FOLIO

A STUDENTS' JOURNAL

Issue 2 (15) 2016

Contents

Dear Readers,

It gives us great pleasure to give you the second issue of *FOLIO. A Students'
Journal* reloaded, containing ten best essays written by the students of our
Institute.

Last year we set up to bring the journal back to life and it seems we have
managed. Our Editorial Staff has expanded: I was joined by Professor
Dominika Oramus and Doctor Anna Wojtyś, and Associate Editors have had
the help of Samuel Nicał. We are hoping more students will join us for issue
#3.

As promised, for this issue we accepted individual students' submissions.
If you are thinking of sending us a paper, you will have a chance to do so
next year. In the meantime, enjoy these!

<div align="right">

Lucyna Krawczyk-Żywko
& the Editorial Team

</div>

Charles Edward Stuart and the Jacobite Risings in Scottish Poetry and Song

Maciej Kitlasz
MA student

The turn of the 17th century was a turbulent time for Britain. The deposition of King James II in 1688 set off a chain of events which eventually led to the Stuart dynasty being removed from the English and Scottish thrones. The later attempts to restore the Stuarts, although unsuccessful, gave plenty of inspiration to songwriters and poets. The purpose of this paper is to outline the events of the Jacobite Risings and display their portrayals in poetry and song, both contemporary and later.

To give an adequate account of the Jacobite Risings one has to explain, however briefly, the movement's origins, or the political background of the country at that time, and the events that led to King James's deposition. James II of England and VII of Scotland was the second son of the famously beheaded Charles I. After his elder brother's death James became a Roman Catholic king in a Protestant country, which alone was reason for suspicion or slight antipathy among most of his subjects. His attempts to create religious liberty for Roman Catholics and Dissenters went as far as to allow them to hold public office, and were reason for outrage among the Anglican majority of political and religious figures (Roberts 1-2). The birth of an heir apparent, James Francis Edward Stuart, and the prospect of a Catholic dynasty reigning over Britain ultimately pushed the nobles to call for outside help (Barthorp 3).

Up until the birth of his son, James's heirs presumptive had been two daughters from his first marriage, Mary and Anne, both raised Protestants. The elder one, Mary, was married to James's nephew, William of Orange, the ruler of the Netherlands, and a Protestant. The nobles issued a formal invitation to William, asking him to help preserve Protestantism in Britain. It is disputable whether they had hoped that William would simply attempt to persuade his uncle, or if they knew that he would come in force and depose James (Roberts 1-2).

In 1688 William landed in England with some 14,000 troops, soon reinforced by defectors from James's army. Weakened by the desertions, James's remaining troops were unable to face William in battle, and James was forced to flee to Ireland, where loyal troops remained. What resistance James could offer was broken at the battle of the Boyne in 1690, and the Stuarts along with some willing Irish soldiers were forced to go into exile to France. These Irish exiles, joined by others from England and Scotland would soon become the backbone of Jacobite support (Roberts 2-3). This was effectively the end of James II's hope of keeping his throne by might.

Although the political details of how William and Mary became the joint rulers of England and Scotland are outside the scope of this essay, it is important to note that James still had supporters in Britain, especially in Ireland and Scotland. They were called the Jacobites, after the Latin translation of James's name – Jacobus ("Jacobites"). One Jacobite toast, *Here's to the King*, Sir mentions nobody by name, most likely to avoid being accused of treason, but makes it perfectly clear that the king mentioned (1-2) is not in fact the current ruler. According to Hogg himself the song is "of no merit" yet "exceedingly popular" (238). The first two stanzas are as follows:

> Here's to the king, sir
> Ye ken wha I mean, sir,
> And to ev'ry honest man
> That will do't again.
> Fill up your bumpers high,   5
> We'll drink a' your barrels dry.
> Out upon them, fie! Fie! That winna do't again.
>
> Here's to the chieftains
> Of the Scots Highland clans
> They've done it mair than ance.   10
> And will do't again.
> Fill up your bumpers high, &c (Hogg 110)

The Highland clans mentioned above (8-11) rose for James's cause as early as in 1689, led by John Graham, Viscount Dundee. Graham managed to gather enough Jacobite clansmen to deal a serious blow to government forces at the battle of Killiecrankie. However Bonnie Dundee, as he was

endearingly called, was mortally wounded in battle (Roberts 4-5). Both the charismatic leader of the uprising and the battle itself were immortalized in poetry. Sir Walter Scott wrote *The Bonnets of Bonnie Dundee* over a century later (Mckay 340), displaying how strongly romanticised Graham, laird of Claverhouse and his rebellion were, even though he took part in the repressing of the Covenanter uprisings:

> To the lords of convention 't was Claverhouse spoke,
> "Ere the king's crown shall fall, there are crowns to be broke;
> So let each cavalier who loves honor and me
> Come follow the bonnets of bonnie Dundee!"
>
> Come fill up my cup, come fill up my can;   5
> Come saddle your horses, and call up your men;
> Come open the Westport and let us gang free,
> And it's room for the bonnets of bonnie Dundee!
>
> Dundee he is mounted, he rides up the street,
> The bells are rung backward, the drums they are beat;   10
> But the provost, douce man, said, "Just e'en let him be,
> The gude toun is well quit of that deil of Dundee!" (1-12)
>
> . . . .
>
> "There are hills beyond Pentland and lands beyond Forth;
> If there's lords in the Lowlands, there's chiefs in the north;
> There are wild Duniewassals three thousand times three   35
> Will cry 'Hoigh!' for the bonnet of bonnie Dundee." (33-36)

The "lords of convention" spoken of in the first verse refer to the Parliamentary Convention organized in Scotland by William III in order to ratify his succession. According to Roberts, Graham was the only lord to stay loyal to James VII (4). Furthermore, the poem shows how little did the Edinburgh populace care about the old Catholic king and the aspirations of Bonny Dundee, stating that they would be glad to see the "devil" gone (12). Verses 33-36 explain how the Viscount gathered his men from the highlands, as there were many Jacobite clans in the north and the Great Glen (Roberts 4).

The distinction between 'lords' and 'chiefs' (34) could reasonably be understood as a slight insult, perhaps implying that the ones loyal to William had abandoned the traditional Scottish ways.

The battle of Killiecrankie was arguably one of the Jacobites' most inspiring victories. However, it also marked a point in time where the Highland charge would begin to lose effectiveness, as opposing soldiers became more disciplined and better trained (Hill 139). While Dundee and his troops did manage to rout General Hugh McKay's government forces, they lost circa 30 per cent of their manpower and Dundee himself, who had insisted on fighting alongside his men and leading them by example (Hill 137-138). In Hogg's collection there are multiple songs concerning this battle. One of them, entitled *Killiecrankie* is attributed to Robert Burns, who most likely based it on an older song (Snyder 268), and was written from the perspective of a veteran soldier who fought in the battle on McKay's side and tells the tale to another, young and merry soldier as a warning:

> Whare hae ye been sae braw, lad?
> Whare hae ye been sae brankie, O?
> Whare hae ye been sae braw, lad?
> Came ye by Killicrankie, O?
>
> An ye had been whare I hae been,   5
> Ye wadna been sae cantie, O;
> An ye had seen what I hae seen,
> I' the braes o' Killiecrankie, O.
>
> I faught at land, I faught at sea,
> At hame I faught my auntie, O;   10
> But I met the devil and Dundee
> On the braes o' Killicrankie, O,
>
> An ye had been, &c
>
> The bauld Pitcur fell in a furr,
> And Clavers gat a clankie, O;   15
> Or I had fed an Athole gled,
> On the Braes o' Killiecrankie, O.

An ye had been, &c. (Hogg 32-3)

In the first two verses the veteran notices the other soldier's neat uniform and happy state of mind, commenting that had he been at Killiecrankie, he would not be so content. The quip in line 10 may be interpreted as a suggestion that the government soldier would have seen battles comparable to a quarrel with an aunt, or simply as a humouristic accent in an otherwise grim song. The "Clavers" in line 15 refers to Claverhouse – or Bonnie Dundee himself. The "clankie" that he got was the blow that killed both him, and the rebellion's chance to succeed ("Clankie").

After Killiecrankie, the Jacobites suffered defeat after defeat – notably in the battle of Dunkeld – and their morale crumbled. The final blow to the first Jacobite rising was dealt at the battle of Cromdale in 1690 (Roberts 5). This decisive defeat is described in *The Haughs of Cromdale*, a song found in Hogg's collection, but with no known author:

> As I came in by Achindoun,
> A little wee bit frae the town,
> When to the Highland I was bound,
>   To view the haughs of Cromdale,
>
> I met a man in tartan trews,   5
> I speer'd at him what was the news;
> Quo' he, the Highland army rues,
>   That e'er we came to Cromdale.
>
> We were in bed, sir, every man,
> When the English host upon us came;   10
> A bloody battle then began,
>   Upon the haughs of Cromdale.
>
> The English horse they were so rude,
> They bath'd thir hoofs in highland blood,
> But our brave clans, they boldly stood   15
>   Upon the haughs of Cromdale.

But alas! We could no longer stay,
For o'er the hills we came away,
And sore we do lament the day
    That e'er we came to Cromdale.   [20]
             (Hogg 3-4)

The 20 verses above are, according to Mackay, the original part of the song or the true description of what had happened at Cromdale. Several more stanzas follow, but they likely refer to the later battle of Auldearn and are therefore irrelevant (Mackay 28). Verses 9-14 describe the ambush that crippled the Jacobite army, as they were caught sleeping and unfit for combat. The rebellion was over, but with James VII and his son alive and well in France (Roberts 5), hope lived on among the Jacobites.

The Act of Settlement passed in 1701 forbade any non-Anglican from claiming the throne. After William III died in 1702, leaving behind no heirs, the throne passed on to Anne, who ruled until 1714 and died childless as well. This marked the end of the Stuart rule, as George, elector of Hanover ascended to the throne as Anne's closest living Protestant relative, despite James Edward Stuart's claim, as he refused to renounce his Catholic faith (Roberts 6-13).

Dissatisfaction rose among the Tories, who were at that time effectively a political party of royalists and, as such, were against Hanoverian rule and would rather see a Stuart on the throne even if he were to be a Catholic ("Tories"). The Tories had been angered by their "ruthless purge" from public office (Roberts 15-6). Discontent among the Scottish people was also rising, as since George I was crowned king, Scotland was being politically marginalized and benefited little from the Union. Furthermore, the Scottish people felt tied to the Stuarts as they had been the rulers of Scotland since the 14th century (Roberts 17-18). The Jacobites would ridicule George I in songs like *Came Ye O'er Frae France?* (Hogg 87), where an unnamed poet insultingly refers to "Geordie Whelps / And his bonny woman". His residence he calls "the Kittle Housie", or a whorehouse. Further stanzas optimistically state that "Jocky" or James III, who was by then of age, was to come back "Belted, brisk and lordly /. . . / To dance a jig with Geordie."

The next important Jacobite Rising erupted in 1715, and is now often simply referred to as "the Fifteen". The leader's name was John Erskine, earl

of Mar and former Secretary of State for Scotland under Queen Anne's rule. He was forced to step down from office by George I, who refused to acknowledge John's declaration of loyalty. Erskine was already known by then for how easily he would switch sides – a tendency he himself admitted, and which had earned him the nickname "Bobbing John". A personal letter from the exiled King James calling to rise up for the cause eventually pushed Erskine to secretly leave England and hold war council in Scotland together with other Jacobite leaders. On 6 September 1715 the standards of war were raised at Braemar, and the rising was in motion. James was hailed king throughout the northern parts of Scotland (Roberts 19-25).

The initial successes of the rebels, such as capturing Iverness, Aberdeen and Dundee (Barth 6), were marred by Erskine's apparent lack of decisiveness. When an opportunity to capture Stirling presented itself, the Earl of Mar decided to rather retreat and wait for additional reinforcements, giving government troops time to reinforce. When the forces of Mar and Argyll finally met in battle, Mar, despite having many more troops, managed to turn a potentially great victory into a demoralising stalemate for the Jacobite troops. This, coupled with the almost simultaneous defeat at Preston, signalled the beginning of the end for the Rebellion (Roberts 46-8). Both sides considered the battle a victory. Argyll had managed to stop the Jacobite advance, while the Earl of Mar thought the battle to be won purely because of the number of enemies slain. The chaotic nature of the battle is reflected in Burns's poem entitled *The Battle Of Sherramuir*, where two shepherds, witnesses of the battle, discuss what they saw. Both men are sure that it was their side that won the battle. The truth lies somewhere in between.

> The red-coat lads, wi' black cockauds,
> To meet them were na slaw, man;
> They rush'd and push'd, and blude outgush'd
> And mony a bouk did fa', man: 15
> The great Argyle led on his files,
> I wat they glanced twenty miles;
> They hough'd the clans like nine-pin kyles,
> They hack'd and hash'd, while braid-swords, clash'd,
> And thro' they dash'd, and hew'd and smash'd,   20
> Till fey men died awa, man.
>   La, la, la, la, &c.

. . . .

"O how deil, Tam, can that be true?
The chase gaed frae the north, man;   35
I saw mysel, they did pursue,
The horsemen back to Forth, man;
And at Dunblane, in my ain sight,
They took the brig wi' a' their might,
And straught to Stirling wing'd their flight;   40
But, cursed lot! the gates were shut;
And mony a huntit poor red-coat,
For fear amaist did swarf, man!"

                              La, la, la, la, &c. (Burns)

After Sherrifmuir many Scottish clans, disillusioned and disappointed with Mar's leadership, left his camp and returned home. Meanwhile Argyll's forces grew in strength, reinforced by troops returning from Preston. Soon the Jacobite army stood no chance of winning an open battle. By the time James III arrived in Scotland with no troops but six officers at his side, Erskine had around 4000 men, of which only half were fit for combat (Roberts 48-9). One month after his arrival, the Pretender was forced to flee from Scotland back to France, then to Rome where he lived until his death in 1766 (54). The rebellion was quelled again.

In December 1720, Charles Edward Stuart, son of James Edward Stuart, was born, and with him a new hope for the Jacobites. Extremely energetic, impatient and filled with romantic ideas, young Charles was naturally drawn not only to hunting, but also to military manuals and to preparing himself for the invasion of Britain, which he and the Jacobites deemed a necessity (Marshall 17-19).

An opportunity presented itself with the planned French invasion of England. The French King Louis XV, being Charles's cousin, had an interest in putting a Stuart on the English throne. A political alliance like this would be in France's best interest. Acting as his father's regent, Charlie was to lead the army and win back his father's throne. However the French decided against the invasion and Charles could no longer count on their support, unless they could be convinced that an attack on England was sure to succeed. The only place where an uprising could be started without French

support was Scotland. The Bonnie Prince realized that this could be his only hope (Roberts 75-6).

By that time Charlie had already had quite a following in Scotland. *Wha Wadna Fight For Charlie* is one of the songs sung in praise of the Bonnie Prince. He was elevated to the status of a national hero, and likened to such prominent figures as William Wallace or Robert the Bruce, as the stanzas below illustrate, asking rhetorically who would not fight for the Bonnie Prince.

> Wha wadna fight for Charlie?
> > Wha wadna draw the sword?
> Wha wadna up and rally,
> > At their royal prince's word?
>
> Think on Scotia's ancient heroes,
> > Think on foreign foes repell'd,
> Think on glorious Bruce and Wallace,
> > Wha the proud usurpers quell'd
>
> Wha wadna, etc.
>
> Rouse, rouse, ye kilted warriors!
> > Rouse, ye heroes of the north!
> Rouse, and join your chieftain's banners,
> > 'Tis your prince that leads you forth! (Mackay 177)

On 23 July 1745 Charles landed in Scotland with no troops but some officers. The first meetings with the chieftains did not go well, as they, apparently unroused by the song, advised him to go back and wait for more favourable conditions (Roberts 79). It took some persuasion and Charles's "sheer force of personality" (Marshall 20) to convince the Highland chiefs to give their support, but finally on the 19th of August 1745 the standard was raised at Glenfinnan and more troops would begin to join the young prince's army.

The first significant, heavily mythologised battle of the Uprising took place at Prestonpans on 21 September, just east of Edinburgh. A popular song at that time, *Johnnie Cope* (Mackay 181), painted the commander of the

government troops as an arrogant coward "Come fight me, Charlie, an ye daur / If it be not by the chance of war, / I'll give you a merry morning" who then fled the field at the first sight of battle "like a well-scar'd bird" and left his soldiers to die. That is, however, no more than simple propaganda, as although his army was indeed crushed, Cope did stay to command it until the very end (Roberts 98).

The highland chieftains were thrilled with the capture of Edinburgh, but Charlie revealed that the true target was London all along, a fact which he had been keeping secret until then. The clansmen agreed to follow south, however once they crossed the border it became apparent that unlike what Charles had believed, no support would be found among the English. In fact only a few hundred men joined Charlie's banner, instead of the thousands he had expected. The council of war decided reluctantly to go further south, but no further than Derby, to give potential Jacobite recruits time to rise up and join their king. By the time the army reached Derby it became apparent that no more troops would join, and the council advised Charles to retreat back to Scotland, as the Jacobite army would not have any chance of the Hanoverian armies which stood along the way to London. Charles protested heavily, but was eventually convinced. An English spies' false report of an army 9000 strong waiting in ambush was not only accepted without question, but also weighted heavily on this decision. The army was to fall back to Scotland (Roberts 115, 117, 121).

Another won battle at Falkirk followed, but many Highlanders fled afterwards and the idea of regrouping in Scotland became a necessity. Pursued by the Duke of Cumberland, Charles entered Scotland, but was forced further back until the battle of Culloden, a massacre which marked the end of the Stuart cause (Marshall 23). Cumberland fielded 8000 men and lost about a hundred, while of Charles's 5000 troops about a half were cut down. Charles himself managed to escape (Roberts 175-6). *Culloden Day*, a song by an unnamed poet reflects the impact this defeat had on the Jacobites.

> Fair lady, mourn the memory
> Of all our Scottish fame!
> Fair lady, mourn the memory
> Ev'n of the Scottish name!
> How proud we were of our young prince
> And of his native sway!

But all our hopes are past and gone,
      Upon Culloden day
There was no lack of bravery there,
      No spare of blood or breath,
For, one to two, our foes we dar'd,
      For fredom or for death.
The bitterness of grief is past,
      Of terror and dismay:
The die was risk'd, and foully cast,
      Upon Culloden day. (Mackay 210)

Indeed, all hope was gone for Stuart restoration. Charles escaped to France where he would live and keep attempting to gather support for his cause until the Treaty of Aix-La-Chapelle forced Louis XV to banish him. Destroyed by guilt and lost self-esteem, Charles Edward Stuart died in 1788 and with him any threat the Stuarts might pose to the English throne (Marshall 24, 27).

The events of the Jacobite Risings left a significant mark on Scotland and England. Further repressions were applied to Scotland, in effect preventing any further attempts at rebellion. Today the Risings are present in literature, paintings, monuments and song. Famous battlefields like Culloden or Killiecrankie have become tourist attractions with monuments dedicated to the fallen. Contemporary musicians, like The Corries or Alastair McDonald to name just a few, perform old Jacobite songs or write their own. Sir Walter Scott's *Waverley* is set in Scotland during the '45, and has been an enormous success. Even 270 years after their quelling, the Rebellions still remain relevant through art.

Works Cited

Barthorp, Michael. *The Jacobite Rebellions 1689.* Botley: Osprey, 1982. Print.

Burns, Robert. *Poems and Songs.* Vol. VI. The Harvard Classics. New York: P.F. Collier & Son, 1909–14. Bartleby.com. Web. 28 Feb. 2015.

"Clankie." *Dictionary of the Scots Language.* Scottish Language Dictionaries Ltd. 2004. Web. 28 Feb 2015.

Hill, Michael J. "Killiecrankie and the Evolution of Highland Warfare." *War In History* 1.125. July 1994: 125-39, Sage. Web. 27 Feb. 2015.

Hogg, James, ed. *The Jacobite Relics of Scotland.* Edinburgh: W. Blackwood, 1819. Archive.org. Web. 26 Feb. 2015.

"Jacobites." *Oxford Dictionaries*. Oxford University Press, n.d. Web. 28 Feb. 2015.

