University of Hradec Králové
Faculty of Education

# HRADEC KRÁLOVÉ JOURNAL OF ANGLOPHONE STUDIES

# HRADEC KRALOVÉ JOURNAL OF ANGLOPHONE STUDIES

# Hradec Králové Journal of Anglophone Studies

## CONTENTS

# Liminal Identities and Interdisciplinary Inspirations: Introduction to *Hradec Králové Journal of Anglophone Studies*

It is happening again: the last volume of Hradec Králové Journal of Anglophone Studies in 2018 is out. Unlike in previous years, the present volume is the result of strenuous activity against the backdrop of turbulent changes both in the most local degree – in the editorial context, and also in Anglophone world. Locally, with two members of the editorial board stepping down to pursue their academic careers elsewhere, the rest of the editors had to work even harder. On the global scale, US president Donald Trump releases increasingly controversial statements, one following another. Yet, how is this related? More than ever, I dare say, as I believe is it the fundamental role of the journal to provide unbiased insights in the post-truth world we live in.

The journal embraces linguistic, sociocultural and methodological issues of the Anglophone world. All aspects are being challenged these days. Oxford English dictionary announced its year of the word, and perhaps without much surprise, it was the word toxic, connected not only to the environment, but primary to relationships and representation. The Nobel prize in literature, perhaps again without wonder, was not awarded due to sexual scandals and alleged candidates' names leaks for betting reasons. Certain hope can be, I am convinced, traced in the present articles, which undoubtedly provide original, well-researched observations and conclusions which besides its erudition sparkle with an ultimate quality: inspiration.

Looking at the etymology, the word inspiration, from Latin *inspirare*, suggests certain divine guidance. Similarly, while looking at its figurative meaning, the word implies a person, situation or an object stimulating intellect, emotions, and creativity. Considering its physiological aspect, the word inspire is a synonym to inhaling - the act of drawing air into the lungs of mammals while breathing. Let me know take a digression, creative, albeit seemingly disconnected.

"Turning and turning in the widening gyre/The falcon cannot hear the falconer;/Things fall apart; the centre cannot hold;" is the opening of "The Second Coming" by William Butler Yeats, a poem, which perhaps, is more timeless than ever. The current Anglophone world represents how "mere anarchy is loosed upon the world,/.../the ceremony of innocence s drowned;/the best lack all conviction, while the worst/ are full of passionate intensity," Yeats continues. Take the example of Brexit and the current US president Donald Trump. Contemplating about the latter, inspiration in its latter meaning is the result of his own divine role as a saviour exercising a great amount of intellectually and emotional stimuli, unfortunately more of the shocking nature.

One of the frequent emotions accompanying the inspiration of lungs is sighing in disappointment. It can be of no surprise that Donald Trump's pre-electoral promises were not kept. The great wall erected on the Mexican-American border has not yet been built, let alone paid for by the Mexicans. On the contrary, President's latest steps signal that if built, the wall will be paid for by American tax-payers. Furthermore, Trump's campaign built on mutual support of and by the LGBTQs resulted in a series of extremely harsh measures taken against this growing minority, having shocked even many of his electors.

Awe and utter disbelief are states of mind preceded by deep inspiration and accompanied by holding one's breath. The recent appearances of the president appear even more shocking and

absurd. As a response to massive wildfires in California, Trump advocated a made-up recommendation from the Finnish president Sauli Niinstö who should have allegedly advised Trump to rake forests the way they do in Finland. Even more bizarrely, having been boasting at the UN with historically the strongest economic progress in history, Trump was met with a wave of unexpected laughter, not sympathetic, but bitter. Clearly, the opposite is true as the high tax imposition on Chinese products is ridiculously shocking and is going to have undoubtedly long-term negative financial consequences for the American economy.

This fact, however, may paradoxically contribute to Trump's popularity due to several factors: first, he is seen as a man of the crowd. His highly limited vocabulary and frequent insults are not far from say the Czech president Miloš Zeman, who actually claims to be Trump's supporter and friend. Secondly, Trump's own economic success embodying the America Dream may create a false belief that the aforementioned economic measures are beneficial for the growth in domestic productivity and the decrease in unemployment. Again, here parallels can be seen on the examples of the Italian ex-PM Silvio Berlusconi and the current Czech PM Andrej Babiš. This position of a strong redeeming figure, mixed with the aura of an untouchable Alpha-male conspicuously resembles the omnipotent divine being exemplified to a large degree by the Russian president Vladimir Putin.

American culture is built on the premise of manifest destiny, the belief that they are the elect ones. Transcendentalism, the first truly American movement teaches us to be self-reliant and pragmatic. American history has always been inspired by great self-made men, e.g. Benjamin Franklin, Henry Ford, Arnold Schwarzenegger, Mark Zuckerberg or Elon Musk to name just a few. Therefore, inevitably, the mixture of the extraordinary features that the current American President abounds with: arrogance, big-headedness, self-centeredness, self-importance, the pragmatic ability to convince even at the cost of lying, and a strong drive for omnipotence make him logically and undoubtedly the most inspiring president, at least for the easy-to-be-influenced Americans living in the post-truth presence.

The inspiring liminality of our toxic post-truth identity is encompassed in the present volume where identity on the threshold is the common denominator of all the projects. Luckily, rather than being overly and overtly shocking, the present volume presents both papers delivered at the Hradec Králové Anglophone Conference in 2018, but studies sent in independently by international scholars often pioneering their fields. Traditionally, the volume presents plethora of topical issues attesting to the rich variety of the field highlighting their interdisciplinarity often on the liminal threshold. The volume opens with Petr Anténe's insightful examination of Howard Jacobson's rewriting of *The Merchant of Venice* called *Shylock Is My Name* (2016). The study aims to advocated both universality of Shakespeare's themes, but also fostering the issues of intolerance, revenge and mercy in relation to anti-Semitism in the context of contemporary Brexitting Britain.

The second and third essays tackle the timeless phenomenon of identity crisis. Peter Barrer provides an original exploration of mass media texts and other online sources to speculate on the liminal role of a new New Zealand flag as perhaps a post-Elizabethan colonial remnant. Similarly, Jan Čapek inspects David Cronenberg›s 1975 film *Shivers* through philosophical concept of desiring-production by Gilles Deleuze and Félix Guattari. Čapek proposes a new, hybrid and subversive, type of undead born somewhere in-between during the process of desiring-production at work.

The schizophrenic desiring-production of late capitalism, the body as becoming-something-else, as Čapek has it, are equally treated by the next author, Eva Čopuková, who examines liminality of monstrosity of Frankenstein, via the binary a nervous, cowardly, and talkative laboratory assistant, Fritz, and the comic relief following the tradition of Gothic servants, such as Sancho Panza or Leporello.

The paper by Veronika Geyerová locates acutely another larger-than-life grotesque element: the stream of superhuman consciousness, the "merged consciousness" that connects simultaneous perspectives of the characters in The Waves, by Virginia Woolf. Although seemingly disconnected, the linguistic paper by Tatiana Hrivíková called "Precedential Phenomena in Cross-cultural Communication" provides an equally original insight into the intercultural communication, primarily, the issue of miscommunication and disappointment in a much wider, civilizational context. The article discusses the various forms of precedential phenomena and their role both within their own cultures and in a wider civilizational environment.

Interpersonal, even inter-species communication is at the crux of another project, namely Mariana Machová's "Curious Creatures: Elizabeth Bishop's Animals as Messages to Translate." Machová demonstrates that Elizabeth Bishop's literally animals, both domestic and exotic, testify the binary opposition, the discourse of the other: the fundamental difference between us and them.

Ivona Mišterová explores the British and American theatre repertoire in Czech theatres between the years 1914–1918 in response to the bewilderment that followed the declaration of war and subsequent mobilization that paralysed economic and social life. She argues that theatre functioned not only as an antidote to the world of politics but also as a powerful tool for understanding of national identity. The national identity of Americans and its crisis is demonstrated by Jozef Pecina via his analysis of delirium tremens, broken homes, and alcohol-induced murders in sensational temperance novels which emerged in the 1840s and 1850s, namely Franklin Evans (1842), The Glass (1849), or Ten Nights in a Bar-Room (1854).

Besides drinking, food is another significant identity-creating component, as Zuzana Tabačková demonstrates in her contribution "Grandmother's Narrating Recipes: Food and Identity in Contemporary Arab American Writing." Tabakčová argues that the relationship between literature and food studies is seminal and demonstrates that on authors like Frances Khirallah Noble or Therese Saliba, Lisa Suhair Majaj, and Diana Abu-Jaber. Her paper concludes that food has the potential to mix cultures, stir conflicts and pepper the reader's understanding of what it means to be American.

The volume closes with a paper by Alice Tihelková drawing a parallel between the electoral success of Jeremy Corbyn with the 1970s as a decade of relative equitability, everyday affluence and thriving popular culture, despite the wider economic struggles. The paper clearly demonstrates how the debate about the last decade of the post-war consensus is in fact a thinly veiled debate about Britain's current socio-economic situation.

As I tried to stress at the opening of the introduction, we are now experiencing certain liminal period. For the journal itself, there is a novelty element of having one monothematic issue published in the summer and one interdisciplinary issue to be published in December commencing from the next year. The first monothematic issue is called "Teaching Performing; Performing Teaching" and revolves around ideas interconnecting or cross-sectioning both practices. More information is to be

found either in the last section of the present journal called Guidelines for Submissions, or at the journal website.

The second novelty element in our editorial work is the publication of the sister collective monograph edited by James Clubb and Jan Suk on the topic of Cryptozoology. The project expounds upon the notion that current social discourse has become broken on a fundamental level. As a series of -isms and -ists increasingly pervade once civil debate, a with us or against us certainty has infested every level of our lives. In the US, whose constitution enshrines freedom of speech at its very core, and around the western world, opinions and views which go against the grain are regularly being dubbed hate speech, a vacuous and ill-defined term at the best of times. Attempts to silence these voices by simply proclaiming them to be wrong instead of engaging in the kind of discourse and discussion which have defined mankind's often wonderful history are ultimately detrimental to all. If you are a Trump supporter, you are a fascist, should you stand against Trump, you are a socialist, this is not to say that there are not socialists and fascists in the USA, but rather that this binaryism is harmful rather than helpful. Such a focus on the extremities is reductionist and ignores the wider issues at hand. Worst of all, both sides are utterly convinced that the other side are simply idiots.

From our politics down to our dietary choices, a tribalism has separated vast swathes of the population with neither side willing, or even able at this point, to simply listen to the other. Both sides are engaged in activities from some of the darkest periods of our collective past, unjustified accusation, censorship, inquisition, rage, mob-mentality and hostility. The division this is causing in society is momentous. The "agree with us or you're wrong" certainty presented by these modern self-appointed militias of the culture wars is, for the silent majority, confusing, frustrating, preachy and self-righteous. Politics, gender, sexuality, race, religion, immigration, feminism, all of these complex, vital topics and others have become marginalised against the zero-sum, binary screaming matches and virtue battles being fought around them.

Modern Western society is in a liminal state, we live in a post-truth world defined by Trump, Brexit, immigration, environmental scepticism, academic distrust, fake news and a renewed level of often dangerous nationalism and fact denial that such populism often brings. No more clearly can our culture's current state of liminal identity, flux and porousness be seen than in the increasing debate surrounding, acceptance of, and vehement push-back against gender fluidity. The divisiveness of this issue is equally catastrophic and essential. It represents a huge and rapid shift in our long-held understanding of the world, one which will require time, compromise, education and experience to overcome in wider society. Ironically, the desire for self-identication and group identity has never been stronger across the whole of society, so it seems odd that the fight for identity you ring so loudly at the center of our current turmoils.

Therefore, simply screaming at those who disagree with you, branding them transphobes, bigots or SJW cucks (to quote the parlance of the American alt-right) depending on your side of the debate, and denying speakers a platform to express counter-views are not approaches conducive to fostering lasting social change. Rather, these aggressive tactics are at best infantile school-yard bickering, and at worst a modern inquisition; neither serving any practical purpose in today's civil society. Both sides are convinced that they are right and just on all of these issues, but therein lies the problem, both

sides are *equally* convinced, and the more the shouting becomes shrill, and the accusations become hurtful and abusive, the more both sides' views are galvanised against the opposition. To quote Bertrand Russell "One of the painful things about our time is that those who feel certainty are stupid, and those with any imagination and understanding are filled with doubt and indecision." Simply said, what is happening now is not working; healthy doubt must supersede scepticism and confirmation bias, evidence and civil debate must replace certainty. Again, to spiral back the gyre of W.B. Yeats' "The Second Coming" echoes "The worst are filled with passionate intensity while the best lack all conviction."

Our choice of cryptozoology is anchored in the simple fact that cryptids, by their very nature neither conclusively exist nor do not exist. This dual state forces us and our students to remove the simple binaries of right and wrong, and instead focus on interpretation and understanding. Since cryptids are neither real nor unreal, we can do away with the idea of simply being right. When neither side of a debate, neither interpretation of a situation, and neither solution to a problem can be categorically considered to be the correct one, we are left with the middle ground, agreement, and compromise; all the elements that make up civil discourse. Our editorial activities: both the Cryptozoology book, called *Beyond the Realms of the Real: An Attempt at Cryptozoology* as well as the present volume are projects that are trying to embrace the Trump-infested, toxic post-truth 21st century present world we live in, a challenging attempt between sighs, expirations and inspirations. The goal is simply to engage rather than confront, question rather than accuse, and listen rather than censor.

Jan Suk

**References**

Russell, Bernard. *New Hopes for a Changing World*. London: Minerva Press 1968, 4–5.

Yeats, William Butler. "The Second Coming." *Literature: Reading Fiction, Poetry, and Drama.* Edited by. Robert DiYanni. Boston: McGraw-Hill, 2008. 188-201

Jan "JJ" Janouch

**Petr Anténe**

# The Merchant of Venice as an Early 21st Century British Jewish Novel: Howard Jacobson's Shylock Is My Name

Abstract: *Howard Jacobson is a British Jewish writer who finally became recognized after almost three decades of novel writing in 2010 when he received the Booker Prize for The Finkler Question. For his contribution to the ongoing Hogarth Shakespeare project, Jacobson chose to rewrite The Merchant of Venice as Shylock Is My Name (2016) in order to provide a sympathetic portrayal of Shylock in the context of a contemporary, predominantly British setting. Shylock is in fact present in the novel twice, as Shakespeare's character transposed to our time and as Simon Strulovitch, his double who is a philanthropist living in Cheshire, while all of the other Shakespeare's characters have been renamed and reimagined as representatives of early 21st century society. As Shylock's memories mirror Strulovitch's problems, the text not only illustrates the universal themes of Shakespeare's play, but also focuses on intolerance, revenge and mercy in relation to anti-Semitism in early 21st century Britain.*

While the significance of Jewish American literature has been undisputed at least since the latter half of the 20th century, culminating with the Nobel Prize for Literature being awarded to the novelists Isaac Bashevis Singer and Saul Bellow in the 1970s, little critical attention has been paid to British writers of Jewish heritage. Although Harold Pinter, the 2005 Nobel Prize recipient, was of Jewish background, Jewish themes are downplayed in his experimental drama, associated with the theatre of the absurd. Other rare exceptions of highly regarded British Jewish writers include the 1984 Booker Prize recipient Anita Brookner and, more recently, Howard Jacobson, who finally achieved recognition after almost three decades of novel writing in 2010 when he received the Booker Prize for *The Finkler Question*.

-5Writing in 2016, Erica Wagner suggests that "of all Shakespeare's plays, *The Merchant of Venice* is, without a doubt, the one that modern audiences find most difficult to accept" (Wagner 47). Therefore, perhaps not surprisingly, Howard Jacobson's contribution to the ongoing Hogarth Shakespeare project *Shylock Is My Name* (2016) is not the first attempt to rewrite the play in order to provide a more sympathetic depiction of Shylock's character. In the preface to his 1977 play *The Merchant*, acknowledged among Jacobson's inspirational sources (Jacobson, *Shylock* 279), the British Jewish playwright Arnold Wesker calls for a contemporary rather than historical view of Shylock's character: "The vision of Shylock may have been sympathetic then but by no stretch of the imagination can it be viewed as sympathetic now, and anyone producing the play must honestly acknowledge the fact" (Wesker li). Accordingly, rather than portraying Shylock as an isolated miserly figure, Wesker introduces Shylock as a close friend of Antonio who only later becomes his adversary. This authorial strategy extends Shylock's ties to the wider community in spite of his living in a ghetto, a historical fact never alluded to in Shakespeare's play. In

Wesker's version, it is Antonio himself who makes Shylock sign the bond that mentions the pound of his own flesh. After Antonio explains to Shylock that the law requires signing a bond even when one lends money to a friend and breaking the law would be strictly punished, the two men decide to sign a rather unusual bond, adhering to the law and subverting it at the same time.

Moreover, Wesker also finds issues with Shakespeare's presentation of the other characters and the ensuing resolution of the play. As the non-Jewish characters witness the destruction of a man without any pangs of conscience, Wesker is not capable of seeing them in the positive way the audiences seem to be supposed to: "Portia's meant to be a heroine, beautiful and wise and generous, and Bassanio is meant to be handsome and dashing, and Antonio is meant to be attractively melancholy" (Wesker li). Accordingly, Wesker rejects a simple happy ending. In particular, at the end of *The Merchant*, Antonio regrets he is going to see Shylock off on a pilgrimage to Jerusalem, and Portia is going to get married to Bassanio, although she is already disillusioned with him. Yet, in spite of these significant changes in the plot, *The Merchant* remains a historical play that keeps the setting in terms of both place and time.

While *Shylock Is My Name* (2016) also provides a sympathetic portrayal of Shylock, it aims for a more striking revision of the original text. As Adam Gopnik writes, most of the novelists participating in the Hogarth Shakespeare project have taken on "not the tale itself but the twists in the tale that produced the Shakespearean themes we still debate, (such as) anti-Semitism in *The Merchant of Venice*" (Gopnik 85). Thus, while the title of Jacobson's novel is borrowed from Act IV, scene I of Shakespeare's play, the text transposes the universal themes of intolerance, revenge and mercy into a contemporary British setting. In addition, like Wesker, Jacobson portrays Shylock in a more extensive net of relationships. However, he manages that in a rather unexpected way, as Shylock is in fact present in the novel twice, under the original name and as Simon Strulovitch, a philanthropist living in Cheshire who functions as Shylock's double. While the reviewer Alexi Sargeant aptly observes that "*Shylock Is My Name* is both a retelling of Shakespeare's *The Merchant of Venice* and a sequel to it" (Sargeant 26), when trying to explain Shylock's reoccurrence in early 21st century Britain, he provides questions rather than statements: "Has Shylock been kept immortal by the world's obsessive anti-Semitism? Or is it the ambivalent fascination many Jews feel toward the character that keeps him wandering this world?" (Sargeant 26). In fact, the first chapter of the novel itself indirectly comments on this authorial strategy, as in Strulovitch's view, the Jewish imagination "sets no limits to chronology or topography," and "cannot ever trust the past to the past" (Jacobson, *Shylock* 5). As this nonlinear understanding of time is attributed only to Jews, all of the other Shakespeare's characters have been renamed and reimagined as representatives of contemporary society. For instance, Antonio whose ships and merchandise are sold in the Indies, Mexico and England, is transformed into D'Anton, a respected art connoisseur and university lecturer who imports art from destinations such as Japan, Grenada, Malibu, Mauritius and Bali. While he compassionately talks about Aborigines and American Indians as victimized minorities, his view of Jews is reductive and merciless, as he claims they "are made abject by their own will" (Jacobson, *Shylock* 28). D'Anton's education and sophistication does not prevent him from holding anti-Semitic views.

The opening scene of Jacobson's novel portrays Strulovitch's and Shylock's first encounter at a cemetery where Strulovitch mourns the death of his mother and Shylock imagines he is spending his time in conversation with his late wife, Leah. Later on, the omniscient narrator reports Shylock would explain to his community that his attachment to Leah was not morbid at all; rather, "it was only Leah's company that kept him from falling into that dejection of spirits that was such a common affliction of the times and to which he had more reason than most to be susceptible" (Jacobson, *Shylock* 31). In an article for *The Guardian*, Jacobson comments on the motivation to develop this significant feature of the novel, explaining the connection between Shakespeare's and his own representation of the character: "Because I am deeply touched by (Shylock's) passing reference to his wife, I imagine him in constant conversation with her" (Jacobson, "Villain"). Both Strulovitch and Shylock are thus shown as missing their beloved family members, and in Strulovitch's case, the scene foreshadows his attempt at establishing the Morris and Leah Strulovitch Gallery of British Jewish Art in his parents› honour. While Strulovitch's second wife, Kay, a former teacher of religious studies in a non-denominational school, is alive, his relationship to her became complicated after she had suffered a stroke on their daughter›s fourteenth birthday, and in result lost the most of her ability to speak and remember. Strulovitch's effort to bring up his daughter, Beatrice, on his own thus echoes Shylock›s familial responsibility for his daughter, Jessica, in Shakespeare›s play. As the two men have dealt with similar problems, they soon become close friends.

Shylock›s and Strulovitch's conversations focus not only on their personal difficulties, but also on wider issues of a sense of belonging and identity. In the following passage, Shylock discusses his own view of the Jewish diaspora and its perception by the English:

We had a chance at a Homeland and we blew it. Belonging was never what we were good at anyway. Being a stranger is what we do. It›s the diaspora, they are at pains to assure me, that brings out the best in us. Which neatly sidesteps the question of what brings out the best in them. But they feel no embarrassment in proclaiming that the proper Jew is a wandering Jew. Citizens of everywhere and nowhere, dandified tramps subsisting wherever we can squeeze ourselves in, at the edges and in the crevices. Precarious but urbane, like flâneurs clinging to a rock face, expressing our marvellously creative marginality (Jacobson, *Shylock* 64).

Shylock thus discloses the English people's confidence in characterizing Jews from their own point of view, in spite of having only a limited knowledge of the Jewish diaspora and a vague awareness of its artistic creativity. Although neither Shylock nor Strulovitch are creative artists, both of them are knowledgeable about literature and the fine arts. The characterization of Strulovitch as a philanthropist and art collector also reflects Rosenberg's observation that "the myth of Shylock has (...) given rise to the countermyth: the myth of the Jew as artist, as aesthete, as hypersensitive and anxious man" (Rosenberg 302). Strulovitch's effort to establish the gallery of twentieth century British Jewish Art further illustrates this quality; however, his ambitious plan is rejected by D'Anton as an advisor to Cheshire

Heritage in matters pertaining to the fine arts, allegedly for not being "culturally intrinsic to the area" (Jacobson, *Shylock* 114). As all the artists whose work would be shown at the gallery, namely Emmanuel Levy, Bernard Meninsky or Jacob Crammer, come from or grew up in North West England, D'Anton is revealed to be unaccepting not only of Strulovitch's plan, but also of the region's cultural diversity.

The characterization of the Jew as a sensitive and anxious man is also manifested in Strulovitch's being exceedingly worried about his only daughter. With respect to that, some reviewers have compared Strulovitch to a Woody Allen-like father figure (Sargeant 26), as he seems to be rather obsessed with Beatrice's safety to the point that he often secretly follows her everywhere she goes from age thirteen. Aidan Coleman thus suggests that in Jacobson's novel, „Freud is invoked with good humour" (Coleman). The main reason for Strulovitch's worries is the fear that his precocious and would-be independent daughter will become attached to a man he will not approve of. In particular, although Strulovitch does not identify as an orthodox Jew, the only future he imagines for Beatrice is a marriage to a Jewish man.

To a higher degree than Wesker, Jacobson reimagines the representatives of Shakespeare's Christian characters of Bassanio, Graziano and Portia, renaming them Barnaby, Gratan and Anna Livia Plurabelle Cleopatra A Thing of Beauty Is a Joy Forever Christine respectively. Modelled after Shakespeare's members of Venetian nobility, Barnaby is an art aficionado, Gratan plays football for Stockport County and Anna Livia Plurabelle, or Plury for short, is a local celebrity and a reality-show host who owns a restaurant called Utopia. The novel thus seems to be taking Portia's sense of theatricality from Shakespeare's play to the extreme; in *The Guardian* article, Jacobson explains that "Portia's moral universe of childish choices and pettish ruses, where protestations of fine feeling cannot hide materialism and malice, licenses me to satire" (Jacobson, "Villain"). Accordingly, Jacobson transforms Portia into an exceedingly rich young woman who is, in spite of her beauty, obsessed with appearance to such an extent that she undergoes several plastic surgeries in the course of the novel. Plury's falling in love with Barnaby then results from his preference for her Volkswagen Beetle over her Porsche Carrera, a rather farcical rendering of Shakespeare's scene in which Bassanio has to choose the lead casket rather than the golden or silver one in order to become Portia's future husband, as this requirement was dictated by her deceased father's will. While Shakespeare's play emphasizes that Portia has to follow the rules set by her father even after his death, in Jacobson's novel, Plury's difficulty in choosing a partner stems from her own decision to postpone a serious relationship rather than from any limitations exerted from the outside. As the more sympathetic portrayal of Shylock necessitates a less positive depiction of his adversaries, Jacobson opts out for satire, limiting the non-Jewish characters' complexity and highlighting their faults such as shallowness and vanity. At the same time, Jacobson's rendering of the story presents rather an extension than a complete opposite of some recent criticism of Shakespeare's play. For instance, Robin Russin opens his 2013 article with the claim that *The Merchant of Venice* is "less about the pursuit of love than about the pursuit, possession, and power of money" (Russin 115).

All of the non-Jewish characters live in Cheshire's Golden Triangle, the wealthiest part of Manchester, not far from Strulovitch, who is almost equally affluent and even employs a black chauffeur named Brendan, who resembles Shylock's servant Launcelot Gobbo in Shakespeare's play. While the non-Jewish characters' social standing may be equal to Shylock's, all of them may hold anti-Semitic views, as Plury refers to Strulovitch as "the Christ-killer" and "the crooked nose" (Jacobson, *Shylock* 227) and Gratan was once accused of giving a Nazi salute on the football field. As none of them need to ask Strulovitch to lend them his money, it is through Beatrice who is doing performance studies at the Golden Triangle Academy that the interaction between the Jewish and non-Jewish characters develops. Unaware that his student Beatrice is Strulovitch's daughter, D'Anton recommends her to Plury "as an innocent diversion for Gratan Howsome, whose weakness for Jewesses so amused them both" (Jacobson, *Shylock* 171). Plury introduces Beatrice and Gratan to each other and in a short time, they start dating. While Gratan's name and behaviour is reminiscent of the boorish character of Gratiano in *The Merchant of Venice*, as the man who the young Jewish woman is attracted to, Gratan resembles Lorenzo in Shakespeare's play. In Jacobson's text, Lorenzo is only briefly mentioned by Shylock (Jacobson, *Shylock* 84). As Jacobson focuses on Beatrice's suitor's simple-mindedness and lack of sophistication, Gratiano suits him as a better model than Lorenzo who eloquently declares his love for Jessica by comparing himself to Greek mythological characters in Act V Scene I of Shakespeare's play.

Not surprisingly, Gratan does not fulfil the expectations Strulovitch has of Beatrice's future husband. When Strulovitch meets Gratan for the first time, he thinks of the footballer as "a hyper possessive uneducated uber-goy from round the corner" (Jacobson, *Shylock* 107). While Strulovitch later tells Shylock he will not consent to Beatrice's and Gratan's match, he does not dismiss Gratan openly. Rather, Strulovitch tries to scare Gratan away by announcing that in order to get married to Beatrice, the young man has to convert to Judaism and undergo circumcision. However, rather than losing his interest in Beatrice, Gratan secretly escapes with her to Venice, as Plury and D'Anton suggest to them. Beatrice agrees to go there because of her physical attraction to Gratan as well as to escape from her father's well-meant, but not easy to bear control. Contrary to her expectations, after spending a few full days with her boyfriend, Beatrice realizes she finds him sexually satisfying but otherwise rather boring so that she has to try hard not to miss her father.

Gratan is thus not associated with anti-Semitism strongly enough to represent Strulovitch's main antagonist; he even claims that his infamous Nazi salute was a misunderstanding. Rather, Strulovitch's hatred centres on D'Anton. After Beatrice disappears, Strulovitch threatens D'Anton that if he does not get his daughter back, he will make public the fact that Gratan had sex with her while she was under age, adding that everyone who was aware of that is implicated in the crime. Similarly, in a conversation with Shylock, Strulovitch admits that he considers Gratan "a clown, for (whom he feels) only minor contempt" (Jacobson, *Shylock* 232), while he resents D'Anton as "the Jew hater who had stolen his daughter, interfered in the expression of his love for his parents, and bore responsibility – by

implication (...) – for the wreckage that was his wife" (Jacobson, *Shylock* 231). As Strulovitch exaggerates D'Anton's guilt by accusing him of Kay's illness, the degree of hostility Strulovitch feels towards his two adversaries is rather unequally divided.

While some reviewers have suggested that the Jewish characters in Jacobson's text are portrayed overly positively (Merritt), Strulovitch's views discussed above reveal that his personality is far from perfect. A responsible and anxious father as well as a revengeful man, somewhat confused with respect to his own view of Jewish identity, Strulovitch is hardly idealized. In an early conversation with Gratan, Strulovitch refers to his own Jewish family as a clan, only to realize what a strange word he has just used: "A funny word, clan, but he couldn›t say religion. Religion wasn›t what he meant. (...) What was it then? Faith? No, not that. And he couldn›t say tribe. He›d heard Shylock fulminating against tribe. Culture? Too secular. If culture was all it was about, why the worry? So he let clan hang in there, a poor substitute for a word he couldn›t find" (Jacobson, *Shylock* 129). Strulovitch's thoughts thus illustrate his difficulty in putting his own understanding of Jewish identity into neatly established categories. Furthermore, while Strulovitch criticizes his father who stopped talking to him after he got married to a non-Jewish woman and did not renew any contact with him until his second marriage to a Jewess, Strulovitch appears to hold similar views with respect to Beatrice's future. Similarly, early in the novel, Shylock is, even in his early 21$^{st}$ century reincarnation, characterized as "not a forgiving man" (Jacobson, *Shylock* 3). Thus, although the most thoughtful passages in the novel may come from Strulovitch's conversations with Shylock, in which they discuss Jewish identity and refer to other Shakespeare's plays, the text also reveals the Jewish characters' imperfections.

After Strulovitch's threat, both D'Anton, and Plury are worried that their reputations will be shattered if Beatrice and Gratan do not come back to Manchester. Afraid that in case Gratan and Beatrice do not return in two weeks and Gratan does not get circumcised, Strulovitch will put his threat into practice, D'Anton sends Strulovitch a note which suggests a solution to the situation: "Let my person stand as surety that for Gratan›s return within a fortnight. If he is not back to face his punishment by then, take from me what you would take from him" (Jacobson, *Shylock* 225). Strulovitch agrees, as D'Anton's humiliation is his very aim. However, on the agreed-on date, Strulovitch is informed by the doctor that D'Anton is already circumcised, as he was born to missionary-minded parents in Guinea where circumcision is common as in other southern countries. As the doctor, Pandhari Malik, is of Indian heritage, Jacobson employs this passage to extend the portrayal of multicultural Britain. While some reviewers have called this part of the plot "a bit silly" (Lasdun), Jacobson himself provides a detailed motivation for it:

Buried deep in the anti-Jewish legends that reached Shakespeare was a fear of Jews as castrators, and all that medieval Christianity never understood about circumcision. Did Jews castrate themselves? Did Jewish men bleed like women? Was that why they needed the blood of Christian children, to replace the blood they'd lost? I don't say Shakespeare was consciously invoking all this at the moment that Shylock proposes the bond. But dark as well as comic forces are in play here, the darker, perhaps,

for being comic, because what Shylock is making merry with is inchoate Christian terror (Jacobson, "Villain").

Jacobson thus situates the plot of his novel within the context of the majority's fear of the Other and the ensuing ethnic and religious hatred. Consequently, the novel criticizes such irrational attitudes that are, unfortunately, common in Shakespeare's time as well as at present.

Yet, the ending of Jacobson's novel strays from *The Merchant of Venice*. The last chapter provides a significant revision of the final act of Shakespeare's play, as Shylock is present as an observer at Strulovitch's meeting with D'Anton and Plury. Moreover, Shylock delivers a speech on the quality of mercy, explaining to Plury that mercy and charity are Jewish as well as Christian concepts. While Strulovitch is admittedly tricked by D'Anton's scheme just like Shakespeare's Shylock was tricked by Portia in disguise as a lawyer, he does not feel defeated, as he is not going to lose his identity and dignity due to the trick. Furthermore, whereas Shakespeare's Jessica never returns to her father, Strulovitch comes back home to find Beatrice there, taking care of her ill mother. At the same time, Jacobson does not attempt to idealize Strulovitch's character. For instance, Strulovitch's dissatisfied black chauffeur's announcement that he is going to quit working for him comes shortly before the final scene of familial reunion. However, as there is no hint that Brandon is going to start working for any other character as Launcelot in Shakespeare's play, Jacobson refrains from portraying any of them as a more desirable employer. Rather, Jacobson's novel emphasizes that Jews are far from being the only minority in contemporary multicultural Britain and that they inevitably come into contact with members of other ethnic minorities who may be upper as well as lower in the social hierarchy than themselves.

