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**Hradec Králové Journal of Anglophone Studies**

## CONTENTS

## Transdisciplinarity and Diversity: Introduction to *Hradec Králové Journal of Anglophone Studies*

The first edition of this journal, issued in March 2014, set out "to map contemporary trends within the field embraced by the (post)postmodern zeitgeist of today," a path which we feel we went on navigating throughout the second edition, published last year. As we welcome you to this, our third edition, we go on hoping that the articles present once again contribute to and guide you through the dynamically evolving field of Anglophone studies.

Much like its predecessors, the third volume opens with the literary and cultural studies section. The diversity of topics, range of approaches and overlap of genres on display truly represent the dizzying and oftentimes overwhelming transdisciplinarity and complexity of the field. The section opens with Šárka Bubíková addressing the rising popularity of young adult literature among adult readers. Focusing on the crossover novel, she explores the increasingly blurred liminality of their readership and the growing ambiguity surrounding our definitions of adulthood, pointing out that in the novels literary quality and universality lies the key to their appeal. Eva Čoupková, meanwhile, seeks to guide us through a series of labyrinthine structures even more daunting than the workings of adolescent tastes. Her study expounds G.B. Piranesi's influence throughout highlighted periods of Gothic literature. She argues that Piranesi's elaborate and daunting designs "addressed the imagination, hidden drives, fears and desires, embedded in human nature," thus forming an architectural cornerstone upon which one of the great tropes of Gothic fiction was built. The section continues with Tomáš Kačer's fascinating investigation into the power of theatre and happy endings. His treatment of Dion Boucicault's *The Octoroon* delves into the textual adjustments necessary to appease both American and British audiences in the midst of the stirring debate over slavery's abolition. The piece focuses on the reasons behind Boucicault's resistance to changing his work and his role in the abolition debate.

The power of theatre continues to be explored in the following two papers; but, of course, in two very different ways. Hana Pavelková explores the role of contemporary British monologue plays in presenting the complexity of the conflict between Israel and Palestine. Her work focuses on the ways in which this particular theatrical form engages audiences on a personal level and measures the impact of such works by looking at the controversy which has surrounded so many of them. Jan Suk and Karolína Janecká, on the other hand, invite us to consider the communicative nature of a theatre performance. Taking elements of transformability and fallibility, mainly inspired by the work of Forced Entertainment, the authors attempt to weave theatre's immanent audience engagement techniques into a modern pedagogical framework. The piece stands as a prime example of the diverse inter-field transdisciplinarity we have sought to explore throughout these journals. The literary section closes with thoughts of violence and unsafety. Martin Štefl analyses the occasionally uncomfortable juxtaposition of violence, comedy and satire in Wyndham Lewis' short fiction, while Alice Tihelková once again closes the section with her piece which explicates the increasingly dire circumstances surrounding and influencing Britain's current housing crisis.

Mirroring last year's publication, the articles of our linguistics and methodology section are again more numerous. The studies presented here provide an arresting cross-section manifesting the multifariousness of the field. The inherent creativity of language and language use is accentuated

by Ada Böhmerová as she probes the genesis of English lexical units, investigating the 'wordhood' of neologisms discussed during the first quarter of 2015. Johanna Dittrichová provides a new angle on a comfortable and well-trodden classic. Her pragmatic analysis of spousal interaction in *The Canterbury Tales* proves utterly enlightening, exploring the extent to which "the character of marital relationships in each tale is reflected by verbal and non-verbal features of their requests." The following piece from Libuše Dušková is a detailed and truly fascinating journey through the history of English studies at Charles University. She brings to mind some of the eminent personalities who were so influential in the famed department's development in the period up to its 2012 centenary celebration. Development of a different kind is given prominence by Zuzana Hrdličková, who gives us valuable insight into the impressive impact weblogs as part of a modern learning environment can have on improving students' language skills.

Structure and formation are themes exemplified in our next two papers: Vladimíra Ježdíková insightfully draws our attention to the use of conjuncts as cohesive devices in Bible translations; while Milan Malinovský's exhaustive piece focuses on the formation of selected English suffixes, diving deep into the formative idiosyncrasies which can make their translation and use complex. Perspective is the underlying theme of Michal Pištora's study comparing different attitudes towards pronunciation shown by undergraduate students and in-service teachers. The paper highlights some of the worrying shortcomings of current approaches and provides valuable suggestions which may help push pronunciation teaching methodology forward. Rules, standards and structure underpin the foci of our final two pieces. Helena Polehlová extols the importance and influence of Ælfric's *Grammar*, exploring its structure and origins and highlighting the pioneering nature of the work. Jaroslava Štefková, Darina Veverková and Ivana Slováková conclude our publication with a deep and revealing study into the construction of research publication abstracts. The authors seek to remind us that the abstract is an essential part of a scientific article, but its importance is far too often overlooked by both writers and editors.

The English language itself is something that effortlessly ranges from the prosaic to the poetic, the perfunctory to the grandiloquent. It should come as no surprise that the range of research surrounding it is equally as diverse. It is our hope, as always, that the present volume manages to capture and map some small measure of this diversity. We once again draw attention to the often absurd incomprehensibility of the field of Anglophone studies through the embedded micro-stories, which were devised by prominent thinkers and appear in the form of mini-dialogues between the Shard, The Gherkin and The London Eye; arguably the three most iconic examples of the contemporary English cultural landscape.

In closing, we would like to extend heartfelt thanks to all our contributors and journal associates for their inspiring work, helpful comments, valued advice and invaluable support. As in the previous volumes, we shall finish by wishing you a pleasant and inspiring read through the articles present.

James David Clubb


Jari Ofblue

# LITERARY AND CULTURAL STUDIES

**Šárka Bubíková**

# Who Reads This and Why?
# The Crossover Phenomenon in Contemporary Young Adult Fiction

Abstract: *In the field of young adult literature (YA), a new phenomenon is gaining critical attention – the so-called crossover novel, i.e. a novel that attracts both YA and adult readers. The paper explores the difficulties in defining the slippery borders of young adult literature and pays special attention to the concept of the crossover novel. Providing examples from current British and American YA literature the paper illustrates the seriousness of some of the issues addressed by YA titles and claims that their high literary quality is among the main reasons for rising popularity of current YA novels among adult readers.*

One way of looking at literary genres or kinds is to pay attention to particular groups of readers. According to this criterion, we distinguish children's literature written primarily for child readers (we can name *The Very Hungry Caterpillar*, a 1969 picture book by Eric Carle as a representative), teenage or young adult literature designed and aimed at teenage and adolescent readership (such as *Are You There God? It's Me, Margaret,* a 1970 book by Judy Blume, or Suzanne Collins' 2008-2010 trilogy *The Hunger Games*), and the rest of literary production (as for example James Joyce's *Ulysses*, 1922, Ralph Ellison's *Invisible Man*, 1952, or John Fowles's *The French Lieutenant's Woman*, 1969), is meant for adult readers. However, things do not seem to always work this way.

Thus for example writer and literary critic Betty Carter surveying the reading practices of American teenagers points out that although many teenagers and young adult readers read books written specifically for their age group, they are just as often interested in works by established writers of adult works. On the other hand, J.K. Rowling in an interview commented on how surprising it was for her to realize that the *Harry Potter* series attracted not only children fandom but also a huge adult one.

Discussing the literary category of young adult (or teenage) fiction and the so-called cross-over phenomenon within it, such overlaps in intended readerships will be the focus of this article.

**What is young adult/teenage literature?**

Despite the fact that YA literature is usually seen as a rather recent phenomenon, we can trace its roots well into the 19th century children's literature. Because at that time literature was divided according to the gender of its readers, we need to look for the YA literature's predecessors both in the fiction written for girls and for boys. Domestic fiction of the second half of the 19th century, represented by works such as Susan Warner's *Wide, Wide World* (1850), Susan Coolidge's (pen name of Sarah Chauncey Woolsey) *What Katy Did* (1872), and best known of these, Louisa May Alcott's *Little Women* (1868) was intended for young female readers. These novels summarized the cult of domesticity, the importance of piety for character formation, and the power of maternal (and siblings') love. Although modern and candid for the period's standards, to current readers the late 19th century domestic fiction is overly didactic and preachy, revealing thus its inspiration in those 18th and early 19th century moral tales which provided lessons about morally good and bad behavior within a family setting. A different set of values was promoted in the 19th century fiction written for young male readers, usually in the form of juvenile adventure, best represented by British author G.A. Henty. Often set in troubled

historical periods such as wars, the novels portrayed courageous, resourceful and bright teenagers, and clearly appreciated them for their physical prowess, assertiveness, as well as business success. While the British adventure fiction for boys stressed their protagonists' public school background and their empire-building destiny,[1] the American adventure fiction counterpart, best represented by Horatio Alger's urban novels about poor boys who, thanks to democratic opportunities and own effort rise to employment and social acceptance, embodied the "rags-to-riches" American dream and promoted self-reliance, determinism, hard work, and honesty.

Outlining thus our way of understanding the YA fiction's roots and inspirations, we can attempt to characterize the teenage or young adult fiction. *The Oxford Companion to Children's Literature* defines young adult (YA) novels as generally a modern phenomenon; although admitting that there had certainly been earlier works written with older child readers in mind, the genre's origins are mostly traced to the 1960s wave of American teenage fiction, heavily influenced by J.D. Salinger's *The Catcher in the Rye* (1951). The *Companion* considers young adult fiction as still a mostly American phenomenon, naming only a handful of British authors, such as John Rowe Townsend and Jill Paton Walsh (Carpenter and Prichard 518-19). This surprising omission of British young adult literature might, in our opinion, be in part due to the fact that the 1999 edition of the Companion was published before the tremendous success of the British fantasy *Harry Potter* series by J.K. Rowling. A more current view, represented for example by Rachel Falconer in *The Routledge Companion to Children's Literature* names, apart from J.D. Salinger's novel, also George Orwell's Animal Farm (1945), William Golding's *Lord of the Flies* (1954), and Harper Lee's *To Kill a Mocking Bird* (1960) among the founding texts of YA literature (Falconer 87), paying thus equal attention to American as well as British texts in the category.

Generally, it can be stated that YA novels tend to be shorter and less complicated in their structure than novels written with an adult readership in mind; YA novels usually adopt a straightforward narration with a chronological plot, a single narrator and a limited amount of characters. They also frequently contain didactic elements – passages, dialogues, or situations designed specifically to provide certain lessons to young readers. Nevertheless, there are many YA titles which employ complicated plots, a variety of characters, shifts in time and perspective, and many other complex literary means and techniques. (One just needs to think of the *Harry Potter* series with its multitude of characters, and with the later volumes reaching some 800 pages.)

It is therefore almost impossible to draw a precise demarcation line dividing literature for adults from literature targeted to young adults. Young adult novels are written with young adult readers in mind and/or they are marketed specifically for them. The librarian Betty Carter mentioned in the opening of the paper thinks that "books are designated adult or young adult merely to distinguish the publishing divisions they come from, not to set absolute boundaries which define readership" (Carter 63) and she stresses that the real difference between the adult and young adult book lies in the way it is marketed (Carter 64). An interesting aspect of this division is mentioned by Roman Trušník, who points out that designating a novel as a teenage or young adult reading is sometimes seen as implying some "inferior literary quality" and as such it causes a "lot of bad blood among critics, reviewers, authors, as well as readers" (Trušník 167). Thus for example the well-established British author of children and YA books Michelle Magorian claims on her webpage that her book Just Henry (2008) was aimed at anyone between ages fourteen to ninety-four and, interestingly enough that she was distressed to find it in a bookstore in the 9-12 section (Magorian 2008). Such remonstrance comes as a surprise from an author well acquainted with both the quality of YA literature and with marketing strategies, because imagining YA titles to be of lesser literary quality than adult novels shows, to us,

a lack of recognition that young adult literature, as Trušník puts it, "constitutes an independent category, with its own characteristics, features, and development" (167).

Roberta Seelinger Trites in her discussion on the issues of power and repression in YA literature mentions American Library Association which classifies YA literature into three categories: "Books written specifically for adolescents, Books Written for General Trade Market Which Have Adolescent Heroes and Heroines, and General Books of Interest to Young Adults." She concludes that the first category are the YA novels, the rest belongs to the literature for adolescents as a whole (Trites 7).

**The Cross-over Novel**

In the last two decades, a new phenomenon in the field of YA has been noted by critics – the existence of the so-called cross over novel, i.e. a book that attracts both teenage (or YA) and adult readers. As has already been pointed out, Rowling, writing her *Potter* series with teenage readers in mind was surprised that the books soon gained also wide popularity among adult readers. In fact, Rachel Falconer argues that *Harry Potter* is among the catalysts of the rising popularity of children and young adult literature among adult readers as well as literary critics. On the other hand, the popularity of the *Harry Potter* among adults may just as well reflect a truly paradigmatic shift in our Western society resulting in a far greater interest in childhood and youth as formative and important phases of human life, and in the figure of a child as important signifier.[2] Therefore anything connected with or concerning children seems to be getting far greater attention than few decades earlier. This is of course not to say that previously there were no works written primarily for children and youth which were enjoyed by adult readers and attracted attention of critics. Among such works, we could name *Alice's Adventures in Wonderland, Wonderful Wizard of Oz, The Lord of the Rings or Watership Down*. But it has been mostly in the last two decades that the interest of adult readers in literature of children and youth skyrocketed. Roman Trušník, in exploring YA gay fiction, indicates how the "border between young adult and adult titles had been fluid for some time," with this fluidity becoming openly acknowledged in the 1990s (78).

**Why the popularity of YA titles?**

Literary critic A.O. Scott in The *New York Times magazine* in an article titled "The Death of Adulthood in American Culture" claimed that "in doing away with patriarchal authority, we have also, perhaps unwittingly, killed off all the grown-ups" (Scott 2014) and he complains that in the film industry in the last decade studios formed franchises frequently based on YA books, "that advance an essentially juvenile vision of the world." Therefore, he pointed out that apart from the end of male dominance we witness the "erosion of traditional adulthood in any sense" because "nobody knows how to be a grown-up anymore. Adulthood as we have known it has become conceptually untenable" (Scott 2014). In Scott's view, the alternative to patriarchal system is an immature society which naturally delights in immature reading matter, such as YA titles.

Along similar lines, Ruth Graham in article titled "Against YA" and subtitled "Read whatever you want. But you should feel embarrassed when what you're reading was written for children" complains that she is "surrounded by YA-loving adults, both in real life and online," that adult readers have recently abandoned high quality and serious adult reading matters in favor of YA titles which she clearly judges as shame (Graham 2014). She even puts up an appeal to adults: "Fellow grown-ups, at the risk of sounding snobbish and joyless and old, we are better than this," (Graham 2014) referring to adults reading Stephenie Meyer's *Twilight saga, or Divergent* by Veronica Roth, and other fantasies for YA.

However, both these critics of current taste might be missing a point here because some of the YA titles they denounce might just as well be of high literary quality providing, therefore, a complex, exciting reading experience to even well-read and demanding readers. Damien Walter writing for the Guardian and in reaction to Graham and Scott pointed this fact out clearly when he titled his article "Young adult fiction is loved because it speaks to us all – unlike adult stories" and in the subtitle he claimed that "Young adult fiction's sci-fi metaphors are the best guide we have to the bleak and broken realities of adult life" (Walter 2014). He goes on to ask: "Is it possible that young adult novels are supremely popular not because we are a culture of infantilised idiots, but because they are the best guide we have to the dysfunctional reality of adult life?" and he concludes that:

> Young adult novels externalise evil as an enemy that can be seen and understood. They give teenagers a Lord Voldemort, a monster that can be defeated, an evil that can be vanquished. But increasingly the evil in young adult fiction is the adult world itself. In *The Hunger Games* it's an adult world of political and economic repression. In *Divergent* it's an adult world that demands conformity, at the expense of the individual. In *The Maze Runner* it's an adult world that has escalated to such technological complexity that we are all lost within it. And increasingly, it's not just teenagers that need allegorical warnings against adult reality, but adults themselves (Walter 2014).

Along similar lines, Falconer explains that one of the reasons for the rising popularity of YA titles among adult readers is the fact that YA fiction "by its very emphasis on transience, (has) bec(o)me a kind of cultural lightning rod, attracting to its conductive space questions and debates about what it means to be human in the twenty-first century" (Falconer 88). Suspended between childhood and adulthood, adolescence is a threshold, a liminal state and therefore it may be appealing to adult readers who feel they are themselves living in a volatile world of constant transition, never reaching a point of stability. Perhaps another way of looking at the situation is to claim that although we have turned into adults, we are still young in our hearts.

One of the "edges" of being or liminal position explored in the teenage literature is that of hybrid identity. Some classical examples of novels with teenage protagonists struggling with their ethnic and/or hyphenated identity which YA readers enjoy include Maxine Hong Kingston's *The Woman Warrior* (1977), a novel about a Chinese-American girl coming to terms with her bi-cultural heritage. *The House on Mango Street* (1984) by Sandra Cisneros presents the coming-of-age story of an impoverished Latina girl. The poetic tone and formal structuring of Cisneros' novel into short episodes had also been anticipated in Gwendolyn Brooks's *Maud Martha. Annie John* (1985) by Jamaica Kincaid deals with a Caribbean childhood; its eponymous protagonist grows up in an environment in which she no longer needs to fight overt racism but where the colonial past still casts its long shadow over her life, if not in political terms, than undoubtedly in cultural ones. Thus Annie needs to negotiate her identity against the cultural and educational norms of the white mainstream (the former colonial power) of which she is very critical. However, her struggle is ambivalent because although Annie might in fact be alienated from her native culture by the imposing Victorian ideology, she does not seek her ethnic roots in order to find herself and her position in the world, but finally runs away to England which, paradoxically, can offer her education and career.

The late 1990s saw the publication of Gish Jen's *Mona in the Promised Land* (1997), a truly multicultural Bildungsroman in which the Chinese-American female teenage protagonist is no longer exposed to racism but freely explores identity as a mixture of inborn, adapted and chosen features.

The novel illustrates the paradigmatic shift in the acceptance of ethnicity within American culture, the contemporary celebration of it, the fashionable "going ethnic."[3]

In 1999, Louise Erdrich published *The Birchbark House*,[4] the first book in the Birchbark series, followed by *The Game of Silence* in 2005, and *The Porcupine Year* in 2008. The books follow the life of a Native American (Ojibwe) girl in the mid-19th century. Apart from describing her growing up process, it also provides rich cultural and historical context and can be read as an antidote to the famous Laura Ingalls Wilder's *Little House* series, particularly to Wilder's *Little House on the Prairie* (1935). While Wilder's novel deals with the white homesteaders' life on the Kansas prairie on land still officially owned by Native Americans, Erdrich's 1999 novel describes similar historical events from the point of view of the indigenous peoples.

The ethnic YA Bildungsroman has gradually taken its place in the British literary tradition as well. *The Unbelonging* (1985) by Joan Riley not only relates the story of an individual girl's coming of age but also provided at the time of its publication the Afro-Caribbean community in Britain with literary visibility. The protagonist, eleven-year-old Hyacinth, faces racial abuse after she moves from Jamaica to Britain. Not accepted by her stepmother and feeling unwelcome by her classmates, Hyacinth's innocence is finally crippled by sexual abuse from her father. Set in the 1970s, some of the book's issues parallel those of Toni Morrison's highly acclaimed novel *The Bluest Eye* (1970), a coming-of-age novel addressing the devastating effects of internalized racism on the maturation process of an African-American girl.

Another example of British ethnic YA novel is Meera Syal's *Anita and Me* (1996). The novel tells the story of Meena Kumar, daughter of Indian immigrants living in a small town in the English Midlands, and addresses complex issues of the ethnic child's emerging individuality: her struggle with bi-culturalism, the influence of peer pressure on her maturation and how the realization of otherness and experiences with racism function as rites of passage in the protagonist's transition from childhood to adolescence. Similarly, *(Un)arranged Marriage* (2001) by Bali Rai, while describing the formative years in the life of a second-generation Panjabi-British boy Manny, contains implicit discussions of what constitutes Britishness at the turn of the millennium, proposing – contrary to a national identity defined in terms of common ethnicity and language, a shared history, religion and culture – a new version of a nation, Habermasian[4] in its stress on the voluntary and desired membership in a community, and postnationalistic[5] in its discussion of identity formed on the basis of democratic citizenship. In that respect, in Rai's YA novel themes resonate which are common in American YA literature concerned with ethnic identity: the questioning of received assumptions about citizenship by the foregrounding of protagonists to whom civil rights are circumscribed on the basis of their skin color.

The complexity of the issues covered in the mentioned realistic YA novels about ethnic protagonists is certainly among the central reasons why these books have been enjoyed by adult readers (and literary critics) and why many of them have already entered current literary canon regardless of their primary YA focus. However, not only realistic YA novels address the complicated issues of ethnicity, hybrid and/or shifting and constantly re-defined identity, issues of marginality, centrality, and liminality, they are presented in some form or another also in many of the YA fantasy novels. The few fantasy novels named in the article all discuss power, authority, repression, and dominance, issues which are pressing for young adults who themselves seek their own voice within the existing power system and who feel to be constantly fighting with authority (being in parental, institutional such school, and governmental, or simply peer pressure), but are equally interesting for adult readers, especially in the light of the unfortunate 20th century experience with diverse totalitarian and repressive systems. YA fantasy novels provide a clearly drawn moral landscape and, on top of that, they are also

a pleasurable ways of escape. For all those reasons, it is most likely that YA novels will continue to be read, enjoyed and discussed by mature and well-read adults.

**Notes**

1 For more on the British imperialistic identity, see for example Nováková, Soňa (2003) "'The White Man's Burden': National Identity and the Gendered Discourse of the British Empire." In Šárka Bubíková, Olga Roebuck, Michael Kaylor (Eds.) *The Issue of Identity, Identity and Globalization, conference proceedings.* (pp. 45–58). University of Pardubice.

2 The shift can be viewed as a result of industrialization and urbanization, forces which kept changing the world within the life span of a single generation and therefore made the growing-up process itself problematic. More on the issue see Bubíková, Šárka "The Literary Image of Man in the Process of Becoming: Variations of the Bildungsroman Genre in English and American Literature," *American and British Studies Annual* 4 (2011): 116–130.

3 For more on Gish Jen's novel see Bubíková, Šárka (2008) "Growing Up and the Quest for Identity." In Šárka Bubíková et al., Literary Childhoods. (pp. 97–114). Pavel Mervart & Univerzita Pardubice.

4 The novel was a finalist for the 1999 National Book Award for young people's fiction.

5 A similar classification is made by Laila Amine in "A House with Two Doors? Creole Nationalism and Nomadism in Multicultural London," *Culture, Theory & Critique* 48.1 (2007): 72. For further discussion see Jürgen Habermas, *The Postnational Constellation. Political Essays*, edited and translated by M. Pensky, Cambridge, MA: MIT Press, 2001.

6 See for example Leydet, Dominique. "Citizenship", The Stanford Encyclopedia of Philosophy. Edward N. Zalta (ed.) Spring 2009 edition. <http://plato.stanford.edu/archives/spr2009/entries/citizenship/>.

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**Eva Čoupková**

# Monstrous Space of Piranesi in the Works of M.G. Lewis and W.H. Ainsworth

Abstract: *Labyrinthine dungeons constitute a typical trope appearing in the Gothic literature of the 1790s, as well as in Victorian Gothic novels. The origins of this emblematic Gothic space were largely influenced by a series of engravings of the Italian painter G.B. Piranesi who in his sixteen prints entitled Carceri d'Invenzione depicted the interiors of vast prisons with tiny figures struggling in the huge illogical areas. The present study compares the oppressive architecture of the subterranean spaces in M.G. Lewis's romance* The Monk *and a succession of stairs, trapdoors and cells in W.H. Ainsworth's Tudor novel* The Tower of London*. While Lewis adds magic to enhance the monumental dimensions of the crypts in the Spanish convent controlled by the Inquisition, Ainsworth brings the Gothic prison to the Nineteenth Century Britain, thus converting a typical Gothic setting into a national one.*

**Introduction**

In his essay "The 1790s: the effulgence of Gothic" Robert Miles identifies the key architectural features that characterized the newly published Gothic novels of the decade, naming the priory, castle, abbey, convent, nunnery, ancient house, and cloister (41). Closely connected to these structures are the generic or historical figures of the monk, the minstrel, knights, the royal captives, Lady Jane Grey, and John of Gaunt (Miles 42). Some of these characters were involuntarily inhabiting the dungeons, cells or sepulchres hidden in the subterranean spaces of the aforementioned edifices.

As Peter Brooks shows, the "explosion of claustral literature" in the period of the French Revolution reflects the fascination with these places and their related secrets of institutions devoted to discipline and chastity. The dirty and damp dungeons display the dark side of human nature and the corruptness of individuals and institutions. It is also a psychological area where characters can give vent to their hidden desires and repressed drives (258–59).

In the Eighteenth Century iconic penal institutions existed in England and on the Continent that had developed into the powerful symbols of oppression. In London there was Newgate prison, rebuilt in the 1770s and stormed by mobs during the Gordon Riots of 1780. In Paris there was the Bastille – the tremendously significant symbol of the French Revolution. Towards the end of the century a model of a prison that was never actually built appeared – Panopticon designed by the British philosopher Jeremy Bentham.[1]

The depictions of the Eighteenth and Nineteenth century prisons were largely influenced by the works of an architect, etcher and amateur archaeologist Giovanni Battista Piranesi (1720–1778). Piranesi[2] loved Roman ruins and spent most of his life in Rome, trying to capture the ancient and modern city in many etchings. His drawings, however, did not aim at accuracy or objectivity. Instead, Piranesi stressed the creative role played by the ruins in stimulating the imagination (Pinto 3). To enhance the emotive power of the ruins, the artist intentionally manipulated the scale of his drawings and exalted the spatial dimensions of Roman monuments. John Pinto argues that earlier representations of Roman architecture kept the viewer outside the buildings at the distance, while Piranesi "encourages the observer to view Roman architecture directly from within, thus heightening the immediacy of experience" (111).

Equally stimulating for the early Romantic architects, painters, stage designers, and writers was a series of Piranesi's etchings entitled *Carceri d'Invenzione* or Imaginary Prisons (first published in 1750). These sixteen pictures show the interiors of spacious prisons with striking architectural features

such as arches, staircases, corridors and vaults. The prisons contain various instruments and devices of torture - there are enormous wheels, pulleys, ropes and levers. The spatial dimensions of prisons are strongly exaggerated. As J. Scott argues, the immensity of the architecture seems to embody the workings of a great supernatural power (*Piranesi*). In contrast to the overwhelming architecture, the diminutive figures of prisoners appear to be completely lost in the vast areas, struggling in vain in these huge and menacing spaces. What is fascinating for the viewer is the fact that these vast interiors seem to continue infinitely. Also the dramatic contrasts between the lit spaces and the dark deep shadows greatly enhance the stunning effect produced by the etchings (Scott).

**Influence on the Early Gothic Novels**

Piranesi's etchings, as well as his personal contacts with English visiting artists, architects and patrons in Rome, gave seminal impetus to English literature and architecture of the period. John Wilton-Ely shows how Robert Adam, a Scottish foremost architect of the time, met Piranesi in 1755, and eventually returned to Britain with two Piranesi's drawings (3). The highly influential second version of the Carceri from 1761 then exerted a marked influence on the early Gothic novel. The engraver's impact on the Gothic writers has been recognized by many critics.[3] Jørgen Andersen observed in 1952 that "there is a passage still unexplored leading from the *Carceri* into the strangely echoing vaults of the English Gothic novels" (50). The Gothic's fascination with the *Carceri* is evidenced in the works of Horace Walpole, William Beckford, M.G. Lewis and Thomas De Quincey. Walpole's advice to the English artists was to "study the sublime dreams of Piranesi, who seems to have conceived visions of Rome beyond what it boasted even in the meridian of its splendour. (Piranesi) has imagined scenes that would startle geometry, and exhaust the Indies to realize"(xi-xii). Moreover, the architecture of his Gothic novel *The Castle of Otranto* (1764) was largely inspired by Piranesi's *Carceri*. As Giuseppe Massara showed, the real castle of Otranto in Italy was originally a prison (134–135). This was a highly significant fact, as the idea of a prison pervades the whole of the novel. Most of the characters are prisoners of some kind - Theodore has been condemned to die, Hippolita, Isabella and Matilda are victims of Manfred's despotic power, and Manfred himself could be seen as a prisoner of the history and fate - symbolized by the strong walls of the castle.

The second proponent of the early Gothic novel, Beckford, acknowledged his indebtedness to Piranesi for the architectural images he employed in his oriental tale *Vathek* (1782). Beckford wrote in a letter that "I drew chasms, and subterranean hollows, the domain of fear and torture, with chains, rack, wheels, and dreadful engines in the style of Piranesi" (104).[4] Beckford, in the course of his travels, came to Venice, the birthplace of Piranesi, and visited the prisons in the Doge's Palace. This direct experience provided a source of inspiration for the development of the Gothic imagery of horror in his works.[5]

Lewis employed prison settings in the novel *The Monk* (1796), which will be discussed later, and also in his many dramatic works. His play *The Castle Spectre* (performed 1797) became famous for its depiction of a ghost. However, there is also an iconic image of a dungeon in which a victim - a long-lost father of a heroine - has been languishing for sixteen years. In Scene II of the fifth Act the stage directions read as follows:

> A gloomy subterraneous Dungeon, wide and lofty: The upper part of it has in several places fallen in, and left large chasms. On one side are various passages leading to other Caverns: On the other is an Iron Door with steps leading to it, and a Wicket in the middle (212).

Lewis even uses the narrow underground passages as a site of a comic scene as a confused and cowardly friar Phillip and a heroine Angela lose their way to the cell, extinguishing their torches and stumbling over each other (214).

No comic effects appear in a monodrama *The Captive* (performed 1803), and known accounts of the performance comment on its horrifying impact.[6] The stage features a dungeon similar to that of *The Castle Spectre* - again a grated door guarded by bars and chains, and an open gallery leading to the cells above (226). The prisoner is supposed to be mad; madness and surreal feeling pervade the whole play. At one point the victim exclaims "Tis sure some dream! Some vision vain!"(227), which aptly captures the atmosphere of the monodrama.

***The Monk***

In *The Monk* the settings show the author's interest in "creating arresting tableaux or shocking scenes" (Miles 53–54). Lewis situates some paranormal occurrences on the stairs[7] descending to a sepulchre of the Convent of St. Clare. There the monk Ambrosio is first exposed to the black magic performed by his seductress Matilda. After navigating a winding staircase, they find themselves in a spacious cavern. Matilda invokes the demon performing her mysterious rites, after which "a pale sulphurous flame arose from the ground. It increased by degrees, and at length spread its waves over the whole surface... It then ascended the huge Columns of unhewn stone, glided along the roof, and formed the Cavern into an immense chamber totally covered with blue trembling fire" (*The Monk* 338). The magic enhances the vastness of the sepulchre, adding new dimensions to its monumental size. This space is thus transformed into the dark and daemonic realm, and those who decide to enter it are lost forever, never able to find their way back.

A rather extreme prison scene appears in Volume II Chapter II when, after the terrifying execution of the Domina by the enraged mob, Lorenzo, pursuing the flying figure, encounters the statute of St. Clare, the patroness of the convent. When he hears groans and lamentations coming from it, he determines to find the cause. Discovering the secret iron knob, he manages to press it, releasing the chain binding the statue to its pedestal. A heavy iron grate emerges, which he removes. What Lorenzo then sees could have been taken directly from Piranesi's etchings:

> A deep abyss now presented itself before them, whose thick obscurity the eye strove in vain to pierce... Nothing was discernible save a flight of rough unshapen steps, which sank into the yawning Gulph...The steps were so narrow and uneven, that to descend them was like walking down the side of a precipice (397).

As Lorenzo finds the courage to undertake this perilous journey, he discovers a captive, pale and emaciated figure nourishing a dead worm-eaten offspring, who happens to be his lost sister. Thus the horrible architectural imagery closely corresponds to the aspect and situation of the figure inhabiting it.

The psychological states of characters in The Monk seem to reflect the settings and spaces they are surrounded by. Ambrosio uses the phrase "labyrinth of terrors" (443) when he describes the horrors that assail him when awaiting execution in his dungeon. His dreams present him with similar pictures of menacing architectural features, as he envisions "sulphurous realms and burning Caverns" (434), or a "gulph of devouring flames" (436). Also Agnes, who appears to be a most rational sufferer in the narrative, acknowledges the stunning effect produced by "an abyss (that) presented itself to my affrighted eyes" (423).

The image of an abyss is interesting in relation to the notion of the sublime as formulated by Edmund Burke or Immanuel Kant.[8] Burke mentions the exalted space as a source of the sublime when he says that "sublime objects are vast in their dimensions...the great ought to be dark and gloomy" (*Inquiry* 101–102). Also Kant specifically refers to an abyss when he states that the feeling of the sublime "is sometimes accompanied with a certain dread, or melancholy... a great height is just as sublime as a great depth, except the latter is accompanied with the sensation of shuddering, the former with one of wonder" (*Observations* 47–49). In prison settings of the early Gothic novels the shuddering sensation definitely prevails.

**Piranesi and Romantic Writers**

The Romantic writers of the early Nineteenth Century appreciated the darkness and obscurity of Piranesi's prisons.[9] These dreamy, almost surreal visual experiences were highly appealing especially to opium addict writers. One of the well-known descriptions of Piranesi's etchings was given by De Quincey in his *Confessions of an English Opium Eater* (1821). As Alethea Hayton argues, De Quincey never saw *Carceri* engravings; they became familiar to him from the account of Coleridge.[10] De Quincey describes the striking drawings as follows:

> Some of them (I describe only from memory of Mr. Coleridge's account) represented vast Gothic halls: on the floor of which stood all sorts of engines and machinery, wheels, cables, pulleys, levers, catapults, etc. etc. expressive of enormous power put forth and resistance overcome. Creeping his way upwards was Piranesi himself: follow the stairs a little further, and you perceive it come to a sudden abrupt termination, without any balustrade, and allowing no step onwards to him who had reached the extremity, except into the depths below. ( ...) But raise your eyes, and behold a second flight of stairs still higher, on which again Piranesi is perceived, by this time standing on the very brink of the abyss. Once again elevate your eye, and a still more aerial flight of stairs is descried: and there, again, is poor Piranesi, busy on his aspiring labours: and so on, until the unfinished stairs and Piranesi are lost in the upper gloom of the hall. With the same power of endless growth and self-reproduction did my architecture proceed in dreams (105–106).

Piranesi was thus able to offer an illustration of the nightmares of the opium-addicted Romantic writers, giving voice to their hidden fears, some of which reflected Kant's notion of a great depth ("standing on a brink of an abyss"). The etchings definitely stimulated their imagination by providing architectural patters that they later used in their works.

Ch. R. Maturin in his *Melmoth the Wanderer* (1820) introduces De Quince's idea, speaking about an individual "being driven to the precipice of mortality" (100), mainly by oppressive social structures outside their control. Alison Milkbank believes that Maturin anticipated the extension of a prison in a sense that it covered the whole social system or nation (149). In *Melmoth* Spanish society is seen as a unified system of oppression under the rule of the Inquisition that does not hesitate to destroy a nonconformist. The visual feature that connects the dungeon where the Spaniard is confined to Piranesi's prisons is not the intricate structure or vastness, but its extreme darkness. The prisoner describes the steps leading to a door, which is below the level of the passage, opening the terrible vault which might have not ever been unclosed before (101). He is desperate to have light: "In Christian mercy, leave me a light... I adjure you to leave me light, if it is but to gaze on that skull" (101). But his prayers are not answered, and he awakens "in the darkness of day" (101). For him, the monstrous architecture of Piranesi's imaginary prisons can represent a visual metaphor of his troubled mind.[11]

**The Victorian Prison in *The Tower of London***

In the Victorian Gothic, the trope of the "release from the prison of the past" (Milkbank 145) continued to be one of the frequent topics for many writers. One of them, William Harrison Ainsworth, was a prolific and immensely popular writer of the 1830s and 1840s - his contemporaries often viewed him as a successor to Sir Walter Scott (Carver).[12] In his three historical Tudor novels - *The Tower of London* (1840), *Guy Fawkes* (1841), and *Windsor Castle* (1843) - he employed Gothic settings, themes, and also architectural features.

*The Tower of London* shows an affinity to Scott's historical fiction by presenting the theme of the usurpation and disputed succession to the English throne. The plot is concerned with the political machinations aimed at gaining power over England after the death of Edward VI. The historical framework includes the nine-day reign of Lady Jane Grey, her dethronement, the coronation of Mary I, the restoration of the Catholic faith in England, and Sir Thomas Wyatt's defeated insurrection. The Duke of Northumberland exercises his political influence to use the coronation of Jane Grey, his daughter-in-law, as an opportunity to make Lord Guilford Dudley, his son, the King of England. This project fails and Northumberland is beheaded, to be later followed by his ambitious son, one of the leaders of the doomed insurrections, and Jane Grey, who plays the role of a tragic Gothic heroine. She is replaced on the throne by the Catholic Mary, who is later married to Philip of Spain. This union had been arranged by a manipulative Spanish ambassador, Simon Renard, who threatens to "establish the Inquisition in the heart of London within six months" (404).

There is also a comic counter-plot provided by the figures of three giants - Og, Gog, and Magog - guardians and gate-keepers of the Tower, who are allegedly the illegitimate sons of Henry VIII. They are supplemented by a dwarf, Xit, whose short body and love of mischief-making present a comic contrast to the giants. A melodramatic sub-plot resembling the ill-fated romance of Raymond and Agnes (Carver) from *The Monk* features the esquire Cuthbert Cholmondeley and lady Cicely, a Gothic heroine tormented by an abusive villain - jailer Nightgall.

The architectural setting of the Tower is a focal point of the narrative. Ainsworth was obsessed with the history and architecture of this ancient structure and acknowledged this fact in the preface to the novel:

> It has been, for years, the cherished wish of the writer of the following pages to make the Tower of London - (...) - the groundwork of a Romance...Desirous of exhibiting the Tower in its triple light of a Palace, a Prison, and a Fortress, the Author has shaped his story with reference to that end; and has endeavoured to contrive such series of incidents as should naturally introduce every relic of the old pile – its towers, chapels, halls, chambers, gateways, arches, and drawbridges - so that no part of it should remain unillustrated (vi).

His concentration on the history and architecture was so profound and informed that it led Milkbank to remark that "one could use Ainsworth's novels as actual guidebooks to the relics of Britain's contested past" (147). However, this ambitious project presented some drawbacks for the readers, since long and detailed passages on the history and architectural features of the edifice may seem slightly tedious and protracted, preventing the story from moving forward.[13]

Nevertheless, the trichotomy of a palace, prison and fortress is closely related to the plot development, mostly to the fate of Jane Grey. First, she enters a palace - The Tower - as a Queen. Following her deposition, she is kept a prisoner there. After her release, the fortress withstands the attacks of the insurgents. Then Jane is incarcerated again, to be finally released from the troubled life on the execution block. Ainsworth does not give a completely objective description of the structure -

he stresses the dark and mysterious qualities in the fashion of the Eighteenth Century prisons inspired by Piranesi: "The palace, the fortress, the prison, - a triple conjunction of fearful significance - when each structure had dark secrets to conceal - when beneath all these ramparts, towers, and bulwarks, were subterranean passages and dungeons..." (147). Again, it is darkness, obscurity, complexity and intricacy of the system that suggest to the viewer that it is far beyond human capacity to comprehend and control this space.

The Tower's function as a prison is the prevailing one. At some point in the narrative, many characters are forced to struggle in these horrid grounds, in darkness and dampness, starving, attacked by insects, threatened by a cruel jailer, or tormented by various instruments of torture. Prisoners are often of noble origin, puzzled by the turns of the fortune as they compare their present miserable state with their former happiness, wealth, or glory. Proud future Queen Elizabeth imprisoned by her sister Mary remarks that "It is a sorry lodging for a king's daughter... and for one who may be queen of this realm" (360). Similar sentiment is felt by Agnes de Medina from *The Monk* who finds it difficult to believe that "the Duke de Medina's Niece, ... one bred up in affluence, related to noblest families in Spain...that she should in one moment become a Captive...weighed down with chains..."(424).

Subterranean areas form a seemingly endless dizzying succession of bolted doors, narrow winding passages, hidden trapdoors, vaults and cells, and characters trying to penetrate these areas may wander there for hours without finding the exit. Only two figures are able to navigate in these labyrinthine spaces - the jailer Nightgall and the executioner Mauger. When Cholmondeley steals the keys and tries to find the mysterious long-term prisoner whose shrieks have been troubling him, he goes in a single short attempt through four empty cells, one well-equipped torture chamber, and finds a different captive - an old man who dies immediately after being released from chains; then traverses a gallery and several passages of winding stairs, finally returning to the place where he had started.

During his second excursion in a different direction another dark Piranesi-like image appears: an abyss. After following the narrow passage Cholmondeley finds himself on the brink of a deep pit from the bottom of which the cries are heard. On inspection he discovers a miserable figure of a prisoner, half-naked, ankle-deep in water, and assailed by rats (196). It can be seen again that the menacing architectural spaces are aptly reflected in the miserable figure of a captive.

George Worth in his positive review of the works of Ainsworth explains that the writer "spaces his (architectural) descriptions judiciously throughout the novel in such a way as to heighten the effect of the novel rather than detract from it" (69). Architectural features and their descriptions definitely heighten especially the Gothic atmosphere of the novel, echoing some of the elements and design of the imaginary prisons of Piranesi. Moreover, as some critics have shown (Milkbank 146–150), Ainsworth, even if dealing with historical topics, succeeded in bringing the Gothic theme and interest in Gothic structures to the Nineteenth Century Britain. The earlier Gothic writers located the settings of their works in remote lands - Italy in Otranto, the Orient in Vathek, or Spain in The Monk and Melmoth. With Ainsworth, and also his contemporary G.W.M. Reynolds, the Nineteenth Century settings start to prevail, and the Gothic mode becomes a national one.

**Conclusion**

The paper tried to show that Piranesi's imaginary prisons might have inspired and fascinated both Eighteenth Century and Romantic writers, extending their influence to the Victorian period. Originating in the Age of Reason, they addressed the imagination, hidden drives, fears and desires, embedded in human nature, providing model location and architectural features discernible in the works of writers employing the Gothic mode.[14]

**Notes**

1 On prisons of the Eighteenth and Nineteenth Centuries and Jeremy Bentham consult "Bentham, Jeremy (1748–1832)." Roth, Mitchel P. *Prisons and Prison Systems: A Global Encyclopedia*. Westport: Greenwood Press, 2006. 33. Print.

2 On Piranesi see Tucker, Linda Jordan. "Piranesi, Giovanni Battista." *Encyclopedia of Romanticism (Routledge Revivals): Culture in Britain, 1780s–1830s.* Ed. Laura Dabundo. London, New York: Routledge, 2014. 457. Print.

3 On the influence of Piranesi's Carceri on Walpole, Beckford, Lewis and de Quincey, see also Davison, Carol *M. Gothic Literature 1764–1824*. Tarxien: Gutenberg Press, 2009. 29–30. Print.

4 The quote and discussion on Piranesi is also given in Snodgrass, Mary Ellen. *Encyclopedia of Gothic Literature*. New York: Facts On File, Inc., 2005. 149. Print.

5 On Piranesi's influence on Beckford, see Shaffer, Elinor. "William Beckford in Venice, Liminal City." *Venetian Views, Venetian Blinds: English Fantasies of Venice*. Ed. Manfred Pfister and Barbara Schaff. Amsterdam: Editions Rodopi B. V., 1999. 73–88. Print.

6 See Introduction to The Captive, Cox, Jeffrey N. *Seven Gothic Dramas, 1789–1825.* Ohio University Press, 1992. 225. Print.

7 On the imagery of stairs, see Davis, Christopher. "The Gothic Staircase: From Piranesi to Harry Potter." Web. <http://www.vaultofthoughts.com/2014/12/21/gothic-staircase/> 26th January 2015.

8 On relation of Piranesi to the sublime see also Ek, Fatma Ipek. *The Archaeological Sublime: History and Architecture in Piranesi's Drawings*. A thesis submitted to the Graduate School of Engineering and Sciences of Izmir Institute of Technology. Izmir, June 2006. Web. <http://library.iyte.edu.tr/tezler/master/mimarlik/T000527.pdf> 29th January 2015.

9 See Wilton-Ely, John. *The Mind and Art of Giovanni Battista Piranesi*. London: Thames and Hudson, 1978. 81–89. Print.

10 See Hayter, Alethea. "Contemporary Imagery." *Opium and the Romantic Imagination*. Berkley and Los Angeles: University of California Press, 1968. 84–100. Print.

11 On darkness see Praz, Mario. *The Romantic Agony*. Trans. Angus Davidson. OUP, 1978. 27. Print. On influence of Piranesi on English Romantic writers, see also Yourcenar, Marguerite. "The Dark Brain of Piranesi." Dark Brain of Piranesi and other essays. Trans. Richard Howard. New York: Farrar, Straus, Giroux, 1984. Print.

12 However, Carver believes that Ainsworth deviated from Scott as a historical novelist since, unlike Scott, he was interested in dramatizing the lives of famous historical figures. Carver links him to Sophocles and Shakespeare rather than to Scott.

13 This ambition of the writer was supported by the great illustrator George Cruikshank who shared his interest in the ancient monument. Cruikshank produced forty engravings of events in the narrative and fifty-eight woodcuts depicting the architectural features of the Tower (Carver). On Cruikshank, see, for example, Patten, Robert L. *George Cruikshank's Life, Times, and Art, vol. 2: 1835–1878*. London: The Lutterworth Press, 1996. Print.

14 However, Piranesi's influence did not end two centuries ago – it is still felt throughout literary and artistic genres. For example, as Misha Kavka has shown, Piranesi inspired a cameraman Karl Freund and director Tod Browning in their film Dracula (1931) starring Bela Lugosi. There they constructed a colossal space full of receding planes where a tiny figure appears at the bottom of the screen, counterbalancing human insignificance and immense space (Kavka, Misha. "The Gothic on screen." *The Cambridge Companion to Gothic Fiction*. Ed. Jerrold E. Hogle. CUP, 2002. 209–28. Print). To mention one popular contemporary novel, some critics believe that also Harry Potter's Gothic elements, such as the Grand Staircase, are clearly connected to Piranesi' s iconic spaces (see Davis, note 7).

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**Tomáš Kačer**

# Dion Boucicault's *The Octoroon* as a Case for Stirring up the Debate over the Abolition of Slavery

Abstract: The Octoroon *(premièred in New York in 1859) by the Irish, and later naturalized American playwright Dion Boucicault, is in principle a harmless melodrama—save for a potentially explosive element, an interracial couple. Its staging directly before the outbreak of the US Civil War contributed to stirring up the debate over the abolition of slavery (together with the then comparably popular dramatizations of Harriet Beecher Stowe's* Uncle Tom's Cabin*, particularly the one by George L. Aiken) and conversely, this element also called for various textual adjustments. The interracial motif had to be suppressed for American audiences, while the London audience demanded a happy ending—and thus a reunion of the white young man and the one-eight former slave. The paper investigates the aesthetic, political and personal reasons why he originally resisted to change the play into a melodrama with a happy ending.*

Two stage plays stand out in the centre of the discussions of the abolition of slavery in the United States in the 1850s. One is *Uncle Tom's Cabin* by George L. Aiken, which is an adaptation of Harriet Beecher Stowe's 1852 novel of the same title; the other is *The Octoroon* by Dion Boucicault. The latter opened in 1859, just over a year before the outbreak of the Civil War. It is an adaptation of the novel *The Quadroon* by Thomas Mayne Reid.