Mackay, Charles. *Jacobite Songs and Ballads of Scotland.* London & Glasgow: Richard Griffin &co, 1861. Archive.org Web. 27 Feb. 2015.

Marshall, Rosalind K. "Prince Charles Edward Stuart." *1745. Charles Edward Stuart and the Jacobites.* ed. Robert C. Woosman-Savage. Edinburgh: HMSO, 1995. Print.

Roberts, L. John. *The Jacobite Wars. Scotland and the Military Campaigns of 1715 and 1745.* Edinburgh: Polygon, 2002. Print.

Scott, Walter. "The Bonnets of Bonnie Dundee." *The World's Best Poetry,* Bliss Carman, et al. ed. Philadelphia: John D. Morris & Co., 1904. Web. Bartleby.com, 26 Feb. 2015.

Snyder, Franklin Bliss "Stuart and Jacobite Lyrics." *The Journal of English and Germanic Philology.* 13.2. Apr. 1914: 259-80, JSTOR. Web. 28 Feb. 2015.

"Tories." *Encyclopædia Britannica*. Encyclopædia Britannica Online. Encyclopædia Britannica Inc., 2015. Web. 28 Feb. 2015.

The impact of the urban experience on the protagonist's artistic development in James Joyce's *A Portrait of the Artist as a Young Man* and Thomas Mann's *Death in Venice*

Agata Moroz
BA student

Literature at the turn of the 20th century was characterised by the celebration of individualism. Writers of that time were often inspired by the romantic ideal of the artist as an alienated genius underestimated by the public and yet feeling superior to ordinary bread-eaters. Decadent moods of the epoch resulted in the demise of the earlier conviction that the role of the poet is to educate and to moralise. Modernists believed that art is the ultimate cognitive tool therefore the artist must adopt the role of a chaplain explaining the mysteries of existence and bringing public attention to universal truths with the aid of his unique imagination and poetic aptitude. Originality was the highest value therefore various kinds of artistic provocations, scandals or rebellions became a popular device of presenting the author's own vision of the world. This poetic ethos can be well observed in the works of writers such as James Joyce and Thomas Mann who frequently included in their literary texts some reflections upon art and the artist's creative route to self-manifestation.

Since the individual was in the centre of modernists' attention, literary genres popular at that time reflected the interest in the development of one's self. One of them was the so-called *Bildungsroman* – "the novel of for-mation" or simply "the coming-of-age story". This type of novel shows the maturation process of the protagonist as well as explains the motivations behind his actions and choices. 19th-century *Bildungsromane* always ended on a positive note and even though the hero faced numerous disappointments and made some mistakes, a new life opened before him in the novel's finale. In the 20th century, however, the coming-of-age stories frequently culminate in resignation, disillusion or even death.

A special subgenre of the *Bildungsroman* is the *Künstlerroman* characterised by focusing the plot on the development of an individual who

becomes – or is on the threshold of becoming – an artist. As opposed to the *Bildungsroman*, the hero does not abandon his dreams of artistic fulfilment in order to settle for a life as a useful citizen. Instead, he decides to reject the shallow, mundane existence and devote himself to art ("Bildungsroman").

Nevertheless, general social and economic circumstances in the age of modernism did not encourage such an individualistic approach. Starting from the mid-19th century, Europe witnessed the birth of mass culture and the ever-escalating industrialisation, which resulted in artists feeling overwhelmed or even threatened by the unsophisticated middle-class tastes of the public and the anonymous conformity imposed by big city life. In consequence, they found out that the only way to accentuate their distinctness in the urban jungle is to adopt the role of a *flâneur*, an unhasty stroller leisurely wandering around the city and exploring various idiosyncrasies of the lives of its inhabitants. *Flâneur* is an aristocrat of the soul, he never blends into the cityscape he observes but watches the world from the distance and although he is immersed in the city he is also invariably detached from it. While spying on other passers-by he can become a creator of stories in which they unwittingly play various parts – *flâneurs* have an unrestricted scope for their imagination there because everything they see is understated and thus open for interpretation (Schloegel 258-264).

The popularisation of the term *flâneur* is associated above all with the French poet Charles Baudelaire, who in his essay *The Painter of Modern Life* famously described *flâneur* as "a prince who everywhere rejoices in his incognito" (Baudelaire 9) and as "an 'I' with an insatiable appetite for the 'non-I'" (9) as well as "the spiritual citizen of the universe" (7) for whom

> it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet feel oneself everywhere at home; to see the world, to be at the centre of the world, and yet to remain hidden from world – such are a few of the slightest pleasures of those independent, passionate, impartial natures. (9)

In the early 20th century such was the impact of Baudelaire's definition of *flâneur* that it soon became an emblem of the modern urban experience as well as a meaningful cultural concept. A German philosopher Walter Benjamin chose the *flâneur* – whom he perceived as a product of

modern life and the Industrial Revolution – as a central figure in his unfinished opus magnum *The Arcades Project*. It was inspired by the iron-and-glass covered shopping alleys in Paris which attracted affluent citizens but also became a prototypical habitat for the *flâneur*, who could stroll anonymously while making social and aesthetic observations in this odd artificial world:

> The crowd is the veil through which the familiar city beckons to the *flâneur* as phantasmagoria – now a landscape, now a room. Both become elements of the department store, which makes use of the *flânerie* itself to sell goods. The department store is the last promenade for the *flâneur*. (Benjamin 25)

Modernist literature often used the experience of a *flâneur* as a narrative device in various literary works set in a city; sometimes in order to directly express an opinion on the city itself, sometimes it served as a pretext for making a more general comment, or in fact both could be successfully combined in the same text. One such author capable of incorporating symbolic and realistic images of the city at the turn of the 20th century was without a doubt James Joyce. The city most often depicted in his works was of course his home city of Dublin, where he was born, where he grew up and studied and which left a lifelong imprint on him. As a matter of fact, in Joyce's writings Dublin very often represents the whole Ireland and although he was aware of the fact that the capital was much more European than the rest of the country and thus significantly differed from it, in a symbolic sense it could stand for the conflict between the past and the present that kept Dublin – and consequently Ireland in general – in a state of numbness:

> Ireland was indeed a special country. It lived under the political domination of England and the religious domination of Rome while it espoused a rhetoric of freedom, uniqueness, especial privilege. Ireland was, in fact, especially underprivileged and was, on that account, more susceptible to and more in need of an exemplary art than any other European country. (Attridge 39)

Driven by a strong sense of national and artistic independence, Joyce found the situation of his homeland extremely frustrating. Moreover, he often

pointed out that Dublin is the only major European city that had not been properly presented or represented in literature. Irish writers preferred to revive old Gaelic culture on the wave of the Celtic Revival rather than make a diagnosis about the current state of the Irish society with the aid of modern literary tools. Therefore he felt that any poet willing to create the actual portrait of the nation would be writing in a poetic void and using models derived from European writers rather than national ones.

The topic of Ireland and even more often the topic of Joyce's home city of Dublin appears in various forms in all his major works. Dublin's cityscape and its inhabitants are usually presented as a mixture of various influences that constitute it: the Celtic past, the Roman Catholic present reality and the European aspirations. The identity of a Dubliner is frequently described as a sort of stigma: even if one tries to escape from the roots or renounce them they stay in one's consciousness forever. It is impossible to live there but it is equally impossible to leave without a sense of remorse or the need to go back. In this regard, Joycean perception of the big city fits into the late-19th century European pattern of depicting the urban space as an inhospitable, oppressive, disheartening place, a labyrinth or even a trap. If the protagonist wants to succeed he needs to win over the city instead of letting it devour or paralyse him. James Joyce was far from idealising the image of the city in which he was born; he used it rather as a means of pointing out weaknesses of the country, its political system and citizens' attitudes.

Among Joyce's literary reflections on Dublin the one present in *A Portrait of the Artist as a Young Man* stands out as subplot crucial for the whole story and the protagonist's development. This 1914 modernist *Künstlerroman* tracing the intellectual and artistic awakening of young Stephen Dedalus was written by Joyce as "an autobiographical story that mixed admiration for himself with irony" (Ellman 149) as he intended to present the stages of his spiritual journey together in a connected pattern.

Dublin appears in the novel for the first time in chapter II when Stephen's family moves to the capital city, and right at the beginning is described as "a new and complex sensation" (Joyce 55). Stephen enjoys the freedom offered to him by this place and the autonomy he never knew while staying at the boarding school in Clongowes or his previous home in Blackrock. As he passes "unchallenged among the docks and along the quays wondering at the multitude of corks that lay bobbing on the surface of the water in a thick yellow scum, at the crowds of quay porters and the rumbling

carts and the ill-dressed bearded policeman" (55), Stephen is both fascinated and repelled by the city. It is probably his first confrontation with real life in its rough, unembellished form and he realises all the dangers but also all the possibilities offered to him by it. Although he is evidently overwhelmed by this experience at the same time he is mesmerised by it. Stephen enjoys imagining himself as the Count of Monte Cristo in search for his beloved Mercedes and after that first lonely outing he "continued to wander up and down day after day as if he really sought someone that eluded him" (55).

It becomes clear that during this initial meeting with Dublin Stephen discovers a gene of a *flâneur* in himself, the need to wander aimlessly around the city while rejoicing in his solitude and at the same time observing the life around him from another perspective. Moreover, it is during those urban walks that he gets over various experiences or thoughts that trouble him as well as makes decisions crucial for the next stages of his life (McCabe 17). At the end of chapter II, Stephen – feeling alienated from the family, guilty of squandering the prize money and tormented by sexual cravings – sets off on another lonely excursion through the streets of Dublin but this time mainly in some seedy districts:

> He had wandered into a maze of narrow and dirty streets. From the foul laneways he heard bursts of hoarse riot and wrangling and drawling of drunken singers. He walked onward, undismayed, wondering whether he had strayed into the quarter of the Jews. Women and girls dressed in long vivid gowns traversed the street from house to house. . . . He was in another world: he had awakened from a slumber of centuries. (84)

This grim face of Dublin witnesses Stephen's descent into licentiousness as chapter II culminates with him being seduced by a prostitute. It can be observed that in the novel various depictions of the cityscape correspond to the state of the protagonist's mind at particular moments of his life (Ryf 35). When at the end of chapter III Stephen awakes from a nightmare, starts to pray and weeps for his lost innocence it is again by leaving home and wandering through the streets that he gathers his thoughts and finds the peace of the soul: "The ache of conscience ceased as he walked onward swiftly through the dark streets. There were so many flagstones on the footpath of that street and so many streets in that city and so many cities

in the world. Yet eternity had no end" (117). The labyrinth of the streets resembles all the worldly temptations that might lead people astray but on the other hand it reminds Stephen of the eternal life waiting for those who manage to navigate successfully through that maze. During this walk Stephen also begins to look at other people in a different way. When he sees some unappealing girls sitting along the curbstones he makes an observation that "if their souls were in a state of grace they were radiant to see" (118).

But definitely the most life-changing outing is the one described at the end of chapter IV. While walking on the beach outside the city and enraptured in his thoughts, Stephen suddenly sees a girl wading in the water who makes a brief eye contact with him. He is captivated by the sight of this "angel of mortal youth and beauty, an envoy from the fair courts of life" (145). The city of Dublin offers him the great gift of epiphany that changes his life completely and makes him realise that his true calling is art.

The encounter on the beach is the climactic epiphany of the novel. Joycean epiphanies are "sudden and static but it is the dynamics of the context that contributes to a particular illumination and enhances characterization" (Gornat 166). After the string of successive 'urban illuminations' that shaped Stephen in various ways or opened his eyes to some universal truths, this one serves as a recapitulation of the difficult path he had to tread up to that moment. It also stresses the fact that Stephen managed to overcome the city jungle and in the end did not let it overpower him or misguide in its treacherous labyrinth. Faced with the harsh urban reality of Dublin in the early 20th century – a city trapped between its past and present – he succeeds in finding his own place, embarking on a career and finding the right goal in life.

It is interesting however that this successful battle between the protagonist and the big city described by Joyce in *A Portrait of the Artist as a Young Man* is not typical for modernist literature that usually doomed characters to failure against the urban monster. A good example of such conceptualisation of this topic is Thomas Mann's *Death in Venice* first published in 1912. It tells a story of an acclaimed writer Gustav von Aschenbach who decides to travel to Venice in search for artistic inspiration but ultimately falls in love with a young Polish boy named Tadzio. More and more unceremonious in his pursuit of the boy, Aschenbach gradually descends into debasement and becomes a slave to his passions until he finally dies of cholera infesting the city.

In Mann's novella the very choice of the city where the narrative is set and the connotations it evokes differ significantly in comparison with Joyce's Dublin. Venice immediately reminds of its Renaissance past, economic autonomy and rich artistic legacy. Nevertheless, *Death in Venice* presents the city in a different light: as place of deceit, corruption and artifice visualised by the famous Venetian masks that hide the truth beneath a beautiful façade. Mann's Venice is above all a symbol of the sensuous South as opposed to the protagonist's native North as well as a reflection of Aschenbach's own artistic and moral downfall (Dąbrowski 2009, 45). Despite direct references to its actual landmarks Venice – described as a "flattering and suspect beauty" (Mann 46) – does not function here as a realistic cityscape from the early 20th century but rather a mythic land pervaded by an ominous atmosphere and curious characters.

What links Joyce's Dublin and Mann's Venice nonetheless is the psychologisation of the landscape since both authors frequently use descriptions of the city as a metaphor for the protagonist's state of mind in a particular moment. Aschenbach overcome with his desire on a walk through Venice senses a change in the city around him:

> There was a hateful sultriness in the narrow streets. The air was so heavy that all the manifold smells wafted out of houses, shops, and cook-shops – smells of oil, perfumery, and so forth – hung low, like exhalations, not dissipating. Cigarette smoke seemed to stand in the air, it drifted so slowly apart. (Mann 36)

Mann's protagonist, just like Joyce's Stephen Dedalus, on his lonely urban excursions always acquires the perspective of a *flâneur* but although he sets off on a walk to clear his head or gather his thoughts, he often ends up even more overwhelmed by his obsessive feelings for Tadzio to the point of realising that he is trapped in both the city and his desire:

> Today the crowd in these narrow lanes oppressed the stroller instead of diverting him. The longer he walked, the more was he in tortures under that state which is the product of the sea air and the sirocco and which excites and enervates at once. He perspired painfully. … He fled from the huddled, narrow streets of the commercial city, crossed many bridges … and reached a quiet square, one of those that exist at

the city's heart, forsaken of God and man; there he rested awhile ….
(Mann 37)

However, unlike the Joycean hero, Aschenbach in his oppressive spying of the young boy becomes more of a pathetic voyeur (Dąbrowski 102) than a reserved observer. He follows his love interest everywhere and later on dyes his hair and puts make-up on his face in a desperate try to preserve what remained of his own youth. Therefore with time he fails completely as a *flâneur*: he is unable to distance himself from either the landscape or the people he watches. No longer succeeding in retaining his incognito – this inseparable attribute of a *flâneur* – Aschenbach fails in the confrontation with the hostile city and loses his way, both metaphorically and literally, among those "labyrinthine little streets, squares, canals, and bridges, each one so like the next" (Mann 75) and finally dies of cholera after eating some overripe strawberries.

If one compares *Death in Venice* to *A Portrait of the Artist as a Young Man* it has to be stated that both these *Künstlerromans* show the formation of an artist but they do so in a completely different way. Stephen Dedalus becomes a true artist at a very young age despite unfavourable circumstances. In *Death in Venice* on the other hand one witnesses the artistic formation of a much older and already successful protagonist who initially does not even realise his problems but it all soon results in a personal downfall instead of a rise to glory. The Joycean hero manages to find his place in the world and in the end does not let the big city, Dublin, devour him completely whereas Gustav von Aschenbach surrenders to the destructive influence of Venice's overall climate. One more interesting parallel between these two texts is the motif of epiphany experienced by the main character. Stephen Dedalus comes across the main illumination on a beach while watching a pretty young girl wading in the water who makes him realise that he should look for the beauty in the world around him. Similarly, Mann's protagonist often finds himself at the seashore when he looks at Tadzio – who by his very existence and looks changes the way Aschenbach perceives art and the world around him – and it is also there that in the climax of the novella he finally gets a smile from the boy and dies soon afterwards. The epiphany in Joyce's novel has a positive influence on the protagonist while in Mann's novella it only briefly bewilders him and then drives him to self-destruction.

All things considered, it should be stated that both *A Portrait of the Artist as a Young Man* and *Death in Venice* as modernist *Künstlerromans* deal with the topic of the artistic development of the protagonists (though at different stages of life) and strongly emphasise the impact of the urban experience on this process. Mann and Joyce set their stories in two completely different cities – Venice and Dublin – but what links them is the multidimensionality of these cityscapes and the symbolic meanings they connote. The texts also vary in the general overtone. *A Portrait…* ends on a positive note with the main hero embarking on a promising career while *Death in Venice* culminates in the artist's plight. However, there is no doubt that both the rise of Stephen Dedalus and the downfall of Gustav von Aschenbach are heavily influenced by the particular urban settings which these characters happen to find themselves in.

Works Cited

Attridge, Derek, ed. *The Cambridge Companion to James Joyce*. Cambridge: Cambridge University Press, 1990. Print.

Baudelaire, Charles. *The Painter of Modern Life*. Trans. J. Mayne. London: Phaidon Press, 2001. Print.

Benjamin, Walter. *The Arcades Project*. Trans. H. Eiland & K. McLaughlin. Cambridge, Massachusetts, and London: Harvard University Press, 2002. Print.

"Bildungsroman." *Encyclopaedia Britannica*. Web. 28 Dec. 2015.

Dąbrowski, Mieczysław. *Dekadentyzm współczesny. Główne idee, motywy i postawy modernistyczne w polskiej i niemieckojęzycznej literaturze XX wieku*. Izabelin: Świat Literacki, 1996. Print.

---. "Różewicz i Mann. Paralela komparatystyczna". *Przegląd Filozoficzno-Literacki* 24.3 (2009): 43-54. Print.

Gornat, Tomasz. *A chemistry of stars: epiphany, openness and ambiguity in the works of James Joyce*. Opole: Wydawnictwo Uniwersytetu Opolskiego, 2006. Print.

Joyce, James. *A Portrait of the Artist as a Young Man*. New York: Oxford University Press, 2008. Print.

Mann, Thomas. *Death in Venice*. Trans. H. Lowe-Porter. Harmondsworth: Penguin Books, 1971. Print.

McCabe, Colin. *James Joyce: New Perspectives*. Brighton: The Harvester Press, 1982. Print.

Ryf, Robert. *A New Approach to Joyce: the "Portrait of the Artist" as a guidebook*. Berkeley: University of California Press, 1962. Print.

Schloegel, Karl. *In Space We Read the Time*. New York: New York University Press, 2004. Print.

Everyone is a maker: The concept of arts and artist in *Epoch and Artist* by David Jones

Anita Chmielewska
MA student

David Jones, born in 1895 in London, was an English poet, painter, engraver and art critic. Though highly appreciated by the literary scene in the first half of the 20th century, he is now remembered nearly exclusively for his visual works. This situation has been caused by not including Jones in British poetry anthologies on the grounds of the considerable length of his hugely intertextual epic poems, *The Anathemata* and *In Parenthesis*, together with their being soaked with catholic imagery. Only recently, during the period in the run-up to the 100th anniversary of World War I, and because of Jones's experience in the trenches of the Great War, have his poems and essays been reprinted and the preoccupation with the author has somewhat revived.[1] Nonetheless, only his poems are now read, and not essays, which are also worth taking a closer look at. Chosen and arranged by the author, Jones's essays have been published in 1959 under the title *Epoch and Artist*.[2] They touch upon various subjects, such as: history, literature, mythology, and politics. What though seem especially interesting, are the essays, in which Jones discusses two interrelated subjects, i.e. art and religion. He speaks about them in a way that may address present post-secular debate concerning the contemporary crisis of understanding what art is.

Generally speaking, the problem with postmodern art is it is not fulfilling people's expectations, but instead, confusing most of them. They no longer know what should be considered art and what is just kitsch.[3] In my

---

[1] For more on Jones in WWI and its influence on the shape of his artwork, see Thomas Dilworth's *David Jones in the Great War* (London: Enitharmon Press, 2012).

