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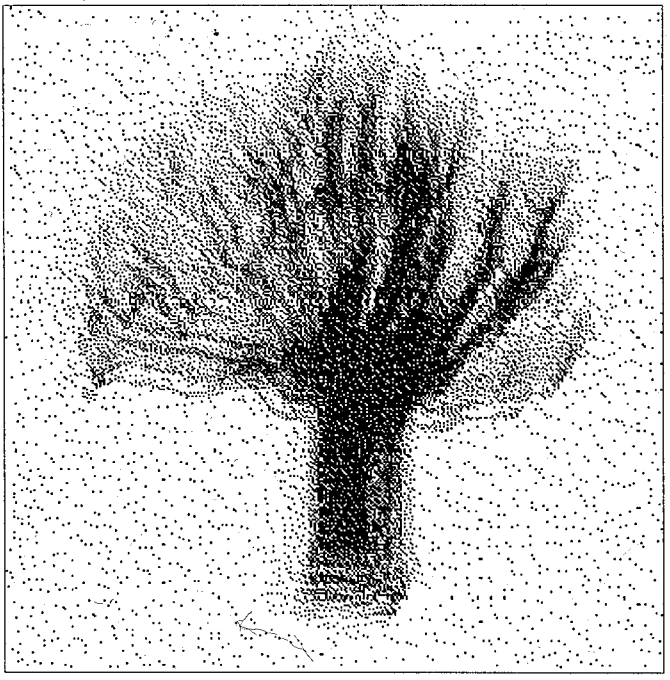

INSTITUTE OF ENGLISH STUDIES

WARSAW UNIVERSITY

POWSZECHNY ZAKŁAD UBEZPIECZEŃ

Powszechny Zakład Ubezpieczeń SA (PZU SA). A leader with tradition

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One of the most significant factors contributing to the strength of the PZU Capital Group is its experienced staff, as the special character of the insurance business requires specialist education and many years of experience. The Companies belonging to the PZU Capital Group empoly a total over 17 thousand full-time employees operating the largest network of outlets with a total of 785 located across the country.

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In the free market environment, a great marketing value is also connected with the well - know PZU logo, clearly differentiating both companies form numerous competitors. Very strong customer awareness of the trade mark successfully plays an important identifications role, having the effect of growing trust to this large Polish insurance company, which is recognized by 99% of customers.

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A STUDENTS' JOURNAL

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[lɪŋ'gwɪstɪks]

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Dear Readers,

This issue of FOLIO is the last one in the preparation of which the Old Team - that is the people who started the whole thing - took part. Now it is time for the new ones to fully take over and shed their own blood, sweat and tears, while the old crew will be enjoying their long-deserved retirement. Therefore, it is not unlikely that FOLIO will soon change quite radically, so be prepared for surprises!
And now, do enjoy reading this new, 202-page (o, how proud we are...) issue of our journal.

The Editors

Edmund Spenser

Sonnet 1 (from *Amoretti*)

transl. Joanna Dmitruk

Happy ye leaves when as those lilly hands,
Which hold my life in their dead doing might,
Shall handle you and hold in loves soft bands,
Lyke captives trembling at the victors sight.
And happy lines, on which with starry light,
Those lamping eyes will deigne sometimes to look
And reade the sorrowes of my dying spright,
Written with teares in harts close bleeding book.
And happy rymes bathed in the sacred brooke,
Of Helicon whence she derived is,
When ye behold that Angels blessed looke,
My soules long lacked foode, my heavens blis.
Leaves, lines, and rymes, seeke her to please alone,
Whom if ye please, I care for other none.

Zazdroszczę tym kartom, gdy je białe ręce
co trzymają me życie morderczym wyrokiem
będą trzymać i pieścić w miłości udręce,
jak jeńców drżących przed zwycięzcy wzrokiem.
Zazdroszczę tym wersom, łaskawie obdarzonym
tych oczu lśniących dumnym spojrzeniem,
co czytają smutki w mym duchu zmęczonym,
zapisane łez moich krwawym strumieniem.
Zazdroszczę tym rymom, skąpanym w strumieniu
Muz Helikonu, skąd ona pochodzi,
co są obdarzone anielskim spojrzeniem
tej łaski niebieskiej, co duszę mą głodzi.
Karty, wersy, rymy, u niej poklasku szukają,
a kiedy już go znajdą, inne istnieć przestają.

literatu
re...

Anna Wojtyś

Is Count Fosco a Villain? An Analysis of Character Presentation in Wilkie Collins's *The Woman in White**

Characters of literary works are often given labels, which usually equal one personality trait.[1] In *The Woman in White*, however, the label attached to one of the characters covers all his features and says – Count Fosco is a villain. This opinion is pronounced by a few characters of the novel and can also be found in works of literary criticism. This essay will attempt to examine the reasons for the general condemnation of Count Fosco with the aim to answer the question whether the Count can be treated as an example of a literary villain.

There is no doubt that Wilkie Collins's novel is structured as a Gothic romance. It is not difficult to detect many similarities to this literary genre and especially to the works of Ann Radcliffe.[2] The fact that *The Woman in White* is "Collins's adaptation of Radcliffean themes"[3] must influence its reader. It arouses certain expectations that the novel will follow the pattern of a Gothic romance in its plot, atmosphere and also in its figures. Such similarities can easily be found, especially when comparing Collins's novel with Radcliffe's *The Mysteries of Udolpho.* In both texts a passive and persecuted heroine and a chivalric figure of a lover appear, the atmosphere is that of oppression and isolation and the events, which seem to be connected with the supernatural, take place. One more aspect is needed to complete the picture and that is the appearance of a Gothic villain. Sir Percival, who first enters the stage, does not satisfy the expectations. He obviously is a negative character but not a villain in the Gothic manner, simply because he is not a foreigner. Moreover, as the role

* The paper has been submitted for the course 114: *19th Century Sensational Novel* run by Ms Maria Wójcicka, MA.

of the heroine is doubled by the half-sisters Laura and Anne, one probably awaits two black characters rather than one [4].

The figure of Count Fosco seems to fill the gap perfectly. "The traditional nobleman with mysterious origins and equally mysterious sources of power"[5] cannot be regarded as anything else but a Gothic villain of the Radcliffean type. The similarity between Fosco and the villain from *Udolpho* – Signor Montoni - is quite striking. They are both Italian noblemen, married to middle-aged English ladies and they have at least some features in common. Montoni is a man with "an air of conscious superiority, animated by spirit and strengthened by talents to which every person seemed involuntarily to yield"[6]. He is an energetic man with an ability to gain influence on all of his company. These are the very features Fosco possesses, as he establishes on the others a "sort of ascendency"[7]. There is also an analogy between the attitudes the focalisers adopt towards the two Italians. Emily, the focaliser in Radcliffe's novel, feels admiration mixed with fear towards Montoni[8] and Miss Halcombe, who describes Fosco, wonders whether she likes him or is afraid of him [9].

The Gothic elements used in *The Woman in White* and especially the presentation of the Count, based on the pattern used by Radcliffe in her novel, invite the reader to immediately classify Fosco as a villain of the Montoni type. On closer analysis, however, it is difficult to find evidence to support this view. These two characters have at least as many distinct features as those in common. Montoni proves to be an insensitive and violent man, rude to women and capable of hurting his own wife, while Fosco is a perfect gentleman, who never loses his temper and has great sensitivity to art. It becomes obvious that he stands apart from typical Gothic villains. But one may argue, following Botting, that the Count is a character of "aesthetic and imaginative villainy"[10] and thus still a negative figure.

He is certainly regarded as such by two other characters of the novel, who are the narrators of a great part of the story – Marian Halcombe and Walter Hartright. As narrators have an influence on the readers, who tend to accept their point of view, it is important to look at the way these two persons speak about Fosco. It is their opinion the reader relies on, as he is never provided with an objective presentation of the Count. The question which arises here is whether they are a reliable source of information. On answering it, one should remember that among the main sources of the narrators' unreliability are their limited knowledge and personal involvement[11]. It cannot be denied that being the characters of the novel, both Miss Halcombe and Mr Hartright have only partial knowledge of the events. They are also involved in the story due to their emotional bond to Laura. Thus the problem cannot be whether they are objective but rather whether they try to be honest in their opinion.

The person who introduces the Count to the reader is Miss Halcombe. As she is described before as a very intelligent lady, one treats her as a woman who can be trusted. To support this impression the reader is provided with her sketch of Mrs Vesey, the exactness of which is confirmed later by Hartright [12]. Hence, one expects a similarly truthful description of the Count. Nevertheless, the evidence to the opposite can be easily found. It is enough to look at the passage where Marian, after receiving Laura's letter in which she does not want to describe the Count, writes "if I am right in assuming that her [Laura's] first impression of Count Fosco has not been favourable, I for one am in some danger of doubting and distrusting that illustrious foreigner before I have so much as set eyes on him"[13]. After such a confession it is obvious that Marian is prejudiced towards Fosco even before forming personal a acquaintance with the Count. In her narrative she also has the tendency to describe him in a way which arouses suspicions in the reader. She does not fail to mention all the features that could help the reader to classify Fosco as a villain – she stresses his ability to govern others, his conversation about an appropriate place for hiding bodies, and his interest in chemistry. All this creates in the reader the conviction that Fosco is a man perfectly predisposed to planning and committing a crime. Of special importance is the last item on this list. After Shelley's *Frankenstein,* science, and especially chemistry, became "a new domain for the encounter with dark powers"[14]. Therefore, one may wonder whether the condemnation of Fosco does not take place even before any guilt can be attributed to him. The reader prepared for the appearance of a villain who would plan an intrigue, is given the description of the Italian nobleman who is "one of the first experimental chemists living"[15]. One may easily agree with Baldick, who claims that this very feature is "almost enough to condemn him in advance as a murderer"[16].

In order to see whether such an opinion imposed by the text is appropriate, one has to concentrate on the Count's actions. In Marian's narrative it is difficult to find any evidence which would justify his being classified as a villain. Reading Marian's letters can hardly be called a villainous action, especially as Fosco sends them to their addressees. Even the conversation with Percival[17], about the possibility of Lady Glyde's death, is not proof of this, unless it were to be supported by action. The interesting fact is that several scenes can be interpreted to Fosco's advantage. An example can be the situation when Sir Percival demands his wife sign a document that would probably deprive her of her wealth. The Count takes the ladies' side then, although he would also financially benefit from Laura's money. Hence, even if the reader is already then convinced of Fosco's villainous character, he must admit that the Count's principles are those of a gentleman.

The Count, as presented so far, does not seem to stand in the line of literary villains. Marian's narrative does not provide any proof for Fosco's condemnation. The problem that should be dealt with now is the big plot invented and realised by the Count – his plans to change the personalities of Laura and Anne. These events, or in fact their restoration, are narrated by Walter Hartright. As a character of the novel he cannot be absolutely reliable from the beginning. His unreliability, however, seems even to increase as with the course of action it becomes obvious that he does not look for answers, but for confirmation of the convictions he adopted earlier. He finds the lack of exactness of dates – on the basis of reasoning that "it was doubtful whether Fosco was able to keep her [Laura] insensible to all that was passing around her, more than one night"[18]. Such argumentation sounds rather surprising to anyone already acquainted with Fosco's knowledge of chemistry. The same pattern is repeated in the case of Walter's discovery of the Count being a spy – "I wondered I had not arrived at it before. I now said to myself – the Count is a spy!" [19]. The conclusion so obvious to Hartright is probably not so clear to the reader, although he also knows all the facts. The fact that Fosco did not visit Italy for years and the official looking letters he received do not seem enough for the reader to guess the truth but they are clearly enough for Hartright to classify Fosco as a spy. Needless to say that in both cases Hartright proves to be right. The effect of presenting the process of "discovering" in such a way leaves doubts whether his aim was to discover the truth or rather to do everything to prove that his suspicions were right.

Any defence of the Count, however, seems to be disqualified by Fosco's letter of confession, in which his villainous deeds are acknowledged.[20] But even this does not seem so obvious if one realises that Fosco was forced by Hartright's blackmail to write the letter. In such circumstances the Count might have admitted anything in order to escape the revenge of the brotherhood. The confession is still more difficult to account for in the light of the Count's words that "the fool's crime is the crime that is found out, and the wise man's crime is the crime that is not found out"[21]. As Fosco is obviously the man who has a very high opinion of himself and admires his own abilities, what can be derived from his previous letters, one may only wonder whether such a man would so easily admit being a fool. Fosco's personality, which seems to be especially structured to fit his villainous deeds, discredits the truthfulness of his letter, which is the main evidence against him. It is worth mentioning here that the Count proposes his intrigue for the plot of a novel and even seems to be satisfied with the idea of registering his actions. Therefore, the interpretation that he might create a piece of fiction himself does not seem improbable.

For the sake of length, this paper will not examine the arguments for the interpretation that negates the Count's realisation of such a plot. It is to mention that, on rejecting Fosco's letter, the reader is not given any evidence that the change of the personalities of the sisters took place. The other proofs collected by Hartright can hardly be treated as valid arguments. The reader is never presented with Sir Percival's letter announcing the date of Lady Glyde's arrival in London, while the driver of the fly, hired by the Count at the station, testifies that he "can't rightly say what the lady looked like"[22] and remembers only her name, by which any person might have been addressed. Similarly, the idea of Fosco's being a spy who betrayed the brotherhood, which completes the image of the Count as a villain, is an interpretation imposed on the reader by Hartright and does not find support in the text. The Count obviously is afraid of Professor Pesca, but the reason of his fear can be only guessed. Pesca himself admits his inability to recognise the Count, although Fosco's appearance carries a striking likeness to Napoleon. Moreover, the existence of the man with the scar is also doubtful, as he is seen only by Hartright. If one realises that Hartright accidentally appeared in Paris exactly at the time and place of the Count's death, it does not only discredit him as a reliable narrator but also makes him a suspicious figure himself.

The above argumentation does not aim at proving a different interpretation of *The Woman in White* but serves to show that the main narrators – Walter Hartright and Miss Halcombe – cannot be treated as reliable. With the lack of any authoritative voice in the novel, opinions about its characters should be formed very carefully, especially as not all characters agree in their opinion. The housekeeper, who also narrates a part of the story, has the strong conviction that "no blame ... attaches to Count Fosco"[23]. It is also worth noticing that, even on assuming that Fosco is guilty, the reader feels, as the Count very accurately said, that when comparing what he did with what he might have done, he seems to be almost innocent[24]. One feels that the novel prepares him for something more violent on Fosco's part, while with his weakness for Marian he is almost to be pitied.

The opinion that Count Fosco is a villain is the consequence of the similarity of the novel to the Gothic romance along with the view imposed on the reader by the two narrators. The genre arouses the expectations of the appearance of a villain and the opinion of Halcombe and Hartright support the suspicions that it is Fosco who takes this part. If, however, one gets rid of prejudice, rejects the way of looking at the Count through such figures as Montoni and realises that the voices of the narrators are not authoritative, doubts whether the classification of Fosco is correct, immediately appear. The

presentation of this figure and the fact that created expectations are not fulfilled are such that it makes searching for a different interpretation very tempting. As shown above, such a solution can be justified. The presentation of the Count would be then so diabolical in order to make the reader prejudiced and force him to classify Fosco immediately as a real villain, that would cover the factual interpretation of the story. If, however, Fosco really was meant as a villain, one may only regret that the structure of the narration leaves space for attempts to prove his innocence.

Notes

[1] see Rimmon-Kenan, p.36-37.

[2] see Botting, p.131.

[3] Botting, p.129.

[4] see Botting, p.129.

[5] Punter, p.195.

[6] Radcliffe, p.122.

[7] Collins, p.198.

[8] see Radcliffe, p.122.

[9] see Collins, p.198.

[10] Botting, p.132.

[11] see Rimmon-Kenan, p.100.

[12] see Collins, p.37.

[13] Collins, p.178.

[14] Botting, p.13.

[15] Collins, p.195.

[16] Baldick, p.184.

[17] Collins, p.293-294.

[18] Collins, p.405.

[19] Collins, p.512.

[20] see Collins, p.543-557.

[21] Collins, p.206.

[22] Collins, p.558.

[23] Collins, p.359.

[24] see Collins, p.556.

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Paweł Wolak

A Poetic Rage for Order – Politics and British Poetry from 1914 to 1945*

The First World War was undoubtedly a turning point in the history of European civilisation. The Great War marked the end of a certain socio-philosophical vision of the world associated with the 19th century. The complete faith in the progress of science and civilisation, all the hopes connected with liberalism based on the law of nature and the trust in the unlimited power and reason of the European man – all of these vanished in the first two years of the greatest slaughter in the history of mankind. Since the Congress of Vienna in 1815, the 19th century seemed to be a period of stability, order and peace in which human reason and developing technology provided a seemingly incessant progress towards a better future. The first signs of the approaching disaster can probably be found in the late 19th century decadent and symbolist movements. On the one hand they placed themselves in opposition to the optimistic or liberal view of the world, yet on the other hand were clearly pointing to a certain alternative, most commonly towards religious beliefs ("the muzzle of a pistol or the foot of the cross", as Ezra Pound put it, is probably the best way of expressing the philosophy of French decadence). These movements were after all only marginal groups and their influence on social consciousness was negligible. The impact of the First World War was thus immense, and its destruction of the way people looked at the world thorough.

Literature was one of the first fields of human activity that reacted to this change. Seamus Heaney in his essay 'The Redress of Poetry' writes that

* The paper has been written under the supervision of Professor Jacek Wiśniewski and submitted as a MISH year paper.

every poet sooner or later wants to show how the existence of poetry as a form of art co-exists with our existence as members of the society[1]. During and after the First World War this demand for the utilitarianism of art, the claim that literature should react to the changes which are taking place, that an artist should commit himself and take political and ideological attitudes was omnipresent. Of course we have to remember that political literature had always existed but usually it was a rather marginal sphere. In English literature we cannot forget about such notable political pieces as, for example, Milton's essays, 'An Horatian Ode upon Oliver Cromwell's Return from Ireland' by Andrew Marvell or revolutionary verses by Blake, Wordsworth and Coleridge. Yet my claim is that after the First World War British literature was submerged in politics and the main stream of thoughts and writing was based on the assumption that an artist must make a stand on the political scene and that his work must reflect his opinions about contemporary social and political events. Some notable writers (the majority of them modernist) claimed that the autonomy of art made it possible to avoid politics, but even T.S. Eliot in 'The Hollow Men' (often read as a critique of liberal democracy) and 'Gerontion' (many critics have detected anti-Semitic or even fascist elements here) expressed his political opinions and was treated as one of the most notable figures on the political right[2]. These symptoms of literature's social engagement which occurred both during and after the First World War were also noticeable in the 19th century, but I want to emphasise that the major difference is the intensity of these processes – in the 20th century the present usage of poetry was the main trend in British literature.

The Great War started the process of disintegration of the 19th century socio-political vision of the world. The following decades deepened the sense of chaos and strengthened the processes that made every sphere of human existence political. The inter-war period proposed two new ways of overcoming the crisis – namely fascism and communism, but the outcome of these dreams about ultimate happiness and paradise on earth was the Second World War and the next period of slaughter, atrocity and chaos. New ideologies that claimed to possess the Knowledge about the nature of man and the ultimate end of history worked as an antidote against the failure of belief in the liberal progress of science, reason and civilisation. Throughout the first half of the 20th century (1914-1945) Europe was hopelessly looking for new foundations and new faith, and literature was one of the most important fields in which these struggles were reflected.

Derek Mahon's poem entitled 'Rage for Order', although written in the early 70s and being obviously a reflection of the conflict in Northern Ireland, is

in my opinion an extremely apt and very self-conscious manifesto about the situation of poetry in the whole of the 20th century since the Great War. I believe that Mahon's poem is a very accurate comment on the way in which poetry tried to cope with the disintegration of values, chaos in the world of ideas and the demand for the present usage of poetry. The poem begins with an image of destruction ("the scorched gable and the burnt-out buses") most probably caused by street riots or a bomb attack. The lyrical situation can be described as a state of unrest, fight or even political conflict in which people are dying and everyone is affected. The position of the poet which dominates almost the whole poem (apart from the last stanza) is situated "somewhere beyond" the current events; moreover he is "far from his people" and his cosy and safe studio ("the fitful glare of his high window") seems to be a sign of detachment, indifference or even selfishness in contrast with "the scattered glass" that epitomises the conflict and real everyday problems of the people. The world is submerged in political struggle while the poet is "indulging his wretched rage for order" as if order would be something out of place, a mere whim that only detached figures who live in the secluded kingdom of art can strive for; order is a sign of surrender, of reluctance to engage oneself in the struggle. The poet not only wants order but his longing is characterised by the lyrical eye as "a wretched rage". "Rage" on the one hand means a strong feeling of uncontrolled anger, while on the other "a rage for something" means a very popular fashion. The lyrical eye thus implies that the poet's feelings and aims are annoying and unnecessary and, as a matter of fact, a cry for order can be trivially debased as the notion of mere fashion – the belief that it is an activity that tames chaos is, or rather used to be, a fashionable fancy.

The following lines (6-23) aim at ridiculing and diminishing the role of poetry and the poet. Poetry is "a dying art" that by means of chaotic language ("an unstructurable sea") tries to express some ultimate meaning, but what is achieved is only "an eddy of semantic scruples". Poetry by its definition is a dubious activity that abuses common sense by claiming that ambiguity and metaphor are able to introduce order into our world. A poet himself is not a better figure than Nero – a cruel and mad Roman emperor as well as a poor artist. He considers himself to be more sensitive and thus authorised to be critical and capable of looking down on philistines interested only in trite, everyday life. Poetry as art is a fake and has no claims at mimetic representation of the world – poetic diction is all rhetoric, thus something untrue, detached and aimed at deceit:

> His (the poet's) posture is grandiloquent
> And deprecating, like this,
> His diet ashes,

His talk of justice and his mother
The rhetorical device.

The lyrical eye sounds a bit like Plato who wanted to drive the poets away from the republic because their representation of reality had little to do with the world of ideas and their work had a demoralising influence on people. A poet not only deals with aesthetics and idolises artistic order (dubious in itself), but he does this "in the face of love, / death and the wages of the poor". The lyrical eye clearly states that art is unnecessary or even immoral in the times of crisis. A poet is a Nero playing his lyre when Rome is burning. He lacks humility and wants to rule over people's minds but, unfortunately, as the lyrical eye observes in the last line of the penultimate stanza, "his is a dying art" and it cannot rival with contemporaneity, with politics and history.

The last stanza is utterly devoted to the self-presentation of the lyrical eye who, up to this point, remains hidden behind his theoretical argument against poetry and poets. "Now watch me as I make history" reveals the identity of the lyrical eye – he is a political leader, someone in charge of a powerful organisation or even a whole country. At the moment he is fighting and destroying, but his goals are noble – "watch as I tear down to build up with a desperate love". He presents himself as somebody who controls history and is able to tame chaos to build a brand new and better order in the future. The most striking feature comes in the last three lines of the poem – the lyrical eye acknowledges that "it cannot be / long now till I have need of his / desperate ironies". Not only does a doggerel rhyme appear (his – ironies) being the first rhyme in the poem written in free verse, but it seems that all the previous arguments are overturned – the poem both on the level of structure and content seems to contradict its previous assumptions. The lyrical eye claims that in certain circumstances poetry can be useful and art can serve as propaganda. A poet, still believed by many people to be a respected member of the community, through his support is able to help the dictator in building up a new reality. Art is useful but only when it is subordinated to politics, when its "desperate ironies" are situated in a certain point of the political scene.

The state of self-deprecating irony informs the whole poem. After all, it is an argument against poetry expressed in the form of poetry. By means of the subversive mockery of the speaking persona's standpoint Derek Mahon seems to respond to the challenges of the Irish public to come into the open about his political views. He implies that poetry must stand beyond political divisions – art is an autonomous field of human activity and during times of political struggle its greatest merit lies in not taking sides, but in what Seamus Heaney calls the redress[3]. Derek Mahon agrees with Heaney's beautiful metaphor,

which illustrates the concept of the redress of poetry – poetry is like the silhouettes of birds painted on glass that change the direction of the flight of a real bird[4].

Mahon's 'Rage for Order' seems to epitomise the situation in which every artist finds himself when politics and history invade the autonomous realm of art. From the Great War onwards British poets had to cope with this predicament. For many British writers from Wilfred Owen to Dylan Thomas the poetic rage for order and the concept of the redress of poetry were a very apt and indispensable means of preserving verse writing as one of the most important spheres of human undertakings which brings order to the disintegrated world of 20th century Europe.

The First World War was the first period in the history of 20th century literature of the 20th century when poetry was made to face the bare force of history. The clash was enormous because in an extremely short period of time poetry, represented on the one hand by elitist modernism and on the other hand by agreeable Georgian poets presenting reality in almost Arcadian dimension, had to react to the collapse of faith in reason and science. According to Cecil Day-Lewis, Wilfred Owen (1893-1918) wrote "probably the greatest poems about war in our literature"[5] and his conception of writing poetry as an answer to the situation of the Great War seems to be a very interesting way of "indulging poet's wretched rage for order".

In his 'Preface' Owen writes:

> This book is not about heroes. English poetry is not yet fit to speak of them.
> Nor is it about deeds, or lands, nor anything about glory, honour, might, majesty, dominion, or power, except war.
> Above all I am not concerned with Poetry.
> My subject is War, and the pity of War.
> The Poetry is in the pity.[6]

Later he adds that "the true poets must be truthful". This short but extremely intensive 'Preface' outlines Owen's artistic manifesto which sketches both the aesthetic and didactic aims of his poetry. A poet must reveal the true image of war; being the one directly involved in warfare he must enlighten and make people conscious about the real nature of war. This demand for Truth, for sending a message from the front line was Owen's strongest influence on his successors – for Cecil Day-Lewis, one of the thirties poets, "it is Owen (...) whose poetry came home deepest to my own generation, so that we could never again think of war as anything but a vile, if necessary, evil"[7]. This didactic strain in Owen's poetry is very strong, but of a quite different nature from the almost journalistic didacticism of Sassoon's poems (e.g. 'The General'). This

peculiarity is caused mainly by the subject of poetry which Owen overtly announced in his 'Preface'. He is not interested in Poetry which he regards as conventional devices for describing reality or an agreeableness employed by the Georgians that was an utterly ineffective way of writing verse during the extreme conditions of the Great War. Owen decided to throw away the common notions about Poetry being a way of describing beautiful and pleasant scenery, his concern with the pity of War forced him to find a new means of poetic expression in order to suppress the split between Poetry and reality. Poetry lies no longer in Beauty – for a poet involved in the bloodiest conflict in the history of mankind poetry is in the pity. This new poetics can be seen most strikingly in Owen's imagery and diction.

A poem in which Owen's didactic strain and his 'new mimesis' based on the naturalistic description are most skilfully combined is for me 'Dulce et Decorum Est'. For the reader of Georgian poetry the first stanza must have been a real shock – soldiers are compared to "old beggars under sacks / knock-kneed, coughing like hags" and the image of retreating troops has nothing to do with the concept of noble fighting and magnanimous war deeds.

> Many had lost their boots,
> But limped on, blood-shod. All went lame, all blind;
> Drunk with fatigue, deaf even to the hoots
> Of gas shells dropping softly behind.

Owen's poetic diction is based mostly on an intensity of images which are built one on the top of the other. It is not enough to say that the soldiers are limping on – this image is further intensified by their being "blood-shod" which then leads to the extremes of a dazzling metaphor – "drunk with fatigue". These stacked images that intensify the feelings of repulsion, disgust and almost physical pain on the side of the reader aim above all at evoking and presenting pity. In the second stanza the gas attack is presented from the perspective of soldiers who have to be quick enough in putting their masks on. One of the soldiers did not manage to protect himself in time and the lyrical eye, safe beyond "the misty panes" and "green light" of his gas mask as under a green sea, is observing his mate "drowning" in the vapours of the lethal gas. In the very short third stanza Owen plays on the usage of *–ing* forms and again stacks the verbs that describe the suffering of the soldier – "he plunges at me, guttering, choking, drowning". The feeling of pity lies not only in the horrifying event itself, but also in the lyrical eye's confession that he sees his dying mate in all his dreams – war is an experience from which it is impossible to escape. The most intensive images come in the last stanza and here we can clearly see that Poetry is really in the pity. The lyrical eye addresses the reader and his

description of the soldier dying of a gas attack is probably the most moving and disturbing one in all of Owen's poetry (I think that only in 'The Sentry' Owen managed to achieve a comparable force of poetic imagery). The description is packed with disagreeable similes and epithets – we can find "white, writhing eyes", a "hanging face like a devil's sick of sin", "gargling blood coming from the froth-corrupted lungs" and "vile, incurable sores on innocent tongues". The impression is further emphasised by the sound qualities employed by the author – the discussed description is full of *r* and *s* sounds and plosives (*b, d, k, g, t, and d*) which add dramatics, horror and harshness to this image. This description is almost naturalistic and aims at a presentation that would be truthful and would evoke Aristotelian feelings of terror and pity, but the last three lines do not bring purification. The poem is Truth and the reader cannot just shake off his emotions and say that it is only fictitious art. The lyrical eye reveals the ultimate goals of his writing – all the poet can do today is warn:

> My friend, you would not tell with such high zest
> To children ardent for some desperate glory
> The Old Lie: Dulce et decorum est
> Pro patria mori.

Seamus Heaney is quite right when in one of his essays he says that Owen "almost obliterates the line between art and life"[8]. The feelings of pity evoked by art cannot be purified and in our daily life we have to bear in mind Owen's frightening message about the true nature of war. Only truthful poetry that influences reader's opinions and views and through its naturalistic, disagreeable descriptions presents the pity of war is capable of keeping order in a disintegrated world. In 'Dulce et Decorum est' Owen looks for Truth and Pity whereas in his other poems, for example in 'Insensibility', he is fully conscious about the intellectual disaster that the war caused.

'Insensibility' is divided into three short parts. The first one deals mostly with subjects present in 'Dulce et Decorum est' – namely with the true state of affairs in the trenches and a characteristic didactic tone. Again Owen stacks the images of the suffering of fighting soldiers – "their feet (are) sore on the alleys cobbled with their brothers", "troops ... fade, not flowers for poet's tearful fooling", "men, gaps for filling". The instrumental treatment of the soldiers by the generals, the futile sacrifice of soldiers' lives, a cry for pity and an omnipresent warning are undoubtedly here, in this first part. But there are also some new tones that are not present in poems such as 'The Snow' or 'The Sentry'. The main subject of the poem is already introduced in the title and in the first three lines (later it powerfully reappears in the second and third parts):

Happy are men who yet before they are killed
Can let their veins run cold.
Whom no compassion fleers (...)

Insensibility seems to be the blessing for soldiers sentenced to death on the battlefield. When they are devoid of feelings ("their veins run cold") their death as cattle is simply less painful and miserable.

The second part elaborates on the subject which is only sketched out in the first. Dullness and the lack of feelings for anything "best solves the tease and doubt of shelling" and the belief in Chance is the only way in which the soldiers can explain to themselves the utter hopelessness of their situation and the permanent danger in which they try to survive. The only possible source of explanation is insensibility of hollow men in a state of numbness. The second part is preoccupied with the loss of feelings while the third one deals with the lack of imagination that is considered to be an unwanted burden for the sterile minds of tired soldiers. Their lives are limited to "here and now" – imagination and feelings are an unnecessary burden that only distresses and aggravates soldiers' fighting capacities. Only "coldness" (i.e. emotional detachment) can lessen the physical suffering. The most intensive are the last three lines of the poem:

Having seen all things red,
Their eyes are rid
Of the hurt of the colour of blood for ever.

In 'Insensibility' Owen, in quite an ironic tone (happy soldiers are the soldiers who behave as frigid machines), implies that the experience of war transforms everybody who was involved in the struggle into a numb robot, a creature who lost all feeling, imagination and the ability to distinguish between good and evil. Owen is in a way saying what T.S. Eliot later claimed in *The Waste Land* – after the Great War we are living in the sterile land devoid of any faith and spiritual values. Owen's writing is thus a statement that poetry is the only possible way to express Truth and because of this feature it is capable of warning and testifying. For Owen poetry is the last instance of order and only poetic rage for order is able to bring the chaotic world together by means of explanation and revelation.

Wilfred Owen was called by Seamus Heaney "a poet as witness"[9], but among the poets of the First and Second World War there are different writers who tried to overcome the chasm between poetry and politics using other modes. Two names worth detailed discussion are those of Isaac Rosenberg (1890-1918) and Keith Douglas (1920-1944). Although these two poets have

seemingly no connections, their poetry is in many respects worth comparison and in a way it expresses the same intellectual stance towards the role of a war-poet.

Isaac Rosenberg was probably the least didactic and the most modernist (he was a painter and a student of modern art) of all the First World War poets. His most famous poems (e.g. 'Break of Day in the Trenches') are devoid of any Owenian exaggerations and hyperbole, there is no trait of Sassoon-like journalism and no aspiration to be "poet as witness", an individual whose mission is to tell the truth. Rosenberg's writings are much more subjective and they deal with the lot of an individual soldier who is forced to live in the imposed conditions of war. Cynicism, irony, modernistic metaphor (e.g. the last part of 'Break of Day in Trenches' starting with "Poppies whose roots are in man's veins...") are traits characteristic of Rosenberg's poetry that were utterly absent in all the rest of the Great War poetry. Keith Douglas, on the other hand, was a poet brought up during the period of the high modernist mode and the formal experiments of the 1930s. His poetry is original, but it is important to note that from his First World War poetical ancestors it was Isaac Rosenberg whom he mentions in 'Desert Flowers' – "Rosenberg I only repeat what you were saying". This overt statement of poetic heritage is not accidental and it proves the existence of certain artistic connections between the two great poets. Both of them were much indebted to modernism and their poetic philosophy has much to do with modernist notions of elitism and the independence of art as an autonomous way of taming a shattered reality.

To prove my point and to set forth more detailed assumptions I would like to analyse two poems in more depth – 'Desert Flowers' by Keith Douglas and 'Returning We Hear the Larks' by Isaac Rosenberg. The latter begins with a very strong statement – "Sombre the night is". The syntactical change (preposing of the predicate) makes this line focused entirely on the overwhelming quality of night, namely on its sombreness. This adjective refers not only to sadness and seriousness but to danger as well (it also, in a very modernist fashion, refers to the first lines of 'Break of Day in the Trenches' in which "druid time" sends us to the bloody rites of early medieval Europe). The following lines develop this notion of peril that "lurks there" i.e. in the sombre night. Although the lyrical eye is a member of the group ("we have our lives") and the feelings are shared among all the marching soldiers, it is definitely a very specific situation that is perceived through the eyes of an individual, and not the rhetorical description that aims at stirring the reader's conscience (as in Owen's case). The second stanza presents the lyrical situation in detail – the soldiers are extremely tired (they are "dragging (their) anguished limbs" and

they are dreaming about "a little safe sleep" in the camp). Although this pleasure and safety are not far away, the lyrical eye emphasises that the danger is all the time present ("this poison blasted track"). The third stanza opens with a line built utterly out of short, one-syllable words:

> But hark! Joy, joy – strange joy

This feeling of surprise, of unexpected pleasure, of almost happiness rules over this stanza – the singing larks are compared to the showering music that both refreshes and calms the listening soldiers. The larks remain invisible and their song is like pure art – a coincidence that for this infinitesimal period of time gives sense and order to the soldiers' existence.

The last stanza is a reflection, a comment on the marvellous event that delighted the lyrical eye. The larks singing was just a lucky chance and "death could drop from the dark as easily as song". This statement gains an almost metaphysical dimension – our lives are governed by chance and the nature of our existence is a strange cluster of fortunate and unfortunate coincidences. In the last part of the poem we come across three astounding metaphors that emphasise the universality of soldiers' lot:

> But song only dropped,
> Like a blind man's dreams on the sand
> By dangerous tides,
> Like a girl's dark hair for she dreamt no ruin lies
> There
> Or her kisses where a serpent hides.

This event from the life of a soldier gains universal dimension (in the last stanza we have a serpent that adds almost allegorical and biblical qualities to the poem). In this poem Rosenberg not only familiarises the experience of war (making war an allegory of our existence) but also implies that poetry, not truth or the pity of war is the subject with which every poet, even one who is writing in extreme circumstances, should be concerned. For Rosenberg poetry is a source of integrity and order. I think that the following statement by Douglas would suit Rosenberg's ideas as well:

> To trust anyone or to admit any hope of a better world is criminally foolish, as foolish as it is to stop working for it. It sounds silly to say work without hope, but it can be done; it's only a form of insurance; it doesn't mean work hopelessly.[10]

And work for both Rosenberg and Douglas was undoubtedly to write poetry...

'Desert Flowers' by Keith Douglas begins with a direct reference to Rosenberg's poetic work. In the first line a similar syntactic device (i.e.

preposing) as in 'Returning We Hear the Larks' is employed ("Living in a wide landscape are the flowers"). In the desert ("a wide landscape"), a place seemingly devoid of life, there are flowers growing: frail, delicate organisms extremely vulnerable to destruction, like Rosenberg's poppy behind his ear. The famous second line seems to be a confession of an inability to write original poetry in the style presented in the previous line. "Rosenberg I only repeat what you were saying" is a statement of the lack of pretensions to originality. The situation of a war-poet is almost the same at all times and Douglas cannot write poetry which would be different and better than Rosenberg's writing. In his short prose fragment entitled 'Poets in this War' Douglas elaborates on the notion that a Second World War poet is condemned to repeat what the Great War poets have already said. He gives two reasons for this state of affairs:

> Hell cannot be let loose twice: it was let loose in the Great War and it is the same old hell now. The hardships, pain and boredom; the behaviour of the living and the appearance of the dead, were so accurately described by the poets of the Great War that everybody on the battlefields of the western desert – and no doubt on the Russian battlefields as well – their poems are illustrated. Almost all that a modern poet on active service is inspired to write, would be tautological.[11]

'Desert Flowers' is thus a poem about the inability to be original. The first stanza ends with the image that is familiar to the readers of earlier war poetry – shells are the same for men as hawks for jerboas, death is accidental and there is no possibility of reasonable resistance. The second stanza is the continuation of the previous one (the run-on line does not respect the boundary between the stanzas). This enjambment brings into focus the word "mind" and emphasises that shells kill not only physically but mentally as well. The war means insensibility and mind and reason are concepts that do not fit the chaotic and mindless slaughter. At the same time nature seems undisturbed – flowers and animals feed on the dead bodies and do not respect the sanctity of human corpses. Douglas interestingly mixes a repulsive, crude fact (dogs eating corpses) and sentimentally bittersweet myth (poppies growing out of the blood shed by the wounded soldiers). Throughout the first half of the poem Douglas is building an image of war that he briefly summarises – "But, that is not new". Writing about atrocities, dogs eating carcasses, flowers growing out of human veins – all these have already been written about.

The last two stanzas seem to be about looking for but without finding a new mode of writing about war. The lyrical eye is seeking "the little coin" that epitomises the secret that he shall not keep – the secret of discovering new poetical diction. But when the lyrical eye is looking around him he sees "men

as trees suffering" (a biblical echo of "I see men as trees walking") or "confounds the detail and the horizon" – he simply sees the same landscape that is characteristic of any war – atrocity and chaos. The final image in which the lyrical eye is asking – "Lay the coin on my tongue and I will sing / Of what the others never set eyes on" implies not only the will to die and reconciliation, but once again it stresses the inability to write about war in any new terms. The lyrical eye ironically suggests that only after death, when a new experience is at hand, is some originality possible. A poet sings about his own experiences, his art does not have any didactic or utilitarian aim, it is an ordered utterance that helps a poet and his readers to change the course of their maddening flight. Poetry is thus a form of insurance that eliminates hopelessness from our proceedings.

Rosenberg and Douglas can be labelled as poets-individuals who transform reality, familiarise the experience of war and try to tame chaos rather than simply protest against war. Poetry is a value in itself – the autonomous realm that stands above reality.

The last war-poet whom I want to discuss presents another vision of the role of poetry during times of political struggle. Robert Graves (1895-1985) whose life-long preoccupation with ancient civilisations (especially mythology) had an enormous influence on his war poetry. His most notable works on Greek and Roman mythology and civilisation were published in the 1930s and 40s, but his growing interest in what we can call classicism can already be detected in his war poems. Graves, a writer who is not usually associated with any particular movement (his early work is sometimes connected with the Georgians), presents an interesting vision of the poetic order of the world. Graves, whose poetry can be undoubtedly described as neo-classical, looks at history as a circular not linear flow of time. Events from ancient history have their parallel counterpoints in the contemporary world and a neo-classical poet has the whole tradition of Judeo-Christian civilisation behind him and is therefore fully conscious of the past and sees his own situation in the perspective of a cultural heritage that begins with *The Iliad* and *The Odyssey*. This assumption makes Graves' war poetry parabolic or even intertextual – he often uses famous past events and transforms their meaning to fit a contemporary situation. In 'The Legion' two Roman centurions are discussing the war with the Gauls. The poem is in fact more about how the soldiers are treated by the general staff during the Great War rather than real events from the history of the Roman Empire.