This paper focuses on *The Octoroon*, the lesser known of the two plays; it also presents the play's interesting staging history, as there are two different endings of it. It tries to see the potentially explosive nature of the different endings in the context of the debate over the abolition of slavery in the United States. In the 1859 original American version, the one-eighth black (or, octoroon) girl, Zoe, dies from hardships of slavery she is forced to go through, and does not stay with the white young man, George Peyton, a Southerner who is in love with her. For the 1861 London version, however, the European audience forced the author to change the ending and in this version of the play. Zoe stays alive and she reunites with her sweetheart George. Why did Boucicault end his melodrama with an ending, which disallows for a reunion of the two lovers? What were the pressures that he had to face when he first refused to change the ending? Did he wish to join the debate over the abolition of slavery in the United States with his plays, just like Harriet Beecher Stowe did a few years earlier when she published *Uncle Tom's Cabin*? This paper will show that there were both aesthetic and political reasons for Boucicault to make (or not make) certain choices regarding the ending of his play.

The two endings and the differences between the two theatre audiences they express illustrate the heat of the debate of abolition in the United States, the more liberal attitude to the race issue in Great Britain, and also different attitudes of the two publics, which saw – or did not see – theatre as a weapon in a political struggle. In the 1850s, the debate of the abolition of slavery was at its peak, and the whole country was in the threshold of Civil War, which would eventually lead to ending slavery with the Thirteenth Amendment to the United States Constitution in 1865. The discussion over slavery (and its abolition) has been prefesent in the US society and its politics from the very beginnings of the young country. The Founding Father Benjamin Franklin called slavery an 'atrocious debasement of human nature' in 1789, and abolitionists were growing stronger with each decade ever since. Besides political debates, pamphlets, philosophical papers, public speeches and election programmes,

advocates of both sides used literature – and drama, in particular – to promote their ideas. In theatre, new genres devoted specifically to the issue of slavery and its abolition emerged in the 19th century United States. Among them, escape literature was the most prominent, as it promoted the idea of slaves' escape to freedom. As such, these works were seen as a threat by the Southern slave-states, and often banned and their authors harassed by pro-slavery activists. The most prominent newspaper promoting escapism an publishing works on this topic was Frederick Douglass' *North Star* published between 1847 and 1853. The topic of escape to freedom found its way into literature and drama, too.

An important representative of the escape play was William Wells Brown, himself an escaped slave, who "joined the abolitionist movement (...) and wrote two antislavery plays" (Wilmeth and Miller 77). In 1857, he wrote a play called *The Escape; or, A Leap for Freedom*, which tells a true story. Brown first read to the circle of his friends (see Brown 2–3). It was later performed and published in 1858, and also became very popular. The play describes a secret marriage of the slaves Glen and Melinda, who manage to escape from their respective plantations and are smuggled by an underground abolitionist network northwards, to Canada.

Yet the greatest example of the escape novel and the escape play is *Uncle Tom's Cabin, or Life among the Lowly* by Harriet Beecher Stowe, first published as a series in the *National Era* magazine from 1851 to 1852. At that time, Stowe was already a prominent advocate of abolition in the United States and through her novels, she aimed at promoting it by appealing to Christian and humanist ideals. The novel immediately became a huge hit among the readers. As such, a lot of playwrights adapted its narrative into a stage form – some even began to dramatize individual chapters, as they were published serially in the National Era. "The first important version brought to stage was that of Charles Western Taylor" (Richards 369), which opened in August 1852, mere four months after the last instalment of the whole novel was published on 1 April.

It was a common practice of the time to turn successful novels into plays, as there were no effective copyright restrictions in operation, and the theatre gave a promise of a quick income if the dramatized story was popular enough. So, there were numerous adaptations of *Uncle Tom's Cabin*, for example by Clifton Teyleure (première in October, 1852) and Henry J. Conway (première in November, 1853), to name the most successful ones. Dramatizations of Uncle Tom's Cabin also included a long list of – mainly Southern – parodies of Stowe's novel, such that showed Uncle Tom, in accordance with the intended audience's tastes, as "a darky buffoon, not a human being" (369). Staged stories about Uncle Tom began to pop up all around the country and most Americans had at least some idea about Uncle Tom from a version they saw in a theatre, rather than from the novel.

Over time, "Tom shows", as they were called, have become "an industry" (367). The most important adaptation, though, was by George L. Aiken. Originally, there were two *Uncle Toms* by Aiken – just like there are two volumes of Stowe's novel –, which he then combined into a six-act play that made a successful run of 325 performances between 1853 and 1854 (367). This adaptation has survived the test of time and is frequently used as the standard stage version of the most famous escape story in the history of American literature.

There are a number of levels on which the story of *Uncle Tom* entered the political debate over the abolition of slavery in the United States of the 1850s and 1860s. As the focus of this paper is on drama and theatre, the features that are primarily dramatic should be emphasized.[1] Just like Stowe's original, Aiken's adaptation includes fully fledged characters of African Americans, such that the readers and audiences can sympathize with, with distinguished motivations and logical actions based on the development of the story, i.e. with a full dramatic conflict. Yet there was also another type of conflict at

play during the performances: the conflict within the members of the audience between their feelings for the characters and their own prejudice.

The developed, likeable, full-fledged characters of Aiken's *Uncle Tom's Cabin* stirred up the debate over abolition of slavery by portraying black slaves as individuals with a story, and not mere types, although a lot of stereotypical characters appear in the novel and the play. Despite occasional shortcomings, *Uncle Tom's Cabin* managed to put together an array of specifically North American topics into a working formula of a quest for freedom. Richards explains: "Aiken's adaptation of Stowe (...) gave to audiences something new to feel: sympathy for enacted African Americans on stage" (371). With such appeal, it in turn became a powerful tool of the abolitionist quest, as it made it possible for the readers and audiences to identify with Eliza, Tom and other slaves, understand their needs and crave for justice (i.e. abolition of slavery) within the Christian and humanist scope, as Stowe intended.

*The Octoroon; or, Life in Louisiana* by Dion Boucicault was a play which could compete in popularity with Aiken's adaptation of *Uncle Tom's Cabin* in the United States of the 1850s and 1860s. "The Octoroon opens at the Winter Garden (on 6 December 1859), with Dion Boucicault as Wahnotee and (his wife) Agnes as Zoe" (Thomson 17).[2] The production was a hit; its popularity was comparable to that of Uncle Tom's Cabin, which ran six years earlier at the National Theater. And it remained popular even after the Boucicaults left the production: "After a quarrel with joint manager, William Stuart, they walk out, and are annoyed that the play's successful run continues" (17).

The play itself has not survived the test of time and has fallen into obscurity. Its genre is sensational melodrama, which is a form that ceased to be popular towards the end of the 19th century, with the arrival of realism in drama and rise of new popular forms of theatre, such as variety shows and vaudeville, and, last but not least, with the rise of other media of popular entertainment at the turn of the century, such as motion pictures. As a matter of fact, Boucicault was a great opponent of realism, which began to gain strength in theatre even during Boucicault's most productive period, and for this reason, he stuck to the conventions of the period melodrama as much as possible. As a playwright, producer and actor, Boucicault only cared about one thing: his audiences' satisfaction (see Boucicault, "The Future" 292–3). And as an author of a sensational melodrama, he made sure that his play was as sensational as possible, and as melodramatic as can be. So, the sensation lies in a spectacular explosion of a steamboat in Act 4; the melodrama lies in a touching love story, where the lovers must fight social prejudice and an existential threat of the evil plantation manager, M'Closky.

Like Aiken's *Uncle Tom's Cabin,* Boucicault's *The Octoroon* is also an adaptation of a popular novel. It is based on the abolitionist novel *The Quadroon; or, A Lover's Adventures in Louisiana* by Thomas Mayne Reid. He wrote the novel only after he left the United States, where he had served in the army and worked as a journalist correspondent at numerous places all over the country, including Louisiana, where both the novel and the play take place. While *Uncle Tom's Cabin* was intentionally written by Stowe to support the abolitionist cause between the years 1851 and 1852, Mayne Reid's book is one of many that draw upon its author's American experience. But given the prominence of *Uncle Tom's Cabin*, Mayne Reid had to reflect upon the similarities between the two books – thematically, as a work of art; yet, he also had to acknowledge the political territory that he was entering – the use of a work of fiction as an argument in the abolitionist debate. As concerns the former, Mayne Reid claims that he started writing *The Quadroon* at about that time and that he decided against its publication because he feared accusations of imitation. After he rewrote passages that could lead to such accusation, he decided for publication in 1856 because "circumstances have ruled it (...)" (Mayne Reid iv). With this step, he is consciously publishing his book as one similar to *Uncle Tom's Cabin*.

As concerns abolitionism, Mayne Reid takes the opposite position than the activist Stowe. He writes

from London in his "Preface" to the 1856 New York edition (the first publication) of the book: "Reader! a word with you before starting. This book is a romance – nothing more," (iv) to make sure his novel will be taken as a work of fiction, and not a political pamphlet. To prevent personal attacks against himself, he immediately adds: "The author is not the hero" (iv). It is evident from his preface, that the U.S. debate of abolition of slavery has become impossible to avoid whenever the topic of the novel touches upon racial issues. Yet, Mayne Reid wishes to avoid the political discussion completely. He makes this avoidance of politics explicitly clear in what he writes a few paragraphs later: "The author disclaims all 'intention'. The book has been written, neither to aid the abolitionist, nor glorify the planter" (v). He seems to be well aware of the fact that the abolitionist argument resides between two sides of the white population. Yet, in the following sentence he immediately mentions the true potentially profiting party – the slave: "The author does not believe that by such means he could benefit the slave, else he would not fear to avow it" (v). Mayne Reid confesses to be a supporter of freedom for the slaves. Yet, at the same time, he declares not to be joining the abolition debate himself.

Boucicault, the author of the adaptation for the stage, *The Octoroon*, not only adapted Mayne Reid's novel, but he also adopted his attitude to the abolition debate. In the play itself, his "treatment of (slavery) was meant to be neither openly partisan nor inflammatory" (Degen 174). Yet his correspondence and his refusal to cut the tragic ending in the London production show that he was clearly siding with the abolitionist movement. In his play, a young white man falls in love with a girl of colour – and it does not matter that she is "only" an octoroon. When George tells Zoe that he loves her, she warns him: "I'm an unclean thing – orbidden by the laws – I'm an Octoroon!" (Boucicault, *Octoroon* (1859) 467). But George does not care: "Zoe, I love you none the less; this knowledge brings no revolt to my heart, and I can overcome the obstacle" (467). As he is aware of the prejudices that govern social life in Louisiana, he suggests escaping: "We can leave this country, and go far away where none can know" (467). This plan does not work out, because Zoe refuses to escape and M'Closky completes his devilish plot of her re-enslavement.

In the quoted passage, Boucicault's heroine calls herself 'an unclean thing', by which she adopts the racist prejudices of the American society. Despite her good education and her white appearance,[3] she herself falls into the trap of being afraid that her African American heritage makes her inferior: "That is the ineffaceable curse of Cain," she laments (467). Prejudice lives and thrives on the stage of the play. Yet it is accompanied with the humanist ideal of compassion, which is disguised as gentleman's honour in Act 3 of the play. Act 3 is an auction, in which Zoe is eventually bought by M'Closky for $25,000. This purchase is a violation of several codes of conduct: M'Closky does not obey the public will. The auctioneer, Colonel Pointdexter, opens the auction: "I feel sure that no one here will oppose the family who desires to redeem the child of our esteemed and noble friend, the late Judge Peyton" (481). But in a humiliating theatre, with Zoe upon a table as all the other slaves, the true inhumane nature of the slave trade as an enterprise with no morality is shown to the audiences. Zoe transform from an object of love to one of trade: "Throughout the entire ordeal, Zoe stands a mute witness to her own degradation" (Nathans 204).

M'Closky not only overbids the family, but also a lady's bid (a true Southern gentleman would never bid against a lady) and then, the whole community. "The other men (...) bid valiantly in an effort to redeem her but lose out in the end" (204). Zoe is sold to M'Closky. Pointdexter comments about the auction and M'Closky: "Gentlemen, I believe none of us have two feelings about the conduct of that man; but he has the law on his side" (Boucicault, *Octoroon* (1859) 482). Act 3 is a very powerful image for theatre audiences of the 1850s United States. In fact, it shows not a black one, but a white woman on the table in performance (played by Boucicault's wife in the original production). The

message of this scene makes it clear that in the first place, the slave trade deals with actual people; their freedom, which is related to race in states such as Louisiana, is often a matter of the legal system with all its inaccuracies and loopholes. The auction scene of *The Octoroon* made the audiences identify themselves with an object of a slave auction. The audiences are confronted twice in this scene: first, on the level of the melodramatic story, which is analysed in the body of this paper, and on the second level of the visual component of the performance, where they can see a white actress being mistreated on ground of racist laws and prejudice.

But the loudest debate was over Act 4. Here, M'Closky is accused of murder and found guilty, because the evidence proved that he murdered Paul, who was bringing documents from Liverpool that solve the financial crisis of the Peytons' family (thus saving the plantation from M'Closky) and – in the American production – he manages to escape when after sets fire to a steamer loaded with cotton: "The Steamer floats on at back, burning. Tableaux" (Boucicault, *Octoroon* (1859) 489), says the last stage direction about the closure of the act. Act 5 follows, where Zoe manages to escape from slavery, meets George, but she is so weak that she dies in his embrace. Her last words are: "O! George, you may, without a blush, confess your love of the Octoroon!" (494). This ending was considered to be neutral in the United States. Although it was a sad ending, it did not suggest marriage of a white man and a girl of colour – and as such, it was not expected to add heat to the debate over abolitionism (despite it suggested a possibility of unreserved love between the two). In this version, it seems that prejudice prevailed over the melodramatic convention of a happy reunion of the young couple.

Boucicault realized that the play had the potential to become an explosive material in 1859. But he "himself, whatever his private opinions of slavery as an institution, wished to avoid controversy and denied that the piece was meant to be an anti-slavery statement" (Degen 173). This was because for him, theatre was a source of income and fame, and for this reason he did not wish to risk resistance by anti-abolitionist agents. Boucicault also gave preference to the tastes of his audiences before his own ideas: his primary objective in theatre was to entertain his audiences, and to attract them in numbers as large as possible: "Public opinion is the highest and sole court of jurisdiction in literary and artistic matters" (Boucicault in Witham 292), he wrote in his famous essay on American Theatre in 1890. It seems that Boucicault has consciously decided to stay out of the debate about abolition of slavery. He did not become an open advocate of abolition, but he had both personal and aesthetic reasons for "encoding" his political commentary about the horrific nature of slavery into his melodramatic plot. A possible criticism of the American ending as racist, because it denies a possibility of a mixed-race couple, is therefore unfounded. The message was clear, although perhaps not explicit. Despite Boucicault's cautious approach to the topic, *The New York Herald* expected that the play "would 'carry with it the abolition aroma,'" (Degen 173) and the première was awaited and received as such.

Not so for the common London theatregoer of the time period, though. The play opened in London in 1861 and Boucicault, still resident in the United States then, began getting letters from London theatregoers to change the ending – to unite it better with the period convention of the happy ending of a melodrama, despite the possible racial issue suggested by the play. The London audiences cared more about the denouement than the social implications this would have. They hooted through Act 5, shouted and were leaving the building in dissatisfaction with the ending. First, Boucicault resisted. Although he claimed he wished to stay out of the abolitionist debate with his play, when trying to prevent the happy ending of it, he openly admitted that he was standing on the abolitionist's cause. In his letter from 20 November, 1861, Boucicault refuses to change the ending and gives a reason, which clearly expresses his anti-slavery position. Boucicault writes: "In the death of the Octoroon lies the moral and teaching of the whole work. Had this girl been saved, and the drama

brought to a happy end, the horrors of her position, irremediable from the very nature of the institution of slavery, would subside into the condition of a temporary annoyance" (Boucicault in Degen, 172). It was the pressure by the London audiences who wanted to see a happy ending that in the end made Boucicault admit that the play's American ending is not a concession to American racism, but a calculated attack on American racism through feelings. Boucicault decided to make Americans cry for the coloured girl, feel sorry for her, and thus hate the institution that caused her suffering: slavery.

A few years earlier, *Uncle Tom's Cabin* used the same mechanism to become one of the most prominent arguments for the abolitionist movement. And *The Octoroon* followed despite Boucicaults's public claim that he was not taking any sides. Boucicault claims: "I believe the drama to be a proper and very effective instrument in the discussion of all social matters" (Boucicault in Degen 173). This claim makes it clear that Boucicault may have not wanted to be personally involved in the abolition debate, but his play was clearly partisan.

Boucicault wrote for the London playbill in 1861, after he finally agreed to cut Act 5 and rewrite the final tableau of Act 4 into a happy ending:

> Mr. B(oucicault) begs to acknowledge the hourly receipt of so many letters entreating that the termination of the *Octoroon* should be modified and the Slave Heroine saved from an unhappy end. (...) A new last act of the Drama, composed by the Public, and edited by the Author, will be presented on Monday night. He trusts the Audience will accept it as a very grateful tribute to their judgment and taste, which he should be the last to dispute (Thomson 10–11).

The two versions remain almost the same until the last scene: George Peyton returns to the plantation, he falls in love with Zoe; M'Closky plots against the estate and becomes the owner based on false evidence, murders Paul who brings documents from Liverpool that disprove M'Closky's rights and buys Zoe in the auction. "M'Closky's crime is revealed by a photographic evidence (...) and the plantation saved for the family" (Bryer and Hartig 400). M'Closky sets the steamer on fire in order to escape, which he manages in the American version (he is eventually killed at the end of Act 5). But in the London ending, Wahnotee catches M'Closky at the end of Act 4 after M'Closky sets the steamer on fire and kills him: "Wahnotee, who drags M'Closky along the ground, takes up the knife and stabs him repeatedly; George enters, bearing Zoe in his arms – all the Characters rush on – noise increasing – the steam vessel blows up – grand Tableau, and Curtain" (Boucicault, *Octoroon* (1861) n.p.).

Despite being the author of The Octoroon, one of the most important plays that entered the abolitionist debate together with *Uncle Tom's Cabin* in the United States in the 1850s, Boucicault himself was not an active participant in the debate. Several scenes in the play as well as Boucicault's writing on the theatre suggest that he was willing to meet the tastes of the American audiences despite his own ideals, such as the scene with the "carefree negro" character in Act 5. He also claimed that he did not want to take any side with his play. Yet, his reactions to the London audiences' requirement to change the ending show that Boucicault realized that his play was abolitionist and also, that he wanted it to remain such.

The fact that Boucicault first refused to change the ending of the London version of the production shows that he did not approach his theatre only as a means of making money and achieving fame by giving his audiences what they want and "encoding" a political commentary into the melodramatic plotline. *Punch* commentator Henry Silver commented in his article on Boucicault's resistance to change the ending as the author's "wish to give our playgoers a lesson in morality" (Silver in Degen

176). If the audiences were the only judge of the quality for Boucicault, he would not have hesitated and he would have changed the London ending right away to comply with the London taste.

Paradoxically, perhaps, by trying to keep the American ending, the tragic end of the heroine, the octoroon Zoe, he tried to achieve what *Uncle Tom's Cabin* was able to do: to attack the feelings of the audiences, and to make them sympathetic with the poor girl of colour. Thus, as the debate over changing the ending in London showed, the play added another – sentimental – argument in the debate over the abolition of slavery.

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**Notes**

1 I leave aside the issue of stereotypical characters in *Uncle Tom's Cabin*, including the "carefree Negro"; I also leave aside period issues of stage representation – such as the use of blackface in theatre performances.

2 The Winter Garden Theatre, where *The Octoroon* ran, was then on Mercer Street in New York City. There have been several theatres of this name at various locations in New York; the current Winter Garden is at 1634 Broadway.

3 The actress playing Zoe, such as Mrs. Boucicault in the New York première production, was white; the dialogue of the play also suggests that the character is white (though not necessarily pale), and it is only Zoe who sees traces of her African American origin in herself, which George does not see nor cares about. In effect, her character is construed as white – except for the scene where Zoe admits she is an octoroon to George.

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**Hana Pavelková**

# Dramatizing the Israel/Palestine Crisis in Contemporary British Monologue Plays

Abstract: *The paper focuses on the dramatizations of the ongoing, incredibly complex, conflict between Israel and Palestine in contemporary British theatre, namely Caryl Churchill's* Seven Jewish Children *(2009), Alan Rickman's and Katharine Viner's* My Name is Rachel Corrie *(2005), and David Hare's* Via Dolorosa *(1998) and* Wall *(2009). It points out the rather remarkable fact that the plays that have sparkled the greatest media scandals were all written in a monologue form. This paper therefore examines the influence of the particular use of the monologue on the audience's perception and argues that it is the austere theatrical form that helps to elicit their engagement as it enables the playwrights to present the complexity and contradictory nature of a personal reaction to such complicated social and political crisis.*

Not many plays have caused such outrage and controversy as Caryl Churchill's eight-minute play *Seven Jewish Children*, which was written only six weeks after the armed intervention of Israel to Gaza in December 2008. Churchill openly proclaimed her motivation: "It came out of feeling strongly about what's happening in Gaza – it's a way of helping the people there. Everyone knows about Gaza, everyone is upset about it, and this play is something they could come to. It's a political event, not just a theatre event" (Churchill qtd. in Brown). Therefore, she waived off her royalties as author and decided to make the play freely available as long as money is donated to the charity Medical Aid for Palestinians. Despite her charitable intentions, however, the Royal Court production of *Seven Jewish Children* caused a furore in the media and Churchill was accused of Anti-Semitism, as the play allegedly includes Anti-Semitic tropes repeating the racial prejudice of Jews rejoicing in the murder of little children. The controversy escalated when the BBC refused to broadcast the radio version of the play, claiming they needed to stay impartial. The scandal necessarily provoked also defensive reactions, especially in *The Guardian*, who published the text of the play online and in print for their readers to judge for themselves, and later on, initiated a project of filming *Seven Jewish Children* as a one woman play, with Jennie Stoller in the leading role. This unprecedented gesture of the newspaper, also provoked fierce criticism, as some readers considered it against *The Guardian*'s values: "It is one thing to publish diverging views on a controversial play. It is quite another for a newspaper to make its own production. *The Guardian*, as a newspaper, has to face up to the question, 'Is this play Anti-Semitic?'" (Butterworth). The debate stirred by Churchill's play has not ceased since, yet the reasons why there exist such conflicting readings of *Seven Jewish Children* are rarely discussed.

It is the ambiguity and open form of Churchill's text that enables such various, even contradictory, interpretations. In her stage directions she gives freedom to "share out the lines in any way you like among those characters. These characters are different in each scene as the time and child are different" (Churchill). In the original production in the Royal Court Theatre, there were nine actors, in the film version all lines are delivered by a single actress directly to the audience. The eponymous seven Jewish children never appear on stage. The dramatic tension of *Seven Jewish Children* is created by the incessant repetition of two introductory phrases used by the adult speaker or speakers, "Tell her" or "Don't tell her", which succinctly captures the inherent schizophrenia the Jewish community in Israel lives in. On the one hand, they have their past experience of being victims of years and years of

discrimination, while on the other hand, they cannot avoid admitting the problem of the Palestinians living in their midst. Their bad conscience together with fear of the real threat from the other community traps the speakers in a vicious circle of denial, fear and violence. The adults withdraw to the family circle and their main concern is the safety of their closest relatives. As Michael Billington pointed out: "What Churchill captures, in remarkably condensed poetic form, is the transition that has overtaken Israel, to the point where security has become the pretext for indiscriminate slaughter" (Billington).

In the version for nine actors, the audience hear their formed, outwardly pronounced opinions. We do not have access into their inner world as we cannot see behind their public masks. The focus is on the oppositions within their community, but it stays on the surface. The play performed in such a way thus features a character who is militant, a character who is patriotic, a character who is frustrated, a character who is honest, etc., depending on the way the director decides to distribute the lines. Nevertheless, the final and most controversial part of the play stands out significantly in all versions. In contrast to the very short, rhythmical lines of the six previous scenes, the last one includes a sudden climax, when the speaker bursts out a longer passage full of suppressed hatred and violence.

> Tell her they want their children killed to make people sorry for them, tell her I'm not sorry for them, tell her not to be sorry for them, tell her we are the ones to be sorry for, tell her they can't talk suffering to us. Tell her I don't care if the world hates us, tell her we are better haters, tell her we are chosen people. Tell her I look at one of their children covered in blood and what do I feel? Tell her all I feel is happy it's not her (Churchill).

In the version for more actors, this most problematic passage is assigned to one character, who thus represents a very militant part of the Jewish community. In the version for one actress, however, this scene seems more like a cry of despair of a character driven to numbness and forced not to have mercy. In other words, what we see is not one character that is triumphing over others, but one that is collapsing inwardly. Even if the language used repeats stereotypes and the views expressed by the character are extreme, the speaker could be sympathized with as the plays had shown the trajectory that lead to her current situation. Not only the mentioned experience of the Holocaust, but the unmentioned suffering of the residents of southern Israel, who live within the reach of Palestinian rockets and whose suffering the outside world tends to ignore, complicates a simple rejection of this woman with such extreme opinions. Rather, it makes the audience examine their own political views. As Lehrman suggests, "Churchill wants us to see it as wrong and reprehensible, but also painfully understandable" (Lehrman). By transferring all the lines into a one woman play and transposing the conflicting points of view into one worried consciousness, the play changed into a kind of ritualistic lamentation on violence and grief. In other words, by internalizing the conflict, the play shifted its focus from a debate among adults from different Israeli families about the modern history of their state, concerned with the central question how to explain war, violence, fear and hatred to their children, to an exploration of a psychological state of the speaker trapped in the uneasy reality of the Middle East conflict.

The text of *Seven Jewish Children* is never straightforward, but Churchill works with suggestions, pauses, gaps and associations. Churchill seems to be using the technique of erasure that Samuel Beckett employed in his work as well. In all seven scenes nothing is said directly and whenever a disrupting fact is mentioned, it is immediately denied. It is up to the audience to fill in the missing context the child is not supposed to know. The scenes are chronological, but the time frame is only hinted at. The viewers who do not have basic knowledge of the modern history of Israel might find the

play quite cryptic and confusing, but those who do, are engaged immediately in the play. Churchill's open text encourages the audience by giving us space to actively create the context. In other words, by not being told directly, the audience are not preached messages to, which, in political drama, is often a problem, as the analysis of the next monologue play *My Name Is Rachel Corrie* will illustrate.

In terms of controversy and media scandals, the documentary monologue *My Name Is Rachel Corrie* (2006) is as infamous as Caryl Churchill's *Seven Jewish Children*, in the United States in particular. It tells the story of a 23-year-old American Pro-Palestinian activist Rachel Corrie, who was killed on 16 March 2003 while defending a Palestinian home in Gaza against an Israeli bulldozer. The text of *My Name Is Rachel Corrie* is a compilation taken from Rachel's journals and emails edited by British actor Alan Rickman and *The Guardian* journalist Katharine Viner. These texts were originally not intended for public presentation, yet it is their authenticity and their documentary status that make them theatrically attractive.

Nevertheless, as with other documentary plays, it is crucial to keep in mind that the dramatic structure of the play *My Name Is Rachel Corrie* is not the way Rachel intended her private writings to be presented, it is merely the work of the editors, who were given permission by the Corrie family to use Rachel's diaries and emails. It is the dramatic structure of the play that creates the meaning, no matter whether the material used for the text of the play is fictional or documentary. In David Hare's words, as a creator of a documentary play, "you have to organise the material just as you organise the material as a playwright, to lead the audience in a certain way, through the material" (Hare qtd. in Hammon 73). The chronology of the extracts, from the chatty, humorous, naive and childish comments of the pre-Gaza Rachel via her activism and disillusionment in Gaza to her tragic ending, is what creates the narrative and the desired effect of the play. Rickman and Viner carefully prepare the terrain for the final shattering of the audience's emotions: the play ends with Rachel writing her last email to her mother. This scene is contrasted with the video footage of the eyewitness's brutal account of Rachel's death and the sweet image of the ten-year-old Rachel that is preceded by a caption with the announcement: "Rachel Corrie was killed on March 16 2003." This technique is inherently problematic because such re-structured and crafted theatrical presentation of the documentary material includes fictionalisation and manipulation. In order to make the play dramatically effective on stage, the editors re-fashioned Rachel's story.

In terms of its use of the monologue format, the main limitation of the play is that the central character is presented as a self-assured speaker, who preaches her truth to the audience. The monologue form has not been used for character introspection, but merely as a convenient medium to convey the story of Rachel. As Davies suggested, in *My Name Is Rachel Corrie* the monologue "is no longer a way of exploring oneself, but of declaring oneself in a way that puts an end to all doubts and fears" (Davies 26). In other words, despite using intimate diaries of Rachel that might have offered an insight into her soul, Rickman and Viner do not wish to dramatize and reveal the world of Rachel's inner consciousness, they decided to stay on the surface and prioritize straight-forward presentation of the material over any deeper characterization. She is presented as a speaker who does not interrogate her inner dilemmas, does not ask troubling questions, nor doubt her mission in Gaza. On the contrary, as mentioned above, Rachel mainly 'preaches messages.' However, this lack of depth is not primarily the problem of the real young naive Rachel, but of the dramatic form of the play. The quasi-naturalistic documentary monologue as used by the editors is not a very creative approach to the material. As Davies argued, "Rickman and Viner are not up to such an effort because they don't know how to interrogate either their materials or the dramatic form they employ" (Davies 27). What Davies wishes for is a more imaginative approach to the form: "What, for example, if she became an

annihilating voice interrogating her experience form beyond the grave?" (Davies 27). If dramatized from this perspective, the play would offer more space for reflection, it might reveal possible anxieties and could challenge the audience more than when told as a straightforward 'message.' In other words, the editors created a play that can be consumed very easily as it offers readymade answers, sentiment and pathos. *My Name Is Rachel Corrie* elicited merely a passive, if welcoming, reception of like-minded spectators.

The most interesting aspect of this documentary monologue, however, is the difference between the reception of the play in the U.K. and the U.S. The initial London production was "warmly received without setting off polemical fireworks" (Brantley) by British audiences and critics, whereas in America the media scandal caused by the cancellation of the upcoming production by the New York Theatre Workshop started up a heated public debate both about the actual Rachel Corrie case, but mainly about the moral cowardice of New York Theatre Workshop who were afraid of the reaction of the local Jewish community. Such a decision seems paradoxical from a theatre that prides itself "to develop and produce theatrical experiences that reflect and respond to the world around us and re-invigorate the artists and audiences we connect with each year" (NYTW website). Its artistic director, James Nicola, explained that by staging *My Name Is Rachel Corrie* at the time of the Israeli Lebanon war (winter 2006) and also at the time of the protests in Arab countries against the Prophet Mohammed caricatures, it would put their theatre in a position they did not want it to be; i.e. taking a political stance. Nicola argued that "in the current climate the work could not be appreciated as 'art' but would be seen in political terms" (Nicola qtd. in Davies 6). His noncommittal argumentation and the cancellation of the production caused a media scandal and Nicola was accused of censorship. Alan Rickman even forbade the NYTW the right to produce the play because of Nicola's attitude. In other words, the play became a victim of the advance self-censorship of a politically correct environment in the United States that is especially sensitive about the Middle East.

David Hare's monologue plays *Via Dolorosa* and *Wall*, which are going to be discussed in the final part of this paper, expand the debate even further as David Hare's focus is not on the character of the monologist, but on the playwright's responsibility for presenting such complicated real-life material as the Israeli/Palestine conflict on stage. By deciding to perform them himself instead of regular actors, Hare has brought forth "(...) the fragility of the membranes separating author, actor, character and audience" (Flatt) in a exceptionally complex way. By blurring the boundaries between David Hare the playwright, David Hare the performer and David Hare the autobiographical character, he makes the audience examine the nature of autobiographical theatre performance and the relationship between facts and fiction. For David Hare, the question of audience engagement and his own role as a playwright has always been of the utmost importance. Throughout his career, Hare has been experimenting with various dramatic forms to convey his ideas to the audience, from big 'state-of-the-nation' plays to his specific use of docudrama, but it is the monologue form that has enabled him to be most self-reflexive. Hare dramatized his struggle to find an appropriate personal and artistic response to the incredibly complicated conflict between Israel and Palestine by placing himself centre stage. Apologizing for not being a professional actor, Hare managed to win the audience by admitting his limitations. His performance felt real as the audience could see David Hare's vulnerability when performing for the first time on stage. By using the monologue in such a way, Hare makes his Western audience see through his eyes, but simultaneously by being exposed to Hare's self-reflection, the spectators are asked to inspect their own position and opinions as well. In *Via Dolorosa* Hare examines his own values as searchingly as the values of the people he met: "The metaphor of the play was not about Israel and the Palestinian territory, it was about the contrast between lives of people in

certain parts of the world for whom everything is at stake in every daily decision, as opposed to those who live in the West who face no such daily pressure, (...) namely myself" (Hare qtd. in Hammond 67–68).

In other words, by performing his own monologue, Hare indirectly makes the audience answer for themselves the same questions that trouble him. Hare claims that a traditional play about such complicated subject as the Israeli/Palestine conflict would never achieve "anything you could call 'authentic' or 'real'" (*Acting Up* 9). His monologue plays might be thus viewed as Hare's polemics with "the elaborate conventions of theatre" (*Via Dolorosa* 3) that provoke general questions about the function of theatre and the role of playwrights and media in contemporary society. In Hare's own words, "I hope the play will be seen as a meditation on art. The test of *Via Dolorosa* will be whether the audiences respond to the questions that certainly intrigue me. What does art add to this situation in the Middle East? How, if at all, does it illuminate?" ("Why Fabulate?" 78).

In *Via Dolorosa* Hare created a very paradoxical situation in which his stage presence actually subverts his arguments. At one point in the play he describes his visit to the Holocaust museum and explains why he finds art in such a situation inappropriate and advocates the unmediated facts. Contrary to Aristotle, who famously wrote in his introduction to *Poetics* that "objects which in themselves we view with pain, we delight to contemplate when reproduced with minute fidelity: such as the forms of the most ignoble animals and of dead bodies" (Aristotle), Hare views *mimesis* as an intrusion of the artist between the viewer and the experience one can get from the records, the objects, the photographs:

> The museum's power is in its very simplicity, a bleak photographic record (...). The only false notes in the museum are hit by works of art. Sculpture, painting. They seem superfluous. In every case the gesture seems inadequate. What is a painting, a painting of a starving man? What is a painting of a corpse? It's the facts we want. Give us the facts (*Via Dolorosa* 38).

*Via Dolorosa* presents us with the following paradox: on stage we see a playwright acting an autobiographical version of himself, i.e. a fictional character criticizing works of art and requesting facts. The same playwright, however, admits in interviews that the play involved fictionalizing. Hare's monologue does not give us "a bleak photographic record" nor pure facts, though during the performance it seems to do so, as explained above.

The tension between the words Hare delivers and the stage situation intensifies, when he questions the relevance of his own medium – the theatre. He tells a story of one Jewish actress who became religious and gave up acting because she thought it was wrong. "All theatre is wrong, all fiction is wrong. God makes the stories. Why we have to invent new ones?" (*Via Dolorosa* 11). The last question Hare elaborated in a lecture "Why Fabulate?," which was inspired by *Via Dolorosa.* He suggests that the late twentieth century saw a shift "in how the public wanted its cocktail, in exactly how many parts lies it was prepared to tolerate mixed up with how many parts truth" (76). It can be assumed that a conventional play about the Middle East might be added to the list of inadequate artistic responses and Hare, in a way, seems to agree with the actress's opinion. On the other hand, *Via Dolorosa*, "for all its unusualness of form, is nevertheless operated by all the conventional measures of fiction" ("Why Fabulate?" 79). In other words, Hare's approach seems appropriate because he took great pains not to invent fictional scenes and distract the audience from the subject matter, but at the same time, he needed fabulation to make the play really work. In Hare's view, even in a verbatim play it is important to "dramatise things that needed to be dramatised – and which were true – but which

didn't necessarily happen in the events or in that order" (Hare qtd. in Hammon 69). Contrary to the critic Ellen Brockman, who interpreted Hare's call for the facts as the need to abandon fiction, Hare suggests the opposite: "we should strive to make fiction more original, more distinctive, to strive even harder to prove that only the greatest art comes near to matching the world's infinite suggestiveness. The enemy of art is not reality, but formula" ("Why Fabulate?" 84–85).

In *Wall* Hare has pushed the limits of the monologue form even further by refusing to act. In the stage reading he lost the protective mask of the autobiographical character he was portraying in *Via Dolorosa* and stood on stage simply as a playwright, who was sharing with the spectators his impressions from his last visit to Israel and Palestine and the everyday problems the newly built concrete barrier presents for people on both side. In order to convey what he wanted to say, Hare did not need any other means. The attraction of the monologue *Wall* lies not only in Hare's informed commentary on the current situation in the region, but especially in passages where Hare adds his personal perspective that is not of a Western journalist, but of an artist, a playwright. In Rafael Behr's words, "Hare walks the boundary between politics and art with a sureness of step lacking in most commentary and journalism on the subject" (Behr). Throughout the play Hare is very observant to the way art, especially graffiti and posters are used in Gaza. On the one hand, Hare notices a graffiti on the wall in Ramallah that resembles the subversive paintings on Berlin wall:

> The wall may be a bygone for Professor Lochery, but for the inhabitants of the West Bank, it's all too real, blocking out the sun, blocking out the view, forbidding passage. (...) The wittiest graffiti by far, in enormous capitals, the instruction scrawled across six cement blocks, just the letters: CTRL-ALT-DEL as if at the press of three computer keys, the wall might disappear. Not a wall, just a drawing of a wall (*Wall* 45).

But on the other, in the final scene of the play, Hare voices his outrage when he discovers a poster of Saddam Hussein hanging on the wall in a café in Nabulus. "It's one of those moments. I know as soon as I look I'm never going to forget. How do you react to that?" (42). The initial anger, however, makes Hare reflect again on his own position and set of beliefs.

Hare's effort to stay impartial, to give voice to both sides, is often challenged by the reality of the complicated situation in Israel and Palestine, yet it always leads to self-reflection. As in *Via Dolorosa*, his Western audience are skilfully made see through his eyes, they arguably share his initial outrage and confusion at the poster of Hussein, but simultaneously, by following the stream of Hare's self-reflection, they are asked to inspect their own position and opinions as well. In other words, by performing his own monologue, Hare indirectly makes the audience answer the same question for themselves:"Who's the idiot here? Me or them?" (*Wall* 43).

"What does art add to the situation in the Middle East" (Hare) then? In an ideal case, as the promoters of radical theatre wish, "there is the possibility that the immediate and local effects of particular performances might – individually and collectively – contribute to changes of wider social and political realities" (Kershaw). In comparison with the lively debates stirred by both *My Name Is Rachel Corrie* and *Seven Jewish Children* that contributed to the discussion of censorship both in the UK and the US, drew attention of the public to the actual legal case concerning Rachel Corrie and helped to donate money to a charitable organization Medical Aid for Palestinians, *Via Dolorosa* and *Wall* didn't have such off-stage effect. Nevertheless, Hare's performance asks very important questions about the role of art in reacting to such complicated situation as the Middle East conflict, albeit in a different way. The merit of both Hare's monologue plays is that he offers personalised

opinions and descriptions of the situation in the Middle East that is impossible to see on television. Michael Billington praises Hare's eloquence as "British drama's leading correspondent" ("Wall") and suggests that thanks to Hare's plays "In a fascinating reversal of values we increasingly look to the theatre, once seen as a source of escape, for this kind of informed commentary on the state of the world" ("Wall").

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**Jan Suk, Karolína Janecká**

# Performance Pedagogy: Forced Entertainment, Immanence, Failure & ELT

Abstract: *Both performance and pedagogy operate on a two–way communication between the agent and the recipient: the actor and the audience, the teacher and the student. Both performance and pedagogy have the potential to transform as well as to fail. We will explore to what extent performance means a becoming – a liminal experience both for the performers and the audience by exploring the proximity triggering elements. This paper will isolate these invitations that stem from the performance practice of the distinguished British experimental theatre troupe Forced Entertainment in engaging the audience. These moments of "summoning the presence in the absence" are allocated and applied into pedagogic principles to show how the common denominators of performance and pedagogy – liveness, fleetingness and irritability are intertwined. Rather than examining physical immersion we will explore how the virtual proximity, the "between and betwixt", actor and spectator, between teacher and student, is achieved (or not) and how it contributes to mutually immanent, life illuminating experience. In the final part of the paper a practical application of conceptual findings from the theoretical part will be applied in English lessons to demonstrate whether these immanent invitations are easily executable or not.*

**Introduction: Performance, Pedagogy & In-between**

The renowned British experimental theatre group Forced Entertainment is a theatre with strong emphasis on building a relationship with their audience during their shows. This invitation to explore the transformation-potentiality of the territory between the actors and the spectators is executed namely via their performances' structural patterns, sympathy provoking aesthetics, audience integration and accentuated emphasis of the now. The aspects of humanity and life within theatre that Tim Etchells, the company director, understands: "the desire, (...) for nakedness, defencelessness. An exposure that does not have a name. Something beyond" (22). The nameless "something beyond" the bound between the performers and the spectators via the experience of theatrical production is described and allocated by Erika Fischer-Lichte as an "autopoietic feedback loop," or by Sara Jane Bailes as the result of the company's "poetics of failure." Etchells, with Forced Entertainment, explores the territory, which, with the help of the French thinker Deleuze we call "poetics of immanence" – the capacity of performance to reveal what Deleuze calls pure immanence: "A LIFE, and nothing else,"[1] in other words a transformative, life-illuminating experience.

Performative transformations do not occur via transcendental power, an exclusive outside force, but the immanent capacity of performance. The immanence, life within theatre production and its perception, is in the case of the process-based theatre of Forced Entertainment palpable via a series of virtual-proximity enhancing invitations: 1) the devised *open structure* of a performance enabling permeability of the theatrical fourth wall as a space for spectatorial contemplation to explore the liminoid *territory between authentic and staged*, between real and representational; 2) non-matrixed acting accentuating the *live presence* of live bodies both on stage and in the auditorium – "making present" of the performers in the here and now; 3) the acknowledged presence and role of the *audience*; 4) a ludic approach to theatre-making using metatheatrical elements drawing upon *sympathy provoking aesthetics* (failure, silence, fragmentary, unfinished, sampling, bricolage aesthetics. The synergy of these elements constitutes a transformation-provoking invitation towards

the audience. However, it is necessary to realize that their practical execution is what creates another seminal element – theatre's potentiality to fail. The aim of the paper is to highlight the liminoid relationship between the performers and the audience, the territory "between the real and the phantasmatic" (*Certain Fragments* 12) wherein the company explores the potentiality of proximity to achieve an intimate bond with their spectators; these theatre based findings are further applied more generally on pedagogy.

The intimate relationships established whilst witnessing a performance, these short-lived, transient communities of theatre and its audience are thoroughly explored by Jonathan Kalb, who observes the possibility in "the impression of authentic humility," to create the "community of the we" (156). Analogously in the connection with community oriented theatre Ivan Lacko elaborates on the "togetherness" resting "on its members' ability to imagine things and empathize with others" (26). The imagination and empathy accentuated by Lacko and authenticity as of Kalb, are complemented by Erika Fischer-Lichte, who stresses the crucial importance of bodily copresence of spectators and actors in the dialogue to "to create a reciprocal relationship of influence," thereby contributing to the creation of "the feedback loop" (50). The autopoietic feedback loop of Fischer-Lichte is a confluence of the aesthetic and liminal experience of performance witnessing. When elaborating on the transformative possibilities of the Real, Peggy Phelan advocates that the "transformative alchemy" between the real and the representational must be recognized by our "performing and transforming the interpretations of this relation. Doubt may be the best guarantee of real presence" (*Unmarked* 180). Echoing Peggy Phelan's reminder of the unrepresentable Real (*Unmarked* 172), Sara Jane Bailes elaborates on the potentials well as the risks in dealing with the (failure of) representation: "the chasm between (R)eal and represented, between 'thing' and 'a thing about a thing' frequently concealed but at other times crudely exposed, describes a territory where performances that fail, performance *as* failure, and the failure of performance gain their ground" (12). Those "chasms" of in-between palpable through the realization of failure or as Phelan argues, doubt, constitute a far more spectator-challenging territory than "the world on stage generally accepted as representative of contained *acceptable reality*" (14).

As opposed to the "acceptable reality" of theatre, performance art highlights reality in the very moment, here and now. Gilles Deleuze and Félix Guattari argue that "(t)here is only one kind of production, the production of the real" (32). Although a replicated or replayed copy, the work of art/performance is always real. In this context it is beneficial to apply the term *haecceity*, which Gilles Deleuze uses to describe essence, uniqueness, particularity of oneself, but also the unrepeatability of (non-)theatrical *hic et nunc.* Haecceity is the individuation process which through its endless specificity constitutes freedom, both authorial and spectatorial. The acting node of Forced Entertainment is thus definable as "performing haecceity" – a deterritorializing approach activating the spectator and blurring the boundaries between the two. The transformative territory of failure and liminality, as already exemplified by Fischer-Lichte's concept of radical presence and Bailes's notion of poetics of failure, is likewise investigated by Nicolas Ridout. In *Stage Fright, Animals, and Other Theatrical Problems* Ridout emphasizes mutual interconnectedness between the performer and the performed:

> The spectators are transformed....The objects turn themselves into you, and you into them, and instead of a plentitude in oneness experienced in the moment of absorption, comes a constant to and fro, an unbecoming becoming, in which the action takes place in a kind of *in-between*, neither onstage nor off, accompanied by the rattle and clatter of unseemly machinery in the wings (9).

The mutual becoming as advocated by Ridout is treated by Deleuze chiefly in *A Thousand Plateaus* as well as *Anti-Oedipus*. There Deleuze highlights its nature as "being" rather than to "be," in other words, the fluid nature of one's identity. Becoming is the result of the constant movement of identity, which leads to the creation of the rhizome. "To appreciate becoming as a fact of life, a stage of critical self-awareness, or even an ethical response is to appreciate how identity itself is formed through opposition, alterity and difference" (*A Thousand Plateaus* 46). As it seems, becoming carries a productive quality, both for those theatre-producing and those theatre-witnessing, which is a result of carefully designed, "rhizomatic" performance tactics. Similarly, Bailes highlights Deleuzoguattarian suggestion that "becoming produces nothing other than itself. We fall into a false alternative if we say that you either imitate or you are."[2]

The collapse of binaries that is so symptomatic of Gilles Deleuze and Félix Guattari is easily illustratable on the example of the rhizome. The rhizome can be described as an action of many abstract entities in the world, including music, mathematics, economics, politics, science, art, the ecology and the cosmos. The rhizome conceives how everything and everybody – all aspects of concrete, abstract and virtual entities and activities – can be seen as multiple in their interrelational movements with other things and bodies. The nature of the rhizome is that of a moving matrix, composed of organic and non- organic parts forming symbiotic and parallel connections, according to transitory and as yet undetermined routes (*A Thousand Plateaus* 10). Besides rhizomes, immanence also manifests a peak of Deleuzeoguattarian as well as Deleuze's own philosophy. It creates a logical opposition to transcendence which presupposes existing or coming from outside or beyond. Deleuze's major point is in the rejection of the binary opposition of life and death, or creation and non-creation. Immanence, or the plane of immanence, contains both life and death, creation and non-creation. Analogously, art and life coexist and should not be separated. The concept of immanence perhaps best exemplifies the nature of the relations "in" or "inter." Deleuze's philosophy of immanence, similarly to rhizomes, emphasises connections over forms of separation. But this connection must itself be a connectivity between relations and not between different identities. Therefore in relation to transcendence, immanence cannot oppose it. Therefore the immanent reading of performance, its cracks and dissonances, brings the potentiality of creative transformative experience, the perception through life in a performance, the life of performers, to realize the life of spectators; or to translate to Deleuze's words, a life within the life – performance's poetics of immanence. Art and artistic freedom, as Deleuze and Guattari see it, can shape the understanding of life in this world by providing glimpses of immanence, the interrelations located within or in-between, which enables through the work of art to be transformed and see the aspects of humanity, of a life.