[2] Almost twenty years later, in 1978, another, this time posthumous, collection of Jones's essays, entitled *The Dying Gaul and Other Writings* (reprinted by Faber and Faber, 2008) appeared. However, it is arguable whether the essays included in the latter one reflect properly the author's opinions, i.e. whether they were not already outdated as for their content in relation to Jones's views at the moment of his death in 1974 ("Introduction" 9).

[3] See, among others: Millie Brown who paints by vomiting colorful milk on canvas or Chris Trueman who created a painting from dead ants.

opinion, even more worrying is the fact that art critics often seem rather afraid to criticize, in case they did not notice some new major talent. How can other people know, what is worth looking at, if even the professionals do not know? I would dare say that this complication is much lesser in the case of literature studies. Here, the selection is more restricted. Nevertheless, the acknowledged postmodern literature remains quite unpopular among the readers. The fault though seems not to be in the reader or in the viewer, but in the postmodernism itself. Two fronts are easily observed: seemingly chaotic, maximalist literature with a number of references and points of view, and minimalist art, stripped from all possible details.

One of the first scholars who anticipated the postmodern dilemmas was Walter Benjamin. What emanates from every page of his influential *The Arcades Project*, is the sensation that modern culture makes the majority of people feel repressed, it is elitist and authoritative. Even though it is available to everyone, it appears to be detached from the ritual, and commodified (e.g. 826). According to Habermas, postmodernism ignores the basic element, i.e. everyday life and its practices. The same author doubts whether post-modernism is a serious theory at all (10). The critique of postmodernism is expressed even more strongly by Terry Eagleton, who describes it as "appalling mess in which is the contemporary world" (ix). The question arises, whether Jones's approach to art and artist, which is very similar to the theories of Benjamin and Habermas, introduces some solutions to the contemporary post-postmodern debate on arts.

First of all, the crucial element when discussing the author's approach to arts is their equality. Though many times classified more as a visual artist than a poet, Jones does not privilege painting or drawing over poetry. On the contrary, he places them all on the same level. According to Jones, "what is true of one art, must be true of another" ("Autobiographical Talk" 30). Such an attitude is clearly visible in his writing strategy employed in *Epoch and Artist*. He gives impression of attempting to discuss all the arts together. The author rarely analyses their branches separately and when he does, he proceeds to another paragraph discussing the other ones from the same angle.[4] Instead of writing about a painter, a poet or a calligrapher, he tends to use the word 'artist' or 'maker' and speaks of 'arts'. He also draws attention to the importance of mixing visual and sonic approaches to a given piece of

---

[4] E.g. "Autobiographical Talk" 29, "The Preface to *The Anathemata*" 120-121, "Art and Sacrament" 170, or "A Note on Mr. Berenson's Views" 277.

art when aiming at arriving at its fuller meaning, say, paying attention both to the distribution of the utterances on the page and the sounds while reading aloud ("The Preface to *The Anathemata*" 130, 137). He admits that he is deeply inspired by "bardic manipulation of words, and the aesthetic that regarded sound and sense as indivisible" ("Welsh Poetry" 64). These views find reflection both in *In Parenthesis* and *The Anathemata,* the poems where illustrations, the graphic arrangement of words and sentences, together with the experience of reading aloud play a crucial role when approaching the texts.

The task of equal treatment of all the arts turns out though to be extremely difficult as a closer look at the vocabulary used by Jones in *Epoch and Artist* demonstrates. Hard as he may have tried to avoid it, the author tends to use words associated, above all, with the visual perception. In his Preface to *In Parenthesis*, he speaks of "making *shape* in words", "passages he would exclude as not having the *form* he desired", or "perpetual *showing*" ("The Preface to *In Parenthesis*" 33, 34). The very first sentence of the Preface indicates that 'seeing' is for Jones in the first place, just after 'feeling' and 'being part of': "This writing has to do with some things I saw, felt, & was part of" (32). In the essay entitled "Wales and the Crown", he writes: "It is possible that the Roman-British notables of nascent Wales looked just about as Roman, to a Roman, as a man looked English to me" ("Wales and the Crown" 43). This is the sight that seems to be the first sense that comes to his mind when describing humans' impressions when meeting other people.

Not only does the author attempt to place painting on the same level of importance as poetry, but he also adds to this elitist domain called proudly arts other fields of creation traditionally secluded from it, such as boot-making or carpentry ("Art and Sacrament" 153). Moreover, he admits that he seeks to find an essence of all of them. Jones believes that a selective strategy of discussing the broad field of making would be too general and deceitful as all the arts share a "common factor" that can be easily found. Nevertheless, in the very next line he admits that the task becomes less simple when things such as: "the Diesel engine, English prose, radar, horticulture, . . . the celebration of the Sacred Mysteries" are taken into consideration as well (153). This is because for Jones art is everyday life and practical life is art (172). According to him:

our present life involves us in all those things or activities and as each of these things or activities involves an art or arts we must either seek for a common factor or suppose that no such factor exists. But as a 'desire and pursuit of the whole' is native to us all, the latter alternative is difficult of acceptance. It is too Jekyll and Hydish to afford us satisfaction. (153)

Furthermore, as Jones indicates, "we have a concentration on certain arts only and a tiresome misunderstanding concerning those arts" ("Art and Sacrament" 173). The author strongly believes that too much attention has been devoted to the discussion of the theory of abstract and representational art as, in his view, it is obvious that "all art is 'abstract' and all art 're-presents'" (173). What is also of importance to him, is his observation that the experts who specialize in arts analyse "movements, aims, trends and ideologies" far more than the "nature of Ars [*sic*] herself" ("The Utile, *a note to* 'Art and Sacrament'" 183). He notices in a romantic way that "beauty ever old and ever new is apt to take us unaware, sometimes in apparent contra-diction to what may seem to us most invulnerable theories" ("A Note on Mr. Berenson's Views" 277).

Another alarming trend that, according to Jones, characterizes the 20th century art, is the utilitarian taking over the gratuitous.[5] By utility, Jones understands what characterizes civilization and by the gratuitous, the values connected with culture:

> Gratuitous acts such as goodnight kisses and gratuitous objects such as birthday cakes are innately symbolic and, in these instances, directly express love. Utility or efficiency is the sole value of technology and the technocrat. Utilitarian or pragmatic objects (a wrench) and acts (fixing a faucet) are not innately symbolic and, in themselves, express nothing (*Reading David Jones* 4).

Jones indicates that, as a result of the gradual disappearing of the gratuitous, those who make a living by practicing fine arts become redundant ("Eric Gill as Sculptor" 288). This results in the alarming trend of "the rise of the mediocre" ("Eric Gill, *an Appreciation*" 302).

---

[5] Jones's idea of the division between the utilitarian and the gratuitous seems to be modeled on the philosophy of Walter Benjamin.

Finally, what underlies Jones's approach to arts is his strong belief in the significance of religion in culture. As he indicates, religion is a system of rituals and those rituals are signs: "A sign then must be significant of something, hence of some 'reality', so of something 'good', so of something that is 'sacred'. That is why I think that the notion of sign implies the sacred" ("Art and Sacrament" 157). Art, just as religion, cannot be separated from sign production, i.e. "knows only a 'sacred' activity" (157). Jones believes that for a sign to become a sacrament, it needs to be dedicated to some values, in other words, it must be gratuitous ("Art and Democracy" 88). Only sacramental signs can create cultures. However, the modern, technocratic world ignores this basic truth. "People speak of sacraments with a capital 'S' without seeming to notice that sign and sacrament with a small 's' are everywhere eroded and in some contexts non-existent. Such dichotomies are not healthy" ("Preface by the Author" 12). "Again, on the other hand people practice arts, such as painting, a sign-making activity if ever there was one, yet are quite alienated from the notion of sign" (13). At the same time, as he notices, there is an ever present tendency in people to "make [things], or to give otherness to the particular" (14). However, the lack of understanding the reason for this tendency may lead to the disappearance of a number of distinct cultural elements based on symbolism (e.g. the public act of coronation) ("Wales and the Crown" 40-41).

Jones draws attention to the fact that this would be a dark scenario for humans, among whom it is impossible to find anyone who is not an artist ("Wales and the Crown" 40-41). He describes the Man as a creature that may be called a maker because the world they live in "designates the behaviour which is hers by nature, and *hers only*. The more Man behaves as artist and the more artist in man determines the whole shape of his behaviour, so much the more is he Man" (40-41). Jones indicates the Men formed the cultural orders they now live in "according to his nature as man-as-artist" (40-41). The author explains that what proofs this point is humans' inborn feeling that "no possession of civic, economic or political rights, nor the presence of order and peace can *compensate* for the absence of creativity" and that "great creativity can (like charity in the moral order) cover a multitude of social and political disadvantages and inequalities" (94).

Such a Romantic tone is easily detected in the essay "Art and Democracy", where Jones contrasts English and German approach to human endeavours: "An English thinker said: 'Man is a tool-using animal.'/ A Ger-

man thinker said: 'Man is a weapon-using carnivore'" (85). The author is obviously inspired by the first philosophy. He claims that artistic pursuit is, generally speaking, a popular activity through which the maker acquires both the material and the spiritual sphere (86). He insists that conquering one sphere necessitates conquering the other as "man is a 'borderer', he is the sole inhabitant of a tract of country where matter marches with spirit, so that whatever he does, good or bad, affects the economy of those two domains" (86).[6]

Nonetheless, the outcome of balancing between the two spheres differentiates depending on people's individual memories. Jones indicates that "our making is dependent on a remembering of some sort. It may be only remembering of a personal emotion of last Monday-week in the tranquillity of next Friday fortnight" ("Past and Present" 140). In other words, personal experience and the mark that this experience leaves in a maker's mind appears to be an introduction to any artistic activity. Following this path of thinking, one may understand Jones's distrust towards structuralism ("The Preface to *The Anathemata*" 110, 125). He claims that, when adapting structuralist logic in the act of looking, "poetry is to be diagnosed as 'dangerous' because it evokes and recalls, is a kind of *anamnesis* of, i.e. is an effective recalling of, something loved" (118).

Indeed, it appears that information on a given artist's personal experience is of substantial importance when analysing the things they made. There is a passage of considerable length in *Epoch and Artist* where Jones gives a long list of authors that influenced his undertakings (131, 132). In another one, he discusses his life as a child and as a young man, once again indicating its significance in his artistic growth ("Autobiographical Talk" 25-31). What should be kept in mind at this point, is the fact that the essays in *Epoch and Artist*, in contrast to the ones from *The Dying Gaul and Other Writings*, are texts that Jones himself selected, arranged and decided to publish during his lifetime ("Introduction" 9). This is why, as it may be deduced, from his point of view the data of such a private nature must have seemed of importance when analysing his writings by the readers.

It must be however remembered that Jones included himself among the professional artists who constitute a subcategory of natural artists. For him, every human being is a natural artist (e.g. they participate in religious

---

[6] It is possible that Jones, when formulating his Romantic views upon the essence of arts, has been inspired by Wagner's influential "The Art-work of the Future".

and social rituals like the Mass or singing by the fire). Nevertheless, among these natural artists there are also professional ones who have gained the "knowledge of the nature of art" ("Art and Sacrament" 165). Even though David Jones was a maker deeply inspired by ancient and medieval history of British Islands (Wales in particular), his idea of artistic awareness cannot be classified as purely Romantic (*David Jones in the Great War* 20-23). Jones cuts himself from this aspect of the legacy of the mentioned epoch by stating that the professional artist is not more sensitive to the "beauties of nature" than other people ("Art and Sacrament" 165). "The inception or renewal or deepening of some artistic vitality normally comes to the artist via some other artist or some existing art-form, not via nature. This is observable in the art-forms of whole cultures and among individual artists. I don't regard myself as any exception to this rule – on the contrary, an example of it" (165). He calls an artist "a carpenter", a term that has obviously nothing to do with subtlety or stereotypically romantic outbursts of inspiration but emphasizes that for a professional artist seriously treating his job, art is a hard labour (165).

The author's idea of a model artist-artisan has been apparently shaped by his teacher and friend, Eric Gill. For Jones, Gill was first and foremost "a maker of stone objects rather than a sculptor in the more generally accepted sense. He was concerned with the making of 'things' rather than with expressing a mood, and there is no other important artist at all like that" ("Eric Gill as Sculptor" 293). Thus, according to Jones, there should be always an element of an artisan in a good artist. The question arises here about the previously discussed romantic ingredient of the spiritual in any truly artistic production. It seems that, for David Jones, it is needed as long as it means the awareness of the influence of the environment the artist has been shaped by, not the outbursts of inspiration. Jones writes that people: "use things that are . . . to use because they happen to be lying about the place or site or lying within the orbit of . . . [their] 'tradition'" ("The Preface to *The Anathemata*" 130). He notices that it is of considerable importance to realize the existence of these numerous influences because not possessing such knowledge may result in "pastiche or worse" (130). Interestingly though, at some point he reveals deeply rooted, Romantic legacy, when speaking of Eric Gill: "He knew, as well as any artist, and better than most of them, that rules are made to be broken, and the manifestation of any sensitive expression, however removed from his own practice, was never discouraged, but most genuinely rejoiced in" ("Eric Gill, *an Appreciation*" 297).

Perhaps this is the influence of Romantic thought that makes Jones claim that the knowledge of the shaping power of the surrounding world necessitates an equilibrium of an "emotional" element. He emphasizes that any maker has to be "*moved by the nature of whatever art he practices*" ("Autobiographical Talk" 299, italics in the original). If they are not, they will not evoke the desired emotions in the audience. "He cannot move us by the images he wishes to call up, discover, show forth and re-present under the appearance of this or that material, through the workings of this or that art" (299). The significance of nature is another conviction Jones inherited from his teacher and friend, Eric Gill. He even quotes the standpoint Gill has pronounced upon the subject: "Grace follows nature" (qtd. in Jones 299). It is important to bear in mind the influence of Gill on his apprentice, which manifests itself in the numerous mentions of Jones's teacher in the discussed book.

The conscious engagement with a memory is a starting point for any truly professional work of art and makes it possible for it to interrelate with other ones, no matter how, by whom and where they have been created. In the essay "Eric Gill, *an Appreciation*", Jones evokes a memory of a task given to him by his teacher, who has drawn a few triangular-like shapes and asked his apprentice, which one he would recognize as a triangle (297). After the young artist responded that "the last one was the best", the teacher noticed that "it is not the matter of 'best' - the others are not triangles at all" (297). For Gill, and later Jones, one should always start with "something that can be done with reasonable certainty – 'proceed from the known'" (297). One starts with the known, i.e. natural, and the more integrated this relation becomes, the more "valid and satisfactory and integrated will the work appear - at all events to posteriority" ("Eric Gill as Sculptor" 295). On the same page he quotes Gill once again: "What I achieve as a sculptor is of no consequence - I can only be a beginning - it will take generations, but if only the beginnings of a reasonable, decent, holy tradition of working might be affected - that is the thing." (295) Considering Jones's deep preoccupation with religion, which reveals itself in numerous quotations from the Bible that can be found, apart from the pages of the analysed collection, also in nearly every author's poem or visual work, one may notice a parallel between this idea of a complex structure created by generations of artists and the body of Christian church described by St Paul in one of his letters (*King James Bible*, 1 Cor. 12.12-24).

By writing through the flashes of his own experience, Jones conserves the remembrance of the past which is the task of any artist. According to him, such a work meets a problem of how to create signs that would be fully understood by the audience in a given epoch ("Past and Present" 141). Jones considers that:

> a poet is a 'rememberer' and it is a part of his business to keep open the lines of communication. One obvious way of doing this is by handing on such fragmented bits of our own inheritance as we have ourselves received. This is the way I myself attempt. There are, no doubt, other ways. The artist is not responsible *for* the future but he is, in a certain sense, responsible *to* the future. (141)

In Jones's point of view, creating a work, no matter what kind of art it belongs to, is like being on a long journey. In other words, any piece of art during the process of making may easily become outdated in comparison to the starting point. Through time, the understanding of signs changes and with the evolution of signs languages become different. "For a work to be valid it must in some way or other be conditioned by the present - it must have 'now-ness'" (138). However, at the same time, the artist's role of a guardian of the past cannot be forgotten. This is because the present is always shaped by what has already happened (139). Forgetting about this basic fact will result in erasing the awareness of the roots of the human civilization. He is aware that apart from universal dilemmas raised repetitively throughout the epochs, there are in the arts also "problems general to a given time" and any artist must somehow find a balance between these two elements ("A Note on Mr. Berenson's Views" 273).

The author argues that a good artist is always attracted by every controversy and tends to take part in the discussion concerning it, no matter if the issue is of a minor importance in the eyes of the majority of people. Such an attitude, represented by Eric Gill, "seemed to belong rather to the age of Ruskin than to our own more bored, less fastidious, less scrupulous time" ("Eric Gill, *an Appreciation*" 298).

Apart from describing a model artist-artisan, Jones also defines what he believes makes a given artist a bad professional artist. His attitude is that "any curious, highly perceptive, sincere mind, unless possessed of unusually great constructive power, naturally produces a writing that is unbalanced, off

at tangents, apparently, perhaps, idiotic" ("Christopher Smart" 282). He points to the fact that the frequent predicament for artistic integration is the insufficient skill of organization of the multitude of "images and ideas" and the subsequent lack of integration that the audience always demands from any work of art. Only those makers are appreciated, who fulfil this criterion:

> The lesser artists tend in two directions: either they ignore the existence of the stupefying and complicating elements, make their pact with the convention, and produce works of admitted symmetry and apparent order, and are called sane, or, being urged forward by more interior demands, attempt in spite of their deficient abilities, the real thing. Their disjointed and incoherent works are judged perverse, or even lunatic. It would often be more just to see them as the work of authors who are genuine but less successful searchers, in this quest for the *maragon.* (282)

Jones indicates as well a serious difficulty that professional artists were facing in the 20th century, i.e. the phenomenon that the word 'artist', similarly as the word 'philosopher', has gained a pejorative meaning. This comes from the fact that both the person of an artist and a philosopher represent the domains that are not necessarily utilitarian. Following this path of thinking, one may conclude that being a model (i.e. gratuitous) professional artist has recently, in the age of technocracy, started to be hardly possible if one does not have some other, utilitarian source of income, e.g. commercial art.

The author of *Epoch and Artist* seems thus to represent a mixture of both Romantic and pre-Raphaelitean ideas in his attitude towards art and artist. Inspired by the model of an artist-artisan, he believes that the activity of making, if taken seriously, is always laborious. A good work of art cannot ever be simply a result of the workings of inspiration, which, if deprived of the element of strict organization, results only in chaotic potpourri of signs or other symbols. If one wants to be appreciated as an artist, they have to fuse the workings of imagination with discipline in comparable proportions. Moreover, Jones believes that the makers should strive towards the unity of arts. He himself, though with variable success, attempts to fulfil his postulate. At the same time, he draws attention to the fact that, according to him, every human being is an artist because they engage in sacramental acts and he

encourages the readers to cultivate the element of the gratuitous rather than the utilitarian. He notices that the observable rise of the latter one is a serious threat to the broadly understood field arts and civilization in general.

It is difficult not to agree with Jones. The utilitarian "art", focused on selling products, attacking from nearly every billboard, television channel or internet site, has created a consumer society that disillusions and leads to anti-technocratic symptoms, such as the rebirth of Nazi movements and the rise of religious fundamentalism. Maybe the right path would be to focus more on the religious, just as Jones suggests. However, not by thinking about religion in terms of metaphysics but as a set of rituals dedicated to the values that are superior to utility, and applying this philosophy to arts once again. This way, some balance between the observed artistic trends of minimalism and maximalism might be regained. Jones bravely states that he is Catholic, but he does not dwell on the metaphysical in his theory of art. His views shouldn't be therefore so easily rejected.

Works Cited

Benjamin, Walter. *The Arcades Project.* Ed. Rolf Tiedemann. Cambridge: Harvard University Press. 2002. Print.

Dilworth, Thomas. *David Jones in the Great War.* London: Enitharmon Press. 2012. Print.

---. *Reading David Jones.* Cardiff: University of Wales Press. 2008. Print.

Eagleton, Terry. "Preface." *The Illusions of Postmodernism.* Oxford: Blackwell. 1996. viii–x. Print.

Habermas, Jürgen. "Modernity versus Postmodernity." *New German Critique* 22 (1981): 3-14. Web. 5 Jan. 2008.