In 'Goliath and David' Graves uses a very well known biblical story in which David armed with a slingshot overcomes Goliath, a much stronger and

better armed soldier. The poem is divided into three very regular stanzas written in iambic couplets. In the first two stanzas the biblical story is told quite accurately, only the very end of each stanza corrects the original version. In the first one the lyrical eye accuses the original author of lying:

> But (...) the historian of that fight
> Had not the heart to tell it right.

David is armed only with "pebbles from the brook" while his opponent is "clad all in brazen mail" and David's threat that "all these that scorn the God of Zion / Shall perish so like bear and lion" is mocked by the above quoted final couplet. The second stanza deals with David's attack and although he is a "goodly-faced boy so proud of strength", has an accurate eye and is really skilful in using his slingshot, Goliath has no difficulties in warding off the shots with his shield. This revision of the biblical version is again presented in the last lines of this stanza:

> Then (...) but there comes a brazen clink,
> And quicker than a man can think
> Goliath's shield parries each cast,
> Clang! Clang! And clang! was David's last.

The last stanza bears no resemblance to the original. David does not want to surrender and continues the fight using "his staff of Mamre oak", but Goliath's steel sword proves to be a better weapon than a wooden club and "I'm hit! I'm killed young David cries". Even God, the protector of his people, does not intervene ("God's eyes are dim, his ears are shut"), so bravery and purity have to succumb to strength and brute force. The meaning of this little story is quite obvious – in every war technology and the quality of weapons will always win over pure will and the eagerness to fight. Strong and powerful nations will always dominate small and weak ones and this universal truth applies to the Great War as well. Graves by telling us this simple, almost banal truth claims that everything has already happened and our tradition, our cultural heritage and history form an ordered entity that can help us solve our political disagreements. Tradition and classicism are everlasting and they are able to sustain the order of things.

In 'Persian Version' Graves looks at the glorious Greek victory at Marathon from the Persian point of view. For "truth-loving Persians" Marathon was just "a trivial skirmish (...) a mere reconnaissance in force / by three brigades of foot and one of horse". Greek political propaganda transformed this unimportant victory into "a grandiose, ill-started attempt to conquer Greece". And as we know from our history classes they achieved their goals and

Marathon is even today considered a great victory by the Greek forces. The Persians treat this insignificant defeat as "a salutary demonstration" that proved to be a kind of firing ground for the different arms of the Persian army. 'Persian Version' is thus a poem about the force of propaganda and the way in which skilful misinterpretation of facts can change the importance and meaning of any political event forever. Again, Graves suggests that history is a circular phenomenon and our knowledge of the past forms a certain unity. A poet does not have to look for either truth or a new order – these are already present in tradition and the laws of history and are available to everybody. A poet is only a kind of a carrier of tradition and his art is a continuation of the old Masters' work.

The generation of writers born between two generations of war poets is said to form a very coherent group. Men of letters born approximately between 1904 and 1910 are usually called the thirties generation or the Auden generation – unlike the war poets their upbringing, social background, education and experiences are quite similar and very often they are treated as a coherent literary group. Such generalisations are, as usual, too much of a simplification. When we bear in mind that people like W.H. Auden, Stephen Spender and Christopher Isherwood were close friends and their writing during "the red decade" can be reduced to a common denominator we see that the above assumptions are not totally exaggerated. Robin Skelton in his introduction to the anthology entitled *Poetry of the Thirties* presents a very convincing argument about what makes the thirties poets a coherent group[12]. The most important factors are the lack of a communal quality of revolution or war and the resulting urge for authority, leadership and community which would enable a clear-cut black-and-white view of the world. Their problem with self-identification was caused by the lack of any great historical event (the Great War was such an event for their fathers) that would give young men of their generation a common, all-encompassing experience and fulfil their needs to fight for the right cause. All this "lack of experience" made the thirties generation naive idealists who were desperately looking for an *Ersatz* of war and revolution. As George Watson puts it – "many think of the literary Thirties as an age of dupes"[13]. The thirties generation had two new, coherent, idealistic and metaphysical (in the sense of explaining the nature of reality) systems to choose from – fascism and communism. The reasons why many young people chose the latter are quite complicated and are a subject for a detailed study – George Watson in his 'The Literature of Fascism'[14] tries to outline the main reasons one of the most important is that the literary right mostly consisted of older writers (T.S. Eliot, W.B. Yeats, Wyndham Lewis) against whom the younger generation naturally rebelled.

W.H. Auden (1907-1973) was undoubtedly the key-figure of this group and his writing and activities formed a path which many took. His most famous "engaged" poem is 'Spain' and I would like to analyse this poem, briefly concentrating on what stands beyond the text rather than on the text itself. The first important assumption is that Auden in his later years was abashed by 'Spain' and his other poems of this sort and allowed these to be published only with a printed qualification that he considers such poems "as trash he is ashamed to have written"[15]. This statement shows that Auden's real faith in Marxism, his belief that poetry being essentially though not formally propaganda[16] is capable of presenting the ultimate truth of communism in an overt way proved to be a big mistake. Auden was not so naive as to claim that he did not see the dark side of communism. The thirties generation were not dupes, as George Watson tried to prove in his essay, their choice was fully conscious and carefully thought over – they needed their "ultimate test by fire" and their belief in communism supplied them with this vital experience during the Spanish Civil War. Auden's shame is one of the proofs that poetry is not the most innocent activity.

'Spain' is a poem written in the form of a manifesto – the lyrical eye is almost like an orator speaking to a group of people in order to enlighten and to convince them. The poem is structured around a linear progression of time – in the opening stanzas the past is presented. Every stanza opens with "Yesterday..." and proceeds on a metaphorical representation of the history of mankind. The past is usually not valued – it mostly deals with the rise of religions and capitalism which the lyrical eye neutrally considers – in a way the past is necessary for today and the future to come. The middle of the poem deals with today's struggle. We see people (artists, scientists, workmen) waiting for a turning point (the poet: "O send me the luck of the sailor"; the investigator: "I inquire, I inquire"; workmen: "O show us / History the operator the / Organizer, Time the / refreshing river"). The lyrical eye states that this longed for event has come and the allegorical personification of Spain says – "I am your choice, your decision". In the last part of the poem the future is presented and contrasted with the toil of struggle. Tomorrow is full of peace and order – the image of sport and art activities intermingle with the feelings of common agreement and an ideal future community. 'Spain' very obviously refers to Marxist philosophy – capitalised History rules over our lives and the progress of time towards revolution and communism is inevitable. The past was a necessary period of preparation, today's war in Spain is the time of revolution in which we, people possessing class consciousness, should actively take part, and tomorrow is the age of happiness and new communal life. The poem is submerged in this

historical dialectics and its preacher-like tone and firm assumptions were very controversial even at the time of its first publication. The line in which "the conscious acceptance of guilt in the necessary murder" appears was severely criticised by George Orwell who accused Auden that for him "murder is at most a word"[17].

Ideologically involved poetry from the thirties seems to say that a poet is a kind of politician's servant. The party elite forms an avant-garde of mankind and poetry should serve the aims of the most conscious and progressive people. Order is inscribed into History and a poet can only reveal the ultimate truth that sooner or later will rule over the whole world. Poetry should express political ideas in an overt way and in fact should form close parallels with pure propaganda. Fortunately in the 1930s such poetry constituted the margins of serious writing and most of the so-called "armchair communists" had many more doubts than certainties which were brilliantly reflected in the best poetry of this period.

Stephen Spender (1909-1995), although he remained under the tremendous influence of his older friend W.H. Auden in the 1930s, can be described in contrast to Auden's maturity, intellectual aptness and certainty as a poet of doubt, lacking self-confidence and afraid of univocal assumptions. In his autobiography, *World within World* he presents himself as a hesitant man – he joined the communist party only to leave after one week, he was married twice although he was conscious of his homosexuality, etc. This tentativeness was also reflected in his attitude towards the war in Spain – British intellectuals of the period believed that "we are left alone with our day, and the time is short, and / History to the defeated / May say alas but cannot help or pardon"[18] and went to fight for the tomorrow, but although Spender succumbed to this major trend it is apparent when we read his pacifist verses (e.g. 'Two Armies' or 'Ultima Ratio Regum') that he was rather uncertain about the validity of his decision. I believe that from the dilemma to write or to fight he chose the former.

One of the best poems by Spender that deal with feelings of despair, tentativeness or even cowardice is 'Port Bou'. Port Bou from the title is a small Spanish town close to the French-Spanish border and during the period of the Civil War volunteers coming from France stopped here in order to consider which formations to join or whether, in fact to involve themselves in the fighting at all. This small town thus stands for the place that is both geographically and metaphorically on the boundary between peace and war, between engagement and indifference, the place in which you are on the other side (in Spain) but still have a chance to withdraw. In the opening lines of the

poem there is a beautiful extended simile in which the arms of the harbour which embrace the sea are compared to a child holding a pet. The metaphor on the one hand refers to confinement, limitation and the possibility of freedom, but on the other hand there is cosiness, security or even love in the child's embrace and the protection of the port. The alternative is more complex than it seems and it examines the possibility of remaining in the safe hands of a child or in the peace of "the earth-and-rock flesh arms of this harbour" or escaping "to outer freedom in animal air" or "to the open sea where ships and dolphins swim and above is the sun". This situation of hesitation and doubt where there are two equally tempting possibilities and any choice means the loss of the other is further developed when the lyrical eye appears. He is sitting on the bridge right in the middle of the port reading a French newspaper. The image of clutching arms that cannot embrace completely and leave the gap reappears – the lyrical eye is holding the newspaper "with his circling arms", his mind is empty and he is looking for an image. He is not reading, he is only "counting the coined words" and tries to remember the picture of the harbour. The paper brings news about the war and probably expresses firm opinions about the state of affairs – it demands involvement. The lyrical eye is, as if on the boundary – on the one hand his arms are clutching the paper and his posture suggests that he is an active participant. That he has already decided and is reading in order to be better informed about the war in which he is going to join while on the other hand his thoughts are somewhere else, he is searching for an image and this implies that he is thinking about a poem – he is writing a poem in his mind ("remembering the childish headlands of this harbour" refers to the metaphor at the beginning of the poem). The lyrical eye is in-between two possibilities – he has not decided yet and although he is already in Spain and is reading the war correspondents, deep inside he is writing poetry not fighting.

In the middle of the poem a lorry full of militiamen, who are on their way to firing practice, appears – Spender again builds an image grounded on doubts, juxtapositions and paradoxes. The soldiers are extremely friendly, they are smiling, their "warm waving flag-like faces" are full of peace and warmth, but the lyrical eye keeps on reminding us that they are still militiamen. Their carabines, although "brushing against their trousers as fragilely as reeds", have the famished mouths and on the lorry there is "the terrible machine gun" that is again paradoxically compared to an "old mother in a shawl" (the machine gun is wrapped in cloth). The image of the soldiers further develops the notion of hesitation and adds the lyrical eye's uncertainty about the real nature of war – the soldiers are amiable but we cannot forget that their job is to kill. The Civil War is a war of noble purposes and the republicans are undoubtedly on the right side but every war means violence, atrocities and death.

In the final part of 'Port Bou' the lyrical eye remains alone – the population deserts the town because of the firing practice about to take place in the surrounding hills. The hills that embrace the harbour recall the images from the first part of the poem and the lyrical eye who is sitting "at the exact centre" is almost literally facing his alternative – in front of him there is the sea and the possibility of retreat, behind him are the hills where firing practice is about to commence. The split inside the lyrical eye is emphasised by the image of "the cleaving river" flowing beneath the bridge – he is sitting in the centre, above the river that divides these two possibilities. This is not a very comfortable position – on the one hand the lyrical eye is as "solitary as a target" and on the other he seems to be a coward (the river is compared to the trickling saliva which suggests spitting, the lack of respect and derision towards a man who is a coward). When the shooting begins the scene fills with noise and fear – although it is only practice it is hard to remain calm. The lyrical eye who is apparently scared evokes the images of circling arms around the newspaper and the poem that is being constructed in his mind. In the last lines the machine guns are "drawing on long needles ... through (the lyrical eye's) navel" – his body is being almost literally stitched to the ground. The firing practice in the surrounding hills "stitches" the lyrical eye to the Spanish ground and forces a decision upon him. His doubts and hesitation are solved by the circumstances in which he finds himself – the political situation makes him fight and abandon poetry. Nevertheless his decision is not autonomous and above all the poem seems to express the ideas of human individuality, humanist values and pacifism that are able to order reality by their own means. Poetry is an utterance of an individual and its role is to complicate, to change the obvious routes and show that politics distorts and simplifies reality. Poetic rage for order for Stephen Spender means the poet's ability to show alternatives and complications – poetic order lies in the awareness of complexity.

The thirties finally proved to be a period of disillusionment and dissatisfaction – the new ideologies of fascism and communism showed their true faces and the end of "the red decade" was marked with the outbreak of the Second World War. The poets from the Auden generation lost their faith in "the God that failed" and their influence diminished although they continued to write compelling poetry of a quite different nature (*Poems of Dedication* by Stephen Spender or Auden's preoccupation with Christianity). War poetry had problems with its self-identification (the question of repeating what had already been said) and the beginning of the 1940s is less and less interested in social and political topics. But before the neo-romanticism and surrealism of The New Apocalypse appears, the thirties men had their last word. In January 1939 W.H.Auden and Christopher Isherwood left for America, and during their first

months in the USA Auden wrote a poem that both looks back at the 1930s and tries to establish the poet's role for the future.

'September 1, 1939', as the title itself suggests, is a poem concerned with the departing decade and the beginning of a new world war. In the first stanza we see the lyrical eye sitting in one of the cheap bars in New York, probably just after receiving the news that the Second World War has begun. He is "uncertain and afraid / As the clever hopes expire / Of a low dishonest decade" and his inner feelings reflect the global state of affairs. The hopes of the 1930s, the beliefs in a brand new world order under the auspices of fascism or communism turned out to be only whims and fancies of the naive and blind. The slogans of liberty and equality that attracted the young from all over Europe to fight for republican Spain were destroyed by the mighty empires of Hitler and Stalin and by the indifference of Western liberal democracies. Dishonesty and lies under the disguise of noble ideas lead to the outburst of the next world war. People all over the world are scared and although they know that a new bloody chapter in history has just begun they try to dismiss obsession and fear from their thoughts. The odour of death can be smelt in the September night but people still pretend that nothing dangerous is going to happen, that everything is going to be fine. In this first stanza the lyrical eye reflects on the passing decade and it seems he feels deceived or even cheated. A low dishonest decade annihilated all the hopes and beliefs that were supposed to change the world. I have an impression that the lyrical eye repeats a line from 'The Hollow Men' by T.S. Eliot – "This is the way the world ends / Not with a bang but a whimper".

The following two stanzas develop the critique of the past that led up to the present state of affairs. "The whole offence / From Luther until now" refers clearly to capitalism whose roots are commonly connected with reformation and the rising role of work and accumulation of capital in the protestant doctrines. The lyrical eye claims that "a psychopathic God" of capitalism (i.e. money) is responsible for the deterioration of our culture and it changed the old Christian maxim of returning goodness for evil into its denial:

> I and the public know
> What all schoolchildren learn
> Those to whom evil is done
> Do Evil in return.

In the third stanza the old Greek historian Thucydides appears and the famous funeral speech by Pericles (a paean on democracy) is alluded to. Surprisingly, the lyrical eye calls the speech "the elderly rubbish" and it becomes apparent that in his eyes democratic liberalism, whose roots lie in

ancient Athens, can be summarised as "mismanagement and grief" – after all democratic Athens lost the Peloponnesian War with authoritarian Sparta and thus the lyrical eye prophesises the defeat of the allies in the forthcoming war. This pessimistic diagnosis in which capitalism is "an offence" and democracy "rubbish" seems to imply that the lyrical eye still believes in the possibility of recreation and renewal of our civilisation. This prospect certainly does not lie in America which is criticised in the fourth stanza. American euphoria, optimism and neutrality are only temporary excuses. Technological progress aims at "proclaiming / The strength of Collective Man" and this ironic statement shows the deceitfulness and two-facedness of American ideology – although the United States was built on the principles of liberalism and individual liberty, it is collectiveness, utilitarianism and pragmatism that matter today. For the lyrical eye equates America with imperialism and therefor not a viable future.

The next stanza proceeds to criticise democratic and seemingly liberal America but the lyrical eye focuses on its people rather than its principles. Westerners are compared to "children afraid of the night / Who have never been happy or good" – they are forced to be pleased and enjoy themselves no matter what their real internal needs are. This imposed optimism is both corrupting and stupefying. "The windiest militant trash / important Persons' shout" which stands for the demagogical exhortations aimed at evoking feelings of anger and violence towards the enemy, seem to appeal to citizens of the civilised world for whom these calls are not as primitive and naive as they would wish them to be. This severe critique of Western civilisation and especially the United States in the middle part of the poem slightly changes in the sixth stanza. Here the figures of two famous Russian artists, the dancer and choreographer Nijinsky and the impresario of Ballets Russes Diaghliev appear and allusions to their stormy relationship and Nijinsky's resulting madness are treated as something characteristic "of the normal heart". Human beings are prone to immoral deeds and are not interested in universals and metaphysics – they "crave ... to be loved alone" and the lyrical eye understands that herein lies our nature. The common man has an ethical awareness but the imperfections of his nature and the unfortunate circumstances in which money is the "psychopathic God" lead him to moral and physical disaster (i.e. the approaching war).

Three rhetorical questions that end the seventh stanza ("Who can release them now / Who can reach the deaf / Who can speak for the dumb?") commence the last part of the poem in which the lyrical eye (apparently in the role of a poet) expresses his artistic confession of faith. Poetry is a voice that can "undo the folded lie" and utter the simplest possible truth that "we must love one another or die". Human beings always live in community and in order

to cope with one another they have to succumb to this most straightforward of humanist truths. The state that divides people into rulers and the ruled is a non-existent entity (this notion refers both to communism and Christianity) and the role of poetry is to proclaim a message that would enable us to form a community of truly equal individuals. In the last stanza pessimism intermingles with optimism – on the one hand the defenceless world "lies in stupor" while on the other there are ironic (and irony is one of the basic features of poetry) points of light all over the globe and the just will show an affirming flame. The last lines focus on the feelings of community among people and the almost holy mission of poetry whose voice is enabled to proclaim a new, though it seems Christian in origin, civilisation. 'September 1, 1939' marks a turning point in Auden's career. His critique of Western civilisation, its decay and immorality and the conviction that democracy is a failure could have led him either to decadence and rejection of the world or to spiritual and moral renewal. In his choice of the latter Auden confesses that poetry, which by its definition is ordered and aims at presenting coherence (it can be coherence in showing complexity, paradoxes or even the absurd), is one of the most important means through which this spiritual revival can be achieved. A poet has a voice and his goal during times of crisis is to show an affirming flame, to show that order can triumph over chaos.

The socially committed poetry of the 1930s was rejected in the next decade. Despite the Second World War, the so called New Apocalypse poets (the name comes from the title of their first collection published in 1940) were writing subjective poetry dealing with inner emotions and feelings, with the darkness of the poet's heart. They claimed that didactic messages and political engagement disqualify poetry as a form of art – social flaws can be written about but only in the context of the individual's soul and his subconscious. This neo-romantic tendency is on the one hand a response to "a low dishonest decade" and on the other reflects the inter-war interests in Freudian psychology, surrealism and dadaism. It is important to note that such poetry had already appeared in the early thirties and gained a considerable prominence then, but only when the Auden generation had dispersed and changed their attitude did the New Apocalypse take over the main stream.

The most notable poet of this period, although he first appeared in the 1930s and was very loosely connected with the New Apocalypse, was Dylan Thomas (1914-1953). His poetry, as he defined it, was the poetry of the inward and therefore represented detachment and indifference towards social and political events. But as was the case with the modernists who announced the autonomy of art and at the same time writing poems such as *Hugh Selwyn Mauberley* (Ezra Pound) or 'Gerontion' (T.S. Eliot) Dylan Thomas' poetry was

also affected by the Second World War. The most prominent poems which included the social and political (although in a very peculiar and unique manner) are the famous pair – 'A Refusal to Mourn the Death by Fire, of a Child in London' and 'Among those Killed in the Dawn Raid was a Man Aged a Hundred'[19]. Because of the high level of complexity and suggestive obscurity in Thomas' poetry and his private, multi-dimensional imagery, which can be interpreted only in the context of all his writing, the task of such a comprehensive reading would take much more space than I intend in this essay. I would like to limit my reading to a comparative analysis of these two poems focusing on the way in which the outside world affects the artist and what poetic philosophy ensues.

Both poems are seemingly concerned with the same topic – death during an air raid. Thereafter the two poems diverge. The first is a refusal to mourn the death of a child while the title of the other one suggests that it is an elegy on the death of a one-hundred-year old man. Although it may appear as if the lyrical eye values these deaths differently when we look more carefully at these texts it occurs they are two parts of one larger entity.

The first stanza of 'A Refusal to Mourn' introduces the setting – it is night and the omnipresent darkness forces the lyrical eye to ponder upon what has happened and to reflect on the sad events of the departing day. Darkness is referred to as a period in which life takes its origins ("mankind making / bird beast and flower fathering (...) darkness"), a time of humility when all objects are as if equalised and the quality of things is diminished ("all humbling darkness"). Darkness is silent and brings order – the tides are governed by its powerful force ("of sea tumbling in harness"). These qualities of night force the lyrical eye to look for a solution that would explain the tragedy – he should appeal to nature and in the natural order of things he is supposed to seek answers to metaphysical questions:

> And I must enter again the round
> Zion of the water bead
> And the synagogue of the ear of corn.

Pantheism is clearly visible here and this existence of a divine force in nature should make the lyrical eye pray quietly and cry when he is lying in his bed submerged in darkness. But it seems that he refuses to pray, to shed his tears, to look for metaphysical, religious answers to the chaos – he is not going "to mourn the majesty and burning of the child's death". But on the other hand there is a tentativeness and hesitation in this first stanza that suggests that the lyrical eye gives consideration to the possibility of elegiac mourning.

The second stanza explains why grief is rejected – in this case, mourning would be blasphemy and murder, the youth and innocence of the

child is not a sufficient reason to diminish the tragedy of other people's death and a conspicuous elegy would mean blaming the humankind for the existence of death. The child's age does not make her death more tragic or miserable – every death is the same and comparing the degree of disaster is blasphemy. The lyrical eye refuses to mourn the child's death in this conventional and obtrusive way. In the final stanza he shows his grief and sadness in the way seemingly more appropriate to him. A little girl lies "robed in the long friends" – she and the first dead form a certain chain of tragedy and the flowing, unmourning river being a metaphor of human lot is the same for all human beings. The child lies with her dead mother and the poem ends with a powerful statement – "After the first death there is no other" which epitomises the idea that every death is a particular event in itself and the tragedy of the first death equalises everything that follows. Dylan Thomas refuses to write an elegy but in fact that is what he writes and his poem can also be read as a refusal to participate in the social and political. He does not want to succumb to the conventions of war writing – for him every tragic event is first and foremost an individual tragedy and his stance is a retreat into subjectivity and the internal order of things. Poetry can respond to the public sphere of our existence but always through the eyes of private and individual experiences and beliefs.

'Among those Killed' is a poem that forms a juxtaposition to 'A Refusal to Mourn'. Dylan Thomas subverts the conventions and although he was affected by the death of a child and enraged by the compulsion, which the public wanted to impose upon his individual opinions, now he presents an elegy that memorises the death of a one-hundred-year old man. The poem is much simpler than 'A Refusal to Mourn' and can be easily divided into three parts. In the first one the lyrical eye presents the circumstances of the man's death and emphasises its naturality and painlessness. It seems as if the inanimate objects suffered more than the man himself – "the locks yawned loose and a blast blew them wide", the pavement stone bursts, the floor slaughtered. The man simply "dropped where he loved" and died – his death is thus full of dignity and at the same time seems to be normal and without any affectation.

In the second part the lyrical eye addresses the audience, probably the onlookers that are watching how the soldiers are digging up the corpses. The motif of the uniqueness and individuality of every death reappears – "on its (i.e. the street's) back he stopped a sun". The indefinite article shows that "a sun" refers to the man's life yet it still implies that his death stopped the whole universe - at least for him. The people are waiting for the ambulance, but for the lyrical eye it is "the heavenly ambulance" that will take the old man directly to heaven and the cage of his body (the idea of confinement and imprisonment is omnipresent in the poem – we have locks, keys, chains, stepping out, bursting

and the cage) should be treated in a special way – "O keep his bones away from the common cart". The final part (namely the last two lines) presents a beautiful image in which the death of a one-hundred-year old man accumulates the qualities of bliss and happiness. Nature responds to the tragedy in a very peculiar way – his long life is celebrated and the storks (symbols of new life and regeneration) sitting "on the sun's right hand" emphasise the quality, length and stateliness of the man's life and that it was more valuable and worthy of admiration than the life of a child. Once more this controversial opinion proves the role of originality and individuality that was crucial in Thomas' poetry. His art enabled him to preserve the autonomy and uniqueness of the experience of an individual. Dylan Thomas is a poet of the private for whom politics and the public sphere are fakes and artificial constructs. Our experiences are governed by subjectivity and everything can be found in our insides – poetry should be a product of this subjectivity. As Bernard Bergonzi once said: "Dylan Thomas, a poet whose pre-occupations were visceral rather than social"[20].

In this essay I did not want to prove that British poetry of the 20th century can be simply labelled as political – such a generalisation is of course a misunderstanding and falsehood. My aim was to show that what prevails in this poetry is the outside world, the reality that lies outside the window of a poet's studio or in the newspaper or during a conversation in a café. I wanted to show that politics, although always at least marginally present in literature, in the first half of the 20th century invaded poetry and forced almost every writer and every poetic movement, even those who wanted to run away from society (modernists, the New Apocalypse), to respond. The reasons for this situation are quite complex and differentiated and I tried to outline them in the introduction. Yet the most powerful cause was the rapid changes in the way people were thinking from the start of the First World War to the end of the Second World War. Poetry must have reacted to those changes and in order to do this it had to direct itself externally rather than internally.

The most surprising thing that emerges out of my analysis is the growing confidence in the autonomy of a work of art. It seems that the "open" poetry that I discussed had to focus itself on form and the inner order. A certain detachment from engagement, from taking sides was crucial for this poetry not to deteriorate into journalism or essayism. This tension between responding and refusal to respond, between so called Ariel and Prospero poetry proved to be very fruitful and influential. Poetry from the first half of the 20th century stands in the middle of this and disrupts the above dichotomies by being both sensitive to the world as well as guarding its autonomy. It seems that only the internal order of poetry can make a poet write what Seamus Heaney beautifully called the literature of redress.

Stanisław Barańczak in his essay 'O pisaniu wierszy'[21] writes that a 20th century poet (and for him this border point is Rimbaud's poetry) is a man in a cabaret sketch where the main part is performed by the world. A poet is a simple-hearted figure who tries to interrupt the mad monologue of the clown-world. He has the chance to say something and this is much more than the part of a dumb extra. British poetry between 1914 and 1945 is full of such interruptions, of birds painted on glass that try to change the route of real, maddened birds – this, I believe, is the main point of my essay.

Notes

[1] Heaney, 1996, pp. 199-218. Because of the inability to find an English original I am forced to quote Stansisław Barańczak's translation: "Ci, którzy poezji uczą, ci, którzy piszą jej apologie, ci, którzy ją uprawiają, od Sir Philipa Sidneya do Wallace'a Stevensa, wszyscy prędzej czy później odczuwają pokusę pokazania, jak istnienie poezji jako formy sztuki wiąże się z naszym istnieniem jako obywateli społeczeństwa – jak wygląda "teraźniejszy użytek z poezji" " (p. 199).

[2] Watson, pp. 85-98.

[3] Heaney, ibid.

[4] ibid., p. 217 ("(...) sylwetki ptaków namalowane przez tekturowy szablon na przezroczystych powierzchniach szyb albo szklanych ścian muszą znienacka pojawić się w polu widzenia i zmieniać kierunek lotu prawdziwych ptaków. W jednym błysku dając nieomylnie znać o swojej obecności, sylwetki te zmuszają lecącego na wprost nich ptaka do instynktownego skrętu. Wizerunek żyjącego stworzenia skłania w ten sposób stworzenie autentycznie żywe do zmiany kursu, którą można określić tylko jako zbawienną. I taka naturalna, nagła zmiana kierunku bywa również skutkiem oddziaływania na nas poezji").

[5] Cecil Day-Lewis, 'Introduction' to *The Collected Poems of Wilfred Owen.*

[6] Owen, p. 31.

[7] ibid., p. 12.

[8] Heaney, 1989, p. XIV.

[9] ibid., p. XVI.

[10] Douglas, 1979, letter to J.C. Halls, 10 August 1943, p.135.

[11] Douglas, 1985, pp. 119-120.

[12] Skelton, 'Introduction'

[13] Watson, p. 46.

[14] ibid., pp. 71-84.

[15] Skelton, p. 41.

[16] Cecil Day-Lewis' statement in: Watson, op. cit.

[17] Orwell, p. 76.

[18] From Auden's 'Spain'.

[19] Because of the extremely long titles from now on I will refer to these poems as respectively 'A Refusal to Mourn' and 'Among those Killed'.

[20] Bergonzi, p. 125.

[21] Barańczak, pp. 237-240.

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Joanna Wilczewska

Introspection via Retrospection – A Reflection on *The Remains of the Day* by Kazuo Ishiguro*

The Remains of the Day is a narrative of Stevens, a butler, who worked for many years for Lord Darlington. Now he is employed by an American, Mr Farraday, who has bought Darlington Hall after the former owner's death. His new employer persuades Stevens to take a trip to the West Country. Perhaps the persuasion would not have been successful were it not for a letter from Miss Kenton, a former housekeeper in Darlington Hall. Stevens starts his excursion to Little Compton, where the woman now lives, in the hope that she will return to service. The journey through the English countryside is at the same time a journey into his past.[1]

Looking back on his life, Stevens recollects various events that proved to have a major influence upon the course of his career. One such significant episode is his father's death that happens in Darlington Hall during a conference of great consequence. Stevens' behaviour at that time may be viewed by many as an act of inhumanity or heartlessness. He neglects his dying father to fulfil his duties. Nevertheless, it is not merely out of insensitivity that he chooses to wait at the table rather than to be with his parent. Stevens aims at achieving 'dignity' which is 'something one can strive for throughout one's career.'[2] To attain this virtue should be the main objective of a 'great' butler. The protagonist is convinced that: 'Lesser butlers will abandon their professional being for the private one at the least provocation'[3] but Stevens is by no means a 'lesser' butler... Therefore, he

* The paper has been submitted for the course 111: *British Novel after 1945* run by Professor Andrzej Weseliński.

suppresses his grief believing that this is what his father – 'the embodiment of dignity'[4] - would expect of him. Not surprisingly then, the more effort he puts into restraining his emotions the greater sense of triumph he gets.

Stevens, though he does not fully, if at all, realise it, is in love with Miss Kenton.[5] From the very quantity of memories connected with her person one can infer certain weighty conclusions. It is noteworthy that the hero rereads Miss Kenton's letter a few times searching for definite indications of her desire to recommence her work in Darlington Hall. Still, he assures the reader that his interest in the former housekeeper's return follows from purely professional reasons. He is unable to admit his true feelings even to himself. 'Why Mr Stevens, why, why, why do you always have to *pretend*?'[6] - Miss Kenton once asked him. Interestingly enough, the response he gives, which is to refute her accusation, only proves her point as Stevens answers in his usual formal dignified manner. It is noticeable that in situations that are emotionally challenging he resorts to such a solution, needless to say, to keep himself safe from distraction which interferes with his 'dignity', with the smooth fulfilment of professional responsibilities. Nonetheless, the reader may discern certain traces of regret or at least serious reflection as far as his relationship with Miss Kenton is concerned:

> I have occasionally wondered to myself how things might have turned out in the long run had I not been so determined over the issue of our evening meetings... Indeed, it might even be said that this small decision of mine constituted something of a key turning point; that the decision set things on an inevitable course towards what eventually happened.[7]

The last sentence of the quotation above refers to Miss Kenton's agreement to marry Mr Benn. She consents to the marriage proposal after unsuccessful attempts at making Stevens reveal his true feelings towards her. Although the protagonist seems to realise the consequences of his coldness, he does not take any steps in order to efface the mistakes of the past. On the contrary, when he meets Miss Kenton after many years and learns about her unrequited love for him he behaves in his usual manner - he is polite and does not show the sorrow that her words have evoked. Thus, one can see that Stevens accepts his fate as it is. Retrospection does not induce him to introduce changes into his life. Quite the opposite, the conclusions he draws from the past indicate his reluctance towards independent decision taking:[8] '... there is little choice than to leave our fate, ultimately, in the hands of those great gentlemen at the hub of this world who employ our services.'[9] He renounces the right to self-designed fully autonomous existence. The following utterance may be considered to be his motto: 'This employer embodies all that I find noble and admirable. I will

hereafter devote myself to serving him.'[10] Working for Lord Darlington and then Mr Farraday appears to fill his shrunken world completely. It seems that he is blind to other aspects of life, or perhaps he does perceive them but in distorted shapes. In other words, Stevens notices the possibility of more than a professional relationship with Miss Kenton but rejects it as a distraction in his work. He can discern 'the key turning points'[7], the other paths that he might have followed and which could have taken him into unknown directions. Yet, he continues to make similar decisions. It is doubtful whether he will ever, after analysing his memories, resolve on a dramatic reorganisation of any kind.

Assuming that every individual's life is a labyrinth, one can claim that the choices of Stevens that are always the same create something of a quasi-labyrinth, a straight line rather than a maze. He notices different routes that he could have selected, the crucial events in his life, and when he says: 'But what is the sense in forever speculating what might have happened had such and such a moment turned out differently?'[11] one may have an impression that Stevens is about to concentrate on the future and even become a different person. Towards the end of the narrative he utters words which seem to confirm this notion: '...for a great many people, the evening is the most enjoyable part of the day. Perhaps, then, ...I should adopt a more positive outlook and try to make the best of what remains of my day.'[12] Nevertheless, Stevens' reaction to people chatting merrily on the pier puts an end to such ideas. Wondering why there is so much warmth among those who do not know each other, he finally comes to the conclusion: 'But, then, I rather fancy it has more to do with this skill of bantering.'[9] The lack of talent for telling witticisms is what Stevens considers to be his fault, a deficiency which is a threat to the ideal fulfilment of his professional duties: 'It is quite possible, then, that my employer fully expects me to respond to his bantering in a like manner, and considers my failure to do so a form of negligence.'[13] Hence, it is clear that any attempts at attributing truly perspicacious remarks to Stevens are pointless as all he is interested in is work. Looking back on his past and looking into his heart does not make him change his ways. He merely alters his attitude towards bantering . 'But I must say this business of bantering is not a duty I feel I can discharge with enthusiasm.'[13] is what the reader learns at the beginning of the novel whereas at the end one finds out that: 'Perhaps it is indeed time I began to look at this whole matter of bantering more enthusiastically.'[14] *Bantering* may be thus viewed as a certain framing device.

Stevens, though he cannot see it, is entrapped in a vicious circle. Paradoxically, the achievement of 'bantering' skills - the only ability this ideal butler does not possess - would mean abandoning the pursuit of professional

perfection. Yet, there is not much doubt that this fact will not cease to escape his notice. No introspection will ever allow him to perceive the spiritual emptiness he is heading for, no retrospective analyses of his past mistakes will influence his decisions. The reader may picture him eternally wandering the same paths in the quasi-labyrinth of his life.

Notes

[1] Connor, p.104.

[2] Ishiguro, p.34.

[3] Ibid., p.43.

[4] Ibid., p.35.

[5] Ibid., p.104.

[6] Ibid., p.162.

[7] Ibid., p.184.

[8] Stamirowska, p.257.

[9] Ishiguro, p.257.

[10] Ibid., p.210.

[11] Ibid., p.188.

[12] Ibid., p.256.

[13] Ibid., p.16.

[14] Ibid., p.258.

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'Crow-flowers, nettles, daisies and long purples'[1] in winter? Ophelia's drowning in the film version of *Hamlet* by Kenneth Branagh.*

> Grave. Is she to be buried in Christian burial, when she wilfully seeks her own salvation?
> Other. I tell thee she is, therefore make her grave straight. The crowner hath sat on her and finds it Christian burial.[2]

Even though frequently overlooked by readers, the gravediggers' dilemma about the burial of Ophelia's body and the circumstances of her death remain tantalising for critics and directors. In the text of *Hamlet* the mode of Ophelia's death is left ambiguous. The balance between Gertrude's assertion of the girl's innocence and the gravediggers' belief that she has committed suicide creates the possibility of different readings. Destroying this balance, the director decides on one, clear interpretation. And indeed this seems to be the case with many modern screen versions. The directors tend to reduce the multiplicity of meanings in favour of creating a character more appealing to the audience. Usually, the audience find it difficult to develop an emotional bond with a character whose design seems to be inconsistent or whose proceedings remain a mystery. Kenneth Branagh, in his film version of *Hamlet*, suggests that Ophelia did commit suicide and, consequently, makes her Christian burial highly questionable.

* The paper has been submitted for the course 2004: *Drama in Performance. The Analysis of a Major English Text* run by Ms Anna Cetera, PhD.

In the play the circumstances of Ophelia's death remain obscure. The gravediggers admit that her body has been examined by a coroner and that the authorities have allowed for Christian burial. Still, they suspect that she might have committed suicide. In the previous scene, however, Gertrude relates the tragedy to the King and Laertes, Ophelia's brother in the following manner:

> There is a willow grows askant the brook
> That shows his hoary leaves in the glassy stream.
> Therewith fantastic garlands did she make
> Of crow-flowers, nettles, daisies, and long purples,
> That liberal shepherds give a grosser name,
> But our cold maids do dead men's fingers call them.
> There on the pendent boughs her crownet weeds
> Clamb'ring to hang, an envious sliver broke,
> When down her weedy trophie and herself
> Fell in the weeping brook. Her clothes spread wide,
> And mermaid-like awhile they bore her up,
> Which time she chanted snatches of old lauds,
> As one incapable of her own distress,
> Or like a creature native and indued
> Unto that element. But long it could not be
> Till that her garments, heavy with their drink,
> Pull'd the poor wretch from her melodious lay
> To muddy death.[3]

Opinions of critics differ much with regard to these inherent contradictions. While some believe that the ambiguity is a valuable advantage of the design of Shakespeare's characters, others deny the existence of any inconsistencies.

Harold Jenkins notes that the critics 'who think that Shakespeare 'deliberately' kept Ophelia's story 'vague' and that the 'uncertainty' contributes to the 'attractiveness' of the play try to make a virtue of a defeat.'[4] Whereas he holds the opinion that the mystery is not there, in fact;

> It is a very limited notion of drama which regards as 'lyrical rather than dramatic' (Kittredge) (...), a speech designed in all its details to provide the Ophelia we have seen with her most appropriate end. And though the Queen does not speak in character, it is an essentially dramatic conception which makes her, who has in large part caused Hamlet's revulsion from love and marriage, the messenger of Ophelia's lovelorn death. Her account of it, reaching chorus-like beyond the dialogue, the play expects us to accept. So with the breaking of the branch the dramatist refutes in advance the suspicions of suicide which will

> nevertheless be allowed to determine the manner of Ophelia's funeral. In the circumstances of her death divergence of opinion among the folk of Elsinore is natural enough and must not be misconstrued as Shakespearean inconsistency.[5]

Also Kenneth Muir comments on Gertrude's speech:

> The Queen's account of Ophelia's drowning is a set piece of description, in which the favour and the prettiness are used to soften the horror. It is not particularly appropriate to the character of the Queen, and it is essentially unrealistic. She could hardly have been a spectator of the tragedy, and anyone close enough to watch the girl gradually sinking might have done something to rescue her. Nor does the account square with the gravediggers' belief that it was a suicide, or with the need for a royal command to enable her to be buried in consecrated ground.[6]

Muir lacks Jenkins' certainty as to the perfect clarity of Ophelia's conscience. Even though he admits there is no evidence that she did commit suicide, he notes that not only are the gravediggers' suppositions the cause of uncertainty, but also Hamlet's remarks on Gertrude's adultery interwoven with references to Ophelia.[7] Nevertheless both critics agree that the Queen's account of Ophelia's death appeals to emotion rather than logic. She succeeds in convincing the audience of the young girl's guiltlessness precisely because of her neglect of down-to-earth facts and her appeal to feelings.