**Towards the Pedagogy of Immanence**

Before applying the immanent elements of performance in pedagogy, it is necessary to realize how and why performances of Forced Entertainment function, although their aesthetic is provocative, seditious and boring, often fostering the aesthetics of every-day mundanity. Arguably, it is their quasi-realistic quotidian acting and non-linear openness within their work structure, which are the two key factors considered in establishing intimate proximity that leads to realization of the spectator's own transient presence. In this confluence of shared experience, Laura Cull highlights the activating moment of the audience:

Performance allows our life to really beat to a new *rhythm*, whether as audiences or performers; it

allows our life the multiplicity of duration to be something *lived*, rather than merely contemplated or reflected on from a safe distance (179).

The experience and realization of the transience of theatrical experience, as well as of life, are equally echoed in Fischer-Lichte's observation that "since performances are as illusory and transient as human life, they can act as life's fullest allegory and point out its transience" (205). Both the projects of Fischer-Lichte and Bailes seem to agree when dealing with the aesthetics of performance one of the important outcomes is the realization of one's own transience via the transformative capacity of performance that has a possibility to fail itself.

The theatre's strength is precisely in its weakness – its capacity to fail. As Nicolas Ridout puts it, "(f) ailure, then, is constitutive. That there is something wrong with theatre is the sign that it is theatre" (33). The capacity of the failure activates the spectator; it is indeed what Alan Read in *Theatre in the Expanded Field* describes as "the irritation gene – the "(c)apacity for performance is a capacity to irritate, and to be irritated" (xviii). Alan Read correctly stresses the double-sidedness, or interconnectedness of such a relationship. The irritation of realization of immanence - spectatorial ephemerality as well as the fleetingness of theatrical eventhood is achieved by both proximity enhancing acting and fragility displaying aesthetics of Forced Entertainment – what we call their "poetics of immanence." Similarly, Matthew Goulish when dealing with theatre and philosophy postulates: "to understand a system, study its failure" (66). By studying the failure of the theatrical system in the oeuvre of Forced Entertainment, we have allocated several ruptures, which are, in fact the proximity invitations – authenticity, audience recognition, organic, devised aesthetics and the performance's potentiality to fail. That said, in practice the invitations are: accentuated authenticity that rejects acting; direct address of the audience; metatextual character and organically devised structure enabling the permeability of the fourth fall; acknowledged presence of mistakes or controlled failure. The synergy of these elements produces proximal, immanent relationship between the theatre and its audiences.

Both pedagogy and theatre are dialogues; they are a two-way exchange of immanence producing and proximity inviting elements. Both in theatre and education, the mutually transformative becoming is achieved when the conditions when the poetics of immanence emerges. In practice, we began by studying the above mentioned elements, virtual proximity invitations emerging through failure. By successfully allocating these, we derived a series of exercises that we attempted to execute in our classes with various ELT students.

**Immanence, Performance & Pedagogy in ELT**

Looking at the performative invitations of Forced Entertainment, in pedagogy we narrowed them into the following rules: 1) devise the structure of the lesson so that 2) there is as much space for students as we could have granted; the dialogue between us and the student was supposed to be that of partners, therefore we had to bear in mind 3) to be real and 4) to be humane, compassionate, understanding and finally 5) we wanted to be original. We have been exploring the modes of education via the Forced Entertainment based experiments; simultaneously we are aware of both of the slipperiness and failure embedded within those activities as well as their actual application of these. We have been monitoring the activities since 2014 internationally in various classes of different sizes and age groups. The groups consisted of six to 18 students; the ages were equally various, from homogenous groups of 7 year olds to 23 year olds, to heterogeneous groups of age between18-24. He tests were carried out in all levels of education – primary, secondary and tertiary. The test included both the state schools and universities as well as private courses. Surprisingly, all tested groups

appeared almost univocally similar in the tasks reception, therefore the test results are presented in a general way.

The activities were selected to accentuate situational authenticity rather than illusionary willingness to subscribe to suspension of disbelief as drama in ELT usually requires. Thus the effect of the precepts is far greater; the authenticity of experience is much stronger; the possibility of immanence emergence far more plausible. The following activities outlined below present a selection of games borrowed from the resource pack compiled by Deborah Leiser-Moore; the resource pack reflects on the workshop activities organized for the making of *That Night Follows Day*, a 2007 performance devised by Tim Etchells & Victoria theatre. Also the list is contributed to by one exercise that borrows the conceptual framework of *And on the Thousandth's Night*, a durational performance of Forced Entertainment. The list introducing each activity is complemented by the observation notes collected within our testing period. All the following exercises are aimed at the shared immanent elements of performance and pedagogy. The goal is to accentuate liveness, fleetingness and irritability among students through practicing activities stimulating these features.

**Activity All Follow**

This is an activity in which a group of six students stands in a triangle and the one at the front starts a movement. The whole group copies the movement of the leader but when the movement brings the group to face a different direction, a new leader should emerge organically and start a new movement.

The students involved had great difficulties at the beginning when they had to focus on the initial movement and at the same time observe who is making a new one. No one wanted to commence a new movement and be the leader but as the activity proceeded and students got used to the flow," the movements of the students became natural and flowing. When asking them what seemed most difficult, most of them answered that it was the shyness and embarrassment of moving unnaturally. However, the less shy students took over the role of the leader and the others gradually followed them, losing inhibitions and joining in. For older students this activity quickly evolved into something enjoyable, even natural. Gradually there was no problem in leading and being led.

The educational aim of this exercise was to encourage students to be creative, moreover, to be willing to be in charge of the fleeting movements which influenced the group as a whole. The aspect of liveness was enhanced by the natural movements which led them throughout the whole exercise.

**Activity Give and Take**

"Give and Take" focuses on a spoken pattern which should not be broken and at the same time gives an opportunity to the students to express themselves – not just orally but mainly by adding an expressional feeling to the text. This exercise received successfully, as students genuinely enjoyed the rhythm of the lines and the expressiveness. It was not completely without any difficulties, but soon everyone got used to the repetitive lines, and even the younger ones expressed their feelings when speaking in a dialogue.

The students confirmed they enjoyed this activity the most because it seemed more like a song to some of them, and they liked the whole rhythm. Others enjoyed expressing their feelings and sometimes even shouting out loud as this activity requires it. The whole group sits in a circle and passes on one-syllable objects. The giver takes an object, turns to his neighbour and starts, keeping in mind the following script:

Giver: This is a watch.
Receiver: A what?
Giver: A watch.
Receiver: A what?
Giver: A watch!
Receiver: Oh, a watch! (That Night Follows Day Resource Pack 9)

It was fascinating to watch how easily the students acquired the pattern and even exaggerated when performing the dialogue. It was visible that the "audience" enjoyed listening to the dialogues of others too, waiting impatiently for their turn to come. This activity seemed perfectly natural to the students, maybe because they were more comfortable holding the object and demonstrating it, rather than performing their own, made-up movements. The students preferred to sit in a circle, so the formation itself seems to be highly important to them since they need to feel secure and relaxed in order to perform naturally. In addition, several other objects were included and both directions of the rotation used.

Aiming to find out the presence of the element of irritability in this exercise, the goal was met by observing the exaggeration of the students' performance. Repetition of the same script supported acquiring the correct pattern and simultanouesly enhanced the stated element shared by performance and what could be seen as oral repetition in the field of pedagogy.

**Yes! Lets! Activity**

The objective of this activity is to give and take offers, swap roles within an ensemble. Accepting offers from the teacher during the teaching –learning process seems very natural to the students, but when the students had to come up with their own ideas and were to be in charge of what was going to happen, they seemed lost. They did not have the courage to be the one who shouts out loud an offer – "Lets all ...!," the rest of the students were then to reply in an ensemble "Yes! Lets!" and do the suggested activity. First of all, students had difficulties remembering that they first have to cry out "Yes! Lets!" and then do the activity. They always started moving without saying these words. However, after a few offers from me as a teacher, they started suggesting new things and played along. The flow was not as desired, the students kept thinking too much about the offers and were not as spontaneous as this activity requires.

The above described activity should have encouraged the liveness and spontaneity within students, by giving them the opportunity to make a change of the act being practiced at a precise moment. This spontaneity, however, did not seem to be natural to students and the element which characterizes the desired output of the activity – liveness – was not observed.

**Throw a Line**

This activity links movement, performance and speaking. The group is given an object (a ball) and then starts moving around the area. The first student throws a ball to another student and the receiver should create a "movement phrase" as they catch the ball. This should go on and on without the flow being interrupted and once the group creates a cohesive, flowing movement, text is added. The receiver performs the desired movement and adds a simple line of text. After some time, the activity is paused and students should immediately write down as many lines as they can recall.

The results of this activity, as well as its development, were stimulating to watch. The students were very clumsy at the beginning and the movements were incoherent but soon they established a rhythm

and even performed with expression. The coherence was broken once they had to speak, words and lines did not come to their mind as easily as they wished but when changing the task slightly (instead of lines they simply said words), the flow was regained and we were all surprised how many words the students remembered after the activity had been stopped. What helped them the most was the movement, they claimed. They recalled the particular person, the movement they were performing and the expression which came along with the word. Then they could easily recall the word given by the person. By performing the movement and linking it to a specific word or a simple line it was then remembered more easily and later recalled in memory through the experience.

The performance of the movements became natural after some time but the text broke the fleetingness and the whole activity lost its cohesiveness. From the pedagogical perspective, the performance can be improved by making small steps to the desired goal of this exercise. By adding only words (not whole sentences), the contribution to the liveness of their performance was greatly improved.

**Once Upon a Time**

This "story telling" activity seemed very natural to the students. Sitting in a circle, each student should add a sentence to the story. The expectations were quite different from the reality; despite having children of different ages in the circle, they all contributed to the story appropriately. At the end, the content of the story was rather absurd because the students enjoyed the opportunity to make up and implement whatever they wanted but everyone had a great time during this activity since some of the chunks were very humorous. The students responded that they always prepared a sentence but it was not relevant by the time it was their turn, so they tried to change it according to the previous plot as quickly as possible, which is why they occasionally produced silly solutions.

Another version of this activity was based on *And on the Thousandth's Night*, a durational performance of Forced Entertainment. The students were seated in two lines facing one another and one of them was asked to begin the story by "Once upon a time..." and freely continue with any sort of story. During the continuation of the first student's story, the others were encouraged to say "stop" and start with their own version. The restriction is never to complete any of the stories they have begun.

From the start, this activity was difficult. Students felt highly unwilling to interrupt one another and naturally wanted to stay quiet until the end of the story. However, with time, they became highly active adding new versions of the previous unfinished stories, adding new locations, elements, recycling characters etc. Quickly, this activity became familiar and even after playing for 90 minutes, the students were still unstoppable. Most notably this exercise exemplified how difficult it is initially for the students to adapt to a new set of restraints, to accept responsibility and most importantly, to let go.

**Just Tell It**

The last activity was focused on guided speaking. Through focus and concentration, "Just Tell It" enables students to make a performance out of a true story. One student located in the middle of an "active audience" starts telling a true story, ideally based on their experience. The aim is to tell the story in a normal way without (over)acting it. As the story is told, anyone from the audience or the teacher is allowed at any point to ask the student to develop any detail or aspect they like. The narrator of the story must keep telling the story considering the newly established focus as if this had been their original direction.

This activity was initially difficult since students were either too passive or overly active, asking about every possible detail. After a while, though, the right pace was found and the story resolved itself perfectly naturally with great strength and the feeling that everyone was literally involved, a part of the creation. The story's strength and authenticity enabled the emergence of the "autopoietic feedback loop," making thus the results literally transformative.

**Conclusion**

The multi-faceted nature of the devised and durational/conceptual works of the Forced Entertainment theatre group invites application across many areas including ELT. The efficacy of the theatre, investigated through the critical theory of Gilles Deleuze, stems from their rhizomatic interconnectedness that produces immanent quality, the capacity to attract the audience through several proximity invitations: authenticity, rhythm enabling the space for audience contemplation, and their acknowledged potential of failure.

What we observed during these activities was that great development is made when rehearsing, restructuring and repeating the activities to break the ice; as the students got used to the nature of the activity and everything seems more unforced to them. A lot of the students were initially overly shy but as they learned that we are all doing it for the pleasure and not just to practice English, they contributed much more. The more appealing activities were the ones which somehow included movement and body language and also the ones which did not implement any disturbing situations, unnatural to their habits (such as sitting close together facing each other, staring into each other's eyes for a long time, maintaining silence. These moments, however, appear most constructive in establishing mutual belief and making the participants aware of their own limitations. These cracks in lesson structures, the "irritation genes" of Alan Read, highlight the human nature of the relationship between the teacher and the student and stimulate "something beyond" that Tim Etchells departs to explore within his theatre productions with Forced Entertainment. By providing more space to the students and by accentuating the transience, uniqueness, unrepeatability of the experience, we inevitably form transient communities. The empathy that Ivan Lacko stresses contributes to generating the autopoietic feedback loop as Erika Fischer-Lichte has it. Thus, it can be concluded that implementing performance into English lessons can also be highly beneficial as far as a sense of rhythm is concerned as body rhythm is often very closely connected to the one of the spoken language. It is, however, more important to realize that this rhythm can and must be broken, and through the operation of doubt (Peggy Phelan), failure (Sara Jane Bailes) and mutual becoming (Nicholas Ridout), both parties can interconnect in a transformative, life-illuminating, immanent experience. As Matthew Goulish indicates when systems start to fall apart, we begin to understand them. The greatest strength of performance, as well as of pedagogy, is its potentiality to fail.

**Acknowledgement**

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**Notes**

1 "We will say of pure immanence that it is A LIFE, and nothing else. (...) A life is the immanence of immanence, absolute immanence: it is complete power, complete bliss." See Gilles Deleuze, *Pure Immanence: Essays on A Life*, trans. Anne Boyman (New York: Zone Books, 2001), 27. Original emphasis.

2 See Gilles Deleuze and Félix Guattari, *Anti-Oedipus* , trans. Robert Hurley, Mark Seem, and Helen R. Lane (Cambridge, MA: The MIT Press, 1992), 238, *cf* in Sara Jane Bailes, *Performance Theatre and the Poetics of Failure: Forced Entertainment, Goat Island, Elevator Service* (London and New York: Routledge, 2011), 57.

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**Martin Štefl**

# "Why Always Violence?": The Role of the Comic in Wyndham Lewis' Short Fiction

Abstract: *The paper discusses the role, function, and connection between violence and humour in the philosophy and aesthetics of one of the key personas of English modernism, Wyndham Lewis. Focusing on his artistic career in the 1920s, and paying attention to his less known texts such as "Brotcotnaz," "Bestre" or "Beau Séjour," the argument introduces Lewis as a writer, and thinker, whose work is based on a bizarre fusion of violence, satire and an original sense of humour. By explicating this connection, the argument offers a detailed analysis of Lewis' conservative classicist anthropology and places his work within the philosophical and aesthetic context of the period.*

Reflecting back on his Paris years, Ernst Hemingway comments on a whole series of encounters with future modernist personas. Among the most prominent figures mentioned in his memoires are two future avant-garde icons - Ezra Pound and Wyndham Lewis. Hemingway's portrait of Wyndham Lewis ranks, despite its brevity, among the more disturbing ones. Hemingway met Lewis for the first time when he visited his department to witness of one of Hemingway's and Pound's boxing lessons. While the two were boxing, Lewis, in his typical fashion, observed: "... he watched superciliously while I slipped Ezra's left leads or blocked them with an open right glove. I wanted us to stop but Lewis insisted we go on, and I could see that, knowing nothing about what was going on, he was waiting, hoping to see Ezra hurt" (Hemingway 89). Hemingway's, surprisingly accurate sketch captures Wyndham Lewis in a pose of a "laughing observer" (Lewis *Body* 244-5) that is going to become a trademark of a number of his fictional characters. Balancing violence and laughter, Lewis' heroes, perhaps not unlike Lewis himself, are irresistibly compelled to observe and at the same time despise the physical life. As it will be argued, the attraction towards violence in Lewis' art can be assessed as an inevitable result of Lewis' general anthropology which conceptualises human life a struggle between man's physical nature and intellectual effort to overcome its limiting effects.

Though often neglected, Wyndham Lewis represents one of the most distinctive artists and thinkers in the context of English modernism of the 1910s and 1920s. As a co-founder of a "suspiciously short lived" (Cork xxiii), yet for English modernism extremely important avant-garde experiment, Vorticism, Lewis was not only an original painter, thinker and art critic, but also a very important writer of fiction. In his work, both as a visual artist and literary figure, Lewis systematically works with something that might be fittingly described as anthropology of violence, underpinned by an original theory of the comic. The roots of his theory can be easily traced back to his earlier work (e.g. Lewis' articles in *Blast!*, his essays and newspaper criticism or in his Vorticist drama *Enemy of the Stars*). Lewis' comic period, however, culminates in the late 1920's with a series of short stories collected under the title *The Wild Body*. Considering these short stories, the argument of this paper focuses on a series of interconnected problems that together constitute Lewis' theory of the comic: Lewis' anthropology, the idea of an artist as a "detached observer," and finally, the idea of laughter as a means of transcendence of our human condition.

In order to appreciate the full effect of Lewis' novels and short stories it is necessary to begin the discussion of these problems by analysing the most salient feature of both Lewis' anthropology and aesthetics, namely his theory of detachment. As a moral or philosophical principle, detachment is

a gesture of transcendence which develops the idea of an artist as an individual, who, positioned in the "still centre at the heart of life, of contemporary flux" (Lewis Blast! 39), observes this flux without being affected by the "logic of his body" and the "madness of natural things" (Lewis *Cantleman* 12). As such, it represents a unifying motive in Lewis' work which "provides a tread of continuity in the aesthetic and ethical values advanced by (Lewis') entire *oeuvre*" (Dasenbrock 137) from his early Vorticist aesthetics to the fiction and philosophy of late 1920's. The most relevant definition of this principle may be found in Lewis' essays "Inferior Religions" and "The Meaning of the Wild Body" appended as a commentary the above mentioned *The Wild Body* collection. Identifying detachment as the very condition of his theory of the comic, Lewis illustrates his point in a short fable:

> The other day in the underground, as the train was moving out of the station, I and those around me saw a fat but active man run along, and deftly project himself between the sliding doors, which he pushed to behind him. ... (H)is running, neat, deliberate, but clumsy embarkation, combined with the coolness of his eye, had a ludicrous effect, to which several of us responded. His eye I decided was the key to the absurdity of the effect. ... It was the detachment, in any case, that gave the episode a comic quality that his otherwise very usual appearance would not have possessed (Lewis *Body* 249–250).

Significantly for Lewis' aesthetics, the element of detachment relies on the mental capacity of the obese man to transcend the inefficiencies of his human condition represented by the physical limits of his body. This transcendence is achieved through an act of distancing self-reflection which helps individuals overcome their limited bodily existence, i.e. their existence as embodied minds/intellects, and face it with an attitude that is a mixture of stoic coolness and whimsical detachment. Claiming that physical "(l)ife, simply, however vivid and tangible, is to material to be anything but a mechanism, and a sea-gull is not far removed from an aeroplane" (Lewis *Design* 155), Lewis' argument rather straightforwardly echoes Cartesian adherence to the classical, common-sense ideas "of the great sixteenth-century realists" (Lewis *Time* 380). These ideas operate on a number of connected levels. First, the obese man in the above quoted extract detaches himself from his own body simply by laughing at its shortcomings and by distancing himself from its physiological limitations and automatic functions. Second, this transcending gesture affects the observers who use this event to transcend the machinery of their own bodies, the mechanical nature of their everyday existence, and their habits. The transcendence of the limiting conditions of our embodied existence relies on our ability to rationally detach ourselves from this condition and thereby distance ourselves from the "a sort of vegetable or vermiform average" to "human, aristocratic standards of highly organized life" (Lewis *Time* 470). The first necessary step is precisely the awareness-raising laughter.

Understood as an act of freedom through which man transcends the de-humanizing effects of his physical and social existence, the principle of detachment is in Lewis' thought almost exclusively confined to an artist and a few chosen individuals who are able to perform it. This philosophical position concerning human nature and human condition is thereby inevitably ascribed an aesthetic or even didactic function and evolves into a self-standing theory of art. Consequently, an artist becomes an individual who, despite being limited by "the same physical apparatus as other men," yet manages to hold his own and maintain the distancing detached between himself and his *physis*. "Whereas other men essentially *are* their bodies, the artist (...) does not *identify* himself with it" (Dasenbrock 174; emphasis added). It is of crucial importance to emphasize the dual nature of this process: "(t)he artist's attitude towards his own body is a mirror-image of his attitude

towards other men. Man's physical nature, 'the wild body,' is mechanistic and absurd; man's artistic nature is 'the laughing observer,' linked to a body but as distinct as possible from it and its values" (Dasenbrock 46).

As it was argued, Lewis' theories are underpinned by the essentially limited, mechanic and animalistic nature of human existence. Lewis' conscious representation of humans as wild bodies or man-machines thus serves as: "a mode of satiric representation of the modern. His drawings of the Vorticist period often depict man as a kind of machine. No emphatic identification with the figures in these drawings is invited or allowed: both artist and beholder stand off and engage in detached observation" (Dasenbrock 46).

The core of this in its nature essentially Christian viewpoint rests on the idea of an unchanging and essentially *limited* character of the "fallen" human nature. Lewis' art is in this respect, to use T. E. Hulme's phrase, "always faithful to the conception of limit" and never forgets "the finiteness, this limit of man" (Hulme 120). This "finiteness" cannot be changed but only temporarily transcended precisely through detached observation. Closely sticking to these theoretical standpoints, Lewis' satire first of all aims at what he sees as animalistic or machine representations of human bodies: the wild body, the dancing body, the body immersed in habit and the body immersed in its environment.

The human body thus becomes for Lewis one of the most prominent symbols of the essentially limited nature of human condition and the main object from which the laughter should detach us. As a part of this, it typically conceptualised as "The Wild Body – that small, primitive, literally antediluvian vessel in which we set out on our adventures" (Lewis *Time* 239). Elaborating on the principle of detachment, the comic tension in Lewis' short stories relies on the contrast between the mechanical nature of the body which is never sufficiently *alive*, and human intellect, which should ideally guide it and exist independently on it but typically succumbs to and is enslaved by the body. The existence of a comic object is for Lewis necessarily connected with this explicitly Cartesian dualism of mind and body, the latter passive and immersed in life, and the former (if detached and transcendent) laughing (at itself as well as at others) and observing. Reminiscent of Hemingway's sketch and exercising his aversion to anything suggesting "animal vigour" (Lewis *Time* 470), the detached observer "never enters into life, but ... travels about in a vessel (i.e. his body) to whose destiny it is momentarily attached" (Lewis *Body* 244-5). In his detachment, the laughing observer thus becomes one with the detached observer who maintains the "essential dichotomy" between human mind and the human body precisely by laughing at it and at its functions. As it was demonstrated, this dichotomy is for Lewis simply "necessary ... without arguing it; ... (It) is upon that essential separation that the theory of laughter here proposed is based" (Lewis *Body* 244).[1] Applying these theoretical standpoints, the following discussion analyses these moments in some of Lewis' in this respect most typical short stories: "Beau Séjour," "The Cornac and his Wife," and "Brotcotnaz."

The majority of Lewis' stories feature a main hero, who is very often at the same time the narrator of the story, and embodies Lewis' comical, aesthetic and philosophical principles. Cantleman, Frederic Tarr or Ker - Orr, are all Lewis' avatars, observers of life, emissaries of reason in the wasteland of mechanical bodily existence; they are, to use Lewis' phrase, his "soldiers of humour" (*Body* 4). Lewis' fiction, in this respect pays considerable attention to a strange type of habitual or again, mechanical violence, cruelty and certain vileness of the wild bodies. In this respect, Lewis' comical practice typically goes beyond mere satire and his laughter is quite different from the na ve and good-hearted nudging and playfulness of some of his contemporaries, for example of Virginia Woolf's or E. M. Forster's short stories. In its focus on violence, bodily anomaly, mechanical grotesqueness and deformity it is much closer to Poe's grotesque texts such as "The Man that Was used Up" or D. H. Lawrence's stories like "The

Blind Man," "The Old Adam," "The Prussian Officer" and the stories from the Nottinghamshire mining community, in particular "Miner at Home."

Despite certain degree of premeditated morbidity and artificiality, it is indispensable to see the violence in Lewis' fiction as a necessary "quality" that is significant of the above described human condition. Consequently, violence becomes according to Lewis the essence of the observer's laughter, as distinguished from smiling wit; as Lewis himself adds:

> I have described the nature of my own humour – how, as I said, it went over into everything, making a drama of mock-violence of every social relationship. Why should it be so *violent* – so mock-violent – you may at the time have been disposed to enquire? Everywhere it has seemed to be compelled to go into some frame that was always a simulacrum of mortal combat. Sometimes it resembled a dilution of the Wild West film, chaplinesque in its violence. Why always *violence*? However, I have often asked that myself. For my reply here I should go to the modern Circus or to the Italian Comedy, or to Punch. (*Body* 159).

Besides comparatively less complex war stories, such as "The King of the Trenches" or "The French Poodle," violence plays salient role in the following short stories: "Bestre," "Beau Séjour" or "Brotcotnaz." "Brotcotnaz" in particular relies for its effect on a repetitive cycle of violent beating which the main character, Brotcotnaz, inflicts on his wife Julie. The mechanical cycle of violence, which is immanently present in the background of the story, cannot broken by narrator's intrusion or by some other moral gesture but by a random accident in which Julie almost gets killed in a cart accident, losing her arm and leg. The severity of his wife's injuries leads to a pseudo-epiphany which drives Brotcotnaz out of his "habit" of beating his wife himself. The resulting confusion, caused by the fact that his wife was injured through some other agent than himself, creates a "vacuum of (Brotcotnaz's) mind, out of which all the machinery of habit had been momentarily emptied" (Lewis *Body* 230).

The paradoxical nature of this story is enhanced by the fact that besides being one of Lewis' woman-beating brutes, Brotcotnaz is also extremely fond of not only beating but, in stark contrast to that, of dancing. As the narrator puts it: "the tread of this timid giant is softer than a nun's – the supple quick-giving at the knees at each step that I have described is the result no doubt of his fondness for the dance, in which he was so rapid, expert, and resourceful in his youth" (*Body* 230). The softness and indulged gallantry of Brotcotnaz's dance performances naturally complements the implied violence of the master dancer. This seemingly paradoxical situation, however, stems directly from Lewis' anthropology and aesthetics in which both beating and dancing are both understood as equally natural, primitive and therefore perfectly compatible forms of body-behaviour. Both activities are in fact identical manifestations of the mechanical, repetitive and rhythmical nature of the human machine/human animal (i.e. human body) and are subject to the same comical logic. As a token of this, Brotcotnaz's description fits into the general burlesque pattern of metaphors and associations connected with a typical specimen of the human animal/machine:

> The dimensions of his eyes, and their oily suffusion with smiling-cream, or with some luminous jelly that seems still further to magnify them, are very remarkable. They are great tender mocking eyes that express the coquetry and contentment of animal fats. The sides of his massive forehead are often flushed, as happens with most men only in moments of embarrassment. Brotcotnaz is always embarrassed. But the flush with him, I think, is a constant affluence of blood to the neighbourhood of his eyes, and has something to do with their magnetic machinery. The tension caused in the

surrounding vessels by this aesthetic concentration may account for it. What we call a sickly smile, the mouth remaining lightly drawn across the gums, with a slight painful contraction—the set suffering grin of the timid – seldom leaves his face (*Body* 213).

Dancing, as a special kind of pseudo-violent performance so typical of the wild body, is a recurrent theme in Lewis' texts. Lewis' dance is a demystified, machine-activity which does not deliver truths of transcendental states or visions (like in Lawrence's or Yeats') but rather illustrates the mechanical nature of our existence qua "wild bodies," and as such, stands for one of the most prominent "comical" tropes of his short fiction. One of the classical examples that neatly illustrate the connection between violence, satire, comedy Lewis' conservative philosophical-anthropology is a short sketch called "Beau Séjour."

"Beau Séjour" is a narrative which emerged from Lewis' early tale entitled "The Pole," later appearing in a revised form in *The Wild Body* collection. Like many Lewis' tales, it benefits from his observation tour in Spain, France and Brittany and examines one of the "species" Lewis met there, namely the "Pole." Defined as a "national variety of Pension-sponger" (*Body* 66) and a long-term occupant of pensions and small hotels "who made 'art' the excuse for a never-ending holiday" (*Body* 109), a Pole is a favourite object of Lewis' satirical scorn. The satirical effect of "Beau Séjour" is based on an encounter with an extraordinary "Pole" named Zoborov.

Not unlike the narrator himself, Zoborov is a person in the background. As part of his schemes, Zoborov cultivates his relationship with another inhabitant, a fellow Pole and violent sociopath named Carl, whose ferocious and completely unpredictable relationship with Mademoiselle Péronette, the hotel owner, completely destabilises the daily routines of the establishment. Similarly to Brotcotnaz, Carl's violent escapades reach their maximum in his relationship to women. Soon enough, the tempestuous intercourse between Carl and Mademoiselle Péronette results in a particularly burlesque sequence of events: Carl's attempt to shoot Mademoiselle Péronette with his revolver, Zoborov's musical performance in the hotel orchard, and the concluding dance sequence.

Immediately after the shooting, in which "no one was hurt except a pensionnaire, who was asleep at the time and was hit in the calf" (Lewis *Body* 80), the narrator decides to bring Zoborov, whose reaction he would like to observe. After locating Zoborov in the hotel orchard, the narrator reports in calm, detached manner the main events of the incident:

I found him (Zoborov) at the bottom of the orchard with two other Poles,' in the moonlight, playing a flute. As he lifted his little finger from a stop and released a shrill squeak, he raised one eyebrow, which he lowered again when, raising another finger, he produced a lower note (*Body* 82).

Despite the shared absurdity, the static, almost geometric composition of the moonlit scene in the orchard sharply contrasts with the dynamic mayhem of the kitchen where the gunfire took place. The narrator finds Zoborov and other "Poles" (in what normally could be described as an idyllic chronotope of contemplation) recumbent under the trees, relaxing, playing flute and stretching their bodies, juxtaposed "at right angles to each other" (Lewis *Body* 80). Exploiting Lewis' characteristic tropes, Zoborov is in this scene pictured as a human-machine whose actions are tied to his instrument, squeaking higher or lower tones depending on the height of Zoborov's eyebrow.

Lewis' comparison of the Poles as wild bodies in "Beau Séjour" culminates in a rather unexpected dance scene which starts shortly after Zoborov's arrival. After the calf of the nameless wounded Pole is taken care of, more Poles suddenly flood into the common room of the pension, a piano is brought

in and one of the pensionnaires starts to play Blue Danube. In a scene which, in the style of a bizarre stage masque, appears out of the sense happiness and relief after the averted tragedy, we are quite unpredictably informed that:

> Carl and Mademoiselle Péronnette danced. She was a big woman, about thirty. Her empty energetic face was pretty, but rather dully and evenly laid out. Her back when *en fête* was a long serpentine blank with an embroidered spine. When she got up to dance she held herself forward, bare arms hanging on either side, two big meaty handles, and she undulated her *nuque* and back while she drew her mouth down into the tense bow of an affected kiss. While she held her croupe out stiffly in the rear, in muscular prominence, her eyes burnt at you with traditional gallic gallantry, her eyebrows arched in bland acceptance (a static '*Mais oui, si vous voulez!*') of French sex-convention, the general effect intended to be 'witty' and suggestive, without vulgarity (*Body* 77).

The first section of the dance sequence only adds to the derogatory description of human bodies, this time likened to a mere "piece of material" or lifeless flesh. Lewis once more uses the dance scene, a genuine play within a play, to reveal and satirize the instinctive, habitual and machine-like nature of human bodies and consequently of the dancers. Using the language of procreative economy, the intoxicating movement reduces both dancers to instinctive consumers of each other, swaying in a dance of irrational bodies:

> I was very much disgusted by her for my part: what she suggested to me was something like a mad butcher, who had put a piece of bright material over a carcase of pork or mutton, and then started to ogle his customers, owing to a sudden shuffling in his mind of the respective appetites. Carl on this occasion behaved like the hallucinated customer of such a pantomime, who, come into the shop, had entered into the spirit of the demented butcher, and proceeded to waltz with his sex-promoted food (*Body* 77).

These metaphors are further highlighted by the disgusted comments of the observer, who, keeping himself detached, observes life from the outside of life, laughing and thereby implicitly making a satirical comment on what it in fact means to be human. The satirical reduction of human beings to animals that are bound up in the mechanical cycle of their physiological activities expands on the imagery of body-as-flesh that characterised stories such as "Cantleman's Spring Mate," but also other stories such as "French Poodle" or "Brotcotnaz." The imagery of appetite and consumption is a very strong motif that is systematically employed in Lewis' stories and becomes one of the emblems of Lewis' comic.

Delivering a similar lecture in human entomology, the narrator of another story of "The Wild Body" collection describes in "Bestre" an insect hive world inhabited by an innkeeper who grows particularly fond of his obsessive provocations and verbal fights with strangers passing by his hotel. The main protagonist, a Breton innkeeper, is in the course of the story systematically compared to an animal or insect that possesses "the anatomical instinct of the hymenopter," and whose nature is to wait in his haunts for the "prey's most morbid spot; for an old would; for a lurking vanity. He goes into the other's eye, seeks it, and strikes" (*Body* 118). As a consequence of his bodily existence, his physical features are adapted to serve this purpose:

> His very large eyeballs, the small saffron ocellation in their centre, the tiny spot through which light entered the obese wilderness of his body; his bronzed bovine arms, swollen handles for a variety of indolent little ingenuities; his inflated digestive case, lent their combined expressiveness to say these things; with every tart and biting condiment that eye-fluid, flaunting of fatness (the well-filled), the insult of the comic, implications of indecency, could provide. Every variety of bottom-tapping resounded from his dumb bulk. His tongue stuck out, his lips eructated with the incredible indecorum that appears to be the monopoly of liquids, his brown arms were for the moment genitals, snakes in one massive twist beneath his mammillary slabs, gently riding on a pancreatic swell, each hair on his oil-bearing skin contributing its message of porcine affront. Taken fairly in the chest by this magnetic attack, I wavered. Turning the house corner it was like confronting a hard meaty gust (*Body* 118).

The description underlines Lewis' stress on the fluidity of animal fats and the monopoly of liquids, oils and swelling tissues that accompany Bestre's fondness for procreation and consumption, that is, on the features that are typically associated with the essentially physical nature of human existence. This tendency is further marked by Lewis' emphasis on the process of consumption, which is, as any other bodily processes, beyond one's voluntary control, but at the same time is necessary to keep the body alive.

The imagery Lewis uses to describe both Bestre's predatory animalism and the procreative consumption of the dance scenes contributes to the general idea of the human wild body in Lewis' anthropology and aesthetics. What is revealed is first of all the tragic reality of the human condition of all the characters with the exception of the observer. Lewis' interpretation of situations like this becomes an occasion in which one's individual existence becomes subject to changes in his or her psyche and temporarily finds himself on the edge of inhumanity, becoming reduced to "the fascinating imbecility of the creaking men machines" (*Body* 91). It is crucial to note that Lewis' project is in this sense essentially a project of control, centralisation and struggle against the continual disintegration of the human subject which spins away from its centre as it dances out of the control of the rational. Dance, consumption or habitual and ritualistic behaviour always betrays the limited nature of the wild body, exposes it to ridicule, and thereby represents a vital component of his theory of laughter and detached observation.

The peculiar attraction of Lewis' fiction lies, however, in those moments that reveal the essentially problematic or restricted potential of the redemptive gesture of observation. As Lewis has it:

> (i)t is comparatively easy to see that another man, as an animal, is absurd; but it is far more difficult to observe oneself in that hard and exquisite light. But no man has ever continued to live who has observed himself in that manner for longer than a flash. Such consciousness must be of the nature of a thunderbolt. Laughter is only summer-lightning. But it occasionally takes on the dangerous form of absolute revelation. This fundamental self-observation, then, can never on the whole be absolute. We are not constructed to be absolute observers. Where it does not exist at all, men sink to the level of insects (*Body* 246–7).

It is in fact the imperfect nature of our capacity to observe that is more typical of life than its pure, absolute form. Observation, understood as a form of self-reflection, is therefore a necessary condition of the human existence, a moment of freedom in which we momentarily step out of the mechanism and reach beyond life. Relying on the above mentioned strategies, the principles of

satirical representation in Lewis' fiction build up on an original interpretation of the human. The idea behind this interpretation can be represented only through a transcending gesture of distancing (self-)reflection. This can be achieved exclusively through the aesthetic and philosophical principle of detached observation which momentarily transforms the wild body into the laughing observer. The essentially comical nature of the wild body that acts involuntarily, mechanically and instinctively, and is beyond control of the intellect, becomes revealed only after this act detachment becomes accomplished and the wild body is "laughed at." Crucially, the transformation which represents the backbone of Lewis' theory of the comic is not based on some permanent change in the human nature. The distanced laughter thus gains on an important social or even educational dimension, producing a "dehumanized style in the interest of making a comment about the dehumanisation of the modern world" (Dasenbrock 47). In this respect, Lewis' art does not offer more than it actually can accomplish. Its definition thus becomes rather negative, placing itself in opposition to art forms that do not utilize distancing laughter and thus tend to fail in their educative or social function because they prevent the audience from seeing the essentially limited condition into which their existence is about to collapse.

**Notes**

1 Despite his despise for Bergson and a number of commentators have observed similarities between some of the fundamental propositions of Lewis' and Bergson's philosophies, especially between Lewis' principle of satire and Bergson's theory of laughter. See for example: SueEllen Campbell, "Equal Opposites: Wyndham Lewis, Henri Bergson, and Their Philosophies of Space and Time," *Twentieth Century Literature*, Vol. 29, No. 3 (Autumn, 1983), pp. 351–369.

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**Alice Tihelková**

# Unsafe as Houses: The Socio-Cultural Aspects of the Current Housing Crisis in Britain

Abstract: *Britain, one of the most densely populated countries in Europe, has suffered from a shortage of affordable homes since the era of the Industrial Revolution. There have been several housing crises in modern British history, but the present one, caused by a mixture of recent economic and demographic factors, is unprecedented in its overall impact. The paper aims to demonstrate how the current housing squeeze has affected the quality of life of Britons, tracing its influence on their social and cultural capital. The increasing unaffordability of home ownership, together with the unavailability of council homes, sold off into private hands under the Right to Buy policy, are shown to have given rise to a group called Generation Rent, whose social identity is discussed in the final part of the paper.*

## I. Historical Introduction

Due to its early industrialization and the concomitant high-density urban life, modern-age Britain has always been prone to housing shortages and overcrowding. The working class, in particular, had been exposed to the trials and tribulations of slum life ever since the onset of the Industrial Revolution, contrasting with the increasing ability of the aspirational middle classes to enjoy the clean and uncluttered existence in leafy suburbs.

The age of mass democracy ushered in by the twentieth century brought a widespread desire for better living conditions of the working population, and housing became one of the key issues on the political agenda. A major impetus for extensive housing policies was created by the First World War and the resulting social change. Appealing to the newly enfranchised working class, Prime Minister David Lloyd George promised to build "homes for heroes" (Pugh 62). Despite failing to deliver the number of houses promised, Lloyd George had sent out an important signal, namely that the government would from now on be actively involved in providing affordable housing for British workers and their families.

The early council housing projects, including the vast council estate Becontree in East London offering 26,000 homes to nearly 100,000 residents, were built according to high standards laid out by the Tudor Walters report on the quality of local authority housing, commissioned in of 1918. Seeking to improve social conditions by creating healthier and well-designed houses, the report, inspired by the garden city movement, proposed the construction of low density, cottage-based housing amidst ample greenery (Strange and Carnevali 165). For the first time, the working class were able to reach a standard of living previously only available to their betters, a fact that had an overwhelmingly positive effect on their social self-esteem.

In addition to the construction of spacious and high-quality council homes, the interwar period brought another important development: the rising popularity of home ownership amongst the middle class. Previously, middle-class families had usually rented their houses. In an age where houses were not regarded as important assets and the flexibility provided by renting appeared to make economic sense, the number of owner-occupiers was no higher than 10 per cent. In the early twentieth century, however, the situation changed dramatically. Supported by the government as the sensible – even patriotic – choice and fuelled by a boom in the commercial construction of modern homes, home ownership turned into a national obsession in the interwar period. By 1938, 35 per cent of British homes

were owner-occupied; by 1961, the number was 42 per cent (Pugh 63). Owning a home became an important status symbol; a trend that only grew stronger in the subsequent decades.

The years following the Second World War saw a renewed commitment to building council houses as part of the welfare policies aimed to eliminate squalor, one of the five giants famously identified in the Beveridge Report of 1942 (Kynaston 21). The first phase, implemented under Labour administration and masterminded by the tireless social justice campaigner Aneurin Bevan, was strongly influenced by earlier interwar programmes of garden cities and worker's villages, where spacious detached or semi-detached houses with gardens were offered to residents. Bevan believed that high-quality council housing had the potential of becoming a powerful social equalizer where social capital was fostered through interaction within a mixed community:

> It is entirely undesirable that on modern housing estates only one type of citizen should live. If we are to enable citizens to lead a full life, if they are each to be aware of the problems of their neighbours, then they should all be drawn from different sections of the community. We should try to introduce what was always the lovely feature of English and Welsh villages, where the doctor, the grocer, the butcher and the farm labourer all lived in the same street ... the living tapestry of a mixed community (Berube 2).

However, Bevan's vision of high- standard council housing proved short-lived. With the housing shortage still unresolved, the subsequent Conservative government, headed by Harold Macmillan, decided on a radical change of strategy: the solidly built Bevanite cottages, which were still too few to satisfy the enormous demand for council homes, would be exchanged for high-rise flats, able to house a greater number of individuals and families. In other words, quality was traded for quantity. The tower blocks, built according to the modern continental architectural trends such as Brutalism, replacing the much-loved Victorian decorativeness with concrete-based minimalism, had a dehumanising effect on their inhabitants. This was partly due to their alienating design and often shoddy construction and partly due to inadequate maintenance performed by cash-strapped councils. Moreover, housing policies pursued by councils created additional problems in that people with a record of troubled behaviour were housed together in the same blocks, leading to the ghettoization of council estates (Tihelková "Together Alone" 176).

Despite their shortcomings, the council estates were in place, a lifeline to those most in need; those unable to obtain a mortgage on their own home or pay for overpriced rented accommodation. In the heyday of council house occupancy in the 1970s, 40 per cent of British population was housed by councils. However, the arrival of Margaret Thatcher in 10 Downing Street in 1979 brought irreversible change to these circumstances. In her flagship housing policy called Right to Buy, Thatcher announced the sell-off of council homes into private hands (Dorling 138). As an incentive to buy, council tenants were offered low mortgages. Presented as the empowerment of the aspirational working class, the policy was a thinly disguised attempt to cut state expenditure by disposing of the council stock requiring state-financed maintenance. Albeit wildly popular in Thatcher's time (and perceived by some as a massive transfer of wealth towards the working class), Right to Buy proved short-sighted in the long term. Instead of creating the much-advertised property owning democracy, it contributed to widening social divisions. Those able to buy their council homes were invariably affluent skilled workers, leaving behind those less well-off. What is more, not all those who purchased their home were able to pay their mortgages in the volatile economic conditions, leading to many repossessions and, consequently, thwarted dreams of social mobility. A large number of the ex-council homes, now

privately owned, became subject to property speculation, being resold at much higher prices or rented by the owners for profit.

The loss of council homes was both material and psychological. Providing council accommodation was one of the keystones of post-war British welfare state, an important instrument of social mobility. Occupying a house which was "theirs" in all but name offered the residents stability and an ability to plan for the future. As noted by social historian Selina Todd:

> Here was a rare opportunity to exert some control over their lives – council housing was to help them shape a new brighter future. For Betty Ennish and the other two and a half million people who moved into council housing over the next twenty years, their new home was not just a house, but an important step towards independence. Council housing offered freedom from the rules of relatives with whom so many young couples had lodged, from the slum landlords who had their tenants' rents but never repaired their homes, and from the fear of finding themselves homeless should they complain about their conditions or find themselves in rent arrears. Most welcomed the security and space this afforded them (Todd Ch. 8).

With those homes now exposed to market forces, the security was seriously undermined. Crucially, the proceeds from the council-house sell-off were not used to build new housing stock to meet the needs of families. The dwindling supply of council homes created long waiting lists and forced low-income individuals to seek a roof over their head in the highly volatile and insecure rental market. Having transformed places to live into assets available to the highest bidder, the policy of Right to Buy can be identified as one of the key causes of the present housing crisis in Britain.

**II. Houses as Investment: Current Situation**

According to a recent report by the Royal Institution of Chartered Surveyors, housing availability in Britain is currently the worst in the European Union due to a massive decrease in the level of affordable housing (Mulholland). Too many people are chasing too few homes, resulting in overcrowding, slumification and, increasingly, homelessness, whether visible or hidden (staying in temporary shelters, "sofa surfing" in the homes of friends and family, etc.). As demonstrated by British human geographer and social inequality expert Daniel Dorling in his book *All That is Solid. How the Great Housing Disaster Defines Our Times and What We Can Do About It*, a major cause of this ticking human time-bomb is the overdependence on property ownership (Dorling 49) as a source of material security. A house or a flat is increasingly regarded as an investment (indeed, often as a pension pot) rather than simply as a place to live, a trend directly resulting from the 1980s dogma of property-owning democracy. Crucially, such an attitude inevitably leads to property hoarding, with empty houses being kept as assets and the sale or development of real estate being delayed in order to wait for more favourable house prices. In addition, the tendency of the wealthy to possess various second and third homes around the country blocks the use of these properties by other occupants. In total, there are over one million empty homes in the UK while the number of the homeless keeps mounting by the day.

With Britain's population growing rapidly (principally due to high levels of immigration), the need for new homes is more than acute. Yet building activity is disproportionately low, and mainly focused on private residences for the high end of the market. There is a dire lack of building projects of affordable homes for lower-income groups, caused partly by the Government's failure to prioritize the housing needs of the less well-off and partly by the opposition of rural communities (mostly comprising wealthy Tory-voting individuals) as well as various organizations such as Campaign to Protect Rural

England and the National Trust, whose resistance to building in the countryside represents a thinly disguised reluctance to live near those perceived as socially undesirable. This attitude of middle- and upper-class "nimbyism" (not-in-my-backyard) exerts enormous pressure on existing overcrowded urban areas, with the inevitable result of rising house and rent prices (Fearn).

In urban areas, especially London and the South-East of England in general, additional factors have been making the housing situation highly fraught. Besides the sell-off of council stock, low-income people in particular have been hard-hit by the effects of the ongoing gentrification. As a result of the liberalizing policies of the Thatcher and Blair administrations, London of the recent decades has become a powerful magnet for the global financial elite, referred to as the "Super Class" by the veteran journalist Anthony Sampson (Sampson 333). These individuals, comprising, among others, corporate directors, bankers, brokers and the top lawyers and accountants, have been showing unprecedented interest in property acquisitions in the more fashionable residential areas, in effect driving up prices and driving out those less well-off.

Simultaneously, formerly downmarket, traditionally working-class areas, such as London's Shoreditch, Camden Town or Hackney, have recently become the focus of attention of young affluent professionals with interest in inner city living, seen as trendy and creative. Widely stereotyped as "hipsters", the bearded iPhone-obsessed selfie-taking counterculture capitalists (Nolan Brown), their influx into the previously run-down city quarters has been watched with apprehension by the locals, who are concerned about being priced out of their homes. As pointed out by the *Independent* journalist Kathryn Bromwich, the advance of gentrification of working-class boroughs tends to create stark social contrast:

If you walk down Chatsworth Road Market in Hackney on a Sunday morning, you'll see families buying antiques, disheveled young people soaking up their hangovers with Japanese street food, and barista coffee stalls selling £2.10 espressos. Cross the road into Homerton High Street, and you'll find betting shops, deserted takeaways, and a pub with two broken windows and a "no-search-no-entry" policy. Hackney has long been a microcosm of the capital's increasing social inequality, combining extreme poverty with phenomenally fast gentrification. Research published by Shelter last week showed that if wages in Hackney had risen at the same rate as property prices, they would be almost £132,000 (the average wage in the borough is actually £31,000): the largest disparity in London. In December the average house price in Hackney exceeded £500,000, compared to the national £176,500. And letting is expensive too: official figures have shown that in Hackney 55 per cent of tenants' earnings go on rent (Bromwich).