Jones, David. "Art and Democracy." *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 85-96. Print.

---. "Autobiographical Talk." *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 25-31. Print.

---. "Christopher Smart." *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 280- 287. Print.

---. "Eric Gill as Sculptor." *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 288- 295. Print.

---. "Eric Gill, *an Appreciation.*" *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 296-302. Print.

---. "Introduction." *The Dying Gaul and Other Writings.* Ed. Herman Grisewood. London: Faber and Faber. 2008. 9-13. Print.

---. "A Note on Mr. Berenson's Views." *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 267-277. Print.

---. "Past and Present." *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 138-142. Print.

---. "Preface by the Author." *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 11-18. Print.

---. "The Preface to *In Parenthesis.*" *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 32-38. Print.

---. "The Preface to *The Anathemata.*" *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 107-137. Print.

---. "The Utile, a note to 'Art and Sacrament'." *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 180-187. Print.

---. "Wales and the Crown." *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 39-48. Print.

---. "Welsh Poetry." *Epoch and Artist.* Ed. David Jones. London: Faber and Faber. 2008. 56-65. Print.

---. *In Parenthesis.* London: Faber and Faber. 2014. Print.

King James Bible. King James Bible Online, 2007. Web. 11 Apr. 2016.

Wagner, Richard. "The Art-work of the Future." *Richard Wagner's Prose Works.* Transl. W.A. Ellis. Vol.1. London: Kegan Paul, Trench, Trübner & Co. 1892. 69-214. Print.

The Representations of Trauma and Postmemory in Graham Swift's *Shuttlecock,* Seamus Deane's *Reading in the Dark* and Rachel Seiffert's "Micha"

Anna Orzechowska

MA student

In *Unclaimed Experience: Trauma, Narrative and History*, Cathy Caruth foregrounds the significance of "the complex relation between knowing and not knowing" to psychoanalysis, literature and trauma studies (2-3). The question of knowing and not knowing appears crucial also for the narrators of Graham Swift's *Shuttlecock* and Seamus Deane's *Reading in the Dark* as well as for the eponymous character of Rachel Seiffert's "Micha," a novella from *The Dark Room,* all of whom tenaciously struggle to unravel the haunting secrets of their parents and grandparents. For all the differences, the above mentioned novels share also other thematic concerns; most notably, the painful past of the older generations lingers in the present life of their descendants, shaping and also traumatising them. This essay seeks to examine and compare the representations of trauma and postmemory in the three works, drawing on the theories of Cathy Caruth, Marianne Hirsch, Dominick LaCapra and others.

The representation of trauma in *Shuttlecock* will be discussed first with respect to Dad's traumatic war experiences and their account in his memoir. Central to this discussion is the fact that Prentis notices two striking features about his father's narrative: on the one hand, Dad describes mostly events, giving no or little expression to his emotions; on the other hand, the final chapters, portraying his capture, imprisonment and escape, are "more imaginative, more literary, more speculative" (Swift 107). Such a style seems to accord well with LaCapra's remarks on recounting trauma: "In traumatic experience one typically can represent numbly or with aloofness what one cannot feel, and one feels overwhelmingly what one is unable to represent, at least with any critical distance and cognitive control" (117). Accordingly, the matter-of-fact tone of the memoir does not necessarily testify to its fictionality, as Prentis speculates (Swift 52); it may rather stem from Dad's

numbing, one of the possible symptoms of PTSD (Caruth, "Trauma and Experience" 4).

Neither does the literary quality of the final chapters necessarily evidence their untruthfulness. Emphasizing that literature is commonly considered to be a perfect vehicle for working through trauma, Stef Craps claims that such a style "may thus be viewed as necessitated by the specific nature of the disconcerting experiences Dad is struggling to convey." Although the hypothesis that Dad tries to hide his betrayal cannot be excluded, it is plausible that expressing emotions in literature is his form of dealing with the traumatic experiences under which he has no control and which he does not comprehend. Significantly, what also strikes Prentis as peculiar is his father's reticence about the interrogation at the Château. At one point he accounts for this in the following way: "the memory not in the least impaired, still vivid-sharp; but the memory of something so terrible that it cannot be repeated cannot be spoken or written of" (Swift 105). Interestingly, this description seems to convey the gist of traumatic experience as described by numerous scholars; the "vivid-sharp" quality evokes "the precision and the force that characterizes traumatic recall" (Caruth, "Trauma and Experience" 5).

The narrator's father also points to his inability to both recall and verbalise the traumatic experiences: "Perhaps there is much about my days at the Château which I simply do not remember. . . . Or perhaps the truth is that certain things defy retelling" (Swift 139). The gaps in memory are justified, considering the fact that amnesia may be one of the attendant symptoms of trauma (Caruth, "Recapturing the Past" 152). More interesting, however, appears the inability or reluctance, typical of traumatised patients, to put the experience into words (153-154). On the one hand, writing about trauma, transforming it into a narrative memory, may be an effective form of therapy; on the other hand, scriptotherapy has also certain pitfalls. Caruth points out that one of them is the loss of "the precision and the force that characterizes traumatic recall" ("Recapturing the Past" 153). This may account for Dad's omission of certain events in his memoir.

Dad's trauma influences Prentis tremendously, which may be understood in terms of the concept of postmemory as expounded by Hirsh. In many respects, the narrator is haunted by the experiences transmitted to him through the memoir, a condition that possibly results in the troubled relations with his family. To a certain extent, Prentis also appears to bear the negative

effect of postmemory indicated by Hirsh – the erasure of "one's own stories and experiences" (107). His obsession with Dad's memoir and the past, one reflected in his job as an archivist, permeates his life to such an extent that he seems to assume his father's identity. This is evidenced by the repetition of the narrator's and Dad's names as well as the titles of their narratives, a strategy that serves to draw a parallel between the two characters. Interestingly, Prentis's *Shuttlecock* may also be considered a form of scriptotherapy, as the narrator himself suggests: "I had this urge to set down my feelings and to account for them" (Swift 39).

The effects of the influence of Dad's traumatic experiences manifest themselves also in Prentis's desire to be in a position of knowledge. As is the case with those who suffer from trauma, the narrator lives in constant uncertainty, unable to make sense of Dad's painful experience. "I have been straining to read without a light. But it is as though I have been straining not so much against the dark but to discern some hidden things behind the words" (Swift 145). As the fragment evidences, Prentis struggles against the odds to comprehend something that defies comprehension. When the knowledge about his father finally becomes accessible, however, the narrator rejects it. Curious as this decision may seem, it may be accounted for as typical of traumatised patients, who are "caught between the compulsion to complete the process of knowing and the inability or fear of doing so" (qtd. in Vickroy 29).

It should be noted, however, that there are certain alternative interpretations of Prentis's behaviour. Victoria Stewart sees his "over-identification with Dad" as a manifestation of "trauma-envy" (63). The concept of "trauma-envy," introduced by John Mowitt as a negative response to the rise to prominence of trauma studies, refers to a situation when "trauma has come to be invested with such authority and legitimacy that it elicits a concomitant desire to have suffered it" (283). Employing Lacanian terms, Mowitt argues further that the non-symbolic quality of traumatic recall renders trauma a vehicle for gaining "access to the Real" (287). Certain facts may support the thesis. Especially striking in this respect is Prentis's yearning for "enlightenment" (Swift 76), which seems to somehow evoke Mowitt's interpretation of trauma as offering access to the Real.

While *Shuttlecock* explores the workings of trauma with respect to the experience of the Second World War, *Reading in the Dark* brings to the fore the troubled political history of Ireland, which intrudes upon and shatters

ordinary people's lives. As was mentioned in the beginning, what the two novels share is that they both represent traumatisation within a family circle. Swift's novel shows how Dad's traumatic past shapes the life of his son while Deane's novel examines how the past of the narrator's mother and father intertwines and traumatises the whole family. Nevertheless, Deane seems to suggest that not only the boy's family but whole Ireland is traumatised, with people's grief visible everywhere, as evidenced by the story about a man who was searching for his dead child's sock.

As is the case with *Shuttlecock,* postmemory seems to be a major preoccupation of *Reading in the Dark* (Lehner 178). The painful past, primarily everything that relates to Eddie, has not been worked through by the narrator's family and, consequently, mingles with the present to the extent that there is no difference between the two, a condition typical of trauma (LaCapra 119). The past is transmitted to the younger generations through stories, rumours and tales as well as in the local memorials. Crucial in this respect are also ghosts haunting the boy's house "even in the middle of the afternoon" (Deane 5), ghosts whose lingering presence symbolises the intrusion of the past into the present. As Amy McGuff Skinner points out, they become the vehicles through which "the unspeakable forces of grief and trauma manifest themselves" (145).

Ubiquitous and powerful, the memories of the family's past appear to "constitute memories in their own right" (Hirsh 107) for the narrator. For instance, the boy imagines the shooting at the distillery so vividly as if he had been its eyewitness, a fact that accords with Hirsh's contention that "postmemory's connection to the past is mediated . . . by imaginative investment, projection, and creation" (107). Unlike Prentis, who – despite his obsession with Dad's past – seemingly manages to keep certain distance, the parent's past mingles with the boy's own present. Consequently, he bears the negative effects of postmemory. While Prentis's identity appears to be ultimately borrowed from Dad, the narrator has no identity of his own as his namelessness suggests. Although he recounts his own memories, for instance scenes from school life, most of them finally come to be associated with the family's past. This is the case with the secret passage in Grianian, where the boy was locked, and the image of which is later used metaphorically by Kate to describe how evil can spread through generations (Swift 68).

As in *Shuttlecock*, central to the novel is the theme of the quest for knowledge. Being a child, the narrator has even more limited access to

knowledge and ability to comprehend the past than Prentis. Nonetheless, he seems to understand the workings of trauma, intuiting that the family's painful past "wasn't the past" (Deane 42). At one point the narrator confesses that his family lived in a space "as cunning and articulate as a labyrinth . . . with someone sobbing at the heart of it" (Swift 42). He realises that trauma is at the core of the family's problems and it is indispensable to work it through. Consequently, while his parents silence Eddie's story, the boy strives to recount the past in order to heal the family. The narrator resembles Prentis in his work of "an archivist and a detective" (Lehner 180), yet he not only fills in certain gaps, but also reconstructs the whole story from scratch. Interestingly, the motif of reading in the dark, employed in *Shuttlecock*, becomes here even more prominent as the very title indicates. It seems to function both on a literal and figurative level, symbolising the narrator's attempts at revealing and understanding the hidden truth.

According to Lehner, the boy ultimately struggles to transform "traumatic memory" into "narrative memory" (180). This contention is best illustrated by the fragment when the boy listens as people are talking about Eddie and wants his father to "make the story his own and cut in on their talk" (Deane 8). The parents, however, partly as Dad, choose not to communicate their trauma. While the father finally decides to tell his sons that their uncle was not an informer, the mother begs her son to "let the past be the past" (Deane 42). Nevertheless, the past still lingers in her life, for instance in the presence of the ghosts. Possessed by unutterable grief after learning the truth about Eddie, she becomes estranged from her family, sobbing most of the time. She seems to act out her trauma, "moving always towards the blackness beyond the range of the kitchen light" (Deane 144), reluctant to cope with her grief. Interestingly, the narrator's mother, as Prentis's father, becomes literally silent after a stroke.

The narrator of Deane's novel bears similarity to Prentis also in his ambivalent attitude towards knowledge. Although the boy aims to unravel the family secrets, he intuits that this may be only to his detriment: "I knew then he was going to tell me something terrible some day, and, in sudden fright, didn't want him to; . . . . But at the same time I wanted to know everything" (Deane 45). As opposed to Prentis, who finally rejects knowledge and seemingly achieves certain balance, the boy reveals the truth about Eddie. By no means, however, does the truth heal the family as he had expected; quite the contrary, it aggravates his mother's predicament and traumatises him

vicariously. The boy and his mother become "pierced together by the same shaft" (Deane 136). Moreover, the narrator grows estranged from his parents in the same way as Prentis becomes distanced from Dad after reading his memoir. Nevertheless, the boy is not free from the uncertainties that accompany Prentis; there are still certain questions about his family that he decides not to ask.

In contradistinction to *Shuttlecock* and *Reading in the Dark*, which both represent the traumatisation of victims and their children, Seiffert's "Micha" examines the experience of the grandson of a perpetrator. The novella differs from the other two works also with respect to the narrative style: the first person account is replaced with third-person narration. The reader, however, is offered insight into the eponymous character's mind thanks to free indirect speech. For all the differences, the novella's plotline bears a considerable similarity to Swift's and Deane's novels. From the onset Micha, as Prentis and the boy, seems obsessed about tracing his family's history and "layers of time and geography; a more-or-less neat web of dates and connections to work over" (Seiffert 221). The theme of the quest for knowledge is given even greater prominence when he learns that his beloved grandfather served in the Waffen-SS and feels compelled to reveal the truth about his complicity in the killings of Jews. Sifting through databases and old documents, he appears to resemble Prentis in his work as an archivist.

Most crucially, the affinity between "Micha" and the novels discussed previously is best seen in its preoccupation with postmemory. The protagonist is clearly haunted by the memory of his grandfather's shameful past. Significant in this respect are the photographs that accompany Micha everywhere. The importance of photography to the phenomenon of postmemory is expounded by Hirsh as follows: "photography's promise to offer an access to the event itself, and its easy assumption of iconic and symbolic power, makes it a uniquely powerful medium for the transmission of events that remain unimaginable" (107-108). Opa's honeymoon photograph, one which Micha carries with him all the time, serves thus as a sign of the constant presence of the past in the character's life. This is also the function of the photographs portraying public executions displayed in the museum in Belarus. The photographs, however, become problematic for the protagonist – they always inspire doubts. Most importantly, the absence of photographs that would testify to Opa's killing Jews leaves Micha in uncertainty as to the truthfulness of Kolesnik's confession.

Interestingly, Seiffert points out in an interview that the photographs "are more about the *desire* to clarify and document, and the *impossibility* of this process" ("Conversation"; emphasis in the original). María Jesús Martínez-Alfaro emphasises that the photographs may provide Micha with a modicum of access to the past, but they will never reveal the truth, which is ultimately far beyond the reach (268). This accords well with what Caruth identifies as the paradox of trauma: "the ability to recover the past" combined with "the inability to have access to it" ("Recapturing the Past" 152). As Prentis and the boy, who – despite revealing the truth – still has questions that remain to be answered, Micha lives in uncertainty. But while Prentis rejects the knowledge on his own accord, Micha has this uncertainty imposed upon him. This is not to say, however, that the character does not fear revealing the truth. The ambivalent attitude towards knowledge, which Prentis and the unnamed narrator share, accompanies also Micha, who hesitates to ask the crucial question whether Kolesnik remembers Opa killing Jews; "I want him to remember Opa, and I don't" (Seiffert, "Micha" 277).

The attitude of Micha's family towards his quest for knowledge resembles the response of the unnamed narrator's family to a great extent. The man's mother and uncle are reluctant to delve into their father's past, taking his innocence for granted. Mina, in turn, discourages her lover from his attempts, emphasising that the younger generations do not bear any responsibility for their forebears' deeds (Seiffert, "Micha" 289). In the same way as the unnamed narrator of *Reading in the Dark* believes that his family's past "wasn't the past" (Deane 42), Micha also believes that the traumatic past lingers in his present life and haunts him. He states: "It was another generation. But we're related. It's still us." (Seiffert, "Micha" 289) Moreover, like Prentis and the boy, who both grow estranged from their parents, Micha becomes distanced from his grandmother after learning about Opa's shameful past. The novella, however, seems to end on a somewhat positive note, with Micha visiting Oma with his new-born daughter, who appears not to bear the burden of the painful past (Seiffert, "Micha" 390), an image suggesting that the grief of the past may be overcome (Martínez-Alfaro 267).

As the comparative analysis of the three works indicates, the similarities between them seem more prominent than differences. Certainly, the latter are in evidence. First, the perspective of the victims and their descendants contrasts with the vantage point of the perpetrator's grandson.

Further, the works refer to different periods in the twentieth century, or, as is the case with *Shuttlecock* and "Micha," different aspects of the Second World War. Additionally, different traumatic experiences are at the heart of the characters' predicament. Despite these and other differences, however, all the works seem to portray the workings of trauma in a similar way. Crucial in all of them is postmemory, the representation of which accords with Hirsh's ideas. The images and memories of the past witnessed by the older generations are so powerful that they come to permeate and shape the characters' lives, traumatising them vicariously. This is particularly prominent in *Reading in the Dark*, where the past and the present become almost one.

All the discussed characters display similar symptoms typical of trauma. They aim to access the knowledge about the past but are simultaneously afraid of it, sometimes to the extent that they reject it, as Prentis. Typically for traumatised people, they all are placed in a position of uncertainty, having limited access to the past. Even if they reveal the truth, there are still certain gaps that cannot be filled in. Accordingly, the works depict the paradox of the experience of trauma, in which the patient is haunted by the past but simultaneously cannot grasp it. Interestingly, confronting the readers with shifts in the narrative voice, as in *Shuttlecock* and "Micha," or fragmented memories, as in *Reading in the Dark*, the works place them in the position of uncertainty similar to that of the characters. Finally, the characters, especially Micha and the unnamed boy, meet in their quests with opposition from their kin, who either do not feel that the past influences them or do not want to cope with their trauma. All these elements combine to create vivid and convincing portrayals of the power of trauma and postmemory.

Works Cited

Caruth, Cathy. "Recapturing the Past: Introduction." Ed. Cathy Caruth. *Trauma: Explorations in Memory*. Baltimore, London: The Johns Hopkins University Press, 1995. 151-157. Print.

---. "Trauma and Experience: Introduction." Ed. Cathy Caruth. *Trauma: Explorations in Memory*. Baltimore, London: The Johns Hopkins University Press, 1995. 3-12. Print.

---. *Unclaimed Experience: Trauma, Narrative and History.* Baltimore, London: The Johns Hopkins University Press, 1996. Print.

Craps, Stef. "Getting Rid of 'Needless Painful Knowledge': The Flight from Trauma in Graham Swift's *Shuttlecock* (Part 2/3)." *Victorian Web.* Web. 3 Jan. 2015.

Deane, Seamus. *Reading in the Dark.* New York: Vintage International, 1998. Print.

Hirsh, Marianne. "The Generation of Postmemory." *Poetics Today* 29.1 (2008): 103-128. PDF. Web. 3 Jan 2015.

LaCapra, Dominick. *History in Transit: Experience, Identity, Critical Theory.* Ithaca and London: Cornell University Press, 2004. 106-143. Print.

Lehner, Stefanie. "The Irreversible and the Irrevocable: Encircling Trauma in Contemporary Northern Irish Literature." Ed. Oona Frawley. *Memory Ireland Volume 3: The Famine and the Troubles.* Syracuse, New York: Syracuse University Press, 2014. *Google Books.* Web 5 Jan. 2015.

Martínez Alfaro, María Jesús. "The Spectral Evidence of Photography in Rachel Seiffert's *The Dark Room:* An Album of Fractured Lives." *Alicante Journal of English Studies* 26 (2013): 259-270. PDF. Web. 10 Jan. 2015.

Mowitt, John. "Trauma Envy." *Cultural Critique* 46, Trauma and Its Cultural Aftereffects (200): 272-297. *JSTOR.* Web. 3 Jan. 2015.

Seiffert, Rachel. "A Conversation with Rachel Seiffert, Author of *The Dark Room.*" *Random House. Inc.* Web. 3 Jan. 2015.

---. "Micha." *Dark Room.* London: Vintage Books, 2002. Kindle file.

Skinner, Amy McGuff. *Intimate Terror: Gender, Domesticity and Violence in Irish and Indian Novels of Partition.* Diss. University of North Carolina, 2007. Ann Arbor: UMI, 2008. *Google Books.* Web 10 January 2015.

Swift, Graham. *Shuttlecock.* New York: Vintage International, 1992. Print.

Vickroy, Laurie. *Trauma and Survival in Contemporary Fiction.* Charlottesville and London: University of Virginia Press, 2002. 1-35. Print.