Indeed, Gertrude's description has a significant suggestive power. Its imagery is so rich and detailed that it prompts the listeners to see with their 'mind's eyes'. The visual quality of the passage has often inspired painters. John Everett Millais, Pre-Raphaelite artist, presented this scene in a well-known painting entitled *Ophelia*.

Although the scene of Ophelia's death is not included in the text of the play, film directors take advantage of their medium to show it on the screen. Both Laurence Olivier and Franco Zeffirelli treat Gertrude's account on Ophelia's tragic death as implied stage directions. In Olivier's film version of *Hamlet*, Ophelia drifts on the surface of the water and Gertrude delivers her description in voice-over. Zeffirelli directs this scene similarly. We see Ophelia running to the river. Subsequently the camera moves away from the river to the castle where Gertrude relates the events to the King and Laertes. Finally the camera focuses on Ophelia floating in the stream. The direct presentation of the girl's drowning strengthens the Queen's words and lends credence to her description. Both directors thus reaffirm the traditional image of Ophelia's drowning.

Branagh breaks with this tradition. In his version, Gertrude's account is virtually contradicted by the subsequent scenes. This effect is partly due to the

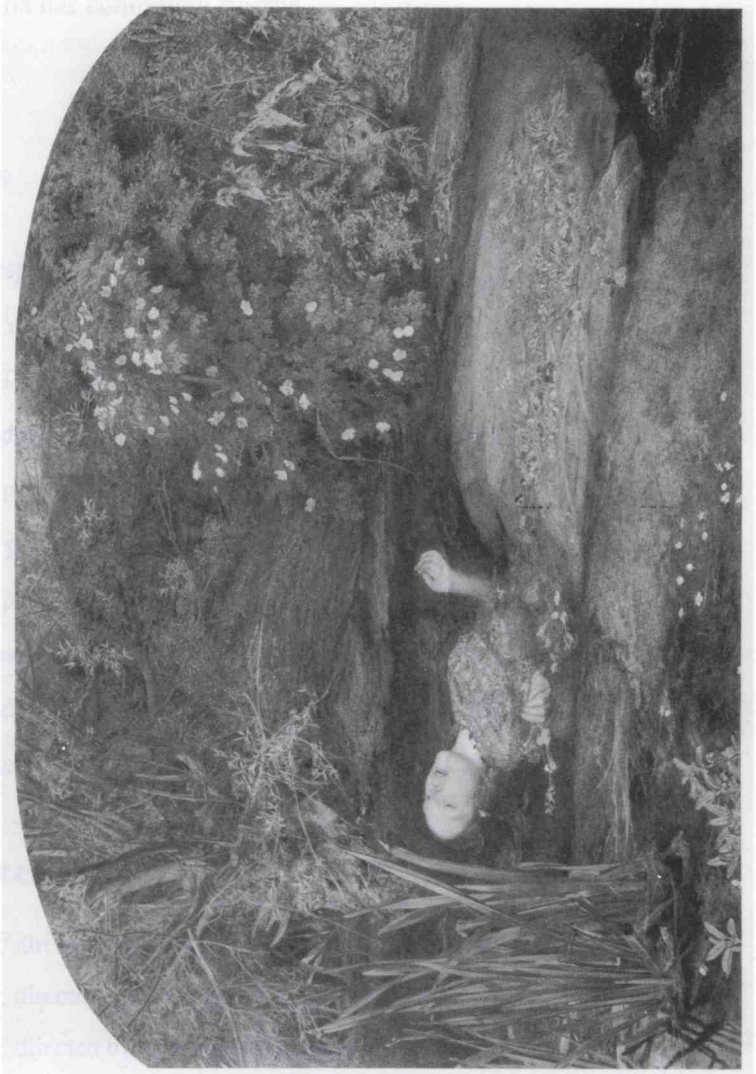
overall design of Branagh's *Hamlet*. The director sets the play in winter. Although most of the shots take place in the interiors, whenever the camera ventures outside we see vast spaces evenly covered with snow, the court plunged in whiteness, the trees barren of leaves. 'Crow-flowers, nettles daisies and long purples'[8] hardly match the scenery. At the end of act IV scene VII, when Laertes learns about his sister's death, the camera focuses on Ophelia's face, submerged in water. The shot is taken from above so we cannot see the place in which Ophelia was suppose to drown. The scene is followed by a view of the river in winter scenery. Thus the credibility of Gertrude's words is lost and the discrepancy between her account and the gravediggers' suspicions reinforced.

Furthermore Branagh modifies the way the court deals with Ophelia's madness. The action of his version of *Hamlet* takes place in the nineteenth century. In Shakespeare's times the mentally disturbed would not be isolated if not considered dangerous, however, in the nineteenth century the treatment of the mad required confinement. Thus Branagh's Ophelia is kept locked up. To justify the fact that she managed to get out of her room, the director adds a scene which provides another argument for treating Ophelia's death as a suicide. This scene presents the girl being washed with a hose. When her 'bath' is over we see her face in a close-up as she takes a key out of her mouth. The expression of her face clearly shows that she is determined to use it. Branagh's adding of the key proves to be a substantial interpretative shift, particularly, if we consider how it does influence our assumptions as to Ophelia's insanity. Jenkins believes that she is ignorant of her unsound mind, which is evident in the scene when she offers flowers to the members of the court: 'Ophelia's madness shows itself (...) in unawareness of her surroundings and of the identity of those whom she gives her flowers to.'[9] Unawareness excludes deliberate behaviour. Thus the question of Ophelia's death resolves itself into deciding whether she was aware of herself or, perhaps we are to trust Gertrude description:

> Which time she chanted snatches of old lauds,
> As one incapable of her own distress,
> Or like a creature native and indued
> Unto that element.[10]

By giving Ophelia the key, Branagh suggests that her actions are intentional. One may even suppose that her humiliation, her 'crude' baths and the strait jacket, which she has to wear, prompt her to commit suicide.

In his film version of *Hamlet*, Branagh makes Gertrude lose her credibility. Firstly, he adds a winter scene refuting the Queen's rich imagery and, secondly, he supplies a key, which serves as an argument against



I. John Everett Millais *Ophelia* (1851-52)

Gertrude's conviction that the girl is unaware of her madness. Thus, in Branagh's version, Ophelia's death is no longer ambiguous. The suspicions which arise in the 'grave yard' scene become a verdict verbalising our thoughts - Ophelia has committed suicide.

Notes

[1] Shakespeare, IV.vii.168

[2] ibid., V.i.1 ff.

[3] ibid., IV.vii.165 ff.

[4] 'Introduction' by H. Jenkins [in:] Shakespeare, p.149

[5] ibid., p.546

[6] Muir, p.27

[7] ibid., p.24

[8] Shakespeare, IV.vii.168

[9] 'Introduction' by H. Jenkins [in:] Shakespeare, p.536

[10] Shakespeare, IV.vii.176 ff.

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Łukasz Kacperczyk

The True Face of Voodoo According to Ishmael Reed: A Reading of *The Last Days of Louisiana Red**

Voodoo is the most important notion in Ishmael Reed's novel *The Last Days of Louisiana Red* which tells the story of a metaphysical detective (Papa LaBas) trying to solve the mystery of the death of Ed Yellings – the owner of Solid Gumbo Works. In the main plot, the author incorporates many concepts taken directly from the Voodoo religion[1]. In fact, the whole story told in *The Last Days of Louisiana Red* is a fascinating journey into the mysterious world of *Vodun*. The novel includes tales about such prominent New Orleans's figures as Marie Laveau and Doctor John. What is more, even the main protagonist (i.e. Papa LaBas) is connected with that cult – he personifies a *loa* (spirit) of communication. His name is a Creole version of a Dahomean word *Legba*. Although the novel may be read on many levels, I will focus solely on Reed's attitude towards Voodoo. The author shows the reader two very different faces of the phenomenon, and seems to take side of one of them. I have decided to leave out a rather lengthy, and supposedly boring, discussion of religious intricacies in favor of establishing Reed's views on the subject. I will also deal with an interesting extension of the meaning of Louisiana Red. Despite the fact that as a *Factory* opposing the Solid Gumbo Works it embodies 'improper' use of the *Business*, it also symbolizes everything harmful to the black community. As a result, Reed's opinion of *Bad Business* may be understood as a statement of his perception of some types of behavior common among African-Americans.

For Ishmael Reed, Voodoo is a perfect metaphor for the black man. Louisiana Red signifies the wrong, and Solid Gumbo Works the right mode of

* The paper has been submitted for the course 122: *African-American Literature* run by Ms Ewa Łuczak, MA.

behavior. One cannot say that in *The Last Days of Louisiana Red*, Reed 'promotes' Voodoo as such. Because Louisiana Red is a rival corporation to Solid Gumbo Works, we may consider it to take part in some *Business*. However, it represents the face of Voodoo Reed wants to get rid of. His attitude may be based on a distinction concerning the African origins of the cult. The author seems to prefer the *Rada* to the *Petro* side of *Vodun*. *Rada* is the Dahomeyan and Yorubian side of that religion – 'cool', associated with peace and reconciliation. *Petro,* on the other hand, comes from Congo, and represents the 'hot' side of Voodoo – it uses the power of charms for healing and attacking evil forces. Andre Pierre, Haitian painter and *Vodun* priest, called *Rada* 'civilized' and *Petro* 'military'.[2]

The common misunderstandings concerning Voodoo are due to the fact that nowadays the very term has come to be synonymous with Hoodoo. Hoodoo (*Petro* being its ancestor) is the negative element of *Vodun*. To a large extent it relies on magic and charms, although they are not the essence of this religion. Reed detests that part of Voodoo. Papa LaBas (if not *porte parole* of the author, then definitely a positive protagonist) considers 'putting snakes in people' a disgusting and improper way of dealing with problems. All that implies that the author's vision is not that of getting back to one definite tradition, but rather to combine certain elements into a 'proper' system. There is no place in that system for Hoodoo, although 'most citizens of New Orleans... knew Voodoo only as a magical act.'[3] Seldom was magic used for any positive purposes, which earned Voodoo a bad reputation. What also contributed to people's misunderstanding of the nature of Voodoo was the so-called 'mail-order' *Business*. It flourished during the first two decades of the 20th century. Selling advice, candles, charms and dolls replaced any concern and respect for the tradition. The Hoodoo practitioners were more interested in money than in religious rites and rituals. By 1947 the term Voodoo was practically replaced by Hoodoo, meaning making a profit from selling talismans, luck powders etc.

The misuse of the *Business* is initiated by the female characters – Reed associates many destructive actions with women. It is Minnie who is supposed to turn against her own family – oppose her father (a 'good' *Worker*, inventor of the cure for cancer), and destroy the Solid Gumbo Works so that Louisiana Red would replace it, and take its clients. The same Louisiana Red is involved in the mail-order *Business*, selling not only charms, but also drugs. However, Minnie's actions are partly justified for she is driven by an experienced industrial spy (another woman) – Nanny (Lisa). Still, the greatest enemy is the one who started it all – Mary Laveau. Present in the novel seemingly only in the messenger's tale, she is in fact one of the central figures in *The Last Days of*

Louisiana Red. She was a real Voodoo queen, said to be the inventor of the mail-order *Business*. Her many vices include killing Doctor John – another good *Worker* and herbalist striving to give people what they really need i.e. health of the body and soul.

One can easily see that Reed resents the matriarchal face of Voodoo characteristic of New Orleans. He would certainly prefer the Haitian and Dahomeyan distribution of powers where the majority of rulers (or even deities) were male, while in New Orleans women made up to 80% of worshippers. Reed's attitude is deeply rooted in the fact that in Voodoo witches (and Marie Laveau definitely was one) were regarded as destructive creatures without any positive role.

Another part of the cult the author opposes is its ability to accommodate to the changing conditions. In the novel, this is again connected with Marie Laveau. She is said to give African gods the names of Catholic saints. It enabled Voodoo to survive in such a Catholic place as New Orleans. However, Reed considers a mixture of African-West Indian Voodoo worship and Catholicism a heritage of slavery. Although adjusting to circumstances made the survival of slaves (and the religion itself) possible, he postulates getting rid of alien elements and leaving certain parts of the 'pure' religious tradition instead.

So far I have discussed Ishmael Reed's attitudes towards particular aspects of Voodoo as such i.e. as a religion. In the novel however, there exist many hints that it may be also perceived as a way of life. Papa LaBas would then be the role model, while the concept of Louisiana Red would constitute a 'wrong' way of life unfortunately prevailing among blacks. We learn that Louisiana Red is an improper face of the Voodoo 'lifestyle' from the very beginning of the book. In fact, we get to know its social side before we are informed that it also means 'a misuse of the Business.'[4] Blacks turning against one another, manipulated by gigantic corporations (including the state) to 'go against their own best interests'[5] – this is Louisiana Red. The fact that Ed Yellings decided to do everything he could to end this phenomenon clearly shows that Solid Gumbo Works was an organization for the improvement of people's lives. By putting a stop to Louisiana Red's reign in New Orleans, it would release blacks from the psychological pressure imposed on them by the 'misuse of the Business'[6], and therefore rid their minds of any thoughts harmful to the black community. During slavery, Voodoo was used 'as an organized force against a common enemy.'[7] Louisiana Red performs the opposite – it disorganizes and causes conflicts among blacks. As Papa LaBas says, 'Louisiana Red [is]: toad's eyes, putting snakes in people, excrement, hostility, evil, Negroes stabbing Negroes – Crabs in a Barrel.'[8] Once it has established its

prominent and very influential place in the blacks' consciousness, it will, by any means necessary, prevent anyone's breaking out of the vicious circle of negativity. The very title suggests that, although Ed Yellings did not achieve his goal, he set a solid foundation for Papa LaBas to finish the mission.

A very interesting discussion of Reed's usage of Voodoo in comparison to Bakhtin's notion of 'ideologemes' is presented by Sämi Ludwig in his essay 'Dialogic Possession in Ishmael Reed's *Mumbo Jumbo*.' The author presents Bakhtin's opinion that 'all languages are voices of ideology, which in the novel become stylized into active 'ideologemes'.'[9] Only someone having access to many 'languages' is able to overcome the tension between controlling the language to express our intentions and being controlled by it. In Bakhtin's theory 'the author' is that person, in Voodoo it is the *houngan* (priest). The novel is the 'zone of contact' for 'languages', realized in the form of different protagonists. Ludwig says that 'in voodoo Bakhtin's 'ideologemes' are personified by the spirits.'[10] Houngan does his *Business* with *loas* just like the novelist negotiates his intentions with 'languages.'

To express his artistic vision, Reed coined the term *NeoHooDoo aesthetic*. Its meaning is somewhat obscure, but we certainly may say that it stresses improvisation and individual expression.[11] That is why Reed uses 'types' of characters ('ideologemes') rather than 'real people.' They are more useful than fully developed protagonists. The author's negotiation to get his intentions across is therefore easier to complete. The main cause for this strategy is the use of Voodoo as the basic structure of his writing. Ludwig claims that 'Reed means by 'loa'... the ideas that prestructure our experience as well as our interpretations, the principles that govern our minds and our souls *and* the forces and institutions representing them.'[12]

The true face of Voodoo from the title of my essay is, for Reed, a set of elements arbitrarily chosen from the vast body of *Vodun* tradition. The rejection of magic (unless it is used for a just cause e.g. restoring peace and order) and bloody rituals, which, although not the essence of the cult, are an important part of the religion, suggests that Reed uses certain elements of Voodoo to construct a NeoHooDoo aesthetic. He applies this new system of ideas to the social construction of the black man, as well as to his own writing. Therefore, Voodoo in *The Last Days of Louisiana Red* is not merely a device to attract the readers' attention, but a concept central to Reed's perception of life and art.

Notes

[1] It was recognized as a bona fide religion by the World Order of Congregational Church in 1945.

[2] Thompson, pp. 164-165.

[3] Mulira, p. 56.

[4] Reed, p. 152.

[5] Reed, p. 9.

[6] Reed, p. 152.

[7] Mulira, p. 37.

[8] Reed, p. 152.

[9] Ludwig, p. 326.

[10] Ludwig, p. 328.

[11] Melnick, p. 300.

[12] Ludwig, p. 330.

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Anita Markowicz

The Use of Symbols in Tennessee Williams's Plays – *The Glass Menagerie*, *A Streetcar Named Desire* and *Cat on a Hot Tin Roof**

Tennessee Williams belongs to those playwrights whose plays are characterized by a heavy reliance on symbols. Unquestionably, it is a reflection of Williams's views on the dramatic art. He believed that drama should aim at capturing the entire spectrum of human experience, including those spheres of reality which are by nature non-rational and thus cannot be expressed verbally.[1] Consequently, from the beginning of his career as a dramatist, Tennessee Williams devoted himself to the creation of symbology which would be comprehensible to the American audience but, at the same time, capable of reflecting the complex condition of the modern man. Hence Williams considered symbols as the fundamental element of the language of drama. As he himself wrote:

> ...symbols, when used respectfully, are the purest language of plays. Sometimes it would take page after tedious page of exposition to put across an idea that can be said with an object or a gesture on the lighted stage. [2]

The use of symbols allowed Williams to conduct in his plays several different explorations of the human life. It is especially interesting to trace how his symbology helped him to create the character of a sensitive and unique individual who is not able to cope with the real world. It is no coincidence that his most successful plays - *The Glass Menagerie*, *A Streetcar Named Desire* and *Cat on a Hot Tin Roof* feature such a character. Williams considered himself as an outsider, therefore his preoccupation with the theme of the sensitive

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destroyed by the hostile world was, to a large degree, triggered by his personal experience. Laura Wingfield, Blanche DuBois and Brick Pollitt mark subsequent stages in evolution of that most prominent of all Williams's themes.

In *The Glass Menagerie* the employed symbology is still crude and centred around the title image - a glass collection of animals. However, the play indicates the beginning of the use of the Southern symbolism which developed in his later works. The South as the region separated from the mainstream of the American life represents a culture, which has passed away, crushed by the power of modernity coming from the North. Laura Wingfield, the heroine of the play, is the embodiment of that extinct culture. Raised in the civilized South, she is doomed to perish in the modern urban world symbolized in the play by the dance hall and the typewriter. She is too vulnerable to face the harsh realities of life; the examination in typing and the business school are too much for her to handle. Instead, she chooses the world of illusion represented by her glass collection. Only her menagerie seems to be able to offer her refuge from the irrevocable passage of time; time which forces her to gain maturity, as it exposes her to all brutalities of life. Even Laura's 'gentleman caller', who in the play personifies the real world, is not free from the limits of time. He has to confront the gap between his high school dreams and 'the reality of his present life'. Time demands that people abandon their fantasies in the face of economic necessities.[3] Laura's withdrawal into the world of the imagined symbolises her wish to freeze time and stop this process. Unfortunately, the escape into illusion is not a good solution. The timeless world of fantasy can be as easily broken as the unicorn's horn.

Williams used the image of unicorn to emphasise the uniqueness of Laura. The unicorn with its one horn and Laura with her one crippled leg are two of a kind. They are both extinct creatures who belong to the world of myth rather than to the world of reality. Laura's distinctiveness is also stressed on the linguistic level. Jim O'Connor calls Laura 'Blue Roses'. There are no roses of such colour, therefore they stand for the impossible. Symbolically it can mean that Laura will never find happiness and understanding in this world, as she is a creature from another dimension. Moreover, Laura is distinguished from the rest of the characters by the use of music. Whenever the play focuses on her a single tune - *The Glass Menagerie* - is heard more clearly. As Williams described in his production notes, the music 'expresses the surface vivacity of life with the underlying strain of immutable and inexpressible sorrow'.[4] Thus it reflects the emotions one experiences looking at a piece of glass. We think how beautiful but also how fragile it is. Since glass is Laura's image, the music of the play can be included into the group of symbols used to describe her uniqueness.

There is only one scene in the play in which Laura shows readiness to escape from her fantasy world. When Jim, by accident, breaks the horn of the unicorn - her favourite item in the collection, she is not disturbed. She says to Jim:

> It doesn't matter. Maybe it's a blessing in disguise.
> ... I'll just imagine he had an operation. The horn was removed to make him feel less - freakish! Now he will feel more at home with the other horses, the ones that don't have horns...[5]

These words and her calm reaction symbolise that she also wants to become 'less freakish' and no longer remain a unique individual apart from others.[6] However, when she learns that Jim is engaged to another girl, she relapses into her former dream world.

In his later works Williams progressed to the creation of a more extensive net of symbols. In *A Streetcar Named Desire* the character of Blanche DuBois is constructed on a few dramatic levels, each calling for a symbolic interpretation. First of all, Williams developed the symbolism of the South. Blanche is the incarnation of the Southern culture. Her elegance, preoccupation with good manners, art and hygiene indicate that she was raised to be a refined Southern lady. She was living on the plantation called Belle Reve - a beautiful dream. Although her dream (in a literal and metaphorical sense) has already ended, she cannot wake up from it. Blanche is a woman belonging to the culture that no longer exists but, since she fails to adjust to the modern world, she clings to the past by recreating the atmosphere of her 'dream'. Thus, Belle Reve stands for the fiction Blanche tries to enact.

She is a symbolic actress. Her trunk is full of clothes and jewellery which she uses to act out various roles; the artistic touch with which 'she transforms the Kowalski apartment reveals the eye of a theatre director'.[7] Blanche, just like Laura, is hyper sensitive and in confrontation with such people as Stanley Kowalski - the embodiment of animal power and beast-like behaviour - she is doomed to failure. That is why she creates the world of illusion to which she can flee each time she feels threatened by the outside world. Her 'mania of covering electric bulbs with coloured lampshades is the symbol of her withdrawal from the real world'.[8] It also symbolises her attempt to suspend the passage of time. Blanche is terrified of ageing. 'She knows that something has ended and that it can only be regained on the level of the story, only by pretending she can resist the pull of time'.[9] Therefore, she spends most of her time trying to hide what she considers as the cruel consequences of time and experience, and slowly becomes an artifice. In this respect she mirrors the lot of the South. What Blanche attempts to accomplish by covering electric

bulbs she also tries to achieve on the level of speech. Her strained lyricism and lofty language represent her desire to build up the realm which would be inaccessible to such primitive people as her brother-in-law.[10]

Blanche's sensibility and her inclination towards aesthetics is visible in her first experience with men. The marriage to a young boy, who from the very beginning shows signs of femininity, is the indication of 'her preference for style over function'. His suicide marks the start of her 'neurotic recoil from the real world'.[11] Her later numerous relationships with young men symbolise her need to defy the consequences of maturity. Blanche's attraction for Mitch is also rooted in that need. He is still a mother's boy and his sexuality is somehow questionable, therefore Blanche is able to stage all the adolescent fantasies about courtship. Their relationship is another symbol of Blanche's wish to freeze time.

Ultimately, however, the world of illusion is not a safe refuge. It does not protect Blanche from the world of Stanley Kowalski. His character is the symbol of brute life, of society concerned only with securing a piece of meat for dinner (the beginning of the play presents Stanley throwing a package of meat to Stella and the image of meat is associated with him throughout the play). He is the emblem of the materialistic attitude to life; the figure who continues to play poker while a human tragedy unrolls in front of him. He represents everything that Blanche despises. Nevertheless, from the very beginning they feel a sexual attraction to each other, and 'desire, when allowed to follow its own course, results in death'.[12] Therefore, after the rape, Blanche must die. Her final insanity and institutionalisation is synonymous with death. It is the fulfilment of Blanche's fate, indicated symbolically in her opening statement:

'They told me to take a streetcar named Desire, and then transfer to one called Cemetery and ride six blocks and get off at - Elysian Fields!'[13] These lines capture the essence of the whole drama. Williams seems to suggest that the sensitive individual cannot win with the authority of the modern world. The only road available to him or her is that of insanity; letting go of the world which torments. However, it is also a form of a ritual death.

A different solution to the problem of the vulnerable man, struggling to survive in a hostile environment, is presented by Tennessee Williams in his Pulitzer Prize winning drama *Cat on a Hot Tin Roof*. Brick Pollitt, a former football star and sports announcer, is another study of a neurotic personality who does not fit into the modern world. Williams, in order to emphasise his alienation, once again employed a southern setting, charged with symbolic meaning. The mansion inhabited by the Pollitt family signifies the corruption of modern society. It is crowded with people who epitomise acquisitiveness and

greed. The owner of the estate, Big Daddy, is an egoist whose sole preoccupation in life has been the accumulation of wealth. It is a world in which human relationships seem to be limited to business transactions. Religion has been also corrupted by material values. It is symbolized by the character of the priest who constantly looks for ways to obtain large donations for his church. The cancer slowly destroying Big Daddy is a symbol of the greed which kills morality and all human feelings, ruining families and societies.

Brick is ill-equipped to function in such a society. His uniqueness and sense of separation from others is stressed again on the level of aural composition. Williams describes the sound of Maggie as that of a 'chanting priestess'; that of Big Daddy as a 'bellowing bull'; the voice of Big Mama reminds of 'huffing, puffing of the old bulldog'. Only Brick's voice is described as genuine 'music'.[14] Thus, it is obvious that his idealism cannot be understood by his family. It is only safe in his friendship with Skipper. But when Maggie provokes a confrontation with Brick's friend, suspecting the nature of their relationship, it leads to the suicide of Skipper. This, in turn, leaves Brick full of guilt and doubts about his own sexuality. In order to efface his memory, he plunges himself into alcohol. The console with radio-phonograph, TV set and liquor cabinet symbolises, thus, Brick's denial of reality. Those are the means by which he can create illusions, protecting himself from his true existence.

Just like Laura and Blanche, Brick tries to resist maturity as it would mean the necessity to face reality. Therefore, he escapes into the mythic world of his sporting successes. But that world also fails him. He breaks his leg trying to hurdle. The crutches on which he hobbles are the symbol of 'his inability to stand on his own feet'.[15] The relationship with Skipper, a friend from his youth, can be also perceived as an attempt to freeze time and prevent his own development.

The only way for Brick to survive in the modern world is to succumb to the social norms of the society. It means that he has to give in to his wife's will. Maggie the Cat wants to secure her husband's share of the estate and since this rests on their ability to produce offspring, Brick at the end of the play seems willing to turn her lie about pregnancy into truth. The play suggests that procreation, the symbol of which is the bed dominating the opening and closing scenes, is the only way to neutralise death.

The analysis of the most memorable characters created by Tennessee Williams reveals his enormous indebtedness to symbolism. The symbols employed not only help him to construct realistic characters, but to examine the social condition of the modern man as well. Williams stretched his symbolic net on to the levels of music, speech and sounds. It added a poetic quality to his drama and heightened the dramatic effect. Thus, the use of symbols contributed a great deal to the success Williams's plays enjoy all over the world.

Notes

[1] Jackson, p.48.

[2] Preface to *Camino Real*, pp. x-xi.

[3] Bigsby, p.41.

[4] *The Glass Menagerie*, p.7.

[5] ibid., p.104.

[6] Donahue, p.24.

[7] Bigsby, op.cit., p.34.

[8] Donahue, op.cit., p.224.

[9] Bigsby, p.33.

[10] ibid., p.49.

[11] ibid., p.45.

[12] ibid.

[13] *A Streetcar Named Desire*, p.15.

[14] Jackson, op.cit., p.100.

[15] Bigsby, p.57.

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Marcin Wierzchowski

0 (zero). A Few Remarks on Wallace Stevens's 'The Snow Man'*

In the melancholy-tinted heap of broken images of the modern world a wintry landscape had to be very tempting and attractive, and as it served well the philosophical and artistic moods of the time it was of frequent, but not too frequent, use to the modernists. *"... it was related that the party of explorers* [during one of the Antarctic expeditions], *at the extremity of their strength, had the constant delusion that there was one more member than could actually be counted"* reads a footnote to line 360 of *Waste Land.* "But when I look ahead up the white road, / There is always another one walking beside you..."[1] Also Frost, let alone his surname, provides a good example in this respect:

> My little horse must think it queer
> To stop without a farmhouse near
> Between the woods and frozen lake
> The darkest evening of the year.[2]

As opposed to the instances quoted, Wallace Stevens's 'The Snow Man', written three years before the publication of *Waste Land*, is a static, matter-of-factly description of an emotion embraced by the cold frames of the image and poetic form, in sync with the dogmas of imagism. The humbly conventional five tercets, with lines varying from seven to twelve syllables and quite stable prosody (predominantly anapaests and iambs), concurs with the poem-as-direct-as-possible postulates of the imagists. A carefully chosen and

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limited set of vocabulary, with a low number of adjectives, seems to reflect the idea of poetry deprived of ornaments. Finally, the internal pulse of the poem - the least evident, due to its subjectivity - intensified with the sonoric sphere, brings the mere image on the level of emotion, efficiently expressed in the closing line.

Despite the lack of dynamism, Stevens offers a reader a trip through the internal world, the realm of senses. From regarding "the frost and boughs / Of the pine-trees," belonging to the sphere of the mind, we pass to beholding "the junipers sagged with ice", the next step being the negation of thinking ("and not to think / Of any misery of sound...") and focusing on aural perception. Among the thoughtfully selected vocabulary the word 'sound' appears three times, 'the wind' and words with the stem 'listen' – twice. One's eyes and mind are not enough to see and understand. "A mind of winter" stands here for a unification of senses, for absorbing an image with the entire body. As Prometheus, who in one of the possible endings of the myth, attempting to escape the beaks that quartered him, clung tighter and tighter to the rock to finally become one with it. "*Statis* is his end and the end of the myth."[3] *Statis* is the end of the listener in 'The Snow Man': temperature receptors will allow you to behold "the spruces rough in the distant glitter / Of the January sun"; owing to the open ears you will be able to "behold / Nothing..." Accreted with "the nothing that is," he becomes/is nothing himself.

It is a paradoxically surprising ending of that short trip across our senses, embedded in the static landscape. Paradoxically, since the very ambiguity contained in the word "wintry" carries the bleakness that we face after the dot; paradoxically, as together with the killing of God the post-Nietzschean world was deprived of the only beam of sense that could brighten the gloom of winter. What is left is "the same bare place", so strongly emphasised thanks to a powerful metrical solution.

There is an ancient Chinese story about Tshiu Tshih, one of the greatest masters of Zen from the 9th century, according to which he used to answer to all important questions concerning the Absolute by raising in silence his hand with a finger pointing upwards. One of his disciples, following the example of his master, started responding in the same manner. One morning the master, upset by the boy's behaviour, having previously hidden a knife in the sleeve of his kimono, called for the disciple and asked him: 'Who is Buddha?' And when the boy raised his hand, pointing upwards with his finger, Tshiu Tshih caught him by the wrist and cut the finger off. The disciple ran out moaning, but after a moment the master called him once again, now asking: 'Where is Buddha?' Led by an impulse, the boy raised his hand. But the finger, obviously, was not

there, which for the disciple resulted, as the chronicle relates, in a sudden illumination. He already knew where Buddha is.[4] Non-Being is a sign of Being; non-Existence is a sign of Existence, in contemporary linguistics and semantics referred to as *zero sign.*

With God killed by Nietzsche, we cannot expect anything else but a nihilistic formula saying: 'Non-Being is a sign of non-Being'; we cannot expect that getting to the marrow of things we, nothing ourselves, shall behold anything but "Nothing that is not there and the nothing that is." But we need no more.

The Poem

Wallace Stevens

The Snow Man

One must have a mind of winter
To regard the frost and the boughs
Of the pine-trees crusted with snow;

And have been cold for a long time
To behold the junipers shagged with ice,
The spruces rough in the distant glitter

Of the January sun; and not to think
Of any misery in the sound of the wind,
In the sound of a few leaves,

Which is the sound of the land
Full of the same wind
That is blowing in the same bare place

For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.

Notes

[1] T.S Eliot, *Waste Land,* ll. 362-363.

[2] Robert Frost, *Stopping By Woods On A Snowy Evening,* ll.5-8.

[3] Kott, p. 317 – translation M.W.

[4] cf. Kott, pp. 312-313.

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Monika Misiec

Lena Grove and Joe Christmas – The Impossible Meeting*

It was a question of when, not of whether. Throughout most of the novel I kept waiting with impatience for the moment when Joe would finally meet Lena and see his anguish dissolve in the peace and warmth of her presence.

It wasn't only for the traits they share - a childhood of hard work and little care, disappearance of the first lover, a penchant for running away through windows, alienation and passivity - but also their differences that I thought would bring them together.

It was only after Joe's death that the impossibility of such a meeting became obvious, the main reason for it being neither Lena's self-centeredness nor Joe's being 'a foreigner to the very immutable laws which earth must obey'[1] but a difference profound and irreconcilable, a difference in temporality and spatiality.

Although they come to the same town and even happen to meet the same people, they live in separate universes. Joe's is the world of 'terrific clatter of jangling and rattling wood and metal and trotting hooves'[2], 'a cosmos that is violent, chaotic and absurd'[3], whereas Lena's universe is filled with 'kind and nameless faces and voices'[4], on occasion the same faces that stare at Christmas with fear and contempt, the same voices that call him a nigger.

But there is more to it: Lena feels comfortable and placid while constantly on the move because she doesn't need to find a place of her own. She already has one, being a destination for herself and a shelter, a whole universe for the baby she is expecting. She cares for it to have a father and as for the rest - 'I reckon the Lord will see to that'[5] - she says.

* The paper has been submitted for the course 222: *American Modernist Fiction* run by Ms Agnieszka Graff, PhD.

Lena perceives the world as finely ordered and time as 'a peaceful corridor paved with unflagging and tranquil faith'[6], through which she travels- moving yet immobile- in a wagon of this or that good man, looking patiently and unhurriedly for her runaway lover. She asks for help when she needs it, rests when tired, always at peace with the world and her life. Moreover, she is life itself - a silent eternal force, immense as the Earth that she represents and indefatigable as the change of seasons which she accepts just as placidly as she accepts her pregnancy. She can be said to represent the embodiment of what Freud called the life instinct - an urge to grow and progress, protect oneself and finally extend oneself by means of giving out a new life.

She is Eros - the sexual drive, maternity and care leading to the seemingly ultimate goal of all nature: the conservation of life and prolongation of one's species.

However, Freud looked for the ultimate somewhere else. 'The goal of all life is death'[7], he claimed, pointing to the death instinct as an inevitable tendency of all animate beings to return to their primal state of inanimate peacefulness.

It strikes one as quite obvious that it is Joe who can be equated with Thanatos - the representation of the instinct of death and aggression. Not only does he act violently - beating up the black girl, attacking his adopted father and in the end killing Joanna Burden - but he also attracts aggression and hatred like a magnet. And it is only violence that he is willing to accept from others, having repulsively shrugged off both Mrs. McEachern's awkward attempts at mothering him and Joanna's frantic struggle to 'make of him something between a hermit and a missionary to negroes'[8]. He accepts violence and destruction 'with something of the exaltation' springing 'full and of his own accord to the stranger's fist'[9] with 'nothing in his eyes at all, no pain, no surprise' [10].

Christmas acts in such a manner because he feels (rather than realizes) that it is death he is destined for. Even his sexual life is to be associated with destruction rather than creation, its main characteristic feature being violence, starting with his encounter with the black girl and ending with his relationship to Joanna Burden whom he calls obscene names and whose surrender to him is 'hard, untearful and unselfpitying and almost manlike'[11].

Joe turns his back on Joanna as he does on everything, leaving behind him people and places the way one throws away used objects. He is doing it all in order to live a life he thinks he has chosen for himself driven by his irresistible urge to 'fight up to the final instant'[12], not realizing yet his being merely a pawn in the hands of the Player.

And when the 'final instant' comes it is one of ultimate cruelty and pain, yet 'He just lay there, with his eyes open and empty of everything save consciousness... peaceful'[13] - a picture of a man finally at peace with himself, relieved after a long, purposeless and exhaustive struggle.

A struggle for a race, a sense of belonging, for peace and relief. 'I am tired I am tired of running of having to carry my life like it was a basket of eggs'[14], he thinks, hunted by representatives of an outraged and hateful society, lost on his way and lost in time: 'the spaces of light and dark' that 'had long since lost orderliness. It would be either one now, seemingly at an instant, between two movements of the eyelids, without warning'[15].

However, I don't think one can fully agree with Alfred Kazin's writing of 'that world of the permanent and the natural which Joe Christmas seeks all his life without knowing that he does, and seeking it, runs full tilt into the ground'. Yes, Christmas does lack everything that makes Lena Grove and her reality so peaceful, unified and sensible but as that reality is quite out of his reach it is the reverse of it that he keeps desperately seeking and that he finally finds in the slaughter at Gail Hightower's house.

Perhaps there can be a parallel drawn between the scene of Joe's castration and the following bleeding and Lena's delivery. Both are moments of the characters' dominant (and blindly followed) instincts being fulfilled by means of clearing the bodies of what used to be a leitmotiv (Joe's allegedly black blood and Lena's baby).

Perhaps these moments, although not simultaneous, unite both characters. Perhaps it is a meeting of a special kind: out of space and time. A man dies, a man is born, nature runs a full circle, the Player is done.

And the two characters stay together in the reader's mind, together like Eros and Thanatos co-governing our mental and emotional lives, together like two sides of a coin that make for the coin's wholeness yet never see each other. This metaphor can be extended to saying that reading *Light in August* at random is like tossing a coin: it is either Lena or Joe that you'll read about but not the two at once.

And, like with the sides of the coin, one shouldn't ever expect them to face each other without the structure of the whole being distorted.

Therefore, an actual meeting could never happen: two different worlds and instincts couldn't come together.

However, assuming that the impossible tends to come true at times...

She didn't seem to notice the cabin door open, lying on the cot, pale and placid, a small bundle to which she tends with an unconscious hand by her side.

He stands in the doorway, like on board a ship at storm, feeling weightless, lighter than the air he breathes with difficulty. It is the shipdeck that is heavy, heavy but not immobile, making him stagger from one leg to the other, trying in vain to strike a balance, feeling in him rise that seasickness knowing has learned to quickly recognize ever since he started running - has there ever been a start to it? From behind a wave of sickness he can see her turn her face at him, unafraid, unsurprised even, as if this were what she has been waiting for, this exhausted man, a scared animal in his eyes.

'Is 'em sent you ?' she asks in a calm, not inquisitive tone, as if already knowing the answer or even knowing there would be no answer at all.

'Look like you been running day and night a long, long way' she says, unmindful of the bewildered silence on his part. 'A long, long way' she repeats looking at him serenely and to no purpose, for there is that something inside of her aware that there isn't anything she could see that she has not seen before and even if there were such a thing -she would know (or rather that something inside) what it was and encompass it as well.

Knowing tries to remember, searching its way through words like a man in fog at storm that has to feel his way or crush against objects before he can see them. But memory has (long ago) been trodden to the ground by his running feet so now there is only the trying, sickening and futile.

'Day and night, a long, long way' - the words are nothing but empty shells thrown at him by yet another unbearable wave of sickness and pain. If only the dizziness would stop, perhaps there would be in the shells some juicy meat of meaning, meat that he could grab at and eat. Eat.

'I reckon you will have to excuse me. I have to feed the baby' says Lena reaching for the bundle.

Suddenly there rises in Joe not remembering but yearning, this excruciating yearning one sometimes suffers - not for something that has ever come or might yet come but for something that could or should have been - and never was. That something should have been (it is not knowing that knows it) before the road started running, before McEachern, even before the toothpaste.

Looking at the bundle so recently torn out of the woman's flesh he yearns, having a name neither for the yearning nor for its object. Perhaps he would call it mother, place or destination, belonging, assurance or sense, perhaps he would call it one of these if he ever knew the equivalents to link these words with, but still it would be neither and all of them and much more.

'My, my, looks like you better set down', she says, pointing to a chair. Her voice comes to him, drowned out by the rustle of the storm buzzing in his ears. Yet it does come through, peaceful and rhythmical, a lullaby listening has never heard and remembering could never recognize.

'Down, sit down, down to the ground, down to rest, to peace, to the all-embracing soil.' But there is for him only the moving shipdeck and his running. Running. The body remembers suddenly and before knowing realizes he is turning away and running again.

'My, this man does get around' he hears from behind his back, the voice unsurprised and not directed at anyone.