At a time of growing social disparities and increase in number of household poverty, the dramatic fall in the number of affordable homes and the absence of low-cost housing construction programmes is having a considerably de-stabilizing effect on the lives of those unable to become owner-occupiers, as shown in the subsequent section.

**III. The Precarity of Renting**

In 2011, British economist Guy Standing published his seminal work *Precariat. The New Dangerous Class*, in which he described the emergence of a social group whose identity and living conditions have been shaped by the advancing globalization and the concomitant flexibilization and expendability of labour. According to Standing, the precariat represents a fundamentally insecure class, perpetually adrift on the seas of the globalized free-market economy where stable, long-term

employment is no longer an option and, consequently, life itself becomes transient and prone to temporary solutions (Standing 19–20).

Comprising the majority of low-income workers in the fast-growing service sector, as well as the remnants of the traditional working class, the precariat face existential challenges on many fronts as the lack of employment security combined with low pay, frequently well below the living wage, impacts other areas of life. The general lack of stability manifests in the feelings of anxiety, anger and alienation, sharply contrasting with the upbeat, perpetually positive self-presentation required by employers. In addition, the minimum wage levels of pay received by many in the precariat, especially those involved in temporary agency work is highly dissonant with the alluringly consumerist messages sent out by the sphere of the media and advertising. Under such circumstances, maintaining a coherent personal identity becomes an undisputed challenge (Tihelková "The Social Identity" 51).

Due to their low-pay, low-security occupational status, the precariat represent a group especially affected by the present housing crisis in Britain. Their precarious situation disqualifies them from owner-occupation, with the prospect of a mortgage on their own home, however modest, being entirely beyond their reach. Even a mortgage on a council home under the Right to Buy is unattainable for most, as demonstrated by the Guardian journalist and social activist Polly Toynbee, who calculated that a small council flat, bought with a 50 per cent discount under the policy, would take over 70 years to pay off for a person on a typical precariat wage (Toynbee 148). In such circumstances, practically the only way to be housed is to look for a home in the highly volatile and overpriced private rental market.

While being a popular and socially neutral solution to housing needs on the Continent, renting has long been carrying a distinct social stigma in Britain. Renting one's home is perceived as a sign of not having made it into the property-owning democracy championed by Margaret Thatcher and her followers. In the consumer-based, individualist society envisioned by Thatcher, a homeowner can claim to have "arrived", the property representing his or her stake in the society. Home ownership is one of the key indicators of being middle-class; the absence of it implies failure to reach middle-class status.

However, the negative image of renting has deeper reasons that can be traced back to the collective memories of sub-standard accommodation of the pre-war slums, with unscrupulous landlords unwilling to maintain the deteriorating properties yet threatening to evict families who fell into rent arrears. The grim reality of life in such undignified conditions was immortalized by George Orwell in his bestseller *The Road to Wigan Pier*:

> Then there is the misery of leaking roofs and oozing walls, which in winter makes some rooms almost uninhabitable. Then there are bugs. Once bugs get into a house they are in it till the crack of doom; there is no sure way of exterminating them. Then there are the windows that will not open. I need not point out what this must mean, in summer, in a tiny stuffy living room where the fire, on which all of the cooking is done, has to be kept burning more or less constantly (Orwell 51).

It was also Orwell who pointed out that the worst type of landlord was not a "fat wicked man" but a "poor old woman who invested her life's savings in three slum houses, inhabits one of them, and tries to live on the rent of the other two – never, in consequence, having any money for repairs" (Orwell 50). To today's renters, such observations seem hauntingly up-to-date. With the rising popularity of property ownership as a form of investment, the phenomenon of buy-to-let is burgeoning, and conditions on

the low end of the rental market can be grim as cash-poor landlords barely struggle to pay their own mortgage and, consequently, lack the funds to maintain the houses properly:

> We had an issue when we moved in – we kept finding maggots on the floor of the kitchen and it turned out they were coming from the ceiling – there must have been something decomposing in the roof space. It was absolutely disgusting and the landlord took a week to answer his phone and another week to come around. In the end he said we would just have to wait for (the maggots) to go through their lifecycle as it would be too expensive to rip out the roof. We pushed him and he ended up doing something that cleared it up but it made me really angry. During those weeks I pounded the streets looking for somewhere else, anywhere – and there was nothing that I could really afford. It left me feeling really frustrated that I had so little control over where I lived (Pennington et al. 15).

Thus, instead of being seen as a modern and flexible living option, renting bears the mark of disempowerment, of loss of control over one's circumstances. This is made more acute by the lack of legal protection of tenants in the UK and, in comparison with the Continent, the relative ease with which they can be evicted from their rented homes. With neither the workplace nor the home providing any sense of stability or control, the reality of life can be Dickensian for the modern precariat.

**IV. Generation Rent**

The growing number of Britons locked out of home ownership has recently given rise to the collective name "Generation Rent", indicating that renters perceive themselves – or are perceived – as a distinct group, almost a social class of their own. It is a largely youthful group, with two thirds of those under thirty-five renting their homes. Most are members of the precariat, with insecure and/or low-paid jobs that prevent them from getting on the property ladder.

The common narrative of the Generation Rent appears to be focused around the shared renting woes. In addition to inadequate maintenance of the rental homes, insecure tenancy and the harsh behaviour of many buy-to-let landlords, the main source of concern is the constantly increasing rent prices in an unregulated housing market. Similar to the nineteenth and early twentieth centuries, when the rent collection day was generally anticipated with much apprehension by the working class (with personal belongings regularly pawned to avoid eviction), Generation Rent live in constant anxiety about rent payment amidst the soaring cost of living and declining income. According to findings of the Joseph Rowntree Foundation, increasing numbers of households are resorting to borrowing money, usually from loan sharks charging extortionate interest, to cover the rent costs (Dearden et al. 44). Penny Anderson, a Guardian columnist and renter who has been blogging on behalf of Generation Rent for the past seven years, compellingly captures the pervasive anxiety experienced in relation to rent payment:

> The worry, fretting, not sleeping, then simply panicking. The stress is remorseless, unrelenting and worsens. Bellies half-full, minds in turmoil, life lived on a day-by-day basis. So tenants can pay the rent. Fine dining on value brands and gratefully accepted food-bank bounty. So they can pay the rent. Selling everything (I mean everything – that is, absolutely everything) other than basic essentials, so you can pay the rent. No headache pills or plasters, eking out toothpaste, rationing toilet paper, painful lumps in over-darned socks. Cuts from blunt razors, clothes un-ironed, length of shower rationed on the electrical appliances and scant telly time. Because you paid the rent (Anderson "Cancel the Xmas").

The anxiety over rent payment is closely connected with the anxiety over losing one's job and having to claim benefits. The reason is that some landlords are averse to renting to unemployed individuals on welfare, and may choose to evict tenants once they find themselves workless. That said, the presence of a job does not automatically guarantee problem-free rental. Due to the fact that in certain sectors of the labour market wages are too low to cover the costs of rent, many tenants claim the housing benefit to offset the disparity. However, some landlords seem (almost irrationally) prejudiced against any type of benefit claimants, as evidenced by the occasional signs "No DSS" on their properties or advertisements (DSS standing for the Department of Social Security, an older – but persisting – name for the Department of Work and Pensions). Being turned down by landlords due to benefit dependency is a source of considerable humiliation to both working and unemployed low-income individuals, not dissimilar to the rejection faced by immigrants of the 1950s and 1960s, whose attempts to find a place to live were on occasions frustrated by the signs "No dogs, no blacks, no Irish" placed by the picky landlords (Hasan).

In addition to the immediate bread-and-butter issues mentioned above, the housing precarity has a series of other adverse implications for Generation Rent, depriving them of the social capital available to the generations of their parents and grandparents. The unstable tenancies and the constant drifting in search of a roof over one's head stand in the way of creating a sense of community and establishing neighbourly relationships with other tenants. Blogger Penny Anderson observes:

> Tenants are often alienated from their local community, because they are seen, and indeed see themselves, as transient occupants whose stay is temporary, or else as that coupled with nuisance. People who are allowed longer tenancies contribute more to their local community – they take part in neighbourhood watch, chat in a friendly manner etc. – maybe even swap cards at Xmas (Anderson "Neighbours").

Not only is such nomadic prone to loneliness and isolation; it also denies the informal network of mutual aid that is crucial to those living on low incomes. Without the helping hand of the community, the effects of poverty are more difficult to battle, as evident from the high rate of anxiety and depression amongst renters (Wilson Craw).

Intimate relationships and family formation, too, are significantly affected. While the parents of the Generation Rent felt fewer constraints in starting a family due to the fact that having a job generally meant being able to find a reasonable place to live (with a fair chance of becoming a homeowner), the low-pay nature of the service-sector jobs nowadays pre-destines individuals to a life of renting precarity in sub-standard properties, perceived as unsuitable for family life. Increasingly, renters report purposefully putting off childbearing due to the lack of a stable home in which to bring up children.

In the preceding generations, becoming financially independent was a sign of having reached adulthood and a major source of self-esteem. Due to the lack of affordable housing in today's Britain, the passage from dependence on one's parents to full independence is significantly more difficult to achieve. Many young people leave parental homes to rent their own place only to return after some time, having found independence impossible to achieve through a combination of low wages and high rents. Multiple failed starts are not an exception, having given rise to the nickname "boomerang sons/daughters".

In 2011, almost 2 million adults aged 20-34 were living in their parent's home, an increase of 20 per cent over a decade (Pennington et al. 16). In a poll conducted by the Institute of Public Policy Research, a quarter of young people living under the parents' roof reported that this living arrangement

negatively affected their ability to realize their life goals and to carve out their unique identity. This indicates that there could be an entire "lost generation" of young individuals with seriously thwarted changes of advance in life. Where state-provided council homes were once a springboard to higher social mobility, the dismantling of the council stock and the extreme deliberalization of the housing market have had the opposite effect, reversing many aspects of the hard-won social progress made in the twentieth century.

**IV. Forging a New Identity**

In her book *The People: The Rise and Fall of the Working Class*, social historian Selina Todd argues that one of the chief ambitions of twentieth-century working-class Britons was to gain a greater control over their lives, whether in the sphere of work or in private life (Todd Ch.11). Due to the combination of the precarity of employment and unaffordability of housing, achieving this ambition has proved increasingly elusive in recent years.

However, change may be under way. Far from a passive force, the renters are beginning to find their political voice, fighting for their rights through various initiatives, protesting against evictions, urging their MPs to act in the interest of local tenants and campaigning for nationwide rent control. A website called specifically "Generation Rent" has been set up to campaign for professionally managed, secure, decent and affordable private rented homes in sustainable communities. Well-known journalists and social justice campaigners such as Owen Jones, Daniel Dorling or Russell Brand have taken up the renters' cause, bringing it to the media and lecture halls. Through the growing activism, Generation Rent are regaining a sense of agency and positive shared identity, encouraged by the awareness that their rising numbers make them a formidable voter group to be reckoned with. After decades of Thatcher-style individualism that seemed to have quelled the potential for collective action for social improvement, this can be regarded as a promising development.

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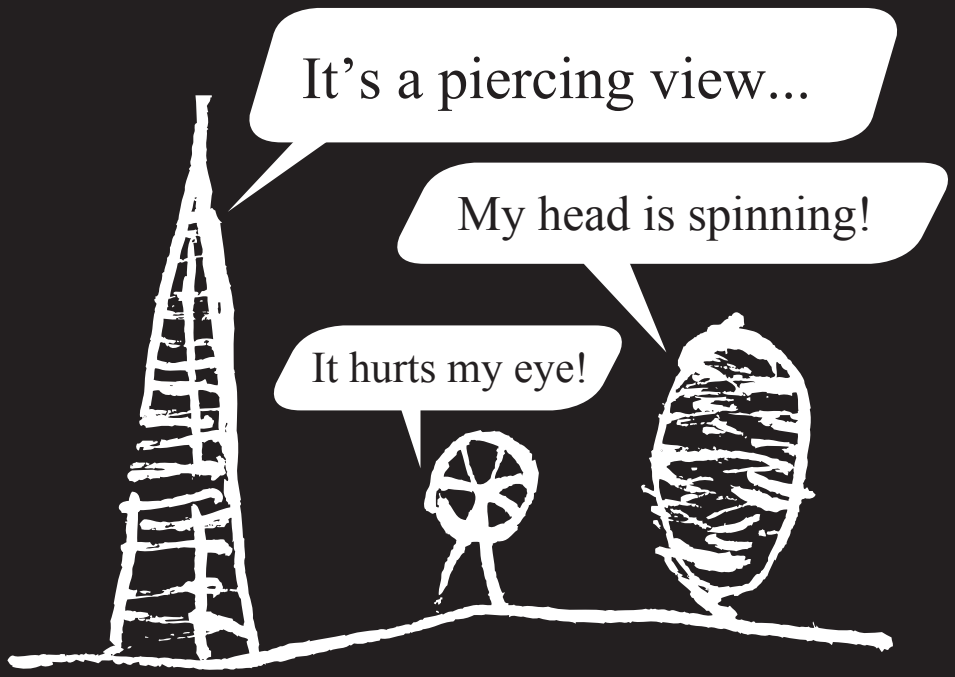


Diana Dawn Adams

# LINGUISTICS AND METHODOLOGY

**Ada Böhmerová**

# Words – Or Not Yet?

Abstract: *The paper is based on investigating the most recent postings in an English open online lexical database from the first quarter of 2015. They are studied from the aspects of their novelty and word-formation, with some of them their very 'wordhood' being questioned. The postings are as varied as those who submit them. They include already communicatively established denotations of new phenomena, attitudes, etc., hence neologisms per se, but also older lexical units, as well as items existing only in the poster's idiolect or as their 'promising' nonce-formations, including mere bizarre fabrications as results of 'leximania'. Still, their investigation can indicate the word-formative tendencies and potential of the language, the 'blank spots' in its lexis, the unlimited possibilities of 'nameability', and the post-modernist attitudes of personal freedom and individualism, within which instead of just 'recycling words' active involvement in lexical play and creativity is enjoyed.*

**Motto**

'Any language at any moment of its development can be qualified as system-striving rather than as consistently and perfectly systematic.' Vachek (1983, 241)

**Introduction**

The research was designed as investigation of English lexical units at their actual birth, or else at the stage of their potential prospects for inclusion into the lexis. It is beyond any doubt that dynamism of language, and in particular of its lexical level, is a permanent process and a *conditio sine qua non* of its existence and survival. The genesis of each word differs. The birth of a lexical candidate as a nonce-formation can be the matter of an instance, but the way to its actual 'wordhood' is most often neither instantaneous nor straightforward. On the other hand, a lexical candidate can prove to be only a short-lived and ephemeral linguistic item. Established neologisms, or neologisms as successful candidates for institutionalization and lexicalization, have been dealt with by numerous authors (recently e.g. Szymanek 2005, Levchenko 2010, Böhmerová 2014, Jesenská 2014). However, of our interest here have been above all those items which by Allen (1978) are called 'occurring words' – in our research involving the postings occurring in the selected database (while some of them seem to occur only there), and/or such items which e.g. Bauer (2001) calls 'existing words,' i.e. lexically materialized. In our database the decision about their 'existence' and 'occurrence' and, at the same time, their 'novelty,' had been made by those posting them, often without any systemic considerations.

**Aims**

- To investigate the most recent postings in an informal open online data-base that are presented as new-born English lexical items
- To analyze them in the context of their word-formation processes, word-formative analogies, rule bending or rule breaking
- To determine their actual or potential novelty and 'wordhood,' as well as their semantic content and stylistic features by checking their presence and comparing their status in the open online Urban Dictionary and in the Oxford English Dictionary

**Hypotheses**

- The findings based on the most recent postings by the general public can be expected to be of relevance namely for the current trends in the dynamic developments in informal English.
- As the entries are posted also (or mostly) by non-linguists, they can be marked by linguistic flaws as well as by presenting mere lexical fabrications, with questionable 'wordhood.'
- In contrast to the (relatively) static printed dictionaries, the analysis of recent data from an open online database could be expected to indicate some of the more generally applying tendencies in current English word-formation and usage.

**Source of Data**

As a suitable source for testing the process of most recent lexical dynamism as perceived and presented by the general public, we have selected the *Merriam-Webster Open Dictionary New Entries & Slang: Archives*[1] (MWOD) – one of the several informal online databases. Its main advantages for the intended research are that its postings are submitted by the common users of English, and that, in contrast to a number of other sources, it is both chronologically ordered and chronologically browsable. This has enabled us to follow not only the already established, i.e. institutionalized and lexicalized items (cf. Bauer 1983), but also lexical items which have not yet reached (or might even never reach) such higher stages of integration into the lexical system.

As to its history, (MWOD) started its existence on 19 July, 2005. Its first entry, submitted by Merriam Webster editors, was *bougie* meaning 'ostentatiously upper-middle-class', abbreviated from *bourgeois*. However, oddly enough, though similarly to many later postings, this entry never made it into OED, which can be interpreted as an example of the fact that even professional lexicographers are unable to predict the 'survival' of a neo-formation in the lexis. Their first 'neologism' was followed by postings by the general public. By April 2012 the database already contained 19137 entries. Within a number of years its growth was reported to amount to more than 2500 entries yearly and 7 entries daily. Our data from the first quarter of this year represent close to 4 entries daily posted by miscellanea of speakers of English from all over the world, many anonymous. The guidelines for entries require them to contribute new words and senses which are useful and 'real words', not 'invented on their own', but also used by others – which does not seem to be always respected by the contributor – and that have not appeared in other dictionaries. Though the entries are claimed to be edited, many contain misspellings, clumsy definitions, older words, etc.

The object of the research were the 113 postings added to MWOD between 1 January and 31 March 2015.[2] With the aim of assessing their claimed novelty and semantic content, the data were subsequently checked in the online *Oxford English* Dictionary[3] (OED) and in *Urban Dictionary*[4] (UD).

**Theoretical Considerations**

Languages are constantly extended by new lexical units which are evidently the most dynamic means of the quantitative, qualitative and pragmatic growth and functioning of the language within its communicative needs. *Novel words* or *neologisms* are formed by language-internal word-formation means and processes, by semantic reanalysis, by borrowing, or by the combination of the above. Their actual or potential status in language differs, which is reflected in the wide range of terms denoting them (cf. Demjanová 2005), often not fully notionally distinguishable, with opinions varying. A *nonce formation*, which ranks as the least systemically integrated lexical phenomenon, is defined by Bauer (1983 45) quite widely as 'a new complex word coined by a speaker/writer on the spur of the moment to cover some immediate need', allowing in the definition also for totally regular formations, including those that become accepted in the language community. In the wording by Crystal (132): 'The general term for a newly-created lexeme is a *coinage*; but in technical usage a distinction can be drawn between *nonce words* and *neologisms*. A *nonce-word* (...) is a lexeme created for temporary use, to solve an immediate problem of communication' (...) while 'a *neologism*, literally "a new word in the language" (...) is a serious candidate for inclusion in all major dictionaries.' Štekauer (102) views neologisms as already accepted lexical units, defining them as 'formally and/or semantically new lexical means that have been integrated into the lexical system of a language based on their acceptance by the speech community, i.e. that have a certain frequency and range of occurrence'. The processional character of neologisms forms the base of the definition by Malmkjaer (601) who states that 'neologisms are newly coined lexical units that are in the process of entering common usage but have not yet been accepted into the mainstream language'.

Within the wide range of notions often subsumed under the term 'neologisms', they can be rather broadly defined as new lexical acquisitions to the language at a particular time and/or as existing candidates for potential integration into it. Hence, neo-formations represent a cline within systemic and communicative lexical dynamism. It is based on the scale of differing potential or actual integration into the lexical system enabling the inclusion of various degrees or statuses of lexical integration, from only hypothetical lexical elements to fully integrated lexical units. The scale, starting with idiolectal lexical experimentations, and concluded with fully integrated neologisms, can be represented as follows:

- Lexical 'fabrications', or even products of 'leximania'
- Occasionalisms, ad-hoc formations, coinages or nonce-words
- Lexical units with limited communicative distribution (in sociolects, etc.)
- Commonly used lexical units not yet listed in dictionaries
- Lexicographical lexical units – already listed in dictionaries

In addition, as also manifested in our data, some lexical units can by some speakers be considered as being new, and so they get posted in open dictionaries, although they had existed in the language already earlier.

The position of the new lexical formation on such scale of lexical integration is usually relatively transparent in the case of terms as they are systemically coined, defined and their date of formation is often recorded (cf. Böhmerová 2014 65). However, in many other areas the status of newly arising lexical items is rather complex and often defies exact linguistic specification. This concerns above all non-terminological and colloquial vocabulary. When does, e.g., an originally *ad-hoc* formation stop being a 'lexical candidate' and gains actual 'wordhood'? How communicatively important does it have to be to get incorporated into the lexis? What frequency of usage is needed for it to qualify? Could it still be fifty occurrences per year in the media as was the criterion for inclusion in some of the first dictionaries of neologisms (e.g. *Longman Guardian New Words* 1986)? What communicative spread among the users

allows it to pass from idiolect to more general presence in the language? How old can a neologism be to still qualify as a new word? No generally accepted or objective enough criteria and related methodology seem to exist, namely as the data are highly varied, dynamic and constitute open sets, with a plethora of other existing items not generally available for research. Though the answers to these questions themselves do not form the aim of our data-based paper, all these aspects of neologisms have had their impact on the possibilities and the limitations of our research.

Of course, similar problems are permanently faced also by standard non-neological lexicography. As a result, the time span between the birth of a lexical unit, or in fact of its first identified written record and of its inclusion into a dictionary, can be rather long even in the most representative dictionaries. For example, as found out in our earlier research (Böhmerová 2014), the updates added to *OED* as late as 2013 include *handyman special* with text quotes from 1938, 1985, 2009, (*car*) *clutch* with quotes from 1947, 1950, 1980, 2003, or *buzzworthy* with quotes from 1980, 1989, 1998, 2003, 2012. On the other hand, in 2013, much sooner after their first known occurrence, were included *emoji*, with the earliest quote given from 1997, or *crowdsourcing* from 2006. Although due to literally instantaneous possibilities of global communication and technical advancement, the spread, institutionalization and lexicalization have become much more accelerated, it still applies that lexicography cannot but lag behind linguistic usage as the newly arising lexical items or meanings can be lexicographically incorporated only after gaining some communicative currency.

**Methodology**

For investigating the selected linguistic situation within our research, a combination of several methodological approaches has been found effective. For analysing the morphological and word-formative aspects of the data, functional-structural analysis, theory of lexical morphology (Bauer 1983, 2001) and onomatological and onomasiological theories (Štekauer 1998, 2002) have been applied. In word-formation, the rule-based, rule-bending and analogical processes, as well as non-canonical processes were followed (Crystal 1998, Boiij 2010, Konieczna 2014). The research of the dynamism of the data was enabled by combining synchronical and diachronical analysis. Some aspects of the data have been statistically quantified. Comparison with two other lexicographical sources was used for investigating the novelty and the semantic features of the postings.

**Data-related word-formation considerations**

During the investigated period between 1 January 2015 and 31 March 2015[4] there were 113 postings included into the MWOD online database (information on how many more and what other postings had been submitted and were then excluded by the editors has not been available). In this number there were three repeated postings (which must have skipped the attention of the editors, i.e. *bae*, *ussie* and its spelling variant *usie*). Thus the total number of individual postings was reduced to 110.

As to the processes of their word-formation, the situation can be quantified and ordered as follows:

| | |
|---|---|
| Total No of Postings: | 110 |
| Blending | 49 |
| Derivation | 47 |
| Collocation | 4 |
| Conversion | 2 |
| Compounding | 2 |
| Shortening | 1 |
| Other | 3 |

With the exception of derivation, which has been one of the most-productive long-term contributors to Standard English word-formation in general, the quantitative distribution of the word-formation processes by which the data were formed could seem to be rather surprising, unless we take into consideration that the statistics is based on informal postings made by the general public. As to the high share of blending, the results testify to the fact that creative and playful word-formation is highly trendy above all in informal and colloquial language. On the other hand, some word-formation processes are probably neither found 'inspiring' enough for creativity, nor are the potential contributors fully aware of their existence and their qualifying for any postings. In our data this is obviously the case of collocation, conversion, compounding, shortening, back-formation (with no occurrence of the latter), and the same could be supposed for semantic change and borrowing, which all, though with differing productivity, generally contribute to extending the English lexis.

The data prove that nearly all entries were formed not ex nihillo, but within or with regard to word-formation patterns, and, as shown later, namely within analogy, rule observation, rule bending or rule breaking. The category denoted as 'other' included the postings *fleek* 'the quality of being perfect or on point', *vilomah* 'a parent whose child has died', which is a borrowing from Sanskrit, and *autonovore* defined as 'a person who grows, gathers, and hunts for his or her food' (though possibly analysable as a blend, too). These word-formation processes do not manifest unequivocal transparency.

Methodologically, the classification was based on what was deemed to be the chronologically last word-formation process, although in numerous cases several processes participated in the posted item. For example, the formation of *ussie* defined as 'a group photograph of us' can be interpreted as at first involving the conversion of the objective form of the pronoun 'we' into a noun, which was then derived by the suffix *-ie*. The bases of the posting *unsub* meaning 'an unknown person who is the subject of criminal investigation' are shortenings from 'unknown' and from 'subject', which are subsequently derived (hence not negative derivation is involved in its formation). Rather specific is the formation of *arity* defined in MWOD as 'the number of arguments or operands that a mathematical function or operation accepts.' However, this posting, similarly to a number of other ones, is only a pseudo-neologism, as in OED its first occurrence is dated by 1968. There its word-formation is clarified by giving (f. *–ary*1 (in *binary, ternary* adjs., etc.) + *-ity*). This means a rather rare (but not unique) case when a suffix, in this case adjectival, is derived and forms an abstract noun. The posting of this item testifies to the fact that submissions to the MWOD database are influenced by the extent of the familiarity of the poster with the English lexis. As a result, many already existing words but unknown to the author can get to be 'featured' as new words, as will also be indicated later.

The non-conventionality and sometimes even absurdity of the postings is also enabled by the fact that in spite of the editorial requirement that the name of the contributor to the database should be stated, some are signed as '*Anonymous*,' while names as *'Tracy from Wisconsin*,' '*Lucas from Australia*' or '*Gopi from India*' do not suggest much trust in the reliability of the postings either. Evidently, this can also account for mistakes in the postings. Nevertheless, in comparison with the data in the open UD online, which tends to include not only highly questionable entries but also rather vulgar or even obscene ones, MWOD proves to have a much more serious level, though certainly not marked by purism. However interesting and creative they might be, the most systemically 'valuable' ones are those that either fill in a blank spot in the lexical and semantic system of naming, or manifest new word-formative possibilities as lexical alternatives.

**Novelty of the data**

Although the postings are submitted by the contributors in the belief that they are new 'words'

(including also some lexical 'fabrications'), by far not all the postings, as specified later in reference to OED, are really new or even recent, although the editors advise the contributors to check the dictionaries first. A special case in the MWOD and UD data was that two of the postings were each made on the same day, namely *uniliminalism* 'the philosophy and belief that there is a missing element to life that should be sought after' on 11/01/2015 and *assetious* 'having the characteristics of an asset, valuable in some way' on 14/01/2015, which could perhaps indicate their identical authorship.

Continuing in data analysis, the following sections will focus on classifying the derivatives (47) and blends (49) (within this convention-based and not frequency-of-occurrence-based order) as to their novelty and observance of word-formation rules.

**Data analysis as to novelty and word-formation rules**

**I. Derivatives**

The analysis of the 47 derivatives among the MWOD postings as to their novelty and adherence to word-formation rules has led to establishing three novelty-related categories within which derivative word-formation has been investigated.

**1. Derivative neo-formations**

**a) Rule-Based Derivatives**

Some postings make use of rule-based word-formation, filling in onomatological and onomasiological blank spots, and manifesting both full systemic character and functionality.

The data included verbal derivatives formed with *-ify*, thus condensing the corresponding analytical expressions, e.g. *angrify* 'make angry', analogously with e.g. the rather recently formed '*nicify*'. Lexical condensation also occurred in the case of several denominal adjectives derived with the suffixes *-able* and *-ious*, e.g. *textable* 'able to be sent as text', *ebayable* 'able to be sold on ebay,' *assetious* 'having the characteristics of an asset, valuable in some way' (formed analogously to e.g. *prestigious*; cf. Plag 97). New notions found their expression in *texto* 'a misspelling when texting' and in *ussie* 'a group selfie.' A potential derivative possibility and lexicalization of notion has been materialized in *equalism* defined as 'a philosophy that men and women should be equal'.

**b) Rule-Bending Derivatives**

The postings included cross-categorial productivisation of the valence of derivative affixes.

This was e.g. the case of *dadly* with the meaning 'fatherly', where the suffix *-ly*, only rarely productive outside deriving adverbs, was used to form an adjective from a noun. The full comprehensibility of the derivative is probably also supported by analogy with the existing earlier adjectival denominal derivatives as *heavenly*. We can speak here of an instance of categorial re-productivization of the derivational suffix *-ly*. Less transparent is the case of the jocular and diagnostically sounding *destinasia* defined as 'forgetting why one has gone somewhere' which either involves derivation by the nominal suffix *-ia*, accompanied by the misinterpretation of the base, or the derivative could be classified sub c) in the number of rule-breaking derivatives.

**c) Rule-Breaking Derivatives**

In some entries the derivative was formed by breaking the existing word-formation rules.

Such interpretation could apply e.g. to *wrongitude* defined as 'a misspelling when texting.' In this case the derivative with the French suffix *-itude* from Latin *-tudo* was neither borrowed nor added to

a Romance base, as the rule states, but it was used for deriving a Germanic base (i.e. assimilated borrowing from Old Norse). Similarly, by the rule the derivative suffix *-ity* only occurs with Romance bases, which would exclude the posted *awesomeity* defined as 'awesomeness', hence it can be interpreted as breaking the rule. But in contrast to the latter two words, which are only lexical variants, *wrongitude* is presented with a specific new meaning, hence has semantic viability. The entry *religish*, though equalled with 'religious' by the poster, could entail the seme 'somewhat'. Included in the category of rule-breaking could also be *extinctionize* defined as 'make extinct.' Nevertheless, it has to be pointed out that, on the one hand, the boundary between rule-bending and rule-breaking word-formation is not very distinct, and, on the other hand, also breaking the rules of word- formation can sometimes lead to lexicalization.

**2. Not Derivative Neo-Formations**

As has been pointed out earlier, some of the entries posted had already existed earlier, which the persons posting them did not know and did not care to check. This was the case of e.g. *schooly* defined as 'relating to or involving school. It had been added to OED in 1993, with first quote from 1963 and the meaning 'suitable for school'. Of interest is the case of *spectative* defined as 'relating to or involving spectating', with the example 'It's a spectative sport, people just watch'. In OED it is listed as obsolete, with the only entry from 1656, but, moreover, with the completely different meaning 'speculative, contemplative.'

Very special is the case of the supposedly new posting *learnability* defined as 'the ability to learn something'. However, not only has it already been listed in OED, but its first recorded occurrence from 1959 defined as 'the quality or fact of being learnable' originated in the *Brno Studies in English* within the following quote: '*The easiness or the difficulty with which it affects the person trying to acquire it (at the risk of coining another barbarous neologism one might term it "learnability")*'. Its re-emergence as a posting is another proof that the Czech contribution to English word-formation has usefully filled in a gap in English word-formation.

**3. 'Revived' Derivatives**

The MWOD postings of new words included several items for the first occurrence of which OED gave a considerably earlier date of occurrence, and which were marked as now obsolete or rare. This was the case of *tormentous* defined in MWOD as 'involving or causing torment.' In OED its occurrences were dated between the years 1583-1669, with the definition 'of tormenting nature; torturing', but it is currently labelled as obsolete or rare. It is interesting to note that by origin both *tormentous* and *torturing* are from Latin *torquere* 'to twist,' i.e they are etymological doublets. A most regular formation is the negative adjectival derivative *inarticulable* defined in MWOD rather clumsily as 'not able to be articulated.' In OED it is defined as 'that cannot be articulated or pronounced articulately', its only occurrence given is from 1801, and currently it is labelled as rare. Both *tormentous* and *inarticulable* actually testify to the fact that as blank spots in word-formation and lexis tend to be filled in, also their earlier 'fillers' have chances to be 'revived.'

Recently we can witness such process e.g. in the case of the MWOD posting *agreeance* defined as 'the act of agreeing; agreement'. In OED its occurrence is documented by examples within the time-span 1536-1714. It is defined as 'the act of agreeing; = agreement in several of its meanings' and is labelled as obsolete. In the Online Etymology Dictionary www.etymonline.com it is labelled as rare. However, in online communication it seems to be of quite a lot of attraction. Though opinions vary, agreeance seems to be gaining ground. In Dictionary.com it is commented on in the following way:

Agreeance is a word that seems to be continually reinvented and recycled. The term first appeared in the 16th century and enjoyed its greatest popularity in the 18th and early to mid-19th centuries. Since then it has fallen into disuse. Most likely unaware of the word's history, modern writers who recoin the term seem to like how it sounds, even though it adds nothing in meaning to its workhorse counterpart, agreement. The suffix -ance indeed is used in English to form many nouns from verbs: for example, appearance, acceptance, performance, and remittance. So while there is no rule preventing the formation agree + -ance, the coinage may sound quaint or pretentious to some people. In: http://dictionary.reference.com/browse/agreeance

From among numerous other exchanges on the internet the following ones could exemplify the range of attitudes concerning this lexical unit, some of them jocular.

- I always thought *agreeance* was not a valid word. I just heard someone use it in a meeting and decided to look it up — I refuse to use it! – user5209 Apr 1 '11 at 9:53
- I had never heard this so-called word until a couple of years ago. My husband's ex-wife had said it once. Just today I heard a nurse say it to a patient and I had a silent chuckle. I was watching Judge Judy last year and a litigant used *agreeance* and the judge quickly advised them that this is not a word. I am in agreeance with the Judge and will avoid using *agreeance* in place of *agreement*. – user6775 Apr 1 '11 at 5:07

One of the blog answers to the question 'Why is the word agreeance considered obsolete in the dictionary?' seems to indicate the re-birth of the word:

- Here in New Zealand we use the word agreeance...along with many other words deemed as being 'out of date' these days...as far as I'm concerned...if I can use it and everyone knows what I'm talking about...and I can do a search on google...and it doesn't come up saying 'did you mean agreement?' and it was first used as far back as 1540...then it's definitely a word. *So are we all in agreeance then that we have an agreement?* 2006
- *http://english.stackexchange.com/questions/3112/is-agreeance-a-proper-word*

As a final touch to the discussion on the question of the 'wordhood' of *agreeance*, the following comment from the USA can be given, with its linguistically undoubtedly 'enlightened' conclusion:

I'm going to start pushing the use of this word again. I've heard it around Texas. I say the more words, the merrier :) – user6535 Mar 25 '11 at 16:52

**II. Blends**

The postings from the first quarter of 2015 in MWOD included as many as 49 blends, such high share of blends being rather characteristic of informal English, and of English online open databases in particular. Analogously to the analysis of derivatives, we have classified blends into three novelty-related categories. However, as, in contrast to derivation, blending is not rule-based in any conventional way, instead of rule-related analysis we investigated it from the point of view of its structural typology (applying the classification by Böhmerová 2010). Following is a brief survey of some of the findings.

**1. Blends as neo-formations**

In general, most blends are telescoped, i.e. manifesting differing degrees of structural and lexical overlap and higher degree of transparency than fused blends, while only few blends are fused, i.e. sharing structural but not lexical overlap. The high prevalence of telescoped blends was manifested in the postings as well, with only few occurrences of fused blends.

**a) Telescoped Blends**

Based on the type of lexical amalgamation of the bases, telescoped blends can be classified into haplological, intrusive and blends with no overlap.

From haplological blends, in which within the overlap the bases are fully preserved, with possible graphical and/or phonetic modification, the data included *sincereously* 'in a sincere and serious way,' semantically expressing intensification of positive evaluation; *warphan* 'an orphan whose parents died in a war;' *techspert* 'a technology expert,' and *guestion* 'a guess phrased as a question.' This subtype is systemically rather rare as it requires the selection and formal combinability of the bases. Such word-formation can be rather demanding, while most often than not combinablility is actually unfeasible.

Intrusive blends involve insertion of a base or its part into the 'prototypical' base, again with possible graphical and/or phonetic modification. Such postings included *textument* 'an argument conducted via text message;' *textversation* 'conversation by text messages;' *kindergarchy* 'a situation controlled by children;' *prettiful* 'pretty and beautiful;' *awesometastic* 'awesomely fantastic;' *funderful* 'both fun and wonderful.' The last three blends, similarly to *sincereously* above, express intensification of positive evaluation. As cases featuring modification, *neblings* 'nieces and nephews' could also be included here.

**b) Fused blends**

Blends termed as fused share structural but not lexical overlap, with the remaining parts of the bases amalgamated. In contrast to compounding, the constituent parts of the bases are not shortened, but reduced at their contacting boundaries. Among the MWOD posting there occurred *photeo* 'a video montage of still photographs, documents, texts, etc.;' *splunch* 'a meal eaten in mid-to-late afternoon that serves as both lunch and supper;' *drext* 'text 1. while drunk' 2. text while driving;' and *taputer* 'a tablet computer with a keyboard.'

**2. Blends not as neo-formations**

Only 7 of the MWOD postings qualifying for blends are also listed in OED, with most only their form corresponding to that of the MWOD postings. The form of the latter is either accidentally homonymous, or it is 'revived,' as presented in the following section.

**3. Blends occurring also in OED**

A recent draft entry added into OED with the same meaning as in MWOD is *hacktivist* (2006) 'a person who attempts to gain unauthorized access to computer files or networks in order to propagate a social or political message' (with first occurrence from 1995).

Some blends occurring in MWOD are listed in OED as having a different meaning or having a different usage-related and/or distribution label.

a) Differing in meaning as a result of homonymy were: *bae* (1589) 'bleat' (in MWOD 'boyfriend or girlfriend'); *murse* (1624) 'tropical eel' (in MWOD 'a nurse who is a nun'). As to *frother*, MWOD defines it as 'a person who is a friend and brother', giving the example: 'You are my *frother* forever.' However, in OED in its draft entry from 2005 *frother* is not a blend but a derivative. OED gives for it the following meanings: 1. 'an instrument or substance which causes a liquid to form a froth' (with quotes from 1860 through 2003) 2. *fig*. and *hyperbol.* (*usu. depreciative*) 'an excitable person, esp. one readily provoked to outrage in defence of a principle or ideology' (1960).

b) Differing in meaning as a result of polysemy was: *upstander* (1856) 'one of the two upright posts on a sledge' (in MWOD 'a person standing up for the rights of others').

c) Differing in meaning and in OED marked as 'obsolete' were *crumpy* (1787) 'easily friable' (in MWOD 'cranky and grumpy') and *outrance* (1412) 'excess' (in MWOD 'exit').

**Discussion of 'wordhood'**

Based on our data research, 'wordhood' or material and functional existence of a lexical item resulting from word-formation (though its functionality is sometimes only very limited or even questionable) can be characterized by:

- Structural acceptability within analogy, including rule bending and potentially also rule breaking within creative coining
- Semantic viability and relative functionality
- Synchronic and/or diachronic communicative relevance and spread of usage
- Time-relatedness and dynamism: after arising, a lexical item or construct can become focal or marginal, vanish from use or be revived in certain contexts.

'Wordhood' exceeds lexicalization (and institutionalization) by entailing also newly arising lexical formations with some semantic functionality, with only limited (or even minimum) distribution, but with (some) potential to get integrated into the lexis.

**Conclusion**

Open Online Dictionaries:

- Offer an unprecendented possibility for observing the most current dynamism of the lexis, but could also turn out to be misleading as to the linguistic situation
- Can indicate the productivity of word-formation processes and their rule-based or rule-breaking modifications, resulting in the modifications of the system within the new needs and possibilities of naming, even though registering only a very minute extent of the dynamism of the lexis, with originally low frequency and communicative spread
- Testify to the claim that dynamic change usually starts on the periphery of language
- Testify to the fact that the character of lexical relations in the mental lexicon is far more diversified than is often postulated
- Are a new linguistic and socio-cultural phenomenon and participation challenge
- In the atmosphere of postmodernist liberalism enable and support individual involvement, creativity, including breaking the linguistic conventions governing lexical rules and structure
- Testify to an increased socio-cultural and socially not only tolerated but also favoured tendency at lexical originality, attractive conceptualization, playfulness and spontaneous enjoyment of language – *lexitainment* – an international trend in attitudes to language

The extent and complexity of the data and the scope of the paper have allowed for presenting only some of the findings indicating the dynamic lexical tendencies, but we believe that they can provide inspiration for further research into this intriguing domain.

**Acknowledgement**

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**Notes**

1 *Merriam-Webster Open Dictionary New Words & Slang: Archives* is available online at: http://nws.merriam-webster.com/opendictionary/newword_display_recent.php?id=23

2 The range of the data originally presented at the University of Hradec Anglophone Conference has been additionally extended to include also the after-Conference March postings, thus completing the data from the first three months of 2015. The wordcloud presents some of the data, together with several related linguistic terms.

3 Oxford English Dictionary online is available at: http://www.oed.com

4 Urban Dictionary is at: www.urbandictionary.com

The numerous other available online open databases include, e.g.:
http://www.collinsdictionary.com/submissions/latest
http://www.macmillandictionary.com/buzzword/recent.html
http://neologisms.rice.edu/index.php?a=index&d=1;
http://dictionaryblog.cambridge.org/category/new-words
Quarterly lists of items recently added to *Oxford English Dictionary* (OED) are available at: http://public.oed.com/the-oed-today/recent-updates-to-the-oed/

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**Johanna Dittrichová**

# *"Lat me nat lyk a worm go:"* Requests in Marital Communication in The Canterbury Tales

Abstract: *This paper is an inquiry into pragmatic analysis of interaction between husbands and wives in* The Canterbury Tales*, namely in The Shipman's and The Clerk's Tales. The study is based on Searle's classification of illocutionary speech acts (1975) with a focus on requests. While requests within the marriage in The Shipman's Tale are all direct and are not preceded by any pre-requests, the communication between the husband and the wife in The Clerk's Tale is much less straightforward. Their requests tend to be indirect, accompanied by frequent hedging, and especially the husband's requests rely on pre-sequences. It is worth mentioning that also non-verbal communication of the two married couples reflects the same patterns in terms of directness. Furthermore, there is a difference between the tales in the fact that the requests of husband and wife in The Shipman's Tale share similar characteristics (cf. structure, explicitness and frequency), while in The Clerk's Tale no such symmetry can be observed. The first striking difference lies in the number of requests: there are only two requests pronounced by the wife as opposed to numerous requests on the side of her husband. While her requests avoid a term of address and are formulated very clearly, the husband's requests start with addressing and tend to be implicit.*

For the purpose of this paper we have chosen to analyze requests in marital communication in two of *The Canterbury Tales* by Geoffrey Chaucer, namely The Shipman's and The Clerk's Tale. They are suitable for the task firstly because both tales offer a rich material for speech act analysis as they display relatively long dialogues, and, secondly, the relationship between the husband and wife is central to them. The hypothesis is that the character of marital relationships in each tale is reflected by verbal and non-verbal features of their requests and by overall linguistic behaviour of their characters.

The request analysis is based on Searle's theory of speech acts (1975). According to their illocutionary force, speech acts can be classified into five groups: assertives, directives, commissives, expressives and declaratives. Requests are a subcategory of directives and, according to Searle, they are defined by the following set of conditions:

*Table 1: felicity conditions for requests (Searle, 1965)*

| **Type of condition** | **Condition** |
|---|---|
| **propositional content** | Future act (A) of hearer (H) |
| **preparatory** | 1. Speaker (S) believes H can do A<br>2. It is not obvious that H would do A without being asked |
| **sincerity** | S wants H to do A |
| **essential** | Counts as an attempt to get H to do A |

Holding to the felicity conditions above, the method of the paper is to find requests in the direct speech of husbands and wives of the Shipman's and the Clerk's Tales. The requests were analyzed for directness or indirectness, pre-requests and their non-verbal components (having in mind that the only non-verbal means of communication traceable in these texts are facial expressions and the

manner of speaking). Special attention is paid to the participants of the interactions, namely to their social hierarchy and the nature of their relationships. All the *Canterbury Tales* line references are taken from *The Riverside Chaucer*, 3rd edition (2008).

In the Shipman's Tale, a rich merchant from St. Denys and his wife are frequently visited by their friend, monk Daun John. One morning the wife goes to a garden where she meets Daun John and gives him an account of her marital life. She complains of her husband as being mean in respect to property as well as their sexual life. After pouring out her soul to the monk, she agrees to spend a night with him for an exchange of one hundred francs. The deal is settled and both of them go in to have breakfast. She then requests her husband to come down for a meal. After the breakfast the husband's requests follow: he has to go for a business trip and he bids his wife to take good care of their property. When he is about to leave, Daun John comes to him and asks him for a loan of a hundred francs to buy some cattle, and consequently spends the money with the wife. Not having an idea what happened, the merchant comes back and asks Daun John to repay him the money. The monk answers he has already given the money to his wife. The final scene of the tale captures the wife explaining she spent the money on expensive clothes, but this was only done in order to represent her beloved husband more properly in the society. Lastly he requests her not to be so extravagant in future and she asks his forgiveness.

The marital relation in the Shipman's Tale is well-balanced. Both of the parties enjoy merrymaking, extravagant fashion and feasting. They share the care for household, since it is the wife who is in charge of everything when her husband leaves for his business trips.

There are altogether seven requests uttered by the husband and five requests pronounced by the wife. All of the husband's requests are connected to property, e.g. *honestly governe oure hous* (line 244) and *ne be namoore so large* (line 431). The wife's requests are on the one hand concerned with practical issues, as e.g. *com doun to-day* (line 220), counting as a request for her husband to come for breakfast, and on the other hand with the marital relationship itself, e.g. *maketh bettre cheere* (line 426). All the requests are direct and neither of them is preceded by a pre-request. Particularly interesting is the non-verbal component of the wife's requests, namely the manner of speaking. All of her 5 requests are grouped into two speech intervals (passages), each of them introduced by a reporting clause containing the word *boldely* (PDE[1] 'confidently'), i.e. *this wyf knokketh at his contour boldely* (line 213) and *boldely she seyde* (line 401). This lexical device seems to underline the relatively high level of familiarity between the couple.

The Clerk's Tale offers a probe into a disharmonious medieval marriage. The story is full of dramatic twists, yet the characters stay flat within the roles the medieval world assigns to them. Walter is a marquis in the west of Italy and when his people urge him to get married, he agrees under the condition that he will be allowed to choose his wife himself. When hunting, he sees a beautiful but poor maid, Griselda, who is a shepherdess and a half-orphan living with her father. Walter falls in love with her and asks her father for her hand. Having obtained his consent, the marquis requests Griselda to marry him under one condition again: *and eek whan I sey 'ye', ne sey 'nay', neither by word ne frownyng contenance* (lines 355–357). Griselda of course agrees, and a glorious wedding takes place in the castle. A baby-girl is born soon and they would have lived happily ever after, had not Walter decided to test his wife. After his long and moving explanation that there is no other way to make his people happy, Griselda is requested to give up her daughter. Although she expects the baby to be killed, she kisses her daughter goodbye and Walter's servant takes the child away. The same thing later happens with their new-born baby boy. Yet Walter is still not contented and gets to test his wife one more time. He informs her that he will be getting married to a younger and nobler

lady than Griselda and requests her to go back to her father's cottage. This is the time when Griselda utters her only two requests: she asks for something to wear not to walk away naked and she requests Walter not to test his new wife as hard as he did her. When the pompous wedding is to take place, it is Griselda who is ordered to make the preparations and serve at the tables. Eventually the drama turns into a happy-end when Griselda learns that the new wife is not but her daughter accompanied by her brother, Walter learns that there is no better wife under the sun than Griselda and the children learn they are not orphans but have a loving mother. And, yes, they live happily ever after.