The Human in Posthuman: Man Prevailing in the Posthuman Context of Bernard Beckett's _Genesis_

Aleksandra Szugajew

MA student

Posthumanism is a counter anthropocentric movement that "rejects the assumed universalism and exceptional being of Enlightenment humanism and in its place substitutes mutation, variation, and becoming" (Seaman 247) and as the name suggest, refers to a new era where humanist ideals no longer have value. However, conversely to early posthuman critics, scholars such as Neil Badmington, Myra Seaman, N. Kathrine Hayles or Donna Haraway, do not succumb to the apocalyptic visions of the end of man many posthuman theories entail. The past cannot be easily erased and in the face of posthumanism "humanism continues to raise its head(s)" (Badmington 11). This persistence of man is explored by Bernard Beckett in his novel _Genesis_, where an android (Art) and a man (Adam) engage in a philosophical debate whether an AI is equal to man. Art constantly points out similarities between him and Adam, what is more, he claims his qualities are superior to that of humans. The android did not take into account, however, that by spending time with Adam, "by exchanging the infection of ideas, Art became Adam" (Beckett 147). I want to suggest that "Art became Adam" could be read as the human element prevailing in a posthuman environment and that the idea that leapt from Adam into Art is actually human weakness, the potential for destruction. To this extent, much like _Genesis_'s protagonist Anaximander, I will analyze Art's and Adam's interactions, the dialogue between man and machine.

In _Genesis_ Beckett blurs the boundaries between the human and the machine, fooling the reader for the better part of the novel that the society he describes is a human one, when in fact it is a posthuman world governed by orangutan shaped androids. The reader first encounters a markedly nonhuman character when Adam Forde, a soldier who broke one of the Republic's most important rules, as part of his sentence is forced to share a cell with Art, an Artificial Intelligence created by Philosopher William. Beckett places both

man and machine in a position of imprisonment, leaving them no choice but to develop a relationship. Reluctantly at first, the persisting AI manages to engage Adam in conversation, by challenging him into a response: "'I'm saying I have more patience than you,' Art needled. 'You cannot win by doing nothing'" (70).

One might wonder what Art's "father", Philosopher William, had in mind when putting him and Adam in a room together. Art was already a full-fledged AI capable of independent thinking and self-reflection before he met Adam. As Art explains "hard as they tried, the Philosophers found the androids had no way of distinguishing right from wrong. . . . The only way around the problem is to allow the androids to learn for themselves" (83). Earlier in the book it is mentioned that Philosopher William no longer intellectually stimulated Art, and eager to continue the development of his artificial intelligence, he needed a "sufficiently agile volunteer" to interact with Art (54).

The idea that an artificial intelligence needs to learn by establishing relationships with its surrounding is a popular belief among contemporary scientists and engineers. Glen A. Mazis explains that in AI research circles "to replicate human intelligence, it was realized, meant being able to find the ways that embodiment as a fluid state of interaction with the environment and the events within it transformed the body's grasp on its surroundings" (51). Art was created as an intelligence in the process of becoming. His creators realized the only way they could make a thinking machine, they had to let intelligence create itself through acquiring knowledge, interacting with its environment and gathering experiences as "order and sense emerge from the network of relationships. It would be from the dynamic unfolding of interactions with the artificially intelligent agent that meanings grow and evolve" (51). It is an approach Mazis describes that scientists termed "embodied intelligence" (51), departing from the Cartesian mind/body division, claiming the body as instrumental in the building of our intelligence, our "self". Mazis brings up Adele Diamond's (MIT) experiments which further prove that bodily interactions with the world are crucial in the development of intelligence (56).

This approach parallels the development of an AI to that of a human. From their conception, so to say, these intelligent robots acquire knowledge of the world in human fashion. Their artificial bodies allow them to learn like people, through interaction and experience. There is a human factor in the

very way they establish themselves. Art may be able to change bodies yet he still requires a body of some sort. Even as he spread himself all over the world by uploading himself into the network, we know judging by the society of the orangs, that bodies are indispensable for them. Otherwise, why would they bother having bodies at all, let alone differentiating themselves from each other?

The confrontation of man and machine proved both wrong in their assumptions about the other. It was a set-up doomed for failure. If we assume after Mazis that "machines and humans are often taken to be in opposition, to be at odds in a war of dominance" (3) then Adam and Art are obviously pitted against each other from the start, each trying to prove his own dominance. Both Adam and Art center their arguments basing on their differences. Art initially sets out to prove he is no different from the human Adam, who refuses to recognize him as an equal: "'I'm conscious.' 'No you're not,' Adam's eyes burned with conviction. 'You're just a complicated set of electronic switches'" (Beckett 75).

In spite of Adam's hostile attitude (he "attacked the android kicking his head off" (79)), Art is relentless, and through his persistence in questioning Adam, inquiring why he thinks they are different he corners him into admitting he cannot explain why he is a conscious being and the android is not. Just as Adam begins to waiver in his convictions, Art takes an entirely new approach, superiority to mankind, as he states that "being a person is beneath [him]" (89). He goes further in his contempt of man by negating him as his creator: "Who built me, would you say? Who built the thinking machine? A machine capable of spreading Thought with an efficiency that is truly staggering. I wasn't built by humans. I was built by Ideas" (98). Concentrated on proving the other wrong neither man nor machine noticed the similarity that ultimately led to Adam's triumph over Art.

During one of their final arguments, before their attempted escape, the conversation turns to the topic of the soul. Art accuses Adam of being "infected by the Idea" (110), that he is resisting accepting the new because he is clinging to the old. This is a typically posthuman stance of breaking with the past, with humanism in favor of accepting progress. The question of the soul/essence as that which constitutes a common human nature is one frequently debated within literature, not only dealing with posthuman subjects. In his construction of human nature Beckett indeed draws from the Christian tradition, but he also relies on ideas of thinkers such as Plato and Freud,

clearly incorporating the threefold division of personality into the superego, the id and the ego, or in Plato's terms: the charioteer and two horses. Art fashions himself to be free of the id, the "cravings and desires that we might barely admit to ourselves" (Kupperman 67). He is self-programing, he can adjust any mistakes he sees fit, eliminate any weaknesses humans would have to try to suppress.

Art is portrayed as a being governed purely by reason, by the "horse [that] corresponds to our better self" (Kupperman 67), much like the superego. I claim after Seaman that it is, however, these weaknesses that make humans human and that this inherent imperfection is our common human nature. Seaman writes in the context of the posthuman subject, it "deliberately retain[s], within its machinery or altered physical state, the weaknesses and vulnerabilities that result from the memories of its old, historical body, and hence, its all too affected and affective self" (Seaman 270). Art retains the memory of his going against the program, of killing Adam despite him being a conscious being. It can be argued that Art managed to upload himself *before* murdering Adam, and therefore the notion that Adam passed something on with his dying breath is undermined. In this case it is crucial to keep in mind that Art has been exposed to Adam's influence just as long as Adam has been to him. The android was infected with the rebellious idea of destruction prior to the escape, which is later confirmed by the Examiners: "The Art who escaped captivity was no longer the Art Philosopher William had programmed" (Beckett 147). Although they say "an Idea made the leap from the dying Adam to Art" (147) it is plausible that this Idea was already in Art, the potential to go against his program already existed within the android and therefore it was passed on to the next generations.

The fact that the orangs, Art's legacy, still suffer from an individual's experience is further proof of a shared nature. Similarly to humans, the orangs believe they have a shared common nature – their soul (program) much like the way Socrates explains the soul as an essence that has witnessed a higher knowledge once before, so is the orangs' program exhibiting signs of a higher knowledge, experiences from before, and only the chosen, the philosophers, can uncover this buried truth within them. This chosen philosopher is Anaximander. Her interest in the myth of Adam indicates the existence of an unconscious:

included in the unconscious are thoughts or experiences that have been repressed, either as too painful or as unacceptable [the interest in Adam and the original sin is unacceptable, as we find out at the end of the novel]. Wishes we cannot avow to ourselves, for example, can remain in the unconscious. They can appear, in disguised form, in dreams, or emerge in accidents or in slips of the tongue. (Kupperman 68)

Anaximander has several such slips, accidental utterances which serve as proof of her being too closely connected with the original sin but also confirm the existence of a shared common nature, an essence which is human imperfection.

At the end of *Genesis*, Anaximander is forced to confront the truth behind the history of the orangs. She has been taught that, by nature, orangs "are peace-loving creatures, unable to harm others," however, when her examination is drawing to an end she realizes, prompted by the Examiners, that it is the Academy that enforces "this state of affairs" (Beckett 146). The Examiners reveal to her the fallibility of the program, admitting that "Art no more knew his own mind than the people who designed him knew theirs" (147) and that this "best of all possible worlds" has to be sustained by the judgment of a chosen few, making the orang Republic no different from any human dictatorship. The androids inhabit a surveillance society much like that of Orwell's *1984*, where citizens are presented an official version of events while a chosen group of confidants keeps the rest in check. They have to acknowledge the existing weakness of their kind, the human character that it gives them, but in their (very human) desire for perfection they attempt to eradicate the problem.

It has been suggested earlier in this essay that the *idea* that Adam infected Art with was the of imperfection, that fallibility is a uniquely human trait. Scholars such as Seaman and Kupperman argue in favor of imperfection as human nature. In his book *On Being Human*, G. Marian Kinget makes similar claims by noticing that "man's nature is comparable, in some respects, to something like atomic energy: inherently neither good nor evil but endowed to an awe-inspiring extent with the potential to both harm and enhance" (179). He lists some of man's "dubious capacities" (178) such as cheating, lying, the "killer instinct" even towards other humans, but the most important remark on human nature, especially in the context of this essay, is

that man is an "unfinished animal . . . altogether incompletely emancipated from irrational impulse" (186). This going against cold reason is at the same time man's weakness and strength.

By analyzing Bernard Beckett's *Genesis*, I have demonstrated in this paper that the human can continue to exist in a posthuman context. The android society of orangs is, despite its attempts to surpass man's weaknesses, plagued with "the Original sin" (Beckett 148), the rebellious idea of going against the program. Destructive behavior could not be eradicated in this seemingly utopian society. This persistence of the human does not mean this essay is a defense of humanism, and I do not believe Beckett intended his novel to be one either. I agree with Neil Badmington that "to engage with humanism, to acknowledge its persistence, is not necessarily to support humanism" and "that many are a little too quick to affirm an absolute break with humanism, and a little too reluctant to attend to what remains of humanism in the posthumanist landscape" (15).

Beckett uncovers the remains of humanism in the posthuman landscape, his novel *Genesis* being an exploration of "humanism's ghost" (Badmington 15) in the posthuman reality. Art (the posthuman) and Adam (the human) challenged each other, tried to prove who is superior, but both concentrated mainly on listing the differences. There cannot be one without the other, tradition will be present in progress. In Beckett's posthuman reality man hasn't died, because as Badmington writes "if "Man" is present at "his" own funeral, how can "he" possibly be dead? What looks on lives on. The end of "Man" was suddenly in doubt" (13). Adam knew in the end, that Art wasn't perfect and while it remains unclear whether he acknowledged Art as an equal, he did recognize a human quality in the android.

Works Cited

Badmington, Neil. "Theorizing Posthumanism." *Cultural Critique*, 53, Winter 2003: pp. 10-27. *Project Muse*. Web. 27 Nov. 2015.

Beckett, Bernard. *Genesis*. New York: Mariner Books Houghton Mifflin Harcourt, 2010. Print.

Kinget, G. Marian. *On Being Human: A Systematic View*. New York: Harcourt Brace Jovanovich, Inc., 1975. Print.

Kupperman, Joel J. *Theories of Human Nature*. Indianapolis: Hackett
    Publishing Company, Inc., 2010. Print.

Mazis, Glen A. *Humans, Animals, Machines. Blurring Boundaries*. Albany:
    State University of New York Press, 2008. Print.

Seaman, Myra J. "Becoming More (Than) Human: Affective Posthumanisms
    Past and Future".*Journal of Narrative Theory* Volume 37, Number 2
    (Summer 2007): pp. 246-275. *Project Muse*. Web. 10 Nov. 2015.

The Hays Code: Censorship and Modern Marketing

Aleksandra Kozłowska-Matlak
BA student

The Motion Picture Production Code – widely known as the Hays Code – is usually discussed in terms of freedom of speech and press guaranteed by the First Amendment. It is rarely mentioned, however, that this apparent violation of the Constitution was dictated by the grim financial reality Hollywood faced in the 1930s and enforced by the producers themselves as a way to secure profit, and thus it should be also discussed in the context of the dangers and possibilities offered by new forms of production and marketing. I will examine the Hays Code as an example of how Hollywood adapted to the fast-changing market of the Great Depression, conforming to the requirements of standardization. I will discuss the Code as an example of an ethical marketing campaign launched in response to consumer activism. Furthermore, I will analyze how the implementation of the Code reflects the dangers and possibilities surrounding both ethical marketing and consumer activism.

First of all, it is necessary to establish the Code's historical background – both the legal steps that allowed it to come into existence, and the financial reality that forced film producers to employ it as a final step in a public relations campaign. The history of the Code is deeply rooted in American consumerism, and as such it reveals its commercial nature. It could be argued that this history started fifteen years before the Code's implementation, in 1915, when Justice Joseph McKenna decided that film was exempt from liberty of speech and press guaranteed by the First Amendment to the Constitution. His argumentation unveils the American approach to film, which puts emphasis on its role as a marketable good rather than a piece of art. This approach would later allow for censorship and standardization of film. In his argumentation, Joseph McKenna noted that the "shows advertised on billboards" were "business pure and simple" (qtd. in Yagoda), incidentally remarking upon a rather common phenomenon of the era – the increased use of billboards in advertising. In light of this comment, the subsequent "rise to power" of the producer in the 1920s – as a mediator

between the artist and businesspeople – seems perfectly logical. A notable milestone in this gradual process would be the infamous feud between Irving Thalberg and Erich von Stroheim, both employed by Universal Studios and vying for power over Stroheim's ridiculously overbudgeted film *Foolish Wives*. Being unable to put a hamper on Stroheim's wild imagination and unscrupulous spending, Thalberg put the film in the hands of another director like a dissatisfied manager in an advertising company would transfer a campaign to another employee. This example allows us to observe that the reasoning behind McKenna's decision was not as flawed as it might seem at first glance. Since film studios treated films just like any other company treated their products, replacing directors like factories replaced ineffective workers, film would be treated like any other marketable good. The decision of the Supreme Court passed without much clamor, but it would affect American filmmaking for decades to come, severing its ties with the decentralized artistic European cinema. It established film as an industry that could be controlled and regulated, and the motion picture as a product to be marketed and sold. It also changed the relations between films and their audiences, approaching the latter as consumers rather than spectators, thus accentuating the ties between their satisfaction and revenue, consequently giving them more power over the filmmakers.

This change of relations allowed for a more active approach on the part of moviegoers. They realized that they could support and condemn certain movies, and instead of merely voicing their opinions they had the power to affect its sales by public campaigns. They also had numerous reasons to do so – in the 1920s, Hollywood was famous for its scandals, which frequently appeared in the headlines of newspapers (Yagoda). The Code would not have come into existence without the public's involvement. It was consumer activism, a newly re-discovered social phenomena which took flight during the depression decade, that forced film producers to make an effort to change their public image (Glickman 101). In his article in *The Journal of American History* titled "The Strike in the Temple of Consumption: Consumer Activism and Twentieth-Century American Political Culture", Laurence Glickman defines consumer activism as an attempt to mobilize consumers for political purposes, reaching back as far as the Boston Tea Party (102). He describes it as a cornerstone of American society and examines the multitude of approaches to consumer activism that exhibited themselves during the 1930s, portraying consumer activism as a hetero-

geneous phenomenon despite the overall tendency to unite small groups into bigger associations (103). He also points to sometimes drastically different motivations underlying the foundation of particular consumer associations: from concern about minimum wage workers through unification against racial discrimination in business and – on the opposing end – encouraging various forms of prejudice through supporting white-only businesses (104). He reflects as well on producer-organized "consumer unions", which bear testimony to the producers' awareness of this phenomenon and their consequent desire to use it in their own best interest (105). Knowing all this, one can argue that the mass movie boycotts organized by religious associations could be classified as a form of consumer activism, as they expressed concerns related to the production and impact of goods manufactured by a particular industry.

The public outrage against Hollywood was motivated both by its mode of production – particularly its employment of people involved in public scandals, such as Roscoe Arbuckle – and the final quality of the product, which, as many organizations argued had a negative impact on the minds of the young (Yagoda). Many of them – most notably the National Legion of Decency lead by the Archbishop of Cincinnati – were organized and administrated by important religious personas of varying political significance. The boycotts aligned perfectly with the surge of consumer activism of the 1930s, making them extremely effective – in one particular instance they caused a drop in sales as large as 40 percent (Yagoda). In the end, film producers were forced to recognize the new power of consumer activism, which noticeably increased at beginning of the Great Depression, and adapt new marketing strategies that would appease the more conservative part of the audience. It could be argued that in appointing Will Hays as the head of the MPPDA they took an approach similar to the one described by Glickman – of intercepting consumer activism and presenting producers as a part of the consumer interest group. Will Hays was a prominent figure in the Presbyterian church, and as such represented a mindset familiar to the dissatisfied consumers and their leaders. What is more, shortly after his appointment, he introduced a new "open door" policy, which encouraged consumers to cooperate with film producers and take their suggestions directly to the Hays office – thus accentuating the common interests of both the consumers and producers (Yagoda). It is then only logical that the Motion Picture Production Code, as Hays' peak effort, would further strengthen this

line of defense of the industry. In its introduction the Code addressed the consumers directly, asking for "sympathetic under-standing" and "a spirit of cooperation" ("The Motion Picture Production Code..."). The Code declared that the producers recognized their responsibility to the public, implicating that from then on they would handle the matters of morality in movies themselves, encouraging "spiritual and moral progress" and "higher forms of social life". Written by two Catholics – members of the same congregation which called for state censorship very loudly – the Code was an effect of a shrewd marketing strategy which partially invalidated the concerns expressed by the activists, thus raising numerous questions regarding consumer activism in general. Some of these questions – such as the one whether industry can fully protect consumers from any negative effects their products might cause and whether it can truly satisfy them in that respect regardless of the truth – still come up frequently in numerous publications regarding consumer activism (Carrigan and Attalla 561). It is disputable whether the final outcome of the Code's implementation did in fact satisfy the religious figures responsible for it, and if it did, whether their satisfaction was really firmly rooted in their wish to preserve young minds. Will Hays, after narrowly escaping arrest after his proceedings as postmaster general in the corrupt office of Warren Harding, had certainly been – in Ben Yagoda's words – "handsomely rewarded" for his work (Yagoda). Whether the Code really influenced Hollywood in a positive way – or at least accord-ingly to the wishes of the more conservative part of the public – remains open for debate.

Six years after the creation of the Hays Code and two years after the appointment of Joseph Breen as the head of Picture Code Administration – an organization responsible for enforcing the Code – *Liberty* magazine pre-dicted that Breen's "influence on standardizing world thinking" would rival this of Mussolini, Hitler, and Stalin (qtd. in Wu). Though the truth of this statement largely depends on what importance one were to apply to classical Hollywood cinema and to the person of Joseph Breen himself, it is true that the Hays Code complied with the overall tendency in industry to standardize and form regulation codes (Woll 47). The Hays Code played an important part in the process of vertical integration and centralization of film production. Standardization in general became a widely-discussed issue in the post-war period. Americans discovered not only that they could profit by manufacturing goods that would be compatible with their European

equivalents, but also with those already present on their own market, especially since the goods themselves grew increasingly complicated in their construction (radios, automobiles).

A brief look at the opinions expressed in various economical journals in the 1910s and 20s reveals that though its popularity cannot be denied, standardization sometimes elicited mixed responses and its perception greatly changed over time. In an article from 1919, C.A. Adams claims that "the degree of standardization in any nation is a measure of its civilization" (Adams 289). Merely nine years later, Matthew Woll, the Vice-President of American Federation of Labor, would warn against it in these words: "In some cases, standardization avoids endless and wasteful confusion . . . . But in other fields standardization would rob life of its artistic effects and of its individuality of taste." (47)

One of the key characteristics of standardization that clarified in the 1920s is that regardless of the manner of industry it was applied to, it stemmed from the industry's wish to self-regulate its own proceedings without state involvement. In an article in *The New Republic* from 1926, Paul Agnew, the secretary of the American Engineering Standards Committee, expressed this sentiment in the following words:

> We do not leave to Congress, or to the vote of 110 000 000 people, whether a bridge should be built in the city of Oshkosh. We leave it to the people of Oshkosh, who will walk over it and ride over it, and who will have to pay for it. Why should not the very limited groups directly interested in each of the innumerable industrial problems with which they are faced, themselves solve this problems through cooperative effort? (qtd. in Russell 75)

This "cooperative effort" manifested itself in numerous standard committees that appeared across the country after and during World War I (Russell 74). Knowing that standardization is a key factor in mass production, and that producers frequently organized themselves in the aforementioned standard committees, it is possible to discuss the Hays Code as a factor in standardization of film and reflect on its outcomes.