Then he stops for a moment to get the last glimpse of her on the cot, a tiny island in the midst of a sea- that sea he is drowning in - emerging from it yet unmindful of its waves.

She looks back and then all at once knowing knows what memory has never had a chance to remember and what he has been dying for and Joe turns and runs again.[16]

Notes

[1] Faulkner, p.320

[2] ibid., p.314

[3] Longley

[4] Faulkner, p.4

[5] ibid., p.18

[6] ibid., p.4

[7] Lindzey & Hall, p.48. This is in accordance with Fechner's rule of constancy – that all life processes display a tendency to go back to the stability of the inanimate.

[8] Faulkner, p.257

[9] ibid., pp.204-205

[10] ibid., p.205

[11] ibid., p.221

[12] ibid., p.222

[13] ibid., p.439

[14] ibid., p.319

[15] ibid., p.315

[16] To make the text sound Faulknerian enough, I applied some characteristic features of Faulkner's language, among others the frequent use of negations in Joe's discourse, long sentences with hardly identifiable subjects, as well as the use of the word 'that' as a kind of reference aimed at invoking in the readers a sense of belonging to the Faulknerian community and making them more interested and willing to follow the narrative.

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Justyna Włodarczyk

The Absence of Caddie in Faulkner's *The Sound and the Fury**

> '..the muddy seat of a little girl's drawers in a pear tree, where she could see through a window where her grandmother's funeral was taking place and report what was happening to her brothers on the ground below.'[1]

William Faulkner explained that *The Sound and the Fury* began with a mental image of Caddy; the rest of the story was later 'built around' that image, elaborating its sources and consequences. The novel is divided into four parts: the first three are narrated by each of the Compson brothers and the third one, sometimes called Dilsey's part, is told by a third person narrator. The Compsons have four children and three of them are granted their own parts in the novel; that is all the sons, including the idiot-Benjy, but not the daughter, whose image, after all, was supposedly Faulkner's inspiration. It seems puzzling, to say the least, especially since the book does have four parts, not three. Most readers would logically expect that the fourth part should be Caddy's part. But it isn't.

Since Caddie is denied the ability to speak for herself, the reader learns about her personality and actions from the other narrators. This information is filtered through their minds so, generally speaking, the reader learns what others think about Caddy, not what Caddie thinks about herself and others. The narrators are biased, or focused on certain aspects of Caddie's personality. Sometimes Caddy does speak, that is her words are cited by one of the narrators, but this does not happen all that often. Actually, when we closely examine the

* The paper has been submitted for the course 132: *Time and History in William Faulkner* run by Ms Agnieszka Graff, PhD.

occurrences of Caddy's speech or writing being quoted, there aren't many of them and most are found in Benjy's part.

The absence of a female narrator is not something uncommon in Faulkner's writing. In fact, he does not often allow his female characters to speak. The two exceptions that I see are three women in *As I Lay Dying* and Rosa Coldfield in *Absalom, Absalom* - and these women are all very different from Caddie Compson. Addie Bundren from *As I Lay Dying* is already dead when she is speaking (one of the few talking corpses in the history of literature), but when she was still alive her life was typical for a woman: family, devotion, sacrifice would have been the key words for Addie, though it does turn out that she had had an affair once. The social rank of her family was a lot lower than that of the Compsons. The case is a little different with Rosa. In *Absalom, Absalom* she is granted almost an entire chapter, though still, considering her importance for the story, that does not seem to be a lot. And somehow Faulkner cannot even give her that much without putting some constraints on Rosa's narrative. Almost all of chapter 5, that is all of Rosa's narrative, is italicized. The italics stop on the last page of the chapter, not when Rosa stops speaking, but when Quentin stops paying attention to her. Even when Rosa is granted the privilege of speaking, the reader only finds out what Quentin hears, even Rosa's narrative is filtered through Quentin's perception.

Linda Kauffmann in *Devious Channels of Decorous Ordering* argues that Rosa Coldfield gets 'lost in translation' because of the many male narrators who speak about her assuming that they understand her. Their perception of Rosa is distorted because they never see her as anything but a 'frustrated spinster', 'a warped, bitter pathetic old woman'[2], which in reality she is not. The same thing happens to Caddie in *The Sound and the Fury*. She also becomes 'lost in translation'. For each of the male narrators she represents something different: for Benjy she is a mother, for Quentin she is the embodiment of innocence, and for Jason she is a whore. The reader's perception of Caddy is surely distorted by the fact that information about her comes from such biased sources. Caddy filtered though Quentin's mind is completely different from Jason's Caddy. Benjy's account of Caddy is, paradoxically, the least subjective as Benjy does not judge what happens around him, he simply relates it. He gives the reader informative accounts of some situations from Caddy's childhood, which allow him or her to make guesses about Caddy's character. Still, these are just guesses, as the absence of a chapter narrated by Caddy makes it impossible to establish anything about her for sure.

When questioned why he did not make Caddy one of the narrators in *The Sound and the Fury* Faulkner answers that she was 'too beautiful'[3]. His

answer implies that he considered Caddy to be pure perfection and granting her the right to speak would have somehow ruined that. The words of a man who, in this very interview, says that, if he were ever reincarnated, he would like to come back as a buzzard, should be treated with some suspicion, but Faulkner's answer is not a mere excuse aimed to silence the interviewer. Not speaking is one of the attributes of a lady, beauty is another one. If a woman does speak a lot, she ultimately begins to be a gossip or a loudmouth and loses her ladylike characteristics. It would be very far fetched to claim that Faulkner does not give Caddie a part in his novel because it would make her less ladylike and thus less beautiful, but it is worth keeping in mind, that the characteristics of an ideal woman most often mentioned by males include her being what is described as 'tactful' and 'trustworthy' and what should be interpreted as silent and reserved. Femininity is defined through silence, so letting a woman speak would decrease her femininity.

What is strange in Faulkner's response to the interviewer's question is that Caddy is not the typical Faulknerian woman, nor is she a typical southern lady. Actually, of the four Compson siblings, Caddy exhibits the most masculine behavior. She plays in the mud and is not afraid of reptiles. She is a natural leader and wants to 'be minded'. Caddie is the foreshadowing of the new 20th century woman and a symbol of the death of the Old South. The Caddy who emerges from Benjy's narrative of the Compson siblings' childhood, is intelligent, probably more intelligent than her brothers. She is no Lena Grove, she is no Addie Bundren or Dewey Dell. She is assertive, she is defiant. She wants to be listened to, but Faulkner refuses to let us hear her at all.

Faulkner has a wonderfully rich tradition that he can relate to: a tradition of male writers writing about women. From Sophocles, through Henry Fielding, to Hardy, Flaubert and James men have been writing about women and obviously not finding the female mind something strange or exceptionally challenging to describe. In *A Room of One's Own* Virginia Woolf describes that what a woman should do, if she wants to find out something about herself, is go to a library and read the numerous books men have written about women. That is, if she is admitted to that library, which in the 20's and 30's was not yet all that sure. Woolf wonders at the ease with which men write about women and explains why the situation is not symmetrical - why women do not write about men. One reason is that in our culture the male voice is considered to be the neutral one, while a woman's voice is distinctly female; in many languages the word 'man' means 'human' and I do not think there is a language in which 'woman' stands for 'human'. This distinction of male equals neutral while female does not, amounts to male equals representative, universal.

For a long time writing was also a field of activity reserved for men. The associations of writing with masculinity are very strong, let's just recall the most common metaphors of writing: that of the penetrating pen and the virgin page. A woman could have been a muse for a writer (or other artist) but for a long time it had been considered that, since the creative spirit is male, she could not be a writer herself.

Women are a topic of interest, one of the topics of interest. For Faulkner they are something to discuss, but rarely does he allow them to speak for themselves. Somehow Faulkner experiences a problem finding his place in the long tradition of men, who easily assumed female voices. What may be interesting to notice, is that Faulkner is no exception among male modernist writers, with his uneasiness about using female narrators. Sometime around the turn of the century it slowly stopped being the norm for men to claim '*Madame Bovary, c'est moi*'. Men still continued writing about women, but not assuming the female point of view. This process tapers in time with the phenomenon of women beginning to write about themselves. The George Eliots and Currer Bells began playing an important role in literature already in the 19th century, but it is in the 19th century, when they openly revealed their identity. Writing ceased to be an exclusively masculinized profession. Women started writing – some started writing well, some not so well, but nevertheless the 20th century marks an explosion in the number of women writers. A writer inadvertently becomes a figure with a cultural identity. For ages writing was sexually coded as male, which made it problematic for a woman to become a writer. But when in the 20th century women burst into this male dominated profession it also became problematic for men to write about women. When women started writing, they wrote about themselves. A feeling of otherness started developing in them and, subsequently, a feeling of gender identity (as opposed to male universality) also developed in men.

A possible partial explanation of why men stopped allowing their female characters to speak could be found in that emerging feeling of otherness. If it had finally been realized that not only are women different from men, but they are also more capable of talking about themselves, men may have started experiencing the impropriety of assuming female voices. Women slowly started to feel a sense of falseness when reading descriptions of women's emotions written by male authors. At that stage in history the male conviction that their sex allowed them to be omniscient may have stopped being predominant. It could also be possible that not writing about women was an effort to save men's masculinity. Because women started writing as women, about women and for women the only stronghold of male otherness left was writing as men, since this

was something that females could not do. The neutral equals male and feminine equals female distinction outlived the changes that took place in the writers' profession. A woman writer would still be a woman writer while a male writer would just be a writer. A way of emphasizing a male writer's supremacy would be to write as a man- meaning, using the male point of view - which is exactly what Faulkner did.

Faulkner lived at a time when women were beginning to take the writing profession by storm. They also entered other, previously reserved for males jobs, gained the right to vote, became full fledged citizens. It was a time when being a man became more difficult than it had been for centuries. If we accept the idea, proposed by Elisabeth Badinter in her book *XY - On Male Identity*, and agree that a man has to fight the woman inside him in order to find his male identity, than this was a time when this fight intensified. A writer's masculinity was not questioned before, since his was a profession reserved for men. At a time when the sex of a writer ceased to be obvious, male writers may have actually started feeling threatened by females. Leslie A.Fiedler notices that Faulkner

> reminds us (again and again!) that men are helpless in the hands of their mothers, wives, and sisters; that females do not think but proceed from evidence to conclusions by paths too devious for males to follow; that they possess neither morality nor honor; that they are capable therefore, of betrayal without qualm or quiver...[4]

Females have power and this is obviously something that Faulkner finds threatening. He is being threatened by the traditional concept of femininity: boundless sexuality, fertility, close ties with nature and the concept of the modern woman - assertive and independent- as portrayed by Caddy. Faulkner's fear of women results in both contempt and fascination for them. Faulkner is amazed and at the same time afraid.

There is one significant exception to Faulkner's fear or contempt for women - old ladies. He respects women, who have passed the menopause. Rosa Coldfield is an older lady, considered by all the male narrators to be a poor old spinster, arousing neither fear not passion. Faulkner does not treat her like an average woman, probably because of her age. She is no longer able to reproduce, and her infertility is what makes for the difference of Faulkner's treatment of Rosa. Rosa cannot have children, which for Faulkner is equal to her not being a 'real' woman. The best example of her special status as neither male nor female is the fact that she is granted her own chapter in *Absalom, Absalom*- not on the same terms as the male narrators, but still she gets something that Caddy does not. It is a fact that often is taken for granted, that the ability to bear

children is one of the identifying traits of womanhood. Of course, a woman is the one who gives birth to children but it would be worth analyzing how a woman's inability to bear them dominates the social conception of femininity.

Lena Grove is the complete opposite of Rosa. Lena is the embodiment of biological womanhood and motherhood. She is pregnant, thus she is obviously fertile. She is her slowly moving swollen body, much like mother Earth. Faulkner does not allow Lena to narrate her own story but she does speak quite often. There is a lot more of Lena's indirect speech in *Light in August* than there is Caddie's speech in *The Sound and the Fury*.

However, it would be a simplification to oppose Lena to Caddie on the basis of the fact that Lena represents motherly qualities, while Caddie is the modern liberated woman. It cannot be forgotten that Caddie was more of a mother to her three brothers than their real mother was. She was the only person who genuinely cared for Benjy, often cheerfully and willingly sacrificing her small pleasures for him. Benjy became totally dependent on his sister, just as normal young children would be dependent on their mothers. What differentiates Lena from Caddie is Lena's meekness and complete compliance with her fate. Caddie does not allow others to tell her what to do, while Lena is completely reliant on the help of strangers.

It may be said that in her personality Caddie concentrates all the female characteristics that Faulkner feared. Biologically, she is a 'complete' woman: fertile and caring. However, her behavior contradicts all the qualities of a Southern Lady. When she is young, she is a tomboy; when she gets older, she breaks the traditional rules and has sex with a man before she is married; what is worse, she does so even without the intention of getting married. When she is a mature woman, she gets divorced and leaves her daughter at her family's house. She is definitely a new breed of Southern Woman.

However, Caddie's complexity relies on the absence of her voice. In patriarchal culture a woman is constructed as an enigma partly through her silence, and this is very much true in Caddy's case. The fact that we do consider her a complex character even though, or maybe because of her silence is Faulkner's success. Since the reader only knows Caddy through other narrators, he or she may only create hypotheses as to Caddie's motives for some of her actions - such as sleeping with Dalton Ames, marrying Herbert, leaving Quentin- but no one right answer can be found. While the lacks that the reader discovers in Caddy's psychological portrait enhance the complexity of her character, there is always a possibility that if Caddy herself was allowed to fill these gaps in, the reader's knowledge, the final result may have been a less fascinating, less mysterious and less complex character.

Notes

[1] Stein, p.73.

[2] Kauffman, p. 647.

[3] Stein, p. 74.

[4] Fiedler, p. 88.

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Sabina Ostrowska

The Garden of Emily Dickinson*

In Western literature, art and philosophy the motif of the Garden[1] is used to denote heaven, biblical Eden, Arcadia or Parnassus. What all these ideas share in common is the notion of an uninhabited place, to which only a few have access. The Garden is a kind of archetypal topoi, a mental place projected by our unconscious. In fact poets and prose writers seldom make an effort to describe the gardens in details. On the contrary, they allocate a lot of *unwritten* space for our imagination. Although we share some general idea of the Garden, everyone has his own, personal assumptions about this ideal land, which express our individual desires and expectations. The Garden has very strong associations with love. From 'The Song of Songs', *Tristan and Isolde, Romeo and Juliet* to 19th century romantic poetry, it was used by artists as a perfect setting for romances. It has become a symbol of passion, desire and mystery. Artists use it as an allegory of Paradise (e.g. *Pearl* by Gawain's poet) or human life (Gauguin's *Whence Come We? What Are We? Whence We Go?*). Being simultaneously a place of bacchanalian feasts and a pastoral olive grove, the garden can serve as an asylum, where one hides from the world to meditate. This concept of the Garden flourished in the Middle Ages. St.Teresa compared the highest level of mystical meditation to entering a beautiful garden. *Hortus conclusus* (closed garden) is a place of introspection, where one looks deeply into his soul. Christ's Agony in the Garden is an example of such contemplation. The poetry of Emily Dickinson seems to include all of these aspects of the great motif. I would like to present a reading of her poetry through the motif of the Garden. Dickinson's Garden can be interpreted on several levels. As an opposition to her Room, it is the outer world defined by time and space. As the projection of her poetic imagination, it is a place to which she

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escapes from the enclosure of her Room. It is her mental realm in which she is the only creator and inhabitant. The Garden enables her to meditate and experience mystical ecstasy. Eventually, it functions as an emblem of Emily Dickinson – a female artist, who is a *hortus conclusus* herself. It is also a metapoetical symbol of her poetry. In this essay I will refer to all these aspects as they are strictly interrelated.

> There is a morn by men unseen –
> Whose maids upon remoter green
> Keep their Seraphic May –
> And all day long, with dance and game,
> And gambol I may never name –
> Employ their holiday.[...]
> Like thee to dance- like thee to sing –
> People upon the mystic green –
> I ask, each new May Morn.[2]

This is one of Dickinson's early poems (1858), which introduces us to the mystical and pastoral land where 'maids', women writers, can 'dance and game' without shame, where they are free from social and cultural restrictions. They celebrate their own femininity and 'Dwell in Possibilities'. But this land is inaccessible to other people. It is a Secret Garden or *hortus conclusus* of female self- consciousness. This intimate place inhabited by women artists has obvious connotations with the Lesbos Island where Sappho used to write her lyrics. Comparably Dickinson is the ancient poet who stays on a desert island, her Room and creates poetry, which has 'the power that can transform her smallest Room into an Edenic, female continent of light'[3]. The image of the island is strengthened by the presence of the sea in her poems.

> My Garden – like the Beach –
> Denotes there be – a Sea – [...][4]

> I started Early – Took my Dog –
> And visited the Sea –
> The Mermaids in the Basement
> Came out to look at me – [5]

The concepts of the Lesbos Island and the Secret Garden form a female Parnassus, an intimate realm of women artists. In this Garden the poet is no longer

> a subversive spider who disguises herself and her meaning in webs of obscurity, but a naked and shining figure, where she can finally live aloud, singing and dancing in the dawn sun of the East.[6]

Nevertheless, Dickinson's Garden is far from Edenic idleness. It is springtime, but in her poems we associate it with resurrection rather than with birth. The same image of spring is created in T.S. Eliot's *The Waste Land*. Melting snow uncovers corpses of the people killed during the war. Poussin would say *Et in Arcadia ego* when reading Dickinson's works. The feeling of Loss, Death, Pain broadens the space of her Garden and makes it less idealistic and more human. An interesting point is presented by S.M. Gilbert and S. Gubar:

> ...considering that Dickinson's mystic green is so defiantly female we have to suspect that the festival she is secretly imagining, like the 'holiday' of 'There in a Morn', is a female Easter, an apocalyptic day of resurrection on which women would rise from the grave of gender in which Victorian society had buried them alive, and enter a paradise of 'Ecstasy - and Dell -'[7]

Apart from this interpretation, I would like to consider the biblical aspect of the Garden where it is presented as the place of human Fall and Christ's Agony. The feeling of Loss is obsessively reappearing in Dickinson's poems.

> I had some things that I called mine –
> And God, that he called his,
> Till recently a rival Claim
> Disturbed these amities.[8]

The Loss may have various meanings. Some critics used to search for the solution in the poet's biography, but on the symbolic level it can mean human banishment from Eden and the constant desire to go back there. The artist rebels against God's claim to be the only landlord of Heaven. She comes close to Romantic ideas, which compared the artist with God. He, the Great Patriarch, becomes the rival of Woman-White. She, in order to defend her individual Eden, creates her own paradoxical rules, that 'privation is more plentiful than plenty, that to renounce is to posses the more'[9]. This idea of renunciation is in fact very close to Christ's sermons, where He advised to leave all the property and, as Thoreau would say, live deep. It seems to me that in her poem 116, God is used as a representation of church or a system, which does not allow people to have their own thoughts.

At the same time the Garden is Dickinson's place of Agony. Before the Crucifixion and Death, Christ goes to the Garden and prays to His Father to give Him strength. It is a moment of hesitation. Dickinson seems to share some aspects of this paradigm. She as a real woman, daughter of a noble citizen of Amherst dies in order to Reincarnate as a poet – Woman-White, mystical Nobody.

Tie the Strings of my Life, My Lord,
Then, I am Ready to go![...]
Goodbye to the Life I used to live –
And the World I used to know –
And kiss the Hills, for me, just once –
Then – I am ready to go![10]

This fragment sounds like a farewell with the world before death. It is significant that she is so willing to go, so impatient and curious about Death or rather about her new life after it. In this sense her renunciation from the world is a conscious sacrifice on the altar of her inner self. She states it clearly:

I felt a Funeral in my Brain,
And Mourners to and fro, [...][11]

Because she does not want to wear the costume of wife or mother, her Death helps her to reincarnate as a poet- an ancient weaver Ariadne, a magic Woman-White, Pearl, Daisy and lover. For the society she is Nobody, she is not defined, but being without identity, being Nobody makes it possible to be everybody. Her Passion and Renunciation open the Gates of Paradise for women artists. However, the biblical motives present in Dickinson poetry do not resemble the linear model of Agony, Death and Resurrection, but come and go. They represent a circular order of time. It is a female time, which is cyclical like the tides of the sea. It is a private salvation, minor and individual, dependent on every-day agonies, deaths and resurrections. One may experience it by looking into small things and meditating. Closed in the Garden, a place of both contemplation and imprisonment, the poet concentrates on minor objects, sounds, images. Doing this, she goes through the levels of mystical contemplation, which allows her to touch the Absolute. She experiences the Divine by looking deeply into things that surround her. I would assume that the metaphor of *hortus conclusus* is especially meaningful when talking about Dickinson's poetry. It is a symbol of her Room and of herself. She is the closed Garden to which nobody has access.

...Prithee, my brother,
Into my garden come![12]

This fragment sounds like a paraphrase of the well known phrase from 'The Song of Songs':

> Awake, O north wind; and come, thou south, blow upon my garden, that the spices thereof may flow out. Let my beloved come into his garden, and eat his pleasant fruits.[...] My beloved is gone down into his garden, to the beds of spices, to feed in the garden and to gather lilies.[13]

Although, we can understand it as an allegory of love between Jesus and his beloved *Ecclesia,* it can be read as a love poem. Lovers are searching and calling each other. It is not defined if we are in the Garden or if the Garden is only a projection of our desires. The bride is named 'closed garden'. This may refer to her virginity and entering the Garden becomes a symbol of sexual intercourse. The imagery taken from 'The Song of Songs' is present in many of Dickinson's poems, in one of them she becomes the biblical Bride.

I am ashamed – I hide –
What right have I – to be a Bride – ...[14]

'The Song of Songs' has been interpreted on a few levels: literary, typologically and symbolically. I think that the very same method used to interpret the Bible can be applied to read Dickinson's poems. At this point I would like to concentrate on her love poems.

Wild Nights – Wild Nights!
Were I with thee
Wild Nights should be
Our luxury!

Futile – the Winds –
To a Heart in port –
Done with the Compass –
Done with the Chart!

Rowing in Eden –
Ah, the Sea!
Might I but moor – Tonight –
In Thee![15]

It is a very passionate poem and its erotic aspect is hidden behind the symbols. 'Rowing in Eden' is a metaphor of sexual pleasures. It is strengthened by the exclamation in the first line, which evokes the feeling of desire. 'The Sea' has archetypal connotations with the unconscious and passion. It symbolises woman's womb and fertility. 'To moor in somebody' refers not only to sexual contact, but also to some mental assurance of the beloved person. One moors in a safe place, to rest after a long journey. I will leave aside discussing the conceit of this poem, which is comparable to 17th century metaphysical poems. What is more astonishing is the exchange of roles between the lovers.[16] In a kind of archetypal scheme we are used to the Oddyseian order, where Penelope waits for her beloved Ulysses, who is sailing home with his war companions. We unconsciously think that it is the woman who waits for the

sailor - her lover. In her poem Dickinson changes the cultural order of roles and in a way- deconstructs the stereotype. Besides these, one can read her love poems in an allegoric manner and then her lover's

> lineaments, which were never very distinct, vanish entirely; he becomes pure emblem, a symbol of remote spiritual joy, and so is all absorbed into the idea of Heaven.[17]

In general, the metaphor of the closed garden can refer to Dickinson's body and soul, which are integral and independent. It is important from the point of view of the 19th century assumptions, accordingly to which a female did not constitute an individual person and belonged to a man. By closing herself in her Room, which she turned into a Garden of Poetry, Dickinson became the ancient poetess Sappho, a medieval hermit and eventually a romantic individualist. Her life and poetry represent the ideas of the transcendentalist movement. This tiny poet from Amherst lives deep and deliberately, away from society but containing in her works the great issues of human beings. Camus would say that she provided an example of a revolted man. Asking questions about dogma and facing God, Dickinson created her own religion and philosophy, which she expressed in her poems. She asked questions concerning one's own identity in the community. Rejecting the masks which society would impose on her, she had the possibility to create her appearance on her own. Using once more the Garden metaphor, I would claim that it is a kind of metapoetical symbol which refers to the idea of poetry being like a wonderful Garden, where one can find beautiful flowers - poems. I think it is significant that the woman artist chose this imagery to reappear in her poetry. It is not only because she was brought up on the Bible, where the Garden plays crucial role, but also because this particular symbol represents female vision of the world. The Garden is so strongly connected with femininity not only because of its connotations with house and house works, but also because of the cultural archetype which made the poets and writers compare women with the Gardens and their bodies with flowers and fruits. Emily Dickinson rejects these cultural clichés. Although she used this old topoi, she chose its mystical variant, which concerns meditation and looking deeply into oneself in search of the Absolute.

Notes

[1] I will write 'garden' with a capital, because I treat it in Dickinson's way as a concept.

[2] Johnson's numeration, no. 24.

[3] Gilbert and Gubar, p.649.

[4] Johnson, no. 484.

[5] Johnson, no. 520.

[6] Gilbert and Gubar, p.642.

[7] ibid., p.646.

[8] Johnson, no. 116.

[9] Wilbur, p.97.

[10] Johnson, no. 279.

[11] ibid., no. 280.

[12] ibid., no. 2.

[13] 'The Song of Songs' (4,16), (6,2).

[14] Johnson, no. 473.

[15] ibid., no. 249.

[16] I assume that in Dickinson's poems we can read lyrical 'I' as female voice.

[17] Wilbur, p.101.

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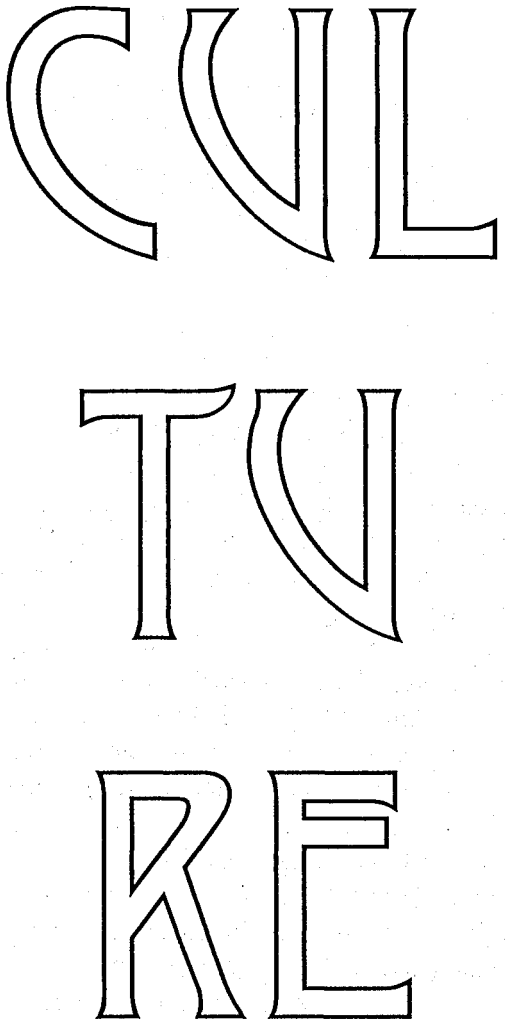
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Anna Zajkowska

F. Scott and Zelda Fitzgerald – Their Marriage and Family*

The family is believed to be a private world of fulfilment, where one can learn the most precious things and realise one's deepest needs of various kinds. This, perhaps, was especially true during the first three decades of the 20th century since various economic, political and industrial changes that occurred in the previous century resulted in many very important modifications within the concept of the family and marriage. Among so many young people who decided to get married and start families of their own in those times were Francis Scott Key Fitzgerald and Zelda Sayre whose wedding on April 3, 1918, in St. Patrick's Cathedral in New York was the beginning of their family life. It is worth presenting their family life in the light of these 'revolutionary' changes concerning marriage and the family and to estimate whether their relationship was influenced by this 'ideal picture', which had been 'painted' by sociologists, doctors, politicians, suffragettes and women themselves.

F. Scott Fitzgerald and Zelda Sayre met at the country-dance club at Camp Sheridan in Alabama, where he was stationed while in the army. And it was only a matter of few weeks that Scott realised that he was in love with that barely eighteen-year-old young woman. Two years later, after she finally promised to become his wife, they were wed.

The Fitzgeralds established their family in the times during which the family lost many of the productive, religious and political functions it had fulfilled during the 18th and 19th centuries. It is said that the years from 1890 to 1920's saw a crisis of family identity and gender roles followed by a decisive

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shift in their patterns. This situation was a result of a rapid increase in the number of divorces, as well as of a sharp decrease in the birth-rates. The latter was simply a symptom of change in traditional sex roles since more and more women were joining organisations, studying, learning, demanding the right to vote, working outside the home or doing things that had been earlier considered as originally assigned for men. Young women did not accept the role of housewife, mother or homemaker; instead, they were preoccupied with imitating the new ideal of the woman, the so-called 'flapper'. Therefore they openly smoked cigarettes, bobbed their hair, wore shorter skirts and make-up, danced in clubs and at parties, were more independent of men and more often involved themselves in premarital sex. Zelda was an example of such a girl; she was not only frankly intimate with the opposite sex (girls were seldom her friends), but also smoked and drank. At the age of eighteen she was independent, selfish and hated conformity. Moreover, having known Scott for not even two months, she had sexual intercourse with him (October 26, 1918). It seems that this event, in fact, meant nothing to her and was not a sign of a more serious emotional involvement. She remained flirtatious and dated other boys, which, obviously, made Scott jealous.

During these first thirty years of the 20th century a woman's sexuality became acknowledged and more and more women ceased to perceive sex as something dirty and disgusting, but rather quite eagerly became involved in sexual relations. Of course, certain attempts were made to would stop this 'sexual revolution', therefore abortions, contraceptives and birth control were banned and some rules concerning ways of dressing issued. Moreover, in the course of so many changes in all spheres of human life, evolved or rather was shaped by some psychologists, educators and scholars, a new conception of the family, i.e. 'the companionate family'. According to this new ideal of the family, husbands and wives were to be 'friends and lovers'[1] whose marriage was a 'source of romance, emotional growth, and sexual fulfilment'[2]. Sex was considered to be an expression of love, passion and was supposed to bring pleasure, satisfaction and happiness to the wife and husband. However, in the case of the Fitzgerald's, making love did not necessarily mean doing it together and was not an expression of the feelings they had toward each other. Zelda, throughout her life, was constantly flirtatious, had an eye for attractive men and very often romanced with some of their friends. Similarly, Scott did not remain faithful to her and had a few flirts and affairs. The last of his 'sexual involvements' with actress Sheilah Graham made him think about divorcing Zelda, who at that time had mental problems. Hence one might suspect that Zelda and Scott did not find sexual fulfilment within their marriage because

both of them looked for fulfilment in other partners. And apart from being unfaithful, they did not get joy, happiness and satisfaction from the most intimate sphere of their marital life, unlike in the case of the 'companionate family'.

As far as performing one's marital roles is concerned, according to the conception of a 'companionate family', the wife and husband were supposed to experience equality and be friends who could overcome disagreements by sharing their feelings, thoughts and fears. However, the life of Scott and Zelda seemed to be constantly filled with quarrels, grievance and accusations. They quibbled about servants, Scott's drinking, their affairs, flirts ... Obviously, they were not able to talk and converse with each other as loving and caring people. This lack of ability to communicate was, probably, a result of their irresponsibility or lack of knowledge they had of each other when they had got married (Zelda was twenty and Scott twenty three). One may suspect that they did not know themselves and each other very well and, therefore, were not able to satisfy some emotional needs and expectations of their partner. Instead of enjoying warmth, cordiality and togetherness, they attacked and blamed each other for different things. Consequently, the Fitzgeralds very often felt lonely and their unresolved conflicts separated them more and more and brought them emotional emptiness. Therefore, they searched for fulfilment outside marriage; their affairs with other people, his heavy drinking and her constant obsession with dancing were, perhaps, some attempts to experience satisfaction in life and medicines that were supposed to cure their loneliness. However, instead of becoming 'friends' and 'companions' with each other, each of them was closer to people whom they never married.

Taking into consideration the male and female roles that were to be performed in the 'companionate family', it was said that the husband was the one who had to be preoccupied with earning money and, consequently, serving his family as the breadwinner. Scott Fitzgerald, despite his problems with drinking, tried to perform this role. As a writer, he became well known after writing a few novels (such as *This Side of Paradise*, *Great Gatsby* etc.), short stories, newspaper essays and articles. It very often happened that he was paid quite a big sum of money for his pieces, however, because of his and Zelda's drinking, gambling, attending parties and hedonistic way of life, they were in constant need of money. Unfortunately, quite a number of his novels turned out to be complete failures and this intensified his own drinking problems and quite often resulted in his inability to work for some time.

According to the standards of the day, Zelda, as a wife, was supposed to be the central and dominant figure within the home and this generally meant

organising the household, caring for children and arranging the family life. However, being a homemaker, Mrs Fitzgerald was not very interested and motivated to run the house for her family. It is also quite important to say that the Fitzgeralds were unable to settle in one place and have a house of their own. Throughout their life they would constantly move from place to place. This resulted in a lack of stability, which they could feel in their disrupted family and professional lives, and which had to be extremely inconvenient for their only child. Anyway, Zelda did not pay much attention to her role of a housekeeper and helpmate. Surely, she did not consider that 'to keep the world clean' was 'the great task for women'[3]. Even in the age of home appliances such as vacuum cleaners, refrigerators, dryers and washing machines that were supposed to help every housewife, Zelda did not wash the laundry. However, she managed to hire some servants to perform domestic labour for her, even though the availability of servants fell off sharply during those years. And another proof of Mrs Fitzgerald's lack of interest in domestic matters was the fact that she and her husband would often eat out. And although Zelda failed to create a cosy home that would be a shelter for her family, she always had enough time to pursue her own interests. Of course, there is nothing wrong in cherishing one's passions or hobbies, however, she would devote herself completely to, for example, dancing, whereas she had never been ready to learn how to emotionally support her husband as his life companion.

Furthermore, the concept of a 'companionate family' defined parenthood in a new way, too. Therefore, parents and children were supposed to be pals, meaning that interaction between them became more intimate. At the same time, adolescents were given greater freedom from their parents' control and supervision. They were not only allowed to express their opinions or feelings, but the interaction with their peers increased! Because young people were more influenced by their friends and very often learnt from them some ways of behaviour, certain attitudes or some new fashions, it is said that parental authority diminished during those days. What is more, even the techniques of child rearing made parents more attentive and responsive to the needs of their offspring.

During the second year of the Fitzgeralds' marriage (in 1920), they became absorbed with the idea of having a baby. Zelda discovered that she was pregnant one year later, in February 1921. Finally, their daughter, Frances Scott Fitzgerald, was born on October 26, 1921. However, in March 1922, Zelda found herself pregnant again and decided to have an abortion. (One of her friends suggested that she had had more than one abortion during the course of her marriage). Eventually, Scottie, as they called their daughter, was the only child they had.

In the early stages of her rearing, Scottie's parents seemed not to have followed any contemporary theories concerning this subject. It very often happened that Zelda's mother took care of little Scottie for long months during which her parents travelled or her mother stayed in mental institutions all over Europe. Moreover, there were many nursemaids hired so that they took care of the Fitzgeralds' child. Based on these facts, one might speculate that Scottie's parents were not very much involved in the process of rearing and 'shaping' their own child. Consequently, they did not build a deep and intimate relationship with her, which was the ideal in their days. Of course, this does not mean that they completely forgot about their daughter, because, sometimes, they played with her and her friends, organised a Christmas party for her; Zelda also prepared a doll-house for Scottie. What is more, the Fitzgeralds sent her daughter to a very good and expensive private school and this shows their concern with the future of their daughter. However, the question is whether they equipped Scottie with much more important things, such as some examples of behaviour that she could follow later in her life. Did she learn how to be a mother and lover? Was she taught any values and rules according to which she could live? If the answer to these questions is positive, then we might say that their parents did not fail to transmit all the necessary knowledge to her.

While analysing the Fitzgeralds' family life, one might discover how very disorganised it was. First of all, it lacked stability due to Scott and Zelda's constant quarrels, their drinking habits, changing houses, their affairs and unstable economic situation. Secondly, as married people, who were supposed to be friends, they did not enjoy a happy and harmonious sexual life and emotional fulfilment. Moreover, one might doubt whether they experienced love, protection and emotional support from each other, one of the vital functions of the family. They were not able to communicate and, therefore, did not really know their needs and expectations of any kind. Consequently, they were not able to support or comfort each other in all those difficult moments in their life. It seems that their family managed to perform only one function that family usually performs, namely reproduction. Still, they probably failed to transmit to their daughter all the necessary values concerning life...

One of the Fitzgeralds' friends said that 'those two, they were really awful. They 'brought out the worst in each other'[4], and this is a frightening comment. It makes me think that their family not only failed to reflect the 'companionate family' because it lacked almost all characteristic elements of this kind of relationship, but was also an example that should never be followed. The lives of Scott and Zelda Fitzgerald make me realise that a relationship of two or more people can be called a family only when one can find there love,

support, happiness, safety, fulfilment, understanding and help. Therefore, the family is not only a set of ideas or conceptions that are supposed to be followed in given times, but also a matter of the heart.

Notes

[1] Mintz and Kellogg, p.113.

[2] ibid., p.114.

[3] Helen Campbell, home economist, quoted in: Mintz and Kellogg, p.125.

[4] Mellow, p.237.

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Monika Misiec

The American Sixties' Art of Revolution*

> 'I am for an art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself.'[1]
>
> Claes Oldenburg

On January 20, 1961, president-elect John Fitzgerald Kennedy delivered his enthusiastically applauded inaugural address to the nation. He was talking about the 'energy, the faith, the devotion which we bring to this endeavor [of spreading peace and progress that would] light our country and all who serve it' [2].

He was talking to a nation recently filled with new hopes and expectations – hopes for a future of progress, peace and happiness.

Due to the post-war baby boom that society was a relatively young one. Thanks to the economic achievements of the fifties – an affluent one.

Although (or perhaps because) for many Americans poverty and helplessness of the Great Depression were still a haunting memory, most U.S. citizens (unfortunately excluding a surprisingly large margin of the poor and underprivileged) were doing their best to gain their share of affluence and enjoy as much of it as possible. In practice that meant earning enough financial means to provide oneself and one's family with a stream of uncountable objects and opportunities for pleasure and entertainment. That growing demand worked as an invigorating stimulus for production and merchandizing, resulting in an

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influx of goods and services that more than fulfilled consumer needs which in turn created an even greater demand etc.

The system seemed to be working perfectly. However, no *perpetual mobile*, even a socio-economic one, has ever been possible. Where was then the fault, the weakness of the seemingly flawless 'American way of life' ?

Apart from sociological and political studies on the subject, one can turn to the art of the period for the answer, having assumed that it is not merely an expression of the artists' moods and ideas but also a powerful means of influencing the audience.

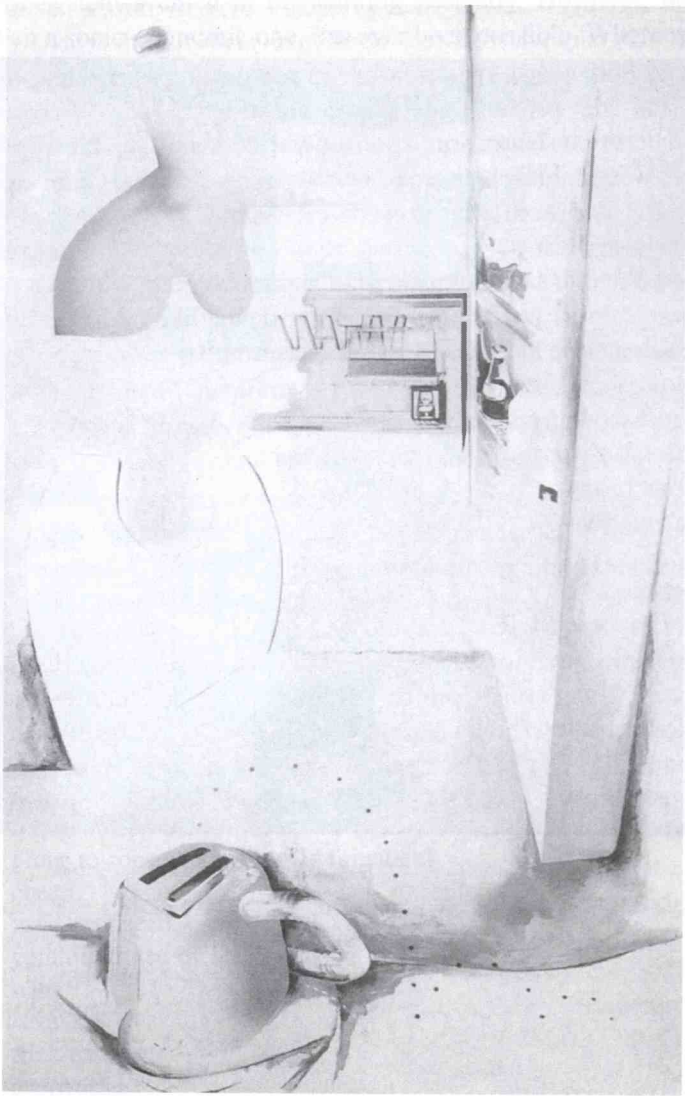
Such an approach seems to be particularly justified when considering artists of those times who, like Kline, Pollock and de Kooning 'were looking for methods integrating art and environment'[3].