Unlike in the Shipman's Tale, Walter and Griselda's relationship is imbalanced in terms of social status and personality traits. While Walter is high-born, Griselda is humble. While Walter's love is chase and gaming, Griselda loves tending her sheep and taking care of her father. They seem to have no shared concern.

There are altogether seven requests uttered by the husband, but only two requests pronounced by the wife. All Walter's requests are concerned with very serious matters and situations, i.e. *retourneth to youre fadres hous* (line 809). Griselda's requests are, on the contrary, connected to practical things and interpersonal relationships: *lat me nat lyk a worm go* (line 880) when she is asking for clothes and *ne prikke with no tormentynge this tendre mayden* (line 1038) as she is standing in the gap for her successor. Interestingly, all Walter's requests hold the positions of initiations, while all Griselda's requests count as responses.

In order to be able to look at the category of pre-request in the Clerk's Tale, we need to mention the term *face* used by Brown and Levinson (1978) to explain politeness. They refer to it as a public self-image of a person and suggest that every person has a positive face, which is connected to human need to be accepted and be treated as a part of a group, and a negative face, which corresponds to human need to be respected and independent. In the normal course of conversation people tend to respect each other's faces, but "if a speaker says something that represents a threat to another individual's expectations regarding self-image, it is described as a face threatening act" (Yule 61).

As for requests, Levinson (1983) argues that as request refusals are dispreferred responses and consequently threaten other people's faces, pre-requests are employed to avoid them if possible. At the beginning of the tale, Walter pre-requests Griselda's obedience by uttering *and eek whan I sey 'ye', ne sey 'nay', neither by word ne frownyng contenance* (line 355–356). Not that she would have any choice, but the formal act of pre-requesting is performed. It is understood that one of the functions of pre-sequences is increasing politeness in the interaction, but in this case the utterance is, on the contrary, a disguise for emotional blackmail. As defined by Stanlee Phelps and Nancy Austin (1987), 'emotional blackmail typically involves two people who have established a close personal or intimate relationship,' which is clearly the case of Walter and Griselda, and Gavin Miller (2004) claims that 'emotional blackmailers use fear, obligation and guilt in their relationships, ensuring that others feel afraid to cross them, obligated to give them their way and swamped by guilt if they resist'. In the course of the tale, before Walter clearly states each of his individual requests, he reminds Griselda of her poor origin and her unworthiness in order to make her feel obliged to obey, i.e. *I yow took in povre estaat ful lowe, for any wele ye moot yourselven knowe* (PDE 'I took you in poor, low estate, as you must know yourself despite any good fortune,' lines 473–474) and *ye woot youreself wel how that ye cam heere into this hous* (lines 477–478a). Pre-requesting her obedience, Walter develops pressure on Griselda, which gives him unlimited power in exercising authority and will. By this means the pressure on Griselda increases to the point where even she herself is unable to communicate openly and starts emotionally blackmailing Walter in return. Her first request, which is pronounced after she is cast out of the castle, reflects manipulative strategies, targeting on Walter's dignity and hence his negative face:

*But yet I hope it be nat youre entente that I smoklees out of youre paleys wente. Ye koulde nat doon so dishonest a thyng, that thilke wombe in which youre children leye sholde biforn the peple, in my walkyng, be seyn al bare; wherfore I yow preye, lat me nat lyk a worm go by the weye* (lines 874–880).

The analysis shows that the marriages in the two tales are different not only at a first sight. While in The Shipman's tale the requests of both, the husband and the wife, share external qualities, namely length of the utterances (all are only one line long) and directness (all are direct), Griselda and Walter's requesting utterances are formally different (i.e. their length varies from one to fourteen lines). Other shared features in The Shipman's tale are the subject (practical matters, i.e. food and property) and the absence of pre-requests, in contrast to The Clerk's tale, whose requests differ in focus (Griselda's request for clothes as opposed to Walter's request for giving up her child). Also, two communications diverge in spirit: all requests in the Shipman's tale are pronounced as if jovially and in friendly atmosphere, but Griselda and Walter's conversation drifts from despair (when giving up the children) to high spirits (when Griselda learns that her children live).

To conclude, our initial hypothesis proves to be true – in other words, the character of marital relationships in both tales (The Shipman's and The Clerk's) is reflected by verbal and non-verbal features of their requests. The balanced marriage in The Shipman's Tale leads to a production of requests with symmetrical properties (i.e. absence of pre-requests, directness) by the husband and the wife, while the unequal marriage in The Clerk's Tale leads to a production of requests that are emotionally loaded (by emotional blackmail) and disproportionate (i.e. length, focus). It is therefore possible to say that, in each tale, the character of requesting mirrors the character of the marital relationships.

**Notes**

1 Present Day English

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**Libuše Dušková**

# Prague English Studies from a Historical Perspective

Abstract: *The article outlines the history of English studies at Charles University, with a focus on the scholars who played a formative part in the establishment of the English Department: Vilém Mathesius, its founder and life-long director, and his pupils and followers of the first and second generations, Bohumil Trnka, Josef Vachek, Ivan Poldauf and Jiří Nosek. Mathesius is characterized as a general linguist, English scholar and bohemicist. Bohumil Trnka was Mathesius' oldest pupil, closest co-worker and successor in the English Department. Josef Vachek's connection with Prague English studies is shown in regard to his teaching activities and the role he played in the Prague Linguistic Circle. Ivan Poldauf' is presented through the many spheres of his scholarly interests ranging from general and contrastive linguistics to lexicography and methodology of foreign language teaching. Jiří Nosek was Trnka's foremost pupil and follower, and later a close co-worker. Both in his investigation of English and general linguistic studies he consistently applied the principles of functional structuralism. Attention is also paid to Vilém Fried, who after his emigration to Germany made the work of Bohumil Trnka and other Czech representatives of the Prague School of Linguistics known abroad.*

## 1. Introduction

A historical view of Prague English studies suggested itself in connection with a centenary of its existence at Charles University, reached in 2012. A hundred years' milestone offers an occasion for recalling the personalities who played a formative part in its establishment and development, and for revoking the heritage of these scholars to the future generations.

As appears from what follows, the establishment of university studies of English in Prague represents the foundation of academic English studies in this country in general. Historically, however, English studies had existed before, but not at the Czech University, only at the German Charles University and at the level of secondary schools.

Of the many scholars who played a major part in the establishment, growth and repute of Prague English studies, the following brief outline is focused on Vilém Mathesius, Bohumil Trnka, Josef Vachek, Ivan Poldauf and Jiří Nosek. Attention will also be paid to Vilém Fried, thanks to whose efforts the works of Prague English scholars have become more accessible abroad. The contribution of literary scholars calls for separate treatment, hence has been left aside.

The foundation of the Department of English Language and Literature at the Czech Charles University in 1912 is connected with the name of Vilém Mathesius, who was not only its founder but also its life-long director and the leading spirit of Czech studies in English in general. He found most competent pupils and followers in Bohumil Trnka and Josef Vachek, and among the younger generation in Ivan Poldauf. He prepared Trnka and Vachek for habilitation (respectively, in 1925 and 1945). Jiří Nosek enrolled at Charles University in 1938, when Mathesius was still teaching; however, the closure of Czech universities in 1939 after the German occupation postponed the completion of his university studies until the postwar years, after Mathesius' decease.

Mathesius, Trnka and Nosek, were members of the Prague English Department throughout their academic careers. Ivan Poldauf, after starting his academic career in Prague, soon transferred to the English Department at Olomouc University and then to the University of the 17th November in Prague. However, the longest period of his academic life was spent at the Prague English Department (1965–1980). Only Josef Vachek cannot be claimed to be its staff member. He taught there only externally,

but for a considerable number of years (1945–71). Although he was one of Mathesius' two most brilliant pupils, he did not become his successor owing to an unpropitious generational coincidence: Mathesius was succeeded by Trnka, who was fourteen years Vachek's senior. In the long run, this proved to be beneficial to English studies at Masaryk University in Brno. Vachek appears to have been destined to found the linguistic section of the English Department in Brno, and to disseminate the tenets of Prague School Linguistics there. He thus initiated, among other things, the elaboration of Mathesius' concept of functional sentence perspective by Jan Firbas, and of complex condensation by Josef Hladký, in addition to his own work in this field.

**2. The lives and work of Prague English scholars**

2.1 Vilém Mathesius (1882–1945) graduated from the Czech Charles University in Germanic and Romance studies in 1905. At the beginning, he had also engaged in Slavonic studies. As regards his English erudition, he received it at the German Charles University. For six semesters, he attended the lectures and seminars held by Alois Pogatscher, associate professor of English language and literature at the German Charles University. Mathesius' decision to specialize in English had been prompted by the advice of the Germanist Václav Emanuel Mourek.

After his graduation in 1905, Mathesius taught for three years French and German at secondary schools. At the same time, he engaged in scholarly work, in which he had been interested as early as his university studies. He was a true philologist whose interests encompassed both language and literature. This is reflected in his early major treatises: on the basis of a literary work, (Hippolyte) *Taine jako kritik shakespearovský* (Taine as a critic of Shakespeare, cf. Mathesius 1907) he obtained his Doctor's degree in 1906, and a series of five studies in the history of English word order, *Studie k dějinám anglického slovosledu*[1] (Studies in the history of English word order) (Mathesius 1907–1910)[2] gained him his habilitation in 1909.

The proposal for the foundation of the Chair of English Language and Literature had been submitted as early as 1908. Its initiators, Professors V.E. Mourek, A.V. Kraus and Josef Zubatý, had in mind Mathesius as a suitable candidate. He started teaching at Charles University in 1909 as associate professor. All requirements for the establishment of an English Chair were fulfilled when after three years he was nominated extraordinary professor, and the Department also had an English instructor, A.J. Percival Butler, another student of Alois Pogatscher. Mathesius' full professorship, however, had to wait until the end of the first world war, until December 1918.

Compared with most of his contemporaries and successors, Mathesius' academic career was a straightforward one. In the two decades after 1918, he was able to apply all his faculties to building up an English Department which became a model for other chairs of English at Moravian and Slovak universities. However demanding and time-consuming, his work at university was not his only occupation. He took an active interest in questions of education and culture: he frequently attended Karel Čapek's Friday meetings and acted as consultant for the Ministry of Education in questions of cultural policy. The only hindrance to the full development of his activities was his eye disease, later joined by a disease of the spine. He depended on his assistants and students for being read to and for taking notes to his dictation. Moreover, he found a rewarding sphere of further research in spoken Czech. As for his editorial activities, which would require separate treatment, of major importance to him was the edition of a collective work *Co daly naše země Evropě a lidstvu* (What our countries have given to Europe and mankind) (Mathesius 1939–40). The volume had been intended for the twentieth anniversary of Czechoslovak independence, but remained to be completed during the German occupation. Mathesius, who acted as chief editor, made every effort to bring it to completion and

publication. The book came out in 1939 and 1940, albeit bearing marks of censorship. Mathesius died shortly before the end of the war, on April 12, 1945.

Mathesius' work encompasses three major spheres: besides being a linguist and a literary scholar, he was also engaged in cultural activities. The following part is largely concerned with his work in linguistics.

Mathesius' linguistic work again falls into three major spheres: general linguistics, English studies and bohemist studies, all three being interconnected on the basis of the first.

Mathesius' most frequently quoted general linguistic work is his early study "On the potentiality of the phenomena of language" (Mathesius 1911–1912). It was first presented in 1911 as a lecture in the Royal Czech Society of Sciences, and published in the same year. As early as then, before Ferdinand de Saussure and long before the establishment of the Prague Linguistic Circle (in 1926), Mathesius anticipated two of the Circle's major tenets: he pointed out the importance of a synchronic, ahistoric, in his term "static" approach to language study, and introduced the concept of potentiality, by which he meant synchronic vacillation of language within the same period, demonstrated at the phonetic, morphological and content levels. Owing to being published in Czech, the study became accessible abroad only after half a century in Josef Vachek's translation (Vachek 1964a, 1–32).

Another point of basic importance for the development of English studies was Mathesius' conception of analytic comparison of languages. By analytic comparison Mathesius meant synchronic comparison of unrelated languages. He made a distinction between linguistic characterology and descriptive grammar. While descriptive grammar gives a complete synchronic inventory of all formal and functional elements of a given language, linguistic characterology deals only with the important and fundamental features of a given language at a given time. It analyses these features on the basis of general linguistics and ascertains the relations between them. A comparison of genetically unrelated languages helps to uncover the real nature and meaning of the analysed language facts. Such a comparison presupposes a function-to-form approach whose starting point is provided by the common grammatical functions. Mathesius claimed that the communicative needs of different language communities are more or less the same, what differs is only the means of expression.

Mathesius expounded his overall conception of language in his work *Řeč a sloh* (Language and style) (1942). Here his exposition proceeds systematically from the relation between language and the extralinguistic reality and the relation between the language system and concrete utterances to the two basic pillars of utterance, the act of denomination and the act of predication (sentence formation). Naming units are described from the aspect of form, content and associative features, see connotations, including stylistic ones. The description of the sentence starts from the basic distinction between the grammatical structure of the sentence, based on the subject and the predicate, and its functional perspective, based on the distinction between the theme and the rheme. The treatise proceeds from the sentence to semiclausal constructions (apposition and transgressives, sentence condensers), multiple sentences, and hence to the concluding chapter on a subject from the textual level, viz. the art of writing paragraphs.

This conception was also applied to the description of English. Mathesius' treatment of the English grammatical system is primarily known from two of his works, *Nebojte se angličtiny* (1936) a *Obsahový rozbor současné angličtiny na základě obecně lingvistickém* (1961). The former appeared in eight editions (the first in the nineteen-thirties, the most recent in 2001). It contains Mathesius' lectures which accompanied a radio course of English in 1935–36. On a small number of pages, Mathesius gave an insightful characteristic of English from the viewpoint of Czech, starting with the points that Czech learners find the most difficult, pronunciation and spelling.

*Obsahový rozbor současné angličtiny na základě obecně lingvistickém* appeared posthumously thanks to the initiative and exacting editorial work of Josef Vachek. Again thanks to Vachek's initiative, in the seventies the original was followed by an English translation *A Functional Analysis of Present Day English on a General Linguistic Basis* (Mathesius 1975). Mathesius intended to write a linguistic analysis of present-day English as a counterpart of *Čeština a obecný jazykozpyt* (Czech and general linguistics) (1947), which he had prepared for publication himself, but in the case of *Obsahový rozbor* his other assignments and his health prevented him from carrying out his intention.

Among the points which have continued to be elaborated by later writers and to which Mathesius himself kept returning, several have drawn attention up to the present: word order, functional sentence perspective, the passive, the nominal tendencies of English and sentence condensation. Mathesius' own comparative treatises of these points have instigated and greatly promoted contrastive approaches to language study. His observations on the relationship between word order and functional sentence perspective in connection with the character of the language system initiated major developments in the elaboration of the theories of information structure, in particular the Brno theory of functional sentence perspective developed by Jan Firbas and his co-workers. In contrast to Mathesius, who had worked with only one FSP factor, word order, Firbas established, in addition to word order (linear modification), three others - semantics, context, and in speech intonation, and was thus able to disprove Mathesius' view that English is sometimes insusceptible to functional sentence perspective, notably in the case of initial rhematic subjects.

Mathesius' conception of the passive demonstrates his consistent functional approach, which in this particular point has not been followed in later treatments, cf. Poldauf 1940 in 2.4. In the section entitled types of passive actional predication (*Obsahový rozbor* 123–131), passive predications are defined as predications whose grammatical subject is affected by, or involved in, verbal action. Mathesius explicitly states that the form is also to be taken into account. Accordingly, he rejected Schuchardt's inclusion in the passive of active forms like *Žáka učí učitel*. Neverthless, in his classification of actional passive types he does include active forms. With the exception of participial passive, all his other types have an active verb: (2) nominal qualifying, e.g. *to be subject to*, *to be the subject* (*object*) *of*; (3) adverbial, e.g. *four ships are just now under construction*; (4) possessive, containing the verb *have* in different constructions: e.g. *he had his reward at once*; possessive actional passive with indirectly affected subject, e.g. *this tract has a rich vein of philosophy running through it*; *I had one Colossus bulging over my shoulders*; *I had my door broken in*, strictly distinguished from causative constructions of the same form *I had my shoes soled*, which are described as strengthened or reinforced active (128); the criterion of agentive vs. affected subject here clearly appears to be applied consistently. The last, fifth type of passive actional predication contains a verb of perception, e.g. *At these words I found my heart beating violently*.

The nominal tendencies of English are usually regarded as involving two features: the verbo-nominal form of the predicate and condensation of sentence structure. This conception is found in *Nebojte se angličtiny*, which treats the two features together in one chapter entitled "verbal and nominal expression." Mathesius here speaks of the predilection of English for nominal expression as its characteristic feature, which has two aspects, lexical and syntactic. He first describes the nominal tendency in the vocabulary, in the sphere of denomination. It is illustrated by instances such as *take leave of*, *get hold of*, *have a smoke*, *fall ill*. In syntax, the nominal tendencies manifest themselves in the use of non-finite verb forms where Czech employs finite clauses. In *Obsahový rozbor*, the two features are treated at different points, verbo-nominal constructions in Section III of Syntax, entitled "Formal classification of the simple sentence," and sentence condensation in Part IV

of Syntax, dealing with "The sentence as a whole." Both these aspects of nominal expression have been further studied, starting with Vachek's treatise of sentence condensation (1955). The present state of research into this question is presented in the Centenary Volume of Prague English studies (Chapters 2 and 9), referred to in Note 7.

The Prague English Department is of course inconceivable without Mathesius' literary work. His monumental History of English literature covers English literature from Old English as far as the18th century (*Dějiny literatury anglické v hlavních jejích proudech a představitelích* 1910, 1915; *Dějiny anglické literatury* 1933).

As regards Mathesius' two other spheres of activities, his work on Czech and his concerns with culture and education, both have connection with his English studies. Many points in *Čeština a obecný jazykozpyt*, which contains his studies of Czech, are treated contrastively with respect to English, and his *Kulturní aktivismus* of 1925 bears the subtitle "English parallels to the life of Czechs." His other major work from the cultural sphere *Možnosti, které čekají* (Possibilities that are waiting) (1944, 1945) is concerned with points of Czech culture. Entirely outside the scope of this survey has remained the role Mathesius played in the foundation, establishment and activities of the Prague Linguistic Circle, and in the conception and elaboration of its theoretical tenets.

2.2 Bohumil Trnka (1895–1984) was Mathesius' oldest pupil, assistant and later in life a close co-worker. A graduate in English and Czech philology at Charles University, he obtained his doctor's degree in 1920, followed by habilitation in 1925 and professorship in 1930, in the field of English language and older English literature (cf. Trnka 1930). As already noted, he became Mathesius' successor in the English Department. His academic career was straightforward and unvaried, insofar as he was able to continue at Charles University until his regular retirement even in the oppressive atmosphere of the communist regime, which, however, greatly constrained his international contacts and participation in events abroad.

Trnka's conception of language crystallized for a longer time, commencing with studies in phonology. This was doubtless connected with his activities in the Prague Linguistic Circle: in the prewar period, phonology was the primary sphere of its members' interests. Trnka was the first to elaborate a systematic phonology of Modern English (*A Phonological Analysis of Present-Day Standard English* 1935). The book became more widely known after being published in Japan and America in the sixties. The phoneme was functionally defined as the smallest unit of the word capable of distinguishing one word from another and structurally as a bundle of distinctive features which enter into sets of oppositions. The bundles of distinctive features are specific to each phonemes and form the classificatory basis of the phonemic inventory. Trnka's classification of phonological oppositions differed from Trubetzkoy's scheme by the exclusion of the gradual opposition and by a primary division according to the number of differing features: phonemes differing in one feature and those differing in more than one. Accordingly, in addition to the privative opposition, Trnka distinguished the opposition of the manner of articulation (equipollent opposition) and the opposition of the place of articulation (opposition of localization). Oppositions between phonemes differing in more than one feature were termed disjunctive.

Starting with the phonological level, Trnka developed a stratificational model of the language system, composed of four levels, called planes, phonological, morphological, syntactic and suprasyntactic or stylistic level. The four levels are distinguished by their basic units, respectively, the phoneme, the word, the sentence and the utterance. The relation between two adjoining levels is that of the realizer and the realized, viz. a lower level provides the realization means of the higher

level. Besides the phonological level, Trnka paid most attention to morphology. The syntactic level is elaborated only in part and the utterance level merely outlined in connection with the system as a whole, not separately. A comprehensive description of English on the basis of this conception appeared in Trnka's *Rozbor nynější spisovné angličtiny* (An analysis of present-day Standard English), originally published as a mimeographed university textbook comprising three parts: Part I (1953) *Rozbor fonologický* (Phonology), Part II (1954) *Morfologie slovních druhů (částí řeči) a tvoření slov* (Morphology of the word classes (parts of speech) and word formation, and Part III (1956), *Syntaxe jména a jmenných tvarů slovesných* (Syntax of the noun and nonfinite verb forms). Thanks to the revised one-volume re-edition published by Karolinum (2014), this major work has been preserved and made available to the academic community.

As regards the utterance level, according to the few passages devoted to it, Trnka conceived it very broadly. It covered different aspects of the discourse level including functional sentence perspective, stylistics and even such pragmatic aspects as implicatures (without being treated under these terms). In his *Studies in functional linguistics*, edited posthumously by Jiří Nosek in 1990, the sentence *It is cold* is commented upon in the following way:

> If for example somebody says "It is cold," it can mean an infinite number of things, such as "It's time to go inside" or "Help me to put on my coat" or "Your chatting bores me" or even "Come and sit nearer," etc., according to the actual situation and concrete speakers. However, it can also simply be a mere statement of the temperature of the air without any implications.[3] (translation L.D.)

Employing the same methodological framework as in phonology, Trnka defines the word classes by the respective sets of morphological oppositions (1982b) in which they participate. Thus the English noun is characterized by participating in the oppositions of countability/uncountability, number (singular/plural) and common case/adnominal (possessive) case. The opposition singular / plural is a privative opposition and is neutralized in generic use.

Neutralization of oppositions drew Trnka's attention also on the meaningful levels (1974, 1982b, 356–360). In phonology an opposition is neutralized where it fails to assert itself, as the opposition of voice in word-final position in Czech (*led - let*) or German (*Rat - Rad*). Neutralization in morphology moreover involves meaning, which raises the question of its relationship to homonymy. While homonymy is constituted by identical phonological realization of the members of a morphological opposition, in the case of neutralization it is the morphological opposition itself that is suppressed. Neutralization of morphological oppositions is illustrated e.g. by gender in German, where gender distinctions are found in the singular but not in the plural. The same applies in English to the 3rd person pronouns: *he*, *she*, *it* vs. *they*.

Looking for the causes of neutralization of morphological oppositions, Trnka finds three: (1) the meaning of the base, for example in the opposition of degrees of comparison, is neutralized in all adjectives that do not participate in the opposition of antonymy: *heavy, heavier, heaviest* against *metallic*; (2) participation of members of an opposition in another morphological opposition: the opposition of case in feminine nouns in German; (3) participation of the opposition members in syntactic oppositions, e.g. concord in number between the subject and the predicative noun in a classifying predication *my brothers are students*. A fairly general case of neutralization of the singular/plural distinction is found in generic sentences: *The swallow is a bird, Dogs are useful animals* (1982b, 303–316).

As appears from what has been said, Trnka was primarily a general linguist. His most general views on language were expounded in his writings on the linguistic sign, notably in the first volume of the second series of *Travaux* (Trnka 1964; cf. also 1958). His most important works were collected and published in *Selected Papers in Structural Linguistics* (1982a) thanks to the editorial work of another member of the Prague English Department, Vilém Fried (see 2.5).

Like Mathesius, Trnka was also a literary scholar. He wrote a university textbook of English literature covering the period from Old English to humanism (1953–1963). For pedagogic applications he moreover produced miscellanies of texts from Old and Middle English Literature and an Old English dictionary (Trnka 1948, 1963, 1965).

2.3 Chronologically, the next contributor to the growth of the Prague English Department was Josef Vachek (1909–1996): Mathesius was born in 1882, Trnka in 1895 and Vachek in 1909. However, Josef Vachek's name is primarily connected with Masaryk University in Brno. As already noted in Section 1, the post of Mathesius' successor had already been occupied by Vachek's senior, Bohumil Trnka. Vachek became the founder of the linguistic section of the Brno English Department which he directed for almost twenty years (1945–1962). He was its most valued pedagogue and the leading spirit of linguistic research and erudition. It was at his suggestion that Jan Firbas took up Mathesius' concept of functional sentence perspective for the subject of his postgraduate studies. Firbas became so interested in it that FSP ultimately became the focus of his life-long scholarly pursuits. Vachek had to leave Masaryk University after all the years of his beneficial activities because of political reasons. His further academic career was very varied and closely connected with the institutions where he was currently working. Like Mathesius and Trnka, he was both a general linguist and an English scholar. His general linguistic studies are largely concerned with phonology, both synchronic and diachronic, and written language. Works from these spheres are mostly connected with his activities in the Prague Linguistic Circle and appeared in the Circle's *Travaux* (1964b, 1966b) and abroad (1968b, 1973, 1989). A selection of these studies, together with his major studies on different points of English, was published in the volume *Selected Writings in English and General Linguistics* (1975). Vachek's pedagogic work is reflected in his university textbooks, which cover the historical development of English (1953, 1969), the characterology of English (1958), stylistics, lexicology (1974a), syntax (1974b) - practically all linguistic subjects; there is also his practical handbook *Anglicky svěže a spolehlivě* (A bright and safe road to English) (1946).

As regards Vachek's contributions to English grammar, they mostly appeared in Brno, in SPFFBU (1955, 1964b) and in *Brno Studies in English* (1961), the launching of which in 1959 was Vachek's achievement. His seminal treatise on universal negation in English and Czech, on the basis of which he obtained his habilitation in 1945, was published in *Příspěvky k dějinám řeči a literatury anglické/ Prague Studies in English* (1947). His books were mostly published abroad: his volumes on the Prague School of Linguistics in Utrecht-Anvers (*Dictionnaire linguistique de l'École de Prague* 1960) and Bloomington (*A Prague School Reader in Linguistics* 1964; *The Linguistic School of Prague* 1966; cf. also 1983). His monographs on written language appeared in The Hague (1973) and Amsterdam/ Philadelphia (1989). Vachek also made a major contribution to Czech studies by producing the first Czech book on the phonological system of Czech (1968). As may be surmised from this brief survey, his academic career progressed at different place, both at home and abroad.

Vachek graduated in English and Czech studies (1932) as a pupil of Mathesius, who induced him to become a member of the Prague Linguistic Circle as early as 1931, i.e. still as a student. After graduation he taught at secondary school (notably at Československá obchodní akademie, where

Josef Václav Sládek had also been teaching). From 1945 to 1962 he worked at Masaryk University, until 1964 externally, from 1962 to 1971 in the Institute of the Czech Language; during this period, in 1964, he acted as visiting professor in the Linguistic Institute at Indiana University in Bloomington, and in the academic year 1968–69, he taught at the University of Leiden as ordinary professor. From 1971–1974 he taught at the University of 17th November and at Comenius University in Bratislava, and after having reached the retiring age, to close his teaching career, in Prešov (1974–1980), where he founded, albeit as an external member, the Department of English at Šafarik University.

Josef Vachek's varied academic career, often hard to cope with, has felicitously disseminated the Prague School teachings among several generations of his students at different institutions of higher learning. This fully applies to his pedagogic work at Charles University. Considered in the light of his entire academic career, Vachek's engagement at the Prague English Department, covering the years from 1945 to 1971, accounts for one of the longest period of his pedagogic activities conducted at one place. Speaking from my own experience, we students did not notice any difference between internal and external teachers. The fact that Josef Vachek was teaching and working in Brno, only sometimes made him comment unfavourably on our performance, in comparison with his Brno students. His teaching had a great impact on our linguistic erudition and hence on further generations of Prague Anglicists. As has been fittingly phrased by one of his Prague students, what he taught us has been carved in rock.

As in the case of Mathesius and Trnka, Vachek's activities in the Prague Linguistic Circle have been left aside. What needs to be noted in this respect, however, is his dual role in it. On the one hand he actively participated in making the Circle's history and on the other he acted as its historiographer. Thanks to his historiographic work, not only the history of the Prague School but also the contribution of Czech scholars who largely wrote in Czech has become known. This applies especially to Mathesius. A similar dual role also characterizes Josef Vachek in the field of English studies. By his own scholarly work he played a major role in its development and by editing *Obsahový rozbor* and bringing it to publication he preserved Mathesius' conception of the English grammatical system for future contrastive linguists.

2.4 Ivan Poldauf and Vilém Fried were close contemporaries: they were both born in 1915 and died within the span of one year, Poldauf in 1984 and Fried in 1985. Ivan Poldauf studied English and Czech at Charles University, obtained his doctor's degree in 1945 and habilitated in 1948. Like Josef Vachek, he had a varied academic career. From 1949 to 1961 he was engaged at Palacký University in Olomouc, first as associate professor (docent), later as full professor. As the director of the Olomouc English Department, he educated several future outstanding scholars of English linguistics. In 1961 he returned to Prague to take up the chair of applied contrastive linguistics at the University of 17th November, which he held until 1965. Thereupon he continued as professor of English in the English Department of Charles University until his retirement in 1980. Poldauf's vast scholarly work encompasses a wide range of subjects from general and contrastive linguistics to lexicography and methodology of foreign language teaching. Many of his studies are concerned with Czech and many of those concerned with questions of English are written in Czech. This applies, among others, to his early study on the English passive (1940), which is of interest for its methodological departure from Mathesius' conception. Starting from the latter's treatment of the passive (cf. 1975, 107–112)[4], based on his principled functional approach from function to form which led him to assign to the passive even active forms, such as *Four ships ... are just now under construction* and *he had his reward at once*, Poldauf pointed out that in the delimitation of a category also its form should be taken into account.

A similar problem was involved in his later study concerned with "middle" voice, a verbal category characterized by active form and passive meaning, as in *the book reads well* (Poldauf 1969). The term that Poldauf chose for this use of the English verb, viz. the mediopassive, fits the functional aspect but its inadequacy with respect to form is indicated by its being prefixed with "so-called" in the title. Another of his articles which treats a point of interest not only to Mathesius but also to Vachek, deals with negation (1947). While Mathesius was concerned with double negation conceived as negative concord,[5] Poldauf and Vachek (in the same volume, 1947, 9–73) addressed the question of differentiation of the two English forms of universal negation. The studies are complementary in that Vachek focused on the semantic differentiation of the *no* vs. *not any* form and Poldauf on the stylistic aspect, together with the general tendency to express the negator in the initial part of the sentence, owing to the need to indicate the positive or negative polarity of the content being expressed. The function-to-form approach in Poldauf's work is found in his contrastive studies where it serves him, as it does Mathesius, as the tertium comparationis. Perhaps his best-known, often cited treatise from this line of his research work is his "Third syntactical plan" (1964). Although the term of the syntactic level the study is concerned with has failed to come into general use, the subject itself anticipates later inquiries into the nature and devices of the discourse level. The third syntactical plan is described within the framework of the first plan based on obligatory clause elements and the second plan which supplies integrated optional elements. The third plan comprises elements which express concern of the person(s) involved in the communication, possibly based emotively, with the content of the sentence, originating in the person's ability to perceive, judge and assess, in close connection with the matter being communicated. It is illustrated by the Czech dativus commodi/incommodi and Czech attitudinal and emotive particles in comparison with the situation in English.

However numerous and insightful studies Poldauf has written on grammatical points, he is best known as a lexicographer. He was author or co-author of both Czech-English and English-Czech dictionaries (1941, 1948a, 1959), which have gone through several editions, and also acted as editor in this sphere. His lexicographic work is most appreciated in the sphere of Czech-English dictionaries. It drew on his investigation of the word and its lexical meaning, within the broader context of the relation between lexicology and semantics (1970), which enabled him to work out finer semantic and stylistic shades of meaning in the word entries, respecting their contexts. The elaboration of entries in his dictionaries shows a keen awareness of the connection between lexis and grammar. A general view of this point is presented in his studies on lexical limitations to grammatical categories (1967), and the interplay of form and meaning in morphology (1971). Poldauf's general reflections on language extended to such topics as the relation between sign and society (1980) and language awareness (1972a).

Poldauf's book publications other than dictionaries include two volumes, his early monograph on English grammars written before 1800 (1948b) and his book on the English word stress (1983a). Of the vast number of his studies scattered in various journals, some of which have been discussed in the foregoing account, one is unique with respect to the subject of this paper. Poldauf wrote a history of English studies in the country of the Prague School (1983b) covering both scholars of linguistics and literature, and English Departments in the whole country.

Ivan Poldauf's specific contribution to the growth of the Prague English Department comprises his university textbooks (*Mluvnice současné angličtiny*, covering the phonic and graphic structure, and the noun and substantival clause elements), which appeared in several editions (1951, 1958a, 1958b[6]), and *English Word Stress*, noted above.

2.5 Vilém Fried (1915–1985) was a member of the Prague English Department until 1968, when in consequence of the invasion of Czechoslovakia by the armies of the Warsaw pact he had to emigrate. His academic activities abroad are primarily connected with the University of Duisburg, where he worked for almost fourteen years (1971–1985).

Fried's life and academic career was perhaps even more varied than Vachek's. He started as a literary scholar – his unpublished doctoral thesis *The history of Kleist research from Ludwig Tieck to the present* was written under the guidance of Otokar Fischer. However, he was also a pupil of Vilém Mathesius and Bohumil Trnka, for whom he acted for two years as a student assistant (1937–39). His interest in English studies may also have been connected with his finding refuge in Great Britain, when he was forced to flee the country after the German occupation. In England, Fried worked first as a tutor in a private English school and later as a school teacher in the Czechoslovak State Secondary School. After the war, he returned to Charles University, where he started as Trnka's assistant, advanced to the post of lector and thence to the status of associate professor. From 1968 he was extraordinary professor of applied linguistics and English language. From 1954–1970 he acted as Head of the Department of Foreign Languages, and served two terms as Vice-Dean of the faculty (1956–59, 1966–1968). In 1968 he went to the University of California in Los Angeles as a visiting professor, from where he could no longer return to Prague. After three years at Portsmouth Polytechnic in Great Britain, he accepted the invitation to take up professorship at the University of Duisburg, where he directed the Department of Applied Linguistics until his death (1985). His main professional interests were applied linguistics, cultural studies, ELT methodology, and English spelling and punctuation. His close relationship to the Prague English Department, and especially to Bohumil Trnka, appears in his editorial pursuits. Aiming at making Prague scholars and their linguistic approaches better known abroad, he edited *The Prague School of Linguistics and Language Teaching* (1972), Bohumil Trnka's *Selected Papers in Structural Linguistics* (1982) and jointly with R. Dirven, *Functionalism in Linguistics* (1987). He also kept sending books to the library of the Prague English Department. Fried's close relationship to Bohumil Trnka is apparent from his Preface to Trnka's volume, for which he also wrote the introductory chapter surveying Trnka's life and work and translated some of Trnka's articles written in Czech.

Apart from his university textbooks (e.g. 1954) and methodological studies (1967), Vilém Fried's contribution to Prague English studies and Prague linguistics lies in his exploits to make the works of Czech scholars better and more widely known outside their home country (also historiographically, cf. 1959).

2.6 Jiří Nosek (1919–2001), the youngest of the linguistic Anglicists who made the hundred years' history of Prague English studies, enrolled at Charles University as a student of French and German in 1938, but was able to study for only one academic year, before the Czech universities were closed during the German occupation. Resuming his studies after the war, he took English instead of German in combination with French. His career at Charles university started in 1948, when he became an assistant in the English Department, and advanced through the usual stages of taking the doctor's degree and the degree of candidate of sciences. Under the communist regime he was able to take the highest scientific degree of Doctor of Sciences (in 1969) and gain the status of associate professor (docent), but full professorship was denied him until 1992. He was a member of the English Department for thirty-six years until his retirement in 1984.

Nosek was Trnka's foremost pupil and follower, and later a close co-worker. He was to Trnka what Trnka had been to Mathesius.

In his vast work, Nosek consistently applied the principles of functional structuralism. The main

sphere of his scholarly pursuits was the investigation of English, but like his predecessors, he was also a general linguist. He wrote on such topics as meaning and function (1990), methods and aims of linguistic analysis (1997), style and text (1976, 1977), general points of sentence structure (1961, 1981, 1982), auxiliary words from the viewpoint of typology (1991) and others. In his studies concerned with English, most of his attention focused on two spheres, syntax and stylistics. In his syntactic research, a recurrent point was the complex sentence: subordinate clauses, the subject of his PhDr. and CSc. dissertations, were revisited in his later studies (adverbial clauses 1958, relative clauses 1960, complex sentence 1966). In his contribution to the second series of *Travaux* Nosek addressed the question of sentence condensation (1964), with a separate treatment of apo koinou constructions in a later study (1965). Of questions of style, his interest focused on colloquial English, investigated from different aspects: figures of speech (tropes 1963, metaphor 1967), pauses, repetition and parenthesis (1969, 1973). Stylistic questions were taken up in two of Nosek's last studies, in which he examined Winston Churchill's use of alliteration (1995a, in the third series of *Travaux*) and English binomials as a stylistic device (1995b).

Nosek was also concerned with English graphics (1961), which he took up for pedagogic purposes (1977). His excursions into other spheres involved lexicology (quotational compounds in English and Czech, 1985a) and functional sentence perspective (1985b). Treated only in one article, FSP appears to have been outside Nosek's main interests. Nevertheless, it is concerned with a point of major theoretical importance: the relationship between the word classes and FSP functions. This question is largely treated in respect of which word classes are included into the FSP structure as carriers of FSP functions and/or whether an FSP function has a characteristic realization form, cf. the verb/transition. Nosek's choice of the word classes as the starting point introduced a novel aspect.

Nosek's contribution to linguistic theory and English studies rests on a consistent functional approach with a solid empirical basis, a characteristic feature of Prague School scholars. As a staunch follower of Trnka, Nosek continued Trnka's activities even as regards the Prague Linguistic Circle. After Trnka's death (in 1984) he continued to convene and chair Trnka's Group of functional linguistics (within the Circle of Modern Philologists), which had been established to replace the Circle after its dissolution in the fifties. Nosek's relationship to Trnka is best illustrated by the number of articles he wrote on the occasions of Trnka's anniversaries. He thus became Trnka's biographer and bibliographer. The last, most deserving act in this respect has been Nosek's edition of Trnka's papers, found as manuscripts or typescripts after Trnka's decease, in the volume *Kapitoly z funkční jazykovědy / Studies in functional linguistics* (Trnka 1990).

**3. Conclusion**

The foregoing account has briefly outlined the linguistic part of the history of Prague English studies in the last century: Mathesius' first publication, a review of Otto Jespersen's *Growth and Structure of the English Language*, appeared in 1906, and Jiří Nosek died in 2001. Even in this part of the history, only those who played the most important part in the establishment and development of Prague English studies could be included.[7] The work and ideas of these scholars have left an indelible mark on the erudition and pursuits of their successors, including the Department's present members, and on Czech scholars engaging in English studies in general. To these scholars Prague English studies owes its repute.

**Notes**

1 Mathesius' thoughts on word order are addressed in a monograph by Xiaoxiu Liu, *Vilém Mathesius' Thoughts on Word Order: Towards a Linguistic Historiography*. Praha: Bronx, 2013.

2 A complete annotated bibliography of Vilém Mathesius' works, compiled by Emanuel Macek, is included in J. Vachek's comprehensive selection of Mathesius' writings *Jazyk, kultura a slovesnost* (Mathesius 1982, 477–508). It contains 371 titles. This bibliography has been added to by Josef Hladký, who edited Mathesius' *Paměti a jiné rukopisy* (Memoirs and other manuscripts), cf. Mathesius 2008.

3 "Jestliže např. někdo poznamená 'Je chladno', může to znamenat nekonečně mnoho věcí, jako 'je čas jít dovnitř' nebo 'pomozte mi obléci plášť', nebo 'vaše povídání mě už nudí' nebo dokonce 'sedněte si trochu blíže' atd., podle konkrétní situace a konkrétních mluvčích. Může to ovšem znamenat také jen prosté konstatování teploty vzduchu bez jakýchkoli implikací." (23)

4 At that time available in Mathesius' early study "O pasivu v moderní angličtině (On the passive in Modern English)". *Sborník filologický* 5 (1915), 198–220. The account of the passive in Mathesius 1975 (1961) is based on the earlier study.

5 In a Czech article included in Mathesius 1947, 319–326.

6 Part I of Poldauf's grammar first appeared under the title *Úvod do studia angličtiny*: *studium fonetické, fonologické a pravopisné* (Introduction into the study of English: phonetics, phonology and graphemics). Olomouc, 1940. Mimeographed.

7 Part of the whole history of the Prague English Department is presented in the Centenary volume *A Centenary of English Studies at Charles University*.

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**Zuzana Hrdličková**

# Developing Proficiency in English via New Methodologies and Learning Environments

Abstract: *The present paper aims to present the initial findings of the KEGA project entitled* The Influence of Web Applications on Language Skills*. Weblogs are used as learning tools in higher education due to their popularity, flexibility, and as new methodologies and learning environments. Working weblogs have been created in order to improve the teaching and learning process. The primary aim of the paper is to explore the impact of using weblogs on developing reading and writing skills. Non-philological students participating in the project are divided into two groups: experimental and control. Both groups of students are required to write essays at the beginning and the end of the semester. Weblogs facilitate the experimental group of students to publish their essays regularly and lecturers to provide feedback and monitor students' performance more effectively. At the end of the semester the outcomes of both groups of students are compared and evaluated.*

## Introduction

As lecturers in English at the *University of Economics in Bratislava* and also other universities, we have realized that not only Slovak pre-intermediate, intermediate, and upper intermediate learners of English but also Polish, Ukrainian, Albanian, Vietnamese, Mongolian and Iraqi students have experienced difficulty in producing both spoken and written discourse.

Written and spoken language often bear a relationship to each other; to ignore that relationship means to ignore the richness of language. Speaking and writing involve language production and they are referred to as productive skills. Listening and reading involve receiving messages and they are referred to as receptive skills. "Production and reception are quite simply two sides of the same coin: one cannot split the coin in two" (Brown 219). We do not learn to write naturally as we learn to talk or walk; we learn to write if we are members of a literate society, and usually if someone teaches us. Often one skill reinforces another; we learn to speak in part by modelling what we hear, and we learn to write by examining what we can read (Brown). Interactive, integrated skills approaches to language teaching emphasize the interrelationship of skills. For instance, reading ability is best developed in association with writing, listening, and speaking activity. Writing is an essential part of student's competence and requires special emphasis. A strong focus should be put on micro skills such as punctuation, linking words and avoiding repetition in order to build and develop the overall writing skill.

In order to help the students of different nationalities the *Department of English Language* of the *Faculty of Applied Languages* launched a research project in the summer semester 2012. The main aim of the project has been to explore the potential benefits of using weblogs in an educational process.

Every semester, the main lecturer and her deputy create working weblogs for six members of the research team. Assignments on different topics are set on the weblogs, and, consequently, students from the *Faculty of National Economy* and the *Faculty of Commerce*, write and publish their essays once a week. The main motivation of English lecturers conducting experiments in the winter semester 2013 was to observe the experimental groups of students and to find out whether they would demonstrate a higher level of linguistic competence at the end of the semester, using this new learning environment, or not in comparison with control groups of students.

The importance of this small study stems from an attempt to discuss the problems second-year non-philological undergraduates of the *Faculty of Commerce*, studying Business English as a second foreign language, face and to help them eliminate making mistakes and errors in both written and spoken discourse.

**1. Using weblogs in education courses**

Students of the *University of Economics in Bratislava* attend English language seminars once a week and are taught English in seminar rooms equipped with in-built projectors, overhead projectors and television sets. Portable units, consisting of notebooks and projectors, which can be taken into any lecture theatre or seminar room are used as well.

Some innovative and creative lecturers concentrate on those information and communication technologies which improve the quality of the teaching and learning process as well as make it more interesting and memorable. Owing to the KEGA project weblogs are implemented into the process.

Huffaker (2005) explores the role of weblogs in promoting literacy in classroom settings. He claims that literacy remains paramount in learning, not only for language development, but also as the foundation of all academic disciplines. Weblogs resemble personal journals or diaries and provide an online venue where self-expression and creativity is encouraged and online communities are built.

Luján-Mora (2006) states that using weblogs for courses, as an enhancement to the traditional class, is becoming more and more important and popular. In his paper, he presents basic functionality of weblogs and discusses different roles weblogs play in teaching and learning. He describes instructor weblogs and student weblogs. From the instructor's point of view, weblogs can be used to share knowledge, to provide instructions for students, and to review and check students' work. From the student's point of view, weblogs can be used as a group work tool, to share course related resources, and to submit assignments. Weblogs can help to change academic discourse and to achieve a real student centred learning.

According to Dosik and Dong (121) "the emergence of Web 2.0 technologies such as weblogs, wikis, and social networks has created new opportunities and challenges in the realm of foreign language learning." In their view, the characteristics of Web 2.0, which facilitate interactive information sharing, user-centred designs, and online collaboration, are recognized to have great potential for more effective teaching and learning. Consequently, a growing number of researchers and teachers have been exploring the ways of integrating various Web 2.0 technologies in foreign language learning and teaching.

Stradiotová (2012) states that the teaching and learning process will be more efficient if weblog and audioblog applications are used in seminars. Scientific research of weblog applications, as a supporting form of traditional instruction, can help students and teachers gain not only the information about possible exploitation of applications in the teaching process but it may also reveal appropriate forms for the students' instruction. Considering the fact that a weblog is actually a website, she assumes that this type of assistance will be a great motivation for students. It may stimulate their activity as well as assist their individual form of study. She believes that by using a weblog the potential users will have the opportunity to improve their language skills and keep abreast of up-to-date level of a foreign language.

**2. Reading and writing different text types**

In our highly literate society, there are hundreds of different types of written text. "Texts" are any of

a wide variety of types or genres of linguistic forms. Each of the types, listed below, represents a genre of written language. Each has certain rules or conventions for its manifestation, and we are thus able immediately to identify a genre and to know what to look for within the text (Brown 286). Among written texts, the range of possibilities extends from labels and forms and charts to essays and manuals and books. "Textbooks are one type of text, a book for use in an educational curriculum" (Brown 151). Among other written texts available for our use in supporting techniques in the classroom, an almost unlimited supply of real-world textual material can be part of our classroom. We daily encounter phone or e-mail messages, signs, schedules, calendars, advertisements, menus, notes, letters, reports, essays, stories and the list goes on.

Students of the *Faculty of Commerce* studying English as a second foreign language use a pre-intermediate students' book *First Insights into Business*. It is designed for adult learners of Business English, and provides lecturers with approximately 120 hours of teaching material. However, only 78 hours are allocated to the *Faculty of Commerce* students for the compulsory study of Business English. The graded structural syllabus and the focus on systematic vocabulary and skills acquisition should provide them with a firm foundation on which to build their business skills. The course is informative, clearly organized and easy to use, and, what is more, it is appropriate for all students who need to strengthen their English for use in a business context. It introduces and explores topics such as Customers, Companies, Travel, Troubleshooting, Company History, Retailing, Products, People, Finance, Business Environment, Corporate Responsibility and Competition. Each topic is relevant to business people whatever their particular field. Through these broad-ranging topics, a variety of business communication skills are practiced, the four language skills are extended, and the students' active vocabulary is developed (Robbins 2000).

Writing syllabus in the *First Insights into Business* is carefully designed to focus on the mechanics of writing – an area which is all too often neglected at this level. Students are asked to focus on the structure of sentences and paragraphs, so that, with practice, they can learn to put blocks of text together in a more sophisticated way. The writing tasks give them an opportunity to write both accurately and fluently, and additional support is provided through the *Business Writing* units which present a range of business documents in template form and provide an opportunity for them to write in a range of relevant formats (Robbins 2000). In our view, some of the business documents in template form are not so difficult to write, and, with the help of the *Business Writing Reference* can be done for homework.