In conclusion, as Shylock's memories mirror Strulovitch's problems, Jacobson's novel not only illustrates the universal themes of Shakespeare's *The Merchant of Venice*, but also highlights the problems of the Jewish diaspora in contemporary Britain. Regardless of their social position and whether they identify as orthodox, Jewish people may continue to be marginalized by the mainstream society, as their contribution to multiculturalism in Britain may still not be readily acknowledged, whereas various anti-Semitic sentiments persist. In turn, this disillusion may fuel the Jewish community's anger with the majority, as evidenced by Strulovitch, who sees that even an ostentatious knowledge of various other cultures does not make D'Anton a more tolerant person. Like Shylock in *The Merchant of Venice*, Strulovitch does not achieve the revenge he craves on his adversary who represents the majority; however, unlike Shylock in Shakespeare's play, Strulovitch is not forced to convert and assimilate. Rather, the sole fact that the Jewish diaspora in contemporary Britain is surrounded by a profusion of other ethnic minorities creates a potentially more hopeful atmosphere in comparison to Shylock's complete isolation at the end of Shakespeare's play. In result, despite not being the first modern attempt at revising *The Merchant of Venice*, Jacobson's novel is unique in that it functions as both a rewriting of and a sequel to Shakespeare's play, as it illuminates the themes of intolerance, revenge and mercy in relation to anti-Semitism by contextualizing them in the early 21st century.

**References:**

Coleman, Aidan. "Howard Jacobson reimagines Shakespeare in My Name is Shylock." Review of *Shylock Is My Name,* by Howard Jacobson. *The Australian*, 13 February 2016. Web. 1 May 2018. https://www.theaustralian.com.au/arts/review/howard-jacobson-reimagines-shakespeare-in-my-name-is-shylock/news-story/44e8918f338ab37096dbc856c494090c

Gopnik, Adam. "Brush Up Your Shakespeare." *The New Yorker*, 17 October 2016, 85-89. Print.

Gross, Kenneth. *Shylock Is Shakespeare*. Chicago: The U of Chicago P, 2006. Print.

Jacobson, Howard. *Shylock Is My Name*. London: Hogarth Shakespeare, 2016. Print.

--. "Villain or victim, Shakespeare's Shylock is a character to celebrate." *The Guardian*, 5 February 2016. Web. 1 May 2018. https://www.theguardian.com/books/2016/feb/05/villain-victim-shylock-shakespeare-howard-jacobson

Lasdun, James. "*Shylock Is My Name* review – Howard Jacobson takes on Shakespeare's Venetian moneylender." *The Guardian*, 10 February 2016. Web. 1 May 2018. https://www.theguardian.com/books/2016/feb/10/shylock-is-my-name-howard-jacobson-review-retelling-shakespeare-the-merchant-of-venice

Maus, Katharine Eisaman. "Introduction to The Merchant of Venice." The Norton *Shakespeare*. Ed. Stephen Greenblatt. New York: W.W. Norton, 1997. 1081-1088. Print.

Merritt, Stephanie. "*Shylock Is My Name* by Howard Jacobson review – a provocative retelling of *The Merchant of Venice*." *The Guardian*, 7 February 2016. Web. 1 May 2018. https://www.theguardian.com/books/2016/feb/07/my-name-is-shylock-review-howard-jacobson-shakespeare-merchant-of-venice

Rosenberg, Edgar. *From Shylock to Svengali: Jewish Stereotypes in English Fiction*. Stanford: Stanford UP, 1961. Print.

Russin, Robin. "The Triumph of the Golden Fleece: Women, Money, Religion, and Power in Shakespeare's *The Merchant of Venice*." *Shofar: An Interdisciplinary Journal of Jewish Studies*, 31.3 (2013): 115-130. Print.

Sargeant, Alexi. "A Touch of Woody Allen." Review of *Shylock Is My Name*, by Howard Jacobson. *Commonweal*, 143.4 (2016): 26-27. Print.

Wagner, Erica. "The Merchant of Cheshire." Review of *Shylock Is My Name*, by Howard Jacobson. *New Statesman*, 5 February 2016,       47. Print.

Wesker, Arnold. "Preface to *The Merchant*." London: Methuen Student Edition, 1983. xlix-liv. Print.

**Peter Barrer**

# Going Nowhere for Now: Changing New Zealand's Flag and the Move to a Republic

Abstract: *In 2015 and 2016, New Zealand held two postal referendums on changing the nation's flag, the New Zealand Ensign, to something more distinctive and representative of the modern nation-state. Despite advocacy for a flag change by the prime minister and some popular media outlets, the suggested new design was resoundingly rejected by the public. While there was no change in flag, this latest debate did ignite some public discussion about how modern New Zealand saw and represented itself, and occasionally moved beyond the issue of the flag itself to that of New Zealand abolishing the constitutional monarchy and becoming a republic at some time in the future. The fact remains, however, that despite the representational deficiencies of the New Zealand Ensign and the democratic and representational deficiencies of the New Zealand monarchy, there is little public support for changing either symbol of nationhood; the flag and the monarchy are widely admired, and the republican movement there is small. Nonetheless, New Zealand's leaders have not ruled out a New Zealand republic as an eventual inevitability. Through an analysis of mass media texts and other online sources, this paper discusses the flag referendums and speculates on the likelihood of a New Zealand republic in the post-Elizabethan era.*

## Introduction: Why flags matter

National flags are more than just pieces of fabric. As central symbols of nation-states, they present national communities with distinctive histories, characteristics, and loyalties. Telling a story of historical experience, national flags have the purpose of representing core values perceived to exist among a national citizenry, mobilizing in turn a sense of collective belonging and "sameness" underpinning a nation's social order (Reichl 207; Schatz and Lavine 330; Sibley, Hoverd, and Duckitt 495; Zuev and Wirchow 193). While the meanings attributed to them are constructed, malleable, and contested – as is national identity itself – national flags are revered in both official and popular contexts as esteemed and enduring symbols. In addition to their vivid and deliberate use, national flags form an underlying everyday reminder of national identity for citizens and visitors through their purposeful placement in public spaces; they are one of the "little ways" in which national identity is reproduced in everyday settings through a consistency of officially-sanctioned ideological habits (Billig 6–8, 41).

While national flags are powerful symbols, they are also flexible ones. When used for dramatic purpose at sporting, cultural, and political events, they elicit a sense of belonging; however, the emotional projections of the nation in these situations involve boundaries of inclusion and exclusion

which vary depending on the context. It has been claimed that national flags in developed societies have no predetermined "constraints of uniform meaning" (Monserrat Guibernau, cited in Edensor 6) at all. Certainly, they have been employed by individuals and groups with very different ideologies to transmit "very different meanings and qualities" (Edensor 26). One of the most diversely used national flags today is the Union Jack, which has been recontextualized in popular culture. Its unofficial use is wide-ranging, and it "keeps on being interpreted in contradictory ways and to opposing means" (Reichl 206); it is both a marker of deep conservatism and liberal inclusion, and has been embraced by anti-immigrant groups as well as immigrant communities. In discussing the Australian flag and the imagined community that it represents, Glen Wright similarly noted that it "means something different to the (white) teenager wearing it at the Cronulla (race) riots than it does to the Sudanese refugee who walked 800 kilometres to flee civil war and get on a plane to Australia" (5–6). Alternatively, national flags may present no intended meaning at all, being appreciated solely for their aesthetic qualities and bearing no symbolic value or political message (Reichl 217).

National flags have changed as nation-states have emerged, developed their identities, and experienced drastic political change. The aim of this paper is to discuss the most recent debate on changing New Zealand's national flag, which culminated in two government-initiated referendums in late 2015 and early 2016, and which resulted in the proposed change of flag being rejected. It also seeks to probe the national appetite for revaluating New Zealand's status as a constitutional monarchy (i.e., New Zealand becoming a republic) which emerged as a parallel issue concerning New Zealand's identity within the discussions of flag change.

### Changing the New Zealand flag

Given that New Zealand is a fully independent and advanced democracy with an Asia-Pacific outlook, it is perhaps incongruous that its current flag, which was designed when New Zealand was a British colony, would still be in use. The national flag is the New Zealand Ensign: a defaced British Blue Ensign featuring the Union Jack in the canton and four red stars with white borders, representing the Southern Cross constellation, in the fly half. It was designed by Albert Hastings Markham, a British Royal Navy lieutenant aboard the HMS Blanche in Sydney Harbour, Australia, in 1869 and was initially used to identify New Zealand shipping; it was adopted as the nation's official flag in 1902 and is the third flag to have been used to represent New Zealand (Pollock; "The History of the New Zealand Flag"). While the New Zealand flag is not displayed as prevalently in New Zealand as the Stars and Stripes is in the United States, it certainly commands a significant level of respect among New Zealanders of various backgrounds, who see it as a key national icon representing a belief in equality and freedom, both of which are considered to be key values behind New Zealand nationhood (Satherley 8–9; Sibley, Hoverd, and Duckitt 497, 504; Sibley, Hoverd, and Liu 24). In this sense, the New Zealand Ensign successfully fulfils its role as a national symbol.

While there is a demonstrated level of popular respect, there have been calls to change the national flag to something more distinctive and more representative of modern New Zealand. One major criticism of the New Zealand Ensign has been that it looks too similar to the Australian flag, causing occasional confusion on the international stage ("New Zealand Water Polo Team"; Orr 515, fn52; Sachdeva 2016; Whigham et al. 2194). One response to this can be seen on the uniforms of New Zealand Army personnel on active service overseas; in addition to the standard flag badge, they have a black circular badge featuring a white kiwi on a black background and the words "New Zealand" in order to avoid being mistakenly identified as Australian. The kiwi and the silver fern are widely recognized popular symbols of New Zealand; national sports performers make extensive use of both symbols on their uniforms, and black-and-white flags featuring the kiwi and silver fern are a constant feature at international sporting fixtures involving New Zealanders. At these events, the New Zealand Ensign contests the terrain of "New Zealandness" with these other symbols.

Despite its longstanding popularity, the New Zealand Ensign is a weak icon for international audiences, and the suggestion that it does not adequately represent modern New Zealand also has some validity. New Zealand's other key symbols of statehood – the coat of arms, the Treaty of Waitangi, and the bilingual national anthem "God Defend New Zealand/Aotearoa" – all firmly present New Zealand as a bicultural nation of Māori (New Zealand's aboriginal people) and Pākehā (New Zealanders of British/European descent), whereas the New Zealand Ensign has no Māori representation on it whatsoever (Sibley, Hoverd, and Liu 20). One recent move towards addressing this symbolic deficiency was the official recognition of the Tino Rangatiratanga (self-determination, sovereignty) flag as the nation's preferred "Māori flag" in 2009. An alternative flag for New Zealand featuring a strong Māori motif was designed by the Austrian-born artist and architect Friedensreich Hundertwasser, who became a New Zealand citizen in 1983 and presented the country with a green "koru" flag showing an unfurling silver fern frond – a central symbol in Māori art – as an expression of thanks to his new homeland ("Hundertwasser Koru Flag"). Hundertwasser attached a manifesto to the flag which stated that his design "represents an unmistakable identity that combines New Zealand's age old heritage of nature and the heritage of Māori history with the growing future of a new nation" (Hundertwasser). The silver fern (in unfurled form) has been presented as the most favoured alternative in discussions on flag change to date (Blundell 2014). It has a longstanding association with New Zealand sporting and military endeavour and has been incorporated into a plethora of registered trademarks for New Zealand-themed food, sporting equipment, clothing, and services; indeed, there are silver fern-like logos representing New Zealandness "in all possible industries from tourism to political parties" (Florek and Insch 295–298). Both the koru and silver fern form the dominant part of the iconic livery of Air New Zealand, the nation's flag carrier airline. Given all this, the silver fern could be seen as a more instantly recognizable symbol of New Zealand in any international context than the New Zealand Ensign itself.

**The flag referendums**

Even though the representational deficiencies of the New Zealand Ensign seem apparent, New Zealand only has a history of limited debate on changing its flag, or on changing its system of government from a constitutional monarchy to a republic, which in itself could initiate a flag change. Such discussions have never been supported by any popular "grassroots" movement for either a new flag or a republic, and have only sporadically surfaced in public discourse as the voiced opinions of individual business and political leaders (Kullmann 458–459; Sibley, Hoverd, and Duckitt 497). The most recent debate on changing the flag was initiated by John Key, New Zealand's prime minister from 2008 to 2016, when he announced his desire to adopt the silver fern as the national flag in 2010 and then floated the idea of a referendum on changing the flag in early 2014 (Davison 2014; Gower 2013). Two government-initiated referendums on changing the flag then took place in 2015 and 2016. Key's motivation for changing the flag seems to have been primarily driven by the New Zealand Ensign's lack of distinctiveness as a national symbol and specifically its similarity to the Australian flag. Emphasizing his own experiences of having been the "victim" of flag confusion, he complained that he had been placed in front of the Australian flag instead of the New Zealand one on multiple occasions when performing his international duties; he said that it was "not funny" and "happens all the time" ("ZBTV: John Key"). He also said that the New Zealand flag captured "a colonial and post-colonial era whose time had passed" and that "the time is right to create a flag which is distinctly New Zealand's" (Key), echoing public remarks made by previous New Zealand prime ministers (Beeston; Kullmann 458; Mulgan and Aimer 65; Young). Despite going further than other prime ministers on the issue of changing the flag by initiating the referendums, Key, a staunch monarchist, was dismissive of the idea of a New Zealand republic, something which his predecessors in office had supported in principle (John Key, in Trevett).

The origins of the flag referendums were unremarkable, but the extent of public involvement in the process of choosing a new design was unprecedented. In early 2015, New Zealanders were invited by the government to make their own suggestions for an alternative flag as a part of the Flag Consideration Project; over ten thousand designs had been accepted for consideration and posted online by mid-July ("Flag Design Gallery"). While this level of participation may have suggested enthusiasm for change, the most memorable flag designs clearly mocked the whole process. They included, for instance, submissions entitled "Fush & Chups", which featured a serving of chips in place of the Union Jack and a fish in the fly half; "Fire the Lazar!", which showed a kiwi firing a laser beam out of its eyes; "Nyan Kiwi", which showed another kiwi being propelled across the flag by a rainbow; "Eggsplosion", whose dominant feature was a singing egg; and "Rainbow Whale", which showed a sheep and kiwi riding a sperm whale spraying "a rainbow of diversity" out its blowhole. An appointed Flag Consideration Panel – composed of twelve prominent New Zealanders from the fields of public service, sport, business, and academia, but no vexillologists – then proposed a long list of forty alternative

designs and eventually a short list of five designs which was put to a preferential public vote in the first postal referendum in November and December 2015. Unsurprisingly, fern designs dominated, with the winner of the first referendum being "Silver Fern (Black, White, and Blue)", designed by the Melbourne-based Kyle Lockwood, who also designed the second-most popular alternative, "Silver Fern (Red, White, and Blue)". However, by no means did the first referendum indicate any widespread support for a flag change; participation was only 48 percent of enrolled voters and there were many protest and informal votes, suggesting that the majority of eligible voters were either opposed to changing the flag or to holding the referendum, or were too uninspired by the shortlisted designs to bother participating (Forbes). In March 2016, a second and binding postal referendum was held, where voters were asked to choose between retaining the New Zealand Ensign or adopting Lockwood's Silver Fern (Black, White, and Blue) design. Here the results were unambiguous: voter turnout was 67.8 percent, with 56.6 percent of valid votes preferring the New Zealand Ensign over the proposed alternative ("Final Result").

Given the lack of any grassroots impetus behind the initiative to change the flag in the first place, this result was hardly surprising. For one thing, government-sponsored public workshops about flag change had a truly pitiful turnout ("$200,000 for New Flag"). The outcome of the referendums was attributed to widespread disinterest and dissatisfaction with the  ag change process, a lack of inspiring designs among the selected alternative flags (to many they looked like corporate logos), and a defiant New Zealand public simply "revolting against being told what to do by political leaders" (Edwards 204). Māori New Zealanders were emphatically against a flag change. Wary of any perceived threat to existing constitutional arrangements, even symbolic ones, the voters in New Zealand's seven Māori electorates voted by a 75 percent majority to keep the New Zealand Ensign ("Final Result by Electorate"). While two prominent Māori academics did participate in the Flag Consideration Panel, Māori political parties and tribal authorities remained silent during the referendums. There was a very low level of interest among Māori voters in the first referendum, with turnout only being a little half of the national average (Milne 149). Also, there was no genuinely Māori option present in the shortlisted designs, and there was unease about what a flag change would mean to the existing relationship between Māori and the New Zealand Crown under the Treaty of Waitangi (Coyle; Trotter; UnRuh). The glaring absence of Māori support for a flag change certainly helped determine the referendum result. New Zealand›s Pākehā and immigrant populations did not seem to show any overwhelming wish to change the flag either (Milne 149). There was no obvious bastion of support for Key's initiative, which ultimately seemed to stem from little more than his personal opinion.

Support for a change of flag among New Zealand's major political parties was also pretty marginal. National, Key's own party, was aware of popular sentiment and did not make changing the flag a party policy because it needed to avoid alienating its conservative voter base ("Changing the New Zealand Flag?"). Labour, National's main rival and the largest opposition party in Parliament at the time, actually supported a change of flag until Key took ownership of the issue in 2014 ("Policy 2014:

Internal Affairs"). Sensing an opportunity to profit from public opposition and closely linking the issue to Key's leadership, Labour reversed its stance and questioned the timing, necessity, and structure of the referendums. They criticized the government for not asking whether a change of flag was something the New Zealand public actually wanted; they decried the public expense, essentially labelling the referendums a prime ministerial vanity project, and they urged the public to sign an online petition which would have included in the first referendum the question of whether New Zealanders wanted a change of flag, thus cutting out the need for a second referendum should the public have wished to keep the status quo (Armstrong; Mallard). The Greens supported changing the national flag in principle but criticized the government for going ahead with the referendums without a much longer process of public consultation and debate, or indeed any evidence of noticeable public support for a change; like Labour, they warned that using public funding to proceed with a referendum "must reflect a genuine national decision, not a personal preference of a populist leader" (Graham). New Zealand First, a socially conservative party, was firmly against the idea of a flag change and accused the government of "expensive political puffery" and of having "overridden democracy" (Peters) by initiating the referendums without a popular mandate. Despite Key's own outspoken support for the continuation of the constitutional monarchy, the party even hinted that the referendums "threatened" New Zealand with republicanism (New Zealand First).

In contrast to the major political parties and public sentiment, the media were quite open-minded to the referendums; in addition to flag change, discussion here focused on New Zealanders' feelings towards the monarchy and the Commonwealth of Nations as well as the perceived need to present to the world a distinct and modern national identity (Osbourne et al.). The print media seemed particularly supportive of the referendums. Advocating for change, the New Zealand Listener asked whether the country still needed to present itself to the world "as a distant appendage of a former colonial power" ("Flag of the Bold"). The New Zealand Herald implored people to vote in both referendums, even if they were against change, stating that this sort of opportunity "may not come again in a lifetime" and stressing the importance of finding a popular alternative to the New Zealand Ensign ("Editorial: Vote"). The Dominion Post also emphasized the need for "a design that strikes a deep chord in the hearts of New Zealanders" and saw the significant public resistance to a flag change as the result of ignorance brought on by a lack of preceding public debate ("Editorial: Flag Debate"). The Otago Daily Times praised the referendum process and encouraged involvement, saying that the second (binding) referendum would give New Zealanders the chance to determine "for the first time in our history, the make-up of our most important symbol of national identity" ("Time To Be Heard"). Finally, The Press newspaper advocated a change of flag as a first step towards a more substantial discussion on whether New Zealand should become a republic ("Editorial: We Need"). Despite these sentiments, public opinion polls throughout 2015 showed a consistently strong preference for keeping the New Zealand Ensign (Milne 129–130, 147). And the only poll that mattered – the second referendum – only confirmed this.

**Conclusion: No new flag then, so no republic either?**

Former British settler colonies have dealt with flag change or becoming a republic in various ways. Canada adopted its distinctive maple leaf flag in 1965 following the Great Canadian Flag Debate without resorting to a referendum. South Africa became a republic in 1961 in a referendum that denied participation to non-white voters; the flag of the post-apartheid nation-state was adopted in 1994 initially as an interim flag which became permanent without any referendum being necessary. In 1999 Australia held a referendum on becoming a republic; voters chose to keep the constitutional monarchy, but changing the Australian flag does not seem to have been an issue in that debate. In 2015 and 2016, New Zealand held two referendums on changing the national flag without asking the question of whether the country should become a republic.

Why should the idea of a republic even be discussed? The referendums presented an opportunity for the public to assess how they saw modern-day New Zealand, and the issue of becoming a republic has been associated with flag change as a parallel issue. Furthermore, given the approaching end of Queen Elizabeth II's reign and the looming prospect of King Charles III, it seems such a discussion will naturally arise; this is a possibility made all the more likely by the resurgence of the republican debate in Australia – which is a primary point of comparison for New Zealand in determining its own social development and wellbeing – to the extent that another national vote on the issue there may well be held within the first term of the next elected government (Horn and Belot). However, much like the idea of changing the flag, the idea of a New Zealand republic has never been a major issue in public discourse; the constitutional monarchy remains popular because it offers an apolitical and stable institution at no significant cost to taxpayers (Cox 8, 12–14). Aware of public sentiment, political leaders have refrained from making a New Zealand republic a cornerstone policy, and have only supported the idea in principle and as an eventual inevitability ("Clark Talks Up Republic"; Hehir; Roy). Of the major political parties, only the Greens have been outspoken in supporting a republic; the other parties have either been opposed to the idea or have only given it a vague credibility as something to be dealt with in the distant future and not in the upcoming election cycle ("Constitutional Reform Policy"; Cox 12–13; Kullmann 442, 448, 458).

Furthermore, support for keeping both the monarchy and the current flag can be seen as a question of cultural identity. While New Zealand now positions itself as an Asia-Pacific nation, there is a lingering affection for the monarchy and British popular culture (Carlyon and Morrow 416). Indeed, most Pākehā New Zealanders were still describing themselves as "British" until well after the Second World War, and it was only with citizenship and immigration law changes in the 1970s and 1980s that any factual distinction between native-born New Zealanders and British immigrants was even made (Kullmann 453–454; Pearson 98; Walrond). Although seldom played as such, "God Save the Queen" remains one of New Zealand's two national anthems, and a cultural connection to Britain remains present in Pākehā folk culture as does a large amount of British programming on New Zealand

television (Kuiper 180). From a Māori perspective, the New Zealand Crown is a guarantee that the Treaty of Waitangi will continue to be respected, even though those obligations practically lie with the New Zealand government; any move towards making New Zealand a republic, or even a perceived move in that direction, such as with the proposed change of flag, would elicit Māori demands for reliable guarantees concerning their hard-won rights as New Zealand's original inhabitants (Carlyon and Morrow 358–359, 367, 380; Cox 4,12; Miller 19; Mulgan and Aimer 65–66).

An important reason behind the monarchy's continued popularity in New Zealand is that it has evolved over the past half-century into a genuinely national institution; it is no longer seen as British (Cox 3, 10). Governors-general, who are the representatives of the head of state in New Zealand, are appointed by the monarch every five years or so upon the advice of the New Zealand prime minister, who generally seeks approval from all party leaders in Parliament on the issue. The governors-general have all been notable native-born New Zealanders since the late 1960s; the first Māori governor-general, Paul Reeves, was appointed in 1985, and he was succeeded by the first female governor-general, Catherine Tizard, in 1990. Governors-general are seldom in the media spotlight and primarily engage in community leadership and ceremonial duties. While their reserve powers are considerable, and include the power to dissolve parliaments and dismiss prime ministers, these have never been used; neither the monarch nor the governors-general have ever "interfered" in New Zealand politics as such. For sure, monarchism is "is elitist, hierarchical, and discriminatory" (Dyrenfurth), and there is an obvious democratic deficit in New Zealand's head of state necessarily being a member of the British royal family – a foreigner and an Anglican who seldom visits. However, in real terms this role is performed by the governor-general, a New Zealander who is essentially recommended by New Zealand's Parliament. Practically speaking, the governor-general acts as New Zealand's head of state nearly all the time, only surrendering these powers to the sitting monarch when they are in the country (Mulgan and Aimer 53). The governor-general, who in principle can be of any gender or ethnic and religious background, is the de-facto head of state; the New Zealand monarchy is an indigenous institution with a degree of separation from the British royal family itself. Royal scandals do not automatically lead to discussions on New Zealand becoming a republic. A badly behaving governor-general may prove otherwise, but this is yet to happen.

However, a clear weakness of the New Zealand monarchy is in its representational deficit abroad. While Queen Elizabeth II is the monarch of New Zealand (and fifteen other countries), she is to the world simply the "British Queen" or the "Queen of England" (Kullmann 446). In an international arena accustomed to presidents and monarchs as heads of singular states, the role of the governor-general can cause some confusion and questions about New Zealand's independence (Mulgan and Aimer 66). However, for New Zealanders such concerns are not that important; everyone there knows New Zealand is a fully independent country, and they are unlikely to advocate for a republic just to offer some international clarity. While New Zealand has a history of being a socially liberal

country with a strong democratic ethos, there is a strong conservatism there regarding its constitutional arrangements; a significant amount of political and public pressure would need to be present for any constitutional change to take place (Miller 57). Ultimately, the most significant deterrent to New Zealand becoming a republic, like that to changing the flag, is public opinion; support for the monarchy remains strong among voters of all ages (Miller 38–39; Mulgan and Aimer 66). Māori have not been convinced by arguments for a republic, or even a new flag, and Pākehā, who form the majority population, "(...) appear content (...) to keep certain public symbolic connections with Britain, for instance the monarchy itself and the New Zealand flag with its Union Jack, without taking them at all seriously as signs of dependence" (Mulgan and Aimer 66). New Zealand is consistently recognized as one of the most democratic and least corrupt countries in the world, and yet it does not even have a codified constitution (Miller 13; Mulgan and Aimer 51). It is the sort of country that does not need one. So why should it have a new flag or become a republic in the near future?

### References

"$200,000 for New Flag Public Workshops." *Stuff.co.nz*, 7 July 2015, http://www.stuff.co.nz/national/70016151/200000-for-new-flag-public-workshops. Accessed 12 April 2018.

Armstrong, John. "Key Told To Flag $26m Project." *NZ Herald*, 23 July 2015, http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=11485305. Accessed 4 February 2016.

Beeston, Richard. "New Zealand 'Will Be Republic.'" *The Times*, 10 July 2001, p. 12.

Billig, Michael. *Banal Nationalism*. Sage, 1995.

Blundell, Sally. "A Symbol Solution." *New Zealand Listener*, 12 March 2014, https://www.noted.co.nz/archive/listener-nz-2014/a-symbol-solution/. Accessed 13 April 2018.

Carlyon, Jenny, and Diana Morrow. *Changing Times: New Zealand since 1945*. Auckland University Press, 2013.

"Changing the New Zealand Flag?" *New Zealand National Party*, 30 July 2015, https://www.national.org.nz/news/features/changing-the-new-zealand-flag. Accessed 30 July 2015.

"Clark Talks Up Republic." *NZ Herald*, 3 March 2002, https://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=1090688. Accessed 30 April 2018.

"Constitutional Reform Policy." *Green Party of Aotearoa New Zealand*, 15 June 2013, https://www.greens.org.nz/sites/default/files/constitutionalreform_20130615_0.pdf. Accessed 4 February 2016.

Cox, Noel. "The Crown Down Under: Issues and Trends in Australia and New Zealand." *The Crown in Canada: Present Realities and Future Options Conference*, 9–10 June 2010, Queens University, Kingston, Canada, pp. 1–15. Conference paper. http://www.queensu.ca/iigr/sites/webpublish.queensu.ca.iigrwww/files/files/conf/Arch/2010/ConferenceOnTheCrown/CrownConferencePapers/CoxNoelThecrowndownunder.pdf. Accessed 1 March 2018.

Coyle, Nicholas. "Waitangi Tribunal Procedure – Urgent Inquiries – Flag Referenda." *Māori Law*

*Review*, 3 November 2015, http://maorilawreview.co.nz/2015/11/waitangi-tribunal-procedure-urgent-inquiries-flag-referenda/. Accessed 3 March 2018.

Davison, Isaac. "Key Suggests Vote on New Zealand Flag." *NZ Herald*, 30 January 2014, http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=11193964. Accessed 4 February 2016.

Dyrenfurth, Nick. "Australian Republicans: We Can No Longer Afford to Wait for the Monarch's Passing." *The Guardian*, 3 March 2015, https://www.theguardian.com/commentisfree/2015/mar/03/australian-republicans-we-can-no-longer-afford-to-wait-for-the-monarchs-passing. Accessed 4 February 2016.

Edensor, Tim. *National Identity, Popular Culture and Everyday Life*. Berg Publishers, 2002.

"Editorial: Flag Debate One Worth Having." *The Dominion Post*, 9 May 2015, https://www.stuff.co.nz/dominion-post/comment/editorials/68384042/editorial-flag-debate-one-worth-having. Accessed 4 February 2016.

"Editorial: Vote on Flag Design Really Does Matter." *NZ Herald*, 30 November 2015, http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=11553134. Accessed 13 April 2018.

"Editorial: We Need a National Flag, Not a Corporate Logo on a Stick." *The Press*, 9 May 2015, https://www.stuff.co.nz/the-press/opinion/68406457/editorial-we-need-a-national-flag-not-a-corporate-logo-on-a-stick. Accessed 4 February 2016.

Edwards, Bryce. "New Zealand." *European Journal of Political Research Political Data Yearbook*, vol. 56, no. 1, 2017, pp. 204–09.

"Flag Design Gallery." *New Zealand Flag Consideration Project*, New Zealand Government, https://www.govt.nz/browse/engaging-with-government/the-nz-flag-your-chance-to-decide/gallery/. Accessed 30 July 2015.

"Flag of the Bold." *New Zealand Listener*, 3 March 2016, https://www.noted.co.nz/currently/social-issues/flag-of-the-bold/. Accessed 4 March 2016.

Florek, Magdalena, and Andrea Insch. "The Trademark Protection of Country Brands: Insights from New Zealand." *Journal of Place Management and Development*, vol. 1, no. 3, 2008, pp. 292–306.

Forbes, Michael. "Flag Referendum: Does the Result Deliver John Key a Mandate for Change?" *Stuff.co.nz*, 11 December 2015, http://www.stuff.co.nz/national/the-flag-debate/75030471/flag-referendum-does-the-result-deliver-john-key-a-mandate-for-change. Accessed 4 February 2016.

Gower, Patrick. "PM Talks Flag Change at Nats Conference." *Newshub*, 10 August 2013, http://www.newshub.co.nz/home/syspages/--headline--.html. 13 April 2018.

Graham, Kennedy. "Speech: Kennedy Graham on the New Zealand Flag Referendums Bill." *Green Party of Aotearoa New Zealand*, 12 March 2015, https://www.greens.org.nz/news/speeches/speech-kennedy-graham-new-zealand-flag-referendums-bill. Accessed 13 April 2018.

Hehir, Liam. "Opinion: A New Zealand Republic Is Less than Inevitable." *Stuff.co.nz*, 12 September 2016, http://www.stuff.co.nz/world/84165372/opinion-a-new-zealand-republic-is-less-than-inevitable. Accessed 30 April 2018.

Horn, Allyson, and Henry Belot. "Shorten Puts Republic Push on the Agenda for Next Labor Government." *ABC News*, 29 July 2017, http://www.abc.net.au/news/2017-07-29/bill-shorten-renews-push-for-australia-to-become-a-republic/8754948. Accessed 4 March 2018.

Hundertwasser, Friedensreich. "Manifesto." *Hundertwasser's Koru Flag for New Zealand*, 18 March 1983, http://www.yeswhangarei.co.nz/wp-content/uploads/2014/04/manifesto.pdf. Accessed 30 March 2018.

"Hundertwasser Koru Flag." *New Zealand History*, Ministry for Culture and Heritage, 3 September 2015, https://nzhistory.govt.nz/media/photo/hundertwasser-koru-flag. Accessed 30 March 2018.

Key, John. "Waitangi Day Breakfast Speech." *The Beehive*, New Zealand Government, 6 February 2015, http://www.beehive.govt.nz/speech/waitangi-day-breakfast-speech. Accessed 13 April 2018.

Kuiper, Koenraad. "New Zealand's Pakeha Folklore and Myths of Origin." *Journal of Folklore Research*, vol. 44, nos. 2/3, 2007, pp. 173–83.

Kullmann, Claudio. "Attitudes towards the Monarchy in Australia and New Zealand Compared." *Commonwealth & Comparative Politics*, vol. 46, no. 4, Nov. 2008, pp. 442–63.

Mallard, Trevor. "Red Flag Raised over Referendum." *New Zealand Labour Party*, 19 March 2015, http://www.labour.org.nz/red_flag_raised_over_referendum. Accessed 13 April 2018.

Miller, Raymond. *Democracy in New Zealand*. Auckland University Press, 2015.

Milne, Barry J. "Who Wants To Change the Flag? Results of a National Representative Survey." *New Zealand Sociology*, vol. 30, no. 4, 2015, pp. 126–53.

Mulgan, Richard G., and Peter Aimer. *Politics in New Zealand*. 3rd ed., Auckland University Press, 2004.

New Zealand First. "Flag Referendum First Step to Republic." *LiveNews*, 16 March 2015, https://livenews.co.nz/2015/03/16/flag-referendum-first-step-to-republic/. Accessed 13 April 2018.

"New Zealand Water Polo Team Welcomed with Australian Flag." *Stuff.co.nz*, 17 August 2015, https://www.stuff.co.nz/sport/other-sports/71207320/new-zealand-water-polo-team-welcomed-with-australian-flag. Accessed 4 February 2016.