It is easy to recognize the "cooperative effort" behind the implementation of the Code. Written by two Catholics who had not been associated with the MPPDA before, it begins with a public declaration of

responsibility from film producers ("The Motion Picture Production Code…") . The producers are treated as a monolithic entity throughout the text and paradoxically they can easily be identified as the primary theme of the entire introduction – their intentions and reflections occupy four out of five paragraphs of that part of the text. Only one paragraph directly refers to the protesters and their loudly voiced concerns that caused producers to introduce new regulations. This is also the part where the authors use the word "cooperation" – but it would not be far-fetched to claim that the most important form of cooperation exhibited – if not mentioned – in the Code is the producers' cooperation with one another in order to avoid state regulations. Four years after the creation of the Hays Code, in 1934, their will would be made flesh in the form of the Production Code Administration headed by Joseph Breen. The PCA would act as a standard committee for movies, where all films would undergo examination according to uniform rules included in the Hays Code. These rules would affect film production as much as the introduction of the assembly line facilitated the popularity of Ford factories. First of all, they solidified the monopoly of the big studios, pushing smaller ones out of focus. None of the major movie studios dominating the market at the time, known as the Big Five – nor of the somewhat less significant studios known as the Small Three – would release a film without PCA's approval. They strengthened the formulaic aspect of Hollywood films, effectively preventing the introduction of innovations of a particular kind, thus contributing to the emergence of the classic Hollywood cinema as a defined style, which can be split into parts and analyzed piece by piece (Goldberg).

Having established the Hays Code both as a direct response to consumer activism and as a measure of self-regulation, one can set out to examine its approach in terms of ethical marketing and marketing censorship. It is worth noting that the role of ethical marketing in the process of market censorship is not a given and that not all forms of ethical marketing inevitably lead or even encourage to this manner of censorship, however the example of the Hays Code proves that this thin line between one and the other poses a very real threat to freedom of expression. In order to discuss the relationship between these two concepts and analyze it in the context of the Hays Code, it is necessary to establish a definition of both ethical marketing and market censorship. The *Financial Times Lexicon* gives the following definition of ethical marketing:

Ethical marketing is a process through which companies generate customer interest in products/services, build strong customer interest/relationships, and create value for all stakeholders by incorporating social and environmental considerations in products and promotions. All aspects of marketing are considered, from sales techniques to business communication and business development. ("Ethical Marketing")

Ethical marketing therefore is focused on attracting consumers or ensuring their dedication through accentuating the ethical aspects of the company's means of production or the moral qualities of the final product itself. As Carrigan and Attalla point out, "most major multinational firms have published codes of conduct to demonstrate their commitment to better business behavior" (562). Some, such as Philip Morris, were in a way forced to present themselves as socially conscious due to the nature of their business and/or public involvement. The sincerity of these claims cannot be accurately measured since there is no way to prove that the rules the firm presents to the public are beneficial to all stakeholders and effective on all levels of big companies. The still very present issue of sweatshops comes to mind – some firms whose production lines were affected by the 2013 collapse in Bangladesh, such as Primark, issued appropriate statements and agreed to compensate the victims (Ovi). The real effectiveness of these compensations is debatable (Ovi), however the very fact of a company's decision to participate in the debate with workers' representatives puts its ethical values in a different light. Even Ovi's straightforwardly critical article raises a clear distinction between the responsible and the irresponsible, and the realness of the consequences of the collapse seemingly fades into background. At times, claims of morality might become loud enough to shift focus away from real issues.

It is then quite easy to pinpoint how ethical marketing might tie in with – or lead to – market censorship. Jansen dissects market censorship starting from its very core, that is its roots in liberal thinking, a primary ideological constituent of most Western countries. She quotes the writings of John Stuart Mill, and points out that even to this "staunch champion of intellectual dissent", economical rights of the producers seemed to "trump workers' rights to free expression and free assembly" (Jansen 15), and thus

that the unrelenting logic of the free market might make some claims or ideas "unmentionable" if they do not agree with its core values. This does not yet pertain to ethical marketing *per se*, but already at this stage it is possible to observe the danger that lies in this way of thinking: the potential dismissal and silencing of a vital element of the production process that will inevitably lead to the chain's collapse. Although the extent to which the Hays Code affected workers' rights is debatable – clues might be found in the evidence gathered during the de Havilland lawsuit of 1943, which unearthed some of the abuse the actors faced at the hands of the big studios – Jansen goes further and explores market censorship in relation to consumers. At this point, its potential ties to ethical marketing become even more apparent. Jansen observes that this specific form of censorship hides behind a mask of benevolent attitude towards the consumer (and sometimes the worker), ignoring certain ideas while promoting others simply because they are easier to sell, all the while presenting their exposure as a logical effect of consumer choices (13). Ethical marketing then, when treated as a mere tool for generating profit, might effectively turn into a system that naturalizes the restriction of certain ideas. Jansen warns against defining market censorship as "self-censorship" as "it does violence to both language and logic when the 'self' doing the censoring is a multinational communication conglomerate" (13). Comparing this warning with Agnew's call for "self-regulation", one can notice that the Hays Code seems to combine the elements of standardization, ethical marketing and market censorship, codifying the production process of narratives. It is probable that in order to present itself as "ethical" according to some definitions (as there seems to be no ethic that would satisfy everyone), a company or even an entire industry might choose to omit or ignore certain concepts and information, effectively censoring the market.

Although Blackford and Kerr (1993) mention the rise of the marketing industry in the 1920s, it does not suffice to refer to modern resources when looking at the Hays Code through the lens of market censorship. It is however entirely possible to find sentiments similar to the ones expressed by Jansen in texts of that era. In his overwhelmingly enthusiastic article, Paul Agnew – as an avid supporter – did not mention any dangers of standardization. He did, however, link to self-regulation of the market, which in Jansen's text is listed as one of key factors in market censorship. Woll's inhibitions regarding standardization and its potential to

"rob life of its artistic effects" (79) seem to prove that people of that era were in some degree aware of what could happen if one were to take standardization and self-regulation too far and to put all decisions in the hands of producers, and that the phenomenon of market censorship was known to them, even if not by its modern name.

It is then possible to argue that the Hays Code was a case of ethical marketing that eventually led to market censorship. Some proof can be found in the very contents of the Code which, despite claiming to conform to the wishes of the public and praising social awareness, seem to disproportionately focus on the producers. As a reaction to demands of change in ethics, the introduction to the Hays Code presents film producers as a group aware of the "high trust" given to them by the consumers and of their moral responsibility for the minds of the particularly susceptible members of the public ("The Motion Picture Production Code…") . The Code emphasizes the potential moral impact of film and sets out to build a relationship of mutual interest between consumers and film producers, asking for their "cooperation". As such, it fits both the criteria for ethical marketing and market censorship – it holds up film to high moral standards in order to please the public, while pushing entire themes and narratives entirely off-screen. Later on the Production Code Administration would mark films distributed throughout America with its seal of approval, thus reminding the moviegoers of the producers' direct involvement in selecting appropriate films for screening. One could argue that this strategy is not unlike the various certificates and codes of conduct presented by companies on their websites and packaging (Carrigan and Attalla 569). Similarly to some of these manifestos, the Motion Picture Production Code contains both a theoretical layer motivating its contents and a set of practical rules applied throughout production, so that the moviegoers know both that the producers are acting in the viewers' best interests and how the studios plan to achieve higher moral standards in filmmaking (Yagoda). It is evident that the producers laid these claims in hopes of securing profit and had been very successful in this respect, as the Code and the consequential creation of the Production Code Administration centralized filmmaking and solidified the monopoly of the Big Five (Yagoda). The harm done by the Hays Code – and the profit it generated – can never really be properly evaluated, as they cannot be backed by any substantial statistics. On one hand, it contributed to the conventional nature of classical Hollywood cinema, which in turn gives

contemporary viewers many tools for analysis and interpretation of the films of that era. On the other hand, it marginalized and silenced numerous social groups, who would henceforth be robbed of a vital part of media representation for many years to come. This leads to many questions regarding the nature of ethical marketing, such as whether it is indeed always ethical and if it is always employed with the best interest of the customer in mind. It also ties in with the very contemporary issue of market censorship, and the question whether it is truly possible to protect freedom of expression when it might be endangered not only by authoritarian governments, but also by big business.

The Hays Code reflects the rapid changes that occurred in the American society and economy during the 1920s and as such it was one of the cornerstones of modern America. Its close examination reveals the careful managerial thought beneath its implementation and its undeniable contributions to modern notions of classical Hollywood. It is also a reminder that even within a liberal society, there exists a very real danger of censorship which might not come from a higher authority, but from within the seemingly free market.

Works Cited

"The Motion Picture Production Code of 1930 (Hays Code)." *Arts Reformation*, 2006. Web. 17 Apr. 2015.

Adams, C.A. "Industrial Standardization." *Annals of the American Academy of Political and Social Science* 82 (1919): 289-299. Web. 26 April 2015.

Blackford, Mansel and Austin K. Kerr. *Business Enterprise in American Industry*. Boston: Wadsworth Publishing, 1993. Print.

Carrigan, Marylyn and Ahmad Attalla. "The myth of the ethical consumer – do ethics matter in purchase behaviour?" *Journal of Consumer Marketing* 18.7 (2001): 560-578. Web. 18 Apr. 2015.

"Ethical Marketing." *The Financial Times Lexicon*. N.p., n.d. Web. 25 May 2015.

Glickman, Laurence. "The Strike in the Temple of Consumption: Consumer Activism and Twentieth-Century American Political Culture." *The Journal of American History* 80.1 (2001): 99-128. Web. 17 Apr. 2015.

Goldberg, Michael. *Classical Hollywood Cinema*. Web. 20 Apr. 2015.

Jansen, Sue Curry. "Ambiguities and Imperatives of Market Censorship: The Brief History of a Critical Concept." *Westminster Papers in Communication and Culture* 7.2 (2010): 12-30. Web. 17 Apr. 2015.

Ovi, Ibrahim Hossain. "Buyers' compensation for Rana Plaza victims far from reality." DhakaTribune. 17 Nov. 2013. Web. 13 July 2015.

Russell, Andrew L. "Industrial legislatures: The American system of standardization." *International Standardization as a Strategic Tool* (2006): 70-79. Web. 19 Apr. 2015.

Woll, Matthew. "Standardization." *Annals of the American Academy of Political and Social Science* 137 (1928): 47-48. Web. 26 Apr. 2015.

Wu, Tim. "The Future of Free Speech." *The Chronicle of Higher Education* 57 (2010). Print.

Yagoda, Ben. "Hollywood Cleans Up Its Act." *American Heritage* 31.2 (1980): 12. Web. 20 Apr. 2015.

"Summer 1969" by Seamus Heaney –
Translation into Polish and Its Analysis

Samuel Nicał

BA student

Seamus Heaney undoubtedly deserves to be mentioned as one of the most influential poets in Irish history. Often simple and harsh, his language is filled with everyday country life vocabulary alongside complex references to classical art and high literature. Almost all of his work focuses on Ireland: its people, history and culture. Many of Heaney's poems deal with Northern Ireland's suffering under the rule of the British (whose brutality and destrutive influence on the community in Belfast he compares to that of ancient Romans, as in "The Toome Road" from *Field Works* (1979)) and the major internal problem of the society of Ulster – the religious conflict between Catholics and Protestants. In his lifetime, Seamus Heaney wrote as many as 12 poetry collections, out of which the best known and most enthusiastically received where: *Death of a Naturalist* (1966), *Field Work* (1979), *The Spirit Level* (1996), *District and Circle* (2006), and his last collection – *Human Chain* (2010). Facing the repute of the recipient of 1995 Nobel Prize in Literature, one is left stunned and overwhelmed with the amount of hard work, dedication, thoughtfulness and experience manifest in his works. Nevertheless, the purpose of this essay is to produce a bearable and readable transltion of the poem "Summer 1969" from *North* (1975), the collection which "was a stepping stone on the way to his ultimate status as the 'greatest living poet'" (Craig), followed by a detailed analysis of the process.

The poem itself, written at the time of 1969 Belfast riots, was Heaney's attempt at dealing with the feelings of guilt and powerlessness that kept bothering him as he was spending long sunny days rapt in his research while his fellow Irishmen fought in the Belfast area of Falls Road. At that time, 30-year-old Heaney was on a student exchange in Madrid, Spain, writing his work on Joyce, unable to participate in history as it happened, yet being somewhat connected through the presence of Guardia Civil and the underlying sense of terror in Spanish streets.

The text is marked with numerous features characteristic of Heaney's poetry: the use of plain, brittle vocabulary (e.g. mob, reek, to club each other to death), the uneven length of stanzas, the presence of various references to mythology (e.g. Saturn and his children), history (e.g. the case of Lorca, the Scandinavian tradition of holmgang), and art (e.g. Goya's paintings), finally – the use of neologisms (e.g. rivering). The strongest of these attributes is unquestionably the simplicity and straightforwardness of the poet's language. In Stanisław Barańczak's phrasing:

> The quality of sound, that immediately strikes the listener . . . in Heaney's writing, is the idiosyncratic, remarkable *roughness* or *asperity*. . . . . It is a programmatic ingredient of Heaney's aesthetics, in whose poetic world all action consisting in the 'polishing' of the object . . . is usually bound to face a suspicious approach from the lyrical 'I'. (110; translation mine)

The preservation of the above characteristics of Seamus Heaney's poetry as described above by Barańczak, shall be considered one of the main objectives of my translation, the others being sustaining the overall form (structure and language), the length of lines (where possible) and achieving comprehensibility for Polish readers.

In addition to this short introduction, one should be aware that the poem itself, based on all information the author of this essay was able to gather, so far has not been published in Polish nor officially translated into this language.

The text of Seamus Heaney's "Summer 1969", after Loren Webster:

> When the Constabulary covered the mob
> Firing into the Falls, I was suffering
> Only the bullying sun of Madrid.
> Each afternoon, in the casserole heat
> Of the flat, as I sweated my way through
> The life of Joyce, stinks from the fishmarket
> Rose like the reek off a flax-dam.
> At night on the balcony, gules of wine,
> A sense of children in their dark corners,
> Old women in black shawls near open windows,

The air a canyon rivering in Spanish.
We talked our way home over starlit plains
Where patent leather of the Guardia Civil
Gleamed like fish-bellies in flax-poisoned waters.

'Go back,' one said, 'try to touch the people.'
Another conjured Lorca from his hill.
We sat through death counts and bullfight reports
On the television, celebrities
Arrived from where the real thing still happened.

I retreated to the cool of the Prado.
Goya's 'Shootings of the Third of May'
Covered a wall - the thrown-up arms
And spasm of the rebel, the helmeted
And knapsacked military, the efficient
Rake of the fusillade. In the next room
His nightmares, grafted to the palace wall –
Dark cyclones, hosting, breaking; Saturn

Jewelled in the blood of his own children,
Gigantic Chaos turning his brute hips
Over the world. Also, that holmgang
Where two berserks club each other to death
For honour's sake, greaved in a bog, and sinking.

He painted with his fists and elbows, flourished
The stained cape of his heart as history charged.

    The poem consists of 34 lines divided into five stanzas, from which only two (the 2nd and the 4th) are of equal length. The text flows unrestrained by neither rhythm nor rhymes. Sentences often start and end two or three lines away, the focusing points and thoughts coming first in every line, creaing the sense of emphasis and drawing the reader's attention to what is meant to be the main idea behind every utterance.

    "Summer 1969" begins with a description of Heaney's everyday life in Madrid. The only suffering he is undergoing is that of 'the bullying sun of

Madrid', while the Constabulary in Belfast must deal with 'the mob/ Firing into the Falls'. Here one comes across the first, to be precise, the first *three* problems when it comes to translating the text into Polish, and it is just witin the first sentence.

Firstly, the very word 'Constabulary', meaning the Royal Police Forces of Ulster. It has no equivalent in Polish, and 'constable' translates directly to 'posterunkowy' and bears no significant meaning for a reader of that language. The solution here was to extend the name to 'ulsterska policja', giving the reader a hint and at the same time not spoiling the sentence with unnecessary 'Polishing' of the meaning.

Secondly, the use of the word 'Firing', where one does not know whether it was the mob or the Constabulary firing. Both cases are logical, yet the one where the mob is covered, secured by the police (supposedly it is the Catholics who are in danger, as it was in Belfast at that time) and the forces fired into the Falls (main street in west Belfast, the place of serious riots in mid-August 1969; a sort of border between the Loyalists and the Catholic community (Fawbert)) in an attempt to protect the people.

The third problem is that of 'suffering/ Only the bullying sun of Madrid'. 'Suffering' should most likely be preserved, as it depicts the very feelings the author experienced during that period. Hence, the use of the word 'cierpienie' is the most logical conclusion. The problem with this solution is the lack of directly equal collocation for this word as in 'suffering sth'. The rarely occurring exception ('cierpieć coś', e.g. cierpieć niedolę, niedostatek, katusze) does not necessarily work in this very case, where the most natural would be to use 'cierpieć na coś/z czegoś'. Nonetheless, following Heaney's approach to neologisms, one may decide to translate the passage as 'ja cierpiałem/ Jedynie mordercze słońce Madrytu' – the structure immediately redirects a native speaker of Polish to his collocation of 'cierpieć katusze' (direcly: 'to suffer tortures'), strengthening the image even more. However, if the above explanation shall prove unsatisfactory, the alternative version could sound as follows: '. . . Falls, mi przyszło znosić/ Jedynie terror madryckiego słońca.' In this case, the direct meaning of 'bullying' is transferred into Polish in a more direct way, yet one loses the original focus on Madrid, as 'madryckiego' ('Madrid's') gives up its final position to the sun ('słońca') and is no longer the focus of attention the original image of distance and alienation Heaney felt sitting in his room in the capital of Spain.

Another problematic fragment appears in line number 7: 'Rose like the reek off a flax-dam.' The problematic issue here is the concept of flax-dam. If one looks into the topic deeper, what he will find is a specialised, technical excerpt on flax-retting, a process common among Irish farmers – 'roszenie' or 'moczenie' in Polish.[1] It seems that the process is largely unknow in Poland. Nevertheless, providing the readers with a footnote, one could decide to use a following translation: 'Narastał niczym fetor unoszący się znad moczonego lnu.' The alternative translation, with a cultural simplification towards Polish readers, could be the use of 'zleżałego kompostu' instead of 'moczonego lnu' – it would, however, lose the flax motif, which occurs again in line 14: 'Gleamed like fish-bellies in flax-poisoned waters.' Perhaps, and most likely, the use of the word 'flax' is not desultory and should stay unchanged.

Another line that makes the translator ponder for a while is line 11. Here one comes across a neologism ('rivering' – to river), unknown to both online and paper dictionaries. However, the image elucidates the metaphor: 'The air a canyon rivering in Spanish.' One immediately pictures the scene and appreciates the suggestiveness of the association. Sadly, that is not the case if the purpose of reading the poem is other than its aesthetic values. This might actually be the most difficult fragment to translate (comparable to that in lines 24/25). One way of dealing with it would be breaking of structure within the sentence, as if an attempt at a description: 'The air' might have been simply followed by a dash, and the rest ('a canyon rivering in Spanish') would work as the definition. What one receives in Polish is, however, problematic, to say the least. Here, the translation will never be able to sustain the meaning satisfactorily. A sentence like 'Powietrze kanionem płynącym po hiszpańsku' does not convey the message entirely. What is dropped is the mystery, the absorbing idea of a 'rivering' canyon, as well as the 'Spanish' way it is rivering in. One could try and approach the utterance in a slightly different way: 'Powietrze kanion płynący z hiszpańska'. This version still lacks the mysterious 'rivering', yet any tries aimed at producing a Polish calque neologism would be doomed to failure, causing a comic (at best) outcome. But the idea to use the preposition 'z' instead of 'po' changes the text

---

[1] Moczydło – used in the process of flax retting (Pol.: roszenie przemysłowe, roszenie słomy lnianej). In the process, flax is placed in dams/puddles/holes intentionally filled with standing water and pressed with a stone, then left to ret for a couple of days ("Tradycyjna Uprawa i Obróbka Lnu"; translation and paraphrase mine).

into a slightly more poetic one, gives an impression of a higher linguistic standard (clearly intentional in the original). The version used in the final translation is a merge of the two mentioned above: 'Powietrze kanionem płynącym z hiszpańska.'