One of those methods was combine painting, or collage, as represented by, for example, Richard Hamilton's *Just What is it that Makes Today's Homes so Different, so Appealing?* (plate II.) in which even the title is taken from an advertisement. It shows a young attractive couple in a room overflowing with a multitude of modern 'objects of desire' (TV set, furniture, vacuum cleaner). At first sight this is an easily recognizable representation of everyday American reality of the time – the reality of accumulating as many material goods as possible and taking advantage of all available entertainment. The primary effect is that of humor and grotesque (a ham can almost the size of the table it stands on, an old portrait hanging next to a comic poster). The picture fits well into the definition of Pop Art formulated by Hamilton:

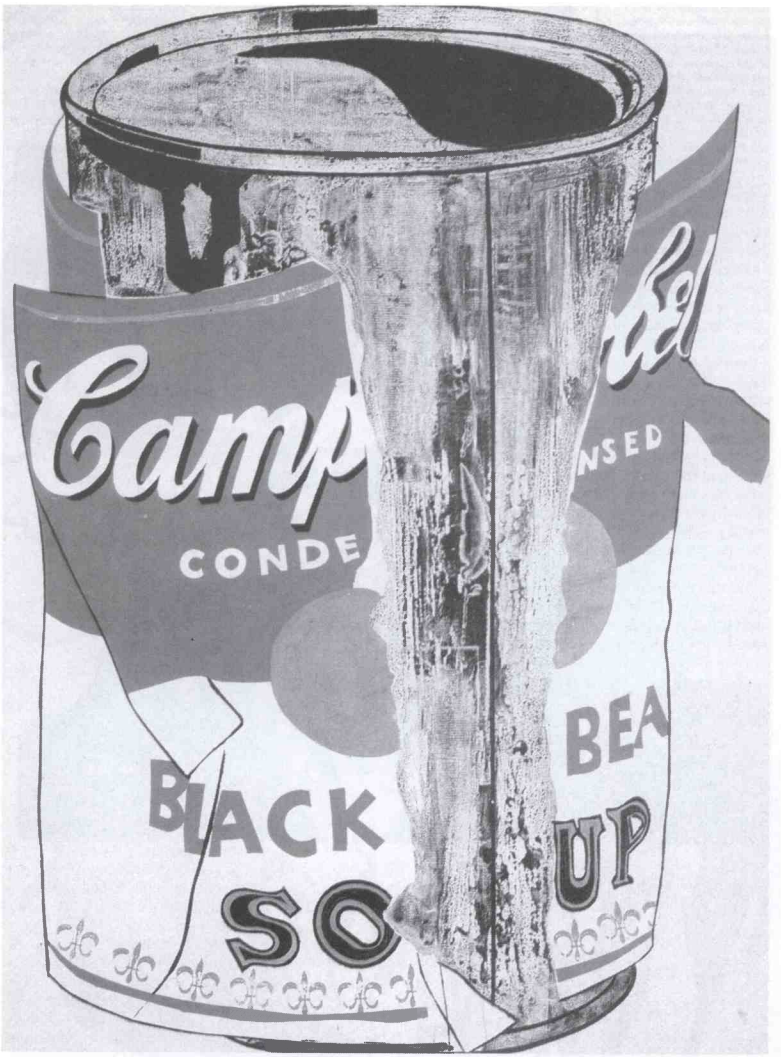
> 'Pop art is –
> popular (designed for a mass audience)
> transient (spreading quickly)
> prone to consumption (easily forgotten)
> cheap
> mass-produced
> youthful (liked by the youth)
> witty
> sexual
> trick-based
> captivating
> highly profitable'[4].

A perceptive eye will nevertheless have noticed that the couple are proudly displaying themselves exactly the way they are displaying all their collected status symbols. They treat themselves – or rather are treated by the artist – as objects. Their being almost naked isn't probably meant only for comic effect. It

II. Richard Hamilton *Just what is it that Makes Today's Homes so Different, so Appealing?* (1956)



III. Richard Hamilton *She* (1958-61)

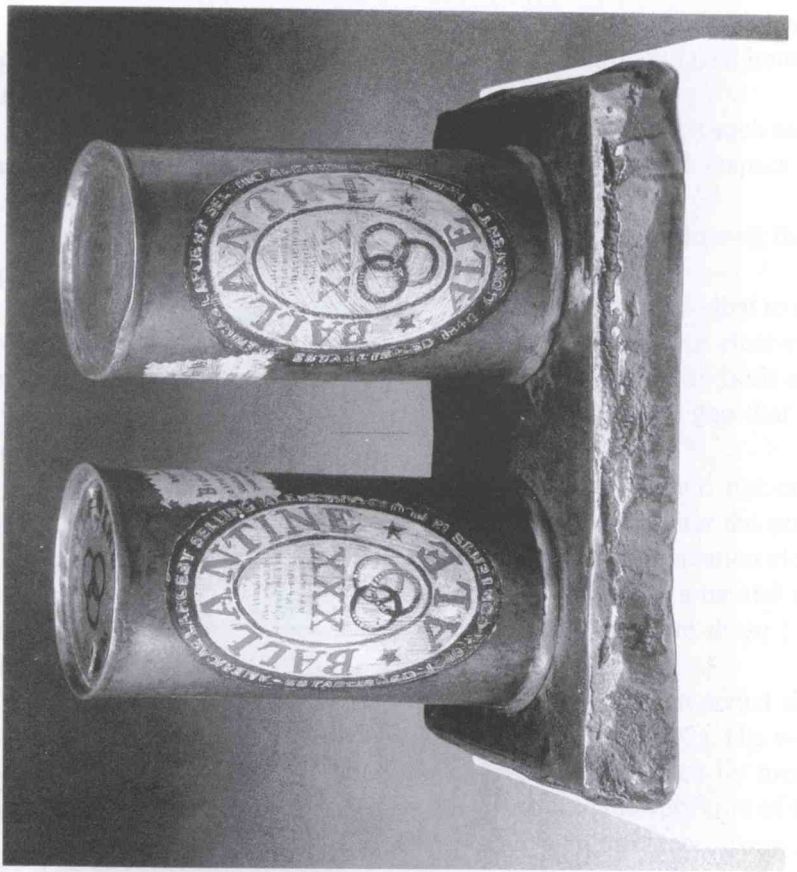


IV. Andy Warhol *Big Torn Campbell's Soup Can (Black Bean)* (1962)

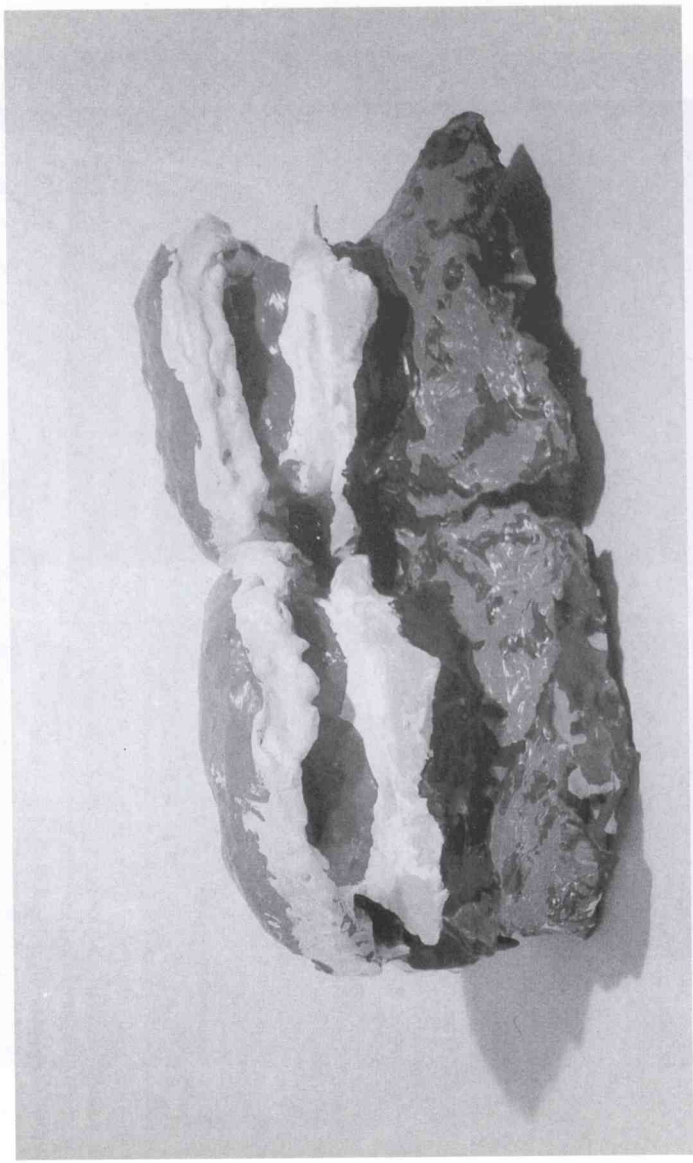
V. Andy Warhol *Self-Portrait* (1967)

VI. Roy Lichtenstein *Now, Mes Petits, Pour La France*

VII. Claes Oldenburg *Clothespin* (1976)



VIII. Jasper Johns *Painted Bronze* (1960)



IX. Claes Oldenburg *Two Cheeseburgers with Everything (Dual Hamburgers)* (1962)

can also be read as a message telling us that even amidst a multitude of acquired goods one is still naked and thus weak, vulnerable and funny, and also that while collecting and rejoicing in all those objects man can easily lose him – or herself or even become one of them.

The hypothesis of man treated as an object can be supported by another collage of the same artist – *She* showing a housewife through latest household facilities and no distinguishable human figure at all (plate III.).

This depersonalization is brought to the extreme by artists such as Andy Warhol treating himself and a tin can with equal interest and respect in his works (plates IV. and V.).

It was Warhol who called his atelier 'Factory', and, following the path set up by Pollock ('Nature is me') said 'I am a machine'.[5]

This illustrates another tendency of the art of the sixties – that to distort the border between art and reality that until those times had been clear-cut. As Robert Rauschenberg said: 'Painting is simultaneously linked to both art and life. These cannot be created. I am then trying to act in the gap that exists between them'.[6]

In the sixties art and environment penetrate each other: not only do comic strips and everyday objects suddenly and vigorously enter the realm of high art (plates VI., VII. and VIII.) but also artists bring their creation closer to the audience as 'the moment galleries and museums became a natural setting for modern art [...], there increased a tendency to escape from those [...] too official and commercial places'[7].

A project by Claes Oldenburg called *The Store* was an actual shop in which the artist sold plaster 'goods' made by himself (plate IX.). His was one of many attempts at coming to true contact with the audience by means of bringing the art closer to them, planting works of art into the very core of reality. Pop artists, probably frustrated by the audience's indifference, were trying constantly to achieve this goal.

Pop art was popular not only by definition. It was eagerly accepted and very well-liked, especially among young people. The reason might be the fact that it was simultaneously modern and rooted in everyday experience of the sixties. But one can also look for deeper psychological factors at play here.

It seems worthwhile to risk a hypothesis that pop art, despite being so enthusiastic about reality, was in fact an ironical rebellion. It was a rebellion not only against museums as a habitat for works of art and the art itself belonging to the realm of the sublime. Pop artists assumed that everything was (or could be treated as) art and that art could (and should be) everywhere. However, their works might stimulate a sensitive audience to ask questions such as what becomes of quality of art when its quantity equals that of mass-produced everyday objects.

Everyday objects and symbols have always been subject matter of high art but it is only Pop Art that deals with them in a depersonalized and non-emotional manner. This is why, after the inaugural surprise or smile, they stimulate serious doubts of philosophical nature.

If this art is – as artists wanted it to be – born from the very reality, what kind of reality is that?

It is – and here we can go back to, for example, Hamilton's collage – a reality of a multitude of material goods acquired with eagerness, consumed with pleasure but not much attention and then disposed of without much regret.

It is a reality in which people become 'objects of desire' (and finally trash) of the same kind that all their belongings.

It is a balloon reality – brightly colored, easily recognizable, light, cheap and empty inside.

It is that reality of material affluence and moral and emotional emptiness and lie that young Berkeley students rebelled against in 1964.

It is that sense of inferiority and oppression incurable by any available kitchen facilities that made suburban housewives join the feminist movement.

'An artist is either a plagiarist or a revolutionist' – Gaugin said.
I hope to have proved my argument that pop artists were (probably involuntarily) both. They were plagiarists – not of other art but of reality. But they were also revolutionists – not in the sense of igniting social unrest but mirroring and penetrating reality, expressing both affirmation of and discontent with the 'affluent society' and life of the American sixties.

It is worthwhile to bear that in mind and try to judge Pop Art not only on esthetical but also sociological and philosophical grounds.

Notes

[1] Russell and Gablik, p.97.

[2] Kennedy.

[3] *Dwieście lat malarstwa amerykańskiego*, translation mine.

[4] Włodarczyk, p.86, translation mine.

[5] *Dwieście lat malarstwa amerykańskiego*, translation mine.

[6] Ibid., translation mine.

[7] Włodarczyk, p.11, translation mine.

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Monika Konert

Against Utopia – Noam Chomsky's Anarchistic Concepts of Man and Society*

Anarchism (Gr. *an archos* – 'without a rule') is commonly considered as a utopian belief (Gr. *ou topos* – 'nowhere') – unworkable and incompatible with realities of complex society. Indeed, there are some apparent similarities between utopia, defined as an ideal commonwealth whose inhabitants exist under seemingly perfect conditions, and anarchism, understood as a social philosophy, whose central tenet is that human beings can live justly in a free society without government. One of those similarities seems be to for instance a belief in progress – the advancement of mankind in a desirable direction, in order to create new and better forms of society. Such a goal, however, can be ultimately achieved only in isolation, so that potentially negative influence is avoided, which is somehow confirmed by the utopian concept of an island. The most alarming feature of contemporary 'free' democracies is their resemblance to utopian systems. The essence of their functioning is roughly the same, but the outcome, which was supposed to be the creation of happy people within a perfect state, is totally different. Anarchism cannot be treated as a utopian view, but rather as an opposition to such doctrines.

Noam Chomsky, a famous linguist, philosopher and political writer, admits that in the contemporary world, it is hard to sketch out the realistic possibilities of creating free, egalitarian and classless society. Despite this fact, and his dislike of all labels, he still calls himself an anarchist, although his understanding of anarchism places emphasis on slightly different aspects than

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the standard definition. According to Chomsky, unlike utopia, anarchism is not an 'ivory–towerish' theoretical construct and, therefore, it does not have a well-defined doctrinal system. It gives no general answers to human individual problems because there are no principles that are truly absolute and without exception under all imaginable conditions. Utopia is a perfect, immutable state, which could last infinitely (progress being then no longer necessary), while the essence of anarchism as a historical tendency is a constant effort to overcome oppressive authoritarian structures. Moreover, utopian thinkers believe that the future holds a finite number of possibilities, which can be sufficiently foreseen for practical purposes. Anarchism, on the other hand, offers no specific and unchanging concepts of goals towards which the social change should tend. In brief, the major difference between Chomsky's idea of anarchism and utopia, is that the former emphasises the process of social change, while the latter – the ultimate, unchangeable goal.

It seems that any belief, doctrine or ideology is based on some concepts of human nature. Even if not directly stated and defined, it is always reflected in more observable practices. The majority of utopian philosophers claimed that human nature does not exist at all, and they usually favoured an idea of '*tabula rasa*'. This belief parallels their vision of 'an island', for it is equally important to remove potentially disturbing features of environment and of a man himself. Therefore, they negate any human inborn traits or genetic inheritance, treating experience as the sole source of knowledge. A profound consequence of such an approach, is the conviction that man is exceedingly plastic and malleable, and that he can be 'made good', rather than being 'naturally moral'. Besides, in most utopias it was somehow possible to find rulers who were capable of ruling justly and educating men in a proper way.

Noam Chomsky strongly opposes such presuppositions, although he admits that "our understanding of human nature is so rudimentary that any far-reaching doctrine must be treated with great scepticism."[1] He is absolutely certain about the existence of human nature, and justifies his assumption in a straightforward and reasonable way:

> I speak of human nature, but not for complicated reasons. I do so because I am not an imbecile and do not believe that others should fall into culturally imposed imbecility. Thus, I do not want to cater to imbecility. Is my granddaughter different from a rock? From a bird? From a gorilla? If so, then there is such a thing as human nature.[2]

Moreover, Chomsky points out to certain paradoxes within the utopian views. It is undoubtedly striking that rulers are miraculously "immune from this human condition of infinite malleability (...), they have a nature and proper

understanding".[3] According to Chomsky, human beings are not thoroughly submitted to experience and education, for they are already born with certain instincts and 'biological equipment'. It is due to the determined properties of mind and brain, that people are able to use language (which is a manifestation of thought and a factor that differentiates us from animals) and to make moral judgements about things vastly beyond their experience. Moreover, they have the ability to make certain moral choices and act according to their innate free will. Anarchists also put great emphasis on individuality, for "life among clones would not be worth living and a sane person will rejoice that others have abilities that they do not share"[4] but at the same time they stress man's social instinct, a need of community and inborn sentiments of solidarity, mutual support and concern for others. The human being is considered to be naturally moral to the extent that he could live and develop his capacities without an authoritarian coercive institutions, as it was put by Bakunin: "Life, liberty and the humane dignity of man consists precisely in that man does good not because he is ordered to do so, but because he conceives it, wants it, loves it."[5] Thus, a human being is capable of living in a decentralised, voluntary, non-hierarchical society. It is only when given power in a system of unjustified hierarchy, that a human being can become immoral.

On the whole, it appears that the understanding of human nature (or the belief in its non-existence) is crucial because of its close connection with the concepts of human fundamental rights and social setting that is appropriate for those rights. Therefore, anarchists postulate a society, in which men would have an opportunity to realise and enjoy their inherent characteristics: freedom and creativity, and not to be forced into the position of cogs in the machine of the state.

Utopian philosophers attached great importance to the idea of designing a society. It was done very carefully, with the state as a crucial construction and individuals subordinated to it. Happiness of the whole organism was a priority, although it was identified with that of the individual. Whether there was class division or some kind of 'equality', uniformity and standardisation were always desirable. Any untypical behaviour was considered to be the worst threat and crime, since regularity, harmony and proportion were the crucial features of the utopian construction. Individuals were supposed to be free and happy, but both freedom and happiness were somehow arbitrarily created for them by the wise and just rulers. In order to achieve order and stability, the rulers used various methods, the most effective of which was proper education, identified with shaping and training. As they did not believe in human nature, there was no moral barrier against conditioning people. One of the utopian thinkers,

Campanella (who is said to be Lenin's favourite philosopher), created 'an environmental theory', according to which the design of the city should influence its inhabitants.[6] He was also the first one to recognise the power and importance of propaganda in ruling a state (the inscriptions on the city walls, which proved that all knowledge was 'outside' a man). In general, utopian thinkers believed that it was possible to create both 'a brave new world' and 'a brave new man' in a way that would prevent him from being unhappy and evil.

Such ideas concerning the organisation of society are severely criticised by anarchist philosophers, including Chomsky. They stress the immorality of the state, in which there is always a necessity of control, as it was put by Bakunin:

> No state, however democratic, not even the reddest republic – can give the people what they really want, i.e. the free self-organisation and administration of their own affairs from the bottom upward, without any interference or violence from above, because every state, even pseudo-People's State concocted by Mr. Marx, is in essence only a machine ruling the masses from above, from a privileged minority of conceited intellectuals.[7]

The most powerful method of controlling people is distorting reality by creating illusions. What seems to be somewhat surprising, is the degree to which imaginary utopian states resemble in this aspect contemporary ones. Both the propaganda of the media and a public relations industry are aimed at shaping 'the public mind'. The agents of control filter the information, select the topics, keep the discussion within certain acceptable frames, so that their representation of the world "has only the remotest relation to reality (...) and the overall pattern remains hidden."[8] One of the great contributors to the development of utopian ideas, Jean Jacques Rousseau, wrote: "(...) he ought to do only what you want him to do; he ought not to take a step which you have not foreseen; he ought not to open his mouth without your knowing what he will say"[9], which seems to be an 'ideal' way of framing one's life. This type of censorship is also present in the contemporary world, not excluding, so called, 'free democracies', and Chomsky offers quite a significant example:

> Everyone has read 'Animal Farm', the satire about the Soviet Union. Not many people have read the introduction to 'Animal Farm'; one of the reasons they have never read it, is that it wasn't published. The introduction to 'Animal Farm' was called 'Literary Censorship in England'.[10]

Along with mispresentation of reality, goes alienation- a state of feeling separated from the world- of human beings, who are anonymous and powerless within contemporary societies. People are not only prevented from having

direct access to the institutions by which they are controlled, but are also very isolated because "they are just too dangerous when they get together-they can have thoughts and ideas, and put them forth in the public arena and they begin to enter the area of public affairs."[11] In a global society, they are gradually losing normal bonds of association and because of this, they are more susceptible to propaganda which installs 'the right values'. Chomsky summarises very briefly the mechanisms and aims of propaganda:

> You don't want people to think about the issue. That's the whole point of good propaganda. You want to create a slogan that nobody's going to be against, and everybody's going to be for, because nobody knows what it means, because it doesn't mean anything...[12]

Having no possibility of confronting their doubts with others, they can be easily deceived by the media, which

> drill into their heads the message, which says, the only value in life is to have more commodities or live like that rich middle class family they are watching or to have nice values like harmony and Americanism. That's all there is in life.[13]

Once those values are internalised, control is unnecessary, as in the model utopian system. One simply adapts, conforms to external conditions and is encompassed by the system. Moreover, one starts to believe that he is not competent to think independently, especially when obedience and subordination are highly valued and rewarded.

It seems that all doctrines and ideologies (and utopia is certainly one of them) are a threat to most fundamental features of human nature, for they suppress and restrict the innate capacities of man. According to anarchists the state is "the most cynical and complete negation of humanity."[14] Specifically the utopian state aims at being an idyllic and harmonious place, within which everyone agrees. Anarchists, on the contrary, consider disagreement as a desirable or even essential condition of unlimited progress. Chomsky claims that at every stage of history, there are different authoritarian relations one should question. After certain oppressive structures have been overcome, new problems will be discovered of which one has not been aware before. Since all human beings have instinct to explore in a creative way, utopian ultimate stability and static order cannot be reconciled with individual freedom.

Apart from criticising the state, anarchism offers its own alternative, as well. Yet, as Chomsky himself admits, the achievement of the ultimate good of anarchism, namely a decentralised form of society based on free association, is

hardly possible. Therefore, it is rather constant disobedience that seems to constitute the essence of the anarchistic attitude. To disobey and oppose irrational hierarchy and oppression, are both necessity and obligation, because submissive mind and psychological enslavement are the most dangerous threats to human nature. Such an opinion seems to be shared by Erich Fromm, who wrote: "Being born does not only mean to be free *from* the womb, the lap, the hand etc., but to be free *to* be active and creative."[15] Activity and creativity, on the other hand, are inseparable from individual freedom – a necessary condition of being disobedient, which proves that all these notions are closely interrelated.

When people became merely passive spectators of the reality around them, then "they might as well live in a fantasy world and that's in fact what they do."[16] In this respect, utopias seem to be, unfortunately, workable and similar to contemporary reality. It is because of his own passivity, that "man has lost the capacity to disobey, he is not even aware of the fact that he obeys."[17]

Disobedience is a necessary condition of creative intellectual development. The constant effort to seek the truth beneath the system of institutionalised lies, is actually the only possibility of setting oneself free. Obviously, such an attitude requires courage, activist work and personal sacrifice, as Chomsky himself admits:

> (...) I knew that signing petitions, sending money and showing up how and then at a meeting was not enough. I thought it was critically necessary to take a more active role and I was well aware of what that would mean (...). Historically, it is a truism that people who uphold libertarian ideas will suffer for it.[18]

Self-liberation can be achieved only though experimentation, discovery and struggle[19] to make the world "if not good, then a little better"[20]; that is why anarchism does not offer long-term visions of things or "the right way". Anarchists claim that liberty can only be taken, not given, therefore they "do not want to emancipate the people, they want people to emancipate themselves."[21] Although they always deal with social problems and admit that man is a social being, they seem to be strongly individualistic in their approach. Perhaps that is the reason why anarchism appears to be tempting and quite realistic, unlike stiff utopian doctrines, as Bakunin wrote: "No theory, no ready made system, no book that has ever be written will save the world. I cleave to no system. I am a true seeker!"[22]

Notes

[1] Chomsky, 1970.

[2] Barsky, p.208.

[3] Chomsky, 1998.

[4] Peck, p.33.

[5] Bakunin.

[6] Campanella, *The City Of The Sun*, pp. 33-35

[7] Bakunin.

[8] Chomsky, 1977, p. 33.

[9] Rousseau, *Emile ou de l'éducation*, 1762, quoted in Skinner, p. 40.

[10] Chomsky, 1998.

[11] Barsky, p. 159.

[12] Chomsky, 1991.

[13] Chomsky, 1991.

[14] Bakunin.

[15] Fromm, p. 7.

[16] Peck, p. 33.

[17] Fromm, p. 23.

[18] Barsky, p. 124.

[19] "When asked about his opinion concerning Vaclav Havel's dictum: 'Truth and love will triumph over hatred and lies', his [Chomsky's] response was: It's a nice thought (...) but it could become true to the extent that people struggle to make it come true'" (Barsky, p. 217)

[20] Barsky, p. 33

[21] Malatesta in Flood.

[22] Bakunin.

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Anna Burdziełowska

Americans and Poles on a Date Together*

Introduction or Why the Author Chose To Write About Dating

The author spent her last summer in the Melting Pot, where she had many opportunities to meet people from different cultures. Being a very sociable person, she didn't refuse when one of her work colleagues suggested going out one evening. He is Brazilian and he invited her to go to a samba party in New York. The author told him she had a boyfriend back in Poland, so all she wanted was to have some fun, without becoming his girlfriend. He agreed, but when it came to spending the evening together, it appeared that their expectations differed profoundly and the author experienced a culture shock in terms of the approach to dating each of them had.

The author was so surprised by the behavior of her Brazilian date that their evening out became the inspiration for the present paper. Ever since that August day, she has been thinking of culture-dependent differences in understanding the concept of dating. She thought about how conducting research on this topic might help her and others understand some behavior within relationships, while also raising awareness and lessening culture shock.

The paper is comprised of two main parts: the theoretical and the empirical. The theory is included to provide background to help the reader better understand the differences and clashes that are voiced in the questionnaires filled out by Poles and Americans, as the author decided to look at differences between these two cultures.

* The paper has been submitted for the course 2631: *Cross-Cultural Communication* run by Mr Paweł Kornacki, PhD.

For the benefit of all the inhabitants of our planet Earth who attempt cross-cultural communication.

Curious dating expert (and victim).

Did Adam Date Eve? or the Origins of Dating

When we think of the concept of dating, the first question that arises is about its origins. Common sense suggests that dating might have originated from one of the basic human needs: the need to socialize with other people, combined with another basic need: the need for love. If this hypothesis is correct, then Adam and Eve did date, to answer the title dilemma.

Apart from my private speculations about the origins of dating, others exist as well. None of them is really scientific, as there are hardly any scientific sources on the subject of dating, unfortunately. Nevertheless, it may be interesting to look at one more hypothesis, specifying the originator as well as the approximate point in time when dating was created. I found the following information on the Internet:

> In the beginning God created heaven and earth. Then he took a rest—a long rest. It wasn't until much later, after being particularly displeased at some of the antics on earth, that he created dating. We have been dating, courting, end wooing each other for hundreds of years now.[1]

Whether the story is true or not, one thing remains certain: people have been dating for ever. And as many generations, or even, individuals there have been, as many dating styles, techniques and varieties.

What Kind of Dating do I Worship? or the Typology of Dating

As the self-proclaimed Internet 'scientist' referred to above indicates,

> There are no bounds to the many forms that dating takes. But scientists (all right, I) have identified the three most common varieties.
>
> **Fun Dating:** This is the type of dating most preferred by men. Men want to be with a girl who knows how to have a good time and is not afraid to actually have one. But those who think this is the only kind of dating need to graduate from adolescence.

Undating: Few men would rather undate than fun date. Women are different. They don't understand how they can be good platonic friends with a guy for over a year and then find that same guy attempting to plant a lip-lock on them. The answer is that he's a man.

Looking-for-the-One Dating: This type of dating leads inexorably to the altar. But beware of those who date in this mode exclusively. Many are looking more for someone to marry than for someone to love.

The categories aren't exclusive and who would want them to be?
Relationships can cross the line from undating, to fun dating, to looking-for-the-one dating.
Oh, I almost forgot. Bill Clinton has created a dating type of his own:

Oops, Now-Look-What I've-Done Dating[2]

Does 'a Date' stand for 'Randka'? or Differences in the Polish and the American Concepts of a Date

As little serious as they are, the division into categories mentioned above gives us the first glimpse on the Americans' approach to dating, as opposed to the Poles'. Americans write, laugh, talk and sing about dating. There are dating clubs, dating services (for both homo- and heterosexuals), dating tips, dating How-Tos and guides available on the Internet, while Poles remain comparatively silent. To find a publication about dating in a Polish bookstore is a great challenge. To come across any web sites connected with dating in Poland is also bordering on the impossible. Therefore, we may conclude that Americans are much more interested in the idea of dating, and much more advanced. (Although an American asked to express her opinion on this assumption claimed: "I wouldn't say we're more advanced – maybe we express our interest in a different way or we disagree with one another therefore we talk about it a lot – or we don't follow traditional patterns so we have to write about our new ideas about dating whereas Poles tend to follow traditional ways more")

Yet, is the concept of dating really the same in both cultures? In other words, does a Polish person talking about 'randka' mean the same as an American talking about 'a date'?

Therefore it may be helpful to look at some definitions of 'date' and 'randka' in some dictionaries.

First of all, if we check the translation of 'randka' into English, either one

or two equivalents are coined: 'date' is the 'obligatory' translation, and some dictionaries[3] give 'appointment', as the second option. However, when we consider descriptive definitions, Polish 'randka' is defined as "Planowane spotkanie dwóch osób płci odmiennej, które się sobie podobają"[4] (an appointment of two people of the opposite sex who like each other - translation mine). In an English-English dictionary 'appointment' is defined as "an arrangement to meet or visit somebody at a particular time", and the meanings of 'date' that may be of relevance to this discussion, are:

a. an appointment to meet somebody at a particular time ,
b. a meeting with a person of the opposite sex[5].

Interestingly enough, the Polish definition of 'randka' seems to include the elements of English definitions a. and b.. For, it combines the Polish equivalent of 'appointment', and 'the opposite sex' element. Moreover, English 'appointment' corresponds to the a. definition of date, and, in this sense, 'appointment' and 'date' are synonymous.

Yet another significant issue which arises here is, that, in the Polish definition of 'randka', there is an emotional element of liking each other given, whereas the English description in b. does not mention it. It would suggest that 'date' and 'randka' are not exact equivalents, and that 'date' does not require liking the person (liking meaning considering the person attractive in the physical and/or spiritual way). Therefore, it is possible that dating in Anglo-American culture does not have to be connected with emotional engagement. While the Polish understanding of dating entails the presence of the emotional element as a requirement for a date to take place. In other words, we would expect Polish people to treat dating more seriously than do Americans.

Action: 'Dating'. American - Polish Co-production or How Americans and Poles Approach Dating

To explore the thesis proposed at the end of the previous section, concerning the American and the Polish approach to dating, let us first pose some questions that would be helpful in determining the level of seriousness.

- What is the general attitude towards dating in the two cultures?
- What are the strategies of dating and how do they correspond to the question of seriousness?
- What might a date entail/be comprised of?
- What is the speed of the relationship?
- How intimate can dating get within a month?

As far their general attitude towards dating as compared to that of Poles, Americans treat dating as a part of everyday life. There are numerous sources advising how to date, what to do and say and from whom to seek advice when in trouble. When you consider the Internet, dating in the U.S. seems to be a business enterprise. There exist many agencies offering to arrange a date of your choice, and suitable for your type of personality, your preferences and beliefs. In Poland, the topic still seems to be taboo. While it is practiced, it is only minimally talked about or analyzed. For this reason, I would claim that, for Americans, dating is a form of socializing with other people and that they do not therefore mind making the issue public. Poles, on the other hand, seem to believe that there is something more to it - some kind of mystery, some level of intimacy - that discourages them from discussing the issue openly.

The question about general attitude of Americans towards dating is addressed by Ms. Trish in her Internet article 'The ABC's Dating-Trish's dating do's and don'ts', as far as the American culture is concerned. Ms. Trish says:

> As complicated as we may think it is, dating isn't rocket science. And, counter to what the best-selling, misguided authors of 'The Rules' may want us to believe, dating isn't a game of deceit and manipulation. Dating is simply an opportunity to go out and play with someone new. It doesn't have to raise our blood pressure or lower our self-esteem. It won't make or break us. There is no standard of perfection upon which to measure our meager efforts. While we can certainly keep our eyes on the prize - a meaningful romantic relationship - dating shouldn't become an intellectualized effort to conquer or prevail.[6]

On the basis of the passage quoted above, it may be concluded that American culture promotes the fun and obligation-free aspects of dating ('go out and play'), while Polish culture is attached to the emotional dimension of it ('it will make us or break us').

To answer the questions mentioned in the initial part of this section, I decided to conduct research that would be a source of authentic and updated information on the topic. In my mini-research I questioned single people, both male and female, in their twenties from both Polish and Anglo-American cultures. My questionnaire was constructed on the basis of four situations, to which the respondents had to react, describing their behavior (verbal and non-verbal) and their reasoning, according to some questions (for the full version of the questionnaire see the appendix.) The results of my questionnaire are summarized in the table below.

PROBLEM	AMERICANS	POLES
Will you make the first step if you like the person?	• yes, as I'm the pursuer (M.) • I don't know (F) • prefer it come up naturally (F)	• afraid to (F) • yes, not to lose the opportunity (M) • no, it's a male thing (F)
Place of your date	• dinner place • movie, coffee place, ethnic food place	• cinema, theater, coffee • disco, walk • her house
Reason for the choice of place	• enables to carry out a conversation • casual, relaxed, not too big a deal • easy place to talk	• many people – enables acting in more natural way • house – opportunity to find out a lot about the person
Topics for conversation	• asking questions about each other • likes/dislikes • aspirations, plans, directions • movie seen, shared interests • our: days, jobs, roommates, weather	• work, school, interests • likes, occupation, personality
Purpose of conversation	• exchange ideas/thoughts • get to know each other • do we have anything in common? • what is he like?	• get to know him/her • find out likes and dislikes, interests
Physical contact on the first date	• no expectations, but hug, small kiss accepted • none, start slow (a kiss by the third date)	• no, too early • depending on her (up to deep kiss)
Will you express your feelings after a month?	• depends on the 'stage' of our relationship • no, too little time	• yes

PROBLEM	AMERICANS	POLES
Circumstance for the expression of feelings after a month	• quiet, romantic spot • look in the eyes • holding her hand • no interruption possible • at the end of conversation • hugging, he'll say it first	• spontaneous • being alone together • atmosphere full of emotions
Ways of expressing emotions and feelings	• hug and kiss • making the person laugh • sit close, hold hands, look into each other's eyes • big juicy kisses	• through everything I do • hugs, kisses, touch, special (=nice) behavior • nice words
What is intimate?	• making love • knowing everything possible about your partner • clothes coming off	• physical contact • spiritual bond • tenderness • personal, honest talk
Reaction to protest, when you undertake a 'physical' initiative	• acceptance, not everyone goes at the same pace • no disappointment, everyone has their rights • attempt to understand why • surprise and happiness (it's against guy's nature to protest)	• acceptance • reflection on my acting too fast

In the table above I did not include all the particular answers, but I tried to group them, as some of the answers repeated several times. I indicated male (M) and female (F) response where I considered it of some additional relevance. My intention was to establish some patterns that govern the behavior and reasoning of people on their first date and within the first month.

The analysis of people's responses reveals some interesting and useful points with respect to the focus of the observation. There are some noteworthy similarities, as well as prominent differences between the two cultures.

As far as similarities are concerned, one of them is that men do not seem to have problems with making the first step in both cultures, whereas women prefer the date issue to come up in a natural way. It seems, then, that to make the first step is considered 'a male thing', as one of the respondents put it.

Another shared feature in the approach to dating by the two cultures is the scope and aims of the conversation. Both Poles and Americans aim to get to know their date better, therefore they expect the conversation to involve give and take - an exchange of information about themselves and their lives. The research does not show any significant discrepancies with respect to the level of intimacy here.

The first element that indicates some significant discrepancy between the cultures discussed, occurs with respect to the choice of place for a date. Poles seem to prefer more intimate settings, like a walk or even a home visit. In such circumstances-respondents suggested - a date is much more likely to bring the two people close, in a spiritual (more openness than at a restaurant possible) as well as physical sense (smaller physical distance). Americans, on the other hand, ask people out to date to places where they can not only talk, but also eat (notice that most of the spots suggested by my respondents are places where you can eat). Public spaces for conversation are expected to be more formal and less intimate.

When it comes to the reasons for a particular choice of place for a date, Americans focus on the conversation itself, and want the place to make the conversation possible and relaxed, while Poles stress the need for a proper (i.e. intimate) atmosphere. This would support the claim that Poles expect dates to be more intimate.

Another aspect examined in the questionnaire was the physical contact on the first date. In other words, which culture looks for or accepts more intimacy in this respect. This is, however - as my research proves - a very subjective issue, greatly influenced and shaped by numerous factors other than culture (like strictness of upbringing or religious beliefs, for example). Thus, generalizing is of little use at this point.

The second part of the research concerns the situation after a month of dating. The questionnaire aims at determining the level of expected and allowed intimacy at this stage of a relationship. A very curious observation here is the fact that after a month most of the discrepancies between the two cultures that were prominent at the earlier stage disappear, or lessen, at least. Both Poles and Americans choose romantic spots and use body language, hugs and kisses being the most common, to express their feelings.

One of the exceptions here is the decision whether to express one's feelings. Most people in both cultures claim that it depends on the stage of the

relationship, but some Americans voice their need for more time than a month to do this. As the desire to express feelings increases with the growth of intimacy, this would be another signal that, while dating, Americans care for closeness less than Poles.

Interestingly enough, it seems that intimacy becomes re-defined, or rather, its physical and spiritual aspects acquire new dimensions. According to the number of responses of my American subjects, they pay more attention to the physical factor of intimacy, usually defined in terms of sexual intercourse. Poles, on the other hand, put the emphasis on spiritual oneness, unity of souls, honesty and trust, even though they do not exclude physical bonds.

Finally, I inquired about reactions to partner's protest, when we try for more physical closeness than our partner is interested in. Both Poles and Americans admit they would accept partner's denial. The difference is that most Americans questioned say that they would try to understand their partner's negative response and to define what the partner's problem is. Poles, however, tend to seek reasons in themselves. Another difference between Americans and Poles involves responsibility for failure. Americans are known for their tendency to put the blame on somebody or something else, 'taking it easy' and restoring their peace of mind quickly, while Poles are more likely to 'take it personally' and blame themselves. But that is yet another story for yet another essay...

Conclusion
or Is There Anything Practical in This Longish Writing?

In this paper I was trying to examine some aspects of dating. My inspiration was a date with a Brazilian guy, but the cultures I actually looked at were the Polish and the American culture. After a brief and highly amateur theoretical discussion about the origins of dating, I proposed a thesis that Poles treat dating more seriously than Americans. To measure the level of seriousness, I tried to determine the level of intimacy in the approaches the two cultures have towards dating, which was accomplished on the basis of the data collected via questionnaires.