Orr, Graeme D. "A Fetishised Gift: The Legal Status of Flags." *Griffith Law Review*, vol. 19, no. 3, 2010, pp. 504–26.

Osbourne, Danny, Jennifer Lees-Marshment, and Clifton van der Linden. "National Identity and the Flag Change Referendum: Examining the Latent Profiles Underlying New Zealanders' Flag Change Support." *New Zealand Sociology*, vol. 31, no. 7, 2016, pp. 19–47.

Pearson, David. "The Ties That Unwind: Civic and Ethnic Imaginings in New Zealand." *Nations and Nationalism*, vol. 6, no. 1, Jan. 2000, pp. 91–110.

Peters, Winston. "Submission: New Zealand Flag Referendums Bill." *LiveNews*, 7 May 2015, https://livenews.co.nz/2015/05/08/submission-new-zealand-flag-referendums-bill/. Accessed 13 April 2018.

"Policy 2014: Internal Affairs." *New Zealand Labour Party*, 30 July 2015, https://www.labour.org.nz/

sites/default/files/issues/internal_affairs.pdf. Accessed 30 July 2015.

Pollock, Kerryn. "Flags - New Zealand Flag." *Te Ara – the Encyclopedia of New Zealand*, 20 April 2016, http://www.TeAra.govt.nz/en/flags/page-1. Accessed 13 April 2018.

Reichl, Susanne. "Flying the Flag: The Intricate Semiotics of National Identity." *European Journal of English Studies*, vol. 8, no. 2, 2004, pp. 205–17.

Roy, Eleanor Ainge. "New Zealand Likely to Become a Republic in My Lifetime, Jacinda Ardern Says." *The Guardian*, 30 March 2018, https://www.theguardian.com/world/2018/mar/30/new-zealand-likely-to-become-a-republic-in-my-lifetime-says-jacinda-ardern. Accessed 30 April 2018.

Sachdeva, Sam. "Flag Foul-up Fails to Dampen John Key's Testing Trip to Europe and Indonesia." *Stuff.co.nz*, 19 July 2016, https://www.stuff.co.nz/national/politics/82275079/flag-foulup-fails-to-dampen-john-keys-testing-trip-to-europe-and-indonesia. Accessed 4 March 2018.

Satherley, Paul. *What Do Our Students Think about New Zealand, Democracy and Freedom? New Zealand Results from the International Civic and Citizenship Education Study*. Ministry of Education, 2011.

Schatz, Robert T., and Howard Lavine. "Waving the Flag: National Symbolism, Social Identity, and Political Engagement." *Political Psychology*, vol. 28, no. 3, 2007, pp. 329–55.

"Second Referendum on the New Zealand Flag – Final Result." *Electoral Commission*. 30 March 2016, http://www.electionresults.govt.nz/2016_flag_referendum2/. Accessed 12 April 2018.

"Second Referendum on the New Zealand Flag – Final Result by Electorate." *Electoral Commission*. 30 March 2016, http://www.electionresults.govt.nz/2016_flag_referendum2/result-by-electorate.html. Accessed 12 April 2018.

Sibley, Chris G., William J. Hoverd, and John Duckitt. "What's in a Flag? Subliminal Exposure to New Zealand National Symbols and the Automatic Activation of Egalitarian Versus Dominance Values." *The Journal of Social Psychology*, vol. 151, no. 4, 2011, pp. 494–516.

Sibley, Chris G., William J. Hoverd, and James H. Liu. "Pluralistic and Monocultural Facets of New Zealand National Character and Identity." *New Zealand Journal of Psychology*, vol. 40, no. 3, 2011, pp. 19–29.

"The History of the New Zealand Flag - Flag Consideration Project." *YouTube*, uploaded by Stand for NZ on 4 May 2015, https://www.youtube.com/watch?v=g1-WhsDA-lw. Accessed 13 April 2018.

"Time to Be Heard." *Otago Daily Times*, 28 May 2015, https://www.odt.co.nz/opinion/editorial/time-be-heard. Accessed 4 February 2016.

Trevett, Claire. "Key Confirmed Monarchist – But Let's Change Flag." *NZ Herald*, 24 September 2013, http://www.nzherald.co.nz/opinion/news/article.cfm?c_id=466&objectid=11128920. Accessed 30 April 2018.

Trotter, Chris. "Why the Tino Rangatiratanga Flag Should Be Our National Choice." *Stuff.co.nz*, 3 September 2015, http://www.stuff.co.nz/national/71655482/why-the-tino-rangatiratanga-flag-should-be-our-national-choice. Accessed 3 March 2018.

UnRuh, Emerald. "Second Referendum on the New Zealand Flag – Result and Māori Voter Turnout." *Māori Law Review*, 1 April 2016, http://maorilawreview.co.nz/2016/04/second-referendum-on-the-new-zealand-flag-result-and-maori-voter-turnout/. Accessed 3 March 2018.

Walrond, Carl. "Kiwis Overseas - Staying in Britain." *Te Ara – The Encyclopedia of New Zealand*, 17 September 2014, https://teara.govt.nz/en/kiwis-overseas/page-3. Accessed 13 April 2018.

Whigham, Peter A., Colin A. Aldridge, and Michel de Lange. "Constrained Evolutionary Art: Interactive Flag Design." *Proceedings of the IEEE Congress on Evolutionary Computation*, 2009, pp. 2194–2200.

Wright, Glen. "Your Flag's Got My Flag on It: The Union Jack and the Australian Flag." *Crux Australis*, vol. 24, no. 98, 2011, pp. 1–6.

Young, Audrey. "Bolger Hopes NZ Mature Enough to Change Flag." *NZ Herald*, 17 November 2015, http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=11546354. Accessed 3 March 2018.

"ZBTV: John Key on Changing the NZ Flag," *YouTube*, uploaded by Newstalk ZB on 28 September 2014, https://www.youtube.com/watch?v=2kSq4hGIW7U. Accessed 4 March 2018.

Zuev, Dennis, and Fabian Virchow. "Performing National-Identity: The Many Logics of Producing National Belongings in Public Rituals and Events: Performing National-Identity." *Nations and Nationalism*, vol. 20, no. 2, 2014, pp. 191–99.

**Jan Čapek**

## Sexual Devouring: The Desiring-Production of the Subversive Undead in David Cronenberg's Shivers

Abstract: *This paper inspects David Cronenberg's 1975 film Shivers through philosophical concept of desiring-production by Gilles Deleuze and Félix Guattari. The paper explores the connection and goes on to propose that a new, hybrid and subversive, type of undead is born somewhere in-between during the process of desiring-production at work in Shivers. The paper then explains the subversive hybridization as one of the typical perceptions of the Zombie and the Vampire cultural phenomena.*

Gilles Deleuze and Félix Guattari's philosophy is not limited by the transcendental judgements of anthropocentrism or essentialism. In their thought, desire is not weighed down by contrast to a governing lack and inspection of production is not narrowed down to static representations. These features, among others, make Deleuze and Guattari's concepts helpful in illumination of how certain processes come about and work dynamically instead of merely identifying their outcomes. Their concept of desiring-production, introduced in 1972 work *Anti-Oedipus* and later developed in the 1980 book *A Thousand Plateaus*, presents desire not as a consequence of lack but rather a permissible process (Ross 66-67) or *energy* of production. This paper connects the concept of desiring-production with David Cronenberg's 1975 film *Shivers*, exploring the production of a new, hybrid and subversive, type of undead, born out of the dynamics between perceptions and representations of Zombie and Vampire.

The story of *Shivers* revolves around a breakout of a parasite in a self-supporting isolated luxurious apartment building Starliner on an island just outside Montréal in Canada. The parasite stimulates the libido and infects people with a compulsive sex-craze. As the plot unfolds, Cronenberg's film reveals that the contagion is a product of symbiotic parasitical organs research-gone-bad, manipulated by one of the researchers, Dr. Hobbes, into development of a parasite that is part-aphrodisiac, part-venereal disease with the aim to turn humans back from excessive rationality into participation in an instinctual and compulsive "mindless orgy." (00:38:56) The film ends with everyone in the building infected and driving out into Montréal to spread the infection further, as is reported in a radio broadcast during the credits.

In order to take a look closer at the breakout, it is crucial to first establish a connection between the *modus operandi* of Cronenberg's body horror and the theoretical concepts of desiring-production by Gilles Deleuze and Félix Guattari. In her paper "The Metaphor Made Flesh", Eva Jørholt makes a connection between the Cronenbergian approach to flesh and body with the Deleuzoguattarian concept of "Body without Organs" (further BwO): "The BwO is the *field of immanence of desire*, the *plane of consistency* specific to desire (with desire defined as a process of production without reference to any exterior agency, whether it be a lack that hollows it out or a pleasure that fills it)" (D/G, *A Thousand*

*Plateaus* 179). BwO is, in other words, a space of pure potential which actualizes into configurations through unlimited desire. David Cronenberg's approach to body is not that of the traditional perception of body as organism but rather in the BwO sense, inspired by the mad writings of Antonin Artaud:

> The body is the body,
> it is alone and has no need of organs,
> the body is never an organism,
> organisms are the enemies of the body,
> the things that one does
> happen quite alone without the assistance of any
> organ,
> every organ is a parasite,
> it recovers a parasitic function
> destined to make a being live
> which does not have to be there. (Artaud qtd in Land 314)

In his controversial radio play "To Have Done with the Judgement of God", Artaud also proposes liberation of BwO: "For tie me down if you want to, but there is nothing more useless than an organ. When you have made him a body without organs, then you will have delivered him from all his automatisms and restored him to his true liberty." (qtd in Scheer 42) A notion of outcome of such liberation can be found in Jørholt: "The flesh functions as pure matter, as a pure thought!" (77) Cronenbergian body is exactly a kind of potential space, space of Artaudian freedom, and, similarly, Deleuzo-Guattarian limitless flow, "(...) freeing lines of flight, causing conjugated flows to pass and escape and bringing forth continuous intensities for a BwO" (D/G, *A Thousand Plateaus* 186). It is open to experimenting mutation, becoming-something-else, grotesque growth, and connections to other bodies, objects, or literal machines through body modifications, e.g. the ports for plugging in the gaming biomechanical console in another Cronenberg's film *eXistenZ* (1999).

The desiring-machines connect opening to opening, establishing the flow across and through which the infecting parasite travels to inscribe and actualize configurations on the potential space BwO, which in *Shivers* is, principally, the flesh of the carrier-machines. It does not necessarily matter whether the parasite travels from the Freudian anal mouth into the oral mouth in between the act of kissing, or whether we see it travel within the infrastructure of the building through the service shafts, garbage shafts, or the water pipelines, then once again exiting the anal mouth, the opening of the bath drain, and entering between yet another set of lips, the victim's labia and so on. The movement between orifices and through passages is constantly marked, mapping the flows between the machines spread across the hotel with blood between anal and oral mouths, between anal and oral bath drains and anal and oral vaginas, the anal and oral mail slot. Bodies spread across the building are plugged into the in-

frastructural flow-schema of pipes and passages through simple act of living in the hotel and making use of its utilities and its space in general: "Sex organs sprout anywhere,... rectums open, defecate and close,... the entire organism changes color and consistency in split second adjustments." (Burroughs in D/G, *A Thousand Plateaus* 178) It is the parasite that, through its free movement throughout the building and the carrier-bodies, functions as the "nomadic subject" (D/G, *Anti-Oedipus* 84), or the "celibate machine": "By means of the paranoiac machine and the miraculating machine, the proportions of attraction and repulsion on the body without organs produce, starting from zero, a series of states in the celibate machine; and the subject is born of each state in the series." (D/G, *Anti-Oedipus*, 20)

It is amidst the oscillation between such proportions where the act of interpolation and quite literal infection of one with the other happens and the building and its inhabitants both become infested, creating a kind of infected assemblage. The Cronenbergian approach to BwO presupposes functioning of bodies with the objects around it as such assemblage, once more echoing Artaud's liberation of the body: "Dismantling the organism has never meant killing yourself, but rather opening the body to connections that presuppose an entire assemblage, conjunctions, levels and thresholds, passages and distributions of intensity, and territories and deterritorializations measure with the craft of a surveyor" (D/G in Jørholt 81). Furthermore, Deleuze and Guattari describe assemblages as composited from "a collective assemblage of enunciation, a machinic assemblage of desire, one inside the other and both plugged into an immense outside that is a multiplicity in any case" (D/G, *A Thousand Plateaus* 25). In turning into an infected assemblage, the Starliner building-machine does not undergo any modification of the machinic assemblage. It, rather, undergoes an incorporeal transformation of the collective assemblage of enunciation where "every statement (...) belongs to indirect discourse," (97) from an inhabited place of accommodation to an infected place of contamination.

The inscription, or recording, on the BwO in Cronenberg's *Shivers* happens between the confusing contradictory, aporetic, attraction of the victim's libidinal sexual instinct and the repulsion due to the invasive raping element (e.g. 00:46:15 – 00:46:50), the hesitation about homoeroticism (01:08:40 – 01:09:40), suggested forced pedophilia (00:59:40 – 01:00:01), and incest (01:20:46 – 01:21:06), or, in general, repulsion by sex with the de-humanized sex-machines. Another possible reading of the attraction and repulsion could be through the contradictory form of the parasite itself, a directly Cronenbergian introduction of a nasty visceral aporia of resembling a penis (attractive, at least potentially, as the instrument of libido) made of "shit" (the repulsive excess, waste). Desire does not stop at the repulsive aspect, it is always at play: "The BwO is desire; it is that which one desires and by which one desires. (...) Even when it falls into the void of too-sudden destratification, or into the proliferation of a cancerous stratum, it is still desire. Desire stretches that far: desiring one's own annihilation, or desiring the power to annihilate" (D/G, *A Thousand Plateaus* 192).

It may seem paradoxical to identify the parasite affecting the libido in such a manically sexual way with the nomadic subject also called the celibate machine. But its spreading happens precisely thanks to its celibate non-belonging, or the nomadic all-belonging, liberated in Artaud, free movement

on the assemblage. In *Shivers*, Cronenberg, although perhaps unknowingly as suggested by Jørholt (78), works within the domain of the Deleuzoguattarian thought, more precisely within the three stage process of desiring-production: connective synthesis allowing the energetic flows, disjunctive synthesis working through the aporetic attraction/repulsion, and conjunctive synthesis birthing new subjects on the trajectory of the nomadic subject/celibate machine between the attractive and the repulsive as various energetic flows.

The libidinal compulsion for sex that connects the openings, orifices and passages is not an accident or a by-product, but intended design of the parasite as revealed by the character of Dr. Rollo, a research colleague of Dr. Hobbes who developed the parasite:

Hobbes believed that "man is an animal that thinks too much. An over-rational animal that has lost touch with its body and its instincts," (…) "too much brain and not enough guts," so what he came up with to help our guts along was a parasite that›s "…a combination of aphrodisiac and venereal disease that will hopefully turn the world into one beautiful, mindless orgy." (00:38:32 – 00:38:57)

The purpose of the parasite is, therefore, that of an agent of such compulsive, instinctual "mindless orgy" that further propels the continuity of its spreading, creating a homogenous, infected erotic mass of desiring-machines of the inhabitants turned inhabited sex-machines.

The twisted purpose of the secretly developed parasite is merely a continuation of the original intention of Dr. Rollo and Dr. Hobbes. As Rollo explains, they wanted to develop a parasite that could replace failing organs, cure diseases, and prolong life while in return feeding on its host (00:16:23 – 00:16:42). What Cronenberg is referring to is, basically, the same as the *modus operandi* of the New Vampire, the Vampire of late capitalism, the modern perception and depiction of post-sexual-revolution Vampires. The sexual revolution of the 1960s marks a change in the perception and depiction of the Vampire due to both the more inclusive approach to its sexual aspect and the heightened awareness of the body, uncovered and accepted for discourse and media presence. Through such inclusion and awareness, Vampire undergoes a change from a grotesque raping monster to a much more human-like and sympathetic creature. Its attractive aspect is then that of an agent of eternal life, youth, and strength:

The closer the vampires are to humans, the more interesting it is for people to become a vampire. It is not only because of the superpowers but most of all due to their immortality, the most attractive vampire feature. The human body gets older every day and it is doomed to die of age or disease, something people try to postpone as far as possible and invent various ways to preserve the body. Even though the possibility of becoming a vampire is solely fantastic and imaginary, it may be one of the factors why vampire stories have been so popular. (Adamová 160-1. Emphasis original)

But within desiring-production, Vampire still remains aporetic due to its *other*, repulsive aspect as a repulsive agent of eternal death, unlimited age, and inhuman force.

The new Vampire functions as an agent of creation. The agency of putting the body into stasis of eternal youth, strength, and sexual attraction can be seen e.g. in *Twilight,* the symbiosis is shown e.g.

in the TV show "True Blood". Therein, we can see Vampires not only drink the mortals' blood but also being able and willing to feed the mortals their own blood as an omnipotent cure and remedy, be it out of compassion or in order to maintain the healthy bodies of their "blood bags" in a symbiotic alimentation/protection relationship. The seemingly possessive exclamation "Sookie is mine," (Moyer in "True Blood" var.) repeatedly made by the show's anti-hero Vampire Bill can just as well be understood as a simple linguistic ellipsis— "Sookie is mine," stands for "Sookie is my host and/or mine to protect and feed on." Such symbiosis is one of the explanations for the transformation of the early raping Vampire into a more attractive and sometimes even sympathetic entity. The bastardized version of the parasite, active in the film, is also an agent of creation, or rather pro-creation. It even seems to sustain the life, or at least movement, in a similar way the healing parasite would, as shown in *Shivers* when one of the original carrier-machines, Nick, walks around with a hole in his stomach to stop Dr. Rollo from resisting the infection (01:14:15 – 01:15:04).

Nick's animation despite its obvious massive damage brings me to a curious problem of the infected hosts. *Shivers* presents the spectator with numerous scenes that show the infected hosts behaving just like the familiar archetypal Zombies when Dr. St Luc tries to exit the building through the swimming pool patio and is confronted with a murmuring and stumbling horde of the infected hosts (01:22:25 – 01:23:06). Without the context of the sexual craze, this scene could be mistaken with a scene from some canonical Zombie horror, virtually invented by George Romero seven years before *Shivers* with *Night of the Living Dead* (1968).

Let me, therefore, propose whether the infected hosts in *Shivers* may be viewed as "undead", "dead alive", "not alive, not dead" since throughout the film, it is never explicitly provided they are actually re-animated dead. As posited in *The Deleuze Dictionary*, the Deleuzoguattarian philosophy in their post-humanist concept of immanence includes certain aspects of vitalist philosophy (Braidotti 211). "In its simplest form, vitalism holds that living entities contain some fluid, or a distinctive 'spirit'. In more sophisticated forms, the vital spirit becomes a substance infusing bodies and giving life to them (...)" (Bechtel, Richardson n.p.) It is safe to presume such inclusion came through Henri Bergson, one of Deleuze's favorites, who "(...) posited an élan vital to overcome the resistance of inert matter in the formation of living bodies." (Bechtel, Richardson n.p.) If one thinks about the usual concept of a Zombie, the question of life and death *per se* is not important at all since the re-animated bodies do not show definitive signs of either. The more fitting description of a Zombie would be a body moved not by intelligent will but rather moved by a compulsive, primitive motivation that could be described as instinctual. Typically, Zombies are presented as driven by hunger, by the need to feed. In *Shivers*, the infection by the parasite, heightening the sex drive to a very similar mindless and instinctual effect (Jørholt 83) is shown to be a similarly compulsive drive, leading to a similarly de-humanizing effect. The élan vital is a different spirit but the result is similar.

The devouring symptoms by which we tend to recognize Zombies are reconciled with the sex drive in *Shivers* through Deleuzoguattarian issue of "energy of consummation (...) the residual energy that is

the motive force behind the third synthesis," (D/G, *Anti-Oedipus* 17) talking about the third stage of the process of production, the production of consumption, the stage where the nomadic subject and its oscillation, interpolation and infecting movement come into play. As a translator's note reveals, "The French term here is énergie de consummation. The word *consummation* has a number of meanings in French, among them consummation (as of a marriage); an ultimate fulfillment of perfection; and consumption (as of raw material, fuel, or products)." (D/G, *Anti-Oedipus* 17) While the typical depiction is of the consuming Zombie, Cronenberg presents the consummating, the sexual Zombie.

The consummating aspect does not, however, work in the same way as the procreating aspect of Vampire. Zombies infect and turn their victims into Zombies, but such production, especially in the light of the Zombie apocalypse trope in literature and film, suggests a sort of finitude. They present us with imagery of the remaining survivors trying to escape the hordes, to settle somewhere and rebuild their society. Unfortunately, they are always confronted with more hordes, overrun, or forced to move elsewhere under attack—we can see such trope in numerous films including Romero's *Night of the Living Dead* and the later installments in the ... *of the Dead* series. The trope presents the human survivors looking for their way out of an apocalyptic predicament in a very pessimistic manner, always confronting the hope for the escape and societal rebuilding with the cruel reality of the impossibility of the escape. A good example would be the credit scene in Zack Snyder's remake of Romero's *Dawn of the Dead* showing the group sailing to an island in hope of finding safe haven and, instead, being immediately welcomed by a savage attack of yet another horde of Zombies (01:46:40 – 01:47:25). The implication of the trope is that the survivors are merely deferring their inevitable demise. In effect, the Zombie apocalypse sub-genre tends to propose eventual total demise of humanity under the claws and devouring mouths of Zombies, leading to the end of the humanity and the so-called end of the anthropocentric world. It has been proposed e.g. in the TV series *The Walking Dead* that the "walkers" that do not eat for a while get weaker and slower, presumably to the point of perishing. The Zombie apocalypse is not merely the replacement of the Human world by the Zombie world — the true end of the world comes for both Human and Zombie after the Human sustenance is depleted, devoured completely. The Zombie's *modus operandi* of the devouring is inescapably finite — if we consider Zombie to be the agent of decay and destruction, what happens when Zombie depletes the resources to be decayed and destroyed? Zombies, due to their blind, mindless, instinctual consumption fall into a self-destructing trap: "This is because the BwO is always swinging between the surfaces that stratify it and the plane that sets it free. If you free it with too violent an action, if you blow apart the strata without taking precautions, then instead of drawing the plane you will be killed, plunged into a black hole, or even dragged toward catastrophe." (D/G, *A Thousand Plateaus* 187) Zombies are, therefore, to be understood as agents of decay and destruction not only for their human sustenance but also for themselves.

In *Shivers*, the goal was to create a "mindless orgy" and there are scenes that suggest this is exactly what has happened—the scenes utilizing the kind of typical Zombie tropes of pursuit and vicious attack. But the spectator can clearly identify intelligent will behind the hotel manager's deception of the

young couple into getting ambushed and infected (01:07:08 – 01:08:14). Same with the ending and the infected driving off towards Montréal. It seems that the infected are still intellectually capable in order to multiply and spread the disease, dodging the self-destructive trap of mindless devouring consumption and, instead, establishing a pro-creating, productive and inevitably positive *modus operandi* of their controversial actions. The infected of *Shivers* protect, maintain, create, and/or recreate and pro-create productively to maintain the host, their bodies, and their symbiotic relationship, just like the late capitalist Vampire does. The image of Dr. St. Luc in his last moments in the pool could be almost taken from a George Romero film just before the character gets torn apart like in *Day of the Dead* or, before *Shivers*, in *Night of the Living Dead*. Here, however, St. Luc is infected by a kiss from his former partner, nurse Forsythe (01:23:43 – 01:25:03). Rather a consummation than consumption, the kiss in the pool is a grotesque marriage/transformation ritual, joining the infected mass with the last free vista of the flesh in the building in the name of sexual vampiric procreation. But once again, when compared visually with the violent consumption by the Zombie as the agent of decay and destruction (in practically any Romero's film but perhaps most ostensibly in *Day of the Dead* after the Zombies swarm the bunker) the visual and behavioral trope of the victim disappearing as if washed over with other bodies is almost identical. Cronenberg's early-days subversion of Romero's canonical Zombie is in the rather typical Zombie aesthetic and behavioral patterns collapsed with the sexual aspect as an act of production or re-production, not spreading decay but spreading life.

All of the aporias on all the various levels point towards monstrosity that Brian Massumi, a Deleuzean scholar and translator of A Thousand Plateaus, writes about in *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*. Massumi presents a scene in which a man, frustrated by his sense of hunger, wants to become a dog under the presumption that dogs seem never to be hungry (93). Massumi then continues with the illustration of monstrosity through proposing the reason for the man's failure: "He resolves the bodies into two bundles of virtual affects, or bodies without organs, and then actualizes a selective combination of them. What he comes up with is neither a molar dog nor a molar man, but a monster, a freak. A dog with shoes. (...) The man's becoming-dog fails." (93) The infected of *Shivers* do not become the parasite, they become monsters precisely because they are an amalgamation of both man and parasite, human form with the inhuman instinctual libido, in terms of doctor Hobbes' intention both an "over-rational animal" and instinctive animal combined in their confusing aporia. They are still able to speak and to mislead other inhabitants of the hotel only to leap at them a second later, frenzied by the libidinal propulsion. The Starliner building turns into a monstrous construction, caught between the parasite's lair and the home of the exposed. On an inter-textual level, the concept of monstrosity also comes into play through considering Zombie or Vampire, both combining human and un-human/no-more-human aspects in their aporetic being undead, never fully alive nor dead, stuck in-between, yet with both.

The same monstrosity is found in the miscegenation of Zombie and Vampire in *Shivers*. Born out of a vampiric parasite and momentarily breaking into the aesthetic and behavioral tropes of Zombie,

the hybrid undead is a new subject born from its aporia halfway between the Zombie and Vampire, each aporetic on their own. Their aporia points towards monstrosity and their monstrosity reflects back their aporetic features. Through the production of *Shivers*, and through his approach to the body as becoming-something-else, Cronenberg situates himself within precisely such schizophrenic desiring-production of late capitalism that Deleuze and Guattari investigate in their collaborative philosophical works. In his productive process, David Cronenberg himself becomes a nomadic agent birthing new subjects, the monstrous, subversive undead hybrid.

**Notes:**

(1) An important concept for Deleuze and Guattari developed in A Thousand Plateaus. For the sake of the argument "molar" can be simplified to "whole", "solid", or "consistent".

**References:**

Adamová, Diana. "Changes in the Portrayal of Vampires – From an Outcast to Prince Charming and a Citizen." *Silesian Studies in English 2012: Proceedings of the 3rd International Conference of English and American Studies,* edited by Markéta Johnová and Michaela Weiss, Silesian University in Opava Press, 2013. pp. 156-165

Bechtel, William, and Robert C. Richardson. "Vitalism." *Routledge Encyclopedia of Philosophy Online*, Taylor & Francis Group, www.rep.routledge.com/articles/thematic/vitalism/v-1.

Braidotti, Rosi. "Politics + Ecology." *The Deleuze Dictionary*, edited by Adrian Parr, Edinburgh UP, 2010. pp. 211-213

*Dawn of the Dead*. Directed by Zack Snyder, performances by Sarah Polley, Ving Rhames, and Mekhi Phifer, Strike Entertainment, 2004.

*Day of the Dead*. Directed by George A. Romero, performances by Lori Cardille, Terry Alexander, and Joseph Pilato, Lauren Entertainment Inc., 1985.

Deleuze, Gilles, and Felix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*, Penguin books, 2009.

Deleuze, Gilles, and Felix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*, Bloomsbury, 2013.

*eXistenZ*. Directed by David Cronenberg, performances by Jude Law and Jennifer Jason Leigh, Dimension, 1999.

Jørholt, Eva. "Metaphor Made Flesh: A Philosophy of the Body Disguised as Biological Horror Film." *Micropolitics of Media Culture: Reading the Rhizomes of Deleuze and Guattari*, edited by Patricia Pisters, Amsterdam UP, 2001. pp. 75-100.

Land, Nick. *Fanged Noumena: Collected Writings 1987-2007*. 2nd ed., edited by Robin Mackay and Ray Brassier, Urbanomic, 2012.

Massumi, Brian. *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*. MIT Press, 1992.

Moyer, Steve, performer. *True Blood*. Your Face Goes Here Entertainment and Warner Bros. Domestic Television, 2008-2014.

*Night of the Living Dead*. Directed by George A. Romero, performances by Duane Jones, Judith O'Dea, Image Ten, 1968.

Ross, Alison. "Desire." *The Deleuze Dictionary*, edited by Adrian Parr, Edinburgh UP, 2010. pp. 65-67.

Scheer, Edward. "I Artaud BwO: The Uses of Artaud's *To Have Done with the Judgement of God*." *Deleuze and Performance*, edited by Laura Cull, Edinburgh UP, 2009. pp. 37-53.

*Shivers*. Directed by David Cronenberg, performances by Paul Hampton and Lynn Lowry, Cinéfix, 1976.

*The Walking Dead*. Created by Frank Darabont, Performances by Andrew Lincoln, Norman Reedus, Melissa McBride, American Movie Classics, 2010.

**Eva Čoupková**

# The First Adaptations of Mary Shelley's Frankenstein

Abstract: *This paper discusses the early adaptations of Mary Shelley's* Frankenstein *for the nineteenth century stage. Shortly after its publication,* Frankenstein *inspired a series of dramatizations, starting with R. B. Peake's melodrama* Presumption; or, The Fate of Frankenstein *(1823), followed by a number of more or less successful works. As some critics believe, these adaptations shaped the perception and popular conceptions of the work. The adaptors introduced a number of alterations in the plots of the plays, most importantly the minor character of a nervous, cowardly, and talkative laboratory assistant, Fritz, who contributed to the popularity of these adaptations and played multiple roles in the plot development. Apart from providing comic relief following the tradition of Gothic servants, such as Sancho Panza or Leporello, Fritz introduces Frankenstein to the audience and presents necessary background information, thus substituting for the first-person narratives and descriptions of the setting in the novel.*

### Introduction

This year marks the bicentenary anniversary of the first publication of Mary Shelley's *Frankenstein* (1818)*,* indisputably one of the most famous and influential English novels of all time. Since its first publication, the story of the ambitious scientist and his Creature has been read, analysed, translated, interpreted, and adapted in various ways and media. This paper presents a discussion of the first adaptations of the novel for the theatre, specifically focusing on the role of minor figures and their importance in the development of the plot.

As Steven Earl Forry noted in his seminal analysis of the dramatizations of *Frankenstein,* these dramatizations "effectively transformed for the general public the author's original conception of the Frankenstein myth." (3) Forry distinguishes three stages in the development of the myth: 1823 to 1832, which were the years of the transformation of the story for popular consumption, 1832 to 1900, the period of the spread of the myth among the populace, and 1900 to 1930 when the cinematic interpretations became widely influential (ix-x). This paper concentrates on the first, transformational period, in which the popular conceptions of the myth were established.

The first adaptors concentrated on the Gothic aspects of the novel, heightening the demoniacal traits of the Creature and stressing the mysterious and alchemical nature of the creation process. For the theatrical interpretation, it was necessary to alter the epistolary form of Shelley's novel and condense the plot to twenty-four hours and three acts. The majority of the characters, including Walton, "the narrator", were eliminated, and the remaining characters were designed as typical Gothic or melodramatic stock figures, including the hero, the villain, and the persecuted heroine; a new figure of

a comic servant/laboratory assistant was added. The intertextual complexity of the novel is missing, and the Creature acquired a more concrete presence on the stage, being physically powerful but verbally inarticulate or even mute (James 80-83). Additionally, the moral stance of the early interpretations is clearly defined, as Frankenstein finally understands that "the fangs of remorse tear my bosom and will not forgo their hold!" (*Presumption* 422) It is presumptuous to challenge the divine order by playing God, and the offender should be punished accordingly. The novel presents no such obvious moral allegory as Frankenstein's repentance for his excessive ambition is compromised by his farewell to Walton: "Seek happiness in tranquillity, and avoid ambition, even if it be only the apparently innocent one of distinguishing yourself in science and discoveries. Yet why do I say this? I have myself been blasted in these hopes, yet another may succeed" (*Frankenstein* 185). In contrast to the novel, the early adaptations provided a conclusive dénouement of the plot as both Frankenstein and his Creature perish simultaneously after engaging in the final combat (Friedman, Kavey 81).

In the years after the 1818 publication a large number of stage versions of the novel appeared. Forry lists 16 different theatrical adaptations from 1821 to 1826, nine of them in the year 1826, and 19 in total up to the end of the 1880s (3, also Allen 101). Forry stresses the popularity of the topic: "In the course of three years, from 1823 to 1826, at least fifteen dramas employed characters and themes from Shelley's novel. Whether in burlesque or melodrama, things Frankensteinian were all the rage on stages in England and France" (34, also quoted in Allen, 101).

For the present paper, the aim has been to consider five dramatic texts: Richard Brinsley Peake's *Presumption; or, The Fate of Frankenstein* (English Opera House, 1823), *Another Piece of Presumption* of the same author (Adelphi Theatre, 1823), anonymous *Frank-in-Steam; or, the Modern Promise to Pay* (Olympic Theatre, 1824), Henry M. Milner's, *Frankenstein; or, The Man and the Monster!* (Royal Coburg Theatre, 1826), and John Atkinson Kerr's *The Monster and Magician; or, The Fate of Frankenstein* (New Royal West London Theatre, 1826). All the texts have been published in Forry's *Hideous Progenies. Dramatizations of Frankenstein from Mary Shelley to the Present* (1990), a book that contains unmodernized critical texts of seven dramatizations. Milner's *Frankenstein; or, The Man and the Monster!* was also reprinted in Stephen Wischhusen's *The Hour of One* (1975). *Presumption; or, The Fate of Frankenstein* was included in *Seven Gothic Dramas, 1789-1825,* edited by Jeffrey N. Cox.