As mentioned above, this KEGA project started with both groups of students in the winter semester 2013. Their first task was to write an initial essay on the topic "What makes good customer care?" A close reading of the essays revealed a low level of proficiency in English. It was a very complex activity due to difficulties they faced in generating ideas in a second foreign language, identifying the linguistic structures and using the appropriate vocabulary. In spite of the fact that there is a writing syllabus in the textbook, it was decided to focus primarily on developing linguistic competence.

**3. Teaching or not teaching grammar**

Users of English not only in a business context but also in other contexts need to know the rules and systems that underpin the language. In addition, they need to use the language in practice. Without the knowledge of rules, it is impossible to use the language accurately, and without practicing the language in use, it is impossible to learn to express ideas fluently. The *Faculty of Commerce* students use a book which encourages them to think about the rules that govern grammar, lexis and sentence structure, and offers opportunities to use the language in a realistic way.

This chapter differentiates between *grammar* and *discourse*. "Grammar is a system of rules governing the conventional arrangement and relationship of words in a sentence." In other words, when the word grammar is used, it is referred to *sentence-level* rules (Brown 348). The teaching of grammar and vocabulary has always been a crucial aspect of foreign language teaching. In the past, the only activity of language classrooms was the study of grammar and vocabulary. The twentieth century changed all that dramatically, and, now, in the twenty-first century, language teachers are often confused by a swarm of mixed messages about the place of grammar and vocabulary in communicative language classrooms (Brown 1994). Varied opinions on the question of teaching or not teaching grammar within the framework of Communicative Language Teaching (CLT) can be found in the literature on language teaching. Historically, grammar has been central. Brown (1994) states that a few extremists advocated no teaching of grammar whatsoever as they were persuaded that it should be somehow absorbed without direct teaching. Reason, balance, and the experience of teachers in CLT tradition tell us that judicious attention to grammatical form in the adult classroom is not only helpful, if appropriate techniques are used, but essential to a speedy learning process. Adults, with their abstract intellectual capabilities, can use grammatical pointers to advance their communicative abilities.

A CLT approach is applied in English language seminars in order to develop *communicative competence*. In a widely accepted definition of communicative competence, *grammatical competence* occupies a prominent position as a major component of communicative competence (Brown 348). Organizational competence is an intricate, complex array of rules, some of which govern the sentence (*grammar*), while others govern how we string sentences together (*discourse*). Lecturers should be careful not to confuse the term grammar with rules governing the relationship among sentences, which we refer to as *discourse* rules (Brown 1994:348). Without the structure that organizational constraints impose on our communicative attempts, our language would be chaos (see (Sample 1 (S1))).

*Grammatical competence* is necessary for communication to take place, but not sufficient to account for all production and reception in language. As Larsen-Freeman (1991) pointed out, grammar is one of three dimensions of language that are interconnected. *Grammar* gives us the form or the structures of language themselves, but those forms are literally meaningless without a second dimension, that of *meaning/semantics*, and a third dimension, *pragmatics*. In other words, grammar tells us how to construct a sentence (word order, verb and noun systems, modifiers, phrases, clauses, etc.). Semantics tells us something about the meaning of words and strings of words – or, we should say, meanings, because there may be several. Then pragmatics tells us about which of several meanings to assign, given the context of a sentence. Context takes into account such things as who the speaker/writer is, who the audience is, where the communication takes place, what communication takes place before and after a sentence in question, implied vs. literal meanings, styles and registers, and the alternative forms among which a producer can choose. It is important to grasp the significance of the interconnectedness of all three dimensions: no dimension is sufficient. So, no one can tell us that grammar is irrelevant, or grammar is no longer needed in a CLT framework within which communication operates (Brown 348).

**4. The native language effect**

According to Scovel (2001) and Brown (1994) it almost goes without saying that the native language of every learner is an extremely significant factor in the acquisition of a foreign language. Most of the time, we think of the native language as exercising an interfering effect on the target language,

and indeed the most salient, observable effect does appear to be one of interference. The majority of learner's errors in producing a foreign language, especially in the beginning levels, stem from the learner's assumption that the target language operates like the native language. The principle of the native language effect stresses importance of that native system in the linguistic attempts of the foreign language learner.

In dealing with the native language effect in the classroom, interference is most often the focus of lecturers' feedback. That is perfectly sound pedagogy. Learners' errors stand out like the tips of icebergs giving lecturers salient signals of an underlying system at work. Errors are, in fact, windows to a learner's internalized understanding of the foreign language, and therefore they give lecturers something observable to react to (Brown 1994).

**4.1 Two different types of linguistic misbehaviour**

Before presenting research findings, it may be useful to step back and clarify the difference between some terms. The term *cognitivism* refers to a group of psychological theories which draw heavily on the work in linguistics of N. Chomsky. In 1959, Chomsky explained his rejection of the *behaviourist* view of language acquisition on the basis of his model of *competence* and *performance*. He claims that "if linguistic competence is 'the speaker-hearer's knowledge of his language' (1965a 4), 'the actual use of language in concrete situations' constitutes his performance" (1990 66).

As early as 1967, Corder made the useful observation that it was important to distinguish between "mistakes" and "errors." Up to this point, these two terms had been used interchangeably as synonyms, as they often are in everyday speech, but Corder was wise enough to see that second language acquisition research was better served if the words were defined to describe two different types of linguistic misbehaviour. According to him, mistakes are any inaccuracies in linguistic production in either the mother tongue or foreign language that are caused by fatigue, inattention, etc., and are immediately correctable by the speaker or writer. They usually result from *performance deficiency*. They are "the result of some neurophysiological breakdown or imperfection in the process of encoding and articulating speech" (Corder 22). A typical example of mistakes is the *spoonerism*, named after the British scholar and cleric William Spooner (1844–1930), who became notorious for the slips of the tongue that favoured his lectures and sermons. He became famous for his plays on words in which corresponding consonants, vowels, or morphemes are switched. Mistakes like these can be interpreted from a psychoanalytic perspective as *Freudian slips* (Freud 1901) – verbal or memory mistakes that are believed to be linked to the unconscious mind, but irrespective of their underlying psychological origin, mistakes are clearly *miscues in performance*, a term Chomsky introduced to refer to the overt production of language as either speech or writing (Scovel 49). Native and L2 speakers frequently make mistakes in speech and writing (*typos* are clear examples of mistakes made by fingers flying too fast).

Nearly all students have experienced the frustration of trying to answer some questions in English language seminars, and almost as soon as the word came out of their mouth, they stopped in embarrassment and said, "I meant...!" The essence of this category of *miscue*, according to Corder, is that a mistake demonstrates no misunderstanding of the correct, underlying linguistic structure. Spooner knew, for instance, that Welsh coal miners are "noble sons of toil" and not "noble tons of soil," and just as students know what the correct word to use in their English language class was or what the correct spelling was in the word they mistyped on the computer. Mistakes, then, reveal nothing about the underlying competence a language user has about language structure (Chomsky 1965).

This is why errors are so insightful for foreign language acquisition research, because they are *goofs in competence*. In Corder's view (24), "errors are the result of *competence deficiency* since rules of the language are stored incorrectly in the learner's mind." Taking Corder's dichotomy to an extreme, we could go so far as to state that native speakers never make errors, only mistakes, but non-native speakers not only make mistakes, they commit errors. That is, because native speakers have almost full knowledge of the linguistic structure of their mother tongue, when they do come up with a linguistic goof, they almost always immediately correct the mistake; however, because foreign language learners "have an incomplete understanding of the target language, they are unable to correct many of their miscues, and these errors thus reveal *a lack of competence* in the language they are trying to acquire" (Scovel 49).

**5. Material and methods**

The present study analyses written discourse – approximately 100-word essays. The research corpus comprises 130 essays; 20 and 20 essays, that is 40 essays out of this corpus were written at the beginning and the end of the winter semester by 20 second-year non-philological students of the experimental and control group, and the next 90 essays were written regularly, once a week, by 9 students of the experimental group. The main criteria for forming the experimental and control group was to teach Business English in the same courses, and the group that achieved better results from an initial essay, was chosen as an experimental group. In order to compare the research findings and to find out the impact of using a weblog on improving students' proficiency in English, all students' initial and final essays are included and evaluated. Four essays out of this larger corpus are selected deliberately to demonstrate the work of students – essays with mistakes (see Samples 1-4). The important criterion for the choice of this material was to show either a positive approach of students to regularly given assignments, doing essays, and thus making progress in English, or a negative approach to the assignments that halted their progress.

On the basis of the above presented information, discourse analysis as a method is chosen; both quantitative and qualitative analyses are carried out. The aim of the quantitative analysis is, first, to find out whether and to what extent mistakes and errors occur in the essays. Next, the initial and final essays of both groups of students are compared in order to find out if any improvement in students' linguistic competence has occurred. Consequently, the qualitative analysis attempts to identify common mistakes and errors. Dulay *et al.* (1982) distinguishes four types of errors: omission, addition, misinformation and misorder. However, in our study Harmer's classification of mistakes (111) is followed: T – wrong verb tense, P – punctuation mistake, WO – mistake in word order, WW – wrong word, Gr – grammatical mistake, C – concord mistake, S – spelling error, {} – something is not necessary,  – something has been left out, ?M – the meaning is unclear, F/I – too formal or informal. Finally, research findings are evaluated, and, consequently, some proposals regarding the areas of language that should be practiced more by students are made.

**6 Findings and discussion**

In the third semester, the *Faculty of Commerce* students attend Business English seminars once a week and deal with these topics: *Company History, Retailing, Products* and *People*. This explains why they were given assignments on the topics listed below in Table 1.

Table 1 – Essays

| Week | Essay | Title of essay |
|---|---|---|
| Week 1 | — | Introduction to the course |
| Week 2 | Initial essay | What makes good customer care? |
| Week 3 | Essay 1 | What is a business? |
| Week 4 | Essay 2 | Why is Tesco's rise to the top fascinating? |
| Week 5 | Essay 3 | Making money |
| Week 6 | Essay 4 | Internet shopping |
| Week 7 | Essay 5 | My favourite designer shop |
| Week 8 | Essay 6 | What is a product? |
| Week 9 | Essay 7 | A product I would like to buy |
| Week 10 | Essay 8 | A sales presentation on my product |
| Week 11 | Essay 9 | Choosing a first full-time job |
| Week 12 | Essay 10 | My current part-time job |
| Week 13 | Final essay | Suppliers, customers and markets |

The quantitative analysis has revealed that, surprisingly, many mistakes and errors occurred in the essays. In Tables 2 and 3 the initial and final essays are compared and noticeable improvement in students' grammatical competence is shown. In order to be tactful it has been decided to use the abbreviations such as S1, S2, S3, and so forth to name the students of both groups instead of using their full names or initials. The next abbreviation m/s means mistakes per student.

Table 2 –The experimental group of students

| Name of student | Number of mistakes in initial essay | Number of mistakes in final essay | Improvement at the end of the semester |
|---|---|---|---|
| S1 | 34 | 29 | + |
| S2 | 34 | 16 | + |
| S3 | 26 (76-word essay) | 27 | (+) |
| S4 | 14 (69-word essay) | 15 | (+) |
| S5 | 34 | 13 | + |
| S6 | 10 | 1 | + |
| S7 | 26 | 29 | – |
| S8 | 33 | 40 | – |
| S9 | 21 | 8 | + |
| **Total** | **232** | **178** | **54** |
| **Average** | **25.7 m/s** | **19.8 m/s** | **5.9 m/s** |

In the initial essay, 232 mistakes were made by the experimental group of students; on average it is 25.7 mistakes per student, and in the final essay 178 mistakes were made; on average it is 19.8 mistakes per student. It is clearly seen that after regular feedback for three months the number of mistakes in the final essay decreased by 5.9 m/s. It is supposed that S3 and S4 would make more mistakes if they were able to write 100-word essays. Table 2 also shows that apart from two students, S7 and S8, all of them improved their writing skills, and in the final essay they made fewer mistakes than in the initial essay.

Table 3 – The control group of students

| Name of student | Number of mistakes in initial essay | Number of mistakes in final essay | Improvement at the end of the semester |
|---|---|---|---|
| S1 | 36 | 35 | + |
| S2 | 19 | 13 | + |
| S3 | 36 | 20 | + |
| S4 | 30 | 10 | + |
| S5 | 17 | 35 | – |
| S6 | 34 | 38 | – |
| S7 | 20 | 25 | – |
| S8 | 31 | 24 | + |
| S9 | 28 | 19 | + |
| S10 | 23 | 29 | – |
| S11 | 27 | 25 | + |
| **Total** | **301** | **273** | **28** |
| **Average** | **27.4 m/s** | **24.8 m/s** | **2.2/s** |

As for the control group of students, they were taught English in a traditional way. In other words, no weblogs were used in the teaching and learning process. As can be seen, they also made progress in English. The results show that on average the number of mistakes decreased by 2.2 mistakes per student in the final essay. This result is, of course, satisfactory.

The following screens show publishing essays on the students' weblog. In Figure 2, mistakes are highlighted in bold.

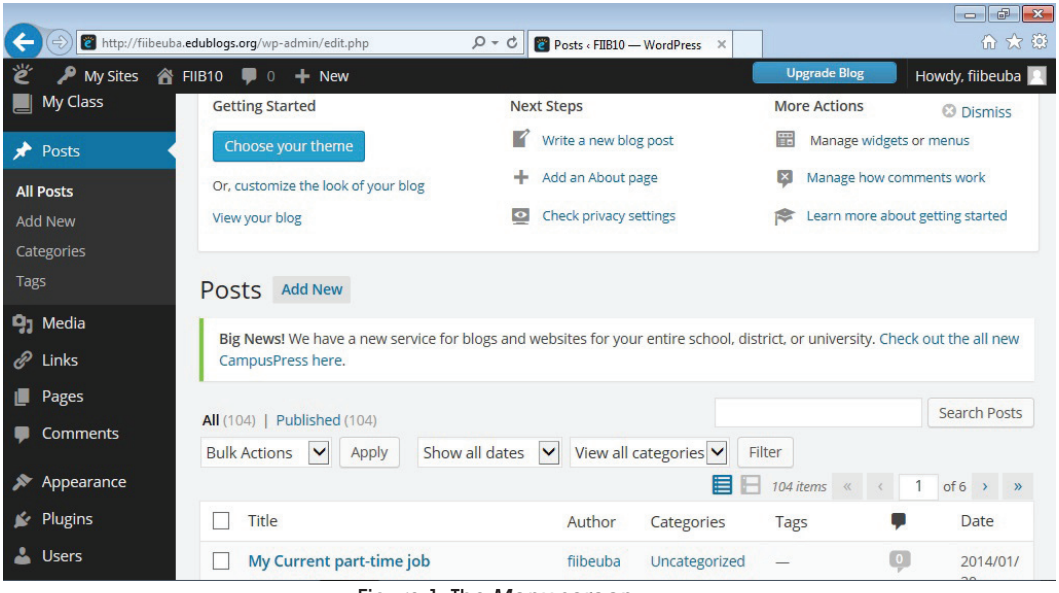


Figure 1: The *Menu screen*


Figure 2: The essay *Internet shopping*

The following tables summarize the occurrence of each type of mistake or error. It should be emphasised that mistakes and errors are indicated by asterisks, and some of the mistakes can be put under more headings. Table 4 shows that proofing language have not been set by students. It is strongly recommended check spelling and grammar. The speller and other proofing tools automatically use dictionaries of the selected language, if available.

Table 4 S – Spelling errors

| Incorrectly | Correctly | Incorrectly | Correctly |
|---|---|---|---|
| *becous | because | *nois | noise |
| *cosmetic | cosmetics | *proces | process |
| *Christman's time | Christmas time | *provid | provide |
| *ear | earn | *servicies | services |
| *goots | goods | *shuld | should |
| *helpfull | helpful | *suppling | supplying |

The next table shows that students often use adverbs instead of adjectives before nouns. As for *a parking place*, *stages*, *twice a day*, the incorrect translations are caused by the negative transfer of mother tongue. As can be seen in *depends on*, *of good quality*, and *at a reasonable price*, students should practice more using prepositions.

Table 5 WW – Wrong words

| Incorrectly | Correctly | Incorrectly | Correctly |
|---|---|---|---|
| *a car place | a parking place | *normally shops | normal shops |
| *depends of ... | depends on | *saler | seller |
| *differently products | different products | *stadiums | stages |
| *in goot quality | of good quality | *than | then |
| *in tolerant price | at/a the reasonable price | *the must go while they need a something | they must go there when they need something |
| *a lot kind of stores | different types of stores | *a very range variety of goods | a huge/great/wide variety of goods |
| *muss fight/have | must fight/have | *twice to day | twice a day |

Table 6 illustrates omission errors. They are characterised by the absence of an item, for instance, a grammatical or content morpheme.

Table 6 Λ – Something has been left out

| Incorrectly | Correctly | Incorrectly | Correctly |
|---|---|---|---|
| *is retailer | is a retailer | *on market | on the market |
| *have long drive | have a long drive | *want buy | want to buy |
| *lot of markets | a lot of markets | *describe kind of products | describe different kinds of product |

The punctuation mistakes also stem from negative transfer of the mother tongue. Commas are used before relative pronouns in the Slovak language and the learners of English tend to use commas very often in order to separate two clauses or before the conjunction *or*.

Table 7 P – Punctuation mistakes

| Incorrectly | Correctly | Incorrectly | Correctly |
|---|---|---|---|
| *are places, where people find | are places where people find | * I like, if I can choose | I like when I can choose |
| *from suppliers, which | from suppliers who | *a lot of customers, or people | a lot of customers or people |

Table 8 illustrates grammatical mistakes. According to Dulay *et al*. (1982) they can be described as addition errors. Slovak learners usually add an item that should not appear in a well-formed utterance. Classical examples of mistakes are using articles with plural or uncountable nouns and concord mistakes.

Table 8 G – Grammatical mistakes

| Incorrectly | Correctly | Incorrectly | Correctly |
|---|---|---|---|
| *a (big) markets | (big) markets | *a products | products |
| *childrens | children | *a something | something |
| *Christman's times is | Christmas time is | *special logistic organization are | special logistic organizations are |
| *a different things | different things | *supplier are important | suppliers are important |
| *have a money | have money | *they like buy | they like shopping |
| *In this time being (existing) more of suppliers. | At the present time, there are a lot of suppliers. | *this products/shops | these products/shops |
| *Is a very good for ... | It is very good for ... | *this three | these three |
| *muss tolerating | must tolerate | *visit a shops | visit shops |

As can be seen in Table 9, there are not only errors in word order but also in spelling, concord, using articles and others.

Table 9 WO – Wrong word order

| Incorrectly | Correctly |
|---|---|
| *are in this proces very helpfull | are very helpful in this process |
| *find we all for everyone | we find everything for everyone |
| *For company's are customers very important. | Customers are very important for the company. |
| *For them is work of supplier very important. | For them, the work of suppliers is very important. |
| *ways how can customers purchase | ways how customers can purchase |
| *On market, can customers buy | On the market, customers can buy |
| *sells many goods supplier's | sells many goods from suppliers |
| *a smaller shop which sell only one type | a smaller shop which only sells one type |
| *This products save they in stores. | These products are kept in stores. |
| *we know also other ways | we also know other ways |
| *When people something need can buy it here | When people need something, they can buy it here. |
| *When customers want buy ... he can go in the specialist retailer. | When customers want to buy ... they can go to a specialist retailer. |
| *which products will they buy | which products they will buy |

Negative transfer of the mother tongue can also be seen in all examples in Table 10.

Table 10 {} – Something is not necessary

| Incorrectly | Correctly | Incorrectly | Correctly |
|---|---|---|---|
| *fight for every one customer | fight for every customer | *more of services/ suppliers | more services/ suppliers |
| *many of products | many products | *The customers are persons, who go to buy to the stores. | Customers are people who go shopping to the stores. |

As can be observed in the tables and samples above, the number of grammatical mistakes and mistakes in word order is quite high which is rather surprising. We have found out that the students frequently make "typo" mistakes in writing, for example *markt, businessmam, the must go*... Also, we can state categorically that not only the native language but also a first foreign language is an extremely significant factor in the acquisition of a second foreign language, for instance *muss fight/ have/tolerating* ... A striking point is the fact that in the final essay no mistakes regarding the use of right tenses were made.

Four essays out of this larger corpus are selected deliberately to demonstrate the work of students and their positive or negative approach to given assignments. For example, S1, S4 and S9 made progress in English while S8 tried to cheat and submitted essays which were previously written on the Internet and, in fact, she made no progress in English at all.

(Sample 1 (S1)) What is a bussiness?

Business is for everybody something different. While for the customer is business only exchange money's behind product or services, so for the businessman is the activity, whit witch he make a money. Business is good, when the company have a profit of sales. The Company must have stability structure, that it don't have a business complication. When is the Company enough big and known, can it go over the state or continent, that we talk about international trade. In my opinion is this trade dream of everybody's good's businessman.

(Sample 2 (S9)) What's a product?

Product is a result of production, which is a creative process. The company sells products to customers to satisfy their needs. A lot of companies want to impress the customer by different products. They can change the packing or the shape of products. They can also use price strategies to get new customers and to be better than competition. The price is very important for making a profit. The company must choose suitable distribution and promotion, too. As example-commercial in TV or advertisment in magazines, newspapers and billboards. The product with its price, place and promotion are elements of marketing mix.

(Sample 3 (S4)) A sales presentation on my product

I would like to present a new cosmetic_Darphin on the markt. The cosmetic Darphincomes to French. These products are hight quality. Professionals create this cosmetic of natural ingredients. They use in production a very modern technology. We can buy these products at the good price per Internet (www.darphin.fe). Woman can choose many types of the products for example: make up, lipsticks, spiral eye, nail polish, skin creams or perfums. Darphin is the perfect cosmetic. I use this cosmetic a long time and I am satisfied. Finally I would like to advice this product, because it has very good effect.

(Sample 4 (S8)) Choosing a first full-time job

Choosing the right career is tricky. Economist Neil Howe estimates that only five percent of people find a good career match on the first try. And even beyond this chilling stat, there's so much external

pressure to land the perfect job, follow your passion and be super successful by the end of your 20s. No wonder most people break into a cold sweat when asked, "What do you want to be when you grow up?" But deciding on a career can be simplified into three basic problems. Conquer these, and you'll dramatically up your chances of finding the job that's right for you. There are literally thousands of careers out there—some of which could be at the perfect junction of what you're good at, what you love and what's in demand. It's amazing how many successful people didn't know their dream job even existed when they were younger.

**Conclusion**

The research findings have shown that the weblog has a significant impact on developing and improving language skills. It can be said that students who had a positive approach to this KEGA project made progress in English. The qualitative analysis has revealed that nearly all types of mistake (Harmer's classification) are present in the essays. In concord with the findings of other colleagues (e.g. Stradiotová 2012) it has been observed that it is often difficult to distinguish between students' mistakes and errors. In order to make some proposals we recommend all students to set proofing language on their computers to minimise the number of spelling mistakes. Lecturers must regard learners' errors as important windows to their underlying system, and provide appropriate feedback on them. Errors of native language interference and German language interference may be eliminated by acquainting the learner with the native language and German language cause of the error.

To sum up, the limited scope of the present study does not allow for any generalizations. Also, it is not relevant to compare the results with other groups of students because only these *Faculty of Commerce* students, studying English as a second foreign language, were involved in this project. Therefore, no statistical methods are possible to apply in this case. However, the findings suggest that further research is needed not only to confirm the results of the present study, but also to provide further insight into this interesting field.

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**Vladimíra Ježdíková**

# Some Cohesive Devices in the English Translations of Acts of the Apostles

Abstract: *The contribution examines formal means of cohesion in religious discourse, evaluating the role of cohesive devices in one part of the* Bible *named* Acts of the Apostles*. It focuses on one particular type of cohesion markers, conjuncts, in two English translation versions of* Acts*. Conjuncts, a means of cohesion expressed by adverbials not integrated into the sentence structure, importantly enhance the perception of text structure and thus also facilitate comprehension of the text since they help the reader to decode the internal textual links between sentences, paragraphs or even longer parts of discourse. The present analysis had to distinguish conjuncts from the other two types of cohesive adverbials, disjuncts and adjuncts, and also from the part of speech called conjunctions.*

*After the retrieval of conjuncts from the examined texts the research article attempts to analyse the type of conjuncts used, their semantic role and frequency of occurrence in the investigated material. Furthermore, it compares the frequency and variety of both semantic classes and individual conjunct types in the texts, primarily assessing the above mentioned criteria from the point of view of their function in the creation of text cohesion. It also deals with Czech translation equivalents of some conjuncts when possible.*

## Introduction

Text connectedness, cohesion and coherence have been some of the topics on which linguists have centred their attention especially during the last decades of the previous century as well as at the beginning of the third millennium. The rising interest in a more detailed examination of the structure of any type of discourse and also the process of its creation can be attributed to the introduction of computers into linguistic research, which enabled more complex analysis of texts, and the creation of immense databases of corpora. Consequently, it facilitated the establishment of a new branch in philology, corpus linguistics (Černý 1996; Biber, Conrad, and Reppen 1998), which adopted the latest methods of inquiry based on information technology.

The ordering and structuring of a text influences the way the reader perceives not only the information conveyed but also its stylistic arrangement including the determination of a particular genre it belongs to. After the investigation of cohesion in English scientific prose style (Ježdíková 2013) I have focused on the examination of another type of discourse, in which cohesive devices exhibit differences which seem to suggest interesting variances in their use mainly when the English and Czech translations of the investigated material are compared. The present paper has been designed to investigate the occurrence and function of a means of cohesion in various translations of *Acts of the Apostles*. The article deals with the class of the cohesive devices named conjuncts, which are used to express explicitly formal links between individual parts of discourse (Greenbaum 1969; Quirk et al. 1985).

## Research aims and methodology

The research is aimed at the investigation of formal cohesive devices, namely conjuncts, in two English translations of *Acts of the Apostles*. It tries to analyse and compare the use of conjuncts in the investigated material, their type and function. On the basis of the obtained results, general conclusions have been induced, which seem to indicate certain differences in the employment of conjuncts in the two English translation versions. The analysis and comparison also takes into account the Czech translation equivalents of some English conjuncts.

This comparative study utilizes both the quantitative and qualitative methods of research, focusing predominantly on the function of the given language phenomena. After the excerption of conjuncts from the examined samples, four different corpora were created, which were further used for the investigation of their frequency of use, formal and semantic realization.

My preliminary investigation into conjuncts in the analysed texts also suggested quite a high number of conjuncts in the English translations of *Acts*, especially when compared to Czech versions. Since the investigated texts belong, together with gospels, to the longest texts in the *New Testament*, the number of conjunct types was expected to be high, that is, similar to the number of conjunct types in the texts from my previous research (Ježdíková 2013) or even higher.

**Material under Investigation**

Since the paper analyses the occurrence and function of conjuncts in the part of the *Bible* named *Acts of the Apostles*, four different translations of *Acts* were chosen, two English and two Czech ones. All of them are accessible on the Internet, which importantly facilitated the application of modern research methods, especially during the stage of excerption of conjuncts.

When choosing the translations which should be surveyed I came across a difficulty which made the selection highly complex- the very high number of English Bible translations – Vance (1993, qtd. in Metzger 2010) records 291 English translations of the whole *Bible* or its parts in the period from the publishing of *King James Bible* in 1611 till 1991. The main criterion, which was used for the selection of a particular translation, was its wide acceptance by both common readers as well as researchers who use it frequently as a standard source for biblical quotations. Finally, the *New Revised Standard Version* was chosen which meets the previous criterion. The *Czech Ecumenical Translation* of the *Bible* was chosen as its counterpart, being also regarded as a standard source for referencing and citing by researchers in our country.

Moreover, another point of interest concerning the present inquiry being the possible development or changes in the occurrence of conjuncts during the historical development of both languages, another Bible translation version was chosen which reflects earlier stages of language development. The *Authorized King James Version of the Bible*, also known as *King James Bible,* is still published and has many revised later versions (Metzger 60–61), yet the authorized edition from the beginning of the 17th century was used as the second version of English Bible translations.

The influence, which the *King James Bible* exerted on the English language, including the phrases and idioms which have survived in contemporary language (Crystal 2010), can be compared to the importance and impact of the Czech *Bible of Kralice*, also called *Kralice Bible*, which was published at the end of the 16th century (Hedánek 2005).

Other criteria which influenced the selection of particular translations were the identity or similarity of the sources, from which *Acts* was translated, and the method of translation used. Translators of *King James Bible* had only the Greek text of the *Bible* by Erasmus, revised by Stephanus and Beza, for the translation of the *New Testament* (Metzger 59). In comparison, the *New Testament* of the Czech *Bible of Kralice* was translated from Latin (translation by Beza) and Greek (Hedánek 2005). Both the English *New Revised Standard Version* and the *Czech Ecumenical Translation* use the Greek original text of the *New Testament*. The *New Revised Standard Version* also issued from the Dead Sea Scrolls (Metzger 120), while the *Czech Ecumenical Translation* took advantage of Hebrew and Aramaic texts (Bible: český ekumenický překlad 1985).

There are two basic approaches to translation, which are based either on formal or dynamic equivalence. Formal equivalence tries to "follow the words and textual patterns closely" (Pym 2014

ch. 3.4), dynamic equivalence, also called functional equivalence, strives to "recreate the function the words might have had in their original situation" (ibid.) and takes into consideration characteristic features of the target language as well as the literary value of the translated text including its artistic impact on the reader considerably more so than formal equivalence. Nida (2003: 14) sees as the aim functional equivalence on the level of style and content.

Both the *King James Version* and *New Revised Standard Version* use formal equivalence predominantly, also called word-for-word translation (Wegner 393), although *New Revised Standard Version* is sometimes classified as using both methods of translation (Rhodes 119). The *Czech Ecumenical Translation* prefers dynamic equivalence (Hedánek 8).

**Conjuncts – their definition and previous research**

As has been stated above, conjuncts help to establish formal ties between text passages of various lengths. This sort of conjunctive expressions is called conjunction and is classified as grammatical cohesion, together with reference, substitution and ellipsis by Halliday and Hasan (1976). However, in addition to conjuncts, some coordinating conjunctions are included in this type of cohesion which is named conjunction by Halliday and Hasan (ibid.), therefore the present investigation follows the concept of conjuncts as stated in Greenbaum´s study (1969), which excludes conjunctions from the class of conjuncts. Greenbaum (1969) defines conjuncts as one of the three basic types of sentence adverbials - conjuncts, disjuncts and adjuncts. Adjuncts are adverbials, which are integrated into sentence structure, while conjuncts and disjuncts are peripheral in the clause (ibid.).

The term conjunct is also used by Quirk et al. (1985), while other linguists or grammarians use different terminology - linking adverbials are mentioned in the *Longmann Grammar of Spoken and Written Language* (Biber et al. 1999), but other linguists write about sentence adverbials, connective adjuncts (Huddlestone and Pullum 2002) or sentence connectors (Swales and Lockman 2010).

The conception of text markers or discourse markers (Schiffrin 1994, Povolná 2010) is broader than that of conjuncts, since it includes also conjunctions and disjuncts, which are sentence adverbials expressing the attitude or opinion of the author (Greenbaum 25). On the other hand, conjuncts can be defined as connective adverbials, which convey formal links between parts of discourse, between sentences, paragraphs or even longer sections. The main syntactic criterion of conjuncts, which can be used to distinguish them from the other class of sentence adverbials named disjuncts, is the inability of conjuncts to serve as a response to a yes-no question (ibid. 25).

**Results and discussion**

The first step of linguistic analysis consisted in the excerption of conjuncts from the examined texts. The search for conjuncts was carried out by means of close reading, which was later supplemented by the mechanical retrieval of the chosen expressions, which were typed into the search box. Thus the two complementary methods of selection of conjuncts served as a way to check the results obtained during this stage.

As a result, four corpora of conjuncts were created. They were further analysed according to the following criteria – the number of different conjunct types, frequency of occurrence of individual conjuncts, semantic classification of conjuncts and their function in discourse.

Contrary to expectations, the number of conjunct types was quite low in all the four translation versions surveyed. The term conjunct type is defined in the present work as one individual conjunct word form, without regard to its frequency of occurrence or its semantic class. Twelve conjunct types occur in the *New Revised Standard Version* (further abbreviated as NRSV), while the occurrence in

the *Authorized King James Version* (further abbreviated as AKJV) is slightly higher –thirteen conjunct types altogether.

The following conjunct types have been excerpted from NRSV: *therefore*, *so*, *that is*, *moreover*, *however*, *yet*, *instead*, *then*, *thus*, *now*, *in that case*, *for this reason*. The conjunct types found in AKJV comprise these expressions: *therefore*, *wherefore*, *so*, *that is*, *that is to say*, *moreover*, *howbeit*, *yet*, *then*, *now*, *nevertheless*, *notwithstanding*, *namely*.

As can be seen from the lists above, not all the conjunct types have their corresponding equivalents in both English translations. The conjuncts *instead*, *thus*, *in that case* and *for this reason* do not occur in AKJV. On the other hand, NRSV does not include the conjuncts *that is to say*, *nevertheless*, *notwithstanding* and *namely*. It is also important to note that AKJV, as a translation version of the *Acts of Apostles* with more archaic language, uses archaic form of the conjunct *however – howbeit*. The conjunct *therefore* is expressed by means of two corresponding equivalents in AKJV, namely *wherefore* and *therefore*. *Wherefore* is a polysemous word, only one meaning of which is synonymous with *therefore* and functions as a conjunct. It can also mean *why, for what purpose* (Merriam Webster Dictionary) so the conjunct *wherefore* had to be distinguished from *wherefore* whose denotative meaning was *why*.

In Czech translations of *Acts*, *Czech Ecumenical Translation* (further abbreviated as CET) and *Kralice Bible* (further abbreviated as KB), the conjunct *therefore* can be found in its Czech form *proto* in both CET and KB, although its archaic form *protož* is much more frequent in KB. Thus both the older versions of *Acts*, AKJV and KB, employ two conjunct types with the basic denotative meaning of *therefore* – one archaic form, which is now out of use, *wherefore* and *protož*, and another form, *therefore* and *proto*, which survived in both languages up to the present time.

The conjunct *however* from NRSV and *howbeit* from AKJV have their corresponding form in the Czech words *však*, *avšak*. However, *však* and *avšak* do not function as sentence adverbials in Czech but they are classified as coordinating adversative conjunction, similarly to *tak*, the Czech counterpart of the conjunct *so*, being either a coordinating adversative conjunction or a particle.

*So the churches were strengthened in the faith and increased in numbers daily* (NRSV, Acts 16.5)

*A tak se církve upevňovaly ve víře a počet bratří rostl každým dnem*. (CET, Acts 16.5)

At this point of the analysis it seems necessary to emphasize that the Czech means of cohesion are not translation correlates of the English conjuncts, since the investigated Czech translations of *Acts* are translated from Latin and Greek texts of the *Bible*, in the case of CET sometimes also Hebrew and Aramaic, as has already been stated above, they are not translated from English. Therefore the comparison of Czech cohesive devices excerpted from the Czech versions and English conjuncts from the English versions of *Acts* is the comparison of independent translation versions.

As is exemplified by the following examples, the Czech expression *však* is mostly used in other sentences than the English conjunct *however*. In the sentence below, *však* is the approximate equivalent of the conjunction *but*, although, unlike *but*, it is placed after the subject.

*But Paul decided not to take with them one who had deserted them in Pamphylia and had not accompanied them in the work*. (NRSV, Acts 15.38)

*Pavel však nepokládal za správné vzít ho s sebou, poněvadž je opustil v Pamfylii a v práci s nimi nepokračoval*. (AKJV, Acts 15.38)

The connective Czech expression *však* occurs in many sentences which in their English translation version do not contain any similar connective word or phrase; therefore it seems possible to state the tendency of the Czech language towards the expression of adversative links by means of connectors.

As far as the division of conjuncts into classes is concerned, the present paper uses the semantic classification of conjuncts which is in accordance with Quirk et al.(1985: 634–636) but which has been

simplified for the purposes of this analysis, so that seven semantic classes can be recognized – listing, summative, appositive, resultive, inferential, contrastive and transitional. Moreover, the first class of listing conjuncts has been divided into two sub-classes, listing enumerative and listing additive conjuncts. However, further subdivision of semantic classes of contrastive and transitional conjuncts, which is used in Quirk et al. (ibid.), has not been used in the investigation.

The semantic classification of conjuncts in both English translation versions of *Acts* is summarized below:

NRSV
Listing additive conjuncts – *moreover*
Resultive – *therefore*, *thus*, *so*, *for this reason*
Appositive – *that is*
Inferential – *then*, *in that case*
Contrastive – *however*, *yet*, *instead*
Transitional – *now*

AKJV
Listing additive conjuncts – *moreover*
Resultive – *therefore*, *wherefore*, *so*
Appositive – *that is*, *that is to say*, *namely*
Inferential – *then*
Contrastive – *howbeit*, *yet*, *nevertheless*, *notwithstanding*
Transitional – *now*

As can be deduced from the presentation of the semantic roles of conjuncts above, the highest number of individual conjunct types belongs to the class of contrastive conjuncts in AKJV, with four conjunct types, *howbeit*, *yet*, *nevertheless*, *notwithstanding*. Contrastive conjunct types are also frequent in NRSV, the three types are *however*, *yet* (which occurs in both NRSV and AKJV), and *instead*.

On the other hand, the highest number of conjunct types belongs to resultive conjuncts in NRSV, since four conjunct types have been excerpted from that text, namely *therefore*, *so*, *thus* and *for this reason*, while the three resultive conjuncts *therefore*, *so* and *wherefore* have been recognized in AKJV. Three appositive conjunct types have also been excerpted from AKJV.

To sum up, the semantic classes with the highest variety of conjuncts are resultive and contrastive semantic classes in both texts. Appositive conjuncts, however, exert higher variety of conjunct types in AKJV only. The overall number of conjunct types, irrespective of their semantic role, has proved to be higher in AKJV, the number of types being 13 as compared to 12 conjunct types in NRSV, which is not such a difference large enough to be significant from a statistical point of view when considering the variety of conjunct types.

Both summative and listing enumerative conjuncts have zero occurrence in the texts analysed.

Nevertheless, the function of conjuncts in the creation of cohesive links in the discourse cannot be properly evaluated without the investigation of the frequency of occurrence of both individual conjuncts and the groups of conjuncts which are used to fulfil the same semantic roles. Therefore, in Table 1 below, conjuncts have been listed and ordered according to the frequency of conjunct types and these data have been complemented by other tables which focus on semantic classes of conjuncts and determine not only the frequency of occurrence semantic classes but also the frequency of individual conjuncts which are included in particular classes (see Table 2 – Table 4).

Table 1 Frequency of occurrence of conjuncts

| NRSV | No. | % | AKJV | No. | % |
|---|---|---|---|---|---|
| *So* | 63 | 40.1 | *Therefore* | 39 | 33.6 |
| *Now* | 40 | 25.5 | *Now* | 25 | 21.6 |
| *Therefore* | 25 | 15.9 | *So* | 16 | 13.8 |
| *Yet* | 7 | 4.5 | *Wherefore* | 10 | 8.6 |
| *Then* | 7 | 4.5 | *Howbeit* | 6 | 5.2 |
| *That is* | 4 | 2.5 | *Yet* | 5 | 4.3 |
| *Thus* | 4 | 2.5 | *Then* | 5 | 4.3 |
| *However* | 2 | 1.3 | *Moreover* | 3 | 2.6 |
| *Instead* | 2 | 1.3 | *Nevertheless* | 2 | 1.7 |
| *Moreover* | 1 | 0.6 | *Notwithstanding* | 2 | 1.7 |
| *In that case* | 1 | 0.6 | *That is to say* | 1 | 0.9 |
| *For this reason* | 1 | 0.6 | *That is* | 1 | 0.9 |
| | | | *Namely* | 1 | 0.9 |
| **Total** | **157** | **100.0** | **Total** | **116** | **100.0** |

As for the overall frequency of conjuncts in the two translation versions of *Acts*, the results presented in the table above show that the frequency of conjuncts in NRSV is 157 as compared to 116 in AKJV, which is a statistically important difference. Therefore it can be stated that the frequency of occurrence of conjuncts is significantly higher in NRSV than in AKJV although the expected frequency of occurrence was supposed to be similar in both texts, since they are English translation versions of the same part of the *Bible* which had been translated from the Greek text.

Table 2 NRSV - semantic classes of conjuncts with regard to frequency of conjuncts

| Semantic class of conjuncts | Conjunct | No. | % |
|---|---|---|---|
| Listing additive | *moreover* | 1 | 0.6 |
| Resultive | *therefore* | 25 | 15.9 |
| | *thus* | 4 | 2.5 |
| | *so* | 63 | 40.1 |
| | *for this reason* | 1 | 0.6 |
| Appositive | *that is* | 4 | 2.5 |
| Inferential | *then* | 7 | 4.5 |
| | *in that case* | 1 | 0.6 |
| Contrastive | *however* | 2 | 1.3 |
| | *yet* | 7 | 4.5 |
| | *instead* | 2 | 1.3 |
| Transitional | *now* | 40 | 25.5 |
| **Total** | | **157** | **100.0** |

Table 3 AKJV- semantic classes of conjuncts with regard to frequency of conjuncts

| **Semantic class of conjuncts** | **Conjunct** | **No.** | **%** |
|---|---|---|---|
| Listing additive | *moreover* | 3 | 2.6 |
| Resultive | *therefore* | 39 | 33.6 |
| | *wherefore* | 10 | 8.6 |
| | *so* | 16 | 13.8 |
| Appositive | *that is* | 1 | 0.9 |
| | *that is to say* | 1 | 0.9 |
| | *namely* | 1 | 0.9 |
| Inferential | *then* | 5 | 4.3 |
| Contrastive | *howbeit* | 6 | 5.2 |
| | *yet* | 5 | 4.3 |
| | *nevertheless* | 2 | 1.7 |
| | *notwithstanding* | 2 | 1.7 |
| Transitional | *now* | 25 | 21.6 |
| **Total** | | **116** | **100.0** |

Table 4 Frequency of semantic classes in NRSV and AKJV

| Semantic class of conjuncts | **NRSV** | | **AKJV** | |
|---|---|---|---|---|
| | No. | % | No. | % |
| Listing additive | 1 | 0.6 | 3 | 2.6 |
| Resultive | 93 | 59.2 | 65 | 56.0 |
| Appositive | 4 | 2.5 | 3 | 2.6 |
| Inferential | 8 | 5.1 | 5 | 4.3 |
| Contrastive | 11 | 7.0 | 15 | 12.9 |
| Transitional | 40 | 25.5 | 25 | 21.6 |
| **Total** | **157** | **100.0** | **116** | **100.0** |

Semantic meaning of conjuncts does not contribute to the meaning of sentence or clause, yet it can influence the way the reader perceives the type of semantic link between sentences or longer parts of text. In accordance with Fraser (1996), this paper sees the semantic relationships that conjuncts can mediate as a procedural meaning, which gives instructions to the addressee as to how he should understand the type of relationship between parts of discourse, which can also influence his interpretation of the following part of discourse. Fraser presents examples of the semantic links between parts of discourse which express explanation, additional information, conclusion or contrastive opinion (ibid. 187).

The prevailing number of resultive conjuncts in both investigated texts suggests that the most

important sort of link between sentences or parts of text the author decided to express by means of connective conjuncts is that of result. He did not want the reader to see *Acts* as a collection of independent stories but as a continuous narration about interconnected events and therefore chose an explicit way to express text connectedness concerned with cause and effect or consequences. Resultive conjuncts facilitate and promote perception of the investigated texts as a sequence of passages in which the following text part is just a continuation based on consequences emanating from the previous context. In accordance with the importance of resultive conjuncts, the conjuncts types with the highest frequency of occurrence are the resultive conjuncts in both texts, *so* in NRSV with 63 occurrences, which constitute 40.1 per cent, and *therefore* in AKJV with 39 occurrences constituting 33.6 per cent.

Furthermore, it can be deduced from the tables above that transitional conjuncts have the second highest frequency of occurrence in both texts, the frequency being 25.5 per cent in NRSV and 21.6 per cent in AKJV. These results imply the importance of marking text transitions from one part of discourse to another for the author, which may be connected with the fact that biblical texts are intended to be read aloud and transitional conjuncts could be useful devices for signalling contextual links between larger sequences of sentences or paragraphs.

Transitional cohesive relationship has been denoted by one conjunct type in both texts, the conjunct *now*, whose significance for the creation of cohesive links can be attributed to the high frequency of its occurrence, which is the second highest in both texts, constituting 25.5 per cent (40 occurrences) in NRSV and 21.6 per cent in AKJV (25 occurrences).

*Now there were devout Jews from every nation living in Jerusalem*. (NRSV, Acts 2.5)

*V Jeruzalémě byli zbožní* židé *ze všech národů na světě*. (CET, Acts 2.5)

*And there were dwelling at Jerusalem Jews, devout men, out of every nation under heaven*. (AKJV 2.5)

*Byli pak v Jeruzalémě přebývající* Židé*, muži nábožní, ze všelikého národu, kterýž pod nebem jest.* (KB, Acts 2.5)

In the examples above, the conjunct *now* which was used in NRSV has as its connective equivalent the coordinating conjunction *and* in AKJV. However, there is no cohesive device in the Czech translation version named CET and another Czech translation of the same sentence, which occurs in KB, and uses the particle *pak*.

The conjunct *now* is thus interesting when considering the comparison of the English and Czech translation versions since the Czech reader of the English *Bible* might recognize the frequent repetition of the cohesive connector *now* as redundant because in most cases it does not have its equivalent cohesive counterpart in Czech translations of the particular sentences. In addition, the conjunct *now* is an informal type of conjunct (Quirk et al. 1985) and thus there is another difference to be seen between the overall rather formal Czech connective devices used in *Acts* and the conjunct *now*.

**Conclusions**

In conclusion, the excerption of conjuncts from two English translation versions of *Acts* has shown a significantly higher frequency of occurrence of conjuncts in NRSV. However, the number of individual conjunct types found in texts was quite low and very similar in both texts analysed – twelve conjunct types in NRSV and thirteen in AKJV, which is contrary to initial expectations.

The analysis and comparison of semantic classes of conjuncts has confirmed that with the exception of the summative class of conjuncts, which does not occur in the texts at all, the remaining six semantic conjunct classes have been represented in both texts. The significance of resultive and

transitional semantic roles of conjuncts has been proved in NRSV and AKJV, which is in accordance with the highest frequency of occurrence of individual conjunct types since the two conjunct types with the highest frequency of occurrence, *so* and *now* in NRSV and *therefore* and *now* in AKJV, belong to the class of resultive and transitional conjuncts.

The higher frequency of the informal conjunct *now* seems to indicate a different level of stylistic formality in certain parts of the investigated discourse, especially when compared to the mostly non-existent Czech equivalent cohesive expressions in counterpart sentences. However, it should be noted that a detailed comparison of equivalent sentences in the English and Czech versions of *Acts* is out of the scope of my analysis, which has been focused on the excerption and comparison of conjuncts irrespective of their place of occurrence. Nevertheless, the questions which arose during the investigation suggest the importance of further research into the placement of conjuncts in the English and Czech translation versions examined.

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**Milan Malinovský**

# Formative Peculiarities of Some English Expressions

Abstract: *Two English suffixes are discussed in this paper. The first one is -ly, which will produce adjectives when it is attached to nouns or adjectives to denote a quality (scholarly, kindly) or which will produce adverbs when attached to adjectives (slowly, kindly). A semantic classification is presented, and the findings based on excerpts are confronted with data in works listed in the bibliography. The second suffix is -ee, which may be attached to nouns or verbs to denote the recipient of these notions (grantee, evacuee). The -ee derivatives are mainly found in legal style, originally were more common in American English but now are fairly frequent in British English as well.*

## I. The Adjectival Suffix *-ly*

1. In an absolute majority it is attached to nouns: *fatherly, brotherly, friendly, scholarly, heavenly*, etc. The meaning of the suffix is illustrated by the synonymous (and less frequent) adjectives *fatherlike, brotherlike*, etc. Actually, *-ly* comes from Old English *lic*, ie like.