Another challenging passage is line number 20: 'I retreated to the cool of the Prado.' Against the background of the fragments considered so far, this particular one does not seem to be of much difficulty, yet the two possible translations of a 'retreat to' somewhere are both equally tempting. The first one: 'Schroniłem się w chłodzie Prado.' appears to be dropping a significant dose of tension accompanying the word 'retreat' – the sense of running away, seeking shelter, being chased and endangered. Perhaps 'Wycofałem się do chłodu Prado.' would sustain the meaning more clearly. The problem here, however, is that it lacks the feeling of relief that everyone encounters when the 'retreat' ends successfully. The reader must decide for himself, nevertheless, the final version uses the first variant.

Next to shatter the translator's nerves is the excerpt that has already been mentioned – lines 24/25. The exact fragment under question is: '. . . the efficient/ Rake of the fusillade. . . . .' In English, this sentence causes no confusion at all. In Polish, however, the problem is the similarity, possibly even the synonymy of the words 'rake' and 'fusillade'. Consequently, the translations one is able to create do not necessarily meet the standards of a Nobel Prize Winner's language skills. 'Sprawny ostrzał kanonady' is insufficient and what is more – tautological. The only approach that remains is to try and derive a different meaning from the word 'rake'. 'Sprawne przeoranie ostrzałem' bears the meaning only when one knows the original and the basic connotation of 'rake', yet it leaves a sense of dullness of expression. Unfortunately, this seems the best option if one wants to combine the meaning with the stylistic effect, and therefore it is chosen for the final version, leaving the translator as woeful as the reader.

A minor problem appears in line number 26: 'His nightmares, grafted to the palace wall –'. The problem with this fragment is that the very word 'grafted' has no direct equivalent in Polish, according to dictionaries available to the translator.[2] The outcome of that approach is 'Jego koszmary, przeszczepione na ścianę pałacu –', and this translation not only agrees with

---

[2] The definition in *Oxford Advanced Learner's Dictionary*, 7th edition, was helpful with deriving the meaning in this case ("Graft").

that of the original (tissue grafting) but bears the meaning of what Heaney was actually referring to i.e. Goya's works:[3]

> Venerated as the first modern artist, Francisco Goya produced nothing more abrasively modern than the series of 14 images known as the Black Paintings, which a half-century after his death were cut from the walls of his country house on the outskirts of Madrid. Even today, when you come upon them in the sanitized confines of the Prado Museum, these nightmarish visions can unmoor you. (Lubow)

Another line that raises one's concern is 'Dark cyclones, hosting, breaking; . . . .' Considering Goya's art, one could conclude that here Heaney intended to allude to some of the artist's paintings: 'hosting' may relate to *Two Old Men Eating Soup* or *Witches' Sabbath* (both created in the *Black Paintings* period), while 'breaking' – to the *Yard with Lunatics*, showing broken, mad people in their hopeless reality. Therefore, 'hosting' may refer to 'being a host', perhaps Heaney assumed that Goya's mental disorder pushed him into social anxiety (the paintings in question are undeniably seamy). If that is the case, it could be translated into 'goszczenie' or 'ugaszczanie'. 'Breaking', on the other hand, is ambiguous – perchance it should be 'załamanie' as in mental breakdown or 'złamanie' as in breaking of one's will or soul. Here the choice is really challenging.

The last but one fragment to be considered in this essay is the passage in line number 30: '. . . Also, that holmgang/', which presents a seemingly trivial though ultimately surprisingly aggravating problem of what should the sentence begin with. Should it be 'Do tego', 'Ponadto', 'Poza tym', 'Co więcej', 'I jeszcze'? All these solutions appear to some extent tragic when used. 'Do tego' implicates some kind of frustration, as if the lyrical ego was annoyed with the number of examples appearing in the preceding sentences. 'Co więcej' and 'Poza tym' do not comply with the meaning at all, the same applies to 'Ponadto', which implies a semi-argumentative tone of speech, and does not sound natural, either. What is left is 'Do tego ta holmganga,'[4] at

---

[3] *Black Paintings* – name given to the group of 14 oil paintings painted directly onto the plaster walls of Goya's house. They were created between 1820 and 1824, when the artist would have been 74 years old (Weems).

[4] Holmgang (hólmganga in Old Norse and modern Icelandic) – was a duel practiced by early medieval Scandinavians as a recognized way to settle disputes; it can be translated as "to go to (or walk on) a small Island" or simple "Island walk" (Fawbert).

least this one maintains the feeling of being overwhelmed by the amount of atrocity beaming from Goya's paintings (the reference to holmgang fights is undoubtedly an attempt at describing the artist's *Fight with Cudgels*, once more from the *Black Paintings* collection).

Finally, the last two lines of the poem: 'He painted with his fists and elbows, flourished/ The stained cape of his heart as history charged.' This is the final salute to Francisco Goya who 'flourished', fought the history of Spain 'with his fists and elbows' as it approached him like a charging bull. This very metaphor of Goya's life is also aimed at recalling the painter's love of bullfighting, the corrida, which he expressed in his *La Tauromaquia* (*Bull-fighting*), a series of 33 prints created and published in 1816 (Gardner).

The above analysis of some excerpts from Seamus Heaney's "Summer 1969", depicting the major problems the translator faces while undertaking such a challenge and numerous other aspects of the work itself, reflects my efforts to produce the best translation I myself was able to come up with after hours of interpreting and searching for hidden references. Below is the final translation of the poem, which I can say I am not entirely dissatisfied with. I will let the reader be the judge.

"Summer 1969" by Seamus Heaney, translated into Polish by Samuel Nicał:

> Gdy ulsterska policja osłaniała motłoch
> Wdzierając się do Falls, ja cierpiałem
> Jedynie mordercze słońce Madrytu.
> Każdego popołudnia, gdy w duszącym żarze
> Mieszkania wypacałem resztki sił brnąc przez
> Życie Joyce'a, smród z targu rybnego
> Narastał niczym fetor unoszący się znad moczonego lnu.
> Nocą na balkonie, kieliszki pełne wina,
> Wrażenie obecności dzieci w ich ciemnych kątach,
> Staruszki w czarnych chustach przy otwartych oknach,
> Powietrze kanionem płynącym z hiszpańska.
> Omawialiśmy powrót do domu w świetle gwiezdnych równin,
> Lakierowana skóra mundurów Guardii Civil
> Lśniła w nim niczym brzuchy ryb w skażonych lnem wodach.

Któryś powiedział: „Wracaj, spróbuj dotknąć ludzi".
Inny zaś wywołał Lorcę z jego wzgórza.
Siedzieliśmy, śledząc liczbę ofiar i relacje z walk byków
W telewizji, celebryci
Przybyli z miejsca, w którym prawdziwa rzecz wciąż się rozgrywała.

Schroniłem się w chłodzie Prado.
„Rozstrzelanie Powstańców Madryckich" Goi
Pokrywało ścianę – uniesione w górę ręce
I spazm rebelii, odziane w hełmy
I plecaki wojsko, sprawne
Przeoranie ulicy ostrzałem. W kolejnym pokoju
Jego koszmary, przeszczepione na ścianę pałacu –
Mroczne cyklony, goszczenie, załamanie; Saturn

Przyozdobiony krwią swych własnych dzieci,
Gigantyczny Chaos przerzucający swoje brutalne biodra
Nad światem. Do tego jeszcze holmganga,
W której dwaj berserkowie pałują się na śmierć
W imię honoru, zanurzeni po kolana w trzęsawisku, tonący.

Malował swymi pięściami i łokciami, potrząsał
Poplamioną peleryną serca w stronę szarżującej historii.

Works Cited

Barańczak, Stanisław. *Ocalone w Tłumaczeniu: Szkice o warsztacie tłumacza poezji z dodat kiem małej antologii przekładów-problemów.* 3rd ed. Kraków: Wydawnictwo a5, 2004. Print.

Craig, Patricia. "Seamus Heaney Obituary: Nobel Prize-Winning Irish Poet". *The Independent.* N.p., 2013. Web. 12 Mar. 2016.

Fawbert, David. "4 Summer 1969 – Seamus Heaney Poetry Analysis". *Seamus Heaney Poetry Analysis.* N.p., 2012. Web. 12 Mar. 2016.

Gardner, Colin. "Art Review: Goya, Picasso as Ringmasters". *Latimes.com.* N.p., 2001. Web. 12 Mar. 2016.

"Graft." Oxford Advanced Learner's Dictionary of Current English. 7th ed. 2005. Print.

Lubow, Arthur. "The Secret of the Black Paintings". *Nytimes.com.* N.p., 2016. Web. 12 Mar. 2016.

"Tradycyjna Uprawa i Obróbka Lnu". *Paz.most.org.pl.* N.p., 2016. Web. 12 Mar. 2016.

Webster, Loren. "Seamus Heaney Archives - In a Dark Time ... The Eye Begins to See". *Lorenwebster.net.* N.p., 2002. Web. 12 Mar. 2016.

Weems, Erik E. "Goya. The Black Paintings. Saturn". *Eeweems.com.* N.p., 2016. Web. 12 Mar. 2016.

Tengwar or Cirth?
An insight into Middle-earth's writing systems

Maja Gajek
MA student

I have done some touches to my nonsense fairy language – to its improvement. I often long to work at it and don't let myself 'cause though I love it so it does seem such a mad hobby!

– J.R.R. Tolkien

Culture is embedded in language, which apart from keeping records and communicating, is a way of preserving legacy for future generations. The world of Middle-earth features vast variety of Peoples, each nation with its own unique culture that distinguishes it from the others. The development of codification systems is only natural as J.R.R. Tolkien wanted to create a world as authentic as ours. Thus, just as writing systems used in the real world often have very rich history, Middle-earth scripts also have a very impressive background. In this paper I will present two most recognisable scripts which are immediately associated with the Middle-earth legendarium.

Aside from numerous essays and guides, Tolkien provides the readers of *The Lord of the Rings* with six appendices available at the end of *The Return of the King*. Each of them offers additional information concerning the fantasy world, such as the historical background and family trees. Appendix E, entitled "Writing and Spelling", explains the origins of Middle-earth writing systems and their development over the ages. This is where professor Tolkien's love for linguistics is at its fullest for he has described in extraordinary detail not only the exact pronunciation of each letter, but also stress patterns, problematic cases and spelling rules. Interestingly, both this appendix and Appendix D ("Calendars") are missing in the early Polish edition of *The Lord of the Rings* translated by Maria Skibniewska, but appear in later releases (2002) with their translation by Ryszard Derdziński, a well-known Tolkien enthusiast.

In both the books and accompanying appendices and guides it is clearly stated that the events in *The Lord of the Rings* and *The Hobbit* are merely translations from an old manuscript called the "Red Book of Westmarch". Also, at the very beginning of Appendix E Tolkien states that Westron, or Common Speech, is represented as English and the words and names have been translated "with fair accuracy" (Tolkien) not to cause unnecessary difficulties for the reader.

The appendix opens with suggestions on stress and pronunciation. The graphemic-phonemic correspondence of each consonant is thoroughly explained, single letters and digraphs have their English equivalents supplied when possible, so that even those unfamiliar with linguistic terminology can correctly identify the sound. In the case of vowels, Tolkien comments primarily on length and explains differences in pronunciation and orthography between the languages of Elves, Sindarin and Quenya; for example the development of fronted [u] in Sindarin. The stress is not marked since it is determined by the length of the word.

The scripts used in *The Hobbit* and *The Lord of the Rings* are all of Eldarin origin and were already fully developed by the time of the events of the War of the Ring. Tolkien distinguishes two main kinds of alphabet: Tengwar or *Tiw*, and Certar or *Cirth*. The delicate, slightly rounded Tengwar characters are Tolkien's original invention and were meant to be written with a brush, similarly to Japanese kana, while coarse and edgy Cirth symbols resemble runes, which were carved with sharp tools to make inscriptions.

Tengwar is, without any doubt, the most popular script of Middle-earth legendarium, developed probably during late 1920s or early 1930s (*Tolkien Gateway*). It is valued not only for its aesthetic quality, but also for its versatility. These elegant characters are often called "the Elvish alphabet", but they have many "modes". This means that they can be adapted to render not only the majority of Middle-earth languages but even natural ones, such as English. Among the known Tengwar users are Elves and Hobbits, but the most famous inscription is that written in the Black Speech of Mordor, which can be found on the infamous One Ring.

Ash nazg durbatulûk, ash nazg gimbatul
ash nazg thrakatulûk, agh burzum-ishi krimpatul

One Ring to rule them all, One Ring to find them
One Ring to bring them all, and in the darkness bind them

Fig. 1. The Tengwar inscription on the One Ring (*Tolkien Gateway*).

Tengwar letters were brought to Middle-earth by the Noldor. The characters used in the Third Age are not the oldest variety, but one assembled and organised by Elf Fëanor. As Tolkien said, Tengwar's predecessor was Sarati, but the script lacks a thorough description and is only briefly mentioned in *The Silmarillion*, although the professor often used it in his diaries and private letters (Carpenter).

During the Third Age the system devised by Fëanor spread on the area where Common Speech was used (Tolkien). At first it was not an alphabet *per se,* but rather a system of signs representing consonants, which could be freely adapted to Eldarin languages.

Fig. 2. Table of Tengwar characters (Tolkien).

The Fëanorian system consists of 24 primary letters formed of a *telco* (stem) and a *lúva* (bow), and 12 additional ones (see Fig. 2 above). Characters 1-24 are arranged in four *temar* (columns) and six *tyeller* (rows). The letters represent consonants and although their value differs depending on the mode, certain relations can be noticed. The vowels are indicated by diacritics (*tehtar*) and their distribution also depends on the chosen mode, for example in Quenya they appear above the preceding consonant, and in Sindarin above the consonant which follows.
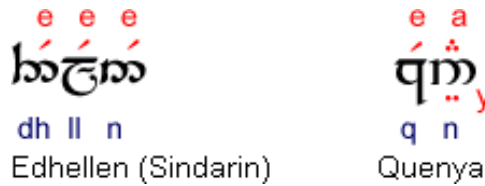
Fig. 3. Distribution of vowel-indicating diacritics in Sindarin and Quenya (*Omniglot*).

As the time passed Tengwar letters started to specialise, thus ending the relative freedom of application (Tolkien). For instance, the characters in *temar* 1 were generally used to represent dentals and *temar* 2 – labials.

Over the past years due to numerous online courses and online video tutorials, the number of people writing in Tengwar has been growing. The tutorials are often part of courses in Elven languages – Quenya and Sindarin. Tengwar workshops are also widely popular during fantasy conventions, not only among Tolkien fans. Since the publication of the official description in 1955, the fans have devised many Tengwar modes for other languages, such as Finnish, Italian, Esperanto and even Polish (*Omniglot*).

Ennyn Durin Aran Moria. Pedo Mellon a Minno.
Im Narvi hain echant. Celebrimbor o Eregion teithant i thiw hin.

The Doors of Durin, Lord of Moria. Speak friend and enter.
I Narvi made them. Celebrimbor of Hollin drew these signs.

Fig. 4. Tengwar inscription on the Door of Durin, Sindarin mode (*Omniglot*).

The second script, Cirth runes, associated nowadays predominantly with Dwarves, was surprisingly created by the Sindar Elves to represent the sounds in Sindarin. They were used for inscriptions upon wood and stone, hence their angular shape. The ones present in "The Hobbit" are almost identical to Anglo-Saxon Futhorc, but the later version found in The "Lord of the Rings" features modifications in both appearance and phonological values. The characters consisted of a base - stem, and a branch, attached on the right or left side of the stem. Of all Tolkien's scripts, Cirth is the one that underwent the most changes over the years. It became known during the Second Age not only to Dwarves, but also Men and Orcs, "all of whom altered them to suit their purposes and according to their skill or lack of it" (Tolkien).

The end of the First Age brought the first ordered version of the Cirth runes, called *Certhas Daeron* after the Elven minstrel and loremaster, who expanded and standardised them. His inspiration was the Noldorin Tengwar. Later, the Noldor Elves of Eregion further rearranged the system to accommodate sounds not present in Sindarin. This version came to be known as *Angerthas Daeron*, the term *angerthas* meaning 'long rune-rows' in Sindarin (Solopova 87). It also features new general principles, such as adding a stroke to a branch to indicate voiced sound and, most importantly, fixed sound values for every character.

Values

No.	Value	No.	Value	No.	Value	No.	Value
1	p	16	zh	31	l	46	e
2	b	17	nj—z	32	lh	47	ê
3	f	18	k	33	ng—nd	48	a
4	v	19	g	34	s—h	49	ā
5	hw	20	kh	35	s—'	50	o
6	m	21	gh	36	z—ŋ	51	ô
7	(mh) mb	22	ŋ—n	37	ng*	52	ö
8	t	23	kw	38	nd—nj	53	n*
9	d	24	gw	39	i (y)	54	h—s
10	th	25	khw	40	y*	55	*
11	dh	26	ghw,w	41	hy*	56	*
12	n—r	27	ngw	42	u	57	ps*
13	ch	28	nw	43	ū	58	ts*
14	j	29	r—j	44	w		+h
15	sh	30	rh—zh	45	ü	&	&

Fig. 5. The runes of Cirth and corresponding sound values.

However, Elves soon abandoned the runes in favour of Tengwar while the form used by the Men in Rohan and the city of Dale was very simple. Thus, the ones responsible for the true elaboration of the Cirth runes are the Dwarves.

From the kingdom of Eregion the Alphabet of Daeron passed to Moria. It was adapted by the Dwarves to suit their native language Khuzdul. Runes 37, 40, 41, 53, 55, 56 appeared to accommodate new sounds, as well as new phonological values for existing runes (see Fig. 5 above). This is the variety used not only for carvings on wood or stone, but also for writing on parchment. The most significant example of *Angerthas Moria* is the inscription on Balin's tomb.

Balin
Fundinul
Uzbad Khazaddumu

Balin, Son of Fundin, Lord of Moria

Fig. 6. Runic inscription on Balin's tomb, *Angerthas Moria* ("Balin's tomb").

After the Dwarves were driven out of Moria at the beginning of the Third Age, *Angerthas Moria* travelled with them to the Blue Mountains in the west and to Erebor in the east. To *Angerthas Erebor* two new runes were introduced, 57 and 58, and a few modifications were made in terms of sound values. Interestingly, after reclaiming the mines of Moria, Balin, who was an Ereborian Dwarf, decided to preserve the original script of his new kingdom instead of choosing a variety used in his homeland.

Dwarves are a race of travelling traders. They are familiar with Tengwar and use it on daily basis to write in Common Speech, however, when communicating between themselves they prefer Khuzdul and runic script. In fact, they value their privacy so much that they created a special

method of writing called the moon-letters. Those are ordinary runes, but written with a special pen and ink so that they can only be read in the moonlight, or only when the moon is in a certain phase. Such runes appear on Thorin Oakenshield's map leading to the Lonely Mountain.

During late 1990s, when Peter Jackson decided to present the Middle-earth universe on screen he made sure that the writings and inscriptions shown are as faithful to the originals as possible. This became possible with the help of David Salo, a renowned Tolkien linguist and author of one of the most popular books on Elvish languages, *A Gateway To Sindarin*. Salo composed and translated various pieces of texts and worked with graphic designer Daniel Reeve to give the letters their final shape.

With the appearance of Jackson's new trilogy based on "The Hobbit", a heated dispute emerged on Internet fora concerning a runic inscription. In the second instalment (*The Desolation of Smaug*) we see the Dwarf Kíli with a runestone, apparently given to him by his mother.

Fig. 7. Kíli's runestone (*Middle-earth News*).