### Presumption; or, The Fate of Frankenstein

This "romantic drama", the first performed adaptation of *Frankenstein,* in many ways determined the manner and direction of stage and later film adaptations of Shelley's novel. The play was quite popular as it had an initial run of thirty-seven performances and went on to be regularly revived until the 1840s (Forry 10-11). Mary Shelley saw it and expressed her experience of attending the performance thusly:

But lo and behold! I found myself famous! – Frankenstein had prodigious success as a drama and was about to be repeated for the 23rd night at the English Opera House. ...The story is not well

managed – but Cooke played _____´s part extremely well ... I was much amused, and it appeared to excite a breathless eagerness in the audience. (Shelley, Letters, vol. 1, p. 378, quoted in Allen 99-100)

Shelley's objections to the plot of the play may be related to the development of the characters and indicated motivation of their actions. Peake expanded the romantic or domestic aspect of the story, which features three couples in love, plus a comic figure of the laboratory assistant Fritz and his wife Ninon. Clerval in *Presumption* marries Frankenstein's sister Elizabeth, so the relationship of a half-brother and sister is eliminated, while Frankenstein is engaged to his formerly lost love, Agatha De Lacey. The last couple is Safie, an Arabian girl, and her lover Felix. As Jeffrey N. Cox argued, this emphasis on domesticity and private happiness marks the shift from Gothic to domestic drama (*Gothic Drama* 75). In fact, the early loss of Agatha and a lack of a stable relationship and happy family is given as the main factor that drove Frankenstein to destruction: „Twas her loss that drove me to deep and fatal experiments!" (*Presumption* 401)

Shelley in her comment on the performance praises the actor Thomas Potter Cooke (1786 – 1864) who played the Creature, a dumb role in *Presumption.* The creature's muteness was probably inspired by the melodramatic traditions imported from France as the form of melodrama was established in England by Thomas Holcroft's piece *A Tale of Mystery* (1802). Holcroft's adaptation from Pixerécourt features the mute Francisco who uses gestures and postures accompanied by expressive music. Louis James observed that Shelley's Creature „reads, and reasons, while the Monster of popular tradition is illiterate, and usually mute, expressing intense but inarticulate feelings through mime" (82). James also draws an interesting parallel between the fable of Pygmalion and Galatea and the scéne-lyrique *Pygmalion* written in 1762 by Jean-Jacques Rousseau (81). According to James, both Rousseau and Shelley employ the dramatic effect of the moving-statue that comes to life on stage. Animated statues appeared earlier, for example in Mozart's *Don Giovanni* (1787) or, as a comic twist, in the popular Gothic drama *The Castle Spectre* (1797) by M.G. Lewis. In Lewis's play, the intriguing fool Motley dresses the hero Percy in a suit of armour of the deceased Reginald so that he is able to overhear the conversation between his beloved and the tyrant. Motley instructs Percy: „you must make up your mind to play a statue for an hour or two" *(The Castle Spectre* 167). It seems, however, that this was not the intention of Shelley, whose creature reads Milton and gradually comes to Lockean awareness (Forry 22). The moving statue quality is more prominent in *Presumption,* as Frankenstein, who is about to bestow life on the Creature, refers to it as „a huge automaton in human form" (397), stressing its mechanical nature and lack of feelings. As Cox believes, this illustrates the later movement towards the monsters of the cinematic tradition, which are half-man, half-machine (*Presumption* note 31, 397).

Shelley's novel, and particularly Peake's play, were decisively influenced by the conventions of the Gothic novel and drama (Forry also adds the nautical and Oriental melodrama as the important inspirations, 14). The setting in *Presumption* exploits popular Gothic tropes, beginning in a Gothic

chamber in the house of Frankenstein, and the character of Fritz sitting in a Gothic arm-chair. Music adds to the mysterious atmosphere expressing the rising of a storm with distant thunder, lightning, and heavy rain. The extreme aspects of nature appear in the conclusion when Frankenstein and his Creature engage in a final confrontation on a wild border of the lake with a lofty overhanging mountain of snow at the extremity of stage. The final scene brings the catastrophe as Frankenstein fires at the Creature, thus releasing the avalanche that buries both the Creature and its creator.

### Minor figures in Presumption and other adaptations

The most interesting alteration/contribution of Peake and other early adaptors was probably the introduction of minor comic figures, especially the extremely popular laboratory assistant Fritz. Forry mentions dramatic figures that may have influenced Fritz and other minor characters, including Sancho Panza, Leporello, clowns from the comedia dell'arte, and also servants in Shakespeare's plays (23). Fritz and other minor figures have also many Gothic predecessors.

The importance of minor figures was recognized by the "father" of Gothic novel and drama, Horace Walpole, who, in the foreword to *The Castle of Otranto* (1765), defines their functions thusly:

However grave, important, or even melancholy, the sensations of princes and heroes may be, they do not stamp the same affections on their domestics: at least the latter do not, or should not be made to express their passions in the same dignified tone. In my humble opinion, the contrast between the sublime of the one, and the naiveté of the other, sets the pathetic of the former in a stronger light. The very impatience, which a reader feels, while delayed by the coarse pleasantries of vulgar actors from arriving at the knowledge of the important catastrophe he expects, perhaps heightens, certainly proves that he has been artfully interested in the depending event. *(The Castle of Otranto* 44)

Most Gothic novels follow this suggestion and include comic figures in their plots. For example, in *The Castle of Otranto,* it is Bianca, a servant and confidante of Hippolita, Matilda, and Isabella; also comic couples appear, as Ludovico and Annette in *The Mysteries of Udolpho* (1794) or Paulo and Beatrice in *The Italian* (1797).

Minor characters play an even more prominent role in the Gothic drama. In accordance with Walpole, Cox defines Gothic drama as "a struggle between a tragic plot centring around the inward-turned villain-hero... and a comic plot in which the villain-hero is reduced to an old man blocking the union of the young lovers (*Gothic Drama* 73)." This dramatic tension is obvious in the majority of Gothic plays, where the tragic plot is paralleled by and commented on by the comic counterparts. To mention just a few examples: *The Castle Spectre* is peopled with many comic figures, such as a fool Motley, an old servant Alice or a gluttonous friar Father Philip; *The Kentish Barons* (1791) by Francis North features a comic querulous pair Gam and Sue, and in *The Flying Dutchman* (1829) by Edward Fitz-Ball, the retired naval captain Peppercoal tries unsuccessfully to prevent his niece Lestelle from marrying her lover, finally being ridiculed not only by her, but also by her maid Lucy.

In *Presumption,* the comic couple is composed of the laboratory assistant Fritz and his wife Madame Ninon; these are accompanied by gypsies and peasants who merely report the appearance of the Creature and are instrumental in its learning process, as the Creature burns its fingers in their fire. Peake's *Another Piece of Presumption* and *Frank-in-Steam* are both parodies of *Presumption.* In the first parody, the name of the laboratory assistant is Frizzy, and other names of characters are caricatured as well – Frankenstein becomes Frankinstitch, Clerval Cleaver, and De Lacy is D. Lazy. *Frank-in-Steam* features Fritz and Dolly, a maid of the daughter of De Lacy. Milner's *The Man and the Monster* displaces the plot from its original setting, being situated in Italy at the court of Frankenstein's benefactor, Prince del Piombino. The laboratory assistant Strutt elopes with Lisetta, a daughter of a servant to the Prince. *The Monster and Magician; or, The Fate of Frankenstein,* a translation of Jean-Touissaint Merle's and Beraud Antony's *Le Monstre et le magician* (Forry 11-13) by John Kerr, begins in a dark forest full of banditti who are denoted as "Bohemian outcasts". A servant of Frankenstein called Pietro strives, to no avail, to dissuade his master from performing dangerous experiments.

The functions these comic characters perform are many. They have an important role in the exposition of the plays where the audience is introduced, in media res, to the situation and the main characters. Often minor characters act as narrators by moving the plot from one major development to another or even setting the plot in motion or instigating it, sometimes actually creating suspense. By means of comic relief, they take the audience's attention away from the main characters and give the spectators the opportunity to see the heroes and heroines differently. Also, minor figures bring a touch of common life to the play by demonstrating qualities or views that would be inappropriate for the main figures to express. In the following paragraphs, the role of minor characters in the exposition of the plays is discussed in a greater detail, as well as the importance of the laboratory servants in the pivotal scene of most adaptations, i.e. the vivification of the Creature. A brief consideration will be given to comic relief in the form of a comic dialogue of minor figures who comment on the actions of the main characters.

### Exposition

In his book that examines servants in the nineteenth-century British fiction, Bruce Robbins suggests that servants are characterized by a "surprising and ...annoying sameness" and reveal "little worth investigating." He also believes that throughout the history of western literature they are "typically represented as mere appendages of their masters (24)". This may be true to a certain extent, as some texts demonstrate. The couplet of Dromio of Syracuse in *The Comedy of Errors*, for example, supports this argument – "Thither I must, although against my will, For servants must their master's minds fulfil" (4.1. 311). Strutt in *The Man and the Monster* seems to agree, claiming that "My master's a great man, and I'm like the moon to the sun, I shine with a reflected brightness" (190). However, after examining the early adaptations of *Frankenstein,* it is possible to suggest that there are servants in those dramatic

texts who are, at least in some important points in the plot development, capable of an independent thought and action, and effectively determine the first impression and general perception of their masters formed by the audience.

This usually happens at the beginning of the play, in the exposition. Even if A.C. Bradley refers to the purpose of expositions in Shakespeare's dramas, the intentions of a Gothic dramatist seem to be quite similar:

He has to impart to the audience a quantity of information about matters of which they generally know nothing and never know all that is necessary for this purpose. But the process of merely acquiring information is unpleasant, and the direct imparting of it is undramatic. Unless he uses a prologue, therefore, he must conceal from his auditors the fact that they are being informed, and must tell them what he wants them to know by means which are interesting on their own account. (Bradley 42)

No prologue is included in *Presumption* as the play starts with a song and monologue delivered by Fritz. In the monologue, Fritz exhibits typical qualities that became characteristic of figures of his type in later adaptations. Above all, it is his extreme nervousness, garrulousness and cowardliness: "Oh, Fritz, Fritz, Fritz, Fritz! What is it come to! You are frighten'd out of your wits.... Ah, anything frightens me now- I'm so nervous! "(387) Fritz also mourns his supposedly happy past and longs for simple life and simple pleasures he has lost: "Why did you ever leave your native village! Why couldn't you he happy in your native village with an innocent cow for your companion (bless its sweet breath!) instead of coming here to the City of Geneva to be hired as a servant!"(388) Longing for simple pleasures and a quiet, contented life in the countryside with the loved ones is a common motif in Gothic novel and drama; Fritz shows the comic version of this sentiment, but also the figures of heroes or heroines are not immune to those feelings. In *The Castle Spectre* the heroine Angela prosecuted by the tyrant remembers "those scenes where I passed the blessed period of infancy; I still thirst for those simple pleasures which habit has made to me most dear, the birds which my own hands reared, and flowers which my own hands planted..." (169). Actually, Shelley in her novel makes a reference to simple pleasures resulting from warm human relationships and feelings of belonging which are endangered by the excessive ambition connected to scientific endeavours. Lester D. Friedman and Allison B. Kavey argue that Shelley is indebted to the opinions of her father William Godwin and her husband Percy Shelley in Victor's warning to Walton: "If the study to which you apply yourself has a tendency to weaken your affections, and to destroy your taste for those simple pleasures in which no alloy can possibly mix, then that study is certainly unlawful" (*Frankenstein* 59, see Friedman, Kavey 76).

After expressing these sentiments, Fritz tries to introduce his master and provide the audience with necessary background information. About Frankenstein, the spectators learn that "Mr. Frankenstein is a kind man, and I should respect him, but that I thinks as how he holds converse with somebody below with a long tail, horns and hoofs, who shall be nameless" (388). In his dialogue with Clerval, Fritz suggests that the pursuits of Frankenstein are more alchemical and supernatural than purely scientific

(see also Forry 16). Fritz substitutes for the first person narratives of the novel by giving an account of Frankenstein's actions and describing his emotional reactions to the experiment. In the exposition, Fritz gives details about the troubled sleep of his master and offers his own interpretation of the reasons:

I had occasion to go into his chamber. He was asleep, but frightfully troubled; he groaned and ground his teeth, setting mine on edge. "It is accomplished!" said he. Accomplished! I knew that had nothing to do with me, but I listened. He started up in his sleep, though his eyes were opened and dead as oysters, he cried,"it is animated-it rises-walks!" Now, my shrewd guess, sir, is that, like Doctor Faustus, my master is raising the Devil. (*Presumption* 389)

Therefore, Peake eliminates the references to Erasmus Darwin and Luigi Galvani present in Shelley's novel, giving preference to the protagonist of Goethe's *Faust,* thus altering the scientific nature and goal of Frankenstein's experiments.

This well corresponds to the dilemma confronted by the early nineteenth century scientists, i.e. how to separate modern, evidence-based methodology from the Renaissance natural philosophy based on magic and belief in the supernatural occurrence (Friedman, Kavey 38). Shelley in her novel promotes the disciplined and institutionalised scientific practice, while the early adaptors favour spectacular stage effects employing sorcery and black magic complemented with pyrotechnic effects. In all discussed adaptations, this tendency is revealed in the exposition.

Similar introductory scenes appear also in two burlesques based on *Presumption.* To be able to appreciate these two parodies, the audience was expected to be familiar with the original play. In *Another Piece of Presumption* the Creature is made up of cut pieces of several tailors. Frizzy describes the sleeping scene, again mentioning the magician from Wurttemberg: "Mr. Frankinstitch was fast asleep-but with his Eyes open like the front windows of a hackney chariot-"I shall manufacture it" he exclaimed-"It will be all alive "–"If there is no baulk it will walk, stalk, talk!" Lauk, thought, Master's like Dr. Faustus, he is raising the Devil!" (164) Alchemical aspects are referred to also in the second burlesque called *Frank-in-Steam.* Fritz informs the Clerval figure Pontie that "he (Frankenstein) has been locked up in his study for the last three hours poring over the big books with Skeleton figures. He's certainly going to raise the devil or Doctor Foster" (178) (also in Forry 16).

Milner's play *The Man and the Monster* is denoted as " A Peculiar Romantic, Melo-Dramatic Pantomimic Spectacle, in Two Acts," and declared to be based partly on Shelley's work and partly on the French play *Le Magicien et le Monstre* (189). In the first scene the audience sees the lavish Mediterranean setting featuring a picturesque countryside with the gardens of the Prince del Piombino. The laboratory assistant and manservant Strutt praises his master in the exposition, calling him "the most profound philosopher, and consequently the greatest man that ever lived" (190). Throughout the play, Strutt remains loyal to his master, refusing to provide details as to what happens in the pavilion where Frankenstein "remains constantly shut up, day and night " (191). Even if his beloved Lisetta urges him to reveal the secret, he is firm in denying it, because "it is positively against his (Frankenstein's)

orders, to pry into his concerns" (192). The curiosity of Lisetta and, therefore, of the spectators as well, is not satisfied in the first scene. (Of course, the spectators can tell what probably happens there). Therefore, in the exposition, the background information is not only provided, but sometimes also partly concealed from the audience, which contributes to the creation of suspense.

A non-disclosure of important information is a common strategy in Gothic drama. In *Kentish Barons,* for example, the servant couple Sue and Gam are excessively talkative, but manage to say very little. The patience of the main character and spectators is tried on three pages of their trivial dialogue; however, when it comes to disclosing important information about the past of the main character, they just promise to "... tell you the whole tote of the matter in as concise and circumstantial a manner as possible" (112).

### Creation scene

Shelley in her novel gives no specific or detailed information as to the method of assembling the body of the Creature and endowing it with life. Readers just learn about the dreary rainy night of November in which Frankenstein "saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs" (*Frankenstein* 60). This is followed by the description of the horrific appearance of the Creature and negative emotions it excites in its creator. Frankenstein is alone with the Creature, there is no independent observer to confirm or deny the reality of his perceptions. When Frankenstein relates the incident to Walton, he refuses to explain how the Creature was animated, probably to protect Walton from following the same dangerous path (Friedman, Kavey 43).

Adaptors of the novel employed a different approach, making the creation scene quite concrete and spectacular and most theatrically effective. Compared to the novel, Frankenstein's act is not a solitary endeavour – there is always a witness in the person of a laboratory assistant. In *Presumption,* which obviously served as an example to be followed by subsequent adaptors, the vivification of the creature is reported by Fritz. The scene is theatrically well-managed in order to maximize its impact on the viewers. As Fritz ascends the stairs leading to the gallery with a laboratory door, he drops his candle, being left in the dark. Then "A blue flame appears at the small lattice window above, as from the laboratory" (397), which excites Fritz's curiosity. As Fritz takes up footstool, he ascends the stairs, when on the gallery landing place, he stands on the footstool tiptoe to look through the small high lattice window of the laboratory, a sudden combustion is heard within. The blue flame changes to one of a reddish hue. Frank. (Within) It lives! it lives! Fritz. Oh, dear! oh, dear! oh, dear! Fritz, greatly alarmed, jumps down hastily, totters tremblingly down the stairs in vast hurry; when in front of stage, having fallen flat in fright, with difficulty speaks. Fritz. There's a hob – hob-goblin, 20 feet high! (*Presumption* 398) The appearance of the Creature corresponds to the description given by Shelley in the novel (see Cox, *Presumption* note 35, 398).

The parody of the scene evolves in *Frank-in Steam:* Fitz approaches the door of the laboratory and looks through the keyhole: "Frank (within). It lives-it snores-it cries! Fitz. Oh dear-I wish I was able to stand upright. What a horrible Hobgoblin-... I'm not able to run away I'm so nervous-I shall never get the better

of this shock and that horrid sight ..."(182) It turns out that Frankenstein raised the bailiff Snatch who is going to arrest him for his debts. Kerr's translation entitled *The Monster and Magician* features a scene similar to the one in *Presumption,* although a greater emphasis is put on alchemical aspects, as the assistant Pietro pictures a laboratory full of crucibles, alembecks, and devil's kitchen utensils (215). The role of Pietro as a reporter is rather limited – the audience just sees his horror and dismay, but the creation itself is described by Frankenstein.

The most elaborate creation scene develops in *The Man and The Monster.* At the beginning, servants Strutt and Lisetta quarrel about who is to peep through the laboratory window to determine what was going on. This is followed by the first "onstage" creation scene in the adaptation (Forry 17) in which the spectators really see the interior of the laboratory and the Creature gradually rising from the table. This depiction of the first sparks of life in the Creature later became a standard scene in cinematic productions.

Apart from providing the audience with the information about the procedure of making a man and commenting on this process, a laboratory assistant plays the important role of a witness. Lisetta explains the importance of the first-hand experience when she explains to Strutt: "Only I'd rather peep myself, you know, seeing is believing"(193). As Friedman and Kavey convincingly argue, testimonies by different witnesses to determine the legitimacy or even existence of the scientific experiment were considered to be a part of the transition from single authoritative ancient texts to peer-reviewed knowledge promoted by the Royal Society (21-22). The authors observe that "the kind of witnessing that Victor Frankenstein does when he brings the Creature to life and later views its destruction would be considered as inherently untrustworthy because he is almost always the lone witness" (22). When Elizabeth is murdered, and Victor is shooting through the window at the escaping Creature, the reader cannot be quite sure whether this is the reality or just a product of his overexcited senses. Also people coming to help him chase the murderer doubt the existence of such a being believing it to have been a form conjured by his fancy (Friedman, Kavey 60). No such doubts are admissible in theatrical adaptations, as the reality of the Creature is convincingly established by its impressive physical presence on the stage, but also by the testimony of Frankenstein's laboratory assistant. Thus, the introduction of this figure with simple and down-to earth interests and views adds the quality of definitiveness and concreteness to the scientist and the Creature that is missing in Shelley's novel.

### Comic relief

Last but not least, the figures of servants provide comic relief, which means, in Humphrey D.F. Kitto's definition, "a release of emotional or other tension resulting from a comic episode interposed in the midst of serious tragic elements in a drama" (223). In *Frankenstein* adaptations, the servants in their comic scenes usually comment on the plot and act as a comic inversion of the main figures. The comic couple Fritz and Ninon in *Presumption* discusses the wedding of Frankenstein and Agatha,

anticipating the ensuing tragedy. Fritz rumples the cap of Ninon designed for the wedding, laughing about destroying "cap and feather". As Cox noted (*Presumption* note 87, 418), this phrase indicates childhood and innocence, therefore it may be preparing the viewers for the murder of William.

Milner in *The Man and the Monster* plays with the topic of monster creation. This first happens as Frankenstein is at the point of achieving his objective. At this moment of suspense, Strutt and Lisetta bring a brief comic relief to the audience, stressing the opposition of natural and unnatural reproduction. Strutt reports that "at least it seems to me, that my master is making a man", and Lisetta notes: "Making a man!- What is he not alone?" (193, discussed also in James 89). Strutt is later accused of assisting Frankenstein with creating a monster and having romantic designs on Lisetta. Strutt defends himself, replying to Lisetta's father: "Signor Quadro, you shock me. Me accused of assisting to make a man! Let me tell you I was never before suspected of such an offence, not even by the beadle of our parish"(199). To which Quadro adds angrily: "Go, both of you, and people the world with Monsters..."(199). Pietro in *The Monster and Magician* unintentionally helps the Creature to seize Antonio, the son of Frankenstein. As he is supposed to read to the boy to make him sleep, he brings the book "about ghosts and hobgoblins – but never mind, I'll read a little of it-I'm not much afraid- "The turret clock struck twelve; all was silent as the grave, at that instant, the light, which burned but dimly..." (224). Expectedly, as Pietro provides the hint, the Creature extinguishes the light and attempts to grab the child, finally succeeding to take him away when Pietro falls asleep.

As results from the previous paragraphs, the comic scenes featuring the minor characters are not interposed arbitrarily, but appear at important moments in the development of the plot, such as the exposition, the formation of the Creature, and murders of William (Antonio) or Elizabeth (Agatha). Apart from bringing comic relief, they parallel and comment on the actions of the main figures, or even move the plot forward, as was shown in *The Monster and Magician.*

### Conclusion

To conclude, even if these adaptations are, of course, no longer performed, they were very influential in the first half of the nineteenth century and probably even more popular than Shelley's novel. Their legacy has been felt even since in the later theatrical or cinematic adaptations as they helped to shape the popular conceptions of the Frankenstein myth. This paper has aimed to show how the early adaptors managed, with various success, to bring the story to the nineteenth century stage and introduce it to the nineteenth century audiences. Major departures from the novel included alterations in the plot and elimination of some characters, as well as focusing on the Gothic aspects of the story. The preference was given to supernatural or alchemical procedures in the creation process compared to a more scientific approach promoted in the novel. A major contribution of the early adaptors was seen in the introduction of comic figures, especially the laboratory assistant Fritz, who played multiple roles in the adaptations, being active in the exposition as a narrator and the creation

scene as a witness, as well as bringing comic relief to the audience and commenting on the actions of the main characters. The laboratory assistant Fritz survived in cinematic adaptations in which he evolved into a hunchbacked, sinister figure, and later into the murderous character of Ygor in *Son of Frankenstein* (1939).

### References

Allen, Graham. *Shelley's Frankenstein.* London, New York: Continuum International Publishing Group, 2008. Print.

Bradley, A.C. *Shakespearean Tragedy.* Atlantic Publishers and Distributors, 2000. Print.

Cox, Jeffrey N. *Gothic Drama.* In *The Handbook of the Gothic.* Ed. Marie Mulvey-Roberts, second edition, Palgrave Macmillan, 2009. 73-76. Print.

Fitzball, Edward. *The Flying Dutchman.* In *The Hour of One. Six Gothic Melodramas.* Ed. Stephen Wischhusen. London: Gordon Phraser, 1975. 1–48. Print.

Forry, Steven Earl. *Hideous Progeny: Dramatizations from Mary Shelley to the Present.* Philadelphia: University of Pennsylvania Press, 1990. Print.

*Frank-in-steam; or, The Modern Promise to Pay.* In *Hideous Progeny: Dramatizations from Mary Shelley to the Present.* Ed. Steven Earl Forry. Philadelphia: University of Pennsylvania Press, 1990. 177-186. Print.

Friedman, Lester D., Kavey, Allison B. *Monstrous Progeny. A History of the Frankenstein Narratives.* London: Rutgers University Press, 2016. Print.

James, Louis. *Frankenstein's Monster in Two Traditions.* In *Frankenstein Creation and Monstrosity.* Ed. Stephen Bann. London: Reaktion Books Ltd., 1994. 77-94. Print.

Kerr, John Atkinson. *The Monster and Magician; or, The Fate of Frankenstein.* In *Hideous Progeny: Dramatizations from Mary Shelley to the Present.* Ed. Steven Earl Forry. Philadelphia: University of Pennsylvania Press, 1990. 205-226. Print.

Kitto, H.D.F. *Form and Meaning in Drama. A Study of Six Greek Plays and of Hamlet.* 3rd ed. London: Routledge, 2014. Print.

Lewis, M.G. *The Castle Spectre.* In *Seven Gothic Dramas, 1789-1825.* Ed. Jeffrey N. Cox. Athens: Ohio University Press, 1992. 149-224. Print.

Milner, Henry M. *Frankenstein; or, The Man and the Monster!* In *Hideous Progeny: Dramatizations from Mary Shelley to the Present.* Ed. Steven Earl Forry. Philadelphia: University of Pennsylvania Press, 1990. 187-204. Print.

North, Francis. *The Kentish Barons.* In *Seven Gothic Dramas, 1789-1825.* Ed. Jeffrey N. Cox. Athens: Ohio University Press, 1992. 85-138. Print.

Peake, R.B. *Presumption; or, the Fate of Frankenstein.* In *Seven Gothic Dramas, 1789-1825.* Ed. Jeffrey N. Cox. Athens: Ohio University Press, 1992. 149-224. Print.

———, *Another Piece of Presumption.* In *Hideous Progeny: Dramatizations from Mary Shelley to the Present.* Ed. Steven Earl Forry. Philadelphia: University of Pennsylvania Press, 1990. 161-176. Print.

Robbins, Bruce. *The Servant's Hand: English Fiction from Below.* Durham and London: Duke University Press, 1993. Print.

Shakespeare, William. *The Comedy of Errors.* In *The Dramatic Works, vol. 1.* Silas Andrus, 1831. 302-317. Print.

Shelley, Mary. *Frankenstein.* Ed. Johanna M. Smith. Boston: Bedford /St. Martin's, 2000. 19-189. Print.

Walpole, Horace. *The Castle of Otranto.* In *Three Gothic Novels.* Ed. Peter Fairclough. London: Penguin Books, 1968. 37-148. Print.

Veronika Geyerová

# Merged Consciousness in Virginia Woolf's Works

Abstract: *This article is concerned with the notion of merged consciousness in Virginia Woolf's novels Mrs Dalloway and The Waves. Modernist authors were the first who turned the focus of fiction away from the descriptions of the external to the interest in the manifestations of the mental. However, the authors started to use innovative narrative techniques, such as stream of consciousness, interior monologue or narrative polyphony to promote individual perspectives of reality. It is argued in the article that Virginia Woolf, on the contrary, uses these techniques to unify her characters and to emphasize the inseparability of all perceiving subjects. Particularly in her novel The Waves, Woolf employs the concept of "merged consciousness" that connects simultaneous perspectives of the novel's characters and enables them to be co-conscious of the same objects, as if they were capable of one shared perception of reality integrated in the stream of superhuman consciousness. Moreover, the article aims to point out that Woolf's search for unity and wholeness is manifested not only in the way the author treats her characters, but also in the overall design of her novels and her "personal philosophy" substantially influenced by the scientific and philosophical theories characteristic of the turn of the 20th century.*

## Introduction

The notion of merged consciousness in Woolf's fiction is very closely related to the author's reflections on the mind and its capacities summarized in the following quotation from her essay "A Room of One's Own", which is traditionally linked to her involvement in the feminist movement of the beginning of the 20th century:

The mind is certainly a very mysterious organ, I reflected, drawing my head in from the window, about which nothing whatever is known, though we depend upon it so completely. Why do I feel that there are severances and oppositions in the mind, as there are strains from obvious causes on the body? What does one mean by the unity of the mind?, I pondered, for clearly the mind has so great a power of concentrating at any point at any moment that it seems to have no single state of being. It can separate itself from the people in the street, for example, and think of itself as apart from them, at an upper window looking down on them. Or it can think with other people spontaneously, as, for instance, in a crowd waiting to hear some piece of news read out. It can think back through its fathers or through its mothers, as I have said that a woman writing back through its mothers. Again if one is a woman one is often surprised by a sudden splitting off of consciousness, say in walking down Whitehall, when from being the natural inheritor of that civilization, she becomes, on the contrary, outside of it, alien and critical. Clearly the mind is always altering its focus, and bringing the world into different perspectives. (Woolf, *Room* 112).

First, Woolf highlights in the quotation that the mind is a very complex, puzzling and even "mysterious" organ, which is a recurrent thought in her writing. Second, she describes the mind's causal effect on the body and its capacity to separate itself from other people's minds, whereas it can be co-conscious with other perceiving subjects' minds at other times. The mind's capacity to "think with other people" is the problem that is explored in Woolf's novels with the aid of narrative techniques, such as stream of consciousness, interior monologue or narrative polyphony. These innovative techniques enable authors to "convey this varying, this unknown and uncircumscribed spirit, whatever aberration and or complexity it may display, with as little mixture of the alien and external as possible" (Woolf, *Essays* 9), as Woolf suggests in her essay "Modern Fiction". Woolf's contemporaries focussed on the manifestations of consciousness and used the above-mentioned narrative techniques to provide an individual's perspective on reality, which goes hand in hand with the rise of individualism associated with the turn of the 20th century. Conversely, Woolf often hints at the inseparability of human beings, both in her fiction and her critical writing, and uses the above-mentioned techniques to unify her characters' perspectives and highlight the interconnection of perceiving subjects. For this reason, she establishes a concept that may be, owing to the author's effort to connect and intermingle her characters' separate perspectives, called "merged consciousness".

Merged consciousness is not the only means used by the author to worship unity in her fiction. Woolf intentionally connects her characters' thoughts, but also the characters and their environment. The latter is achieved by Woolf's quest to level the difference between the mental and the physical in her fiction. Moreover, Woolf's search for unity and wholeness may be also regarded as one of the key features of her "personal philosophy" intimated in her autobiographical essay "A Sketch of the Past": "From this I reach what I might call a philosophy; at any rate it is a constant idea of mine; that behind the cotton wool is hidden a pattern; that we – I mean all human beings – are connected with this; that the whole world is a work of art; that we are parts of the work of art" (*Moments* 72). Woolf highlights in the quotation that all human beings are connected by a pattern which may be considered the superhuman consciousness that encompasses experience of every human being. The "cotton wool" mentioned in the quotation represents everydayness or moments of non-being, as defined by Woolf later in the essay. These non-experiential moments are interspersed with moments of being, which are described as moments of intense experience. Due to their intensity, moments of being are the key constituents of merged consciousness in Woolf's fiction.

In accordance with the notion of personal philosophy described above, Woolf applies her holistic approach to reality and nature also to the design of her novels. The most striking example is the novel *The Waves*, which was originally meant to be entitled "The Moths". In the following quotation, Woolf summarizes her intention to connect not only minds of the novel's characters, and create the already mentioned merged consciousness, but also to bind human beings to their external environment: "Now the moths will I think fill out the skeleton which I dashed here: the play-poem idea: the idea of some

continuous stream, not solely of human thought, but of the ship, the night, all flowing together: inter-sected by the arrival of the bright moths" (*The Diary* 139). The inseparability of human beings from their external environment is also one of the essential themes of Woolf's other novels, for example *Orlando* and *Between the Acts*. On the one hand, the holistic design of Woolf's novels undeniably stems from the modernist search for a distinct literary form. On the other hand, Woolf's worship of unity and whole-ness mainly derives from the scientific and philosophical context of the turn of the 20th century. At that time, science and philosophy worked with terms, such as magnetic as well as psychological field, philosophy of organism, stream of consciousness, etc. Philosophical and psychological theories of the period focussed on the description of how an individual's experience is related to the external world, which is also the question explored in most Woolf's fiction.

### Philosophical and scientific context of the problem

The end of the 19th century and the beginning of the 20th century represent a turning point in science and philosophy that, primarily due to the invention of psychoanalysis, launched into the exploration of the mental realms of a human being and the description of his or her relation to external physical reality. The most prominent examples would be Albert Einstein's theory of relativity or epistemological theories that deal with the distinction between "appearance" and "reality" and attempt to link the two notions. The analysis of merged consciousness in Woolf's novels may be based on the thoughts of Ger-man biologist Jakob von Uexküll and American philosopher and psychologist William James.