When the noun ends in *-l* or *-le, eg bubble, cuddle, gnarl, steel,* there is an orthographic adaptation: *-e* is dropped (*bubbly, cuddly, gnarly*); the final *-l* is combined with *-y* instead of *-ly* (*steely*).

Only rarely the suffix *-ly* is attached to an adjective. Eg *weak* vs *weakly* (eg *a weakly child*), *kind* vs *kindly.* In the cases when the form ending in *-ly* covers the adjectival as well as adverbial meaning, contemporary English prefers periphrastic expression for the adverbial meaning, cf (adj) *kingly guest - (adv) in a kingly manner*, but we encounter also cases where the form ending in *-ly* is common for both uses, eg *kindly* (adj) - *kindly smile*, and *kindly* (adv) - *kindly fill it out*; *early* (adj) - *early riser*, and *early* (adv) - *came early.* A group of expressions denoting periods of time, or rather repetition (cf eg expression *daily*, part 2.3.)[1] belongs, among others, also here. Sometimes the distinctive feature is also the position in a sentence (attributive vs predicative position), compare *kindly smile* x *was kind to animals*.

Adjectival *-ly* forms can be compared using suffixes (*lively, livelier, liveliest*, cf Many a peer of England brews *livelier* liquor than the Muse. - Cats are among the *cleanliest* animals there are.[2]), as well as in periphrastic way (*more/most*, cf He's the *most likely/likeliest* of the people who've asked for the job.).

Frequent are opposites formed with the prefix *un-*; cf *friendly - unfriendly, mannerly - unmannerly*, sporadically also in other ways (*orderly - disorderly*, but also *unorderly*). An exception is the expression used only in the negative form: *ungainly*.

In spoken and journalistic style, an adjective may be used in the function of the *-ly* adverb in some contexts of evaluation only; it concerns mainly so-called disjuncts (sentence adverbials), cf But *most important*, the Miller children lost the exclusive relationship they had experienced with their father, who now had a new wife and four new children, (...), where the initial form was But *most importantly*, (...), or other paraphrases such as But *most important of all,* (...), But *most important of all is that* (...). / *Funny*, but I don't go around calling myself a French-Canadian-Scottish-Welsh American. / *Surprising enough*, there are many misconceptions about the OSU colleges.

Such shifts are rarely encountered with in Czech, cf: One of the political commentators, until that moment a non-smoker, even threatened that he would start smoking in protest against the decision of the Chamber of Deputies. But in fact, *interesting*, he was not concerned at all about the protection

of smokers, but, as he said, about the terrorism of MPs. (In English there would be *interesting(ly)* with the Czech equivalent *and that is interesting,*

( ...).)

At the end of this section let us still add that even composites among the *-ly* adjectives may exceptionally be found, cf *fellow-creaturely* way; she grew *elder-sisterly; half-hourly, half-yearly* (as opposed to *semiweekly, semimonthly*, where it presents a connection with a prefix, not a composite word).

2. Adjectives in *-ly* can be categorized into several groups.

2.1. Expressions connected to persons

2.1.1. family relationship: *auntly, (un)brotherly, (un)daughterly, elder-sisterly, (un)fatherly, granddaughterly, grandfatherly, grandmotherly, husbandly, (un)motherly, niecely, (un)sisterly, sonly, (un)wifely*

2.1.2. occupation, rank, social status, etc: *childly, Christianly, Christly, citizenly, clerkly, comradly, creaturely, crumbly, dukely, fellow-creaturely, (un)friendly, (un)gentlemanly, housewifely, kingly, knightly, leaderly, (un)lordly, (un)manly, matronly, mistressly, musicianly, (un)neighbourly, popely, (un) priestly, (un)princely, princessly, queenly, (un)scholarly, (un)soldierly, teacherly, townly, (un)womanly, yeomanly*

2.2. Expressions connected to things

2.2.1. material: *(un)bodily, (un)fleshly, freckly, gangly, portly, prickly*

2.2.2. immaterial; features, characteristics, qualities, etc (here we could further categorize eg a group of modified expressions from the area of cardinal points[3] and many others): *beastly, beggarly, blackguardly, butcherly, churchly, (un)cleanly, (un)comely, (un)costly, (un)courtly, cowardly, curmudgeonly, dastardly, deadly, deathly, disorderly, (un)earthly, elderly, ghostly, (un)godly, goodly, gradely, grandmasterly, greenly, (un)heavenly, (un)homely, innerly, (un)kindly, leisurely, (un)likely, (un)lively, lonely, (un)lovely, lowly, lubberly, (un)mannerly, masterly, minutely, miserly, niggardly, (un) orderly, otherworldly, outerly, poorly, sadly, (un)saintly, (un)seemly, shapely, sickly, (un)sightly, slatternly, slovenly, sprightly, stately, surly, (un)timely, (un)towardly, villainly,* un*gainly*, *weakly, weatherly, wizardly, (un)worldly*

In our classification, this group is the most frequent (which differs from the findings of O. Jespersen[4]).

2.3. Expressions denoting periods of time, or rather repetition: *bimonthly, biquarterly, biweekly, biyearly, daily, fortnightly, half-hourly, half-yearly, hourly, minutely, monthly, nightly, quarterly, semimonthly, semiweekly, weekly, yearly*

The opposite forms formed by the prefix *un-* can sometimes have shifted meaning, cf *homely* (unaffected, (homely) simple, etc) - *homely meal* vs *unhomely* (unattractive, repulsive) - *unhomely goods*.

The list of the given expressions does not claim to be complete.

3. As has been shown, adjectives ending in *-ly* are rather frequent in English and for their interchangeability with adverbs it is necessary to pay attention to them. There may be some consolation in the fact that it is a limited group of words whose way of derivation is no longer productive.

**II. The Noun Suffix *-ee***

1. Many Czech users of English know, at the most, the expression *employee*, or *referee* (and that one most likely as *sports referee/judge*, but not as, for example, *arbiter, reference, expert, guarantor*).

And yet, unlike other, less frequented English suffixes, such as the suffix *-ly* with adjectives (*friendly, sightly*), the method of derivation by the noun suffix *-ee* (similar to, for example, derivation using the highly productive denominative and deverbative suffix *-er* (cf *teenager, computer*) and many others) is still open[5]. Let us add that the noun forms ending in *-ee* are more common in written language.

2. General part

2.1. By the suffix *-ee* (which is, with minor exceptions mentioned in part 3.2., always stressed) most commonly countable animate nouns are denoted; and as a rule people who are the object of the activity expressed by the base verb. It considers objects/people that undergo different activities (*examinee, interviewee, testee*), participate in them (*conferee, experimentee, trainee*), take delivery/ accept them (*grantee*), benefit from them (*patentee*), etc.

Agentive nouns are also derived in this manner, cf *absentee, debauchee, escapee*; but in this sphere they (already) have competition of other suffixes *-er, -or, -ist* (and utterly unproductive *-ar*)[6].

Often, in these cases, it deals with the counterparts, affected by activity, of an imaginable pair of the agent versus recipient, cf eg *adviser/advisor - advisee*, *moneylender - moneylendee, pickpocket - pickpocketee, sayer - sayee, trainer - trainee, visitor - visitee*.

The affected nouns ending in *-ee* are often used in areas of law, justice, commerce, banking, insurance, education, etc; cf *appellee, assignee, devisee, drawee, educatee, endorsee, mortgagee, pledgee*, and many others.[7]

2.2. The suffix *-ee* is first of all deverbative; there is only a low number of denominative derivations (cf *bargee, bootee, goatee*), some of which are diminutives. One deadjectival expression is unique: *grandee.*

The suffix *-ee* is sometimes originally an adaptation of the French past participle *-é* (*debauchee, refugee,* and others), cf also part 3.2.

For nouns ending in *-ee* (similarly as for nouns ending in the suffix *-ant*), the initial counterparts are in some cases verbs ending in *-ate*; with derived nouns the suffix *-ate* in these cases falls off, cf *alienate - alienee, designate - designee, evacuate - evacuee, interrogate - interrogee, jubilate - jubilee, nominate - nominee*, but not so for example with *delegate - delegatee*.

It happens occasionally that the suffixes *-ee* and *-ant* (with the same verb base) compete (in the convergent sense, cf *attendant* x *attendee*, obsol *representant* x *representee*, as well as divergent, cf *evacuant*, laxative x *evacuee*, evacuated person).

*Webster's dictionary* (724) comments on cases when the suffix *-ee* denotes (a) link or relationship, (b) diminution, (c) similarity; it says that in such cases this suffix can possibly alternate with the suffix *–ie*[8]; it gives the following expressions as examples: (ad (a)) *bargee, goalee, townee*, (ad (b)) *bootee, coatee*, (ad (c)) *goatee*. Nevertheless, in the corpus itself this assertion is not much proved; with the suffix *-ie* there are only two examples mentioned (*goalie, bootie*), yet, moreover, there is no doublet stated for the expression *goalie*. Not even our British informants could see any link between the noun suffix *-ee* and *-ie*.

3. Notes to some specific features of noun expressions ending in *-ee*

3.1. In the area of conversion of parts of speech we find out that several expressions ending in *-ee* act as nouns, as well as adjectives, or possibly verbs. Namely, it applies to the following expressions:

- *guarantee* (1) noun (warranty (also: *guaranty*); warrantor; exceptionally also: beneficiary of guarantee),[9] (2) verb; thus, the following sentence is imaginable: *A guarantee guarantees a guarantee a guarantee (guaranty).*

- *jubilee* (1) n ((50th) anniversary; cheers, celebrations), (2) adj (jubilee (*jubilee issue*); festive (*jubilee procession*); flambéed (*cherries jubilee*))

- *refugee* (1) n (expatriate, emigrant), (2) adj (runaway (*refugee slave*), being in exile (*refugee government*)), (3) v (to flee)

- *standee* (1) n (standing (passenger), spectator at a place to stand; bus or train, on which there are many more places for standing than seats), (2) adj (depicting bus or train, on which there are many more places for standing than seats (*standee bus*))

- *trainee* (1) n (exerciser; attendant; conscript (in AmE)), (2) adj (trained, learning (*trainee designer*))

- *trustee* (1) n (guardian, asset manager, etc)[10], (2) adj (in the collocation of trust territory under UN administration (*trustee territory*)), (3) v (entrust the administration, confiscate (AmE))

3.2. Two nouns ending in *-ee* are accentual homographs:

*committee* in the meaning of board, commission has the accent on the second syllable, in the meaning curator at the last syllable;[11]

*townee* in the meaning townsman is accented at the beginning, in the meaning of a citizen of a university town (BrE) at the end.

Let us add the expression *employee* to these two pronunciation exceptions; even though it is not ambiguous with its meaning, it is usually accented irregularly also at the last but one syllable. In the written form there is sometimes also one of the final *-ee* missing.

An exception is the noun form for a divorced person (reflecting the French spelling); as by its ending it is possible to distinguish the gender: *divorcé* (male) x *divorcée* (female). This feminine form, though, denotes often in English a divorced woman as well as a divorced man; moreover in American English texts we read it without the diacritic above *-e-*, that is *divorcee*. (Originally a similar distinction was eg at the pair *employé* x *employée*; today only *employee*, cf above. Similarly also with the expressions *fiancé* x *fiancée*; but here it is not an ending of a suffix origin.)

3.3. The derivation of nouns by the suffix *-ee* is characteristic of American English rather than British English; number of such expressions is unusual for our British informants.

Notable is eg a set of expressions from one area of meaning, and that is more or less synonymous designations for the expression *recruit/odvedenec* in the American usage[12]: *draftee, enlistee, enrolee, inductee, selectee, trainee*. (Yet for a recruit unfit for military service, there is just one common term on both sides of the Atlantic, *rejectee*.)

4. There are several aspects according to which nouns ending in *–ee* may be categorized. In the following list we hold on to the basic classification for expressions denoting people and expressions denoting things. As it was already mentioned in the introduction, most of the researched units belong to the first group.

4.1. Nouns ending in *-ee* denoting people

*abandonee, absentee, accreditee, addressee, adoptee, advisee, alienee, allot(t)ee, amputee, analyzee, appellee, appointee, arrestee, assignee, attendee, awardee*; *bailee, bargee, biographee, blackmailee, boree, bribee, bummaree; callee, coachee, committee, conferee, confirmee, consignee, consultee, contestee, controllee, counsellee; debauchee, dedicatee, delegatee, departee, deportee, depositee, designee, detainee, devisee, devotee, dictatee, dilutee, directee, dischargee, distributee, divorcee, donatee, donee, draftee, drawee; educatee, eliminee, employee, endorsee* (as well as *indorsee*), *enlistee, enro(l)lee, escapee, evacuee, evictee, examinee, exchangee, expellee, experimentee, exploitee; feoffee, floggee; garnishee, goalee, grandee, grantee, guarantee, guidee; hono(u)ree; importee, indorsee* (as well as *endorsee*),

*inductee, internee, interrogee, interviewee, investigatee, invitee; jestee; laughee, legatee, lessee, libelee, licensee, lienee, loanee; meetee, mergee, moneylendee, mortgagee, murderee; nominee; objectee, obligee, offeree, ordinee, oustee; parolee, patentee, payee, permittee, philanthropee, pickpocketee, pledgee, pollee, presentee, promisee, promotee, purgee; questionee; quizzee, raidee, recoveree, referee, refugee, rejectee, releasee/relessee, remittee, representee, resignee, retardee, retiree, retrainee, returnee, revengee; sayee, selectee, sendee, separatee, shootee, sittee, standee, sublessee, surrenderee; telephonee, testee, throwee, tippee, toastee, townee, trainee, transferee, trustee, tutee; vendee, visitee; warrantee*

As it is apparent, expressions beginning mainly in the following letters dominate the list: *a-, c-, d-, e-, p-* (the high frequency of the initial sound combination *re-* is caused by the iterative meaning of this prefix); many a time it is connected to the range of vocabulary (of higher activity), where the observed word formation occurs (cf par 2.1.) and which is to a high degree of Romance origin.

4.2. Nouns ending in *-ee* denoting things

*bootee, coachee, coatee, ?fusee/fuzee*[13]*, goatee, jubilee, ?settee, shirtee*

The majority of expressions in 4.2. are diminutives (cf par 2.2.); on the contrary the expressions *coachee* and *settee* are augmentatives. The expression *coachee* means also a coachman (cf 4.1.).

None of the given lists of nouns ending in *-ee* claims to completeness.

5. Final note on the translation into Czech

Whereas it is usually easy to understand many of the internationalisms ending in *-ee*, cf *addressee, conferee, deportee, examinee, evacuee, permittee, telephonee*, some expressions may cause difficulties; they belong among the so-called faux amis, and if the user is not fully confident with their meaning, it is advisable to consult a dictionary[14].

Many expressions from the researched area have very often the form of a substantivized adjective, cf *arrestee/uvězněný, deportee/deportovaný*, etc. However, they often are expressions (eg from the mentioned areas of law, business, etc) for which it is rather complicated to find a Czech (codified) (one-word) equivalent, cf *advisee, amputee, counsellee, devisee, dictatee, directee, distributee, educatee, hono(u)ree, meetee, mortgagee, objectee, offeree, permittee, promisee, purgee, recoveree, retiree, sendee, shootee, tippee*, and others.

The problem is that a number of such expressions has not yet entered many dictionaries of English (including the large ones; this does not hold for newer expressions ending in *-ee*); so for example in the Academic English-Czech dictionary (Hais – Hodek) relatively common expressions as *advisee, attendee, hono(u)ree, remittee* and others, are missing. However, due to the fact that some of the substantival expressions ending in *-ee* are originally a part of the lexical usage of American English, even large British dictionaries are often of little help.

**Notes**

1 For completeness we should add that within the conversion of parts of speech the nominalization of forms ending in *-ly* also occurs in many cases; this applies to expressions connected to (1) periods of time, or rather repetition (*daily* - (adj, *Daily Mirror*), (adv, *twice daily*), (noun, *subscribe (to) two dailies*)), and (2) cardinal directions (*westerly* - (adj, *westerly breeze*), (adv, *began to steer away westerly*), (noun, *prevailing westerlies of the temperate zones*)).

2 Different pronunciation of the root of the word in the initial and derived forms exceptionally occurs: (*un*)*clean* ((an)kli:n) x ((an)klenli).

3 *Easter(n)ly, eastwardly; northeasterly, northeastwardly, norther(n)ly, northwardly, northwesterly, northwestwardly; southeasterly, southeastwardly, souther(n)ly, southwardly, southwesterly, southwesterwardly; wester(n)ly, westwardly.* About the ambiguity concerning parts of speech of these expressions see note 1.

4 Jespersen 407: "Formations from words denoting material and immaterial things are not so frequent, eg *lively, lovely, leisurely, heavenly, earthly, worldly;* (...)."

5 We can illustrate the fact that the derivation is productive on the expressions *controlee, dictate,* which we can encounter in texts but that have not yet been entered into dictionaries.

6 Sometimes the understanding can be ambiguous, cf Fowler, 1987, p 146: The unskilled workers used to dilute skilled workers in time of war should have been called *diluters* instead of *dilutees*; the skilled were the dilutees.

7 Number of shades of meaning of basic concepts is typical for these areas; for example for the Czech expression *obdarovaný* (in the sense of who gains, gets)/*příjemce* English has the following equivalents: *alienee, allot(t)ee, assignee, dedicatee, devisee, distributee, donatee, donee, endorsee, feoffee, grantee, (re)lessee, presentee, promisee, transferee*. Even more minutely, eg *adresát/příjemce* (of a delivery): *addressee, consignee, payee, remittee*, *sendee*, and others.

8 Cf also Jespersen 222.

9 Similarly, exceptional is the case when for the Czech expression *abdikující (abdicating, resigning, etc)* there are two substantive forms in English expressing by its structure both agens and patiens, cf *resigner* and *resignee.*

10 The doublet *trusty* also exists here.

11 In the cases where the accent is at the end of a word, the accentuation is (in the sense of the observed topic of our article) regular, cf introductory paragraph of 2.1.

12 In British English the expressions *recruit, conscript* are usual for this area.

13 The question marks here imply doubts about into what degree the part of speech of the initial lexeme can be reliably identified.

14 Among tricky internationalisms may belong eg the following expressions: *abandonee* (a person to whom a shipwreck is given over), *exchangee* (a participant of an exchange event), *referee* (translation equivalents are given on p 5), *selectee* (conscript), *separatee* (a person leaving the active military service), and others.

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**Michal Pištora**

# A Comparison of Czech Undergraduate Students' and In-service Teachers' Views on English Pronunciation: A questionnaire based study

Abstract: *The present study is a small-scale explanatory survey to investigate English language learners' (N=82) attitudes and beliefs about their own pronunciation. The findings are compared to those of in-service teachers (N=23) and their pronunciation teaching practices. The data were obtained through a set of two survey questionnaires that were to shed the light on the opinions of Czech undergraduate students and to explore whether there are any clear reasons for those beliefs in the in-service teachers' pronunciation attitudes and practices. The results clearly show that both the students and the teachers are aware of the importance of good pronunciation for successful communication. However, on the other hand, they also indicate that the teachers are not very knowledgeable in the components of pronunciation teaching, thus focusing primarily on segmental instructions at the expense of prosody training. This notion was supported by the importance that both the students and the teachers assign to the particular components of English pronunciation. The paper also suggests some steps that can be taken to improve the situation of pronunciation teaching in the Czech schools.*

## Introduction

Nowadays, the English language is omnipresent in all the walks of life and for the younger generations it is integral to their way of live; there is no use in denying this. It is this invincible position of English that forced us, the educators, to adapt to it and introduce the compulsory English classes from the very early age. As a result, more and more students have an excellent grasp of English grammar and vocabulary but at the same time exhibit greater difficulties making themselves understood when they speak.

### 1.1 The Position of Pronunciation Teaching in ELT

For a long time pronunciation has been an obstacle for English language learners and their teachers. They instinctively feel that it is something that cannot be neglected, however, it frequently presents a challenge they do not know how to cope with. Without useless generalization, we think we can say that the students of English and their teachers feel rather confident when it comes to grammar. Naturally, they will complain about various aspects of it, but at the same time, it is something they usually equate with "learning/teaching" of English and feel comfortable around. Should they encounter any problems then they have countless materials to rely on, plunge into and employ in order to improve their knowledge. The other aspects of language skills seem overpowered by this grammar dominance but still in the eyes of many they find their way to the surface.

Sadly, this is often not the case with pronunciation which is also slightly underrepresented in the research. At one moment it even reached the point that some spoke of it as of the "Cinderella" within language learning (Kelly in Celce-Murcia 2). This position was even reflected in the number of articles in professional journals dealing with pronunciation and the number of teacher-oriented materials available. "There is still a very small percentage of articles devoted to our field in the general ESL/SLA research journals, with a range of 2.7% to 7.4% from 1998–2008." (Deng in Derwing 26); only recently was a journal solely dedicated to second language pronunciation launched (*Journal of Second*

*Language Pronunciation*). Derwing and Munro (382) even talk of the "marginalization of pronunciation within applied linguistics", which they see as the result of the pronunciation research being too distant from the classroom environment. They conclude that this gap between pronunciation research and "the lack of attention to pronunciation teaching in otherwise authoritative texts has resulted in limited knowledge about how to integrate appropriate pronunciation instruction into second language classrooms." (Derwing and Munro 383).

The importance of pronunciation has long been established (see e.g. Parish; Morley; or Levis) and we firmly agree with Marzá (262) that "it is beyond doubt that pronouncing a language properly is a key aspect when understanding and making ourselves understood." Therefore this paper is not an attempt at justification of pronunciation teaching but it should represent a small contribution trying to engage the research with the teaching practice while obtaining a clearer view on the attitudes of the learners toward pronunciation.

## 2. Experimental Design

### 2.1 The Aims of the Study

The studies of learners' attitudes towards pronunciation have become a popular tool for the improvement of the pronunciation teaching in many European countries (e.g. Szyszka; Henderson et al.; Nowacka; Marzá). There are several Czech studies available as well (Ivanová; Černá et al.) However, none of these studies within the Czech context, as far as we are aware of, has compared teachers' and students' views. Therefore we see the significance and justification of this study in, at least partial, compensation of the deficit of such studies among the Czech students of English. To further provide a deeper insight into the possible reasons for the selected findings, we also surveyed opinions of a group of in-service teachers of English.

Approaching the topic of students' and teachers' beliefs we set ourselves these main research questions:

1) What are the students' views on the acquisition of native-like accents?

2) Do the teachers view the native-like pronunciation of English as their primary goal in pronunciation teaching?

3) What importance do the individual components of pronunciation have according to both groups of respondents?

4) What pronunciation model(s) do the teachers select?

### 2.2 The Questionnaire Design

The survey research consisted of two brief written questionnaires including both open and closed questions and also Likert scales. The two groups of participants had different sets of questions that partly overlapped. The questionnaire for the teachers on top of the questions that were the same for the students included also items exploring their pronunciation teaching practices and views. The teachers were also asked to evaluate a recording of a read speech and to suggest the necessary steps for improvement.

### 2.3 The Respondents and Questionnaire Administration

The research survey was carried out among two groups of participants:

The first group of participants were 82 students of English, enrolled in two different study programmes (undergraduate master programme *Teaching at Upper Primary Schools - Specialization*

*in English Language*; and undergraduate bachelor programme *Foreign Languages for Tourism - English Language*). The informants were all first year students of the Faculty of Education, enrolled in the compulsory subject *English phonetics and phonology*. Most of these participants were female (80 per cent), with a mean age of 20 years. The overall average number of years they have been learning English was 11 and their proclaimed level of advancement in English was on the whole upper-intermediate B2[1] (89 per cent).

The second group of participants consisted of 23 in-service teachers (8 males, 15 females) of English that are enrolled in the life-long teacher education programme *The English Language Teaching at Upper Primary Schools (Additional Teaching Qualification)* that will make them fully qualified teachers of English for the upper primary school level of the Czech educational system. The respondents were practicing teachers of English at both primary (18 per cent) and secondary (82 per cent) levels. Their mean amount of English learning experience was 13 years. The majority of the participants (48 per cent) had less than five years of teaching experience, with three participants having no teaching experience at all, and their self-proclaimed level of advancement in English was also most frequently upper-intermediate B2 (94 per cent).

The data were collected electronically at the University of Hradec Králové, Czech Republic, from September to December 2014. The research survey was conducted in English.

## 3. Results and Discussion

In the following part of the paper we would like to concentrate on the selected findings attempting at finding possible links between the students' opinions and those of the teachers. Our comments are followed by the summary charts giving the exact percentage of the individual answers.

### 3.1 The Self-assessment

The first question aimed at obtaining the student's opinion of their own pronunciation. The Czech students are generally known for a lack of confidence in their language skills. Although none of the students from the survey had any significant pronunciation problems (as far as we can judge from the interaction during our classes), most of them assessed their pronunciation to be only "Good," and a small group of them even see themselves as having a "Poor" pronunciation. Since from our teaching experience we expected this to be the case we also included a question about their listening comprehension. This question was motivated by the findings of Reed and Michaud (96) and together with them we "believe that in a model of convergent production, production precedes and facilitates perception, promoting more intelligible spontaneous speech and enhanced listening comprehension as the speaker's production begins to converge on the target: as we tell learners, speaking helps listening." When viewed from this perspective, the results are then remarkably different. Although the students' self-proclaimed pronunciation ability tends to be lower, the self-assessment of their listening comprehension is largely positive with the majority having no significant issues in understanding. This suggests that students are largely ignorant of the link between production and perception, yet they are more realistic in evaluating their listening comprehension than speaking.

| | Excellent | Very Good | Good | Poor |
|---|---|---|---|---|
| I consider my pronunciation | 0% | 12% | 78% | 10% |
| I consider my listening comprehension | 1% | 63% | 34% | 2% |

Table 1

In the following set of closed questions we were especially interested in the comparison of the students' views with those of the teachers. We will further comment on the selected aspects we find particularly interesting but we would already like to highlight that even in our small-scale survey there appears to be a clear link between the teachers' views and practices and the corresponding beliefs of the students.

**3.2 The Goals for Pronunciation Teaching**

The results show that both the teachers and the students see English pronunciation as moderately difficult. This may spring from the fact that there are only a few English phonemes that are not present in Czech and therefore the two languages are seemingly not too far apart from each other. This view of course ignores other features of spoken English, namely stress, intonation and rhythm, which corresponds with the Czech teachers' emphasis on the segmentals. In the following question almost all the respondents in both groups unanimously, and unsurprisingly, claimed that having a correct pronunciation is important for them. We can naturally assume that a similar outcome would be seen for all the aspects of a given language (e.g. reading comprehension, vocabulary knowledge, grammar competence etc.) so we also wanted to know whether the respondents actively do something to improve their own pronunciation outside the formal setting of the classroom. Here a relatively high number of answers were positive but it was not as eminent as in the previous question, although only a minority of the respondents is satisfied with their own pronunciation. We can only speculate about the reasons why these three aspects seem not to be in unison or greater interconnectedness. One that appears plausible enough is the lack of knowledge about the possible ways of improving one's pronunciation and/or the lack of materials that would be easily available to students for a self-study. This view is supported by the comments that the students were expressing when asked how they do so. Those who chose to answer most frequently mentioned reception-focused activities or generic activities such as "watching TV in English...; listening to English songs on YouTube...; talking to native speakers."

It seems that the teachers are aware of the fact that native-like pronunciation is not reachable, yet they do not know what to replace it with as the goal for pronunciation teaching. The concepts of intelligibility and comprehensibility seem to be out of their reach and they are also unaware of what their components are and therefore tend to avoid pronunciation teaching or use the same activities and techniques all the time largely focusing on segmental issues. The curricular documents do not offer clear guidelines as well. They specify the pronunciation goals in general terms, which of course is their main idea, but the teachers have difficulty transforming these guidelines into the teaching practice. Ivanová (70; in our translation) summarises the role of pronunciation in the documents as follows:

> ...the Framework Education Programme integrates the pronunciation teaching goals together with the language skills of speaking and listening, partially with the reading comprehension. The pronunciation goals are then referred to using the following expressions: "understands..., distinguishes in speech, intelligibly produces..., understands and intelligibly produces..., takes part in a lively discussion..., communicates fluently with correct phonetics." For everyday communication in English, for which the students at elementary and secondary schools are being prepared, the adequate pronunciation goal is the auditory perceptible and intelligible pronunciation. Within the European context the target model should be the British English for production and the British English and General American for perception...[2]

| | YES | | NO | |
|---|---|---|---|---|
| | **Students** | **Teachers** | **Students** | **Teachers** |
| English pronunciation is difficult | 48% | 42% | 52% | 58% |
| Having a correct pronunciation is of great importance to me | 98% | 96% | 2% | 4% |
| I am satisfied with my own pronunciation | 32% | 57% | 68% | 43% |
| I am afraid of speaking in English because of my accent | 42% | 18% | 58% | 72% |
| I try to improve my pronunciation even outside the classroom | 68% | x[3] | 32% | x |
| If possible I would like to have a native-like pronunciation | 84% | 91% | 16% | 9% |
| In my previous studies of English the teachers devoted enough time to pronunciation | 31% | x | 69% | x |
| I think I devote enough time to pronunciation in my teaching | x | 67% | X | 33% |
| I feel confident teaching pronunciation | x | 49% | x | 51% |
| I want my students to have a native-like accent | x | 58% | x | 42% |

Table 2

**3.3 Pronunciation Models**

Since we expected both groups to express a desire for a native-like pronunciation, we included a question on a pronunciation model in the teacher questionnaire. Unremarkably, majority of the answers preferred Received Pronunciation over General American accent. A small group of answers did not have any clear pronunciation model in mind or stated that they themselves are the models for the correct pronunciation. The reasons as to why this is the case included e.g.:

- "It is the one that is in my textbook."
- "I don't know much about the differences between the accents so I stick to what's in my textbooks."
- "I think it is the most understandable accent for my students."
- "Our school makes trips to England every year and I want my students to understand the people in Britain."
- "I like how it sounds and I think it is the only correct pronunciation for schools."
- "The American English is non-standard and that's why we don't teach it."

These comments were chosen to illustrate the three kinds of reasons that the teachers provided most frequently:

a). They choose RP because it is the model their textbooks, in the Czech Republic most likely to be published in Britain, follow.

b). Some teachers are also unaware or not much confident in distinguishing various accents of English and think that the two may cause considerable problems in social interaction and they focus on the British model as the Czechs are more likely to visit Britain than the USA.

c). Finally, a group of teachers considers GA and the so called "American English" in general with its "simplified grammar" incorrect, non-standard and therefore inappropriate for their teaching.

Surprisingly, none of the teachers surveyed mentioned any other English accent, although three of them spent a considerable amount of time (more than six months) in Canada. It might be useful for our future studies to investigate teachers' opinions on the Lingua Franca Core pioneered by Jenkins. A hint what the results might be can be found in Ivanová who, when searching for a suitable model(s) for future teachers of English, carried out a survey among teachers of English phonetics at the Czech universities and concluded that "the lingua franca core seems to be unsuitable for future or in-service teachers of English because a simplified or modified pronunciation model cannot be considered the ideal model of pronunciation." (Ivanová 72; in our translation)[4]

| | RP | GA | Other/None |
|---|---|---|---|
| What pronunciation model do you prefer? | 80% | 11% | 9% |

Table 3

The teachers seem to be conflicted about the role of native or near native-like accent(s) as the pronunciation goal. When asked whether the native-like accent is their teaching goal the results were roughly equal, however, those who do not aim at nativeness in their students were not able to stipulate what their goal is. They are aware of the fact that reaching a native accent is almost impossible but they do not know what else to aim for, what to replace it with and how to achieve that. Here, it should be our role as teacher trainers to intervene and make our trainees aware of other possibilities and the possibility to replace the nativeness principle with the intelligibility principle.

> The nativeness principle holds that it is both possible and desirable to achieve native-like pronunciation in a foreign language (...) The intelligibility principle holds that learners simply need to be understandable. The intelligibility principle recognizes that communication can be remarkably successful when foreign accents are noticeable or even strong, that there is no clear correlation between accent and understanding, and that certain types of pronunciation errors may have a disproportionate role in impairing comprehensibility (Levis 370).

**3.4 The Importance of the Segmentals and Suprasegmentals**

In the last part of the questionnaires it was our goal to find out how important the individual aspects of the English pronunciation are according to our respondents (Table 4). The question was intended to clarify whether there can be any link between the teachers'/students' emphasis on segmental issues and their opinions on their importance for a successful communication. We were not surprised by the sheer dominance of segmental issues in the results. The ratings of both groups were virtually identical and seem to hint at one possible reason for the negligence of prosody features that we frequently find in our teaching observations. Unfortunately, the reality seems to be that the teachers equate correct pronunciation only with individual sounds and their production. It may be given by the fact that they themselves feel uneasy when it comes to intonation, rhythm and the aspects of connected speech. As the result, they tend to overlook them in their teaching, further stressing a view in their students that these are not that important and thus creating a vicious cycle that breeds itself and prevents the students from improving their pronunciation. Interestingly enough, our findings are significantly different from those of Marzá (269). In her survey among the Spanish students the importance assigned to the segmental and suprasegmental features was on the whole very similar. Marzá's results then are

in line with Szyska (291) who focused on the levels of anxiety and its correlation with pronunciation self-perceived competence among Polish students. She also asked her respondents to rate their pronunciation of the individual aspects and the average scores for segmentals and suprasegmentlas were very similar and tended to be in the higher spectrum of the scale.

Our idea that the teachers are used to abandoning the prosody and paying most of their attention to the individual phonemes was further strengthened by a task they were asked to complete in order to obtain the credit for their English phonetics class (not part of the questionnaires). The task consisted of a recording of a read passage by a Czech student of English and an evaluation form. The recording was not intended to represent a typical example of Czech English but we chose it because in our assessment it was a good example of heavily accented English and provided the teachers with plenty of opportunities to identify all kinds of pronunciation errors. The teachers were to listen to the recording as many times as they wished, complete the accompanying evaluation form and suggest a way of correcting the mistakes they may have found. The majority of the filled-in forms (16) assessed only incorrectly pronounced phonemes (most frequently /v/ x /w/ and the dental fricatives), some of them (5) commented on the word stress placement but almost none (2) tackled the intonation patterns, the lack of sentence stress, not to mention the incorrect assimilation patterns that were all present in the recording.

| **Aspect of pronunciation** | **Importance – Arithmetic Mean Values (1 = the most important; 10 = the least important)** | |
|---|---|---|
| | **Students** | **Teachers** |
| Vowels | 1.8 | 2.3 |
| Consonants | 1.5 | 2.0 |
| Word stress | 4.6 | 2.8 |
| Weak forms | 8.1 | 7.3 |
| Rhythm | 5.9 | 5.4 |
| Linking | 8.8 | 6.9 |
| Assimilation | 7.8 | 6.6 |
| Elision | 9.1 | 9.7 |
| Intonation | 8.9 | 7.1 |

Table 4

**4. Suggestions for Improvements**

Since we complained about the gap between the research and the teaching reality in the introductory comments to our paper, we think it only fair to conclude with a few ideas that may bring the two closer together. In her interesting article with an intriguing title *Utopian Goals for Pronunciation Teaching* Tracey Derwing outlines nine "utopian" goals that, if met, could significantly improve the effectivity of pronunciation teaching. As the teacher trainers we find especially points (2), (3) and (5) highly intriguing and in the rest of the paper we would like to offer our views on these goals.

The goals are:

1. increased attention from researchers;
2. a focus on teacher education;
3. appropriate curriculum choices;
4. improved assessment;
5. focus on intelligibility/comprehensibility;

6. more useful software and other technology;
7. no more scapegoating of accent;
8. and better strategies for integrating newcomers into the community.

**Ad 2)**

The linguistic disciplines at the Czech universities that prepare the future teachers of English are traditionally dealt with separately from their teaching methodology. The students then may get a false impression that the two are not related, frequently resulting in either too much dependence on the textbook and its handling of the matter, or in a worse scenario not integrating their ELT knowledge with the content knowledge of the subject at all. In the current situation of the Czech universities where the teacher trainers are reminded of the lack of funds on their every step, it is unrealistic to imagine that the English language teaching programmes would suddenly offer new sets of courses. However, what we see plausible is including at least the basic teaching guidelines in every linguistic discipline, especially highlighting the functional differences between the Czech and English language systems and their significance for a successful communication. As far as the pronunciation models are concerned we believe that making the teachers aware of accent differences and exposing them to various pronunciation models can be only beneficial.

**Ad 3)**

With the limited time to pronunciation teaching that a lot of teachers have to cope with, we cannot deal with all the features of pronunciation. It is hardly realistic to expect the teachers to sacrifice the precious time they already devote to the individual aspects of language teaching for more pronunciation. We should thus try to maximize the effectivity of the time we have at our disposal. Munro and Derwing ("The functional load" 520–531) therefore suggest adopting "functional load principle" and primarily focusing only on the most important aspects that can hamper the intelligibility and comprehensibility of our students. In the Czech context, this could be a solution to the "tyranny"[5] of dental fricatives - focusing on the functionally more salient aspects, e.g. on the role of schwa as discussed in Poesová; on the difference between /e/ x / / as strengthened by Wells; or linking (see e.g. Šimáčková, Podlipský, & Kolářová). This suggestion then goes hand in hand with the ultimate goal of transforming our students into independent users of the English language, no matter what the level they have reached is. In order to become independent, the learners need to be equipped with the essential self-monitoring, speech modification and speech adjustment strategies.

Furthermore, the opacity of the national curricular documents as regards to the pronunciation goals can be overcome by integrating the pronunciation activities with all the language skills and topics in the same way we do with grammar and vocabulary. Only when we stop detaching pronunciation from the other components of the language teaching can we succeed.

**Ad 5)**

As we stated above, we firmly believe that the pronunciation teaching at the Czech schools is cursed by the nativeness principle. Even when the teachers realize its unsuitability they are clueless at finding a replacement, their teaching is not rooted in any clear methodology and as a result is inevitably destined to fail. However, when we succeed in bringing their attention to more reachable, yet extremely important roles of intelligibility and comprehensibility, we may change their teaching paradigm and draw their attention to the aspects they can really influence. The fact that the foreign accentedness and the amount of intelligibility are not necessarily interconnected had been attested several times (e.g. by Munro and Derwing "Foreign accent" 73-97). Even a heavily accented speech can be fully intelligible,

supposing the salient features are pronounced correctly, and that is the crucial thing that the teachers should always bear in mind when setting the goals for their students' pronunciation.

**Conclusion**

The study aimed at comparing the Czech undergraduate students' and in-service teachers' attitudes toward pronunciation. Even from a limited number of participants and a small-scale nature of our investigation it is clear that pronunciation needs a lot more attention in the pre-service preparation of ELT professionals. The results confirmed our assumptions that the students usually set themselves nativeness as the main goal for their pronunciation. Subsequently, seen from this perspective, they evaluate their pronunciation very critically (even though they consider it to be only moderately difficult), which on the other hand does not correspond with their self-perceived listening comprehension skill. This is strengthened by the positions of their teachers that seem not to be able to see beyond the (mostly) unreachable goal of acquiring a native-like pronunciation. Although the teachers are aware of the futility of aiming for a native-like accent, they seem to be oblivious to the concepts of intelligibility and comprehensibility.

Both the teachers and the students assign much greater importance to the segmental issue of pronunciation and seem to neglect those features of pronunciation that stretch over more segments, possibly whole utterances. Furthermore, the teachers stubbornly focus on those segmental features of English that the Czech learners have traditionally problems with regardless of their functional load.

Another problem that the teachers are struggling with is deciding what pronunciation models to employ for their teaching. Our results suggest that they solely rely on their textbooks in this decision and a large number of them consider any other variety of English non-standard, i.e. wrong.

Finally, we outlined several steps we believe may lead to the desired improvements in the pronunciation teaching in the Czech Republic.

**Notes**

1 For a detailed characteristic of the language levels consult *Common European Framework of Reference for Languages: learning, teaching, assessment*.

2 „... cíl pro oblast výslovnosti je v Rámcovém vzdělávacím programu stanoven v integraci s řečovými dovednostmi mluvení a poslechu, částečně s porozuměním přečtenému. K cíli ve výslovnosti pak referují následující fráze či jednotlivá slova: "porozumí ..., rozliší v mluveném projevu, srozumitelně reprodukuje ..., s porozuměním přijímá a srozumitelně ... předává ..., ... zapojí se do živé diskuse..., komunikuje plynule a foneticky správně". Pro běžnou komunikaci v AJ, pro kterou jsou žáci ZŠ a SŠ připravováni, je tedy adekvátní cíl v oblasti výslovnosti sluchově vnímatelná a srozumitelná výslovnost a jako vzor pro takovou výslovnost je vhodné v evropském kontextu používat britskou angličtinu pro řečovou produkci a pro receptivní účely britskou a americkou angličtinu..."

3 'x' means that the group was not asked this particular question

4 „Z výše řečeného vyplývá, že lingua franca je nevhodným cílem pro výuku výslovnosti budoucích či stávajících učitelů AJ, protože při stanovení cíle hovoříme o ideální podobě vzorové výslovnosti, za kterou nemůžeme považovat zjednodušenou či jakkoliv modifikovanou podobu výslovnosti."

5 We do not wish to create the impression that they are to be completely neglected. On the contrary, but since their functional load is considerably low compared to the other English phonemes, it is perhaps rational to start with the more important ones when facing the scarcity of teaching time.

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**Helena Polehlová**

# Ælfric's *Grammar* as "*the key which unlocks the understanding of books*"

Abstract: *The article aims to present the* Grammar of Ælfric, an abbot of Eynsham *(ca 1000), as a unique Anglo-Saxon handbook of Latin grammar that uses Old English as its medium. Undoubtedly it is a piece of text invaluable for our knowledge of Old English and the society in Anglo-Saxon England. The paper analyzes the sources and methods of* Ælfric's *work, ones which reflect his great interest in teaching Latin as a foreign language. It focuses on* Ælfric's *usage of Old English linguistic terminology, testifying to his attempts to make the language accessible to young learners of elementary level. Although the* Grammar *is based on several earlier grammars, aimed at native speakers of Latin,* Ælfric's *selection of vocabulary (Latin as well as Old English) used as illustration of paradigms together with the fact that he employs a vernacular as the medium make it a pioneer work.*

## Introduction

Ælfric of Eynsham (ca 950–1010) has received a lot of attention especially due to his religious works – two series of *Catholic Homilies* and extensive *Lives of Saints*. Recently, however, scholars have shown increasing interest in his pedagogical works – *Grammar, Glossary* and *Colloquy* – which won him the attribute Ælfricus Grammaticus. Being a monk and a priest, Ælfric was primarily concerned with educating clergy through his homilies and lives of saints, the most common genres of religious writing; thus religious works undoubtedly hold a prominent position within the extensive body of his works. Nevertheless, it is necessary to point out, in accordance with Melinda Menzer, that there is a close connection between his religious and pedagogical works (Menzer 638). Ælfric was well aware of the fact that his audience's ability to understand Latin and use it actively was poor, the fact which is reflected in the Old English preface to his Grammar.[1] Ælfric composed a grammar which uses the vernacular as its medium to help his pupils understand Latin religious texts, "to unlock their understanding of books," as he emphasizes in the Old English preface (Zupitza 2). Yet existing grammars, which formed the canon of late Roman and early medieval grammatical treatises, were intended for students from the Latin-speaking milieu.

The Latin preface to the Grammar mentions two basic sources of Ælfric:[2] Aelius Donatus's *Ars Maior et Minor* (often referred to as *Ars Donati*) written in Rome ca 350 and Priscian's *Institutiones Grammaticae*, a treatise of a sixth-century Constantinople grammarian. Despite the allusions to classical grammars, Vivien Law as well as David W. Porter argue that Ælfric based his *Grammar* on the so-called *Excerptiones de Prisciano*,[3] an abridged and simplified fusion of Priscian's *Institutiones Grammaticae* and several continental treatises on grammar, which is of uncertain, probably continental, origin (Law "Anglo-Saxon England" 52; Porter 31).

On selected extracts from the *Grammar*, the present article attempts to examine what relation there is between Ælfric's sources and the *Grammar*, to explore the way of Ælfric's adapting his sources, and to analyse selected grammatical terminology he employs. For the purpose of the present article we have chosen the introductory section on parts of speech and initial parts of chapters dealing with individual parts of speech. A set of technical terminology covering the parts of speech and their properties have been selected.

## Structure of the *Grammar*

The discourse of the *Grammar* logically develops from the smallest segments of language to more

complex structures. It follows the outline described as stæf – stæfgefed – dæl – cwide – boc (letter – syllable – word – sentence – discourse), a structure which is based on all sources mentioned.

In accordance with late Roman grammars, Ælfric is concerned mainly with morphology and vocabulary; therefore defining single parts of speech and expounding on declinations of nouns and conjugations of verbs in detail, including rich examples translated into Old English, seems to be the backbone of the *Grammar*. In fact, inflectional morphology occupies 94% of the text of the *Grammar* (Toupin 342). It starts with an introductory survey of the parts of speech. Each of them is given a brief semantic explanation which is expanded on in the sections dealing with single parts of speech respectively; every part of speech is classified and richly illustrated on examples. Further on declensions of nouns and conjugations of verbs are given thorough attention.

Regarding Ælfric's concern with pedagogy, "no overriding grammatical theory or philosophical conception drives Ælfric's revision of his source. The Grammar shows Ælfric not as a tenth-century Chomsky but as a master teacher" (Porter 31). To make the grammar accessible to his audience, he seems to have subordinated the grammatical instruction of his sources to clarity and brevity on the one hand, and to rich illustration on abundant examples of Christian vocabulary and vocabulary from the Anglo-Saxon background on the other. According to Fabienne Toupine, Ælfric's Grammar is a combination of a "Schulgrammatik" systematically defining single parts of speech in semantic terms and enumerating their properties, and lists of forms functioning as paradigms (Toupin 342–343).

**Sections on parts of speech**

In the introductory chapter concerning the parts of speech, Ælfric uses elementary definitions. Although drawing on introductory parts of "De partibus orationis" both by Donatus[4] and *Excerptiones*,[5] Ælfric defines each part of speech in very simple terms, giving preference to semantic explanation to that of grammatical properties. To offer an example, "nomen" is translated as "nama" and is defined as "a name with which we name everything" (Zupitza 8). Immediately after that semantic definition Ælfric classifies nouns as "synderlice" (proper) and "gemænelice" (common), giving examples of them: "Eadgarus" and "Aðelwoldus" are examples of proper nouns and "cyning" and "bisceop" are those of common nouns. On the one hand, the examples are patterned strictly after Donatus's examples (Roma, Tiberis; urbs, flumen) with evident semantic link between the proper nouns and their semantic category expressed by the common nouns; on the other hand, Ælfric's innovation in terms of Anglicizing and Christianizing the exemplification is evident. Instead of Priscian's digression on the number of parts of speech in Greek and Latin grammars Ælfric considers this elementary explanation to be sufficient. What is more, accidentia (properties of nouns) are discussed only in later subchapters focused on nouns (e.g. Zupitza 18 – de generibus; 21 – de declinationibus).

Later a pronoun is defined as "ðæs naman speljend" (a representative of a noun),[6] which seems to be a very simplified definition again in comparison with that given by *Excerptiones*. On the other hand, Ælfric adds abundant examples of pronouns, contextualizing the technical term. This part explaining the pronouns has been quoted by many scholars as it is not only Christian vocabulary which makes the part innovative but some scholars consider it to be a biographical note referring to the author's life: "Hwa lærde ðe? – Dunstan. Hwa hadode ðe? – He me hadode." (Who taught you? – Dunstan. Who ordained you? He ordained me.)[7] From the examples given, however, it follows that Ælfric uses the term pronoun as an umbrella term only to refer to personal, possessive, and demonstrative pronouns. Other types of pronouns are frequently classified as "nama", e.g. *quis - hwa* (Gneuss 13).