From all the points made it follows that there are some common expectations as far as dating is concerned, such as considering the first step 'a male thing', or getting to know each other better, as the main aim of the first conversation.

Nevertheless, there are far more differences than similarities between the two cultures in their approach to dating. The analysis of the numerous

discrepancies lead to a conclusion that Poles expect and execute more intimacy and spiritual engagement when dating. This, in turn, implies that Polish culture is more serious about dating, indeed. For Americans dating is a widely discussed and common phenomenon. Judging by the respondents to my questionnaire, however, it seems that Americans are less likely to make a spiritual or emotional connection early on and are more likely to become physically intimate before establishing emotional closeness, which implies a rather casual attitude towards dating.

So, it seems to be justified to expect less emotional engagement of Americans, as compared with Poles, even if some physical actions follow. Therefore a piece of practical advice for Poles dating Americans would be to not expect to bond spiritually with one's partner. Americans, in turn, should not be surprised to find their Polish partner disappointed by the prospect of engaging in sexual intercourse before establishing an emotional connection. In other words:

Poles, take it easy when dating Americans!
Americans, take dating Poles more seriously!
And good luck to all those brave enough to date.
This topic still needs further exploration, so each contribution and practical experiment may be valuable!

Appendix: a questionnaire

Please start with providing some information about yourself first:

☺ Your first name:
☺ Your age:
☺ Your sex:
☺ Your nationality:
☺ Your marital status:
☺ Do you live in the country of your birth? (If no, write the country of your birth and the country you live in now. Include number of years you've spent in this country)

Situation #1

You are at school/at work. You meet some new person there. This is a person of the opposite sex and he/she attracts your attention. You really want to go out with him/her.

1. Will you decide to 'do the first step'? Why?
2. How will you ask him/her out? What will you say? What will you do? Why?
3. Where will you suggest going/meeting? Why?

Situation #2

You have managed to make a date with him/her.

1. Where are you going/meeting? Why?
2. Who starts the conversation? Why?
3. What are you talking about? Why?
4. What would you like to find out during the first date? Why?
5. How does the first date end? Do you part where you met? Why (not)? Do you expect any 'physical' contact? Of what kind? Why?

Situation #3

You've known each other better for a month. You like this person a lot.

1. Are you ready to tell him/her that you love him/her? Why (not)? Is it enough to know each other for a month to talk openly about your feelings?
2. How are you going to tell him/her that you love him/her? What will you say? What gestures will you use? What should be the appropriate atmosphere for a confession like this?
3. When you are together, how do you express your feelings towards each other? What do you say, do?
4. You consider this person is physically very attractive. How close, in a 'physical' sense, are you ready to get with this person within a month? Why?

Situation #4

You would like to get physically intimate with this person.

1. What do you consider very intimate in a relationship?
2. Is it possible that this person protest? Why (not)?
3. What would you feel and do, if the person protested to your actions? Why?

This is the end of the questionnaire. You are free to add your personal comment below. I hope you enjoyed this short mental and emotional exercise.

Notes

[1] http://www.datingdilemmas.com/index.htm

[2] ibid.

[3] Stanisławski, Szerecha, p. 591.

[4] Szymczak, t.3 (R-Z), PWN, Warszawa 1989, p. 19.

[5] Crowther, ed., Oxford Advanced Learner's Dictionary of Current English, Oxford University Press, London, 1995, p. 295.

[6] The Internet, search word: dating.

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[θɪəˈretɪkl̩
ənd
əˈplaɪd
lɪŋˈgwɪstɪks]

Paweł Rutkowski

Polish Stress and Plural Subject Clitics*

Introduction

The stress system of Polish has been subject to much phonological debate for more than twenty years[1]. Most researchers working on the problem agree that Polish stress assignment is very regular and therefore stress does not have to be marked in the underlying representations of Polish words.

In this article I will propose how to account for a number of issues related to Polish stress in the Optimality-Theoretical framework. I will especially concentrate on the status of the verbal subject enclitics *-śmy* (IPA [ɕmɨ]) '1pl' and *-ście* (IPA [ɕtɕɛ]) '2pl'. Though various algorithms have been postulated to explain in what way a syllable can be selected for prosodic prominence in Polish, no general agreement has been reached with respect to a number of exceptional prosodic phenomena, most notably the behaviour of the plural subject enclitics. Their status in the metrical system of Polish is most definitely special. In certain environments they may or may not influence the stress pattern. For most speakers the two options are in free variation. It has been claimed that the variation could be easily explained by assuming that in certain circumstances the enclitic may be reanalysed as morphologically compounded with its host (i.e. as a lexical inflection). Recent morphosyntactic work by Bański (1998) has suggested a more elaborate account of the problem at hand. Bański introduces a distinction between two types of clitics: "conservative" and "head-oriented". Both of them are different from inflectional suffixes as they are merged into the syntactic tree as separate morphemes. The difference between them involves distinct prosodic subcategorisation frames. I will follow Bański's analysis in this paper.

* The paper has been submitted for the course 2701: *Syntax-Phonology Interface* run by Mr Piotr Bański, MA.

The article has been subdivided into sections as follows. In section 2 I present an overview of Polish stress pattern. In section 3 I then briefly discuss some aspects of Rubach and Booij's classic analysis of Polish prosody, conducted in a derivational framework. Section 4 shows that no derivational stages are necessary to account for the stress assignment phenomena in Polish. Instead, I suggest an Optimality-theoretical approach. In section 5 I thoroughly discuss the plural subject clitics and the way in which they influence the stress pattern presented in section 2. Section 6 is devoted to Bański's account of the variation exemplified by the clitics. I attempt to rephrase it in a constraint-based framework, that of the Optimality Theory. Section 7 provides a summary of the analysis.

Polish Stress Pattern – Basic Facts

Polish is a quantity insensitive language, in which feet are built on syllables. Primary stress normally falls on the penult. Only vowels can form syllable peaks in Polish. Syllabic consonants are never present in the underlying representation, although they may appear in rapid speech as a result of vowel deletion[2]. There is no phonemic difference between long and short vowels. The examples in (1) show that there is no need for a moraic interpretation of the prosodic system of Polish. The main stress falls on the penultimate syllable whether it is open or closed (full stops in (1) indicate the syllable boundaries).

(1)	a.	xmú.ra	'cloud'
		ló.kaj	'butler'
		swó.vak	'Slovak'
	b.	gúr.nɨ	'upper'
		tráŋ.vaj	'tram'
		áŋ.glik	'Englishman'

It is important to point out that stress in Polish makes no reference to the morphological structure of words. The primary stress may fall on any syllable in both inflected and derived word forms as long as it is placed in the penult position. It is illustrated in (2) below (the sign + marks a morphological boundary).

(2)	rɔ́.vɛr+Ø[3]	'bicycle (nom sg)'
	rɔ.vɛ́.r+u	'bicycle (gen sg)'
	rɔ.vɛ.r+ɔ́.vi	'bicycle (dat sg)'
	rɔ.vɛ.r+ɔ́.v+ɨ	'bicycle (Adj, nom sg)'
	rɔ.vɛ.r+ɔ.v+ɨ́.mi	'bicycle (Adj, instr pl)'

There are, however, two classes of Polish nouns which have the main stress on the antepenultimate syllable, e.g.:

(3)	a.	gra.má.tɨ.ka	'grammar'
		bɔ.xɛ.mí.stɨ.ka	'Czech studies'
		pɔ.lí.tɨ.ka	'politics'
	b.	u.ɲi.vɛ́r.sɨ.tet	'university'
		prɛ́.zɨ.dɛnt	'president'
		aw.tɔ́.rɨ.tet	'authority'

All of the above nouns are lexical exceptions of foreign origin. The fact that they have been divided into two classes and the reasons for such a division are of no particular significance for the discussion presented in this paper. Any analysis that might be suggested to account for their exceptionality has to involve some sort of marking in the lexicon. The problem can be dealt with by means of referring in one way or another to the notion of extrametricality. Another approach assumes a lexical assignment of a trochee to particular syllables of the exceptional stems[4]. It is beyond the aim of this paper to choose any of the two options. However, it must be noted that the above issue is very different from the phonology of plural subject clitics discussed in detail in section 5. The antepenultimate stress in the structures containing clitics is assigned by some kind of algorithm (so it does not have to be underlyingly encoded as a diacritic). Moreover, there is an easily noticeable tendency in the present-day Polish to reanalyse the exceptional words shown in (3) as regular (i.e. with the penultimate syllable stressed), although it used to be considered substandard.

(4)	bɔ.xɛ.mi.stɨ́.ka	'Czech studies'
	prɛ.zɨ́.dɛnt	'president'

Therefore I will not refer to them any more in this paper. Given that the main interest of this paper lies in the effect of enclitics on the location of stress, neither will I discuss Polish compounds (whose foot structure represents a separate complex issue).

Apart from the main word stress, Polish has a pattern of rhythmic stresses. They fall on every other syllable of the word. It is illustrated in (5) – the parentheses mark foot boundaries.

(5) (ɪ̀n.du)(strjà.li)(zá.tsja) 'industrialisation'

In the examples below, we can see the natural avoidance of stress clash (a syllable must not be stressed if it immediately precedes the primarily stressed syllable) and the fact that there are no degenerate feet in Polish.

(6) (ɪ̀n.du)(strjà.li)za(tsjá.mi) 'industrialisation (instr pl)'
*(ɪ̀n.du)(strjà.li)(zà)(tsjá.mi)

It is important to note that the secondary stress assignment applies to phonological phrases (φ), which consist of one primarily stressed word and monosyllabic elements attached to it (e.g. pronouns, prepositions, and clitics).

(7) a. swɔ(vá.tsja)
Słowacja 'Słovakia'
b. (nà.swɔ)(vá.tsji)
na Słowacji 'in Słovakia'

I assume that every phonological domain in Polish is embedded in a larger domain. Thus prosodic words are always embedded in phonological phrases. Additionally, I assume that the prosodic domains are not formed in a recursive fashion. The Prosodic Hierarchy I adopt is shown below.

(8) Prosodic Hierarchy:
Utterance
Intonational Phrase
Phonological Phrase
Prosodic Word
Foot
Syllable

A Derivational Analysis

Rubach and Booij (hereafter, RB) give an exhaustive description of many stress-related phenomena that might be observed in Polish. To handle the basic facts sketched in section 2 of this paper, they propose a derivational approach with consecutive rounds of grid construction. Below I give two rules from the set they postulate.

(9) a. Main Stress Rule (MSR)
Assign a beat to the penult in a phonological word.
b. Beat Addition (BA)
Add a beat to construct a perfect grid (L-R, peak).

The above rules are meant to account for the regular stress pattern of Polish. They are illustrated in the simplified derivations in (10):

(10) a. *krowa* 'cow'

krɔ́.	va	
*	*	
*		MSR

b. *Holandia* 'Holland'

xɔ.	lán.	dja	
*	*	*	
	*		MSR

c. *rewolucja* 'revolution'

rɛ̀.	vɔ.	lú.	tsja	
*	*	*	*	
		*		MSR
*		*		BA

The first row of asterisks is created by assigning them to every syllable of a word. They do not indicate any degree of stress. Stress is relational so every asterisk that is further attached to a syllable makes it prosodically stronger. This algorithm is empirically adequate as far as the facts in (10) are concerned. Serious complications arise when phrases containing enclitics are considered. The Beat Addition rule predicts the incorrect structure in (11).

(11) *wypiłby on to* 'he would drink it'

*	vɨ́.	piw.	=bɨ̀.	=ɔn.	=tɔ̀	
	*	*	*	*	*	
	*					MSR
	*					NSR[5]
			*		*	BA

The location of secondary stresses shown in (11) is not attested in Polish. Therefore RB formulate another rule which adds beats. It applies only to the syllables that follow the main word stress.

(12) Post-stress Beat Addition (PBA)
Add a beat to construct a perfect grid (R-L; trough).

It is now possible to derive the correct form of the phrase in (11).

(13) *wypiłby on to* 'he would drink it'

vɨ́.	piw.	=bɨ.	=ɔ̀n.	=tɔ	
*	*	*	*	*	
*					MSR
*					NSR
			*		BA

But PBA does not solve certain problems. The regular pattern assumed in RB's account is disrupted by a lexically encoded property of some clitics. Kraska-Szlenk argues that clitics such as *się* (IPA [ɕɛ̃]) '-self', *-śmy* (IPA [ɕmɨ]) '1pl', and *-ście* (IPA [ɕtɕɛ]) '2pl' should remain unstressed regardless of their position in the foot structure of a given word[6]. It is shown in the examples in (14) below.

(14) a. *upił się by on mi tym* 'he would get drunk with it'
(ú.piw) =ɕɛ̃ (=bɨ̀. =ɔn)(=mɨ̀. =tɨm)

b. *upiłby się on mi tym* 'he would get drunk with it'
(ú.piw)(=bɨ̀. =ɕɛ̃) =ɔn (=mɨ̀. =tɨm)

RB's set of rules derives the following structures:

(15) a. *upił się by on mi tym* 'he would get drunk with it'

ú.	piw.	=ɕɛ̃.	=bɨ̀.	=ɔn.	=mɨ̀.	=tɨm	
*	*	*	*	*	*	*	
*							MSR
*							NSR
			*		*		PBA

b. *upilby się on mi tym* 'he would get drunk with it'

*	ú.	piw.	=bɨ.	=ɕɛ̀.	=ɔn.	=mì.	=tɨm	
	*	*	*	*	*	*	*	
	*							MSR
	*							NSR
				*		*		PBA

The derivation in (15b) is empirically wrong.

Furthermore, RB's analysis seems inadequate even in prosodic sequences which are not obscured by the unstressability of some clitics. In the example shown in (16)[7], there are no unstressable clitics.

(16) *kupiłby mu go on tam* 'he would buy it for him there'
(kú.piw)(=bɨ. =mu) =gɔ (=ɔ̀n. =tam)

Neither in this case does RB's algorithm produce the empirically attested output.

(17) *kupiłby mu go on tam* 'he would buy it for him there'

*	kú.	piw.	=bɨ.	=mù.	=gɔ.	=ɔ̀n.	=tam	
	*	*	*	*	*	*	*	
	*							MSR
	*							NSR
				*		*		PBA

Of course, it is possible to modify RB's analysis to exclude the empirical inadequacies mentioned above. But apart from making false predictions, the derivational approach might be said to be theoretically problematic. PBA seems to be an ad hoc rule, introduced to derive the necessary structure. The rule-based account also loses important generalisations (e.g. the fact that BA and PBA refer to the same phenomenon – see section 4). RB assume multiple stages of grid construction (primary stress has to be assigned before the placement of secondary stresses). The same level of descriptive adequacy is possible with a simpler machinery. In the next section I attempt to sketch an analysis of Polish stress formulated in the Optimality-Theoretic framework. I believe that it avoids some of the empirical and theoretical inadequacies of RB's account.

An Optimality-Theoretic Account

The framework of Optimality Theory assumes that linguistic constraints are ranked in a hierarchical way. Phonological well-formedness depends on the dominance relation between them. All constraints are violable but it is always better to violate a lower constraint and to satisfy a higher one. It is also better to violate a constraint less than more. A candidate which incurs more violations of a given constraint than another candidate must be eliminated[8].

Below I present three constraints that must be employed in order to handle the basic properties of Polish stress mentioned in section 2.

(18) a. FTFORMTROCHAIC: Foot → σ_s σ_w
Feet are left-headed.
b. FTBIN
Feet are binary.
c. PARSE-σ
Syllables are parsed by feet

The above constraints are ranked as follows:

(19) FTFORM, FTBIN >> PARSE-σ

FTFORM and FTBIN are undominated: there are neither iambs nor degenerate feet in Polish. It is impossible to establish a ranking between them since they can never be in conflict. Both of them outrank the constrain PARSE-σ. If the ranking was reversed degenerate feet would be "more well-formed" than unfooted syllables. However, the data presented in section 2 of this paper provide evidence for the ranking in (20).

(20) *reforma* 'reform'

		FTFORM	FTBIN	PARSE-σ
a.	☞ rɛ(fɔ́r.ma)			*
b.	(rɛ̀)(fɔ́r.ma)	*!	*	
c.	rɛ(fɔr.má)	*!		*
d.	(rɛ̀)(fɔr.má)	*!*	*	

The dominance relation between the constraints is shown by the left-to-right order in the constraint tableau. The dashed line means that it is impossible to establish a ranking between the two constraints in question. Every single

violation is marked by an asterisk, the fatal one is distinguished by the exclamation mark. The symbol ☞ indicates the optimal output.

I turn now to words which have more than three syllables. In order to account for the secondary stress facts of Polish, two alignment constraints have to be postulated.

(21) a. ALIGNFT: AlignL (Foot; PrWd)
The left edge of every foot is aligned with the left edge of a prosodic word.

b. ALIGNHD: AlignR (PrWd; Hd(PrWd))
The right edge of every prosodic word is aligned with the right edge of its head (the foot that encodes the main stress)[9].

They ensure that rhythmic stresses are assigned from left to right (ALIGNFT), whereas the main stress is always located at the right edge of prosodic words (ALIGNHD).

(22) *budapeszteński* 'Budapest (Adj)'

		FTFORM	FTBIN	ALIGNHD	ALIGNFT
a.	☞ (bù.da)pɛʃ(tɛ́ɲ.sci)				σσσ
b.	bu(dà.pɛʃ)(tɛ́ɲ.sci)				σ, σσσ!
c.	(bù.da)(pɛʃ.tɛ́ɲ.sci)	*!	*		σσ

It is important to note that ALIGNHD must dominate ALIGNFT. If we did not postulate this ranking there would be no way in which the candidate in (23b) could be eliminated. The candidates in (23a) and (23b) violate the alignment constraints to the same degree (one syllable).

(23) *Słowacy* 'Slovaks'

		ALIGNHD	ALIGNFT
a.	☞ swɔ(vá.tsɨ)		σ
b.	(swɔ́.va)tsɨ	σ!	

ALIGNFT must be also outranked by PARSE-σ (the fewer unfooted syllables there are, the better the parse is).

(24) *budapeszteński* 'Budapest (Adj)'

		FTFORM	FTBIN	PARSE-σ	ALIGNFT
a. ☞	(bù.da)pɛʃ(tɛ́ɲ.sci)			*	σσσ
b.	bu.da.pɛʃ(tɛ́ɲ.sci)			**!*	σσσ

PARSE-σ cannot, however, dominate the ALIGNHD constraint. It becomes obvious when we consider structures containing enclitics.

(25) *kupiliby* 'they would buy'

		FTFORM	FTBIN	ALIGNHD	PARSE-σ
a. ☞	ku (pí.li)]=bɨ				**
b.	(kù.pi)(lí.]=bɨ)			σ!	

ALIGNFT accounts for the basic left-to-right foot structure both in the part of a word that precedes the main stress and in the "clitic group" that follows it. Consider, however, the example in (16). We need the constraint given in (26) to handle the fact that the last foot is aligned to the right edge of the phonological phrase in question.

(26) ALIGN-φ: AlignR (φ; Foot)
The right edge of every phonological phrase is aligned with the right edge of a foot.

The above constraint can be seen at work in the following tableau. The square brackets mark the edges of the prosodic word.

(27) *kupiłby mu go on tam* 'he would buy it for him there'

		ALIGNHD	ALIGN-φ	ALIGNFT
a ☞	[(kú.piw)](=bɨ.=mu)=gɔ(=ɔ̀n.=tam)			σσ, σσσσσ
b.	[(kú.piw)]=bi(=mù.=gɔ)(=ɔ̀n.=tam)			σσσ, σσσσσ!
c.	[(kú.piw)](=bɨ.=mu)(=gɔ.=ɔn)=tam		σ!	σσ, σσσσ

It seems that ALIGN-φ is a well-motivated constraint. To some extent it mimics the effect of ALIGNHD on a different level of prosodic structure. Note that if there are no enclitics attached to a prosodic word, the two constraints

produce exactly the same results (in such cases a foot right-aligned with the prosodic word is also right-aligned with the phonological phrase). Still, ALIGNHD must dominate ALIGN-φ to prevent stress shift in those phonological phrases that consist of a prosodic word and a single enclitic.

(28) *piliby* 'they would drink'

		ALIGNHD	ALIGN-φ
a. ☞	(pí.li)]=bɨ		*
b.	pi(lí.]=bɨ	*!	

The last issue I want to address in this section is the unstressability of certain clitics shown in (14). In order to handle the problem in question, Kraska-Szlenk proposes the lexical constraint quoted in (29)[10].

(29) UNSTRESSCL: $*\sigma_s$

{*się*, *ście*, etc.}

{*się*, *ście*, etc.} may not be parsed as a head of a foot.

I follow Kraska-Szlenk in interpreting the unstressability as lexically encoded. The UNSTRESSCL constraint can be easily added to the hierarchy of constraints discussed thus far.

(30) *upił się by on mi tym* 'he would get drunk with it'

		ALIGNHD	PARSE-σ	UNSTRESSCL	ALIGN-φ	ALIGNFT
a ☞	[(ú.piw)]=ɕɛ̃(=bɨ.=ɔn)(=mɨ̀.=tim)		*			σσσ, σσσσσ
b	[(ú.piw)](=ɕɛ̀̃.=bi)=ɔn(=mɨ̀.=tim)		*	*!		σσ, σσσσσ
c	[(ú.piw)](=ɕɛ̀̃.=bi)(=ɔ̀n.=mi)=tim		*	*!	σ	σσ, σσσσ

The ranking PARSE-σ >> UNSTRESSCL is motivated by the fact that even-numbered "clitic groups" must be parsed even when they contain an unstressable clitic.

(31) *upił się tu* 'he got drunk here'
(ú.piw)(=ɕɛ̀̃.=tu)

UNSTRESSCL must outrank ALIGN-φ in order to eliminate the parse (32b).

(32) *upilibyśmy się* 'we would get drunk'

		UNSTRESSCL	ALIGN-φ
a. ☞	u(pí.li)](=bɨ.=ɕmɨ)=ɕɛ̃		*
b.	u(pí.li)]=bɨ(=ɕmɨ.=ɕɛ̃)	*!	

Plural Subject Clitics

Consider the data in (33), where the main word stress falls either on the penult or on the antepenultimate syllable with no change of meaning.

(33) a. *spaliśmy* 'we slept'
spá.li.ɕmɨ
piliście 'you (pl) drank'
pí.li.ɕtɕɛ
b. *spaliśmy* 'we slept'
spa.lí.ɕmɨ
piliście 'you (pl) drank'
pi.lí.ɕtɕɛ

The above pattern is extremely regular in Polish. Whenever attached to a verb, the subject clitics *-śmy* (IPA [ɕmɨ]) '1pl' and *-ście* (IPA [ɕtɕɛ]) '2pl' either shift the main stress or have no influence on the prosodic structure. Both types of accentuation are common in the standard language. The constructions with antepenultimate stress (shown in (33a)) might be considered more formal. From the historical perspective, the constructions in (33b) illustrate an innovating stress pattern; they are becoming more and more popular as a result of a diachronic change.

The enclitics *-śmy* and *–ście* are bound morphemes which must be phonologically connected to a host (a prosodic word). It is shown in (34) that their hosts are not specified as far as the syntactic category is concerned.

(34) a. V + plural subject marker
vi.dʑɛ́.li.=ɕmɨ
'we stood'
b. N + plural subject marker
aŋ.glí.ka.=ɕmɨ vi.dʑɛ́.li
'we saw an Englishman'

c. Adj + plural subject marker
ma.wɛ́.gɔ.=ɕmɨ vi.dʑɛ́.li
'we saw a small one'

It must be pointed out that the stress shift illustrated in (33b) seems sensitive to a categorial restriction: the penultimate stress could be claimed to appear only in those structures in which the plural subject clitics attach to verbal hosts. But, as shown in the next section, this prediction is not correct (the enclitics form one prosodic unit also with the subjunctive complemetiser *żeby*, IPA [ʒɛ.bɨ]).

(35) a. vi.dʑɛ.lí.=ɕmɨ
b. *aŋ.gli.ká=ɕmɨ vi.dʑɛ́.li
c. *ma.wɛ.gɔ́.=ɕmɨ vi.dʑɛ́.li
d. ʒɛ.bɨ́.=ɕmɨ

A single plural subject clitic will never carry the main stress in a domain. In most cases the plural subject markers remain unfooted. Sometimes they are footed together with other clitics.

(36) a. *widzieliśmy* 'we saw'
vi(dʑɛ́.li)=ɕmɨ
b. *widzielibyśmy* 'we would see'
vi(dʑɛ́.li)(=bɨ̀.=ɕmɨ)

I assume that the plural subject enclitics are normally not incorporated into the prosodic word of their host. Instead, they are gathered into a phonological phrase (φ) – together with the host.

Kraska-Szlenk argues that the variation in (33) is a result of a purely morphological difference between the two patterns. According to her, the clitics are attached to their hosts without any reference to the prosodic level of representation. The structure in (33a) consists of a morphosyntactic word (the verb) followed by a clitic (*-śmy* or *–ście*). In (33b) the plural subject marker is analysed as a suffix and therefore it must be morphologically compounded with the verb into a single morphosyntactic word.

(37) a. [(spá.li)]$_{Mw}$ =ɕmɨ
b. [spa(lí.ɕmɨ)]$_{Mw}$

Kraska-Szlenk claims that the difference can be captured by means of the alignment constraint formulated in (38):

(38) ALIGNMWORD: AlignR (Mword; Foot)
The right edge of every morphosyntactic word is aligned with the right edge of a foot.

ALIGNMWORD must be ranked over PARSE-σ. When the enclitic is not analysed as a suffix (cf. (37a)), it is better to leave it unparsed than to violate ALIGNMWORD.

(39) *zaspaliśmy* 'we overslept'

		ALIGNMWORD	PARSE-σ
a. ☞	[za(spá.li)]$_{Mw}$=çmɨ		**
b.	[(zà.spa)(lí]$_{Mw}$=çmɨ)	*!	

However, Bański provides evidence against the simple suffixal analysis. In the next section, I turn to his explanation of the problem at hand.

A Constraint-Based Analysis of the Plural Subject Clitics

Bański proposes an account in which the plural person-number markers are ambiguous between three possible interpretations. They can be either "conservative" clitics (extraprosodic to X^0 syntactic heads), "head-oriented" clitics (postsyntactic but prephonological inflections, incorporated into the larger units projected by their hosts), or lexical suffixes (attached presyntactically). The last type of the person-number markers is not relevant to the discussion presented in this paper.

The behaviour of a plural subject enclitic depends on its subcategorisation frame. The "head-oriented" clitics select hosts which can be characterised in syntactic terms as X^0 constituents rather than phrases. This "head-orientation" may be rephrased in prosodic terms: the "head-oriented" clitics subcategorise for a sub-PrWd constituent (PrWd stands for "prosodic word"). This means that the plural subject clitics form prosodic words with syntactic heads. It is crucial to note that the "head-oriented" person-number markers are not verbal suffixes since they do not need to attach to verbal stems. Bański argues that they can incorporate into the prosodic word formed by the

subjunctive complemetiser *żeby* (IPA [ʒɛ.bɨ])[11]. The examples in (40) show that the enclitic *–śmy* influences the stress pattern of such a structure.

(40) a. [ʒɛ́.bɨ]$_{PrWd}$
b. [ʒɛ.bɨ́.=ɕmɨ]$_{PrWd}$

I argue that Bański's proposal can be easily rephrased in the Optimality-Theoretic framework. The relevant constraints here are ALIGNHDCLITIC and ALIGNCLITIC.

(41) a. ALIGNHDCLITIC
Align R (Head-oriented Clitic; PrWd)
The right edge of every "head-oriented" clitic is aligned with the right edge of a prosodic word.
b. ALIGNCLITIC
Align (Clitic, L; PrWd, R)
The left edge of every clitic is aligned with the right edge of a prosodic word.

The above constraints are clearly in conflict. ALIGNCLITIC is more general. It requires that every clitic be placed outside the prosodic word, which corresponds to a lexical word. Being more specific, ALIGNHDCLITIC has to outrank ALIGNCLITIC in order to be respected by the stress algorithm[12]. The domination of ALIGNHDCLITIC over the other constraint selects the parse σ(σ́ =ɕmɨ) over (σ́σ) =ɕmɨ, as shown in (42).

(42) *piliśmy* 'we drank'

		ALIGNHDCLITIC	ALIGNCLITIC
a. ☞	pi(lí.=ɕmɨ)]		*
b.	(pí.li)]=ɕmɨ	*!	

The historical change exemplified by the plural subject markers may now be analysed as a shift in the constraint ranking. The ALIGNCLITIC constraint is more natural and cross-linguistically attested. It used to be ranked over ALIGNHDCLITIC. For sociolinguistic reasons, which I will not present here, this regular pattern started to change (approximately after the Second World War). It seems that we are now observing the transition moment. None of the two

constraints can be said to dominate the other in the standard language, although for many speakers the transition has been completed, and the new ranking has already been established as in (42). This relatively recent change is still in some flux. Whatever the ranking between them, both of the clitic constraints have to be ranked over PARSE-σ. The tableaux in (43) and (44) show that violations of PARSE-σ do not matter as long as the clitic constraints are satisfied.

(43) *piliśmy tu* 'we drank here'

		ALIGNHDCLITIC	PARSE-σ
a. ☞	pi.(lí.=ɕmɨ)]=tu		**
b.	(pí.li)](=ɕmɨ̀.=tu)	*!	

(44) *kupiliśmy* 'we bought'

		ALIGNHDCLITIC	PARSE-σ
a. ☞	ku(pí.li)]=ɕmɨ		**
b.	(kù.pi)(lí.=ɕmɨ)]	*!	

ALIGNHDCLITIC and ALIGNCLITIC are never in conflict with ALIGNHD so there is no need for a ranking between them.

Conclusion

Below I list all the constraints proposed in my analysis. They can be easily ordered relative to each other. The rankings between them are consistent:

(45) FTFORM, FTBIN >> ALIGNHD, ALIGNHDCLITIC → ALIGNCLITIC >> PARSE-σ >> UNSTRESSCL >> ALIGN-φ >> ALIGNFT

I argue that the status of ALIGNHDCLITIC and ALIGNCLITIC is ambiguous. The ranking between them has not yet been established (it is undergoing a diachronic change).

Some of the above constraints are independently motivated (e.g. FTFORM, FTBIN) – they have to be postulated regardless of the framework within which we work (though under different names). Apart from them, my analysis uses the Optimality-Theoretic notion of alignment.

I believe that the constraint-based analysis I have argued for reflects the interaction of various stress-related phenomena in Polish in a psychologically plausible way. It seems to cover all the universal principles of stress assignment which might be traced in Polish. It is empirically adequate and employs no derivational steps (required in procedural approaches to phonology), which makes the stress assignment algorithm simpler.

Notes

[1] See: Comrie, p.227-240; Dogil; Rubach and Booij, p.281-319; Franks, p.144-151; Hayes and Puppel, Halle and Vergnaud, Kraska-Szlenk.

[2] Rubach, p.109-116.

[3] The singular masculine nominative case suffix has no segmental content.

[4] Dogil, Rubach and Booij, Franks, Halle and Vergnaud treat last syllables of the exceptional words as extrametrical, whereas Inkelas opts for the lexical assignment of a trochee.

[5] NSR stands for Nuclear Stress Rule: Add a beat to the rightmost major category word. It is irrelevant to the discussion presented in this paper. Its sole function is to assign the greatest degree of stress to the main word in a phonological phrase.

[6] Kraska-Szlenk, p.83.

[7] Taken from Kraska-Szlenk, p.88.

[8] See Prince and Smolensky, and McCarthy and Prince (1993b) for a thorough discussion of the theory and its formalisms.

[9] Cf. Buckley, p. 481.

[10] Kraska-Szlenk, p.98.

[11] Bański, p.13.

[12] It follows from Pāṇini's Theorem on Constraint Ranking, cf. Prince and Smolensky, p.81.

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Adam Zdrodowski

The Polish word *serce* – a semantic profile*

The word SERCE ('heart') is very common both in Polish literature and Polish conversation. It is deeply rooted in the 'folk philosophy' – it appears in a lot of traditional stories, songs, and sayings. It is frequently used in all styles and registers of writing and speaking. Here, I should add that the term 'folk philosophy' is not treated as a label for a coherent philosophical system shared by all speakers of Polish. Moreover, I am not going to argue that the common folk have a deeper insight into the human nature because of the ability to look into the heart. (It has already been done by Adam Mickiewicz in his ballad 'Romantyczność'.[1])

Furthermore, I will be unable to determine how the expressions with SERCE are really understood by the native speakers. Clearly, the meaning of some of them is very close to the literal meaning, to the description of a physical state of a human being (e.g. *robić coś z bijącym sercem*, 'to do something with a beating heart' means to do something in a state of being moved by something It is obvious that when we feel moved, our hearts beat faster. But I think that uttering the expression *robić coś z bijącym sercem*, we probably do not really describe the movement of our hearts – the physical objects. We simply use an idiom, a codified expression meaning 'to do something in a state of being moved, to do something restlessly'.) The meaning of others has completely lost its physical references. In general, the understanding of the expressions with SERCE differs even among the native speakers of Polish and depends on the level of education, social background, imagination, etc. Here, I will only look at these

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expressions which have metaphorical meaning disregarding the ones which refer to the heart as a part of the body responsible for blood circulation[2]. So, the second part of Wierzbicka's explication of *heart* and *duša* ([b] "one cannot see it and one can imagine that it is a part of a person's body [in the middle of the upper half of the body one can hear its movements]")[3] will also be relevant to my analysis.

Following the arguments of Roger Keesing[4], I will try to avoid drawing hasty conclusions concerning people's worldview from the linguistic data exclusively. It seems that there are many more factors that determine our worldview than language. However, I will discuss some examples in which the understanding of SERCE influenced certain symbolic or ritual behaviours (but, of course, these behaviours themselves do not necessarily reflect the worldview of the native speakers of Polish).

In what follows, I will attempt an explication of the concept of the Polish SERCE. I will try to come up with a semantic profile of the word and give a selection of examples illustrating its use. In my explication, I will use the set of primitives proposed by Anna Wierzbicka in *Semantics, Primes and Universals.*[5]

SERCE is a part of a person. It is often opposed to *rozum* ('mind') or *głowa* ('head'), *ciało* ('body') or *powierzchowność* ('appearance'). Here are some examples:

> "Krystian (...) kreślił obraz zalet jej umysłu, serca i powierzchowności." [6] (roughly, 'Krystian (...) was painting a picture of the qualities of her mind, heart and appearance')
>
> "Ma świetne nogi, ale serce na pewno jeszcze świetniejsze."[7] ('She has great legs, but her heart is certainly even greater')
>
> "(...) lepiej serce zawrócić niż głowę"[8] (roughly, 'It is better to attract heart than mind')

So, the first part of the explication has the following shape:

- SERCE: a part of a person

As it was already said, the second part of Wierzbicka's explications will also be relevant to my analysis:

- SERCE: one cannot see it and one can imagine that it is a part of a person's body (in the middle of the upper half of the body one can hear its movements)

SERCE – the seat of feelings and emotions.

SERCE is the seat of feelings and emotions. Interestingly enough, it is not the seat of any feelings and emotions but only of those which are seen as either 'good' or 'bad' (the same is true about the English *heart* and the Russian *duša*[9]). For example, you can say *Moje serce przepełnia radość* ('My heart is full of joy') but hardly *Moje serce przepełnia zdziwienie* ('My heart is full of surprise'). Wierzbicka notices that

> although from an egocentric point of view a heart can feel both 'good' and 'bad' things (for example, both joy and sorrow), in an allocentric perspective a heart can contain only 'good things' (for example, admiration or gratitude) but not 'bad things' (for example, hatred, jealousy, or contempt). As pointed out earlier, a person can be kind-hearted or warm-hearted but not vicious-hearted.[10]

I think that in Polish this is not the case. The evidence for that is that one can call a person both *człowiek wielkiego serca* (literally, 'A man of great heart', a man of high moral qualities) and *człowiek małego serca* ('a man of small heart', a coward, someone morally deficient). However, the number of expressions ascribing bad qualities to the heart is much smaller than the number of expressions associating heart with 'good' feelings.

Another interesting feature of the concept of SERCE is that it seems to lack any cognitive aspect. In that respect, it differs from its English, French or Arabic counterparts. In English language there is the expression *to learn by heart* (its French and Arabic counterparts being: *apprendre par coeur* and *hafiza a'n zahri kalb*, respectively[11]) which suggests that the concept of *heart* has a cognitive content. (Surprisingly, Wierzbicka did not raise this problem in her comparison of the English *heart* and the Russian *duša*.[12]) In Polish, one cannot say *nauczyć się na serce* ('to learn by heart') which suggests that the Polish *serce* is not responsible for mental activities.

Let us have a look at some expression in which SERCE is used with the meaning of the seat of feelings and emotions:

- *komuś krew się ścięła w sercu; odbiegła od serca* ('the blood curdled in someone's heart', 'the blood ran away from someone's heart', someone was seriously frightened by something)
- *ktoś by wyjął serce z piersi dla kogoś, utoczyłby krwi z serca* ('someone would take out their heart from their breast for someone else', 'someone would draw their blood from their heart for someone', someone would do everything for the other person)

- *serce zakołatało, zaczęło bić nadzieją, lękiem* ('the heart began to beat faster, it started to beat with hope, fear', someone experiences strong feelings of hope, fear)
- *serce zamiera (z trwogi, z zachwytu)* ('the heart stops beating out of fear, awe', someone experiences feelings of fear, awe, etc.)
- *serce stanęło komuś w gardle, podchodziło do gardła, czuć serce w gardle* ('the heart stood in someone's throat', 'the heart began to move up someone's throat', 'to feel the heart in someone's throat', to experience fear, to dread something)
- *zjednać, ująć, pociągnąć ku sobie czyjeś serce* ('to win, to seize, to drag someone's heart towards oneself ', to win somebody's heart
- *serce się rwie do kogoś/czegoś* ('the heart tugs for someone', someone yearns for someone/something)
- *całym sercem, z całego serca* (with all heart)
- *brać, wziąć sobie do serca* ('to take something into one's heart', to care about something deeply)
- *coś chwyciło kogoś za serce* ('something seized someone's heart', someone was moved by something)
- *coś leży komuś na sercu* ('something lies on somebody's heart', someone cares about something, someone deeply considers a problem)
- *czytać w czyimś sercu* ('to read in someone's heart', to know somebody else's feelings)
- *kłaść coś komuś na sercu* ('to put something on somebody's heart', to put someone under a moral(?) obligation)
- *kamień spadł komuś z serca; zdjąć komuś kamień z serca* ('a stone fell from someone's heart', 'to take the stone away from someone's heart', someone felt relieved, to make someone feel relieved)
- *mieć serce na dłoni* ('to have the heart on one's palm', to be honest, open, helpful)
- *z ręką na sercu* ('with the hand on the heart", honestly, sincerely), e. g.: "(...) bo przecież, mówiąc z reką na sercu, niewielu wierzyło w jutro"[13] (roughly, 'but really, speaking with the hand on the heart, not many believed in the future')
- *nosić, chować coś w sercu* ('to carry, to hide something in the heart', to feel something deeply, to remember something of great importance)
- *otworzyć serce przed kimś* ('to open one's heart for someone', to have a heart-to-heart talk, to talk honestly about one's feelings)
- *sercem być przy kimś, z kimś* ('to be with someone with one's heart', to think about someone all the time)

- *mówić, co serce dyktuje* ('to say what the heart dictates', to do what one feels should be done)
- *przyjaciel od serca* ('a friend from the heart', the best friend)
- *przemówić do czyjegoś serca* ('to speak to somebody's heart', to move somebody, to make somebody change their mind)
- *ująć kogoś (czymś) za serce* ('to seize somebody (with something) by the heart', to win somebody's liking)
- *zrzucić pychę z serca* ('to throw conceit down from one's heart', to stop being proud, conceited)
- *serce się kraje, boli, pęka* ('the heart is cut, aches, breaks', someone experiences feelings of grief, sadness, regret, pain)
- *z ciężkim sercem, z bólem serca* ('with a heavy heart', 'with a pain of the heart', feeling sorry, with sorrow and pain)
- *z drżeniem serca* ('with a trembling heart', in a state of excitement, but also fear or apprehension), e. g.: *(...)nie lubię pożyczać książek, a jeśli już, tylko moim bliskim i to z drżeniem serca*[14]('I don't like lending books to anyone. And, if I have to, I only lend it to my relatives; and still, I do it with a trembling heart')
- *z lekkim sercem* ('with a light heart', care-free)
- *z głębi serca* ('from the depth of heart', honestly, sincerely)
- *w głębi serca* ('in the depth of heart', not openly, hiding something)

As these examples show, the concept of SERCE has a clear emotional (i. e. 'feel'-oriented) content. Thus, I propose the following third part of the explication:

- SERCE: because of this part, a person can feel 'good' and 'bad' things

The Polish SERCE has also a desiderative (i.e. 'want'-oriented) content as in:

- *mieć do czegoś serce* ('to have a heart for something', to want to do something, to have the strength, motivation and perseverance to do it)
- *stracić serce do czegoś* ('to lose a heart for something', to lose the interest and motivation to do something, to stop wanting to do it)
- *Tu serce; tam powinność*[15] ('Heart is here; duty – there', there is a conflict between one's wants and desires and one's duties)

At this point, I would like to introduce the fourth component of the explication:

- SERCE: because of this part, a person wants to do things.