Jakob von Uexküll was intrigued by animal behaviour and the relation of an animal to its environ-ment. He defined the term *umwelt* as a perceptual world in which an organism exists and acts as a subject. Therefore, the *umwelt* is the perceptual boundary or the subjective perspective of an organ-ism in relation to its surroundings. The scientist highlights that one organism's *umwelt* interacts with other organisms' *umwelts* and with its environment (Chien 59). Moreover, Uexküll rejected the determinist idea of *milieu*, which influences and shapes the life of an individual, and claimed that an organ-ism's perspective modifies its own environment (Chien 60). In addition to this, the term *umwelt* may be attributed to non-human and human beings alike. Consequently, the term influenced to a large extent semiology and philosophical theories that shed light on an individual's perception of reality, e.g. phenomenology. In *The Waves,* Woolf sets out to interweave *umwelts* of the six characters with their environment, and also hints at the idea that merged perspectives of the characters are capable of creating their own external environment.

William James, who is widely known for his definition of the stream of consciousness, is a propaga-tor of the theory called "radical empiricism", which claims our conscious experience to be *materia prima* of reality. He explores the idea that different minds can meet and co-experience the same ob-jects in case they share space. Under these circumstances, they can be simultaneously co-conscious:

In general terms, then, whatever differing contents our minds may eventually fill a place with, the

place itself is a numerically identical content of the two minds, a piece of common property in which, through which, and over which they join. The receptacle of certain of our experiences being thus common, the experiences themselves might some day become common also. (James, *Essays* 44)

James anticipates the possibility of human experience shared by individuals bound by their common environment. James elaborates on this idea in his book *A Pluralistic Universe*, which groups lectures James gave in Oxford in 1908. In his lecture "The Compounding of Consciousness", he deals with the problem of shared or merged consciousness and the question of how separate subjective perspectives may be compounded. He arrives at a conclusion that there is a general need to compound "mental fields" in order to ensure continuity of the universe. In the following lecture "The Continuity of Experience", he claims that compounding of consciousness is a certain fact: "We have now reached a point of view from which the self-compounding of minds in its smaller and more accessible portions seems a certain fact . . ."(*A Pluralistic Universe* 292). Moreover, he hints at the existence of superhuman consciousness: "Mental facts do function both singly and together, at once, and we finite minds may be simultaneously co-conscious with one another in a superhuman intelligence" (291). This quotation captures James's holistic vision and his recurrent idea that one's mind or consciousness is connected not only to other people's minds, but also to some higher all-encompassing entity of superhuman intelligence, which may be likened to the pattern mentioned in Woolf's quotation from "A Sketch of the Past". The notion of superhuman intelligence is relevant to the analysis of Woolf's novel *The Waves*, where the minds of its six characters dissolve in the sea of superhuman consciousness. As it has been pointed out in regard to Jakob von Uexküll's and William James's theories, science and philosophy of the turn of the 20th century showed straightforward unifying tendencies, similarly as Virginia Woolf's two novels discussed in the following part of the article.

### Germs of merged consciousness in Mrs Dalloway

Woolf's novel *Mrs Dalloway*, published in 1925, is the author's second attempt to provide an account of characters' internal life. Although Woolf is often discussed in relation to the modernist narrative fragmentation, she meticulously refines devices that enhance unity in her fiction. As Woolf explores narration from several simultaneous subjective perspectives, she introduces first germs of "merged consciousness" in *Mrs Dalloway*. As far as the unifying devices are concerned, Woolf uses the method of "tunnelling process", the narrative technique that enables her to treat the novel's characters separately and in a fragmentary way. However, she intentionally connects the separate story lines at the end of the novel. Woolf also uses the unifying effect of striking clock, while she regularly repeats the sentence "The leaden circles dissolved in the air" throughout the novel. Resonating sound waves connect simultaneous subjective perspectives of the novel's characters. Moreover, the characters are bound by the space of London, which means that Woolf meets the condition of shared space set by James for compounding of mental states.

Woolf primarily depicts separate conscious experience in *Mrs Dalloway*, however, there is "scene in Regent's park", in which she interweaves thoughts of Lucrezia Warren Smith, the wife of shell-shocked Septimus, and Peter Walsh, Clarissa's former lover. Although the two characters do not know one another, they are sitting nearby in the park and both are simultaneously co-conscious of the same thing. First, they are reflecting on Rezia's despair provoked by her miserable marriage: "But Lucrezia Warren Smith was saying to herself, It's wicked; why should I suffer? . . . I can't stand it any longer." (Woolf, *Mrs Dalloway* 49). Description of Lucrezia's inner thoughts dominates the scene, but it is interspersed with Peter's thoughts concerning his unhappy youthful love and life in India. Finally, he walks past the bench, on which the married couple is sitting and arguing, and ruminates about Rezia's disheartened appearance: "And that is being young, Peter Walsh thought as he passed them. To be having an awful scene – the poor girl looked absolutely desperate. . ." (Woolf, *Mrs Dalloway* 53). Rezia and Peter are not the only characters in the novel who are capable of being co-conscious. Clarissa and mentally ill Septimus share very similar thoughts, for example at the end of the novel, where Clarissa nearly mirrors Septimus's thoughts on death. Nevertheless, this may be explained by Woolf's intention to design these characters as concealed doubles. Clarissa and Septimus are linked together by their depressive nature and melancholic expression. The latter is even intensified in the final scene of the novel, where Clarissa approves of Septimus's suicide. Moreover, Hermione Lee points out that the two characters are also related at "an experiential level", as their bodily responses to external stimuli are described by Woolf in very similar terms, and as they "translate their emotions into physical metaphors" (*The Novels* 107-108).

**Merged consciousness in The Waves as a part of the stream of superhuman consciousness**

Whereas Woolf prepares the ground for further experiments with merged consciousness in *Mrs Dalloway*, she achieves a perfect polyphony of narratives voices in her novel *The Waves* published in 1931. Woolf interweaves the identities of six main characters, who meet for the first time in a boarding school in the country, and moves smoothly from one character's subjective perspective towards another one's subjective perspective. The change of narrative perspective is usually unannounced in the novel, therefore, these perspectives often overlap. Woolf interweaves six *umwelts*, six perceptual worlds of the main characters, which are juxtaposed and merge one into another. The following quotation from the very beginning of the novel ushers in the narrative mode of the novel:

'I see a ring,' said Bernard, 'hanging above me. It quivers and hangs in a loop of light.'

'I see a slab of pale yellow,' said Susan, 'spreading away until it meets a purple stripe.'

'I hear a sound,' said Rhoda, 'cheep, chirp; cheep, chirp; going up and down.'

'I see a globe,' said Neville, 'hanging down in a drop against the enormous flanks of some hill.'

'I see a crimson tassel, ' said Jinny, 'twisted with gold threads.'

'I hear something stamping,' said Louis. 'A great beast›s foot is chained. It stamps, and stamps, and stamps.' (Woolf, *The Waves* 4)

All six perspectives of the main characters are gradually introduced in the above-quoted passage and they merge during reading. As result, the shared sense perception of the characters creates one sense image of the sunrise. The characters are co-conscious of the same object, and each of them makes his or her own contribution to the final image. In addition to the merged consciousness of the main characters, Woolf hints at the idea that also other people's *umwelts* penetrate the conscious "cauldron" of the six characters:

The crystal, the globe of life as one calls it, far from being hard and cold to the touch, has walls of thinnest air. If I press them all will burst. Whatever sentence I extract whole and entire from this cauldron is only a string of six little fish that let themselves be caught while a million others leap and sizzle, making the cauldron bubble like boiling silver, and slip through my fingers. Faces recur, faces and faces – they press their beauty to the walls of my bubble – Neville, Susan, Louis, Jinny, Rhoda and a thousand others. (145)

The interconnection of all human beings' *umwelts* depicted in the quotation realizes Woolf's idea of unity introduced in "A Sketch of the Past". Throughout the novel, the author reminds the reader of the characters' interconnection, the inseparability of their conscious thoughts and their intermingling personal identities: "...what I call "my life", it is not one life that I look back upon; I am not one person; I am many people; I do not altogether know who I am – Jinny, Susan, Neville, Rhoda or Louis: or how to distinguish my life from theirs" (156). However, spatial separation of the characters gives rise to their struggle to maintain their own identity, as it is expressed by Bernard, who is reluctant to "assume the burden of individual life", and who wishes to be connected to all human minds, as if there were no boundaries separating them:

(I) now wish to unclasp my hands and let fall my possessions, and merely stand here in the street, taking no part, watching the omnibuses, without desire; without envy; with what would be boundless curiosity about human destiny if there were any longer an edge to my mind" (62-63).

Bernard's concern about separation corresponds to the threat of discontinuity caused by the impossibility to compound mental fields, which was presented by James in his already mentioned lecture.

Woolf does not cease to conduct refined experiments in the novel and endows the characters' merged consciousness with creative powers. She points out that the characters can create one shared experience of external reality. This is demonstrated in the following quotation, in which the characters gather to have dinner, and they are simultaneously co-conscious and co-create the image of a red carnation in the vase placed on the restaurant's table:

We have come together (from the north, from the south, from Susan's farm, from Louis's house of business) to make one thing, not enduring – for what endures? – but seen by many eyes simultaneously. There is a red carnation in that vase. A single flower as we sat waiting, but now a seven-sided flower, many-petalled, red, puce, purple-shaded, stiff with silver-tinted leaves – a whole flower to which every eye brings its own contribution. (81)

One's contribution to the overall picture of external reality is a crucial feature of Woolf's holistic philosophy. Although she doubts in the above-mentioned quotation that there is something enduring in nature, she admits the existence of reality that is durable, and that transcends our physical world in the following quotation:

We are creators. We too have made something that will join the innumerable congregation of past time. We too, as we put on our hats and push open the door, stride not into chaos, but into a world that our own force can subjugate and make part of the illumined and everlasting road (81).

Moreover, Woolf emphasizes that our conscious force dominates and shapes the external physical world and represents the means of our connection with the superhuman intelligence or superhuman consciousness, which has been mentioned by James in his lecture on the continuity of experience. However, the stream of superhuman consciousness, as described by Woolf, is no longer a stream but a sea, in which one person's consciousness dissolves and becomes inseparable from the flow of other people's consciousness:

I could not recover myself from that endless throwing away, dissipation, flooding forth without our willing it and rushing soundlessly away out there under the arches of the bridge, round some clump of trees or an island, out where sea-birds sit on stakes, over the roughened water to become waves in the sea – I could not recover myself from that dissipation. (157)

The word "dissipation" appearing in the quotation is substantial, because it corresponds to Woolf's idea of "merging". Another important word from the quotation is "waves", not only because it alludes to the name of the novel, but also because it demonstrates the idea of inseparability and continuity. While observing the waves in the sea, it seems that one wave follows another one. However, the decline of the preceding wave is the beginning of the following wave, and a part of the water creating the preceding wave is integrated into the water creating the following wave. Therefore, the dissipation of one wave of the flow contributes to the continuity of the process, which coincides with James's pursuit of continuity. The minds and subjective perspectives of the novel's characters represent these overlapping and dissolving waves. Moreover, Woolf puts emphasis on their historical value derived from the fact that they are integral parts of ever-flowing superhuman consciousness. This idea is expressed by Louis, who feels connected not only to human beings and the present moment, but also to the time past: "I feel myself woven in and out of the long summers and winters that have made the corn flow and have frozen the streams. I am not a single and passing being. My life is not a moment's bright spark like that on the surface of a diamond" (114).

## Conclusion

This article aims to provides an insight into Virginia Woolf's holistic philosophy, which is manifested not only in her autobiographical writing explaining her perception of reality, but also in the design of her novels and narrative techniques used by the author. While the other modernist authors influenced

by the rise of individualism at the turn of the 20th century used narrative techniques, such as streams of consciousness, interior monologue or narrative polyphony to capture an individual's separate perspective of reality, Woolf uses these techniques to explore the interconnection of human minds and the inseparability of a perceiving subject and its environment. Woolf creates a kind of merged consciousness in her novels, which enables her to interweave several characters' streams of consciousness into one polyphonic narrative, in which the subjective perspectives overlap and merge. As it has been underlined, the intimations of merged consciousness may be found in Woolf's novel *Mrs Dalloway,* but this notion is mainly explored in *The Waves*. Moreover, Woolf's exploration of interconnection of human minds and merged subjective perspectives goes hand in hand with the scientific and philosophical context of the turn of the 20th century. William James and Jakob von Uexküll represent scientists and philosophers of the period, who started to be interested in an individual's relation to external reality. While Jakob von Uexküll came up with the idea that organisms' perceptual worlds, *umwelts*, interact and overlap, which corresponds to Woolf's idea of merged consciousness, William James underlined in his *Essays in Radical Empiricism*, and in his lectures collected in *A Pluralistic Universe*, that different minds may be co-conscious, and that the compounding of mental fields is necessary to ensure unity of the universe. Woolf as if answered James's urge to compound mental fields in *The Waves*. The sense of unity pervades the whole novel, not only in terms of its elaborated structure, but also in terms of its thematic plan and narrative techniques. As it has been analysed in this article, merged consciousness explored in *The Waves* is important for several reasons. It enables Woolf to achieve the unity of characters, and in addition, it hints at Woolf's universal idea of interconnection of all perceiving subjects. Woolf underlines that merged perspectives not only ensure co-experience, but that they are also capable of co-creation of the external reality, as in the quoted case of the red carnation. Therefore, Woolf emphasizes the transient nature of physical reality, which is transcended by conscious experience and stream of superhuman consciousness. Finally, Woolf adds historical dimension to one's consciousness integrated in the stream of superhuman consciousness. To conclude, it may be deduced that Woolf goes beyond James's compound mental fields limited by shared space at a given point of time and extends the temporal and spatial scope of her experiments with merged consciousness.

**References**

Chien, Jui-Pi. "Of Animals and Men: A Study of Umwelt in Uexküll, Cassirer, and Heidegger." *Concentric: Literary and Cultural Studies*, vol. 32, no. 1, 2006, p. 57-79.

Chomsky, Noam. "The Mysteries of Nature: How Deeply Hidden?" *The Journal of Philosophy*, vol. 151, no. 4, 2009, p. 167-199.

James, William. *A Pluralistic Universe*. Longmans, Green and Co., 1909.

—. *Essays in Radical Empiricism*. Dover Publications, 2003.

Lee, Hermione. *The Novels of Virginia Woolf*. Meuthen & Co, 1977.

Russell, Bertrand. *The Analysis of Matter*. Spokesman, 2007.

Woolf, Virginia. *A Room of One's Own*. Penguin Books, 2004.

—. *Moments of Being*. Hartcourt, 1985.

—. *Mrs Dalloway*. Wordsworth Editions Limited, 1996.

—. *Selected Essays*. OUP, 2009.

—. *The Waves*. Wordsworth Editions Limited, 2000.

—. *To the Lighthouse*. Penguin Books, 2000.

**Tatiana Hrivíková**

# Precedential Phenomena in Cross-cultural Communication

Abstract: *Communication across cultures brings manifold challenges to interlocutors. The acquired and tested practices from one's own culture are often not very helpful when facing a foreigner. Both cultural and linguistic barriers can cause a high degree of miscommunication and disappointment. Therefore, any resources capable to decrease the obstacles are more than welcome. Precedential phenomena, serving as fixed cultural and linguistic units work well within one's own cultural environment but under certain conditions, they may even cross the borders of one culture and serve similarly in a much wider, civilizational context. The article discusses the various forms of precedential phenomena and their role both within their own cultures and in a wider civilizational environment.*

## Introduction

Cross-cultural or intercultural communication, a form of communication between two or more cultures, usually represented by members of those particular cultural communities, sets several challenging tasks for the interlocutors. Firstly, they need to identify a shared code for communication (e.g. language), and then invoke their linguistic, social, communicative and cultural competences to achieve their communicative goals. If their attempts are limited to linguistic behaviour and ignore any other aspects of communication the propensity for failure may increase. Fluency without cultural literacy may cause more difficulties in communication than lack of language competence. A person fluently speaking a language is usually expected to be familiar with the specific culture while limited language competence evokes lack of general understanding and the native speaker makes more effort to get his/her meaning across while counting with communication obstacles.

Communicative competence represents the synergy between language competence and any other aspects of communication. Its importance for students of languages cannot be stressed enough. The purely linguistic approach towards language learning and acquisition has become obsolete and communicative approach has won its dominant position.

The term communicative competence was introduced by D. Hymes as a reaction to Chomsky's use of linguistic competence as the counterpart of performance. He worked with an idealised form of language later criticized by other linguists. Hymes, on the other hand supported a more communicative approach and proposed his own definition of 'communicative competence' "as an inherent grammatical competence but also an ability to use grammatical competence in a variety of communicative situations" (Hymes). Later, Canale and Swain interpreted communicative competence as a synthesis of knowledge of language and skill to use it in communication (Canale,

Swain). Their theoretical work was transformed into a model of communicative competence consisting of several sub-competencies - grammatical, sociolinguistic, strategic and the later added discourse competence (Canale). Another, more refined model of communicative competence was later presented by Bachman and Palmer in the late 90s. Their model incorporates two main components – language knowledge and strategic competence. Knowledge incorporates two cooperating areas, namely organisational (including grammatical and textual knowledge) and pragmatic knowledge (including functional and sociolinguistic knowledge). The strategic competence consisting of a set of metacognitive factors demonstrates the ability of a communicator to set goals, assess communicative sources and plan how to use all the components to communicate successfully (Bachman).

The most current approach to communicative competence is represented by the model provided by the Common European Framework of Reference for languages from 2001. It defines communicative competence as knowledge manifested by three types of competencies – language competence, sociolinguistic competence and pragmatic competence. Each component is described as knowledge of and ability to use language resources to form well-structured messages (Europe).

The aim of the presented paper is to exemplify the use of precedential phenomena in communication as sociolinguistic components of communicative competence and valuable tools for meaning transmission. Such transfer of content is applicable not only within the same cultural environment associated with a particular language but under specific conditions may be extended to a wider context. Their purposeful study could considerably enrich the process of language learning and acquisition.

**Cultural linguistics**

Cultural linguistics is an interdisciplinary research area engaged with research of both language and culture and their mutual relationship. (Regier) Though some research could be identified since the 18th century (Humboldt, Boas) it was not perceived as a fully-fledged discipline until the end of the 20th century. Various terms were previously used to label the research of cultures and their impact on languages and vice versa such as *Anthropological linguistics, Linguistic anthropology, Ethnography of speaking, Ethnolinguistics or Social constructivism.*

At present, Cultural Linguistics according to Sharifian "engages with features of human languages that encode or instantiate culturally constructed conceptualisations encompassing the whole range of human experience" (2). It has drawn on several research areas such as cultural studies, applied linguistics, cognitive psychology and others to clarify the complex mutual influences of culture and language.

We can mention two broad tendencies in approaching cultural linguistics; with a degree of generalisation we may state that the English-speaking scholar community tends to approach cultural linguistics from the angle of culture and continues to search for its markers in the language, while

the Russian-speaking or even more broadly set Slavic-language-speaking researchers usually choose language as their point of departure and explain the use and origin of certain language units by means of culture. The first approach connects the language with other aspects of culture equally reflecting cultural conceptualisations (e.g. cultural arts, cultural non-verbal communication, cultural rituals) through processes associated with cognition. This school of thought prefers to study the reflection of culture in the language by means of cultural conceptualisations such as cultural schemata, cultural categorisation and cultural metaphors. The second path views cultural cues in language as means of linking language economy with language transparency.

### Precedential phenomena

Precedential phenomena constitute an important research area within cultural linguistics. They are according to Sipko "linguistic and cultural units, so familiar within a particular cultural environment that they create stable communicative and social models for evaluation of current events" (35). In other words, they carry both linguistic and cultural messages which are well established within a particular speech community and the author of a text expects the audience to be knowledgeable.

The current classification of precedential phenomena includes a number of types though, the most frequently used one proposed by Krasnych includes only four major types:

- Precedential texts
- Precedential names
- Precedential situations or events
- Precedential expressions (Krasnych 47 - 48)

The research of precedential phenomena developed through time as an extension of previous researches of texts and their relationships. The theory of intertextuality began to evolve in the 60s of the 20th century when poststructuralism replaced the term 'structure' by the term 'text' perceived as "a space of many dimensions, in which are wedded and contested various kinds of writing, no one of which is original: the text is a tissue of citations, resulting from the thousand sources of culture" (Barthes). The idea of texts creating a network of mutually inspiring sources was further developed by many scholars (Vingradov, Tynanova, Ejchenbaum) but it was the work of a French linguist Julia Kristevova which really advanced and developed the concept of intertextuality. She extended the definition of text refusing differentiation between literary and non-literary texts, proposed to cancel all borders of texts, and claimed that from the perspective of translinguistics any semiotic system can be viewed as a text. (Dulebova, 16).

Before advancing to a more detailed description and interpretation of the individual types, we present the common characteristics and functions of precedential phenomena. The first important prerequisite for their existence and proper functioning in a language is their general familiarity.

Members of the speech community must be fairly acquainted with a particular phenomenon to identify it immediately. Secondly, the form of precedential phenomena needs to be almost invariable, as it is an important aspect of the transmitted message and it contributes to its easy recognition. Further, they must be reproducible, in a sense that no matter how many times they are used, they cannot lose or change their meaning, just the opposite, their power is reinforced by their reoccurrence and better fixed in public consciousness. Another important feature of precedential phenomena is their axiological character. Each of them has an associated value connotation which does not change and cannot be changed. In that way, they clearly reflect the author's attitude and often serve as 'mind stoppers' because they do not allow for alternative evaluation or interpretation. Finally, precedential phenomena can sometimes sound like a cliché, especially if they are overused in one text. Political discourse is a good example of their frequent use, politicians like to apply them to streamline the thoughts of their audience with the aim of manipulating their minds.

We can summarise the major benefits of precedential phenomena for both native and non-native speakers of languages. Precedential phenomena fulfil a number of important functions, such as:

- Identification – the comprehension of particular precedential phenomena draws a psychological borderline between 'in-groups' and 'out-groups'. Those who properly identify the precedential phenomena belong to 'Us' as opposed to 'Them' who are not familiar with their meaning (Kramsch 8)
- Communicative and Expressive function – precedential phenomena serve as tools for language economy, expressing complex mental constructs by means of few words. In this sense, precedential phenomena function as linguistic shortcuts.
- Evaluation – precedential phenomena provide unambiguous assessment as they incorporate a predefined, generally accepted value. When comparing current issues to the precedential ones, the interpretation is automatically extended to the recent one.
- Stylistic function – precedential phenomena serve also as a kind of language game or puzzle, as only some individuals are able to solve them while others remain in the dark.
- Pragmatic and persuasive functions – precedential phenomena can be also manipulative, especially in political discourse, when the authors use them to create specific associations in the minds of recipients unawares.
- Euphemistic or Dysphemistic function – these functions are closely related to the previous one as precedential phenomena can strengthen or weaken the expressiveness of a particular message.
- Demonstrative function – the author uses precedential phenomena showing his/her scope of education and knowledge, winking at the audience at the same time and petting their symbolic back by suggesting – "we are both great, we know that".
- Unifying function – precedential phenomena subconsciously strengthen the ties among the

members of a cultural community based on their shared cultural background and background knowledge. Similarly, they can reinforce the bonds among various cultures based on shared foundations of a civilization. In the case of the European civilization expressions like 'sward of Damocles', 'to cross the Rubicon' or 'Doubting Thomas' exemplify the three fundamental pillars of European civilization and their familiarity in all European languages just proves that the heritage of Ancient Greece, Ancient Rome and Christianity really are real foundations of a common civilization.

Summarising the main purpose of precedential phenomena in texts, we may state that their function is to help transmitting the message from the author to the audience in the most faithful and economical manner. This purpose can be achieved relatively easily within one particular culture and language community where an essentially homogenous system of cultural upbringing creates a standardized cultural background though, with varieties in depth and scope.

Nevertheless, some precedential phenomena may become known in a much wider context and environment, crossing the boundaries of their original culture and turn into a familiar phenomenon on a civilizational level. For the purpose of this paper, we define civilization as a territory populated by nations with shared historical heritage, e.g. European civilization based on the three fundamental pillars of Ancient Greece, Ancient Rome and Christianity. Various national cultures are interconnected creating a larger unit by their common historical experience.

At the beginning of the article we mentioned the English-speaking research of cultural linguistics. This school of thought would probably class precedential phenomena among cultural metaphors. Gannon defines them as follows: "It is any distinctive or unique activity, phenomenon, or institution with which all or most members of a given culture emotionally and/or cognitively identify. As such, the metaphor represents the underlying values expressive of the culture itself" (8). According to this definition we can agree that precedential phenomena really are cultural or civilizational metaphors respectively.

### Precedential texts

Precedential texts are text that are widely known within a particular speech community. Usually, those are texts belonging into a corpus based on shared background knowledge. Such corpora usually include various branches of art, especially literature but also religious texts, folk wisdom and various educational sources. Precedential texts actually carry the concept of intertextuality one step further. Unlike any other texts that are somehow related but their ties are usually identified only by scholars and experts, in case of precedential texts immediate identification of relationship between a new text and a precedential one is crucial. If such connection is not determined, the meaning of the new text cannot be fully grasped. The genre of parody can be mentioned as a typical example

of using precedential texts to their fullest extent for creation of new meanings. If the audience fails to recognise the precedential text, the message of the parody is lost and leads to misunderstandings and disappointment on both sides.

Pieces of literary work are quite often used as precedential texts because they belong to the basis of national curricula and a large proportion of the population within a cultural community is familiar with them to a varying degree. We will demonstrate the function of precedential texts on several examples.

*"Nemusíme hľadať za každým plačom hladné Čenkovej deti na trinástej strane"* (We do not need to look for Čenkova´s hungry children on the 13th page in each baby crying). This is a quotation from an article debating the current manner of raising children. The plot of a well-known Slovak novel by Fraňo Kráľ is mentioned only to exemplify the problems with understanding the needs of little babies and overfeeding them. For those who are familiar with the novel, the children of Čenková are the epitome of suffering from hunger, and vivid pictures of wretchedness and squalor are evoked. But for those who are not familiar with that precedential text mentioning them in the article would be distractive and could obscure the author›s intended message.

*"...Trp Jozef Mak, človek milión si...nuž vydržíš všetko...?"* (Suffer Jozef Mak, you are a human like millions... so you can endure anything...?). This sentence appeared in an article discussing employer - employee relationships. The text examines the precarious position of employees in general while suddenly a person named Jozef Mak appears to be challenged to suffer. Again, without familiarity with the novel by Jozef Cíger-Hronský the audience would be confused and the message less comprehensible. Jozef Mak represents a common person who has to struggle all his life to survive against the odds of fate. Comparing the working life of current employees to this literary character suggests the view of the author that workers have little to say in their professional life. Decisions are made about them without their direct involvement similarly as it used to be at the turn of the 19th and 20th centuries when the novel was written.

Folklore can be identified as another important source of precedential texts within a culture. Usually well-known among the population, folk songs and folk tales are very often referred to. They are considered to be carriers of the fundamental values of the people, their traditional wisdom, religious and/or world views collected originally in oral tradition. Through times, this knowledge developed and adapted to the current needs of the language and cultural community. Only those aspects survive which still reflect the persuasions of their carriers. Here are two examples of using a popular folk tale *Soľ nad zlato* (Salt more precious than gold) in different formats:

*Odpad nad zlato* (Waste more precious than gold) – a web page introducing a Slovak national project for further recycling of waste.

*Láska nad zlato* (Love more precious than gold) – a slogan of a dating agency but also an article about raising children.

Soľ nad zlato (Salt more precious than gold) belongs among the most well-known and popular folktales in Slovakia due to many artistic adaptations in various media. The audience immediately recognises the parallel between the tale and the title of the articles. Minor modification of the original title (waste or love instead of salt) does not impede recognition. It even strengthens the impact because it unconsciously provokes comparison between salt, a seemingly unimportant but crucial spice, and waste or love. The head-lines induce among the knowledgeable audience the image of a pure-hearted, righteous princess who proved her right and the authors planned to use this effect for their own ends. In the first case, the topic of waste is not a very attractive one, so the author chose a heading which could draw the attention of the readers and at the same time expresses how much value is continuously wasted in that sphere. The second example uses chain associations, as love is in our culture associated with the body part of heart, which again is positively compared to gold, the most precious metal. To own a heart of gold (mať srdce zo zlata) means to be very good and charitable. At the same time, gold is a typical symbol of material wealth which is usually mentioned in contrast with spiritual principles. So, the author leads the readers to accept the idea that love stands high above any material and spiritual values. Moreover, the familiar form of title, reminding the reader about his childhood with bedtime stories elicits a positive mental reaction to the content of the article.

*Módna polícia: Prší, prší len sa leje, s dáždnikom sa dobre smeje* (Fashion police: It`s raining, it`s raining very hard, with an umbrella, it's easy to laugh) – a popular Slovak folk song used as a heading for a fashion-police critique of spring outfits in a local newspaper. The reference to the folksong taught to small children elicits a pleasant, playful feeling inspiring the reader to continue.

Each of the examples shows that precedential texts add another layer of meanings to the plain text, arouse subconscious emotional reactions to familiar, usually precious values they reflect. On the other hand, the same precedential texts can cause a lot of difficulties for those who are unfamiliar with them and may discourage readers to continue in their efforts to understand them. That could be, for example, the case of students trying to master a foreign language without obtaining any insight into the particular culture at the same time.

### Precedential texts across cultures

As mentioned previously, some precedential phenomena may cross their cultural borders and become equally identifiable in a wider civilizational context. The so called 'world literature' is an excellent example of such processes and a large number of English texts is represented in it. We can exemplify their effect using Daniel Defoe's novel *Robinson Crusoe*. The following cases demonstrate how easily the story of a shipwrecked sailor surviving on a lonely island can be used in different contexts almost universally:

- Robinson Crusoe on Mars – an American movie directed by Byron Haskin in 1964.
- Play at being Robinson Crusoe on Milliau Island – an offer of a travel agency

- Le Sauvage, an exceptional Robinson Crusoe experience - an offer of a travel agency
- Tsarabanjina: an improved version of Robinson Crusoe - an offer of a travel agency

All four examples are based on the authors' persuasion that the novel is well known almost globally and that the potential audience/customers associate their proposed product/service with adventure plus in case of the movie with solitude, bravery and hardship, while in the case of the travel agencies with romantic isolated places probably with a little comfortable twist. The movie uses the reference to the precedential text to summarise the plot in the most efficient way, preparing the potential audience for parallels between a deserted island and the distant planet. The travel agencies on the other hand, try to capitalise on the romantic and adventurous vibe of the precedential text offering escape from the busy modern life to a quiet, distant place where the potential customer can enjoy the beauty and simplicity of life in seclusion. Instead of long-winded descriptions of their services they use a familiar image very efficiently.

In cultures belonging to the same civilization, where Christianity is one of the fundamental pillars forming them throughout the history, religious texts can equally serve as precedential texts. Quotations from biblical texts are generally recognised well, and they belong among the most frequently used ones.

*Kto svojmu frajerovi neklame, nech hodí kameňom: Hitparáda našich výmyslov* (Let her who does not lie to her boyfriend cast the first stone: A top list of our fables) – a blog.

*Nech hodí kameňom ten, kto neberie* žiadne *lieky* (Let him who does not take any pills cast the first stone) – an internet discussion about overuse of pharmaceuticals.

*Kto to nepozná, nech hodí kameňom* (Let him who does not know this cast the first stone) – a theatre review.

*He who is without sin...let him first cast a stone at her* – an article criticizing USA for their approach towards Cuba.

*He Who Is Without Funk Cast the First Stone* – an album published in 1979 by an American musician Joe Tex.

All the presented cases use the words from the Bible where Jesus shamed a mob and prevented their cruelty by reminding them about their own sins. Equally, the authors of the examples try to lure the audience to accept their own attitude towards the discussed topics and they support their arguments by the personality and authority of Jesus and the scripture.

*In the beginning God created the bicycle, saw it was good, then went for a nice Sunday ride on the bike lanes He'd made a day before, and they were good...* - a forum of mountain-bike fans.

*In the beginning was the sea* – a novel by Tomás Gonzáles.

*In the Beginning Was the Worm* – a book by Brown about the three Nobel Prize winners whose discoveries led to the sequencing of human genome.

It is very interesting that using the Bible as a precedential text actually points out that the European civilization loses its close ties with religion. For strict Christians, the presented examples may sound inappropriate, even blasphemous. But at the same time, they all prove that our civilization is indeed based on values and morality originating from Christianity. Evidently, even people with no or minimal religious convictions are capable to recognise the clues provided by the precedential texts and draw the expected consequences. The reference to various texts from the Bible creates the image of absolute, indisputable truth and adds importance to the message. But in cultures based on other religions, those quotations would not achieve the same impact, as with great probability, the reference would be simply lost and the adapted words would sound rather strangely.

### Precedential names within one culture

Precedential names are names fixed in the minds of a particular cultural community and they are very often associated with some precedential texts or situations. Sometimes, it can be difficult to decide whether the author refers to a particular precedential name or text. Such problems occur especially when a text carries a heading which is a name at the same time. The difference can be identified in the correlations. We can demonstrate it on the example of *Robinson Crusoe*. The title of the novel is identical with the name of the main character. But the associations created in the abovementioned examples were connected with his adventures rather than his personal character. Though, in some other contexts it could appear as a precedential name too. On the other hand, *Othello* is predominantly associated with the characteristic of extreme and violent jealousy rather than the story of his unhappy and tragical marriage poisoned by his 'best friend' ending with a murder. Therefore, we can include him among precedential names.

Precedential names are either proper names of real people, historical figures, or fictive characters, but we can include there also geographical names of particular importance and significant or unique objects with a special meaning. In the case of historical figures, a process of mythologization takes usually place when real, flash and blood people are changed into symbols of a specific set of values and characteristics recognised and highly praised by a language and cultural community. We provide several examples of how precedential names function in a familiar cultural context.