The detailed section focused on pronouns (Zupitza 92–119) starts with a thorough definition quoted from Priscian directly in Latin and translated into Old English: "pronomen ys naman speljend, ... se

byđ underfangen for agenum naman, and he underfehđ hadas mid fulre gewissunge" (pronoun is a representative of nouns which substitutes for proper nouns and it receives concrete persons.) (Zupitza 92) This part of speech has six properties: species – hiw – form; persona – had –person; genus – cynn –gender; figura – anfeald hiw ođđe gefeged – simple or complex form; numerus – getel – number; casus – gebygedness – case.

The introductory part continues treating verbs. A very short definition of the verb attests to the fact that the Old English word "word" must have been employed as a grammatical term even before Ælfric. (Hall 196) Ælfric makes only the general meaning of verbs apparent, saying that "word getācnađ weorc ođđe đrowunge ođđe geþafunge" (verbs signify action, suffering, or receiving action, or submission)[8] (Zupitza 9). The fact that the meaning of submission is added seems to be one of Ælfric's innovations. Unlike in the *Excerptiones*, the properties typical of verbs are not dealt with in the introductory chapter at all. However, the examples offered clearly illustrate the terms.

When introducing the adverbs, Ælfric copies his model grammar – in accordance with *Excerptiones* he calls the adverbs "wordes gefera" – a companion of a verb because the adverb on its own lacks the full meaning; nevertheless, its meaning is completed by the verb[9] (Zupitza 9).

Like in ancient grammars, participles are separated from the category of verbs and nouns as they have a lot in common with both of them. Ælfric's rendering of the term as "dæl nimend" – a calque based on Latin participium - aptly expresses this property of theirs: they take declension from the nouns and tense and meaning as well as number and form from the verbs (Zupitza 9–10). Ælfric deviates slightly from the definition given by *Excerptiones* in omitting the property of mood typical of verbs.[10]

The term conjunction is translated as "geþēodnys" or "fēging," both of which are formed by loan translation[11] (Zupitza 10). Ælfric points out that conjunctions are not sufficient on their own; they connect either nouns or verbs, which reflects the definition given by the *Excerptiones*.[12]

Preposition is translated as "foresetnyss". As follows from the definition – "an associate of nouns and verbs", the term is applied not only to prepositions in the modern sense of word but also to prefixes, as attested by the second part of the definition: "its position is always before nouns or verbs" (Zupitza 10). The definition is followed by three examples of Latin prepositions translated into Old English.

The list of parts of speech is concluded with a brief explanation of interjections – "betwuxaworpennyss" – rather a weird calque based on the Latin term. It is defined as a word which can be put between other parts of speech to show commotion, agitation or disturbance of the soul (spirit) (Zupitza 11). The way Ælfric defines interjections is adopted from Donatus. It is interesting, however, to pay attention to the examples given as they differ substantially from those given by Donatus:[13] Latin *heu* is interpreted as "the pain of the soul", *pape* expresses astonishment, *atat* horror and *racha* wrath and indignation. Examples of interjections used in Christian context based on quotations from the Bible are listed in the chapter focusing on the interjections (Zupitza 277–280).

The section introducing the parts of speech concludes with a statement that, indeed, Latin language is based on the above-mentioned parts of speech which the English language shares as well – a statement supporting Melinda Menzer's opinion that the aim of the Grammar is not only to teach the Grammar of Latin but to teach to analyze the English language as well and to apply the grammatical features of Latin to English (Menzer 640).

As can be seen clearly from the structure of the *Grammar*, Ælfric was preoccupied mainly with pedagogical purposes of his handbook; therefore his innovations consist in combining his sources, pondering fitting, yet elementary, semantic definitions, and omitting unnecessary details and lengthy explanations which do not seem relevant to his students. Although this fact has not received much appreciation from scholars, I find it an essential innovation. In some places Ælfric's direct inspiration by

Donatus's *Ars Maior*, not only by the *Excerptiones*, is evident, e.g. in the sections on nouns or interjections. Last but not least, illustrating the definitions on numerous Latin examples of words translated into Old English, labelled as "Anglicisation and Christianisation" (Toupin 344), is of fundamental importance.

**Technical Terminology**

Another remarkable innovation of Ælfric's includes translating technical terms. Gretsch and Gneuss identify four possible ways of transferring the meaning of a Latin term into Old English, out of which the first three are adopted by Ælfric to create grammatical terminology in Old English:

1. Adoption of the foreign word as a loanword
2. Creation of a semantic loan – transfer of a specific meaning of a Latin term to an already existing OE word
3. Use of a loan formation – formation of a new OE word which reproduces the structure of a Latin word in all or some of its components
4. Free rendering of the Latin term on the basis of figurative language using metaphor or metonymy (Gretsch 117)

From a close study of the terminology it is evident that the fourth type is not adopted by Ælfric in his *Grammar*. It is used in his homiletics and exegesis as it requires deeper explanation of the author (Gretsch 117). As far as the individual types of creating the terminology are concerned, loan words are rather scarce; Ælfric seems to have preferred using native Old English vocabulary. There are three of them belonging to the scope of grammatical terminology in question: casus (apart from fyl and geÞeodnyss) and pars (apart from dæl) are directly borrowed from Latin. Declinung is traditionally classified as a loan word since the stem is borrowed from Latin (Latin declinatio – ModE declension). Nevertheless, it differs from the previous two, as the stem "declin" of the loan word has a native derivational suffix –ung corresponding to the Latin suffix –atio.[14]

Semantic loans are very productive; they are described as "established native words that borrow an additional sense from a foreign word with which they already share some important sense" (Chapman 436). From the list of grammatical terms in question thirteen terms are formed this way:

| **OE term** | **OE original meaning** | **Shifted meaning** | **Latin term** |
|---|---|---|---|
| **cynn** | kind, sort | gender | **genus** |
| **dæl** | part, portion | part of speech, word | **pars orationis** |
| **endebyrdnys** | order | grammatical order | **ordo** |
| **gelimp** | event, accident, chance | grammatical property (feature) | **accidens** |
| **gemet** | measure, space, capacity, ability, rule, order | mood, metre | **modus** |
| **getacnung** | sign, mark, symbol, token | meaning | **significatio** |
| **getel** | number | grammatical number | **numerus** |
| **had** | person, sex, rank, position | grammatical person | **persona** |
| **hiw** | shape, form, fashion, species | form, kind (type) | **figura, species** |
| **miht** | ability, power, virtue | ability | **potestas** |
| **nama** | name | noun | **nomen** |
| **tid** | time, hour, date, period of time | tense | **tempus** |
| **word** | word, tale, story | verb, part of speech | **verbum** |

The use of loan formations is another productive method of enriching the native word stock in which the structure of the Latin word is considered when a new loan formation is being created. According to Gneuss, they can be divided into three categories, depending on their proximity to the foreign model: loan translations (calques), loan renditions and loan creations (34). The following table lists six loan translations together with their morphological structure in Old English and Latin:

| **OE term** | **OE structure** | **Latin term** | **Original structure** |
|---|---|---|---|
| **betwuxaworpennyss** | between+thrown+ness | **interiectio** | inter+iect(us)+io |
| **dæl nimend** | part taking | **participium** | pars+capio |
| **feging** | feg+ing[15] | **coniunctio** | con+iunct(us)[16]+io |
| **foresetnyss** | fore+set+ness | **praepositio** | prae+posit(us)+io |
| **gefegednyss** | gefeged+nyss | **figura (compositio)** | com+posit(us)+io |
| **geðeodnyss** | geðeod[17]+nyss | **coniunctio, coniugatio** | con+iunct(us)+io<br>con+iugat(us)+io |

Some of these terms, e.g. "betwuxaworpennyss," seem to be unnatural, and as Vivien Law argues, they were probably not meant to serve as fixed terms; they rather function as glosses, making the understanding of the Latin terms easier for the pupils (Law "Anglo-Saxon England" 63).

The following two terms are considered to be loan renditions where only one morpheme matches a part of the Latin word:

| | | | |
|---|---|---|---|
| **naman speliend** | representing a noun | **pronomen** | pro+nomen |
| **wordes gefera** | companion of a verb | **adverbium** | ad+verbium |

These terms may also have functioned more as glosses than the terms themselves although they occur in the *Grammar* repeatedly.

The last subtype of loan formations – loan creations – are defined as "complex words created to render a foreign term, though no morpheme of the loan creation corresponds to any in the foreign model" (Chapman 437). The following example gebygednyss consists of the past participle of the verb "gebygan," to bend, and thus is semantically close to the Latin casus but there is no morphological link between them. This term, however, is also used as an equivalent of the Latin word "declination," and in this case it may be considered to be a loan translation, as seen from the table:

| | | | |
|---|---|---|---|
| gebygednyss | gebyged+nyss | declinatio | declinat(us)+io |

Undoubtedly, grammatical terminology is a fundamental innovation of Ælfric's. Apart from borrowing it directly from Latin, Ælfric adopts semantic loans and loan formations.

**Conclusion**

To conclude and return to the title of the article, quoting the Old English preface to Ælfric's *Grammar*, there are at least three important aspects of Ælfric's *Grammar* consistent with his pedagogical concern: adapted structure of his sources, rich Anglicized and Christianized exemplification, and introduction of vernacular technical terminology. Although it cannot be considered a grammar of

Old English, "what Ælfric achieves is a grammar of Latin that equips its English readers with a full set of Latin-based grammatical terminology which they can use to study their own language, the first step toward a self-conscious and independent grammar of English" (Hall 202). Ælfric's *Grammar* is the evidence of his zealous attempt to educate – "to unlock the understanding of books."

**Notes**

1 "Is nu for ði godes Þeowum and mynstermannum georne to warnigenne, Þæt seo halige lar on urum dagum ne acolige oððe ateorige, swaswa hit wæs gedon on Angelcynne nu for anum feawum gearum, swa Þæt nan englisc preost ne cuðe dihtan oððe asmeagean anne pistol on leden, oðÞæt Dunstan arcebisceop and Aðelwold bisceop eft Þa lare on munuclifum arærdon." (Zupitza 3) (The servants of God and monks must heed warnings eagerly so that the holy learning in our days does not fail or become cool just as it did a few years ago when no English priest was able to compose or examine an epistle in Latin until archbisop Dunstan and bishop Æthelwold re-established this learning in monastic life.) (The author's translation)

2 "has excerptiones de Prisciano minore uel maiore uobis puerulis tenellis ad uestram linguam transferre studui, quatinus perlectis octo partibus Donati in isto libello potestis utramque linquam, uidelicet latinam et anglicam, uestrae teneritudini inserere interim, usque quo ad perfectiora perueniatis studia"(Zupitza 1). (I have taken the trouble to translate these Excerpts from Priscian's Institutiones grammaticae for you young children into your language, so that once you have studied the eight word classes of Donatus's grammar in this book you will be able to incorporate both languages, Latin and English, into your tender minds until you arrive at more advanced studies.) (Translation by Vivien Law) (Grammar 207)

3 Excerptiones de Prisciano are referred to as Excerptiones in this article.

4 Cf. Donatus II, 17.

5 Cf. Porter 58, 59.

6 According to Bosworth-Toller Dictionary, spelian means to take the place or stand in the place of another.

7 The author's translation. On the relevance for Ælfric's biography see Hall 198-199.

8 The author's translation. Bosworth-Toller Dictionary: "ðrowian" = to suffer and "ðrowung" corresponds to the Latin "pati" and "passivum".

9 Cf. Porter 60, 61.

10 Cf. Porter 58, 59.

11 Bosworth-Toller Dictionary: "geþēodnys" = joining, juncture, joint, connexion, society, company, fellowship; fēging= joining, also attested as a grammatical term, quoted from Ælfric (Zupitza 258)

12 Cf. Porter 60, 61.

13 Cf. Donatus II, 17.

14 According to Gneuss, it can be classified as a loan rendition (Gneuss 34-35).

15 OE fegan = to bind, join, unite, fix

16 Coniunctio is derived from past participle coniunctus of the verb coniungo,ere; coniugatio from past participle coniugatus of coniugo, are.

17 OE geðeodan = to join, to attach

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**Jaroslava Štefková, Darina Veverková, Ivana Slováková**

# Evaluation of Architecture of Scientific and Technical Abstracts Written in English

Abstract: *An abstract as an example of technical writing is undoubtedly a part of scientific and research publications. Its role is important; however, its construction is given considerably little attention. First, the topic is addressed from the point of view of Slovak, English and publisher's requirements for abstracts. The authors evaluate if the rules to construct abstracts are followed based on the comparison of several selected parameters of abstracts concerning structure, length and formal layout according to the STN ISO 214 standard. The abstracts of Slovak authors are evaluated for the field of fire science and technologies. The obtained outcomes are evaluated as preliminaries of further research and as topics deserving more instruction in technical English and academic English courses.*

## Introduction

The universities foster the development of science and education. Each of these two attributes influences the other one. To pursue the first one the academics are supposed to do and they do various forms of research. The research is not considered to be finished until the results are published. At Slovak universities the university teachers and researchers are assessed according to several criteria and one of them (rather important) is the number and quality of their publications. When it comes to publishing research outputs, quite naturally the most valued are the articles published abroad, mostly written in English and published in the high impact journals or cited in the citation databases such as Web of Knowledge or Scopus, SpringerLink, Science Direct, Wiley Online Library and others, covering various journals and conference papers and reviews as well. At least such a procedure is used at the Technical University in Zvolen. This effective tool encourages scientific knowledge to be shared across professional community.

A high level of English is required to get the article published in the mentioned databases. Here we can see the problem arising. A lot of researchers conduct excellent research, but writing the article in English is rather difficult for them. When scholars use their knowledge of English as their L2 to produce papers they have to struggle with several issues. Some authors (Connor 1996, Mauranen 1993) dealt with contrastive rhetoric concerning national background implications in producing formally sound academic discourse. These issues include text flow, linking the ideas, expressing logic and coherence and from the structural items the most difficult to deal with are the interpretation of results and the review of literature (Martín et al. 64). Especially non-native users of English present divergence from the discourse requirements of the reviewers and editors. These findings draw our attention to target Slovak authors. On the other hand, as Martín (65) presents the results of the analysis of editors´ comments when rejecting a manuscript of non-native speakers, the most frequent reason is related to content and organisation rather than language and the style used, such as lexical and grammatical errors, clarity of expression, verbosity, hedging. There is a suggestion to use "scientific Globish" (Tychinin, Kamnev 504) to make it easier for scientists with L2 English to compete with their counterparts with proficiency level of English. However, this suggestion did not last long as they also confirmed that English is not the true reason to limit or stop science from being published (Tychinin, Kamnev 505).

A number of books, manuals, articles and internet pages deal with the topic how to write scientific

articles, reports and even abstracts using proper and standardised English. Abstracts are mentioned by Audision et al. (354) as one of the most important parts of a scientific article. However, there is a very little reference in language research literature to writing abstracts as a form of scientific discourse. Even if an abstract is a very short and limited form of writing, it definitely has quite a precise and well-organised structure. However, we lack any research data uncovering the organisation and content of this short form of scientific discourse, not to mention the use of grammar and style.

**Analysis**

The documents describing the purpose, function, structure and particular language issues related to abstracts differ on the depth of detail or approach to them. Hurley (2013) gives hints on how to write abstract addressing processes of writing abstract more than forms and style. More complex description is usually provided by writing centres established at universities (Koopman at Carnegie Mellon University, The Writing Centre at UNC College of Arts and Sciences, Procter at University of Toronto, UNLV Writing Centre at University of Nevada), or native-speaker scientists (Easterbrook 2010, Andrade 2011:172–175, Tychinin, Kamnev 2013, 2005) write technical articles and are well accustomed to meeting the journal requirements. Their advice should assist other scientists wishing to publish a paper including a well-structured abstract.

Besides earlier mentioned sources, the Slovak standard STN ISO 214 – Documentation – Abstracts for publications and documentation – also describes the purpose and the use of abstracts, content, presentation and style of abstracts. It includes some examples of typical abstracts as well. The standard is on an international basis naming 32 countries, including Australia, Canada, India, Israel and most of European countries, where the standard is applicable. However, this document is binding only for scientists writing in Slovak. To sum up the sources used for elaboration of the study we used information provided by writing centres, individual scientists, and Slovak standard STN ISO 214 to analyse abstracts and design criteria for our research. Based on the contrastive rhetoric the positive influence of the Slovak academic culture on English written abstracts could be observed.

| **Source** | | **Number of sections** | | | | | | | **Additional information** |
|---|---|---|---|---|---|---|---|---|---|
| Slovak standard | STN ISO 214 | **4 sections** | Objectives | Methodology | Results | Conclusions | | | Sample abstracts |
| University of Las Vegas | Writing Center | **4 sections** | Reason | Method | Results | Implications | | | Active verbs |
| Andrade Ch. | | **4+1 sections** | Background | (Objectives) | Methods | Results | Conclusions | | No citations |
| UNC | The Writing Center | **5 sections** | Reason | Problem | Methodology | Results | Implications | | Technical language, Key words |
| Koopman P. | CMU | **5 sections** | Motivation | Problem statement | Approach | Results | Conclusions | | 6 key words |
| Kilburn | LEO | **6 sections** | Purpose | Method | Scope | Results | Conclusions | Recommenda-tions | Key words, Passive voice |

Table 1: Descriptions of abstracts by various sources

When looking more closely at sections of abstracts we found slight deviations in the architecture of abstracts. Brief summary provides basic information within the sources in the Table 1. Primarily, we should define the kind of abstract. We talk about informative or descriptive abstracts. The informative

abstract provides more or less summary of the text, while the descriptive one shall tease the reader to read the full text as there is no information on Results and Conclusions. The length of the informative abstract is about 10% of the full length of the article or book (Kilborne 1998). The number of sections differs as the purpose of abstracts meets a different aim. Most of research abstracts belong to the informative group.

We can start from the minimum of four sections in the standard STN ISO 214, UNLV and Andrade. The four named sections are Objectives, Methodology, Results and Conclusions. Andrande (175) considers Objectives as additional section asked by some journals, whereas Background is a more usual section starting abstracts. The standard describes structure of abstracts briefly compared to Andrande (2011:176) giving a more detailed description, examples, and questions helping to formulate the individual sections precisely. Other authors (Koopman 1997), (Kilborne 1998) suggest another one and two sections respectively. Koopman (1997) adds Motivation, a possible introduction of literature review or importance of the research and Kilburn mentions Purpose and Recommendations. Easterbrook (2010) presents a specific view with his six sentence approach suggesting that a sentence makes a section. His design divided the section of Topic into a General Topic and the Topic of the Research section. Additionally, he also advises to summarise the literature or research gap in one sentence. Then he continues with the earlier mentioned sections or sections of an abstract – Methods, Results and Implications. To conclude the number of sections we can say that the three – Methods, Results and Conclusions are mentioned in all abstract "designs." The name of the first section may be various (Background, Introduction, General Topic, Motivation) and it usually covers very similar concepts of introducing the topic of the article through additional information related to the previous research, literature reviews or importance of the due topic

Length of abstracts is not usually mentioned in the instructions except in Bolt and Bruins (19) (usually between 100 and 250 words) but in editorial requirements. Yet, it is important that abstracts are brief and to the point. The precise number of words usually depends on the editors or journal guidelines.

The previously mentioned authors unite on the claim of a great significance of abstracts for readers, as well as for editors. Not only does it provide brief information about the research, it also serves as a tool attracting the readers and as a pre-step for reading the whole article. In many cases, the abstract together with key words are used for indexing the article and thus allowing more effective and faster retrieving the right article (The Writing Centre 2014). Abstracts also serve as a means of forwarding the review of the article to the right commission of reviewers – the crucial point for accepting or rejecting the article itself.

Regarding the sequence of writing the abstract and the article, the article is generally advised to be written first and the abstract consequently (The Writing Centre 2014). The order affects the quality of abstract significantly which we shall discuss in the section of Results. Based on our experience, the scholars quite often experience the opposite procedure. In particular for conference papers, where first the abstract is required and then the article is expected and reviewed.

Despite the fact that writing abstracts also includes some language and syntax issues, very little attention is paid to the overall architecture. Following the analysis of the instructions on how to write abstracts we focused our study on investigation how authors with L2 English follow the designed structure of abstracts, number of words they use and number of sentences in abstracts as this was an approach how we can look at the structure of abstracts. Our partial objective was to find out the preference of active versus passive voice in this type of discourse. Importantly, this study finds itself a pre-research activity to determine the relationships to be investigated in more detail.

**Methods**

We decided to analyse abstracts, as one of the most read parts of scientific articles. We retrieved abstracts from the articles collected in Scopus database. Working at the Technical University and teaching technical courses we chose the field of Fire Protection and Safety, as this is one of our three–degree programme of study. Based on the findings of contrastive rhetoric we focused on authors using English as L2 to see how they succeed in writing formally sound abstracts. The authors are Slovak scholars, sometimes cooperating with foreign counterparts. Our collection of abstracts contained 33 abstracts, most of which were marked as articles or conference papers. Based on the description and advice provided from different sources we investigated several features of abstracts. The abstracts were retrieved from the sources: *Advanced Materials Research, Wood Research, Advances in Electrical and Electronic Engineering, Journal of Central European Agriculture, Applied Mechanics and Materials, Acta Facultatis Xylologiae* and others.

Evaluating the contents of the abstracts we studied the representation of particular sections of an abstract. Considering various approaches we decided for a five-section design – Topic, Objectives, Methods, Results and Implications which, in our opinion, represent the concept of a scientific and research article best. As an implication of Easterbrook approach of sentences as sections we used sentences or clauses in compound sentences to describe the presence of the sections. Number of sentences devoted to a relevant section was a parameter describing completeness of each individual section. Consequently, we assessed every sentence and conducted an analysis of abstracts and completeness of sections. Every sentence was matched to the relevant section. We calculated an average number of sentences referring to each section, so we obtained a ratio of reference presented in Table 2.

The sentence length as one of the most important parameters to make the concept clearly understood was another relevant factor. We did not go further in the lexical analysis and reading difficulty of text. However, it might be included in a more detailed analysis of lexical comprehensibility and clarity, where we might use already existing formulas to determine the extent of reading difficulty, e.g. Gunning Fog Index (Audision 2009:354). The authors (Audision 354), (Nirmaldasan 46) discuss main influences on readability of text such as the number of words (mainly), the number of syllables and the number of characters. Average length of sentences should be from 10 to 25 words to stay within the limits of comprehensibility. Nirmaldasan (47) recommends using an average of 17 word although "an average sentence comprising 17 long words may still be a strain on the reader," where *long* means a polysyllabic word. Therefore, we find it quite important to see the number of words in a sentence.

The voice of the sentences was the next assessed parameter. Some authors (UNLV Writing Centre) suggest the use of active over passive voice as it is clearer and more direct. However, there exist also suggestions that the passive voice should be preferred because it is impersonal and emphasizes the information more than the author and therefore more suitable for formal types of discourse (Kilborne 1998). The use of avoidance of the first person (UNLV Writing Centre) are mentioned as well.

The use of key words in the abstract itself was another feature monitored in the abstracts. This category could achieve only *yes / no/ partly* values, as there were more key words given. If only half of them were used in the abstract then it was understood as partial usage of key words.

The mistakes in grammar and terminology, not considered initially, as we thought it would not be an issue for the abstracts of accepted papers, were the last aspect.

**Results**

Opening the discussion on results of this study we would say that these parameters might be understood as a pre-research trial to investigate those aspects that could form a solid base of research of a bigger scale. Thus the results can show us what could be analysed further.

The editorial requirements in our sources requested not more than 150 words (*Advanced Materials Research, Wood Research, Journal of Central European Agriculture, Applied Mechanics and Materials, Acta Facultatis Xylologiae*) and in Advances *in Electrical and Electronic Engineering* maximum of 200 words. Other editorial requirements include the following: avoid jargon, be specific, be informative, careful wording, 5 key words. Only *Acta Facultatis Xylologiae* journal requires three particular sections – Objectives, Methods, Main Results. As we can see from the graph (Figure 1), almost all authors met the required length. Only three out of thirty-three did not fit into the required length.

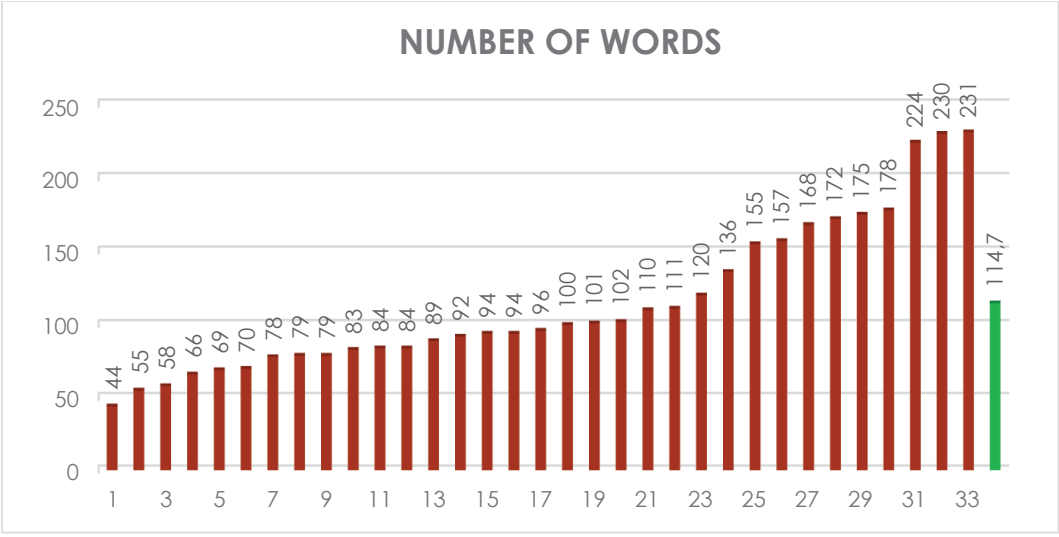


Figure 1: Number of words in abstracts (Number 34 represents the average number of words in abstracts)

The most significant findings were observed in the presence and completeness of sections. The results shown in Table 2 point out that the section with the highest number of sentences is the Topic (authors mostly know what they are going to write about) followed by the section of Methods and Goals. Sections of Conclusion and Results were completely absent in more than a half of abstracts, what significantly influenced the ratio. Taking into account the difference in the ratio between the first three sections and the latter two, there is a huge difference pointing out that authors do not follow the common structure of abstracts omitting the sections with vital information. Following these findings we did not check whether the papers themselves contained the information on the results and conclusions implied from them.

| | Sections of abstracts | | | | |
|---|---|---|---|---|---|
| | **Topic** | **Goals** | **Methods** | **Results** | **Conclusions** |
| **Number of sentences devoted to the section** (average) | 1.33 | 1.00 | 1.03 | 0.15 | 0.27 |
| **Completeness order** | 1st | 3rd | 2nd | 5th | 4th |

Table 2: Presence of abstract sections

Regarding the length of sentences, it is necessary to say that "one sentence" was understood a sentence from one full stop to another full stop (including simple, compound and complex sentences). The average length of sentences of 27.8 words is highly above the average of 17, but it is still within the limits of comprehensibility supposing the sentence construction is well organised and clear to the reader. On the other hand, the abstracts are considered a scientific discourse so longer sentences are rather appropriate. The most frequently appearing sentence length is 20 words. Two marginal values point out that the span of the ability to express the ideas clearly and comprehensible was wide. The minimum value of 8.8 words suggests an extremely simple sentence structure, while the maximum value of 74.7 words is on the edge of comprehensibility for even experts not mentioning a person unfamiliar with the topic. Moreover, this number proposes extremely good ability to structure complex ideas, or the comprehensibility of those texts is disputable and should be checked. As we can see from the results, scholars tend to use and formulate long sentences in spite of the necessity for brief and clear sentences required in abstracts. Their clarity and reading difficulty is questionable and would have to be investigated according to well-known formulas (Gunning Fog Index or Flesh Reading Ease Index).

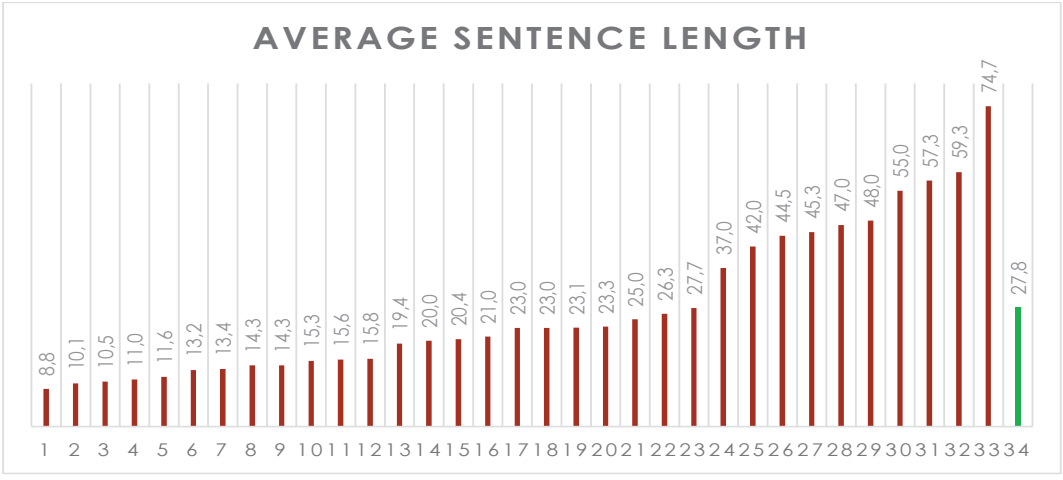


Figure 2: Average number of words in sentences (Number 34 represents the average number of words in sentences)

In terms of the use of voice, the authors rely on active expressions in two thirds (66.4%) and on the passive voice only in one third (34.6%).

We found considerable difficulties in occurrence of key words in the abstract body. Mostly more than a half of the keywords was used in the text. We could see that authors were trying to apply them in the abstracts. Nevertheless, in 9 cases the keywords were not used in the text, making up considerably high 27%.

Surprisingly, lexical and grammar mistakes occurred in 5 abstracts out of 33, which is only 15%. However, considering strict criteria of editors and publishers on correctness of accepted manuscripts it is a surprisingly high percentage. The identified grammar mistakes follow including suggested corrections:

- *"full functionally fire safety in building ...."* (a morphological mistake) - *fully functional fire safety in building*
- *"phenomenon ...begins consistently monitored..."* (a syntactical mistake) - *phenomenon ...begins to be consistently monitored...*
- *" This new describe radiation..."* (a lexical mistake) - *This novelty describes radiation.../This newly described radiation...*
- *" ...noise in fire tracks..."* (a spelling mistake) - *... noise in fire trucks..*
- *the object is to find out...* (a lexical mistake) - *the aim/objective is to find out...* .

We were not able to understand the following terms "*fire splitting building*" and "*people security against hot of fire...*" due to the absence of technical expressions. The papers of the abstracts with the mentioned mistakes were not checked for mistakes as it was not the aim of this study. However, in search for appropriateness of style and grammar, it would be rather interesting to see if occurrence of the mistakes persists in the relevant papers.

**Conclusion**

The abstracts analysed provided us with interesting findings. Firstly, we observed that the editors overlooked the insufficient structuring of abstracts. On the other hand, we could see that despite all the instructions authors of papers and articles can find, they failed to describe the content of their scientific article according to the common structure. The most important parameter – presence of sections of abstracts – was not met. The reasons behind this might lie in the lack of knowledge of the abstract structure or in the lack of a scientific article structure as it is. Other important parameter, perhaps not so much for the structure but for the clarity of content - the length of sentences, refers to inability of writers to express their ideas in clear and understandable sentences. However, authors shall always stay responsible for the quality, correctness and comprehensibility of their abstracts and papers as well. Therefore, they should polish not only the article, but the abstract as well. Another surprising finding is that the abstracts contain mistakes and do not use technical terms. We cannot say whether this is a result of poor translations or whether the original text was badly written. Despite the complaints of scientists writing articles that it is difficult to keep up with the language requirements of editors we can see that even "faulty" abstracts can get published.

Regarding the use of passive and active voice in the selection of abstracts, the winner is the active voice. To find out the reasons for use of the particular voice we need to analyse the sentence structure further. There are well known reasons for preference of passive voice. Deeper lexical and also syntactical analyses should be done to justify the use of voice in individual sentences.

Comparing abstract of writers with L2 English to abstracts of authors with L1 English or native users of English would definitely answer some questions of contrastive rhetoric considering structuring abstracts of scientific articles. Another direction in further research would be to see if these findings apply to this field, i.e. Fire Protection, or if the same pattern would occur in other fields such as Environment and Ecology, Management, Wood Sciences, which are "young" developing fields, well-elaborated

abroad and serving as a source not only of the information but the structure of scientific discourse, too.

Finally, we can state that there are some deficiencies in the structure of abstracts and also in expressing clearly and correctly the content of individual sections of abstracts based on the research of electronic databases. Therefore, this should be included in syllabi of academic courses or courses of scientific language not only for PhD students but also for the older generation of researchers and scholars who are non-native users of English and write scientific articles in English. It can be a starting point of research on academic English difficulties for non-native users of English.

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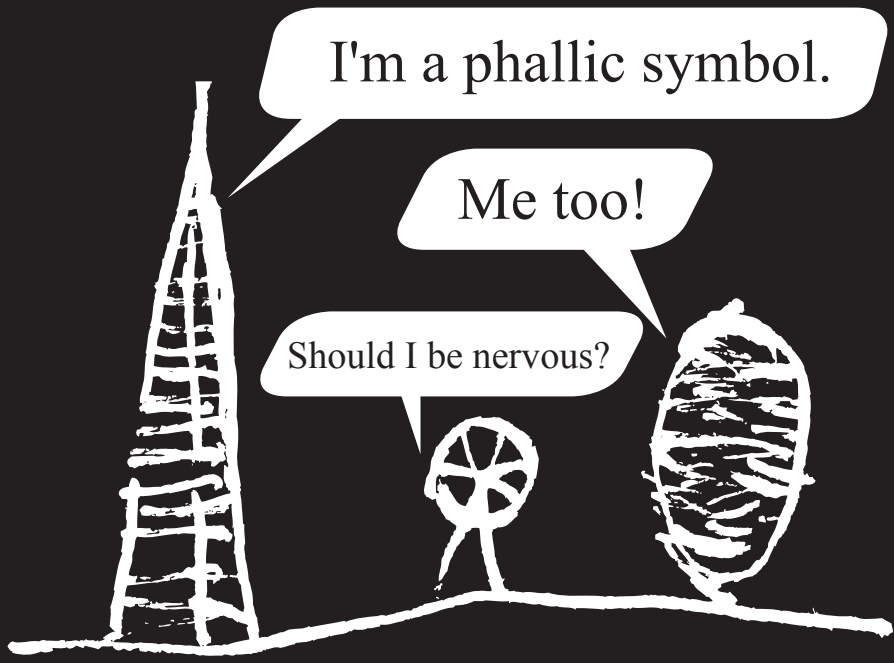


Gregory Jason Bell

# BOOK REVIEWS

**Jana Javorčíková**

# Translating Canadian Literature in Central Europe

A review of Kürtösi, Katalin, ed. *Canada in Eight Tongues.* Brno: Masaryk University, 2012. 247 pp. ISBN 978-80-210-5954-2

*Canada in Eight Tongues* is an exemplary English-French bilingual collection offering a rich variety of scholarly articles written by Canadian studies scholars and professional translators of Canadian literature active in or related to eight Central European countries: Bulgaria, Romania, Slovakia, the Czech Republic, Hungary, Serbia, Croatia and Slovenia.

The essays and contributions are divided into three sections. The first, "A Panorama of Translations in Countries of the Region" (Panorama des traductions dans les pays de la région), focuses on literary-historical analyses of translations of Canadian literature in the Central European region. Interesting historical correlations are found by several authors who focus their analyses on the first translations of Canadian literature in their respective country, as well as on dividing the overall period of translating Canadian literature into historically distinct sections. The years of the first publications of Canadian fiction in the Central European region interestingly fall around the beginning of the 20th century: Andreev and Yankova in their study "Translation of Canadian Literature in Bulgaria: Changes in Editor's Choices" trace the first Bulgarian translation of Canadian novel to the year 1906, and Sparling in his article "'Canada' in the Czech Lands" turns his attention to a set of Canadian novels published between 1900 and 1908 in Bohemia.

In Slovakia, due to the country's political affiliation with the Austro-Hungarian Empire, Canadian literature was discovered almost thirty years later, in 1931, Otrísalová and Gazdík note in their study "English-Canadian Literature in Slovak Translation: The Story of Underrepresentation." Romania also discovered Canadian literature in the 1930s; among the very first translations were wildlife stories by Ernest Thompson Seton published in 1929 (Bottez 80). Thus Central European translations lagged as many as one to three decades after the first publications of Canadian fiction and often faced a very different type of readership as well as political "climate" – pre-war Europe – from that in which they were originally published.

Interestingly, certain regional histories affecting the manner and frequency of translations tended to repeat themselves. Many contributors to the volume identify three to five periods of translation to their regional languages: early translations prior to the First and Second World Wars (often dominated by a preoccupation with the natural world); 1945–1960s translations (the 1960s were in many Soviet satellites taken as a period of "Communism with a human face" when certain, more openly political novels could be published uncensored). This was followed by the more censored and pro-Communist period from the 1960s to 1989, when many translations were tendentious, and novels were either written by renowned pro-Communist writers or openly critical of the capitalist establishment, as Sparling points out in his research. It is illustrative of this period that the single Stephen Leacock novel to be translated featured only mild social criticism (Sparling 22). Of course, there were exceptions to this rule; in the more tolerant former Yugoslavia, even Sholzenytsin and Orwell could be displayed in a bookshop window, as Kostić and Cvetković ("Canadian Anglophone Authors Translated into Serbian") point out. The political milestone of 1989 brought many dramatic changes to the previously rather predictable translation policy in Central Europe. The first translations after 1989 were often chosen by spontaneous and unpredictable twists of the book market: these were romance, sci-fi or long-forgotten authors (Kostić-Vlajković 98–99). Two decades later, however, the situation on the book market became more predictable. Many authors note that most overrepresented authors in translations are the notorious Booker Prize winners such as

Ondaatje and Atwood, or those who have already proved themselves as top sellers in the region. Other authors and genres (such as poetry and drama) are, however, seriously underrepresented in most Central European regions (with the minor exception of Hungary, as discussed later).

The second part of the collection, "Translations and Reception of Authors and Works" (Traduction et réception des auteurs et des oeuvres), focuses on translations of selected authors in the region in question: Leonard Cohen in Hungary (Zoltán Kelemen: "Far Away from Everything"), Michael Ondaatje and Timothy Findley in Bulgaria (Galina Avramova: "The Canadian Pilgrim in Bulgaria;" Madeleine Danov), Margaret Atwood and Lucy Maud Montgomery in Slovakia (Otrísalová and Gazdík) and Alice Munro in Slovenia (Jason Blake: "Late for the Party: Alice Munro in Slovenian Translation"). Some of these authors are translated surprisingly late, as Blake points out in his article; they, just like Alice Munro, write on rather provincial, local issues of Canadian small towns, and genre-wise, as short-story writers, they face the competition of more renowned "big-name" novelists on the European continent. Other relatively well-known authors such as Lucy Maud Montgomery need to be re-translated, given that their translations prior to 1989 were often tendentious, skipping over any religion-related references and thus often altering the original intention of the author beyond recognition (Otrísalová).

The remaining two sections of the volume deal with the genre and translation-related issues. The third section, "Genres and Gender" (Genres et etudes de genre), focus on women's writing in specific regions (for example, Croatia); on the genre of drama and short story. The author Antonija Primorac lists interesting and often bizarre extra-literary circumstances (such as the coincidental simultaneous publication of an anthology of Canadian literature and the beginning of the war; economic recession minimizing the already pre-planned publications to a minimum, etc.) that had an influence on the publishing of literary anthologies and their following reception in the region. Katalin Kürtösi notices similar details that accompany the translation and presentation of a different genre – a play by Michael Tremblay about the petty teasing inside a Canadian family (*Les Belles Soeurs*) – for a relatively culturally different Hungarian audience. However, the Hungarian premiere of the Canadian drama was extremely well-received, as Kürtösi points out.

A triad of translators closes the collection with a hands-on approach and observations on the specifics of critical literature translated into regional languages. Silvia Ficová focuses on Northrop Frye and those concepts and notions (such as "fiction" and "mode") that, according to the author, are beyond translation in the Czech language. József Szili also focuses on Frye's *Anatomy of Criticism*, pointing out the "strict logic of the author," this time from the perspective of a Hungarian translator. He points out specific Shakespearian quotes where metre and rhythm matter and thus should be reflected in the modern Hungarian version of the Renaissance text.

Another stream of thought is dedicated to Frye's meditation on the nature of classical genres of tragedy and comedy. Ljiljana Matić focuses on the same perspective in translating contemporary Quebec writers into Serbian.

The volume is accompanied by David Staine's pivotal study "In the Eyes of Others: The Rise of Canadian Fiction," expressing the author's content with the fact that Canadian literature is now more and more frequently represented in European book markets, critical discourse as well as curricula, which might be indicative of the rising and strengthening position of Canadian literature in the world.

All in all, the collection of essays and scholarly articles provides a balanced selection of literary-historical, critical, theoretical and translation-related analyses that centre on the Central European region. It is an instrumental tool for professional researchers in Canadian studies as well as an introductory list of readings to those who wish to extend their competence in the field of Canadian-European cross-literary relations.


James David Clubb

# CALLS

# Hradec Králové Anglophone Conference 2016

## Call for Papers

Dear colleagues,

we would like to inform you that ***Hradec Králové Anglophone Conference 2016*** will take place on **22-23 March 2016**. The conference is organized by the Department of English Language and Literature, Faculty of Education, University of Hradec Králové, Czech Republic.

We welcome contributions from the following fields of Anglophone studies:

- Linguistics
- Literature
- Cultural Studies
- Methodology (ELT)

We are very proud to announce that **Prof. PhDr. Jaroslav Peprník, CSc.** (Palacký University, Olomouc) will deliver the keynote address at the 2016 event.

*Since 2016 marks 400th anniversary of William Shakespeare´s death, we would like to dedicate a special conference section to the Bard of Avon. All related topics are therefore greatly appreciated.*

The conference language is English. Presentations can include lectures, workshops, seminars, poster demonstrations and exhibitions of materials. Selected contributions will be published in the peer-reviewed journal Hradec Králové Journal of Anglophone Studies.

All the information, including the registration form, can be accessed on the conference website (http://hk-anglophone-conference.webnode.cz/).

The deadline for registration is 17 January 2016.

Conference Fee is 1,000 CZK or 40 €.

We would greatly appreciate if you could also forward this message to your colleagues.

With best regards,
the Organizing Committee

Conference e-mail: HKconference@centrum.cz

## The Olomouc Linguistics Colloquium (Olinco)

The Olomouc Linguistics Colloquium (Olinco) is a general linguistics conference held biannually at Palacký University, Olomouc, Czech Republic. It covers synchronic or diachronic aspects of grammar, phonology, or semantics. Papers may treat language description, language acquisition, performance, translation, or language deficits.

The general topic of the conference is language use and linguistic structure. The contributions are expected to include justified proposals for linguistic structure, and at the same time related these structures to some aspect of language use, such as information structure, phonetics, or meaning. The conference also includes several specialized workshops / thematic sessions.

### Olinco 2016 will be held on June 9 (Thu) – 11 (Sat).

**Featured invited speakers**

- Deirdre Wilson (University College London)
- David Pesetsky (M.I.T.)
- Volker Gast (Friedrich-Schiller-Universität Jena)

**Papers and posters**

We welcome proposals for oral presentations and posters in the form of abstracts related to the general topic and/or a workshop topic. Poster sessions will be an integral part of the conference program. The language of the conference is English. All abstract submissions will be anonymously reviewed by an international committee of linguists.

**Important dates**

**Abstract submission deadline: 10 January 2016**

Notification of acceptance: 15 March 2016

Early registration (50 EUR): 1 May 2016

Standard registration (60 EUR): 1 June 2016

**Conference: 9 – 11 June 2016**

Email:
olinco@upol.cz

# ANNOUNCEMENTS

## We are proud to announce the publication of the following monograph:

**Pavla Machová. *Specifika cizojazyčného vzdělávání u žáků se sluchovým postižením na střední škole*. Hradec Králové: Gaudeamus, 2015. In print.**

The monograph deals with various aspects of foreign language teaching methodology for learners with impaired hearing and reflects the current situation in the field of ELT in special secondary schools for learners with impaired hearing.

It has two main aims: - 1) to gather knowledge from ELT methodology and combine it with information from other source disciplines, e.g. special pedagogy, pedagogy, psychology, and linguistics to form a coherent basis of special systemic English language teaching methodology for learners with impaired hearing, serving as a ground for other foreign languages; - 2) to carry out a research project in the field of reading with deaf and hard-of-hearing learners at secondary schools since reading is the skill which is practised by all groups of learners with hearing impairment.

The work summarizes information on these learners, it describes their characteristics and needs. Main communication methods are presented, as well as some thoughts on the development of language and mind of the deaf. A substantial part of the work is devoted to motivation, emotional and personal development of deaf learners and to their practical communicative needs in the classroom.

The work sums up the ELT methodology findings and comments on them from the perspective of a special school teacher. The research part reflects the project findings in the field of reading and compares the results in terms of deaf and hard-of-hearing learners, lower grades versus upper grades of secondary schools, secondary school programmes versus vocational programmes.


Hi, I would like to add you to my professional network on LinkedIn.
But I am not in New York…
…er

Jan Suk

# NOTES ON CONTRIBUTORS

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# MISSION STATEMENT AND GUIDELINES FOR SUBMISSIONS

## Mission Statement

*Hradec Králové Journal of Anglophone Studies*, as a peer-reviewed academic journal, aims to be a medium which brings together the results of current research of Czech and international scholars. It welcomes submissions of articles in the following fields:

- English Linguistics
- Anglophone Literatures and Cultural Studies
- English-teaching Methodology

The journal will publish both contributions presented at Hradec Králové Anglophone Conferences as well as other original unpublished papers. All submissions shall be the subject of double expert blind-review procedure whether they constitute beneficial contribution to the field of Anglophone studies.

**Guidelines for Submissions**

The manuscripts should be submitted in English in the range of 3000 - 6000 words, with references formatted according to the MLA, see www.mla.org. Please note that submissions which do not conform to the MLA style with in-text citations will not be considered for publication. Authors are solely responsible for the correct use of English language. Each submission should be preceded by a 200-word abstract outlining the article and also short bibliographical information about the author.

For the Vol. 3 Nr. 1 to be issued in November 2016 please send the contributions in electronic form to Jan Suk, the volume's editor for the forthcoming issue in 2016, Jan.Suk@uhk.cz by 1st May 2016.

For more information about the periodical please contact Jan.Suk@uhk.cz

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**Hradec Králové Journal of Anglophone Studies**

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# ETHICAL STATEMENT

## Publication Ethics

The publication of an article in a peer-reviewed journal *Hradec Králové Journal of Anglophone Studies* is an essential contribution in the development of a coherent and respected network of knowledge in the field of English Studies. It reflects the quality of the work of the authors and the institutions that support them. Peer-reviewed articles support and embody the scientific method. The Department of English Language and Literature, Faculty of Education, University of Hradec Králové as the publisher of the journal *Hradec Králové Journal of Anglophone Studies* takes its duties of guardianship over all stages of publishing extremely seriously and we recognize our ethical and other responsibilities. We are committed to ensuring that advertising, reprint or other commercial revenue has no impact or influence on editorial decisions. Therefore, any detected cases of misconduct, whether on the part of authors, reviewers or editors, will be vigorously pursued.

For responsibilities of authors and the Editorial Board, consult the journal webpage: http://pdf.uhk.cz/hkjas/publication_ethics.php

# More Songs about Buildings and Food II


Ondřej Pilný