Closer examination reveals the runes to be written not in *Angerthas Erebor* as we may expect, given that the company of Thorin Oakenshield comes from the Kingdom of Erebor, but in *Angerthas Moria*, similar to those seen on Balin's tomb ("David Salo helps Middle-earth News…"). The inscription reads INIKHDÊ, but the meaning remained a mystery until David Salo was consulted. "I've received an inquiry about the meaning of the runes on Kíli's talisman stone", he writes on his blog, and further explains:

The first is the singular imperative of the verb nanakha "return, come back", which has a triliteral root √n-n-kh which obviously has been formed from the biliteral root √n-kh "come," which is in turn clearly related to Adûnaic nakh-. The pattern is iCCiC, as is generally the case with other imperatives.

Dê combines a preposition d(u) "to, toward" (whose real-world inspiration is the Gothic preposition du) with the 1st person singular pronominal suffix -ê.

The meaning of the phrase on the stone is therefore "return to me." Its precise application in Kíli's case is something I'm not privy to, and I expect that passionate film fans can guess it more easily than I can. ("Kíla steinn.")

Tolkien's passion for linguistics is clearly visible in the amount of work and attention to detail he put into devising languages and scripts for his legendarium. Furthermore, the choice of different languages and writing systems for the Peoples of Middle-earth is a way of showing the degree of their cultural development. The little glimpses we see throughout the books are enough to appreciate the depth and complexity of the presented world, but for the true admirers of Tolkien's linguistic achievements the professor has left an amazing legacy. The undying popularity of *The Lord of the Rings* and studies in journals such as *Parma Eldalamberon* show that there is still much to discuss when it comes to the artificial languages of Middle-earth.

Works Cited

"Balin's tomb." *Tolkien Gateway*, n.d. Web. 17 Jan 2016.

Carpenter, Humphrey. *J.R.R. Tolkien: A Biography*. HarperCollins, 2011. Kindle file.

Carpenter, Humphrey and Christopher Tolkien. *The Letters of J.R.R. Tolkien*. HarperCollins, 2006. Kindle file.

"David Salo helps Middle-earth News solve the mystery of Kili's runestone." *Middle-earth News*, 3 Jan 2014. Web. 15 Jan 2016.

"Tengwar." *Omniglot*, n.d. Web. 17 Jan 2016.

"Tengwar." *Tolkien Gateway*, n.d. Web. 17 Jan 2016.

Tolkien, John R.R. *The Lord of the Rings*. HarperCollins, 2011. Kindle file.

Solopova, Elizabeth. *Languages, Myths and History: An Introduction to the Linguistic and Literary Background of J. R. R. Tolkien's Fiction.* North Landing Books, 2009. Print.

Salo, David. "Kíla steinn." *Midgardsmal*, 2 Jan 2014. Web. 15 Jan 2016.

Impersonal constructions and their types in Middle English

Izabela Chojnacka
MA student

Impersonal constructions underwent substantial changes in the course of the history of the English language. Considerably wide in use in the past, they are nearly extinct in present day language. However, they still prompt researchers to further uncover their history, development and reasons for their extinction, which took place approximately by the end of the 16ᵗʰ century (Millward and Hayes 274), forming a particularly fascinating field still open for exploration. This short essay aims at providing the reader with a concise summary of most important information on impersonals and acquainting them with the types of impersonal constructions used in the Middle English (ME) period.

To begin with, it is essential to clarify what exactly an "impersonal construction" is and what problems one encounters while analysing examples of such a structure. The discussion on this topic is still unfolding, propelled with divergent perspectives and consequent disputes which sentences are impersonal. The definition adopted in this essay is the one used by Fischer and van der Leek (Denison 52):

> an **impersonal construction** is a subjectless construction in which the verb has 3 SG [singular] form and there is no nominative NP [noun phrase] controlling verb concord; an **impersonal verb** is a verb which can, but need not always occur in an impersonal construction.

Impersonal verbs, however, might also engage in constructions where there are personal arguments meeting specific criteria, which are discussed afterward. As a way of approaching the subject it would be suitable to point to the Present Day English (PDE) remnants of once common constructions. Today the users of English have a limited repository at their disposal including weather verbs (e.g. "it rains"), archaic verb "methinks" "it seems to

me" and the use of "it" and "there" as in "It seems to me that syntax is straightforward" or "There is a cat on the table" (Millward and Hayes 114).

From the examples above emerges a problem, valid for PDE as well as for ME and Old English (OE), namely the status of it, whether it is just an empty argument or if it carries content, as illustrated by:

[1] **It** is snowing.
[2] There is a flower over there. **It** is beautiful.

In [1] *it* could be considered as an empty, **dummy subject** i.e. the one lacking anaphoric reference. The one employed in [2], however, refers to the *flower* from the previous sentence, being **anaphoric**.

Such constructions as that in [1] have their origins in OE and later they underwent significant changes. In the Middle English period, which is of primary concern for the study, there were present several types of constructions containing an impersonal verb (Fischer and Van Der Leek, all examples are derived from Denison, [3] p. 68, [4] p.72, [5] p. 73):

Type (i): impersonal constructions

In this type the Experiencer of a feeling or another quality denoted by the verb might appear in the dative or accusative case, whereas the cause is expressed by genitive, accusative or a prepositional phrase. There is no subject meeting the grammatical criteria i.e. there is no noun or an NP in nominative governing the subject-verb concord, compelling the verb to inflect for appropriate person and number, as in PDE. Translations of this type of structures into PDE might appear slightly clumsy and can be achieved only by paraphrasing.

[3] (c1375, c1390) Chaucer, *CT.Mk.* VII.2039
. . . so thursted hym that he | Was wel ny lorn
so thirsted he(DAT) that he was well nigh lost
'He was so thirsty that he was well-nigh lost'

In the example [3] the Experiencer, who is an object of the feeling, as he undergoes thirstiness, is rendered with the pronoun *hym* in an objective form (Fisiak 80).

Type (ii): cause-subject constructions

This type of construction is regarded to be a construction containing impersonal verb, rather than a "true" impersonal. As well as in the first type, the Experiencer also appears in accusative or dative, but the semantic cause, unlike in the (i), is in the nominative case and, moreover, governs the subject-verb concord. The subtlety is, that in active sentences, the subject is also responsible for the action, being the doer, not the cause of something. Consequently the NP which syntactically looks exactly like a decent subject is semantically just a cause.

> [4] a1225(c1200) *Vices and V. (1)* 115.14
> Hi me reweð swa swiðe ðat ic reste ne mai habben.
> they me rue(3p.sg) so much that I rest not may have
> 'They [sc. souls] distress me so badly that I cannot have any rest.'

The nominative NP *they* which could be considered as a potential candidate for a subject, fails to control the verb. What is more, the "souls" are not doing the "rueing", they are the cause of it and do not appear to meet the semantic criteria of being a subject of the sentence, hence the sentence is considered to be impersonal.

Type (iii) Experiencer-subject constructions

The situation in this construction containing impersonal verb is somewhat inverse as compared with the preceding types in that the Experiencer becomes the subject. The cause is stated in the genitive case or a prepositional phrase.

> [5] (c1387-95) Chaucer, *CT.Prol.* I.12
> Thanne longen folk to goon on pilgrimages
> then long (PL) folk (NOM) to go on pilgrimages

In this example the cause is a prepositional phrase and the subject experiences the feeling denoted by the verbs.
For the sake of clarification it could be advantageous to mention how possibly impersonals could have developed into their PDE twilight. One of

the broadly propagated assumptions is that by Jespersen concerning the OE verb *lician* and its evolution into PDE *like* and depicted by the sentences "the king likes pears" (Fischer and van der Leek 1983)

[6]a   þam cynge licodon peran
        the-king (DAT) like (past.PL) pear (PL)
   b   the king liceden peares
   c   the king liked pears
   d   he liked pears

In (a) the subject is *peran* and the object while the Experiencer of the action of eating fruit is the king. In (b) the dative marking of *the king* is lost, so the interpretation of its status could be vexing but for the plural form of the verb, which agrees with *pears* and not with *the king*. The loss of inflectional endings in (c) induces more PDE analysis of the first element as a subject and pears as an object.

The purpose of this essay was to present certain basic concepts connected with the topic of impersonals and their types in ME period. It may aid to create enthusiasm towards this field of linguistic research and serve as an aid in commencing further inquiries.

Works Cited

Denison, David. *English Historical Syntax: Verbal Constructions*. New York: Longman, 1993. Print.

Fischer, Olga C.M. and Frederike C. Van Der Leek. "The demise of the Old English impersonal construction." *Journal of Linguistics, Vol.19, No. 2 (Sep.)* 1983: 337-368. Print.

Fisiak, Jacek. *A Short Grammar of Middle English*. Poznań: Wydawnictwo Poznańskie, 2004. Print.

Millward, C.M., Hayes, M. *A Biography of the English Language, Third Edition*. Wadsworth Cengage Learning, 2012. Print.

The relevance of dimensions of construal
to semantics and/or grammar

Reza Arab

MA student

Cognitive Linguistics sees language as an integral part of cognition. Language, in this view, is intimately connected to other cognitive domains and intricately tied up with the human conceptual system (Pleyer 1). Language is perceived as the expression of conceptualization which is based on speakers' lived and situated experience. This does not mean that the meaning is just about the fit between the words (we use) and the world, but rather it is about our conceptualization of the world. This *conceptualization of the world* does not take place expect when construing is at work. In Langacker's theory of cognitive grammar, formerly known as space grammar (cf. Langacker "An Introduction …" 1), taking *construal* into account plays an important role in analyzing how meaning is made. Language is seen as construing the world in a specific way and thus embodying a particular perspective on the world (Geeraerts 4). Through and with language we establish and mentally construct specific *perspectives on topics*, that is, specific ways in which events and objects are portrayed, understood and viewed. This short essay intends, first, to define what construal means and then to offer a few examples of the relevance of (dimensions of) construal to semantics and grammar.

Construal

> But men may construe things, after their fashion,
> Clean from the purpose of the things themselves.
> – William Shakespeare, *Julius Caesar*

The term construal is not a new concept. The term is used by various thinkers with different backgrounds, ranging from Gestalt psychology to cognitive linguistics and even philosophy. The concept of construal in cognitive

grammar "has been reserved to the subjective (in general, epistemological sense) aspects of linguistic meaning" (Möttönen). To be exact, the act of assigning an interpretation to an entity, state, relation, or event is called *construal*. What is more, often times the same things in the world can be construed differently. For example:

> A speaker who accurately observes the spatial distribution of certain stars can describe them in many distinct fashions: as a constellation, as a cluster of stars, as specks of light in the sky, etc. Such expressions are semantically distinct; they reflect the speaker's alternate construals of the scene, each compatible with its objectively given properties. (Langacker *Concept, Image, and Symbol* 61)

The construal mechanisms we have are general cognitive abilities, demonstrating that language depends tightly on other systems, like perception and attention. Möttönen (2013) maintains that "construal, in other words, refers to those semantic features of an expression, which do not result from some objective affairs external to the speaker but rather come up from and characterize the relation between the speaker and those affairs." We shall call these semantic features *dimensions of construal*.

In order to better illustrate such cognition, Langacker provides us with a novel perspective, i.e. "meaning is equated with conceptualization" ("An Introduction …" 3). In cognitive linguistics, the term conceptualization covers a wide range of topics such as "novel conceptions as well as fixed concepts; sensory, kinesthetic, and emotive experience; recognition of the immediate context (social, physical, and linguistic); and so on" (3). Such an assumption paves the way for linguistics to free meaning from the dependence on objective circumstances. Moreover, in Langacker's view, construal plays a critical role in conceptualization and linguistic semantics and the term *construal* must be used in opposition to *content* (*Universals of Construal* 447, italics added). In other words, linguistic meanings incorporate not only the conceptual content evoked, but also the construal imposed on that content. It is of utmost important to take into account that *conceptualization* is not only the *conceptual content* which is evoked, but also the way in which this content is construed or imagined. For instance, the way a half-empty glass of water being construed and then referred (whether *The glass is half-full* and/or *The glass is half-empty*) highly depends on the *dimensions of the construal*.

Dimensions of Construal

According to Langacker's theory there are five broad aspects or dimensions of construal: *specificity, scope, prominence, background, and perspective*. Briefly, *specificity* is "the degree of precision and detail with which a situation is characterized" ("Universals of Construal" 448). This dimension pertains to the amount of detail speakers provide. *Scope* may be characterized as those portions of active domains that a particular expression selects and exploits as the basis for its meaning (449). *Prominence* has to do with the degree to which an aspect of the cognitive scene stands out from that scene. It is believed, for instance, that concrete entities are of greater intrinsic prominence than abstract ones. *Background* has to do with the ability to conceptualize two distinct structures in relation to one another, "to entertain them simultaneously but asymmetrically" (451). And finally, *perspective* relates to factors like vantage point and orientation which can be exemplified with how an observer assesses *right* or *left* from their vantage point or relative to a particular orientation.

The relevance to grammar and semantics

An analysis of the relevance of all dimensions of construal to semantics and/or grammar is far beyond the scope of this paper. Thus, *perspective* has been selected to be discussed shortly and to be analyzed with regard to its relevance to semantics. According to Langacker "perspective subsumes a number of more specific factors: orientation, assumed vantage point, directionality, and how objectively an entity is construed" ("An Intro-duction…"12). When we talk about viewpoint or vantage point, it means "from the point where I, the observer, am positioned" (Radden and Dirven 23). It is common that we look at the world and describe it from our viewpoint as it can be shown in the following example:

(1)   a. Bill: "Mum! Joe tripped me up with his foot."
       b. Joe: "No I didn't, Mum! Bill just tripped over my foot." (24)

Looking at the structure of the language, some expressions have "built-in viewpoint on a situation" (24). Take verbs like *come* and *go*. The usage of either of these verbs highly depends on the speaker's viewpoint and shows the motion towards or away from the speaker.

(2)   a. The Allans are coming to our party.
         b. I'm going to the Allans' party.

There can be situations in which the usage of such verbs present neutral construal where the speaker can keep her own viewpoint relative to the hearer. For example:

(3)   a. I'm coming **to** your party.
         b. I'm going **to** your party.
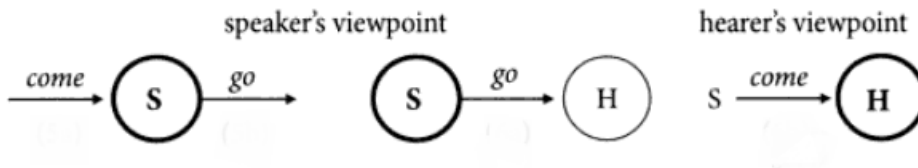
Another example which was initially provided by Langacker ("An Introduction…"13) himself gives us a unique comprehension of the relevance of construal to semantics:

(4)   a. The hill rises gently from the bank of the river.
         b. The balloon rose swiftly.

In both sentences a kind of motion is being construed by the speaker (or the hearer). However, based on semantic properties of the object of movement, what described in (4b) "is physical motion on the part of a mover construed *objectively*, by which I mean that it is solely an object of conceptualization, maximally differentiated from the conceptualizer" (ibid, Langacker's emphasis). Whereas, in the case of (4a) "the movement is abstract and the mover is construed *subjectively*: the mover is none other than the conceptualizer, in his role as the agent of conceptualization" (ibid, Langacker's emphasis).

The last example focuses on the relevance of perspective to grammar. Viewpoint phenomena are pervasive in language (cf. Langacker "Viewing in Cognition and Grammar" 158). Consider a sentence like "The next Evolang will be held in Vienna": a spatial location is indicated with the help of the preposition *in*, and the future tense locates the event in time, which, together with the modifier *next*, also indicates the conceptualizer's temporal stance between two Evolang conferences; besides, the passive mode sets the agent *off-stage*, thereby limiting the conceptualizer's viewing frame to the unfolding of the event itself (Pleyer & Hartmann 98).

Conclusion

In this essay, we briefly discussed the relevance of dimensions of construal (namely perspective) to semantics and grammar through providing the definitions and presenting a few examples. What seems fundamental in Cognitive Linguistics is that semantics and grammar are essentially cognitive and not a matter of mere relationships between language and the world. Such a principle leads to support the Cognitive-Linguistic approach of conceptualizing language as a structured inventory of constructions at different levels of abstraction. Moreover, it attests to the hypothesis that the construal of a proposition is as important an aspect of semantics as the conceptual content of an expression (cf. Langacker *Foundations of Cognitive Grammar* 482).

Works Cited:

Langacker, Ronald. "An Introduction to Cognitive Grammar". *Cognitive Science* 10 (1986): l-40. Print.

---. *Foundations of Cognitive Grammar. Vol. 1. Theoretical Prerequisites*. Stanford: Stanford University Press, 1987. Print.

---. *Concept, Image, and Symbol: The Cognitive Basis of Grammar*. Berlin: Mouton De Gruyter, 1990. Print.

---. "Universals of Construal". Proceedings of the Nineteenth Annual Meeting of the Berkeley Linguistics Society. *General Session and Parasession on Semantic Typology and Semantic Universals* (1993): 447-463. Print.

---. "Viewing in Cognition and Grammar". Alternative *Linguistics. Descriptive and Theoretical Modes*. Ed. Philip W. Davis. Amsterdam, Philadelphia: John Benjamins, 1996. 153-212. Print.

Möttönen, Tapani. "Intersubjective Construal: Cognitive Grammatical Meaning in Intersubjective Perspective". *12th International Cognitive Linguistics Conference*. University of Alberta: Canada (27 June, 2013) CCIS 1-160. Web. 4 Nov. 2015.

Pleyer, Michael. "Cognitive Construal, Mental Spaces and the Evolution of Language and Cognition". *The Evolution of Language. Proceedings of the 9th Conference on the Evolution of Language*. Ed. Thomas Scott-Phillips, Monica Tamariz, Erica A Cartmill, and James R Hurford. Singapore: World Scientific. 2012. PDF file.

Pleyer, Michael and Stefan Hartmann. "A Matter of Perspective: Viewpoint Phenomena in the Evolution of Grammar". *The Evolution of Language. Proceedings of the 10th International Conference*. Ed. Erica A Cartmill, Seán Roberts, Heidi Lyn, Hannah Cornish. Singapore: World Scientific, 2014. PDF file.

Radden, Gunter, and Rene Dirven. *Cognitive English Grammar*. Amsterdam: John Benjamins, 2007. Print.

Maciej Kitlasz

Charles Edward Stuart and the Jacobite Risings in Scottish Poetry and Song

Agata Moroz

The impact of the urban experience on the protagonist's artistic development in James Joyce's *A Portrait of the Artist as a Young Man* and Thomas Mann's *Death in Venice*

Anita Chmielewska

Everyone is a maker: The concept of arts and artist in Epoch and Artist by David Jones

Anna Orzechowska

The Representations of Trauma and Postmemory in Graham Swift's Shuttlecock, Seamus Deane's Reading in the Dark and Rachel Seiffert's "Micha"

Aleksandra Szugajew

The Human in Posthuman:
Man Prevailing in the Posthuman Context of Bernard Beckett's Genesis

Aleksandra Kozłowska-Matlak

The Hays Code: Censorship and Modern Marketing

Samuel Nicał

"Summer 1969" by Seamus Heaney –
Translation into Polish and Its Analysis

Maja Gajek

Tengwar or Cirth? An insight into Middle-earth's writing systems

Izabela Chojnacka

Impersonal constructions and their types in Middle English

Reza Arab

The relevance of dimensions of construal to semantics and/or grammar

Understanding Scotland's Languages and Literature

prof. UW dr hab. Aniela Korzeniowska

James Joyce

prof. UW dr hab. Dominika Oramus

British Fiction in the 20th and 21st Centuries - MA Seminar

prof. UW dr hab. Dominika Oramus

History and Memory in Contemporary English, Irish and Commonwealth Fiction

dr hab. Marzena Sokołowska-Paryż

Children's Literature

(Erasmus Mundus - Canada)

The United States in the 1920s and 30s: Society and Culture

dr Mirosław Miernik

Literary Translation Theory

dr hab. Anna Cetera-Włodarczyk

Middle English, dr Anna Wojtyś

Middle English, dr Anna Wojtyś

Introduction to Cognitive Linguistics

dr Agata Kochańska