Přes štefánikovský motiv Jakubisko polemizuje s mytizací ideálů nacionálních. (Jakubisko argues with mythification of national ideals by means of Štefánikian theme) – a book of film reviews. (Bernard)

*Štefánik sa v hrobe obracia, Gašparovič daroval jeho bustu od komunistu* (Štefánik is turning over in his grave, Gašparovič presented his bust made by a communist) – a critical article about the relationship of the Slovak Republic and its president with the communist China.

*Jánošíkovský komplex, populisti a tvár budúcej Európy* (Jánošík complex, populists and the future face of the Europe) – a critical blog about the Slovak political arena.

*Bojovníci proti kríze podsúvajú "jánošíkovský komplex"* (Anti-crisis fighters are enforcing the Jánošík complex) – a critical article about an election campaign in Slovakia.

All the previous examples build on the image of two typical Slovak national heroes who are considered the true 'paragons of virtue' in the Slovak culture. Štefánik is one of the most often mentioned cultural heroes of Slovakia. His life, his numerous achievements as a scientist, diplomat and above all as a leading personality of the fight for independence against the Habsburg monarchy together with his mysterious, tragical death soon after the creation of the 1st Czechoslovak Republic in 1919, made him a legend in the minds of Slovaks. His personality was invoked in the past by various political regimes for their own purposes but the folk tradition survived depicting him as a great scholar, international negotiator, excellent organiser and a devoted patriot who sacrificed everything, even his life for his country. In his case, not many changes took place in the process of mythologization, only some of his characteristics overshadowed others. His image is still larger than life in the minds of people. Therefore, his mention in the provided examples is based on the general perception of his impeccable character and as a benchmark of ethical behaviour.

On the other hand, Jánošík is a slightly different case. Historically, he was a regular highway man living at the beginning of the 18th century in the central part of Slovakia. Jánošík was publicly executed by hanging at the age of 25 in Liptovský Mikuláš as a common thief. He acted as a highway man for only 2 years but with time, he turned into a heroic figure who allegedly stole from the rich and divided the spoils among the poor. The poor were usually Slovaks so, gradually, his image incorporated also a national, patriotic strand. He turned into a legendary patron of the oppressed Slovak nation with little resemblance with the original person. The very fact that there exist these two parallel images of Jánošík in the public awareness, the real and the mythical one, was used in the abovementioned articles.

But with the exception of Czech Republic both names are probably hardly known abroad and therefore, they serve as excellent precedential names only within the Slovak culture. We can list some Czech precedential names as well reflecting their values, such as Charles IV., T. G. Masaryk or St. Wenceslaus.

*Pane kníže, na koně, ať to má masarykovský rozměr* (Your Grace, up in the saddle, to give it a Masarykan dimension) - an ironic article published in *Parlamentní listy* prior to parliamentary elections.

The author counts with the general familiarity of T. G. Masaryk, the 1st president and one of the founding fathers of the Czechoslovak Republic, and especially with the recognition of the reference to one of the most famous photographs showing him sitting proudly in the saddle. The aim is to prove the incomparability of the presidential candidate with his great predecessor.

*Formovalo jej prostředí rodiny, kde vládl masarykovský duch jeho otce Václava...* (He was formed by the family environment where a Masarykan spirit of his father Vaclav ruled) – a book about the Czech theatre (Žák, 2012).

In this example, the author exemplifies the domestic environment of the discussed person with the heritage of T. G. Masaryk based on democracy, patriotism and sophistication. He can vividly present the context by only mentioning just one name. Such is the power of a properly chosen precedential name.

*V každém z nás je kousek Švejka aneb reakce na blog Pallotto* (There is a bit of Švejk in each of us, or a reaction to Pallotto›s blog) This is a chain of articles reacting to the original text of a Czech blogger who expressed her negative attitude towards the novel written by Hašek. The main character of the novel Švejk is a very popular figure and her abuse of his character aroused a long list of negative reactions. We may fairly conclude from them that Švejk is a very strong precedential name in the Czech Republic and his life philosophy of quiet endurance and irony through hard times are still highly valued.

*Hloupý Honza, nebo Václav?* (Dumb Jack or Václav?) – an article discussing Czech cinematography.

Dumb Jack is a typical Czech folktale character, a country boy with a foolish mind and a kind heart used in the folktales as a dubious hero. He is usually rewarded in the end but that happens due to sheer luck and his kindheartedness rather than his endeavours. He represents one of the typical negative stereotypes about the Czech rural population.

Another important source of precedential names are geographical names. We can mention several locations that are used as precedential names within the Slovak or Czech cultures. Places like Kriváň, Tatry or Říp are spots with a special connotation for the Slovak or Czech culture but outside of them are just mountains.

*"Nad Tatrou sa blýska, hromy divo bijú"* (There is lightning over the Tatras, thunderclaps wildly beat) – the lyrics of the Slovak national anthem. The lyrics were written in the revolutionary year of 1848 when the Slovaks began to organise their national movement and rose against Hungarian Magyarization in the Habsburg empire. The Tatra mountains became the symbol of the Slovaks and a strong association between the two ideas was established since then. The text of the original poem metaphorically describes the Slovak nation through their beloved mountains, proud and resilient.

*"Co Mohammedu Mekka, to Čechu má být Říp. Na okraj předvolebního stoupání a klesání sociálních demokratů"* (Like Mekka to Mohamed, like Říp to Czechs. Few remarks to the rise and fall of social democrats) – a critical article about the political campaign of a party.

The author demonstrates his persuasion that the potential audience perceives the mentioned mountain the same way as he does, as the fundamental historical symbol of the Czech self-determination. The image of the place is sacred for the Czechs and therefore its misuse for political games is nearly unforgivable.

*"Opäť je tu tuzex, budajka aj sáčkové mlieko."* (Tuzex, budajka and sacked milk are back again) – an article describing a tendency to introduce certain special products from the communist era where the author counts with the readers' recognition of the mentioned objects and their special meaning

in the Slovak culture. These items are not just some memorabilia of the past times, they carry a specific culturally relevant meaning as well. Budajka became a typical symbol of the Velvet revolution in Slovakia, its name is derived from the name of one of the tribunes of the revolutionary times, Jan Budaj, who wore it all the time. Tuzex was a special shop where exclusive, luxury products imported from abroad were sold but not for the official currency of the state but special notes replacing foreign currency. Most of the people were unable to even enter that shop, it was accessible only for the chosen ones. Understanding its status and image for an outsider is very difficult.

### Precedential names across cultures

As in the case of precedential texts, some precedential names have become recognisable in a wider context. They carry the same special meaning as in their original cultural environment. Here are some examples:

*"Could France's Next President Be a Thatcherite?"* – an article considering the chances of various candidates for French presidential elections.

*"Thatcherite victor vows sharp shock for France"* – tough reforms promised by a candidate in the French elections.

Both examples use the same precedential name, Margaret Thatcher, the former British prime minister. Her political style, tough decisions, strict conservative policy and personal image gave her the nickname the 'Iron Lady'. Again, we may notice the beginning process of mythologization when most of her personal traits and particular political decisions are becoming irrelevant and only her overall approach to politics and government remain fixed in the memory of people even outside Great Britain. She exemplifies a long list of famous historical personalities who entered the global 'hall of fame'.

*"NBC in Hamletian dilemma: To air or not to air Miss USA Pageant"* – an article about media decisions.

*"To perform or not to perform: A musician's Hamletian dilemma"* – an essay about the political persuasions of some artists.

These two examples also represent the pool of precedential names that function equally on both cultural and civilizational levels. The 'world literature' is a prolific source of such names. Hamlet together with other characters from Shakespeare's dramas have become archetypes used to characterise current people. Marking someone as Othello, Iago, Julia, Romeo or Ophelia provides a clear opinion of the speaker about the character of the marked person. Again, as mentioned earlier, different types of precedential phenomena can be combined to strengthen the unambiguous message, as in these examples precedential expressions were used simultaneously.

We will present also some geographical locations as precedential names in a civilizational context as well.

*"Ilustrátorský Olymp"* (Illustrators' Olympus) – an exhibition presenting the best awarded illustrators of books for children. The article refers to Mount Olympus in Greece, where the chosen, most powerful

mythological gods of the Ancient Greeks dwelled. The meaning of the location is equally understood around Europe, as Ancient Greece belongs to the foundations of the European civilization. The Greek mythology is widely known as one of the early spiritual sources of European worldviews. We could mention other examples such as the river Styx, Olympia, Delphi, Sparta or Athens. They all carry an important additional message and are equally interpreted throughout Europe.

*"So it was a Spartan upbringing compared to today and that feeds into things on many levels."* – Keith Richards' interview about his childhood.

The expression 'Spartan upbringing' evokes all around Europe the same image of very tough and frugal conditions and therefore does not require detailed description with many details and examples.

*"Malý Rím láka turistov kostolmi a opevnením"* (Little Rome attracts tourists by its churches and fortifications) – an article in a newspaper describing the attractions of the town of Trnava. The readers are expected to understand that Rome is in Europe perceived as the absolute centre of Christianity and is therefore rich in sacral architecture. Thus, comparing a Slovak town to Rome the author points out its great religious history and tradition.

When discussing special objects in the function of precedential names with a civilizational significance we need to turn to the foundations of our civilization again. Expressions such as Ariadne's thread, a Trojan horse, the sward of Damocles or Augean stables are excellent examples of a universal interpretation based on a shared civilizational foundation.

*"Trojan horses of the microbial world: protozoa and the survival of bacterial pathogens in the environment"* - a scientific article where the title counts with the familiarity of the term 'Trojan horse' as a symbol of seemingly harmlessness turning out to be harmful or malicious. The author used the precedent name to effectively manifest the manner pathogens remain in the environment. Another very active use of the same term is well-known in the area of information technology where it represents a programme installing malware into one's computer.

*"Boris Johnson says North Korea is holding a 'nuclear sword of Damocles' over a 'trembling human race'"* – a speech of the British minister of foreign affairs at a conference

*"Every now and then some science news story will hit the press trumpeting the latest Damocles sword. Giant asteroid could wipe out life on Earth!"* – an article about the development of the Universe.

Both examples use the 'sword of Damocles' to express the idea of a constant threat hanging above the human race. The audience may not necessarily know the original Greek myth in details but the metaphor is familiar and therefore effective too.

### Precedential situations or events within one culture
History is generally a very rich source of precedential phenomena, especially situations and events.

Most cultural communities are proud to study their past and the key events are relatively well distributed in the minds of the members.

Precedential situations or events are such mostly historical incidents that have a standard and very particular connotation. They represent either great victories or just the opposite, traumatizing defeats with a great impact on the population. These are then used for comparison with current events in an effective and unambiguous manner. Examples can list events from one particular culture or again such ones which are known within the one civilization or even globally. Prague Spring, the Slovak National Uprising, 1968 or 1989 are examples of precedential events usable within a single culture.

*"Osmičkové roky byly pro náš stát i náš národ velmi osudové"* (The octonary years were truly fateful for our state and nation) – an article written by a mayor of a Czech town.

This example demonstrates an even higher level of utilising precedential events. The term 'octonary years' is actually a merge of several precedential events – 1918, 1938, 1948 and 1968. Each of those years can be used as precedential events on their own but in this particular example they are all integrated. This strengthens the impact of the intended message.

*"Nežná"* (The velvet one) – a political review criticising in 2013 the contemporary attempts to denigrate the importance of the Velvet revolution.

*"Keď sa povie nežná, počujem kľúče"* (When the velvet one is mentioned, I hear keys) – an article about cultural symbols.

These two examples use a shortened version of the term Nežná revolúcia (Velvet revolution) which signalises how familiar the expression is. The tendency for language efficiency led in this case to the omission of the word revolution as a redundant one. The general interpretation of the event established highly positive connotations which are according to the author of the first article attacked by dissenters. The image of the Velvet revolution is closely connected with several symbols, e.g. the already-mentioned budajka, candles and above all, bunches of keys ringing out the old political system. Therefore, the author mentions them as an aural manifestation of victory over the old regime.

*"Noc, která udusila Pražské jaro"* (The night that smothered the Prague Spring) – an article about various events commemorating the anniversary of the occupation of Czechoslovakia in 1968.

The period of budding democracy was abrupted by the arrival of the Soviet army. The term Prague spring was coined to stress the hopeful atmosphere in the country, the expectations of people and their mindset comparable to the awakening nature. Interesting is the use of another metaphor in this heading; the verb smothering leads us to understand that the Prague Spring was a living organism, consisting of millions of people.

*"Nejeden politik už v* Čechách *dopadl jako sedláci u Chlumce."* (Numerous politicians in Bohemia ended up like the peasants in Chlumec) – a book review describing the ambitions of a politician and his failure to fulfil them.

This precedential event is a historical reference to a failed peasant uprising taking place in 1775. The poor peasants had no chance against the imperial army and were quickly defeated. An interesting feature of the precedential situations and events is identifiable in that example. Probably very few members of the language and cultural community actually know anything about the real, historical event; still its image of failure, disappointment and gloomy consequences survived in the shared cultural memory.

### Precedential situations or events within one culture

As mentioned above, history serves as a plentiful source of precedential events. But in most cases, we cannot isolate the history of one community from other neighbouring ones, and often events in one place may resonate in the consciousness of relatively distant cultures. Therefore, some events serve as precedential ones in a much wider context. 9/11, Maidan, Cold War, Chernobyl or Waterloo are examples of such events serving as precedential events within one civilization or even globally.

*"Waterloo pre EÚ?"* (Waterloo for the EU?)– a critical article about the state of affairs in the European Union.

*"Slovenské Waterloo v kvalifikácii* v *Brne"* (A Slovak Waterloo in the qualifications in Brno) – a report about a badminton match.

*"Could Napoleonic Xenophon be heading for his Waterloo?"* – an article discussing senatorial nominations in Australian elections.

*"Obamacare: The Republican Waterloo"* – an article discussing the American political situation under Obama's presidency.

These four examples prove the standard meaning of 'Waterloo' as a precedential situation. In all of them, it represents a disastrous defeat, with no hope for the future. It failure is final and inevitable, whether it is the policy of the EU, an international sport event, Australian elections or American healthcare policy. Waterloo labels them all in the same way. We may note in the Australian article doubling the use of precedential phenomena again, the author uses the precedential name Napoleon to sketch the character of one of the contenders and stresses his own opinion about the candidate's future by using the closely related precedential event Waterloo.

*"Jak se dělá a hlavně platí Majdan"* (How to make and in particular pay for a Maidan) – an article criticizing demonstrations in Ukraine organised and paid allegedly by anyone who can afford it.

*"Po médiách* a ústavnom *súde prišla parlamentná kríza. Chystá sa majdan vo Varšave?"* (Following the media and the constitutional court, a parliamentary crisis came. Is there a maidan in the making in Warsaw?) – an article about the events in the Polish parliament evoking popular disagreement and public meetings in 2016. Interestingly, the word 'maidan' was used without a capital M, evoking the impression that it represents a generally accepted concept. This seems to follow the pattern of borrowing lexical units from other languages with a very specific semantic meaning.

"I crossed the Rubicon about not being president and being vice president when I decided to take this office" – words of a former Vice-President of the USA

*"Sometimes you don't know if you're Caesar about to cross the Rubicon or Captain Queeg cutting your own tow line."* – the words of a Supreme Court Justice about the rulings of the Supreme Court

The last two examples refer to an event going back into the period of the Ancient Roman Republic when Julius Caesar made a decision to turn on Rome and begin his fight for power. Crossing the Rubicon is interpreted as a final decision of no return when backing down is impossible. In addition, in the second case we find two more precedential phenomena, a precedential name Captain Queeg from the novel and later movie 'The Cain Mutiny' and a historical figure of Julius Caesar supporting the meaning of the mentioned precedential event. The speaker counts with a general familiarity of the phenomena, though Captain Queeg would probably work well mostly within the American culture while others would struggle with the image of that novel character.

### Precedential expressions

Precedential expressions are the fourth major type of precedential phenomena. They can be defined as expressions with a special meaning exceeding the summary of its components. Usually, they are quotes of real, historical persons or sometimes of fictive characters containing an important, timeless message. Their use evokes very clear-cut emotional, cultural associations and enriches it with a distinct metaphorical meaning. In some specific cases, precedential expressions can be very recent ones with a relatively short lifespan. Those usually reflect various aspects of a particular political discourse. As in the case of the previous types of precedential phenomena, these expressions work well in a particular cultural context but some of them reach over the cultural boundaries and can be used in a similar manner in a much wider, often global context. The abovementioned timely precedential expressions are usually confined to their original cultural environment only. The following examples demonstrate the mentioned variations of precedential expressions.

### Precedential expressions in a cultural context

Precedential expressions are very popular in both oral and written communication. Using them, the author proves his/her sophistication and educational background and simultaneously invokes the authority of the original author to support the presented opinion or attitude to a recent event.

*"Máme holé ruce... a vyhrnuté nohavice"* (Our hands are empty... and our trousers rolled up) – an article commemorating Václav Havel.

The words 'Máme holé ruce' refer to the major slogan of the Velvet revolution in 1989 taking place in the former Czechoslovak Republic. It was a spontaneous outcry of the public facing the armed police forces showing their peaceful but determined stance. Václav Havel was closely connected with the revolution and the combination of the slogan with a tender irony in reminding people about

his seemingly short trousers during his first presidential inauguration creates a strong image of the politician.

*"Pravda a láska už netáhne. Proč se z Havlova hesla stala nadávka?"* (The truth and love are not attractive anymore. Why did Havel's slogan turn into a swear?) – an article discussing the loss of moral values after 1989.

The title of the article uses the precedential expression "Pravda a láska musí zvítězit and lží a nenávistí" (Truth and love must prevail over lies and hatred) used by Václav Havel during the Velvet revolution. It is one of the most often mentioned quotations connected with his person though, the original author was actually Mahatma Gandhi. Still, the words are so well-established in the minds of the Czech public that they immediately connect them with the Czech icon of democracy.

*"Keď ste si ma upiekli, tak si ma aj zjedzte!"* (Once you've baked me, eat me!) *USA edition or "Když si je Američané pochytali, ať si je též někam u sebe umístí"* (Once the Americans caught them, let them place them somewhere close by too) – the Slovak diaspore in the USA debating Guantanamo prison on Cuba.

*"Keď ste si ma upiekli, tak si ma aj zjedzte!"* – were allegedly the last words of the Slovak cultural hero Juraj Jánošík before his execution. They reflect the pride of the condemned man (the mythologized cultural hero) and his persuasion that whatever one starts he needs to complete it too and endure anything until the bitter end.

*"Libži, Libži, do roka a do dne!"* (Libež, Libež, in a year and a day) (Lomikar, Lomikar, in a year and a day!)– an article about a football match.

*"Do roka a do dne Lomikare (Vsetíne) !!!"* (In a year and a day Lomikar (Vsetín)!!!) - a blog about a traditional car race.

These two examples used the precedential expression "Lomikare, Lomikare, do roka a do dne!" (Lomikar, Lomikar, in a year and a day!) originating from the historical novel Psohlavci (The Dogheads) written by Alois Jirásek. One of the main characters, Jan Sladký Kozina, pronounced these words from the gallows, daring his judge to meet him at Doomsday soon. Using those words in the context of various sport events expresses the idea of daring one›s opponents/competitors to take up the challenge next year. The precedential expressions stemming from history or literature are characterised by their longevity and their meaning is more or less understandable even to people of less education.

But everyday life, mass media, advertisements or political events also create opportunities for expressions becoming catchwords which resonate in the community for a shorter period of time. Interestingly, most of them are coined by an unknown author and are turned into ‹fashionable folk terms›. We provide some examples of that type of precedential expressions.

*"Kam až vedie široký tunel?"* (How far does this wide tunnel lead?) – a campaign developed for Slovak investigative journalists referring to corruptive behaviour of politicians.

*"Slovensko ovládla Gorila. A potom Smer"* (Slovakia has been overruled by the Gorilla. And then by Smer.) - An article describing a major Slovak political scandal.

These two examples demonstrate how relatively recent political events receive nicknames which can gradually turn into precedential expressions. A 'tunnel'- a neutral term describing an artificial underground passage built through a hill or under a building, road, or river was enriched with a metaphorical meaning used only in the Slovak or Czech political context. It describes financial fraud, ransacking and embezzlement.

A gorilla is universally understood as the largest living primate but in the Slovak political discourse it represents corruptive behaviour of politicians. Such interpretation would be impossible for anyone who is not familiar with the original political scandal. These short-lived expressions can be especially difficult to understand for outsiders and therefore students of languages and cultures need to be alerted to look out for them and search for their special meaning.

**Precedential expressions in a wider context**

Quoting famous people is considered to be a sign of sophistication There are many collections of famous quotes published in many countries and translated into a number of languages. Therefore, many of them have become famous almost globally and are an excellent source for precedential expressions. Well-known politicians, characters from famous literary works or religious leaders are all cited to add importance and meaning to the author's message.

*"Social media users show solidarity with Germany with #IchBinEinBerliner"* (I am a Berliner) – a movement of solidarity with Berlin after the Christmas terrorist attack.

This precedential expression refers to the visit of J.F. Kennedy of Western Berlin in 1963 expressing his solidarity with the local citizens isolated by the Berlin Wall. They were in a difficult situation when all goods had to be airlifted for them because they were located in the middle of the former GDR. There is a parallel between that historical period and the dire situation after the terrorist attack. The same expression was used in the following example as well.

"Ich bin ein Berliner - and it took the AfD to make me see it"- a reaction following the local elections in Berlin.

In this example the author informs us that she is a newcomer in Berlin and actually never liked the capital of Germany but the results of the elections caused her becoming more devoted and involved in fighting right-wing politics. Again, the theme of solidarity and support are expressed by the famous quote.

The following examples show the effect of precedential expressions originating from Shakespeare's plays. His works and characters belong among the most quoted ones thanks to their general popularity. The words in the following examples refer to the famous speech of prince Hamlet in the eponymous drama by William Shakespeare expressing his dilemma whether to live on or die. The

authors who used his words for their own purpose count with the understanding of the audience that the subject of the article is a decision of great importance with serious consequences.

*"To be or not to be of good fame, that is the question"* – a scientific article discussing duels in history.

*"To be or not to be in social media: How brand loyalty is affected by social media?"* – a scientific article about marketing strategies.

Both cases prove that minor changes do not impede identification and proper interpretation of the message.

*"There Is Something Rotten About The Gulf Feud, And It's Not Qatar"* – an article about unfair allegations against Qatar.

*"There's something rotten in the State of Denmark", wrote William Shakespeare. 400 years on, he wouldn't have to go as far as Denmark to find something really smelly. He could just wander down to the House of Lords"* - a critical article about the need to carry out changes in the system of the British Parliament.

These two articles use a precedential expression from the same play. Its meaning includes suspicion about foul play and lowly motives. By using that particular expression, adapted again, the authors want to draw the attention of the readers to some activities and persuade them that they are dubious. It happens in an inconspicuous way just by using precedential phenomena with their fixed axiological character.

**Conclusion**

The paper deals with the study of precedential phenomena as a relatively recent object of interest in cultural linguistics. Two major approaches were mentioned in the interdisciplinary research of mutual impact of language and culture. The research of precedential phenomena developed mainly in the Slavic-languages-based research as a further development of the research of intertextuality. The four major types of precedential phenomena, precedential texts, precedential names, precedential situations or events and precedential expressions were discussed, characterised and their role demonstrated on several examples. Each type of precedential phenomena was discussed first, from the angle of a local culture and then from the perspective of a civilization or even their global impact. The main functions of precedential phenomena were also described including identification, communicative function, evaluation, stylistic, pragmatic and persuasive function, demonstrative, euphemistic or dysphemistic and unifying functions.

Considering the practical consequences of studying precedential phenomena, we would like to state that their familiarity is very useful for students of languages and/or cultures. Though, precedential phenomena may occupy only a small fraction of the text, still they are able to transmit a complex message in a very effective manner. Their identification in foreign texts and ability to discover their cultural message may increase both language and cultural competence of students. Though their active use in foreign

language could be sometimes perceived as affected by native speakers, their 'passive' perception and identification can improve the flow of ideas and exchange of messages. Therefore, we strongly recommend incorporation of their study into advanced courses of languages and cultures.

### References

Takakika, "Sú prežraté deti šťastné?" Rodinka.sk, https://babetko.rodinka.sk/zo-zivota/vase-pribehy/su-prezrate-deti-stastne/ Accessed October 2017.

ECAV Vrbovce, "Kratka uvaha: Zamestnanecke Vztahy", Cirkevny zbor Vrbovce, https://vrbovcezbor.wordpress.com/2013/01/07/zamestnanecke-vztahy/ Accessed December 2017

INCOMA Slovakia, s.r.o., "Odpad nad zlato", http://www.odpadjesurovina.sk/#kampane-a-vzdelavanie Accessed February 2018.

Plus 7 dní, "Láska nad zlato", https://plus7dni.pluska.sk/Relax/Laska-nad-zlato-Par-neznych-dotykov-dokaze-viac-ako-drahe-dary Accessed January 2018

Trnavský hlas, "Módna polícia: Prší, prší len sa leje, s dáždnikom sa dobre smeje", http://www.trnavskyhlas.sk/c/6679-modna-policia-prsi-prsi-len-sa-leje-s-dazdnikom-sa-dobre-smeje.htm, Accessed December 2017

Brittany Tourism, "Play at being Robinson Crusoe on Milliau Island", http://www.brittanytourism.com/ideas/brittany-experiences/play-at-being-robinson-crusoe-on-milliau-island, Accessed December 2017

Air France, „Le Sauvage, a, exceptional Robinson Crusoe experience", https://www.airfrance.fr/FR/en/common/travel-guide/le-sauvage-a-exceptional-robinson-crusoe-experience.htm, Accessed December 2017

Air France, „Tsarabanjina: an improved version of Robinson Crusoe", https://www.airfrance.fr/FR/en/common/travel-guide/tsarabanjina-an-improved-version-of-robinson-crusoe.htm, Accessed December 2017

Emma on-line, "Kto svojmu frajerovi neklame, nech hodí kameňom: Hitparáda našich výmyslov"

https://www.pluska.sk/emma/sexi/10/kto-svojmu-frajerovi-neklame-nech-hodi-kamenom-hitparada-nasich-vymyslov.html, Accessed January 2018

SME, "Nech hodí kameňom ten, kto neberie žiadne lieky", https://nagyova.blog.sme.sk/c/465619/nech-hodi-kamenom-ten-kto-neberie-ziadne-lieky.html, Accessed February 2018

Fein, B., "He who is without sin...let him first cast a stone at her." https://www.huffingtonpost.com/bruce-fein/he-who-is-without-sinlet_b_13355742.html, Accessed December 2017

Tex, J.," He Who Is Without Funk Cast the First Stone", https://www.discogs.com/Joe-Tex-He-Who-Is-Without-Funk-Cast-The-First-Stone/master/119935, Accessed January 2017

Muppet, A., "And God Created the Bicycle", http://www.mbr.co.uk/forums/archive/index.php/t-5153.html, Accessed November 2017

Gonzáles, T., "In the beginning was the sea", Pushkin Collections, Pushkin Press, 2014

Brown, A.,*In the Beginning Was the Worm*, Columbia University Press, 2005

Bernard, J., *Z šedé zóny: texty a kontexty,* AMU, 2010

TASR, "Štefánik sa v hrobe obracia, Gašparovič daroval jeho bustu od komunistu", http://www. pluska.sk/spravy/z-domova/slovensko/politika/stefanik-hrobe-obracia-gasparovic-daroval-jeho-bustu-od-komunistu.html, Accessed January 2018

HNonline. "Bojovníci proti kríze podsúvajú "jánošíkovský komplex"." 17 September 2009. *Hospodárske noviny.* 3 November 2017. <http://dennik.hnonline.sk/375822-bojovnici-proti-krize-podsuvaju-janosikovsky-komplex>.

Ondrášik, M., *"Jánošíkovský komplex, populisti a tvár budúcej Európy", https://milosondrasik.blog. sme.sk/c/166683/Janosikovsky-komplex-populisti-a-tvar-buducej-Europy.html,* Accessed February 2018

Flašík, F., *"Bojovníci proti kríze podsúvajú "jánošíkovský complex",* https://blogy.hnonline.sk/fedor-flasik/bojovnici-proti-krize-podsuvaju-janosikovsky-komplex, Accessed November 2017

Parlamentní listy, *"Pane kníže, na koně, ať to má masarykovský rozměr",* https://www.parlamentnilisty. cz/arena/monitor/Pane-knize-na-kone-at-to-ma-masarykovsky-rozmer-Predvolebni-VIDEO-Ctvrtnicka-se-Schwarzenbergem-kteremu-nebudete-verit-506861, Accessed December 2017

Žák, J., Havel, V., *Divadlo podle Havla,* XYZ, 2012

Novotná, I.M., "V každém z nás je kousek Švejka aneb reakce na blog Evy Pallotto", https://info.blog. idnes.cz/blog.aspx?c=163811, Accessed December 2017

Boháčková, K., Hloupý Honza, nebo Václav? https://www.advojka.cz/archiv/2008/5/hloupy-honza-nebo-vaclav, Accessed November 2017

Kotrba, Š., Co Mohammedu Mekka, to Čechu má být Říp. Na okraj předvolebního stoupání a klesání sociálních demokratů, https://legacy.blisty.cz/art/10287.html, Accessed December 2017

Sage, A., *"Thatcherite victor vows sharp shock for France",* https://www.thetimes.co.uk/article/ france-splash-pd5gh7dtd, Accessed December 2017

Slovenská národná knižnica, *"Ilustrátorský Olymp"*, http://www.snk.sk/sk/udalosti/136-ilustratorsky-olymp/event_details.html, Accessed November 2017

Machovič, P., "Malý Rím láka turistov kostolmi a opevnením", https://cestovanie.pravda.sk/mesta/ clanok/4788-maly-rim-laka-turistov-kostolmi-a-opevnenim/, Accessed December 2017

SME.sk, "Keď sa povie nežná, počujem kľúče", https://domov.sme.sk/c/5113314/ked-sa-povie-nezna-pocujem-kluce.html, Accessed January 2018

.Týždeň, *"Nežná",* https://www.tyzden.sk/casopis/14541/nezna-2/, Accessed January 2018

SME.sk, *"Opäť je tu tuzex, budajka aj sáčkové mlieko."* https://fici.sme.sk/c/20061875/opat-je-tu-tuzex-budajka-aj-sackove-mlieko-tychto-7-staromodnych-vyrobkov-zazilo-znovuzrodenie.html, Accessed January 2017

Týdeník ECHO, *"Noc, která udusila Pražské jaro",* https://echo24.cz/a/isvBd/noc-ktera-udusila-prazske-jaro-stacilo-par-hodin-a-zeme-byla-okupovana, Accessed December 2017

Krajské listy, *"Nejeden politik už v* Čechách *dopadl jako sedláci u Chlumce.",* https://www.krajskelisty.cz/kultura/15382-nejeden-politik-uz-v-cechach-dopadl-jako-sedlaci-u-chlumce-obratny-diplomat-se-mel-stat-kralem-zasahl-ale-kruty-osud.htm, Accessed January 2018

.Týždeň, *"Waterloo pre EÚ?",* https://www.tyzden.sk/casopis/17683/waterloo-pre-eu/, Accessed January 2018

SZBe, *"Slovenské Waterloo v kvalifikácii* v *Brne",* http://bedminton.sk/homepage/read?articleId=6631, Accessed January 2018

InDaily, *"Could Napoleonic Xenophon be heading for his Waterloo?",* https://indaily.com.au/opinion/2017/10/12/napoleonic-xenophon-heading-waterloo/, Accessed January 2018

*"Obamacare: The Republican Waterloo",* https://www.theatlantic.com/politics/archive/2017/03/the-republican-waterloo/520833/, Accessed January 2018

*Haló noviny, "Jak se dělá a hlavně platí Majdan",* http://www.halonoviny.cz/articles/view/46555677, Accessed January 2018

Denník N, *"Po médiách a ústavnom súde prišla parlamentná kríza. Chystá sa majdan vo Varšave?",* https://dennikn.sk/636455/polsko-po-mediach-a-ustavnom-sude-prisla-parlamentna-kriza-chysta-sa-majdan-vo-varsave/, Accessed January 2018

Underground.cz, *"Máme holé ruce... a vyhrnuté nohavice",* http://www.undg.cz/3788/mame-hole-ruce-a-vyhrnute-nohavice/, Accessed January 2018

Audiklub, *"Keď ste si ma upiekli, tak si ma aj zjedzte!" USA edition or "Když si je Američané pochytali, ať si je též někam u sebe umístí",* https://audiklub.cz/forum/tema/258574-ked-ste-si-ma-upiekli-tak-si-ma-aj-zjedzte-usa-edition&sid=1d99431914229fe1441f6573e462cf34, Accessed January 2018

Obec Ostředek, *"Libži, Libži, do roka a do dne!",* http://chopos.cz/tj-sokol-ost%C5%99edek/tj-sokol-ostredek-aktuality/5137-libzi-libzi-do-roka-a-do-dne.html

Hustý, P. *"Do roka a do dne Lomikare (Vsetíne) !!!", In: eWRC.cz,* Accessed December 2017 https://www.ewrc.cz/clanek/31358-do-roka-a-do-dne-lomikare-vsetine/, Accessed December 2017

Mezzofiore, G., *"Social media users show solidarity with Germany with #IchBinEinBerliner",* https://mashable.com/2016/12/20/berlin-attack-ichbineinberliner-social-media/#XKh1il4W_mq1, Accessed February 2018

Pugsley, D., *"To be or not to be of good fame, that is the question",* In: HeinOnline, http://heinonline.org/HOL/LandingPage?handle=hein.journals/fundmna22&div=20&id=&page=, Accessed February 2018

Richard, M.O., Habibi, M.R., Laroche, M., *"To be or not to be in social media: How brand loyalty is affected by social media?",* In: ScienceDirect, http://www.sciencedirect.com/science/article/pii/S0268401212000916, Accessed February 2018

Katsimpras, N., *"There Is Something Rotten About The Gulf Feud, And It's Not Qatar",* www.huffingtonpost.com/entry/there-is-something-rotten-about-the-gulf-feud-and_us_593ac00ee4b094fa859f17c1, Accessed February 2018

Mellor, D., *"There's something rotten in the State of Denmark", wrote William Shakespeare. 400 years on, he wouldn't have to go as far as Denmark to find something really smelly. He could just wander down to the House of Lords",* https://www.lbc.co.uk/opinion/david-mellors-blog/house-of-lords-needs-changing-david-mellor/, Accessed February 2018

SME.sk, "Sme tí, ktorí sa neprestanú pýtať. SME má novú kampaň od TRIADu" https://strategie.hnonline.sk/media/844303-sme-ti-ktori-sa-neprestanu-pytat-sme-ma-novu-kampan-od-triadu, Accessed December 2017

TASR, *"Slovensko ovládla Gorila. A potom Smer",* https://slovensko.hnonline.sk/447408-slovensko-ovladla-gorila-a-potom-smer-video, Accessed December 2017

Bachman, L.F. *Fundamental Considerations in Language Testing*, OUP, 1990

Barthes, R. "The Death of the Author (1968)." *Aluze* 10.3 (2006).

