąpienia zmarłego chłopca jego rówieśnikiem jako zadośćuczynienie za popełniony czyn wywołuje konsternację w obu rodzinach. Rozwiązanie to jest ukazane jako akt odwołujący się do tradycji plemiona Odżibwejów i zdaje się być zarazem wyjątkowe jak i kontrowersyjne. Celem tego artykułu jest ukazanie różnych aspektów żałoby oraz stresu pourazowego (PTSD) wynikającego z traumy będącej skutkiem doznanej straty. Dążę do określenia konsekwencji niecodziennych warunków dotyczących przeżywania straty ukazanych w powieści. Analiza procesu żałoby oraz symptomów przeżytej traumy koncentruje się na doświadczeniu utraty dziecka, zarazem faktycznej jaki i symbolicznej, przede wszystkim przez postaci kobiece. Teoretyczny fundament artykułu stanowi esej Sigmunda Freuda "Żałoba i melancholia," jego współczesne re-interpretacje oraz podstawy teorii traumy omawiane przez Agnieszkę Widerę-Wysoczańską i Alicję Kuczyńską.

Dorota Watkowska

Plurilingualism in institutionalized education. An attempt to find the common ground between mediation and learning outcomes

W dokumencie Europejskiego Systemu Opisu Kształcenia Językowego, opublikowanym we wrześniu 2017, podkreślono role wielojęzyczności, wielokulturowości oraz mediacji w procesie nauki języka obcego. Pomimo, iż podejście zaproponowane przez Radę Europy jest odpowiednio dostosowane do potrzeb współczesnego świata, nie skupia się ono jednak na celach nauczania, które są nieodłączną częścią edukacji w instytucjach państwowych. Problem dotyczy zrównoważenia rozwoju zdolności komunikacyjnych z celami procesu edukacyjnego, które muszą być mierzalne. Celem artykułu jest zdefiniowanie pojęcia wielojęzyczności, zaproponowanie tego, jak gramatyka może stworzyć wspólną płaszczyznę między mediacją a celami lekcji, oraz jakie są alternatywne sposoby nauczania gramatyki, odpowiadające potrzebom wielojęzycznej i wielokulturowej komunikacji.

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CALL FOR PAPERS

CURRENTS NO. 5
PERIPHERY: AGAINST THE MAINSTREAM

We are pleased to announce the call for papers for the fifth 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 major theme of the fifth issue is the concept of periphery.

In the cultural context, the periphery is often understood as the opposition to the mainstream culture, known and recognised by the majority of a given community. Therefore, although the periphery is a part of a cultural system, it functions partially outside of it, located on the border between being acknowledged and being obscure. The relations between the mainstream (the centre) and the periphery are often tense and marred with misunderstandings. Yet, despite all the differences between the two, a distinctive feature of the centre/mainstream-periphery binary is the fluidity of its boundaries exemplified by the constant shifting of theories and the works of culture from the periphery to the centre and vice versa.

Following our earlier explorations into horizons and what lies beyond them in 2017 and 2018, the aim of the upcoming issue of Currents is to provide space for discussion of the way in which the binary opposition mainstream-periphery functions in contemporary society and culture and how it is approached in the academic context.

Our invitation is addressed to academics representing different fields, including cultural studies, cross-cultural studies, film and theatre studies, literary studies, linguistics, methodology of teaching English, and translation.

The list of suggested fields includes, but is not limited to, the following:

Literary and cultural studies

- representations of peripheries in the mainstream and vice versa
- shifting of theories and works of culture from peripheries to the mainstream and vice versa
- the relationship between mainstream and alternative cultures
- the relationship between popular culture and high culture
- the history of interactions between the mainstream and the periphery
- new emerging theories (in the mainstream and on the peripheries)
- alternative modes of expression (non-belonging to the mainstream culture)
- giving voice to the peripheries

  —the role of minorities and diasporas in the mediation between the periphery and the mainstream

  —revisions of anthropocentric perspective and approach to culture

  —discussing the oppositions between the dominant and the subordinate (human-non-human, culture-nature, coloniser-colonised, etc.)

Linguistics and applied linguistics

- instances of the periphery and the mainstream in (applied) linguistics (i.e. linguistics, methodology of teaching English, translation studies)
- shifting of theories and works of (applied) linguistics from the peripheries to the mainstream and vice versa
- the relationship between the peripheries and the mainstream in (applied) linguistics
- the history of interactions between the mainstream and the periphery in (applied) linguistics
- new emerging theories (in the mainstream and on the peripheries)

- the means of expressing the periphery and the mainstream in (applied) linguistics

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, preferably devoted to publications relevant to the theme of periphery and the mainstream in the field of English philology, especially, though not exclusively, written by Polish specialists in the discipline.

Articles accompanied by abstracts of **200 words** and/or reviews should be submitted to **currents.journal.umk@gmail.com** by **31st of March 2019**.
Notifications of acceptance will be sent by **10th of April 2019**.
Suggested article length: **2,000—4,000 words**.
Suggested review length: ca. **1500 words**.
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