It is worth adding that very often the word SERCE is used with one particular meaning, namely that of love. In the introduction, I mentioned that there are certain behaviours as if resulting from the understanding of the concept of serce. One of the examples of such 'rituals' is scratching shapes of hearts on tree bark. Inside of these hearts are the initials of loving couples. Still another example of such behaviour is making tattoos depicting hearts. In Poland, there also exists a particular tradition connected with burying people abroad. Namely, there are people who died outside Poland and their hearts (symbols of their love for their native land) were brought back to their home country while the bodies were buried abroad (one of the examples is F. Chopin). Finally, in most of the catholic countries (and especially, in Poland) there exists a cult of Christ's heart. It is often depicted on religious paintings; there are litanies to Christ's serce, churches named after Christ's heart (cf. the French basilica *Sacre Coeur* – 'sacred heart'), etc.

SERCE – one's personality

In the Polish language, there is yet another metaphorical meaning of SERCE. It is also somehow connected with emotions, but it does not refer to temporary feelings and emotional states. It is used to refer to someone's character, to the permanent feature's of someone's personality.

- *dobre serce* ('a good heart')
- *anielskie, ciche, dobre, golębie, miękkie, złote serce* ('angel, silent, good, pigeon (adj.), soft, golden heart', a good, kind person; to be such a heart or to have such a heart)
- *bratnie, macierzyńskie, ojcowskie, siostrzane serce* ('brotherly, motherly, fatherly, sisterly heart', meaning: the person who the adjectives refer to or other people having similar feelings and being in a similar relationship to us)
- *złe serce* ('an evil heart')
- *serce z kamienia, kamienne serce* ('heart of stone', 'stone heart', an evil personality)
- *harde, nieczułe, oschłe, zimne, serce* ('haughty, unaffectionate, dry, cold, heart', an evil, insensitive personality)
- *być bez serca, nie mieć serca* ('to be without a heart', 'to have no heart', to be insensitive, to have no sympathy for others)

Thus, as the last elements of the explication, I would propose the following:

- SERCE: because of this part, a person can be a good person
- SERCE: because of this part, a person can be a bad person

Now, let us look at all the meaning-components of the Polish word serce discussed above:

SERCE:

- a part of a person
- one cannot see it and one can imagine that it is a part of a person's body [in the middle of the upper half of the body one can hear its movements]
- because of this part, a person can feel 'good' and 'bad' things
- because of this part, a person wants to do things
- because of this part, a person can be a good person
- because of this part, a person can be a bad person

The first thing that comes to mind after looking at the explication is the lack of any cognitive content in the Polish concept of SERCE. When one looks at this problem through the eyes of someone who does not know Polish, one can draw two conclusions: either Polish people do not talk about thinking (do not think?) too much, or they have other words two describe mental processes. The latter alternative would mean that in Polish there exists a sharp division between thinking and feeling. If it is indeed the case, it would suggest that the Polish language reflects the split of feelings and emotions typical of western culture. However, such split is not so strongly reflected in the English language (considered to be more 'western') – there is at least some cognitive content in the word *heart*. On the other hand, the Russian *duša* has purely emotional content (but again, Russian is said to have no word for the English mind). On the whole, it seems that the problem of the relationship between language and the view of the world should be approached carefully and that the lexical material should be studied very cautiously. Only then, such studies 'can (...) be regarded as clues to the different cultural universes associated with different languages'.[16]

Notes:

[1] Mickiewicz, 1975, p. 61.

[2] Wierzbicka, 1992, p. 46.

[3] ibid., pp. 35, 46.

[4] Keesing, pp. 201-217.

[5] Wierzbicka, 1997, pp. 3-34.

[6] Musierowicz, p. 122.

[7] ibid., p. 70.

[8] quoted in Bąba, et al. (quotation from Juliusz Słowacki).

[9] Wierzbicka, 1992, p. 48.

[10] ibid.

[11] Derrida, p. 156.

[12] Wierzbicka, 1992, pp. 31-63.

[13] Bąba, et al., p. 528 (quotation from Andrzej Szczypiorski's, *Amerykańska whisky i inne opowiadania*).

[14] ibid., p. 529 (quotation from *Gazeta Poznańska).*

[15] Mickiewicz, 1984, p. 19.

[16] Wierzbicka, 1992, p. 63.

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Must and its Polish Equivalents*

The subject of the present paper is an attempt at providing a contrastive synchronic analysis of the English *must* and Polish lexical (verbal, adverbial and adjectival) realisations of the modal meanings (i.e. compulsion, lack of compulsion, prohibition and logical necessity) conveyed by the English modal auxiliary under consideration.

The following study has been divided into several parts, concentrating successively on:

- general comment on the morphological and syntactic (distributional) properties of the English and Polish modal auxiliaries subjected to analysis here (*must/musieć*) as well as their grammatical status in each of the language systems;
- recognition of the polysemous character of the modals under consideration and the semantic description of roots and epistemics as well as the type of Q-roles they assign;
- notes on the problem of the interaction of the various modal meanings designated by *must/musieć* with negation and tense;
- summary and concluding remarks concerning the auxiliary modals subjected to analysis.

Following each part of the grammatical data there are concrete examples in English as well as in Polish provided, which illustrate and clarify the problem in question.

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The English *must* and its Polish lexical equivalent *musieć* differ in the grammatical status they have in the language systems under consideration. According to the Auxiliary Verb Hypothesis the English *must* belongs to the syntactic category of elements distinct from the main verbs, whereas the Polish *musieć*, represents the set of verbs traditionally regarded as modal auxiliaries but not actually constituting a class of verbs categorially distinct from the other Polish verbs. The Polish 'modal auxiliaries' are to all intents and purposes main verbs and *musieć* also displays the same syntactic behaviour as main verbs. The grammatical status of the modal auxiliaries in question provokes the formal characteristics of *must* and *musieć*, which has been briefly presented below:

The English modal auxiliary *must* displays the following morphological and syntactic features:

- it possesses only finite forms (it lacks the categories of infinitive: **to must*, gerund: **musting* and particle: * *musted*) Other expressions must be used instead, e.g. *I'm going to have to leave., I had to change the tyre.*;
- it does not occur in infinitive and gerundive constructions. Modals are auxiliaries and the characteristic feature of infinitive and gerundive clauses is that they do not contain the auxiliary constituent in the surface structure: **To must to go is unthinkable.*, **Musting go...*
- it does not take the 3rd person present tense morpheme *-s* (it does not undergo Number Agreement: * *he musts*);
- *must* undergoes Subject-Auxiliary Inversion in interrogative sentences: (*Must he really go?, Must you make that noise?)*;
- it undergoes Negative Placement;
- *must* is mutually exclusive with the auxiliary *do*. In negative statements *must* is directly followed by the negative particle *not (You must not pick up edelweisses.)*;
- it cannot be preceded by a 'primary' auxiliary: *be, have, do*: **He is must going.;*
- it invariably occupies the initial position in the Verbal Phrase: *I must give up smoking.;*
- it has no tense inflection - the time reference is marked in English on the main verb, not on the modal: (Present/Future: *He must go*; Past: *He must have gone.*);

In contrast to its English counterpart, the Polish *musieć* exhibits the following morpho-syntactic properties:

- it possesses non-finite forms: infinitive: *musieć;* active past participle: *musiał,* present tense indicative: *muszę,* past tense indicative: *musiałem;*
- it is inflected for person, number and tense: *musisz iść* (2nd person, singular number, present tense), *musieli iść* (3rd person, plural number, past tense), *będę musiał iść* (1st person, singular number, future tense);
- the occurrence of the auxiliary *be* before *must* is normal: *Będziesz tu musiał jutro przyjść.* ('You will have to come here tomorrow.');
- in questions it need not necessarily precede the subject Noun Phrase. The following sentences are basically equivalent: *Czy on musi to robić akurat teraz?* (where the subject *on* precedes the modal *musi*) and: *Czy musi on to robić akurat teraz*? (in which *on* follows the modal);
- it undergoes Negative Placement (the negative particle *nie* always precedes the modal element): *Oni nie muszą tańczyć.;*
- it may occur non-initially in the Verb Phrase, though only in one case, viz. when the modal is preceded by the future tense auxiliary as in: *będę musiał to zrobić*, where the active past participle *musiał* follows *będę*;
- it does not have aspectual forms. The perfective and imperfective aspects are marked on the main verb: imperfective (uncompleted): *muszę pisać*; perfective (completed): *muszę napisać.*

As far as the formal characteristics of the modal auxiliaries in English and Polish is concerned, *must* and *musieć* share some common features:

- they are obligatorily complemented by the main verb in the infinitive (in English the infinitival form occurs without *to*): *He must read this book. On musi przeczytać tę książkę.*
- they are both semantically as well as grammatically intransitive verbs. Since they have no past participial forms, they cannot in any case be passivized;
- they generally do not combine internally, although there are some varieties of such co-occurrence under severe semantic, as well as formal restrictions (modals can co-occur only with quasi-modals, i.e. only with these modals which have non-finite forms), as the non-deviant character of the following examples show: *Such a man must be able to speak at least two languages./He has to be able to think.* Conceptions like necessity and ability are not necessarily mutually exclusive. *Musieć* may also collocate with the other modals: *Musiał móc to zrobić, skoro to zrobił* . ('He must have been able to do it

considering the fact that he did it.'), where *musiał* is used in its epistemic meaning and *móc* in the ability sense. The deviance of: **On mógł musieć być wysoki.* (*'He may have had to be tall.') is explicable on purely semantic grounds: the clash of the root reading of *musieć* and the meaning of the stative adjective.

- There are some elements which can be inserted between *must/musieć* and the main verb. In English the elements that can occur in the position between *must* and the main verb are restricted to adverbs of frequency and time (e.g. *John must always get up at six. / Janek musi zawsze wstawać o szóstej.).* In Polish *musieć* may be separated from the main verb by: an adverb of time (*jutro*), an adverb of place (*tam*), both an adverb of time and an adverb of place (*tam jutro*) or an objective Noun Phrase (*to samo*):

  Nie musimy tam jutro jechać. (We needn't go there tomorrow.)
  Profesor musiał to samo mieć na myśli. (The professor must have had the same in mind.)
  Musicie tam iść natychmiast. (You must go there at once.)

The general meaning of *must* as well as its Polish counterpart *musieć* may be paraphrased as: 'the actualisation of the predication is viewed as necessary by some aspects of the world ' (including the will of a person other than the subject, norms or rules functioning in various spheres of social life, the pressure of the relevant circumstances, the state of our knowledge, the will of the subject, etc.) But the English modal auxiliary may be said to have a polysemous character, as used to denote both a root (non-epistemic) as well as an epistemic (i. e. truth concerned) meaning.

The evidence involved in epistemic statements with English modals consists in external circumstances and functions as the factor which causes the speaker to make probability assessments concerning the truth value of the complement sentence.

In: *John must undergo the heart operation immediately (or else he will die) - Janek musi natychmiast poddać się operacji serca (inaczej umrze) must* occurs as a root modal, and in: *John must be at home (he always is at this time of the day) - Janek musi być w domu (jest zawsze o tej porze dnia)* - as an epistemic. When abstracted from its natural context, *John must visit his uncle once a week* ('Janek musi odwiedzać swojego wujka raz w tygodniu'), is ambiguous between these two readings: *John has to (is obliged to) visit him once a week.* ('Janek musi/jest zobowiązany odwiedzać go raz w tygodniu.') and: *It is necessarily the case that John visits him once a week.* ('Janek na pewno odwiedza go raz w tygodniu.')

In English in most of the cases the ambiguity in modal interpretation is resolved by appropriate contextual elements (e. g. the tense of the main verb, the nature of the Noun Phrase functioning as a subject...), as in: *John must have visited his uncle once a week* ('Janek musiał odwiedzać/na pewno odwiedzał swojego wujka raz w tygodniu'), where the combination of a modal with the perfect aspect auxiliary *have* rules out a root reading for the modal involved, and allows only for its epistemic interpretation.

In the examples that follow it is precisely the state of our knowledge (consisting in statements accepted by us to be true) that acts as the aspect of the world requiring the occurrence of the predication. *Must* in its epistemic use occurs in:

If you imagine I'd lend you any more money, you must be crazy. (Jeżeli myślisz, że pożyczę ci jeszcze jakiekolwiek pieniądze, musisz być szalony.)
I must be dreaming.(Muszę chyba śnić.)
It must be cold outside. (Na dworze musi być zimno.)
It must be 6 o' clock. There is the time signal. (Musi być szósta. Jest sygnał czasu.)

These sentences are simply logical conclusions and *must* here points to the necessary relation between the conclusions and the premises (statements recognised by the speaker as being true) from which they logically follow. What is implicit in the above sentences, employing the epistemic *must*, is a strong conviction on the part of the speaker as regards the truth or reality of what he is speaking about:

I am certain/sure that I am dreaming. (Jestem pewna, że śnię.)
I am certain/sure that it is cold outside. (Jestem pewna, że na dworze jest zimno.)

The sentence: *John must be a handsome man* is cognitively synonymous with: *It is necessarily the case that John is a handsome man.* That no obligation is imposed upon the surface subject *John* is implied in the above sentence is shown by the non-paraphrasability of the sentence with neither of the following sentences:

?*John is obliged to be a handsome man.*
?It is necessary for John to be a handsome man.

Must in its epistemic use imposes no semantic restrictions on the elements of the complement sentence. The subject can be either non-volitive

human as in: *John must be a handsome man,* non-volitive inanimate: *That notebook must belong to John.* ('Ten zeszyt musi należeć do Janka.') / *It must have been late when he returned home* ('Musiało być późno, kiedy wrócilimy do domu.'), or volitive human: *He must have done it (for he feels guilty).* ('Musiał (był) to zrobić, ponieważ czuje się winny.')

Must is synonymous with the semi-auxiliary *have to*, which may be regarded as a stylistic variant of *must* whose distribution is restricted to contexts with verbs which do not admit of an obligative interpretation for the semi-auxiliary:

> *You have to be crazy to behave like that.* (Musiałeś postradać zmysły żeby tak się zachowywać.), (Musisz być chyba szalony, żeby tak się zachowywać.)
> *It has to be somewhere here.* (To musi/powinno być gdzieś tutaj.)

It is evident that none of the above sentences allows for an obligative interpretation. The first example contains a verb that is not a subject to human control, and here the speaker seems to imply that he cannot see any other interpretation on the subject's behaviour. The second sentence contains the 'impersonal' subject. It seems that *have to* in this function is more emphatic than *must*, presumably due to the fact that it is used much rarer than *must* in such contexts.

The possibility of replacing *must* by *have to* is ruled out in: *They must be married.* ('Muszą być małżeństwem.'), since the sentence here is subject to both an obligative as well as an epistemic reading, depending on the context. It is ambiguous between:

> *They have to be married* (They are obliged to be married) (Są zobowiązani do tego, by być małżeństwem.)
> It is necessarily the case that they are married. (Oni na pewno są małżeństwem.)

One way to disambiguate the sentence would be the insertion of the perfect aspect auxiliary into the Verb Phrase: *They must have been married* ('Oni musieli być małżeństwem.') which allows only for an epistemic interpretation.

Since Polish has no correspondents of *have to* and of *necessarily* in an epistemic sense (the adverb *koniecznie*, derived from the adjective *konieczny* 'necessary', has only a root sense), it employs *musieć* to translate both of the elements. Thus the first set of sentences would be rendered as: *Jan musi być przystojnym mężczyzną.* The modal category manifested by *musieć* may be

realised also by the adverbs: *widocznie, na pewno, chyba, pewnie,* expressing various degrees of certainty. But they are fully interchangeable in such contexts as:

Jan na pewno jest przystojnym mężczyzną.
Jan jest pewnie przystojnym mężczyzną.
Jan jest chyba przystojnym mężczyzną.
Jan jest widocznie przystojnym mężczyzną.

Unlike English, Polish obligatorily specifies the non-modal main verb as either perfective or imperfective. If the main verb is marked as perfective aspect, an epistemic reading for *musieć*, used in the present tense form, is impossible: *Jan musi to zrobić* can only mean: *Jan jest zobowiązany/zmuszony to zrobić* ('John is obliged to do it.') If the complement verb is specified for imperfective aspect, the epistemic as well as the root reading of *musieć* is possible: *On musi to robić* ('ponieważ to lubi/ jest w tym dobry, albo: ponieważ to jest jego obowiązek').

When the modal occurs in its past tense form, it also allows for both interpretations, irrespective of the aspectual specification of the complement verb:

Musiał to zrobić (bo czuje się winny (*epistemic sense*) or: inaczej mógłby nie przeżyć (*root sense*))
*Musiał to robić (*bo zgubił narzędzia (*epistemic sense*) or: aby przeżyć (*root sense*))

In the case of root modals in English the origin of possibility and necessity may be of either agentive or casual character. Agentive necessity is identified with the notion of obligation. Casual necessity is called objective necessity. The Cause case involved in objective necessity consists in circumstances, events, man- made laws, rules...

The Agent associated with *must* as an exponent of necessity in the non-epistemic, root sub-system of modality may be either the speaker himself (speaker- based obligation; the modal is used performatively; the speaker acts as the initiator of the modality involved, the origin of obligation) or some human agent other than the speaker (non-speaker based obligation, must is used non-performatively).

Apart from the Agent, incorporated in the conceptual structure of root modality is a Receiver, the person who undergoes the effect of obligation. The individual acting as the Receiver must be volitive (potentially capable of effecting the action designated by complement verb). In the case of the English root *must* used non-performatively it is co-referential with the performer of the

action. Performative uses of the roots always involve the speaker as the Agent and the addressee as the Receiver in a direct language contact.

The 'obligative' *must* is interchangeable with the semi-auxiliary *have to* as well as with the periphrastic construction *be obliged to* only in its non-performative obligative use. Thus the sentence: *According to the regulations, you must be back in camp by 10 p.m.* ('Zgodnie z przepisami musisz powrócić do obozu przed dziesiątą.') can be paraphrased with corresponding sentences containing *be obliged to* or *have to*:

> *According to the regulations, you are obliged to be back in camp by 10 p.m.* (Zgodnie z przepisami jesteś zobowiązany/masz obowiązek powrócić do obozu przed dziesiątą.)
> *According to the regulations, you have to be back in camp by 10 p.m.* (Zgodnie z przepisami musisz powrócić do obozu przed dziesiątą.)

Must fails to explicitly indicate the character of the aspect requiring the predication. In contrast *have to*, at least in present tense affirmative sentences, makes it clear that the aspect involved in the matter is not either the speaker or the subject of the sentence. *You must be back in camp* might be produced by an officer giving the orders, whereas: *You have to be back in camp* might come from a soldier who has been told to inform his comrades of the orders. The same holds true in: *You must call me 'Captain'*. ('Musisz/powinieneś zwracać się do mnie 'Kapitanie".), where the subject is called upon to follow the action specified by the main verb because the speaker likes it this way, and in: *You have to call me 'Captain'*. ('Musisz/powinieneś zwracać się do mnie 'Kapitanie".), where the regulations may function as the aspect demanding the realisation of the action.

Have got to is commonly used instead of *have to*: *You have got to write it in ink.* ('Musisz/powinieneś/trzeba to napisać atramentem.') No such colloquial synonim of *musieć* exists in Polish.

Under the 'non-obligative' interpretation the substitution of *have to* for *must* is rendered impossible, hence the inadmissibility of *I have to leave* ('I strongly insist on my leaving') - *Muszę wyjść.* ('Usilnie nalegam na moje wyjście.'), where the subject' s insistence appears to be so strong as to make him view the predication necessary.

The Polish verbal realisation corresponding to the root *must* is *musieć*, just as in the case of the epistemic *must*. Since Polish has no formal counterpart of *have to*, the semantic distinction drawn between *must* and *have to* (speaker-based vs. non-speaker based obligation) is inevitably lost in Polish translation. Thus the obligations conveyed by *You must leave* and *You have to leave* are both

rendered by *Musisz iść*. Since Polish possesses no special constructions for the expression of such a distinction, the information concerning the nature of the Agent involved on a particular occasion is supplied by the context of the general speech situation.

Non-speaker based obligation is frequently lexicalised in Polish by means of the participial construction: *być zobowiązanym* corresponding to the English *be obliged to*. Like its English counterpart, this kind of construction requires the subject Noun Phrase specified as human:

On jest zobowiązany przychodzić tutaj raz w tygodniu. (He is obliged to come here once a week.)
?Ten kredens jest zobowązany pozostać w kuchni. (This cupboard is obliged to stay in the kitchen.)
Musieć as well as *must* are not restricted in this way:
Ten kredens musi pozostać w kuchni. (This cupboard must stay in the kitchen.)

The deadjectival adverb *koniecznie* cannot on its own denote objective necessity. It may occur only in the neighbourhood of the obligative *musieć*: *On musi koniecznie tam pójść /*On koniecznie tam pójdzie.* ('He must go there.')

The objective necessity in English, lexicalised by *must* as well as the synonymous *have to* and the adjectival construction *it is necessary for X to...S*, but not by *be obliged to*, which is reserved for the agentive (volitional) type of necessity, can be conveyed in Polish by means of *musieć* and the participial construction *być zmuszonym*. Possible is also the use of a defective modal *powinien*. Thus the English equivalent sentences:

Man must eat to live.
Man has to eat to live.
It is necessary for man to eat to live.

may be rendered as:

Człowiek musi jeść, aby żyć.
Człowiek jest zmuszony jeść, aby żyć
Człowiek powinien jeść, aby żyć.

The use of *must* in sentences implying a suggestion or advice makes the suggestion more persistent, as in:

You must drop in when you are next in the area. (Musisz wstąpić, gdy będziesz w pobliżu.)
You must introduce me to your new boyfriend. (Musisz mi przedstawić swojego nowego chłopaka.)

The circumstances accompanying the elicitation of the above sentences are such as to preclude an idea of obligation or compulsion as imposed upon the subject by the speaker or somebody/something else. The idea of persistence conveyed in these sentences is not the denotation of *must* but at best its connotation. Here the modal auxiliary cannot be replaced by *have to*, which accounts for the ungrammaticality of: *You have to introduce me to your new boyfriend.*

The modality of the roots in English may be referred to all time spheres: present, past and future. However, due to their morphological defectiveness, the roots cannot by themselves express past and future reference. These are conveyed by the appropriate forms of their synonymous periphrastic constructions. By virtue of their meanings, the roots specify that the event denoted by the complement verb cannot be past, but that it must be either simultaneous with or posterior to the time of the modals.

Obligation in the future can be expressed by *must* when the obligation already exists now: *You must telephone first before you arrive next time.* ('Powinieneś najpierw zadzwonić zanim przyjedziesz następnym razem.') In: *You must leave tomorrow.* ('Musisz wyjechać jutro.') the modality of *must* is present, simultaneous with the time of utterance, and the event expressed by the complement verb is future (posterior to the time of utterance).The time of the event is explicitly indicated by the adverb *tomorrow.*

To refer to an obligation, command or suggestion to some future time, we use *will* plus *have to* or, in more formal style: *will be obliged to*:

You will have to leave tomorrow. (Będziesz musiał jutro wyjechać)
If I am late, I will have to take a taxi. (Jeżeli się spóźnię, będę musiał wziąć taksówkę.)

Since *must* lacks the past tense form, past time reference is made by means of the past tense form of *have to*: *You had to leave yesterday* ('Musiałeś wczoraj wyjechać.') It has to be noted, that when the past tense element is inserted into the Verb Phrase, the restriction existing between *must* and *have to* becomes totally obliterated. *Had to* is a 'past time' equivalent of both *must* and *have to*, regardless of the grammatical person of the subject with which these happen to combine. In Polish the past tense of *musieć* is used to cover the meanings of both *had to* as well as *must* plus *have:*

He had to come back before nightfall. (Musiał wrócić przed zapadnięciem zmroku.)
John must have come to the meeting. (Janek musiał przyjść na spotkanie.)

As the Polish translations demonstrate, the past and future time reference of the modality of *musieć* are signalled respectively by the past tense inflection on the modal (*musiał*) and analytically by the combination of the future tense auxiliary (*będzie*) and the active past participle (*musiał*).

With the epistemic *must*, the event denoted by the complement verb may be either present, contemporaneous with the time of utterance, or past relative to the time of utterance:

He must visit his aunt once a week – 'On musi odwiedzać swoją ciotkę raz w tygodniu.' (present habitual action)
It must be raining in Gdynia now – 'W Gdyni musi teraz padać.'/'W Gdyni na pewno teraz pada.' (action in progress)
She must be at home now because all the lights are on in the house – 'Ona musi być teraz w domu, ponieważ wszystkie światła są zapalone.' (present action)
He must have left yesterday – 'Musiał wyjechać wczoraj.' / 'Chyba/pewnie wyjechał wczoraj.' (past action)
It must have been very late when we left – 'Musiało być bardzo późno kiedy wyszlimy.' (past action)
He must have taken the train to work because the car is still in the drive – 'Musiał pojechać do pracy pociągiem, ponieważ samochód jest wciąż na podjeździe.' (past action)

The evidence associated with the epistemic *must* is presently available to the speaker. In case speaker wishes to make it clear that the evidence involved was available in the past he resorts to the periphrastic construction *had to*.

The temporal relations presented in the above sentences are rendered in Polish by means of the present tense form of *musieć* and the infinitival form of the complement verb obligatorily specified as imperfect aspect and by the combination of the past tense form of *musieć* and the infinitival form of the complement verb marked as either imperfect or perfect aspect:

Wczoraj wieczorem musiał czytać w swoim pokoju.
Last night he must have been reading in his room.

The change of the aspectual specification of the complement verb from imperfect to perfect aspect renders an epistemic interpretation for the following sentence implausible:

On musi odwiedzić swoją ciotkę raz w tym tygodniu. ('He must (is obliged) to visit his aunt once a week.') is acceptable only on its root reading.

On musi teraz pisać na maszynie. ('He must be typing now.') The English version has only an epistemic meaning, while its Polish translation is in fact ambiguous between an obligative and objective necessity readings of the modal.
On musi teraz przepisać list na maszynie. ('He must/ is obliged to type a letter now.) has a root interpretation.

Can't plus *have* (representing a negative correlate of *must* plus *have*) is expressed in Polish by the modal adverb *niemożliwe* and the main verb in past tense:

*John can't have married Mary. (*To niemożliwe, że Janek ożenił się z Marysią.*)*
He can't have left the country because he has not got a passport. (To niemożliwe, że wyjechał za granicę, ponieważ nie ma paszportu.)

Must in its epistemic use does not allow for its complement verb to be marked as future, as the deviant character of the following sentence shows: **It must rain tomorrow.* ('Jutro będzie musiało padać.') The Imperfective Future Tense counterpart of *musieć* is never used to convey an epistemic modality. *Będzie musiał pisać na maszynie (codziennie)* – ('He will have to type (every day)') is acceptable only as a statement of a future obligation (non-speaker based obligation) or a future necessity.

The epistemic *must* does not allow for any type of negation to occur in its sentence: **The show must not be over* (cognitively equivalent to: *It is necessarily true that the show is not over/Necessarily, the show is not over.*) When the negation touches the modality of *must*, i.e. the 'epistemic necessity', which takes place in propositional negation, the modal item that is used in such a case is *need* followed by *not*: *The show need not be over (It is not necessarily true that the show is over./It is possible that the show is not over./The show may not be over.)*

With *musieć* the negative particle *nie*, following the verb, always indicates argumental negation. The above sentence can be translated as: *Przedstawienie musiało się nie skończyć*, which is equivalent to the sentences employing such adverbs as: *widocznie*, *chyba*, *pewnie*, *na pewno:*

Przedstawienie widocznie się nie skończyło
Przedstawienie chyba/pewnie się nie skończyło.

When negation affects the modality of *musieć*, this is expressed by means of the adverb *niekoniecznie* preceding the modal: *Przedstawienie niekoniecznie musiało się skończyć.* Another negative correlate of the epistemic

must referring to the present is *don't have to / don't need to* which can be rendered in Polish by means of: *nie muszę* and *nie potrzebuję*:

I need not/don't have to do it now. (Nie muszę robić tego w tej chwili.)
I need not/don't have to come here so early. (Nie potrzebuję przychodzić tu tak wcześnie.)
You don't have to/don't need to make an appointment to see him. (Nie musisz się z nim umawiać, aby się z nim zobaczyć.)

A negative inference may be also expressed by means of *can* plus *not*: *It can't be cold outside. I can't be dreaming.*, having its past equivalents in: *It can't have been cold outside* and: *I can't have been dreaming.*

The absence of necessity/obligation in the past can be also signalled by *needn't* plus *have* and the past participle form of the main verb. *Needn't* plus *have to* can be rendered in Polish either by *nie musiał* (the past tense form of *musieć*) followed by an imperfective verb or by the modal adverb *niepotrzebnie* followed by the past tense of the main verb - this time perfective:

Ostatecznie nie musiałam tu przychodzić. (After all I needn't have come here.)
Niepotrzebnie to zrobił. (He needn't have done it.)
You needn't have done it. (Nie musiałeś tego robić. /Nie trzeba było tego robić.)
You needn't have shouted, I'm not deaf. (Nie musiałeś krzyczeć, nie jestem głuchy.)
She needn't have read it for today. (Nie musiała tego czytać na dziś.)
I needn't have dressed smartly. When I got there everyone was in jeans. (Niepotrzebnie ubrałam się elegancko. Wszyscy byli w dżinsach.)

Needn't plus *have to* implies that the action did actually take place, although there was no necessity for it to occur. On the contrary *didn't have to* and *didn't need to* indicates that the action was not necessary so it did not probably happen:

He didn't need to go to court because the case was dismissed. (Nie musiałeś jechać do sądu, ponieważ sprawa została oddalona.)

The root *must* allows only for argumental negation. The meaning of *must* plus *not* is: 'the non-occurrence of the predication is viewed as necessary':

You mustn't make too much noise or you will wake the baby! (Nie rób hałasu, bo obudzisz dziecko.)
She must not go. (Ona nie musi iść.)

She is obliged not to go. (Ona nie jest zobowiązana, aby iść.)
She is not allowed/permitted to go. (Nie pozwolono jej/ nie wolno jej iść.)
We mustn't forget to write and thank them for their hospitality. (Nie możemy/wolno nam zapomnieć o napisaniu do nich i podziękowaniu za gościnność. / Trzeba pamiętać o napisaniu do nich i podziękowaniu za gościnność.)
(My doctor says)I mustn't eat meat.
(My doctor says) I'm obliged not to eat meat.
I'm not allowed to eat meat.
It is necessary that I shouldn't eat meat.

To convey the meaning of *must* plus *not,* Polish may use either *nie wolno mi, nie mogę* or *nie powinienem: (Lekarz mówi), że nie wolno mi/nie mogę/nie powinienem jeść mięsa.*

Due to the formal likeness of *must not* and *nie muszę*, there is always a temptation of translating the latter by the former in the translation from Polish into English, and vice versa, in translation from English into Polish.

The future counterparts of *must* plus *not* correspond with the Polish *nie będzie mi/tobie/jej* etc. *wolno, nie będę/będziesz mógł,* both followed by an infinitival form:

Nie będzie mi wolno palić. (I will be not allowed to smoke.)
Nie będzie mogła tutaj przychodzić. (She will be not allowed to come here any more.)

Mustn't in the root meaning cannot be replaced by *don't have to.* The sentence: *You mustn't go* is not equivalent to: *You don't have to go*, the latter being synonymous with: *You need not go. / It is not necessary for you to go.* Musieæ, in contrast to *must*, does not occur with argumental negation: **On musi nie iść.* The Polish counterpart of *He must not go* is: *Nie wolno mu / nie może iść.* Thus the meaning of *be obliged not* manifested by *mustn't go* has no direct lexical realisation: it is realised through the lexicalisation of the meaning of *be not permitted,* which is logically equivalent to *be obliged not.* However, the argumental negation is allowed in the sentence in case the meaning of *musieć* is negated: *Nie musisz nie iść*, which is logically equivalent to: *Możesz iść.* Unlike the root *must*, *musieć* is free to co-occur with negative words expressing double negation: *Nikt nie musi tego robić* ('No one- need- do- it.')

The main objective of the present study has been twofold: First of all, I have tried to provide a parallel description of the English modal auxiliary *must* and the Polish corresponding modal constructions and to present an analysis,

which would be both morpho-syntactically and semantically oriented, supported by the relevant grammatical data clarifying problems in question. The second aim was to determine for the compared expressions in the source and the target language whether they are translationally equivalent i. e. to what extent they are interchangeable in a given speech situation, what syntactic functions the expressions under consideration perform within the sentence structure, what set of grammatical relations each of them exhibits and finally whether they have identical cognitive and emotive meaning.

The comparison of English and Polish modals shows that the list of meanings designated by the English modal auxiliary *must* turns out to be considerably richer than that adopted here for Polish. Therefore, to translate certain meanings of *must/have to*, which allow for both epistemic as well as root interpretation, Polish often has to resort to the use of a different sort of constructions (verbal, adverbial and adjectival). There is no complete and sharply marked epistemic/root reading distinction in the case of Polish modal auxiliary *musieć* with respect to the interaction with negation and tense.

Hence, the context and the general speech situation seem to play a greater role in Polish than in English, which employs constructions that explicitly mark a given type of modality. Thus, for example, *have to* always indicates non-speaker based obligation, as opposed to *must*, which may lexicalise non-speaker as well as speaker based obligation. In the Polish translational equivalents of English sentences with *must* and *have to* the semantic difference that exists between these two items is inevitably lost. In Polish the information concerning the nature of the origin of obligation (the type of an Agent) is supplied by the relevant features of the context or the speech situation.

Another contextual element that plays a crucial role in the description of the Polish modal verbs is the aspectual specification of complement verb (in Polish verbs are obligatorily marked as either perfect or imperfect aspect). For example , with the epistemic verbs, when the action of the complement verb is present habitual or present contemporaneous with the time of utterance, the complement verb must be specified for imperfect aspect. If the complement verb of a present tense epistemic is specified for perfect aspect, an epistemic interpretation for the modal involved in the matter is implausible. However, the aspectual specification of the complement verb is not relevant for the interpretation of the past tense epistemics whose complement verb may be arbitrarily marked as either perfect or imperfect aspect.

Root modals (denoting obligation) may be used performatively as well as non-performatively, as opposed to epistemics. Since epistemic modality

implies the speaker as Experiencer, the epistemic modals always function as performatives (both in their present as well as in the past tense forms.) Performative uses of the roots always involve the speaker as Agent and the addressee as Receiver in a direct language contact. Thus *must* functions as performative in the sentence: *You must do it now.* ('Musisz to zrobić teraz.'), but it is used non-performatively in: *John must/has to leave tomorrow.* ('Jan musi jutro wyjechać.'), which is an existential statement. The latter example is paraphrasable by the periphrastic construction *be obliged to* ('być zobowiązanym'). As far as the effect of tense upon the various modal meanings lexicalised by the modal verbs is concerned, it has to be noted that in past and future tenses the modals may not function as performatives: John will have to leave tomorrow may be interpreted either as a statement of a future obligation or a future necessity, but not as a 'true' obligation, with the speaker and the addressee as participants. The tense has the same effect on the Polish modals as on the English modals. For example the past and future tense forms of the 'obligational' and 'permissive' root verbs do not imply the speaker as an Agent, and thus they do not function as performatives.

In both English and Polish the same modal verb can express different meanings: *Must* as well as *musieć* convey compulsion and logical necessity. In both languages also the phenomena of negating one modal by means of another occurs: (permission: *can* - prohibition: *must not* ; compulsion: *must/musieć* - lack of compulsion: *need not/nie potrzebować;* positive logical necessity: *must/musieć* - negative logical necessity: *cannot/nie móc).*

Polish equivalents of the English modal auxiliary *must* do not form a homogeneous group with respect to their morphological and syntactic properties, e. g. m*usieć* behaves syntactically like regular verbs; t*rzeba* and *należy* are classified as special non-inflectional forms of verbs and occur only in subjectless constructions; *powinien* has the auxiliary status (defective modal); w*olno* (defective modal as well) can be treated as a predicative adverb on a par with *latwo* and *przyjemnie; widocznie, chyba, na pewno, pewnie* are adverbs and expressions like: *być zobowiązanym/zmuszonym* represent participle constructions. Polish employs a wide range of lexical devices to convey various modal meanings denoted by the English *must.*

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Dorota Czos

Translation and Culture: Venuti's and Séguinot's Accounts of Unavoidable Manipulation*

In order to talk about translation and culture, the status of language in culture has to be established first, because translation does indeed 'take place between languages' (Snell-Hornby 1988: 39). Nowadays, such a definition of culture that takes into consideration a totality of knowledge, its connection with behavior and norms governing this behavior is adopted throughout the whole discipline of Translation Studies, as is the fact that language is seen as an integral part of any culture. This kind of thinking can be traced as far back in time as the turn of the nineteenth century. It was Wilhelm von Humboldt who first regarded language as a dynamic phenomenon being an expression of the culture and individuality of any language speaker. Sapir and Whorf were two modern linguists who developed this idea stating that language shapes people's thinking and thus precedes culture.[1] This is a very extreme position, yet its impact on the modern understanding of translation as a cross-cultural and cross-linguistic phenomenon cannot be underestimated.

If language is to be viewed as an integral part of culture, translators need more than a mere proficiency in languages, and have to be aware of the respective cultures as well. It is the assertion made by a number of theorists of translation who regard texts as integral parts of the world, and the act of translation as a cultural, and not simply linguistic transfer (Honig and Kussmaul, Vermeer, Holz-Mänttäri as quoted in Snell-Hornby, 1988: 42-44). All of them agree that translation depends on the function of the target text in

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the target culture, and the function of the source text in the source culture, and therefore, is a matter of the choices made in order to satisfy specific needs and purposes for which it is undertaken. What these needs and purposes actually are is the point where culture becomes a factor of primary importance. Culture influences choices of translated texts, and vice versa.

The choices of a culture are of two kinds, the first one being the texts already existing in the literary canon of that culture, the translations of which have a purely modifying function in the sense that they can cause new understanding of the very texts in question, and thus broaden the already existing perception. The second choice of a culture is the translation of new texts that seem to be attractive for a variety of different reasons. The reasons for translation may be personal or ideological. Texts may be translated because some individuals, or groups of individuals, decide that they should appear in the cultures, and the decision may be made because of their professional interest (academics, businessmen, politicians, etc.), or because of a subjectively viewed literary and/or humanistic text value.

Every re-translation of an already existing and canonized text necessarily causes its re-evaluation in a very broad understanding, because it is not only its poetic language that is changed, but also the message, that is conveyed through the language, is modified. In the case of commercial translation any change in method creates a new perception of how texts can function in the target culture, and how they can influence that culture in terms of modifications occurring in the market. Texts that appear as new translations open new worlds in the metaphorical and in the literary sense of this expression. They show how source cultures function and thus give a very pragmatic knowledge, and then they create their representations in target cultures. These representations are distorted because they are displaced from their context, yet they still remain separate entities enjoying the status of remoteness and independence.

Any choice is necessarily a prospective manipulation of reality. The choice of texts to be translated is a long-lasting manipulation that shapes people's thinking in an authoritative way. It suggests that texts are valuable, otherwise they would not be translated, and since they are valuable, the message conveyed by them is important, or at least true and relevant. And here another field of manipulation appears, namely translation proper. Translators are the closest readers of the texts they translate, their understanding of source cultures is incomparable with that expected from their readers, and thus their choices of methods and techniques of translation are very significant in creating such representations of other cultures that are extremely difficult to change.

Therefore it is crucial that a proper ethics of the art of translation is established and is followed by those who, more or less consciously, become intermediaries between cultures and contribute to the creation of new entities in the already existing reality. It is important that these entities should help overcome the already existing stereotypes and help create a world that would be less divided and less unjust, in which all humans would be treated in the same way and appreciated for what is valuable in them, even though what is valuable may seem very different and quite unusual.