Bernard, J. *Z šedé zóny: texty a kontexty* . AMU, 2010.

Canale, M. From Communicative Competence to Communicative Language Pedagogy, In

Richards, J.C., Schmidt, R.W. (Eds.) *Language and Communication.* Longman 1983

Canale, M., Swain, M. Theoretical bases of communicative approaches to second language teaching and testing. Applied Linguistics 1, 1980

Council of Europe, *Common European Framework of Refference for Languages: Learning, Teaching and Assessment.* Strasbourg, 2001

Dulebova, I. *Precedentné fenomény súčasného ruského jazyka*. Bratislava: Univerzita Komenského v Bratislave, 2015.

Gannon, M. *Understanding Global Cultures*. SAGE Publications Ltd., 2013.

Hymes, D.H. On Communicative Competence, In: Pride, J.B., Holmes, J. (Eds.) Sociolinguistics. Penguin Books Ltd., 1972

Kramsch, C. *Language and Culture*. Oxford: OUP, 1998.

Krasnych, V., V. *Etnopsycholingvistika i lingvokulturologia*. Moskva: Gnozis, 2002.

Regier, T., Xu, Y. "The Sapir-Whorf hypothesis and inference under uncertainty." 1 January 2017. *e-scholarship.* <https://cloudfront.escholarship.org/dist/prd/content/qt82s4k3pc/qt82s4k3pc.pdf>.

Sharifian, F. *Cultural Linguistics*. John Benjamins Publishing Company, 2017.

Sipko. *Teoretické a sociálno-komunikačné východiská lingvokulturológie*. Prešov: Filozofická fakulta Prešovskej univerzity v Prešove, 2011.

Mariana Machová

# "Curious Creatures": Elizabeth Bishop's Animals as Messages to Translate

Abstract: *Elizabeth Bishop's poems are famously inhabited by animals, both domestic and exotic, which are met, observed, described, sometimes interacted with. The paper suggests that the way animals are treated in Bishop's poetry can be connected to her interest in translation and to the importance of the concept of translation in her poetics. While animals are a familiar part of our world, they are simultaneously strange representatives of a different world, which can be easily encountered, but hardly ever fully understood and known. In trying to approach the animals and to bridge the fundamental difference between us and them, it does not only become obvious that a complete understanding, a perfect translation, is impossible, but the meeting with the strange and unknowable also casts a different perspective on what has seemed known and familiar so far. In the meeting of the strange world of animals, our own world starts feeling strange, unknown, and unknowable, too. The tension between familiarity and foreignness, and the skepticism about the possibilities of knowledge are characteristic of Bishop's poetics, and they can be well illustrated on her treatment of animals, including some of the very famous ones, such as the fish from "The Fish", the seal from "At the Fishhouses", or the moose from "The Moose".*

Elizabeth Bishop (1911–1979) is a poet well known for her capacity of acute observation of the world around her and its inhabitants, and much has been written on her ability to put these observations into words. Throughout her career, she was also interested in translation, and her own poetic effort can be seen in terms of translation–as an attempt to mediate the fundamentally foreign and incomprehensible through familiar and comprehensible means, while realizing that it is hardly possible to fully succeed in such task. In the following paper, I would like to examine how the way she deals with animals in her poetry relates to what I call her "translation poetics". As I have argued elsewhere,[1] translation played an important role in Bishop's art, and it does not seem far-fetched, and can prove helpful, to see her own creative stance in terms of translation–as a constant and ultimately impossible effort to approach and capture the fundamentally foreign and elusive other by one's own means.

There are lines of thought in modern and postmodern theory of translation which can prove inspiring not only for the discussion of translation per se, but of original poetic creation as well. In the case of Elizabeth Bishop's poetry, I find the theories advocating "foreignizing translation" (Venuti 1995: 20) particularly useful. These theories argue that translation should not try to hide or cover the foreignness of the original, but, on the contrary, point out its fundamental difference. Historically, this approach can

be traced back to German Romanticism, particularly the 1813 lecture by Friedrich Schleiermacher "On the Different Methods of Translating", but the crucial philosophical text for their 20th-century development was Walter Benjamin's "The Task of the Translator" (1926). Benjamin argued that translation should not be simply turning the incomprehensible foreign text into a comfortably comprehensible version in our own tongue, but estranging, in the process of translation, our familiar language, so that the resulting text is not reassuringly familiar, but reveals the hidden and directly unknowable "pure language" underlying both the foreign and the familiar (22). The French philosopher Maurice Blanchot, commenting on Benjamin's text, sees the stress on the difference (of languages and texts) as crucial: "In fact translation is not at all intended to make the difference disappear – it is, on the contrary, the play of this difference: it alludes to it constantly; it dissimulates this difference, but occasionally in revealing it and often in accentuating it; translation is the very life of this difference" (58–59). The idea that translation should respect the foreignness of the other text and (paradoxically perhaps) try to keep it while mediating it was importantly developed later by the French theorist and philosopher of translation Antoine Berman, who sees translation as "an opening, a dialogue, a crossbreeding, a decentering" (Berman 1992: 4) in relation to the foreign, and brings in the important topic of the "ethics of translation" (5), where the main ethical principle is precisely the respect towards the foreign, while the s. c. "ethnocentric" translation, which "under the guise of transmissibility, carries out a systematic negation of the strangeness of the foreign work" (5) is considered un-ethical, or simply "bad". These ideas have been carried further in the American context by Lawrence Venuti, who stresses the basic dichotomy between "domesticating" and "foreignizing" translations (most importantly in his 1995 book *The Translator's Invisibility*), advocating the latter of the two and criticizing the dominant tendency in mainstream translation towards domestication. The view of translation as dealing with fundamental difference and otherness, not in order to domesticate it, but to point it out even in the target language and culture, has been deeply influential in modern theory of translation until the present day (see e.g. the recent book by Matthew Reynolds on *The Poetry of Translation*), and can inspiringly resonate with some of the tendencies in contemporary approaches in literary studies, such as the recent interest in "transnationality" (Ramazani 2009).

While these theories deal with translation from one language to another, I believe that some of their insights can be helpful in the examination of the work of a poet in whose work translation and the relationship to the foreign played a role as important as in Elizabeth Bishop's. Bishop translated prose and poetry from several foreign languages (most notably from Portuguese, but also from French and Spanish), and while she never considered herself a professional translator and did not have a clearly formulated translating method, it is obvious from her translations, from her remarks on translation from her letters, notebooks, and interviews, and from her criticisms of other people's translations,[2] that her approach to translation was, inevitably, shaped by the same impulses as her creative stance in her own work. One of the key elements in both is the respect towards the other, the awareness of its foreignness and of the impossibility to completely overcome the difference between the self and the other.

Elizabeth Bishop's treatment of animals in her poetry can serve as a particular example of the way she approaches the complexities of the relationship to "the other", and of the crucial role of the same/different or familiar/foreign dichotomy plays in her poetics. I believe that her treatment of other subjects could be discussed in similar terms, and that the paradoxical struggle to capture or "translate" the other, while keeping its utter foreignness lies at the heart of Bishop's poetic effort.

Already in 1977, Helen Vendler saw the "continuing vibration of her work between two frequencies—the domestic and the strange" as one of the fundamental features of Bishop's poetics (32), and Bishop's animals are a fine example of this "vibration". While they enter our familiar world–they can be met on the road when we travel by bus, we can sing songs to them on the beach, or catch them from a rented fishing boat –there is always a border that cannot be crossed, the animal cannot be translated from one world to the other, but will always remain a part of the unknowable world, as I will try to demonstrate in the following discussion of some of her most famous animal poems. This tension between familiarity and strangeness, and the effort to translate between the two seems to be key to the way animals are represented in Bishop's poems, but also, on a more general lever, to Bishop's poetics. In her poems, the strange and the familiar often not only meet, but mix, while one can never fully become the other. Bishop seems to be moving on the border between what is known and what remains unknowable, shifting the perspective from one side to another, so that often in the end the familiar looks rather strange, while the foreign, the other, may seem surprisingly familiar.

There are more than sixty different animals in the poems Bishop published in her lifetime, and several of her poems (including some of her most famous ones) have animals as their titles and main topics: "Roosters", "The Fish", "The Armadillo", "Sandpiper", "The Moose", "Pink Dog", and the group of three prose poems under the title "Rainy Season; Sub-Tropics": "Giant Toad", "Strayed Crab", "Giant Snail". The most numerous group of animals represented in Bishop's poetry is certainly that of birds, sometimes only "birds", but more often as a specific species: a heron, loon, sandpiper, pelican, shag, gull, auk, puffin, roller, owl, cardinal, tanager, goose, duck, hen, rooster, sparrow, goldfinch, hummingbird, bower-bird, swallow, pigeon, crow, buzzard. There are domestic animals (cows, calves, sheep, lambs, goats, oxen, pigs, sows, horses, donkeys, cats and dogs), water animals (various kinds of fish, crabs, jellyfish, crayfish, oysters, seals, alligators, crocodiles), insects (flies, fireflies, glow-worms, mosquitoes, ants, moths) and others (armadillo, moose, turtles, lizards, bats, bull-frogs, mice, worms). All these animals create a world of their own not separated from that of men and yet somehow independent and not easy of access for us.

Not all of her animals play the same role in the poems and I will focus mainly on those which are thematically central to the poem, and which enter in some kind of interaction with the speaker. As several critics (particularly more recent ones who think about Bishop's works in terms of ecology and ecocriticism)[3] have pointed out, animals in Bishop belong to the world of nature, which is not automatically the same as our world, the world of humans. In her essay on Bishop's treatment of the natural

world Susan Rosenbaum stresses this quality of "otherness, unknowability, and moral ambiguity" (64) of nature, which "may oppose or subvert human efforts to know, represent, or possess it" (63) and "can only be fathomed, pointed to, or intuited through an understanding of human capacities and limits" (64). Many of Bishop's animals (like "The Moose" or "The Fish") are like messages (or messengers) from this other world that the poet tries to read and translate, but never fully succeeds in her effort.

In discussing Bishop's treatment of animals, critics tend to stress either the familiarity and intimacy of the animals, or their utter otherness, but they are both present, and while it might be more comfortable to stick only to one of them, it would certainly be simplifying. Bishop's animals are mysterious and "other-worldly", and close, "homely", friendly, and familiar, often at the same time. The seal in "At the Fishhouses" is strangely close to the speaker and seems to share similar beliefs and interests, but at the same time inhabits the cold water, "element bearable to no mortal", which the speaker cannot enter; the billy-goat in "Crusoe in England" is in a way Crusoe's companion in his exile, but his eyes express "nothing, or a little malice"; "The Moose" approaches the travelers in a rather friendly way and seems to them "homely as a house", but is at the same time "otherworldly", met briefly and intimately, but remaining in the dark world of the woods. Animals in Bishop represent the other, the unknown, that invites translation and at the same time defies it. But not only that; meeting them and experiencing their strangeness mixed with familiarity casts a different perspective on the world we, the humans, the speaker, or the reader, belong to, which may start to appear less familiar and its own strangeness becomes apparent.

This aspect of estrangement seems to be more pronounced in her later poetry, while her earlier texts focus more on the otherness of the animals and on the complexities of writing about them. "The Fish", first published in 1940 and later included in Bishop's first poetry collection *North & South* (1946), was arguably the most famous poem of hers in her lifetime, and still figures among the most often anthologized ones, a fact Bishop was not too happy about, as she probably did not feel comfortable with this one relatively early poem representing the whole of her work. The poem owes a lot to Marianne Moore, who was, of course, a strong influence on Bishop, particularly in the early stages of her career. The poem about "a tremendous fish" caught, observed, and eventually released, consists largely of a detailed description of the animal, both its visible outside and imagined inside, and, as critics have noted, it is very much concerned with the ability of human language to capture a strange animal belonging to a world outside language. As Jeredith Merrin points out, "Bishop attends to a separate, natural creature: first by 'catching' the fish both literally and figuratively (by hooking it and simultaneously 'capturing' it with self-conscious anthropomorphic comparisons), and then by letting the fish–together with any suggestion of co-optive figuration–go" (122), or, as Scott Knickerbocker puts it: "(the poem) searches for appropriate language that will simultaneously 'capture' the reality of the fish while still leaving it free from human assumption and control" and it tries "to answer affirmatively" the essential question about the relationship of language and the outside world: "Can language simultaneously give presence to nature and show nature as surpassing language?" (70)

The fish is old and ugly, a strange creature coming from the depths of the sea, and while its potential dangerousness is acknowledged ("the frightening gills, / fresh and crisp with blood, / that can cut so badly", 33),[4] it is not presented as hostile, but rather as distant and detached, to the extent that it does not even actively resist the speaker's effort at capturing it: "He didn't fight. / He hadn't fought at all" (33); it lets the speaker examine it closely and describe it in great detail, but does not return her interest and her look (unlike some of the animals from her later poems, like the curious seal from "At the Fishhouses" or the moose sniffing at the hood of the bus): "I looked into his eyes (...) They shifted a little, but not / to return my stare" (33–34). It is caught but it keeps its distance, it remains held "beside the boat / half out of water", the speaker never takes it out of water fully, never touches it, she stays in the boat, while the fish remains outside, always partly submerged in its own watery world, to which it is eventually returned.

While the fish is seen as other, strange, distanced, and ultimately unknowable by human means, i.e. language (see the number of not always adequate similes "emphasizing the artificial and provisional nature of language as it relates to reality", Knickerbocker 74), there are also hints at its closeness to the observer and to humans in general. It is not only "tremendous" and "venerable", but also "homely" (33), like the moose from a much later poem, and as Bonnie Costello has noted, the "description of the fish alludes, through simile, to a fading domestic world" (62) and the fish "presents a symbol of nature uncannily suggesting home" (61). The ugly, weird, unknown fish (whose species is never identified in the poem) is, at least partly, seen in terms of a human home of wallpapers, peonies, tinfoil, and even in terms of the speaker herself, who looking the fish into the eyes compares them to her own eyes: "I looked into his eyes / which were far larger than mine / but shallower" (33), suggesting a similarity by noticing a difference between the two (see Knickerbocker 73).

The effect of the use of familiar images to "translate" the strange fish is not simply that of making the fish familiar, but it also works the other way round. By saying that the hanging strips of the skin of the fish are like "like ancient wallpaper" or its swim-bladder is "like a big peony" (33), the speaker does not only move the fish closer to her own familiar, safe, domestic worlds, but also lets her world move closer to that of the fish. Not only may the rather gruesome fish entrails be in a way like a beautiful flower suggestive of a well-kept garden surrounding a house, but it is also implied that a peony in such garden has something of fish entrails in it. The foreign phenomenon does not yield comfortably to the translation into familiar terms, but it estranges the familiar and makes it feel less certain, even disturbing.

If close description, with all its pitfalls, questions, and ambiguities, is one strategy Bishop commonly uses to "translate" the strange world of animals, another one is humor (which is often part of the description). Bishop is often a very funny poet, but while critics acknowledge the importance of humor in her poetics, only few of them have offered a closer examination of it. Recently, Hugh Houghton has discussed the role of humor in Bishop's poems in a chapter on Moore and Bishop in a book on *Humor in American Poetry* (2017), but a full in-depth study of the various sources and the many subtle

facets of Bishop's humor is still lacking. For the purpose of my examination of the role of humor in relationship to the "translation" of animals in Bishop, I found Rachel Trousdale's essay on humor in the poems of Marianne Moore particularly inspiring. Trousdale relates Moore's concept of humor to that of Henri Bergson, who saw "laughter as recognition of both the similarity and the difference between the laugher and the object of laughter" (Trousdale 123), but she points out a fundamental contrast between Moore's and Bergson's approach: "Moore's humor follows Bergson's model (...) to the extent that it demands that we see similarity across difference, but it is profoundly anti-Bergsonian in its reliance on sympathy between observer and observed" (130). While for Bergson "laughter arises from the dominance of our perception of difference over our admission of underlying common humanity", Moore "treats laughter as a starting point for respect and serious mutual understanding" (123).

Trousdale's characterization of Moore's use of humor can be usefully applied to Bishop, too, in spite of all the differences between the two poets' poetics. Similarly to Moore, Bishop does not use humor in her poems to stress her superiority; for her, it is rather a "translation method", a way to approach the other safely, acknowledging its foreignness, but finding it accessible through humor. Humor is a kind of common ground, a space that can be safely entered, where the differences do not have to (and cannot) be overcome, but they do not present a danger – when something can be seen as funny, it stops being threating. If we consider, for example, the seal from "At the Fishhouses" (from Bishop's second book *A Cold Spring*, 1955), it could be a mysterious creature inhabiting the inaccessible deep sea (similar to "The Fish") as the lines introducing it suggest: "Cold, dark, deep and absolutely clear, / element bearable to no mortal, / to fish and to seals..." (51). Seals belong to the primordial world, which is inaccessible to humans, a mythical world associated with immortality, eternity, and, later in the poem, knowledge. However, the particular creature which emerges from this world is far from mysterious: it is funny, very real, "immediate, highly visible and vital, particular and playfully anthropomorphic but not allegorical" (Costello 113). While there is a clear boundary between the speaker standing on the shore and the seal swimming in the sea "bearable to no mortal", there is an immediacy and a bond between the two. Unlike the fish in "The Fish", who remained passive and never returned the speaker's stare, the seal "was curious about me" (51), he is actively interested in the speaker and comes out (partly) from his own element to look at her:

> He stood up in the water and regarded me
> Steadily, moving his head a little.
> Then he would disappear, then suddenly emerge
> Almost in the same spot, with a sort of shrug
> As if it were against his better judgement. (52)

While in "The Fish", the speaker was clearly in the role of the attentive observer of the strange fish, staring at the animal with acute interest, and the fish was in the passive role of the object of observation, here the roles are at least ambiguous, if not reverted. It is the animal who is fascinated by the speaker and ob-

serves her from the safe distance of another element, while the speaker's role is more that of an object of curiosity, even a performer, singing and trying to please the seal and interest him. She sings Baptist hymns to him, which the seal finds so interesting that he has to look and listen, even if it may be "against his better judgement". What also adds to the familiarity and friendliness of the encounter with the seal in this poem is that, unlike in "The Fish" or "The Moose", the meeting does not happen once with the animal returning into the unknown for goof afterwards, but it is more like a regular rendez-vous with the seal, "evening after evening" (51), a regular repetitive ritual as the verbs "I used to", "he would" suggest, and something still continuing (at least in the present tense of the poem) as the present perfect in "I have seen" implies.

The seal is funny in this poem, but the humor is not aimed solely at him; rather both he and the speaker participate in a funny situation, they share it, the humor connects them. As is often the case with Bishop, the humor has a touch of self-mockery. Her behavior in the poem is at least as funny as that of the seal, as she is standing on the beach, evening after evening, singing religious songs to an animal. She assumes she and the seal have shared interests–the seal is "interested in music" (an assumption based on her observation which may be inaccurate), and beliefs–the seal is "like me a believer in total immersion", referring to her own Baptist background (the Baptist church practices baptism by total immersion) and mocking it subtly at the same time (the seal is a water animal and his immersion in water has no connection with religious beliefs and rituals). The scene where the speaker sings "A Mighty Fortress Is Our God" and the seal is watching her with curiosity is funny because we not only see the seal from the speaker's point of view, but we are also made to think about the seal's per-spective. The seal has no idea about God, religion, hymns, and baptism, it probably does not know anything about music, and simply finds the person on the shore an interesting object of examination. If the speaker reads into the seal her own human interpretations (his interest in music, his belief in total immersion, his "better judgement") and anthropomorphizes him, it is tempting to imagine that the seal also has his own seal-like ideas about the behavior of the speaker. Through the humor of the scene, the seal and the human share a safe common space, but they remain very different and it is suggested that mutual knowledge and understanding between the two is hardly possible, as they belong to different worlds. This reading of the scene is strengthened by the last part of the poem which follows after the seal cameo, where the speaker returns to the serious tone and to the topic of the otherness of the sea, and closes on the image of knowledge, which is elusive, "flowing and flown" (52).

"The Moose", another very famous poem featuring a meeting with a strange animal, appears in Bishop's last book, *Geography III* (1976). Its 28 six-line stanzas describe a night bus trip from Nova Scotia (where Bishop grew up) to Boston. For 22 stanzas it slowly narrates the journey, starting in the late after-noon, with the bus going through the Nova Scotia countryside, taking on passengers in various villages, later it enters the woods in New Brunswick, it gets dark, some old people on the bus talk quietly about family tragedies, there is the lulling rhythm of the bus and of the quiet talk, the passengers fall asleep, when the bus suddenly stops "with a jolt" (161) and turns off the lights because

A moose has come out of
the impenetrable wood
and stands there, looms, rather,
in the middle of the road. (162)

The moose refers back to "The Fish" and the seal from "At the Fishhouses" in more than one way. Like the fish it is a strange, almost mythical animal belonging to an unknown world: it is huge, "towering", "high as a church", "grand", "otherworldly", but there is also the familiarity and domesticity about it, which was also suggested about the fish, but it becomes much more prominent here. Like the fish, the moose is also "homely", but even more so: it is "homely as a house / (or, safe as houses)" (162), despite its potential dangerousness (given by its size and the fact that it can cause a bus to crash), it is "safe" and "perfectly harmless". Like the seal, the moose is actively participating in the meeting with the people (not a solitary observer, in this case, but a group of people closed together in the small space of the bus in the middle of the dark impenetrable woods),[5] it is curious about them and examines them while they examine it. The meeting, epiphanic and sublime as it is, is also presented with humor. There is something mildly funny about the huge, otherworldly, noble creature sniffing at the hood of the bus, part of the humor coming precisely from the tension between the sublimity of the animal coming from the unknown world and its harmlessness and interest in the people, who are seen as timid, "childish", ignorant in the face of the big creature. And the people are funny with their timid childish excitement and their colloquial exclamations which betray their interest combined with ignorance, and which seem like inadequate, yet understandable reactions to the mysterious encounter: "Sure are big creatures." "It's awful plain." "Look! It's a she!" (162).

The strange and surprising "sweet sensation of joy" the passengers feel (note the stress on the communality of the feeling, expressed by the pronoun "we", and emphasized in "we all") seems to be stemming from the combination of familiarity and foreignness of the meeting, from the closeness of the creature that clearly represents a world beyond our reach and out understanding, from the fact that the otherworldly unknown creature approaches us, is interested in us, and does not want to harm us. The brief meeting with a creature which is strange and different, but is willing to briefly share time and space and interest with us seems a very good reason for joy.

The word "curious", which the moose shares with the seal, and which presents a problem for the Czech translator of the poem, is worth our closer attention and will offer an apt conclusion to our discussion. The word has double meaning in English, but not in Czech, which has a separate word for each of the meanings. In English "curious" can mean "eager to learn or know something", as in the case of the seal in "At the Fishhouses" ("he was curious about me"), which is also a meaning applicable to the moose, who sniffs at the bus with curiosity, but it can also mean "strange, unusual", a meaning similarly valid here. The moose is a curious, strange creature, awakening the curiosity of the sleepy passengers.

The ambiguity of the adjective, which is necessarily lost in the translation into Czech, where a choice has to be made between the two meanings ("zvědavý" and „zvláštní"), seems important for our examination of the complex relationship between the familiar and the foreign in Elizabeth Bishop's poetry. The one word seems to connect two qualities going, as if, in opposite directions, and suggesting a shift in perspective so characteristic of Bishop's poetry. Both the moose and the passengers are curious in both senses of the word: the moose is eager to examine the bus and its passengers which seem strange to her, and vice versa, the passengers on the bus find the moose strange and curious, which makes them childishly curious about her. Both the active and the passive „curiosity" is present in both participants of the unexpected meeting. The shared curiosity, caused by strangeness and by the desire to know–two qualities essential to translation and to Elizabeth Bishop's poetics–is what connects the people and the otherworldly moose. And it is perhaps typical that all this complex relationship between the curious creatures on both sides, expressed so neatly in one elegant English word, is what gets inevitably lost in the translation of the poem into Czech.

**Notes**

(1) I offered a detailed study of the role of translation in Elizabeth Bishop's works in Elizabeth Bishop and Translation (2016), in which I also outline the concept of "translation poetics".

(2) For a more detailed discussion of Bishop's "theoretical" views on translation see Machova, 5–8. See e.g. the works of R. Boschman, S. Rosenbaum, or S. Knickerbocker.

(4) All quotations from Bishop's poetry are from The Library of America Edition Poems, Prose, and Letters (2008).

(5) Both the "impenetrable wood" and "the middle of the road", inconspicuous and straightforward as they might seem, are in fact references to Dante's Inferno, as Eleanor Cook has pointed out (234), while the line "In the middle of the road" also refers to a famous short poem by the Brazilian poet Carlos Drummond de Andrade, which Bishop translated as "In the Middle of the Road".

**References**

Benjamin, Walter. "The Task of the Translator". Translated by Harry Zohn. *The Translation Studies Reader*. Edited by Lawrence Venuti. London and New York: Routledge, 2000. 16–25. Print.

Berman, Antoine. *The Experience of the Foreign: Culture and Translation in Romantic Germany.* Trans. S. Heyvaert. Albany: State U of New York P, 1992. Print.

Berman, Antoine. "Translation and the Trials of the Foreign". Translated by Lawrence Venuti. *The Translation Studies Reader*. Edited by Lawrence Venuti. London and New York: Routledge, 2000. 284–297. Print.

Bishop, Elizabeth. *Poems, Prose, and Letters*. Edited by Robert Giroux and Lloyd Schwartz. New York: Library of America, 2008. Print.

Bishop, Elizabeth, and Emanuel Brasil, eds. *An Anthology of Twentieth-Century Brazilian Poetry.* Hanover: Wesleyan University Press, 1972. Print.

Bishop, Elizabeth, and Robert Lowell. *Words in Air. The Complete Correspondence Between Elizabeth Bishop and Robert Lowell*. Edited by Thomas Travisano and Saskia Hamilton. New York: Farrar, Straus & Giroux, 2008.

Blanchot, Maurice. *Friendship*. Translated by Elizabeth Rottenberg. Stanford: Stanford University Press, 1997. Print.

Boschman, Robert. *In the Way of Nature: Ecology and Westward Expansion in the Poetry of Anne Bradstreet, Elizabeth Bishop, and Amy Clampitt.* Jefferson, NC: McFarland and Company, 2009. Print.

Cook, Eleanor. *Elizabeth Bishop at Work*. Cambridge, MA: Harvard University Press, 2016. Print.

Costello, Bonnie. *Elizabeth Bishop. Questions of Mastery*. Cambridge: Harvard University Press, 1991. Print.

Houghton, Hugh. "Poetry and Good Humor: Marianne Moore and Elizabeth Bishop". *Humor in Modern American Poetry.* New York: Bloomsbury Academic, 2017. 97–119. Print.

Keller, Lynn. "Green Reading: Modern and Contemporary American Poetry and Environmental Criticism." *The Oxford Handbook to Modern and Contemporary American Poetry*. Edited by Cary Nelson. Oxford: Oxford University Press, 2012. 602–623. Print.

Knickerbocker, Scott. *Ecopoetics: The Language of Nature, the Nature of Language*. Amherst: University of Massachusetts Press, 2012. Print.

Machova, Mariana. *Elizabeth Bishop and Translation*. Lanham: Lexington Books, 2016. Print.

Merrin, Jeredith. *An Enabling Humility: Marianne Moore, Elizabeth Bishop, and the Uses of Tradition.* New Brunswick: Rutgers University Press, 1990. Print.

Ortega y Gasset, José. "The Misery and Splendor of Translation." Translated by Elizabeth Gamble Miller. *Theories of Translation*. Edited by Rainer Schulte and John Biguenet. Chicago: University of Chicago Press, 1992. 93–112. Print.

Ramazani, Jahan. *A Transnational Poetics.* Chicago and London: Chicago University Press, 2009. Print.

Reynolds, Matthew. *The Poetry of Translation. From Chaucer & Petrarch to Homer & Logue.* Oxford: Oxford University Press, 2011. Print.

Rosenbaum, Susan. "Bishop and the Natural World". *The Cambridge Companion to Elizabeth Bishop.* Edited by Angus Cleghorn and Jonathan Ellis. Cambridge: Cambridge University Press, 2014. 62–78. Print.

Schleiermacher, Friedrich. *From "On the Different Methods of Translating"*. Translated by Waltraud Bartscht. *Theories of Translation*. Edited by Rainer Schulte and John Biguenet. Chicago: University of Chicago Press, 1992. 36–54. Print.

Trousdale, Rachel. "'Humor Saves Steps': Laughter and Humanity in Marianne Moore." *Journal of Modern Literature* 35.3 (2012): 121–138. JSTOR. Web. 25 April 2018.

Trousdale, Rachel, ed. *Humor in Modern American Poetry.* New York: Bloomsbury Academic, 2017. Print.

Vendler, Helen. "Domestication, Domesticity, and the Otherworldly" (1977). *Elizabeth Bishop and Her Art*. Edited by Lloyd Schwartz and Sybil P. Estess. Ann Arbor: University of Michigan Press, 1983. 32–48. Print.

Vendler, Helen. "The Poems of Elizabeth Bishop". *Critical Inquiry* 13.4 (Summer 1987): 825–838. JSTOR. Web. 18 August 2014.

Venuti, Lawrence. *The Translator's Invisibility. A History of Translation.* London and New York: Routledge, 1995. Print.

Venuti, Lawrence, ed. *The Translation Studies Reader*. London and New York: Routledge, 2000. Print.

Wagley, Charles. *Amazon Town: A Study of Man in the Tropics*. Oxford: Oxford University Press, 2013. Print.

**Ivona Mišterová**

# "Never such innocence again...": British and American Drama on the Czech Stage during the Great War

Abstract: *The outbreak of the Great War afflicted the sphere of culture, and theatre was no exception. Although the common denominator was the bewilderment that followed the declaration of war and subsequent mobilization that paralysed economic and social life, the reactions of individual theatres differed. This article examines the British and American theatre repertoire in Czech theatres between the years 1914–1918, in which the work of British playwrights clearly prevailed. Shakespeare was by far the most commonly performed author. The number of Shakespearean performances peaked in 1916, when the world commemorated the three hundredth anniversary of Shakespeare's death. Other playwrights included G. B. Shaw, William Somerset Maugham, Jevan Brandon Thomas, Chester Bailey Fernald, John Galsworthy, William Schwenck Gilbert, and Oscar Wilde. Furthermore, it will be argued that theatre functioned not only as an antidote to the world of politics but also as a powerful tool for understanding of national identity.*

### Introduction

At the end of his poem *MCMXIV* (1914), which is included in his collection *The Whitsun Weddings* (1964), the English poet and novelist Philip Larkin (28) wrote:

Never such innocence,
Never before or since,
As changed itself to past
Without a word – the men
Leaving the gardens tidy,
The thousands of marriages,
Lasting a little while longer:
Never such innocence again.

Although the poem was completed in 1960 and published four years later, it aptly captures "the loss of (pre-war) innocence", which was caused by the outbreak of the Great War. It was perceived as "an event of widespread social and cultural transformation, often referred to as a type of Armageddon" (Isherwood, not paged). The war affected the lives of millions of people both directly and indirectly. The outbreak of war also afflicted the sphere of culture, and theatre was no exception.

**A theoretical terminus a quo**

This article aims to examine the reception of British and American plays which were staged in Czech and Moravian theatres during the period of the Great War. Through an examination of the relation that, in my view, existed between theatre and social and political reality, light will also be shed on the role of theatre during the period under question.