'Language is a part of culture, and in fact, it is the most complex set of habits that any culture exhibits. Language reflects the culture, provides access to the culture, and in many respects constitutes a model of the culture.' (Nida, 1994: 1)[2]. Adopting this point of view, Lawrence Venuti and Candace Séguinot described translation as affecting the structure and functioning of society. Venuti argued that it constructs representations of foreign cultures and can create stereotypes that are rooted in domestic cultural and political values, thus are crucial in shaping domestic attitudes towards foreign countries. He also discussed translation as opening possibilities 'for cultural resistance, innovation and change' (Schäffner, 1995: 3). Séguinot was concerned with the identity-forming power as seen on the example of advertisements that create a very special situation in which new 'international and supranational cultures may emerge' (Schäffner, 1995: 3). She used the term 'globalization' to describe this phenomenon. Both theorists, following Chesterman, feel that the translator 'is at the crucial center of a long chain of communication from original initiator to ultimate receiver of a message: a human link across a cultural frontier' (Chesterman, 1993: 74)[3], and therefore his ethical responsibility is of primary importance. This, in turn, for both of them, constitutes a point of departure for discussing strategies that are adopted in translation and their respective relevance for the source and target cultures.

Venuti differentiates between foreignization and domestication. He regards the former as 'taking the reader over to the foreign culture and making him or her see the differences,' and the latter as 'bringing the foreign culture closer to the reader in the target culture, making the text recognizable and familiar' (Schäffner, 1995: 4). He argues that although in the process of translation it is unavoidable that the source culture and language are assimilated to the dominant values of the target language culture, yet adopting the technique of foreignization elevates the source culture in such a way that any arbitrary judgement as to its comparative value is much less likely to be made. Venuti believes that an ideal translation should not only be foreignized, but also be non-ethnocentric (having transgressive effects in the target culture). He says

that the criterion of foreignization is not sufficient to assure positive effects of translation since it may be treated only as a technique, and may be manipulated to become an excuse for the development of nationalistic ideologies. Séguinot accounts for the strategies in terms of factors that have to be taken into consideration in the process of translation, and her discussion is especially relevant for the translation of advertisements. She points out to the 'understanding of constraints of the form and function of the source and target texts, interpreting the visual means, understanding the underlying object and awareness of a range of possible reactions when the product is not available on the domestic market' (Shäffner, 1995: 5).

Arguing for the 'enormous power of translation in constructing representations of foreign cultures, ... formation of domestic identities ... and precipitating social change' (Venuti, 1995a: 9, 17, 19) Venuti gives examples of the post-war establishment of a nostalgic stereotype of Japan in the United States, Jerome's translation of the Bible, the 18th century German philosophy of *Bildung* as represented by Schleirmacher, and Jones's translation of Aristotle's *Poetics*. Jones managed to cause a revision of the interpretation of Aristotle's principles governing Greek tragedy and consequently, the culture of ancient Greece. American publishers succeeded in constructing a false representation of the post-war Japanese culture through the publication of highly selected works of Japanese artists as chosen by a limited group of educated readers. Jerome, translating directly from Hebrew, not from Latin, threatened the ideological consistency and institutional stability of the Christian Church. Schleiermacher regarded translation as one of the means that would assure the domination of German culture (Venuti, 1995b: 99-101). From Venuti's point of view, it is crucial to evaluate the effects any translation has in the processes of identity formation. He states that translations are good if the resulting identities are ethical, and bad if they are not. Following Berman, he argues that the identities are ethical if translations are non-ethnocentric, limiting the negation of the strangeness of the foreign work (Venuti, 1995a: 22).

Although Venuti does not explicitly apply the term 'manipulation' in regard to translation, this is the impression that is made by his work. His complaints of the unavoidable domestication of source texts (and often the stereotype creation as well), of the choices of texts to be translated limited only to those being of immediate interest of very restricted audiences, and his pointing to how translations can be used in initiating changes in target cultures place translation as a discipline in a very special light. Venuti makes an attempt at establishing the rules for a 'good translation' and therefore minimizing the risks of manipulation. For him, it is the translator who is solely responsible for

the effect of the produced translation, and it is the translator who should be aware of the consequences of any strategies he chooses to adopt in the process of the creation of a target language text. It is the point where his views nicely intersect with Séguinot's account of advertisement translation that must necessarily establish the grounds for the further marketing campaign leading either to the creation of the image of a product that will be closely identified with the source culture, and therefore reinforcing stereotypical images of this culture, or to the creation of a culture-independent identity associated with a product (globalization). Describing two very different fields of translation, namely those of literary, and non-literary texts, both theorists arrive at the very same conclusion, that the process of shaping culture through translation is always conscious, and therefore should be closely monitored and evaluated. The evaluation should proceed along the lines of ethics and take into account the already existing target language canons, and the necessity of presenting the source language and culture in an objective a manner as possible.

In the light of the previous discussion, Venuti's demand for the more serious treatment of translation as an important constituent of culture seems to be thoroughly justified. He says that translation is an offense against the prevailing concepts of authorship, and of the scholarship that rests on the assumption of original authorship, although scholars often rely only on translated texts in their research and teaching (Venuti, 1995a: 26, 27). He points to the fact that translation is present in every aspect of modern life, starting with instruction manuals, through legal textbooks, ending with dubbed movies. Judging only from this phenomenon, the importance of translation as a discipline should not be diminished. When Séguinot's and Venuti's reflections on the power of translation in forming cultural identities of target and source cultures, as well as its role in initiating social change, are taken into account, the necessity to regard the discipline as one of the most important ones of today's reality is clearly observable. The choice of texts, and the process of translation, do not usually depend on the target audience, but on those who, for some reason or other, think that certain texts should be made available to people who cannot read them in the original.

Notes

[1] This principle of linguistic reality does not necessarily stand in opposition to another idea of Humboldt's, namely the one of language universals, later developed by Chomsky. Surface structures of language universals are expressions of any speaker's

individuality and culture. It does not entail that it cannot be a language that shapes its own particular culture, or thinking in the realm of this culture. On the other hand, accepting Sapir and Whorf's hypothesis does not necessarily have to mean that there cannot be language universals at all. Language as an abstract, ideal entity may shape any reality and culture, yet the imperfect performance of the ideal may be exactly what is used to give an account of this culture. Probably it is exactly for the reason of imperfectness that 90% of speech acts are regarded as unfit for scientific description in the framework of generative grammar. Every theory aims at creating such constructs that would account for a maximum range of observable phenomena, and such a wide scope of application may be assured only if these constructs describe the perfect in the first place, and the imperfect only as distortions or simplifications of the perfect. Only when the imperfect gains grounds, will it replace the previous standard, the perfect.

[2] as quoted in Schäffner, and Kelly-Holmes, p. 1.

[3]as quoted in ibid., p. 6.

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Paulina Marchlik

Teaching Grammar to Young Learners*

The definition of grammar

Grammar may be defined in many ways. It may be 'the study and practice of the rules by which words change their forms and are combined into sentences'[1], as it is defined by the Longman Dictionary of Contemporary English. It also can be defined as 'the system of rules for speaking and writing a language'[2], as well as 'the use of language in speech and writing judged with regard to correctness of spelling, syntax, etc.'[3], as stated in The Geddes & Grosset New English Dictionary. These definitions seem to differ a little bit; nevertheless there are two very important elements that they have in common, namely the rules of grammar and the use of the rules in speech and writing. Grammar, then, is about combining words or bits of words into longer units of meaning. It describes what happens to words when they become negative or plural, or what is the word order when we form questions, or even what word should be used to combine two or more clauses into one sentence.

Covert and overt grammar teaching

A person who 'knows the grammar of a language' also knows the rules, how to use them, and how to apply them in everyday language use. Does it mean that this person can use the language easily, without making any

* The paper has been submitted for the course 194: *Teaching English to Young Learners* run by Professor Hanna Komorowska.

mistakes? Not necessarily, only when the person has internalised the rules and uses them appropriately one might say that the grammar of a language has been mastered. When we acquire our first language, internalising the grammar rules is subconscious, children learn and master them without even realising it, whereas in the case of a foreign language, rules have to be understood and explained first, internalisation comes later on.

It is the teacher who has to introduce and explain all the grammar rules to the learner. It can be done in two ways: grammar teaching can be covert or overt. Covert teaching is when grammatical facts are hidden from the students – even though they are learning the language they are not really aware of it. The students acquire and practise the language with the teacher's help, but they do not pay conscious attention to any of the grammatical aspects of the language. Overt teaching is when the students are actually provided by the teacher with grammatical rules and explanations and the information is openly presented. Students then are aware of the fact that there is something like 'a grammar of the language they are learning'. Both covert and overt grammar teaching are of real importance in the classroom, as one cannot use words without knowing how they should be put together. Knowledge of grammar rules is essential for the mastery of a language.

Covert and overt teaching is parallel to implicit and explicit language learning. Explicit learning is done through the presentation of rules, while implicit learning of grammar is done through exposure to, and practice in, the language in use. In most institutional learning situations some kind of combination of explicit and implicit learning is necessary. Teaching young learners is extremely difficult, as they experience some problems in comprehension of the grammar rules that are explained to them.

Communicative Approach

Can language be taught without teaching grammar? In recent years there has been a shift in the emphasis put on grammar in language teaching. What has become more important is communication. The communicative approach towards language says that what should be taken into consideration while teaching a foreign language is language functions and communicative activities. Language is used to perform certain functions, like inviting, apologising, introducing, suggesting, expressing likes etc. Communicative activities (such as: role-playing, problem-solving, discussions, games or project work) are usually enjoyable, give students a chance to use the language they

know. It also allows both students and teachers to see how well the students are doing in their language learning. This gives a break from the normal teacher – students' arrangement in a classroom. However, correct language use is not only about communicativeness and functions. Sentences that perform functions are made up of grammatical elements. Students need a grammatical base as well, not only functions.

Geoffrey Leech understands communicative grammar as 'an approach to grammar in which the goal is to explore and to formulate the relations between the formal events of grammar (words, phrases, sentences) and the conditions of their meaning and use'[4]. He also presents a list of requirements for a 'model' teacher of languages.

A 'model' teacher should:

- be capable of putting across a sense of how grammar interacts with the lexicon as a communicative system
- be able to analyse the grammatical problems that learners encounter
- have the ability and confidence to evaluate the use of grammar, especially by learners
- be aware of the contrastive relations between native language and foreign language
- understand and implement the processes of simplification by which overt knowledge of grammar can best be presented to learners at different stages of learning.[5]

Describing and identifying grammar

While identifying and describing grammar, teachers and most often students encounter many problems. These may be about function and form, meaning and use, as well as patterns, grammatical forms, or may even spring from exceptions or contrasts with other languages. The same form can be used to mean many different things; it may have many different functions. Adequately, the same meaning can be expressed by using many different forms. Teachers have to decide about what structure to teach, and what use the structure is to be put to. Not only the form, but also one of its functions, not only meaning but also use must be taught. Also exceptions have to be taken into account while teaching and learning a language.

Teaching grammar to young learners: implications

One of the most important stages of preparation of the lesson is where the teacher makes an attempt to predict problems that might arise and plans how to overcome them. This can be done partly from previous experiences as a teacher, and partly from knowledge of the students' mother tongue and the problems this will cause.

Presentation is a very important stage at which students are introduced to the meaning, form and use of a new piece of language This is a stage at which students can learn how to put the new words, sounds and syntax together. Sometimes for presenting new elements of grammar teachers can use personalisation. Students then use a new piece of grammar to say things that really mean something to them, when they can use it in relation to themselves. It is much easier for them to remember these grammatical aspects which they have learnt through personalising the language. When they can express their feelings, emotions, opinions using this new piece of language they feel more confident, more motivated, and really feel that they are actually learning something new, that their process of learning a foreign language is in progress.

A good presentation should be clear, efficient, lively, interesting, appropriate and productive. Students, especially children, should be interested in what is presented to them; otherwise they do not pay attention to what is said. Certainly, what is explained to them should be clear, as the more difficult to understand a grammar point is, the more discouraged the students are and the more difficult it is for them to learn and remember. What is more, presentation and explanation should also be appropriate to the level and age of the students. Young learners will not understand long, complicated explanations, for them everything should be clearly stated. Some of the rules can even be simplified for that purpose.

Presenting items can be done by means of charts, dialogues, mini-situations, and texts for contrast, texts for grammar explanation and visuals for situations. For young learners charts and texts do not always work. In fact, it is better to avoid texts in presenting grammar items to young children, as their attention is very short, texts seem to be boring for them, sometimes even too difficult. This leads to discouragement and de-motivation. Dialogues and mini-situations, on the other hand, are forms in which children can participate, can actually get involved in. Visuals are also a very good means, as they attract children's attention, especially when they are somehow related to their interests.

What overt grammatical help can the teacher give at the presentation stage? It can be done through modelling, isolation, visual demonstration and explanation. Modelling is giving students a clear spoken model of the new

language with normal speed, stress and intonation. Listening to this and, later on, repeating it in a group and individually, gives students a chance to practice the new language. Isolation is when the teachers isolate parts of the sentence they are modelling so that they can give them special emphasis. Visual demonstration is another way of explaining a grammatical problem. It can be done through writing, drawing time lines, or explaining the problem using fingers. Grammar explanations for beginners and elementary students very often are done in the students' mother tongue, as it is a lot more comprehensible, but isolation and demonstration are also very good techniques at this stage.

Grammar teaching is also very often done through discovering the language by the students themselves. Discovery techniques are those where students are given examples of language and told to find out how they work. They discover grammar rules rather then are told them. The teacher can be sure that the students are concentrating fully, using their cognitive powers. This approach is more student-centred; it is not just the teacher telling the students what the grammar is.

The next and also very important stage of the lesson is practice. This stage consists of a series of exercises, whose aim is to cause students to absorb the structure, or to transfer what they know from short-term to long-term memory. There are several practice techniques, such as drills, interaction activities, involving the personality, games and written practice. Drills give students rapid practice in using a structural item. On one hand, teachers can correct any mistakes that the students make and can encourage them to concentrate on difficulties at the same time. On the other hand, drills are not very creative and students, children in particular, can easily get bored with this type of activity, especially when it is overused and goes on for too long. They are also fairly monotonous. Controlled language practice should be more meaningful and more enjoyable for the students. Interaction activities make the students work together, exchanging information in a purposeful, motivating and interesting way. Games of various kinds have been used in language teaching for a long time and they are especially useful for grammar work. Young learners like this type of activity, they get involved in games easily, and seem really interested in them. They definitely prefer games to written practice.

Conclusion

Children are quick to learn words, a bit slower to learn structures. This may be because words have unique, tangible, immediate meanings; structures are less obviously useful. In order to teach structures to young children we need

to repeat the same structures over and over again in different meaningful contexts, using a variety of vocabularies. Teaching grammar is then lexicalised. Certainly teaching grammar for its own sake can be very dry and does not necessarily lead to being able to use the language effectively. On the other hand, an understanding of the structure of a language within meaningful context is a powerful tool for children to have - a tool with which they can create meaning.

Both grammar and vocabulary need to be taught in context and the children should always be given plenty of opportunities to use the language that they have learnt in class. This means that they do not just learn the rules superficially, but put them into practice in order to communicate. And this is the teacher's role to create a friendly environment for young students to work effectively.

Notes

[1] *Longman Dictionary of Contemporary English*, p. 494

[2] *New English Dictionary and Thesaurus*, p. 270.

[3] ibid.

[4] Leech, p. 19.

[5] ibid., p.18.

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Bogumiła Tomaszewska

The Role of the Learner in Classroom Language Learning*

The process of learning a second/foreign language is essentially an individual achievement, though in most cases it takes place in the public context of the classroom, where the individual is one of a group, a member of the class and the activities which are to set this process in motion are determined by the teacher. The internal process of learning is a consequence of the external interaction that provides conditions for learning and which takes place between the two kinds of participant: the teacher and the learners. Accordingly, the term **'Role'** refers to the part that learners and teachers are expected to play in carrying out learning tasks as well as the social and interpersonal relationships between the participants[1]. Generally, what the teacher says, does and the way s/he teaches is easily observable. What the learners say and do is equally observable, although due to the very nature of the classroom situation, the process of investigating learners' 'roles' and exploring their contribution to classroom interaction is not as feasible as the observers would expect.

Therefore, in looking at the classroom, the focus tends to be on the teacher, even though the principal reason for having language lessons is to facilitate language learning. Yet, despite the teacher's domination in management and other classroom activities, learners, both as individuals and members of larger groups, are of paramount importance in the second /foreign language classroom.

* The paper has been submitted for the course 295: *Classroom Interaction in FL Teaching* run by Professor Hanna Komorowska.

Learning groups and learning activities

Classroom language learning is a group activity. The nature of the actions will vary according to several factors. They influence the role individuals adopt (or are given) in the classroom language learning process and the way they interpret their roles. The extent to which individuals contribute to the group is closely related to a set of expectations about how others will act and what roles they will adopt. Initial expectations and behaviour will be modified according to the duration and quality of the group's activities. The actions of the group (roles) are adopted and distributed on the basis of the social and psychological factors (views, attitudes and values) that participants (learners) bring with them. During the group activity, people may modify their behaviour and change their roles throughout. One can easily conclude that group activities and their roles are dynamic, modified by the progression of time. Nevertheless, it should be emphasised that the learning activity is a long-term process and the changes in participants' behaviour and knowledge are usually difficult to evaluate and measure.

In lockstep teaching the predominant pattern of interaction is the teacher asking display questions (to which she/he knows the answers) rather then referential questions (open ones), students answering questions to display knowledge and the teacher giving feedback on the answer. There is little opportunity for students to perform other speech functions that are frequently found in genuine communication (requests, suggestions, agreements). As a result, students have little opportunity to develop the kind of conversational skills that is needed outside the classroom. Compared with lockstep teaching, group work provides more opportunities for learners to practise the target language. The value of especially small group work is well documented and it has been widely observed that students are much more ready to interact with each other than with their teachers. The responses that they produce when interacting with their peers also tend to be more complex than when they are interacting with their teachers. This is hardly surprising since in a teacher-fronted classroom teacher talk takes up on average more than two-thirds of classroom talks. The lack of opportunity to practise the target language, especially the oral-aural skills, is one of the main reasons for the low achievements of many classroom second/foreign language learners.

To encourage more student talk in group work it is advised to remove the figure of authority - the teacher. When students work with their peers, their contributions will not be evaluated as right or wrong since there is nobody who has the authority to do so. The removal of authority in small group work

changes the mode of interaction from evaluative mode to a sharing one. This encourages students to take risks in the sense that they will verbalise their ideas even when those are not fully developed and coherent and they will use the target language even when they are not sure whether it is grammatically right or wrong. This kind of talk is referred to as **exploratory talk** as opposed to **final draft talk,** in which whatever is expressed is the final product presented for evaluation.

Teacher-fronted classrooms typically generate final draft talk, whereas small group work usually results in exploratory talk. The characteristics of exploratory talk are: a more tentative and less definite language use, more vagueness, more false starts changing direction in the middle of an utterance, more hesitation. Removing the figure of authority and putting students in small groups not only creates a more permissive atmosphere and increases the quantity of talk, but also fundamentally changes **the nature of interaction**. In teacher-fronted classrooms the teacher nominates topics, allocates turns, monitors the direction of talk and structures the discussion. In small groups students have to take on the responsibility of managing talk and determining the direction of the discussion themselves. In fact, when no leader is appointed, one group member usually takes on that role. Group work provides the opportunity to practice a much wider range of speech functions. It enables students to engage in genuine communication, where the message is more important than the form. It also enables learners to develop **discourse competence** rather than just linguistic competence at the sentence level. In a small group, because of the absence of the teacher, students sometimes help each other out to clarify and construct the meaning, when they are lost for words.

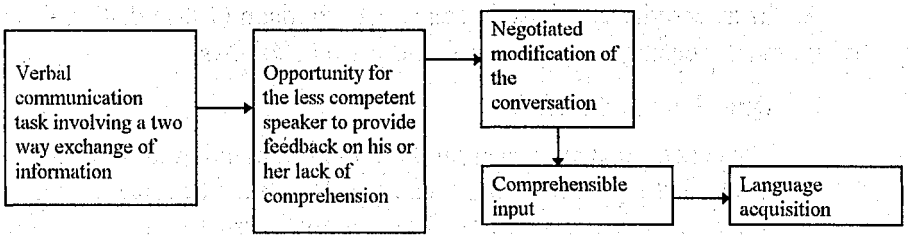
However, some teachers are reluctant because, undoubtedly, group work is more difficult to manage and monitor. When the teacher sets up small working groups she/he should take into account existing patterns of friendship based on shared interests, mutual respect and common cultural background . Allwright and Bailey (1991) point out that some learners, who are very competent in the target language and who know that they are better than their peers, may be reluctant to participate in the class because they do not want to stand out from the rest of the class, and yet they do not want to make the same mistakes as their peers for fear of criticism by the teacher. Interestingly enough, such a phenomenon is prevalent among Chinese students whose culture emphasises modesty. The socio-cultural factors may have an enormous impact on students' classroom behaviour. Chinese students in Hong Kong, for example, obey strict rules not to demonstrate verbal success in English in front of their peers. Moreover, they should hesitate and not answer the teacher voluntarily or enthusiastically.[2]

In the context of classroom language learning, the learners have to perform various tasks which consist of cognitive and affective aspects. Both those elements of a given task are taken into account whenever learning groups take up their roles. Every learning task involves the learning group in task –related activity (interactivity) and interpersonal activity (interpersonality). The nature of the learning activity and the way in which it is managed by the learning group will give rise to different levels of learner and teacher involvement. Activities can thus be placed between the extremes of learner interaction with the teaching materials or the teacher, and maximum learner involvement in group activity. On the other hand, the amount and type of subject or topic –oriented material in any learning activity will enable us to see whether or not the task is **instrumental** – a means of acquiring facts or **interpersonal**-dominated by learners' own contribution.

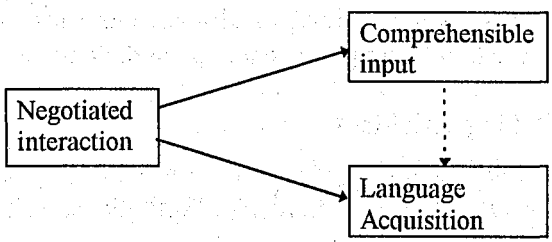
One of the most interesting areas for classroom observation and investigation relates to the type of language which is stimulated by different types of learning tasks. Task-based methodology is widely recommended to be used in the investigation of learners' communicative competence. Such a methodology provides a speaker with (1) some pre-selected information to convey; (2) a listener who requires that information in order to complete a task, and (3) the awareness that an information gap exists. These three criteria are crucial for any elicitation task which is to provide the investigator with both spontaneous and, at the same time, controlled data. In fact, one can easily find a wide variety of tasks in use to gather data on learners' formal accuracy, and sociolinguistic and strategic skills in the second/foreign language classroom. Examples are tasks rating the grammaticality of target language sentences, correcting target language sentences with errors in them, telling stories in responses to highly controlled visual stimuli and role plays, etc. In addition to the problem of maintaining the topic, there are other task factors, any of which may have an effect upon the formal accuracy, level of appropriateness, or communicative effectiveness of the learners' language. The SLA (the Second Language Acquisition) research has been concerned with identifying those types of communicative tasks which seem to stimulate processes of second/foreign classroom learning. The researchers have looked, in particular, at the amount of negotiation of meaning. which is stimulated by tasks of different types. **Negotiation of meaning**- refers to those instances in an interaction in which the speaker and listener work together to determine that they are talking about the same thing. One of the main underlying principles of the studies on negotiating meaning is that all data emphasise task-based

instructions and learner/learner interaction. Problem solving, opinion exchange, etc. provide an ideal atmosphere for negotiating meaning in appropriate contexts. Learners have the opportunity to receive input that they have made comprehensible through negotiation and, at the same time, to produce comprehensible output, an output which learners have made comprehensible to other learners through negotiations. The findings of interactional studies support the importance of interaction and the negotiation of meaning in developing proficiency in the target language, thus confirming the importance of negotiated meaning in the production of comprehensible output, one of the basic principles of the communicative language approach.

M.H. Long has proposed the following model to account for the relationship between negotiated meaning, interactions, comprehensible input, and language acquisition. Long's model emphasises the primacy of conversation (interaction) and its role in getting comprehensible input.[3]



An alternative model of the relationship between negotiated interaction and language acquisition underlines the implication that it is the work required to negotiate interaction that spurs language acquisition rather than the intended outcome of the work-comprehensible input..(The broken line between Comprehensible Input and Language Acquisition represents the possibility that comprehensible input might still make a direct contribution to language acquisition).



An alternative model of the relationship between negotiated interaction and language acquisition.[4]

Building on the ideas proposed by Long, Doughty and Pica (1986) did a study in Pennsylvania with college students of English as a second language utilising the notion of negotiation of meaning. The task consisted of placing cloth flowers on a felt-board 'garden' to duplicate a 'master plot' which was not seen by any of the participants. Each person had one bit of information needed by others to complete the task. The condition forced a two-way information exchange: everyone had to give and receive information for the task to be done properly. On the basis of that study, the researchers concluded that **group work and pair work as well are eminently capable of providing students with opportunities to produce the target language and to modify interaction**. However, group work activities do not automatically result in the modification of interaction among the participants. To be effective, group interaction must be carefully planned by the classroom teacher to include a requirement for a two-way or multi-way exchange of information.

As far as activity typology is concerned, Pattison (1987) distinguishes 7 activity types, focusing on pedagogy.[5] These are as follows:

1. **Questions and answers**

   These activities are based on the notion of creating an information gap by letting learners make a personal and secret choice from a list of language items which all fit into a given frame (e.g. the location if a person or object).The aim is for learners to discover their classmates' secret choices. This activity can be used to practise almost any structure, function or notion.

2. **Dialogues and role-plays**

   These can be wholly scripted or wholly improvised, however, 'if learners are given some choice of what to say, and if there is a clear aim to be achieved by what they say in their roles-plays, they may participate more willingly and learn more thoroughly than when they are told to simply repeat a given dialogue in pairs'.

3. **Matching activities**

   Here, the task for the learner is to recognise matching items, or to complete pairs or sets. Example: 'Split dialogues'.

4. **Communication strategies**

   These are activities designed to encourage learners to practise communication strategies such as paraphrasing, borrowing, or inventing words, using gesture, asking for feedback, simplifying.

5. **Pictures and picture stories**

   Many communication activities can be stimulated through the use of pictures (e.g. spot the difference, memory test).

6. **Puzzles and problems**

   These require learners to make guesses, use their imagination, draw on their general knowledge and personal experience

7. **Discussions and decisions**

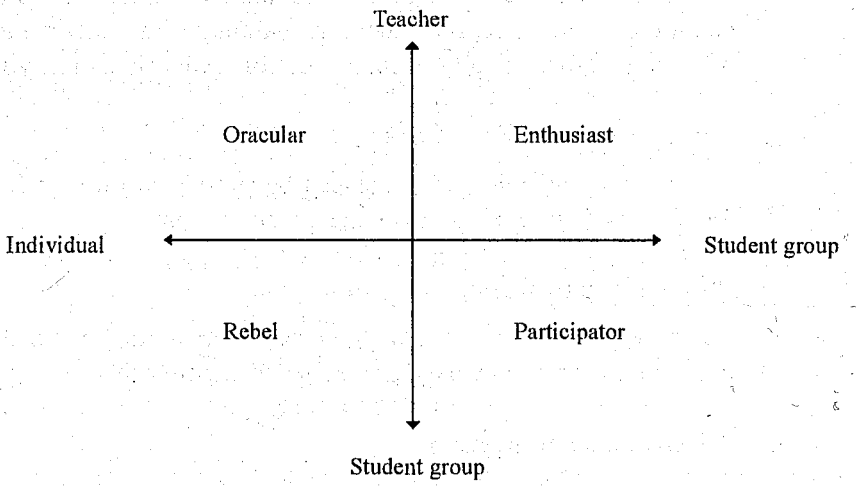
   These require the learner to collect and share information to reach a decision (e.g. to decide which items from a list are essential to have on a desert island).

The combination of the task-related and interpersonal dimensions of a learning activity provides an objective means of looking at the climate of the classroom. **The social climate of the classroom is the result of the combination of the level and quality of the learners involvement.**[6] In view of the language learning anxiety that students suffer in the classroom, it is important that language teachers should create a **relaxing atmosphere**, in which students feel comfortable to try out the target language and make mistakes. Whatever the teacher plans in terms of classroom atmosphere, the end result can be discussed in terms of the state of receptivity of the learners during the lesson (receptivity – an active openness and willingness to encounter the language and culture).

The individual learner

Every learner remains an individual.

1. Personality



Four main types of learners based on actual observation of classroom interaction[7]

As far as learners' personality is concerned, we distinguish four main types. The enthusiast tends towards the teacher as a point of reference but at the same time is concerned with the goals of the learning group. Conversely, the oracular again centres on the teacher but s/he is much more oriented towards the satisfaction of personal goals. Another type, the participator, focuses attention both on group goals and on group solidarity. The last but not least, the rebel, leans towards the learning group for his or her point of reference but is mainly concerned with the satisfaction of his/her own goals.

There is a variety of active learners roles which are possible in the language class. These include the following:

1. The learner is the passive recipient of outside stimuli;
2. The learner is an interactor and negotiator who is capable of giving as well as taking;
3. The learner is a listener and performer who has little control over the content of learning;
4. The learner is involved in a process of personal growth;
5. The learner is involved in a social activity , and the social and interpersonal roles of the learner cannot be divorced from psychological learning processes;

6. Learners must take responsibility for their own learning, developing autonomy and skills in learning-how-to-learn.[8]

APPROACH	ROLES
1. Oral/Situational	- learner listens to the teacher and repeats; - no control over content or methods;
2. Audiolingual	- learner has little control; - reacts to teacher direction; - passive, reactive role;
3. Communicative	- learner has an active, negotiative roles; - should contribute as well as receive;
4. Total Physical Response	- learner is a listener and performer; - little influence over content and none over methodology;
5. The Silent Way	- learners learn through systematic analysis; - must become independent and autonomous;
6. Community Language Learning	- learners are members of a social group or community; - move from dependence to autonomy as learning progresses;
7. The Natural Approach	- learners play an active role and have relatively high degree of control over content language production;
8. Suggestopedia	- learners are passive, have little control over content or methods;[8]

The last point raises the important issue of learners developing an awareness of themselves as learners. There is some controversy about whether or not learners should consciously reflect on language structure and learning processes, although there seems to be a growing consensus that such reflection is valuable. There is also evidence that different learners will benefit from different learning strategies, and that they should therefore be encouraged to find out and apply those strategies which suit them best.

2. Learning styles and strategies – key elements in the realisation of the learner's roles

Learning styles

Learning styles are internally based on characteristics of individuals for the intake or understanding of new information. A learning style is multidimensional. Its elements can be classified into five stimulus categories:

- environmental elements (sound, light);
- emotional elements (motivation, persistence, responsibility);
- physical elements (perception, time mobility);
- sociological elements (self, partner, team);
- psychological elements (global \ analytical, impulsive \ reflective).

Language learning strategies

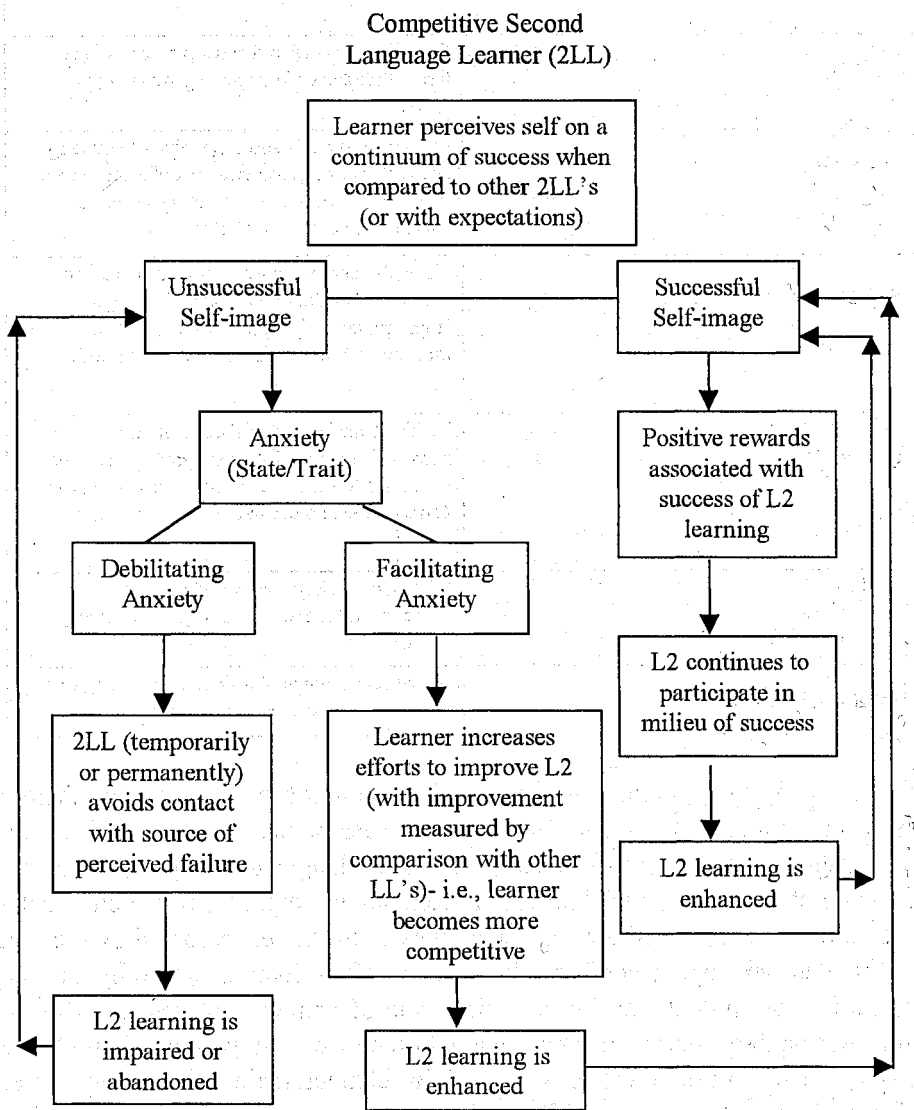
METACOGNITIVE STRATEGIES	
Metacognitive planning	Deciding the purpose of a particular language learning task (e.g. learn to make a reservation by watching an anecdote in a movie);
Advance organisation	Previewing an upcoming learning passage or activity, and linking it with what is already known;
Selective attention	Deciding in advance to focus on important aspects of language input and to ignore distractions;
Self-monitoring	Checking one's understanding while listening\reading and identifying;
Self-evaluation	Judging how well one has learnt the material by analysing one 's own written work or checking one' s reading record;

SOCIO-AFFECTIVE STRATEGIES	
Lowering anxiety	Reducing anxiety by listening to soothing music, or reading humorous stories, or reminding oneself of progress by using the self-talk technique or by writing progressive journals;
Asking questions	Asking the speaker (a teacher or a peer) to give additional explanation, examples, or verification;
Cooperation	Working with peers to solve problems, build confidence, and pool information;[9]

COGNITIVE STRATEGIES	
Resourcing	Using reference materials such as dictionaries, grammar books, tapes, TV, and video cassettes for receiving and transmitting messages;
Grouping	Classifying words and concepts according to their attributes or in personally meaningful groups;
Inferencing	Making guesses based on previous knowledge such as guessing meanings of unfamiliar words with linguistic clues or predicting outcomes using background knowledge;
Reasoning	Using the entire linguistic and extralinguistic context to understand/produce the target language, or applying prior knowledge to facilitate the acquisition of the new knowledge;
Elaboration	Making learning material concrete and personally meaningful by integrating the new material into semantic networks and by relating items to one another to make relationships explicit;
Note-taking	Writing down key words and points in abbreviated form to sort or organise language information;
Visualising information;	Visualising settings of a listening/reading passage to understand and remember new

As far as anxiety is concerned, it is one of the most crucial factors responsible for student reticence in ESL\EFL classrooms. Moreover, in learning a language the learner has to master the target language and perform in that language at the same time. This has a tremendous impact on students' self-perception, and self- confidence. The anxiety is further exacerbated by the fact that in the language classroom the teacher often focuses not only on the correctness of student performance in terms of context but also in terms of form. Research on anxiety makes a distinction between 'trait anxiety' and 'state anxiety'. The former refers to a personality characteristic, whereas the latter refers to anxiety that is specific to the situation, e.g. stage fright. **Foreign language classroom anxiety is a kind of state anxiety that is specific to the foreign language classroom.** Furthermore, a distinction is also made between

'facilitating anxiety' and 'debilitating' one. The former refers to the kind of anxiety that helps a person to try harder and consequently perform better. The latter refers to the kind of anxiety that hinders good performance[10].



A model of competitiveness and anxiety in the second language learner.[11]

Yet, despite various debilitating factors that accompany all classroom learners, different learning strategies will benefit learners, though to a different degree. After a certain amount of practise and use, students will know how and when to use learning strategies to deal with their language problems. Consequently, they will become comfortable with the idea of assuming responsibility for their learning, and finally they will achieve competence and full autonomy in classroom language acquisition, both as individuals and as members of learning groups. Teachers, on the other hand, via maintaining the equilibrium of the interlocking roles and respecting different types of learners' personality, will certainly facilitate the process of learning for all the classroom learners.

Notes

[1] Wright, p. 101.

[2] Tsui, pp. 90-94.

[3] Allwright and Bailey, p. 122.

[4] Ibid., p. 123.

[5] Nunan, 1989a, p. 87.

[6] Wright, p. 104.

[7] Wright, p. 117.

[8] Nunan, 1989a, p. 80.

[9] Kang, pp. 6-11.

[10] Tsui, p. 88.

[11] Allwright and Bailey, p. 177.

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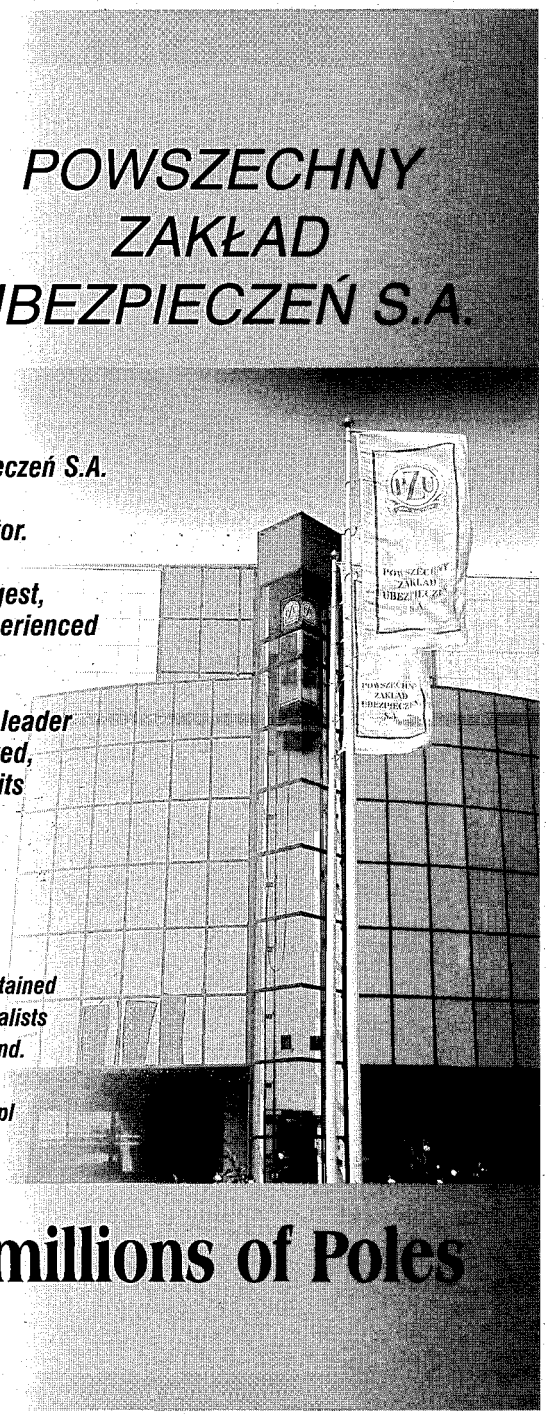

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