It draws upon the contents of numerous period newspapers, including the *Národní listy*, *Lidové noviny*, Český denník (sic), *Naše doba*, *Nová doba*, *Venkov*, *Ostravský denník* (sic), *Lumír*, *Zlatá Praha* and others. The primary criterion for collecting excerpts from periodicals was the date of the performance's premiere, either written on the list of the given theatre's repertoire or verified by using secondary sources. In this context, the theatre program of the Municipal Theatre in Kladno was problematic, as it was available only in fragments, i.e. in the records of former Kladno theatre director Josef Strouhal. These fragments had to be compared to information in the periodicals and, to a certain degree, needed to be reconstructed. The demanding nature of this reconstruction process primarily stemmed from the difficulty in identifying the names of plays as they were recorded by Strouhal in his performance protocols in abbreviated form and lacking the names of their authors (Mišterová (2017) 268–284). This list had to be put into chronological order, organized, and given a relevant time sequence.

Contemporary „theatre announcements", i.e. short messages on the current cultural events of the time, allowed for some verification of the validity of a given interpretation, but they usually only listed the date of a premiere and the name of the performance. Theatre posters from the time also provided some degree of verification. However, even these sources cannot be considered wholly credible, as some discrepancies in the information can be found. For example, the theatre posters for the play *The Heart of Chicago* show three various versions of spelling for one supposed author. The explanation for this "travelling" and consequently "multiplied" error, however, is plain enough. The travelling theatre troupes that performed the play had accepted the name of the playwright without further verification. Despite some incompleteness or other factual discrepancies, these announcements, posters and reviews provide a significant material foundation for the research.

In terms of time and space, the research is delimited by the period of the Great War (during the period 1914 to 1918) and the geographical boundaries of the Czech lands at the time (the Czech Lands were part of Austria-Hungary until 1918). In this respect, attention is given to crucial events at home and abroad and their defining impact on the political, cultural, and social direction of the Czech lands. Although military operations took place outside of Czech territory, they affected it to a degree unthought-of until then. The first imperial order issued just after war broke out cancelled basic constitutional rights, e.g. the right to personal freedom, freedom of the press, and freedom of speech (Urban 576–578). Subsequently, a military supervisory institution was established and put in charge of press censorship, combatting espionage, and maintaining order inside the country (Beránková 222). Press censorship, which was supervised by the Foreign Ministry, the Interior Ministry, the Ministry of Justice, and the Ministry of

Finance and the Army, contained two main sub-sections, the political press censorship and the military press censorship (Šedivý 50). The control of periodicals was largely left to the public prosecutor, who was supposed to work in partnership with police chiefs, police commissioners, and other government authorities. Newspapers in the Czech Lands were obliged to submit daily press three hours prior to release. The Interior Ministry ordered censors to heed the support of patriotic (pro-Austrian) spirit, record the heroic exploits of the war, and to supress nationalist and social strives. Yet, readers soon learned to catch various forms of indirect expression, like allusions and metaphors (Mišterová (2015) 80).

It is obvious that the Czech lands were to a strong degree disrupted by wartime absolutism and militarization. The political scene and sociocultural sphere were wholly paralyzed for the first time. The largest disruption in the lives of the Czech people, however, was mobilization.

### English and American plays on Czech and Moravian stages

As mentioned above, the outbreak of war also afflicted the sphere of culture, and theatre was no exception. Although the common denominator was the bewilderment that followed the declaration of war and subsequent mobilization that paralyzed economic and social life, the reactions of individual theatres differed. While the National Theatre in Prague declared a "state of emergency" that lasted throughout the whole course of the war, the National Theatre in Brno and the Municipal Theatre in Pilsen reacted by completely ceasing their activity (Mišterová (2017) 71).[1] However, these were only temporary measures, and regular operation was soon renewed thanks to the activities of theatre actors (Černý 22). At the same time, fears of low ticket sales that were characteristic of the beginning of war proved to be unfounded. The audience understood the role of theatre as a cultural mediator and the disseminator of national concepts. Despite the oppressive economic situation, the audience acknowledged its relationship towards theatre and the theatrical arts by attending the performances.

In terms of the theatre program, theatres naturally drew on their tried and well-tested repertoire. However, subsequent findings show that these were not merely mechanical reanimations of previous performances, as a number of significant artistic endeavours also arose during the war period. One of these endeavours was the commemorative Shakespeare festival in 1916 (Mišterová (2015) 80–81). The Shakespeare`s tercentenary celebration in the Czech Lands was understood not only as a great theatrical achievement, but most importantly as a presentation of the Czech national self-awareness and identity. It furthermore attempted to strengthen the autonomy of the Czech theatres and demonstrated the Czech pro-Allied sympathies. Shakespeare thus became both a symbolic and actual ally in the struggle for cultural self-expression and autonomy (see below).

The „theatrical composition" of the time shows that inspiration was largely taken from the repertoire of Prague`s National Theatre, which is confirmed in a number of cases by contemporary theatre reviews. For example, an explicit note on the „inspiration of the National Theatre`s repertoire" appears in the critical evaluation of the Pilsen theatre`s performance of *Charley's Aunt* in 1914 (A.V.A. (1914a)

4). With the exception of the Theatre in Moravská Ostrava, classical national drama (Klicpera, Tyl, Jirásek, Vrchlický, Mahen) formed the basic pillar of the theatrical repertoire. This provided a sufficient amount of space for organic actualization and classic international drama, i.e. German, Norwegian, and Russian (Schiller, Ibsen, Krylov, Myasnitsky, Dostoyevsky and others). British and American productions also formed a qualitatively significant portion of performances, but were less numerous in the cases of Kladno's, Moravská Ostrava's, and also to some degree Pilsen's theatres (Procházka (1965) 17, Štefanides 40–50). For the majority of theatres, the character of performances was relatively balanced; however, the conjuncture in theatre that took place gradually from 1916 on led to performances of poorer quality.

In the British and American repertoire, the work of British playwrights clearly prevailed. Shakespeare was by far the most commonly performed author. The number of Shakespearean performances peaked in 1916, when the world commemorated the three hundredth anniversary of Shakespeare›s death. Other dramatists included, e.g. G. B. Shaw, Oscar Wilde, John Millington Synge, Jevan Brandon Thomas, John Galsworthy, William Somerset Maugham and Richard Brinsley Sheridan.

The National Theatre provided the richest selection of performances and, in addition to the large number of Shakespearean plays, also performed many of Shaw›s works (*Androcles and the Lion*, 1915; *Caesar and Cleopatra*, 1917; *Widower's Houses,* 1917 and *Misalliance*, 1918, which did not fall into the period under question but served as the closing to Shaw's repertoire in the season of 1917/1918). The program also included favourite comedies and entertainment plays, e.g. Brandon Thomas' *Charley's Aunt* (1914), *Mrs Dot* by William Somerset Maugham (1914 and again in 1918), *The Pigeon* by John Galsworthy (1915), *Niobe*, *All Smiles* by the Paulton father and son duo (1915), and *Sweethearts* by William Schwenck Gilbert (1916). During the war period, the National Theatre also reran Wilde's one-act tragedy *Salome*. The only representative of American work was a comedy by Chester Bailey Fernald, *98'9* staged in 1915 (Anonymous 3).

The systematic construction of the Shakespearean repertoire was primarily credited to Jaroslav Kvapil, the theatre director of the time. Thanks to Kvapil, the National Theatre premiered a cycle of Shakespeare's plays in 1916 to commemorate the tercentenary of the playwright's death. Organizing such a festival at a time when Shakespeare was viewed by the Austrian political elite as a representative of a hostile culture (Kvapil himself was a member of the secret organization "Maffie", which aligned itself with pro-national politicians) was a brave act at the time.[2] Although the initial intention of performing seventeen of Shakespeare's plays was later reduced to fifteen, it was still a monumental project that, through its social-political allusions and authority of authorship and direction, represented to the Austro-Hungarian monarchy an unwelcome (and cautionary) expression of national awareness and pro-Allied sentiment (Šalda 240, Procházka (1996) 50–51). The project's artistic value should not be, however, neglected, as, together with the cycle of Smetana's works and a cycle of Czech dramas, it holds a place among the most significant artistic endeavours of the war period. Despite the oppressive military situation, the ma-

jority of the performances were sold out and contemporary periodicals repeatedly commented on the enthusiasm of the audiences. The festival became a temporary link between people of various social classes. The central figure surrounding the festival was Eduard Vojan, whose acting style focused on the psychological aspect of his roles and was supported by sophisticated mimicry, suited Kvapil`s directorial concepts. The relationship between Kvapil and Vojan can be seen without exaggeration as a positive symbiotic interaction between director and actor, the results of which were the memorable performances of *Hamlet* (1915), *Macbeth* (1915), *The Merchant of Venice* (1909) and *Othello* (1909, 1916).

A similarly significant director-actor tandem was formed in the Vinohrady Theatre in Prague between the unique dramaturgical-directorial concept of Karel Hugo Hilar and the authoritative acting of Václav Vydra Sr. Under Hilar's direction, Vydra gradually worked his way from Vendelín Budil's romanticism to expressionism (and later to psychological realism under the subsequent direction of Jiří Frejka and Karel Dostál). Thanks to his rigorous expression and characterful physique, he became a staple of Hilar's theatrical ensemble and a leading representative of strong dramatic roles in both Czech and international plays (Rutte 59).

The work of British (but not American) playwrights was also included in the Vinohrady Theatre`s repertoire. The selection of plays was characterized by an effort towards novelty and scenes created by a novel approach in direction, which placed an emphasis on the interaction between director and actor and the synthesis of individual theatrical components. Similarly to other theatres, an important segment of the program included performances of Shakespeare`s plays. Hilar took a gamble on performing plays that Kvapil had yet to premiere, i.e. *The Merry Wives of Windsor* (1914), *Anthony and Cleopatra* (1917), and later *The Tempest* (1920), which allowed him to match his own directorial methods and scene design with those of Kvapil (Mišterová (2017) 149).

During the studied period, the English repertoire took a strongly comedic direction. Wilde's conversational comedies *A Woman of No Importance* (1914) and *Lady Windermere's Fan* (1915) were staged, as was the slightly nostalgic comedy *Milestones* (1914) by Arnold Bennett and Edward Knoblock and Knoblock's play *The Faun* (1915). The one hundredth anniversary of Richard Brinsley Sheridan's death in 1916 was commemorated by the performance of *The School for Scandal*. Performance of Synge's comedy *The Playboy of the Western World* (1916) was also a provocative artistic endeavour. Due to the strong reactions evoked by its premiere in Dublin in 1907, the performance was awaited with much anticipation. In the end, however, it was more of a disappointment than a success. Contemporary reviews attribute the play's failure primarily to the inadequate directorial grasp of the dramaturgy and unconvincing acting (Ot. F. 3). The Vinohrady Theatre's portrayal of the harsh world of the Irish countryside and its unique inhabitants seemed to miss its mark. The only performance more prominent than Hilar's (usual) interpretations in the war era was *Anthony and Cleopatra* (1917), which stood out thanks to their tempo and vivacity. All performances, however, enjoyed the interest of the audience according to contemporary press.

The British and American theatrical repertoire of the National Theatre in Brno included Shakespeare's plays, Wilde's conversational comedies *Lady Windermere's Fan* (1915) and *The Importance of Being Earnest* (1918), Knoblock's *The Faun* (1915), James Matthew Barrie's *The Professor's Love Story* (1915), William Schwenck Gilbert's three-act comedy *Sweethearts* (1917), and a dramatization of William Wilkie Collins' novel *The Legacy of Cain* (1914). The only American play which was performed in Brno during the war was William Gillet's earlier play *Held by the Enemy* (also *Held by the Wind*, 1914). The Shakespearean plays gained the highest level of success and were given the highest degree of attention in theatre reviews. Eduard Vojan's guest appearance in *The Taming of the Shrew* (1916) gained the greatest interest on the part of the professional and general public. Vojan's masculine and youthful Petruchio captivated the crowd with his vitality and energy. Similarly successful was the performance of *Romeo and Juliet* (1917) and *Twelfth Night, or What You Will* (1918) despite it lacking any Prague guest performances. While critics highlighted the actors' performances in the first play (primarily Ema Pechová's role as the nanny), they made positive comments only on the second play's unified but simplistic scene design (a 1–2). The Czech newspaper *Lidové noviny*, which commonly published theatre reviews, made no reaction to the performance of *The Legacy of Cain* and *Held by the Enemy*. The absence of reviews is surprising but not wholly incomprehensible, as the daily paper mostly reported on events from the front lines and lists of the dead in the first years of the war. The poster for *Held by the Enemy*, the subtitle of which reads *An image of life in war in five acts*, is archived in the History Department of the Moravian Museum in Brno. The poster shows that the performance was directed by Jaroslav Auerswald, who also played Fielding, the head military doctor, in the play. The reflection of war-time events is in a certain way misleading, as in reality the topic of war merely served as the backdrop to the love story.

The Tyl Theatre in Pilsen offered its audience a number of British performances yet no works by American playwrights. Shakespearean plays played a dominant role in these performances not only in number but in terms of their artistic qualities. These included *The Merchant of Venice* (1914), *The Tempest* (1915), *The Comedy of Errors* (1915), *Hamlet* (1916), *Romeo and Juliet* (1916), *A Midsummer Night's Dream* (1916), and a guest appearance by Eduard Vojan in *The Taming of the Shrew* (1916) (s-ý 5–6). The performance was situated on a Shakespearean stage and the atmosphere was improved by captivating lighting. The performance of *Hamlet* (1916) was met with similar positive reviews by critics, as it resonated with the anti-Austrian diction of Kvapil's festival. According to contemporary reviews, Miloš Nový (1879–1932) connected the intense emotional experience in Hamlet to pragmatic calculation, embodying the essence of the character into the "To be or not to be" monologue (Bureš 4). In the war era, Pilsen`s theatre made strong progress in the field of scenography, which was uniquely reflected especially in the performances of Shakespeare. While the scene of *A Midsummer Night's Dream* was still inspired by Max Reinhardt, Bohumil Krs (1890–1962) gave the narration in *Hamlet* its own independent and original element in the performance. In terms of genre, the theatrical reper-

toire also included comedies, for instance the audience's favourite *Charley's Aunt* (1914), performed at the same time in Prague's National Theatre, Shaw's *Captain Brassbound's Conversion* (1914), which parodied the exalted tone of Victorian melodramas celebrating the heroism of British soldiers and the protection of women against barbaric natives, *Lady Frederick* (1915) by William Somerset Maugham, Shaw's comedy from the times of the Roman oppression of Christians, *Androcles and the Lion* (1916), and the satirical comedy on the exchange of social roles written by Matthew Barrie, *The Admirable Crichton* (1917).

From the very beginnings of its permanent ensemble, Kladno's theatre was linked to its artistic manager, director, and actor Josef Strouhal (1863–1940), who made great contributions to the theatre's development and made it a part of the town's cultural life. The theatrical repertoire, inspired by the programs offered by Prague theatres, was focused mostly on plays written by national playwrights, but also included a selection of works by British and American writers. In addition to Shakespearean dramas (e.g. *Much Ado About Nothing*, 1916 and *The Merchant of Venice*, 1916), Wilde's conversational comedies (e.g. *Lady Windermere's Fan*, 1916), and plays by G. B. Shaw (e.g. *Pygmalion*, 1917), Kladno's audience had the opportunity to view a drama from American life under the Czech name *Srdce Chicaga* (1916). After an extensive research devoted to identifying the author of the play and its origin, it became clear that it was a remake of American playwright Lincoln J. Carter's melodrama *Heart of Chicago* (1916), which was first shown as a successful guest performance in the Pišťěk Summer Arena in 1898 by the Czech-American society of František Ludvík. Josef Strouhal, who would later become the director of Kladno's theatre, was also a member of this society (Sehnalová (2001) 150). Strouhal, who was likely to have been closely acquainted with the play, included it in the repertoire of Kladno`s theatre as a „sensational new performance" (Mišterová (2017) 236).

Other significant artistic endeavours included a series of Czech plays performed for the celebrations of the 50th anniversary of the foundation of the National Theatre in Prague. This series, which lasted from April 30 to July 4, 1918, was made up of forty one plays written by Czech dramatists, e.g. J. J. Kolár, Emanuel Bozděch, Jaroslav Kvapil, Gabriela Preissová, and many more. By organizing this series of performances, Kladno`s theatre confirmed its national awareness and patriotic sentiment – an admirable and brave act in light of the fact that, in May of 1918, martial law had been declared in Kladno as a reaction to May Day celebrations there (Sehnalová (2004) 60).

The repertoire of the Theatre in Moravská Ostrava showed a prevalence of musicals. Although the theatre`s dramas had been pushed into the background and, judging by reviews of the time, were the most problematic, the repertoire also included performances of Shakespeare (*The Merchant of Venice*, 1916 and *The Taming of the Shrew*, 1916) and Wilde's plays (*Salome*, 1916 and *A Florentine Tragedy*, 1916), which most likely took place thanks to a guest appearance by Eduard Vojan, who was a welcomed and relatively frequent guest in Moravská Ostrava (Štefanides 40–50). Figuratively speaking, the year 1916 provided the audience of Moravská Ostrava with the essence of Vojan›s best roles. On

the stage, Vojan portrayed a fate-plagued Shylock, a charismatic Petruchio, Herod in Wilde›s *Salome*, and the merchant Simon in *A Florentine Tragedy*. In 1917, the British repertoire was expanded to include performances of William Somerset Maugham's *Jack Straw* (1917) and Knoblock's comedy *The Faun* (1917), which was performed two years earlier in the Vinohrady Theatre and the National Theatre in Brno. The selection of these plays and the number of performances in Moravská Ostrava's theatre can be seen as a small but significant artistic shift.

### Conclusion

Judging by contemporary reviews, the majority of performances of British and American plays were characterized by their cultivated dramaturgical and directorial concept, detailed character creation of the main protagonists against a background of emotionally tense situations, personal and historical clashes and romantic relationships, and high-quality artistic performances by actors such as Eduard Vojan, Hana Kvapilová, Leopolda Dostalová, Otýlie Beníšková, Václav Vydra, Bedřich Karen, Miloš Nový, Antonín Fencl and many others. Theatre directors seem to have been more interested in British plays, in particular those of Shakespeare and Shaw. However, the number and frequency of American plays increased in the course of the twentieth century.

Allusions to the social and political reality of the time appear in the theatre reviews only sporadically and are hidden in the literary and theoretical discourse. *Androcles and the Lion* (1916) was an example of this, as its performance in Pilsen's Municipal Theatre captivated audiences thanks to its timeless theme despite the rigid censorship of the time. Explicit comments on war-time events, specifically "international incidents, coloured troops from the colonies, and a Europe-wide war" are partially implied in the text of the play and appear only in the review of Pilsen's performance of *Captain Brassbound's Conversion* (A.V.A. (1914b) 4). The reviewer's note, which stated that the period of war had helped the audience to grasp the exotic colour of the play, can be seen not only as exemplary pro-Austrian rhetoric, but also, in light of the play's tone of parody, as an implication of an anti-war stance reinforcing hopes of a speedy end to conflict. This dichotomy can also be seen in the removed approach among the actors towards "politics and law", which can be seen as a certain critique, as "it was otherwise acted out very nicely" or, on the contrary, the encoded message to viewers on the disgust for war shared by the artists. Attention should be paid to references to the social and political reality of the time, where were implied in the themes of the plays and converted into theatrical reality, such as in Shakespeare's *Macbeth* (1916). These reflections on human ambition, which surpass moral boundaries and lead to self-destruction, surely found validity in the time of war.

Although the situation of individual theatres was formed by differing social and geographic factors, the theatre during the Great War aroused the sensitivity of the Czechs to their national-cultural identity. Moreover, it gave the audience the opportunity to escape at least temporarily from oppressive political and economic realities, strengthening its function to serve a national revival and

create support on the path to independence of nation and state. Through their choice of repertoire, those involved in theatre production were attempting to satisfy the tastes and requirements of the audience. In certain cases, efforts towards increasing box-office sales overcame artistic ambitions; however, these tendencies do not shed a negative light on the theatre as much as they do on the war and those involved in it.

### Acknowledgement

### Notes

(1) All theatres were closed for three days upon the death of the heir to the Austro-Hungarian throne, Archduke Franz Ferdinand d'Este. With the outbreak of war, the National theatre in Prague and the Municipal Theatre in Pilsen were temporarily closed. They were, however, quickly reopened thanks to the involvement of theatre personnel (Kříž 153). The National Theatre in Prague did not suspend its work, nevertheless, the contracting parties, i. e. the Provincial Committee and the National Theatre Company, were released from their contractual obligations.

(2) Festival organizers encountered a series of obstacles right from the beginning. One month prior to the opening of the festival, the authorities decided to ban it due to its political overtones. Although the festival was finally approved of, the production of *King John* was considered unsuitable for wartime due to its political allusions and associations, and was banned. Similarly, the production of *Henry IV* was set aside and eventually performed in the autumn.

### References

a. "Vojanovy pohostinské hry." *Lidové noviny*, vol. XXV, no. 57, 1917, pp. 1–2.

Anonymous. "Co máme rádi." *Národní listy*, vol. 55, no. 240, 1915, p. 3.

A.V.A. "Thomas Brandonova Charleyova teta." *Nová doba*, vol. XIX, no.48, 1914a, p. 4.

A.V.A. " Kapitán Brassbound." *Nová doba*, vol. XIX, no. 83, 1914b, p. 4.

Beránková, Milena. *Dějiny žurnalistiky*. Vol. I. Český periodický tisk do roku 1918. Praha: Nakladatelství novinář, 1981.

Bureš, Josef. "Hamlet." Český deník, vol. V, no. 125, 1916, p. 4.

Černý, Jindřich. *Národní divadlo 1883–1983. Stručný průvodce sto lety jeho umělecké práce*. Foreword by Jiří Pauer. Praha: Národní divadlo, 1983.

Isherwood, Ian Andrew. *Remembering the Great War: Publishing the Experiences of WWI*. London, New York: I. B. Tauris & Co.Ltd, 2017.

Kříž, František. *Divadlo města Plzně v letech 1902–1927*. Plzeň: Nákladem města Plzně. Dělnické družstvo tiskařské v Plzni, 1927.

Larkin, Philip. "MCMXIV". *The Whitsun Weddings*. London, New York: Faber and Faber, (1964), 1990, p. 28.

Mišterová, Ivona. "Inter Arma Non Silent Musae: Shakespeare as a Symbol of the Czech pro-Allied Attitude during the Great War." *Brno Studies in English*, vol. 41, no. 2, 2015. pp. 73–89.

Mišterová, Ivona. *Inter Arma non Silent Musae. Anglická a americká dramatická tvorba na českých a moravských divadelních scénách v době první světové války*. Praha: Triton, 2017.

Ot. F. "Rek západu." *Národní listy*, vol. 56, no. 338, 1916, p. 3.

Procházka, Jan. *Sto let českého divadla v Plzni*. Plzeň: Západočeské nakladatelství ve spolupráci s Divadelním ústavem v Praze, 1965.

Procházka, Martin. "Shakespeare and Czech Resistance." *Shakespeare: World Views*. Newark: University of Delaware Press, London: Associated University Presses, 1996. pp. 44–69.

Rutte, Miroslav et al. *K. H. Hilar. Čtvrtstoletí české činohry*. Praha: Československý dramatický svaz a Družstevní práce, 1936.

s-ý. "Bouře". Český denník (sic), vol. IV, no. 51/96, 1915, p. 6.

Sehnalová, Mojslava. "Josef Strouhal, první ředitel kladenského divadla." *Slánský obzor*, no. 8, 2001, pp. 148–158.

Sehnalová, Mojslava. "Kladenská profesionální divadelní scéna a revoluční rok 1918." *Slánský obzor*, no 11, 2004, pp. 53–62.

Šalda, F. X. *Soubor díla F. X. Šaldy*. Vol 8. *Studie z české literatury*. Praha: Československý spisovatel, 1961.

Šedivý, Ivan. *Za československou republiku 1914–1918*. 2nd ed. Praha: Historický ústav AV ČR, Státní pedagogické nakladatelství, 1993.

Štefanides, Jiří. *České divadlo v Moravské Ostravě 1908–1919*. Olomouc: Univerzita Palackého v Olomouci, 2000.

Urban, Otto. *Česká společnost 1848–1918*. Praha: Svoboda, 1982.

**Jozef Pecina**

# Within That Cup There Lurks a Curse: Sensationalism in Antebellum Temperance Novels

Abstract: *Drinking has been an integral part of American culture and society, and by the mid-nineteenth century it emerged as a serious problem. Public drunkenness was a common sight and an average American adult consumed around 27 litres of pure alcohol per year. Temperance reform emerged in this period and eventually became the most influential reform movement in the country. Scores of writers joined the cause, and temperance literature became a genre of its own from the 1830s. My paper focuses on sensational temperance novels which emerged in the 1840s and 1850s. These works included vivid descriptions of delirium tremens, broken homes, and alcohol-induced murders. Instead of remedies for the excessive use of liquor, the authors of novels such as Franklin Evans (1842), The Glass (1849), or Ten Nights in a Bar-Room (1854) increasingly stressed alcohol's ravages using sensational images which were typical for antebellum popular fiction.*

Temperance fiction is a genre of American literature that has not often been treated in literary histories. Yet, particularly in the nineteenth century, this genre produced an enormous amount of works which were distributed across the entire country and enjoyed huge popularity. Many of the temperance authors had a noble goal in their minds, a reduction in the consumption of alcohol that had plagued the country for decades. For others, temperance novels only provided an opportunity to describe nightmarish deliriums and shattered families, without offering remedies. In my paper, I will focus on the way the authors of temperance novels used sensational images to maximize the impact their novels would have on their audiences.

Since the colonial period, alcoholic beverages were an essential part of life in the New World; however, in the first decades of the nineteenth century, alcoholism became quite a serious problem. According to Pegram, Americans consumed far more alcohol between 1800 and 1830 than in any other period in the country›s history. Available statistics show that on average Americans over the age of fifteen consumed around twenty-seven litres of pure alcohol per person (7). Just to compare, according to the World Health Organization, today›s average consumption in the country is about 8.55 litres. In the Czech Republic, it is around 12 litres, and in Slovakia around 10.96 litres (WHO).

Alcoholic beverages were consumed as dietary staples. Early nineteenth-century Americans believed that alcohol in moderate amounts was beneficial to one›s health. In the Eastern cities, whiskey was often cheaper than tea or coffee (Bates 73). It was thought that water had no nutritional value. Milk was hard to obtain and perishable; beer did not keep well and wine was rare and expensive.

Whiskey cost twenty-five cents per gallon, and it was pure and pleasurable (Pegram 9). It was the low price of whiskey that contributed to the increase in consumption of alcohol. By the 1830s, corn and rye whiskey was a national beverage. And as a result of both availability and necessity, drinking became more frequent, as did alcohol abuse and addiction (Bates 74).

Alcohol had been socially acceptable during the colonial and revolutionary eras, but the shift in thinking in the early nineteenth century, caused partly by the Second Great Awakening, concentrated on the belief that it was no longer respectable. It is not surprising that by 1830, alcohol consumption began to be associated with social ills such as urban poverty, unemployment, child abuse, and increasing crime. And it was in this period when the temperance movement entered American society. The antebellum period, in the words of David Reynolds, was "the great era of reform movements" (1989, 57). Besides temperance, reformers launched campaigns to abolish slavery and prostitution, improve prisons, and achieve equal rights for women. Eventually, it was the temperance reform that would become the most far-reaching, influencing millions of people.

The efforts to limit drinking date back to the eighteenth century, when Quakers and Methodists started demanding that church members stop participating in the alcohol trade. But it was in the 1820s when a revolution in temperance took place, and it became a major American reform movement. Pegram (16) claims that during that decade, more than one million Americans who pledged to abstain from liquor were involved in no less than six thousand associations. In 1826 the American Temperance Society (ATS) was founded, and it became a hub for the national temperance movement. Since its inception, the ATS had relied on the written word to spread its ideas. Soon after its founding, the country was flooded with millions of tracts and temperance pamphlets. In 1836 the ATS was reorganized into the American Temperance Union, and in the same year it voted to endorse the use of temperance novels to spread its message (Reynolds, 1997, 3).

Up to the beginning of the 1840s, the temperance movement was dominated by what can be called respectable elements of society – the Protestant clergy, the legal professions, and the rising middle class (Crowley 116). Their temperance efforts largely targeted moderate drinkers, and until the rise of the Washingtonian movement full-fledged drunkards were considered beyond saving. Reynolds claims that it was mainly the Washingtonian movement, with its infiltration into nearly every area of working-class life, that made the temperance movement virtually an inescapable phenomenon. Officially named the Washington Temperance Society, it was founded in April 1840 in Baltimore by "six rum-soaked artisans" who pledged total abstinence and wowed mutual assistance. In its essence, it was a grass-roots movement with largely working-class membership. They took their name from the nation›s revered revolutionary hero who had led his countrymen to independence from Britain, and now they hoped he would symbolically lead them "to independence from King Alcohol" (Crowley 122). One of the leaders of the Washingtonians even wrote a "Second Declaration of Independence":

When from the depths of human misery, it becomes possible for a portion of the infatuated victims of appetite to arise, and dissolve the vicious and habitual bonds which have connected them with inebriety and degradation, and to assume among the temperate and industrious of the community, the useful, respectable and appropriate stations, to which the laws of Nature and the Nature's God entitle them, and anxious regard for the safety of their former companions, and the welfare of the society requires, that they should declare the causes that impel them to such a Reformation!

We hold these truths to be self-evident; – that all men are created temperate; - that they are endowed by their Creator with certain natural and innocent desires; - that among these are the appetite for COLD WATER and the pursuit of happiness! (Goodrich 3)

Washingtonian meetings were quite different from the temperance lectures of previous decades. Washingtonians emphasized mutual aid and their practices predated those of present-day Alcoholics Anonymous. They were reformed drunkards, and at the centre of their meetings were confessional narratives when each member dramatically and vividly described his experience with the bottle. They sponsored temperance saloons, temperance concerts, and temperance picnics that provided an alternative to establishments that served liquor. The methods of the Washingtonian movement were successful; in 1843 they claimed that two million of their adherents pledged teetotalism (Pegram 27). By 1845 alcohol consumption in the United States had fallen under 7.5 litres per person, the lowest average of the entire nineteenth century (Worth 42).

Unfortunately, the movement was plagued by highly publicized cases of backsliding among its members. The most famous Washingtonian backslider was John Bartholomew Gough, one of the leaders of the movement. His career as a public temperance speaker led him to become one of the most well-known celebrities in nineteenth-century America. Gough was called "the poet of d.t.'s". His speeches, filled with lurid descriptions of his drunken binges and nightmares, attracted large audiences (Reynolds 67). There are some scholars who claim that he was the most popular American orator of the nineteenth century, and his autobiography, published for the first time in 1845, went through thirty-one reprintings and became one of the best-selling books in the United States (Crowley 117). However, Gough was always surrounded with controversy, and in 1845 he became the focus of a national scandal. After he disappeared for a week, he was found in a New York whorehouse, apparently drunk. He denied any wrongdoing and claimed that he was carried to the brothel after drinking drugged cherry soda. After this unpleasant episode, he continued with temperance lecturing, but newspapers branded him a hypocrite (Reynolds 68).

Temperance reform had a significant impact upon American literature. In the 1830s, anti-liquor tracts, pamphlets, poems, and periodicals were supplanted by a completely new genre: temperance novels. These early novels, such as *Memoirs of a Water Drinker* (1836), were inspired by sentimental literature and avoided excessive sensationalism. They emphasized the rewards of virtue; alcoholics in these novels recover thanks to reading the Bible (Reynolds 68). But with the rise of Washingtonians,

temperance literature increasingly moved from the didactic to the sensational. Instead of emphasizing virtue, Washingtonian authors focused on vice. Reynolds calls it "dark temperance" (68); one of the first works to emerge from this sensational school of writing was *Franklin Evans; or, the Inebriate* (1842), Walt Whitman's only novel.

Most of the temperance narratives were located on the border between the autobiography and novel, and they were quite formulaic. Some of them were fictional, others probably factual, but essentially they were first-person confessions where drunkards described their initiation to drinking, their battles with demon alcohol, and their eventual emancipation from it (Crowley 115). There is a direct connection between the Washingtonians and Whitman's novel, since he was commissioned by the movement to write it. The novel has puzzled Whitman scholars for decades, and one of them writes that "it is almost incredible that the man who wrote *Franklin Evans* also wrote *Leaves of Grass*" (Reynolds 105–106). Whitman himself hated the book in his later years. He claims he wrote the novel in three days for money: "Their offer of cash payment was so tempting – I was so hard up at the time – that I set to work at once ardently on it (with the help of a bottle of port or what not). In three days of constant work, I finished the book" (Holloway xi).

*Franklin Evans* is a typical temperance narrative, and it contains several elements used by other temperance authors in the 1840s and 1850s, including sensational images. It follows the story of a young man from Long Island who arrives in New York to seek employment. His career as a drunkard begins with an innocent invitation for "some fine music and glass of wine" (57), and after a couple of months he finds himself trapped in the downward spiral of an inebriate. The novel gets bleaker with every chapter. Though Whitman constantly reminds the reader about "the demon of intemperance", much of the novel has little to do with temperance. He knew that the public liked murders and violence mixed with morality, and that the people who would buy his novel were seeking yet another sensation (Reynolds 49). It swarms with violence and sensational images.

Most of the characters who take a draught of liquor end up dead. In a heart-breaking scene, Evans witnesses the death of a drunkard mother who leaves behind two little children. His own drinking sprees lasts for days; he sleeps in the gutters and begs strangers for food. Eventually, Evans joins a gang and is arrested for a robbery. Probably the most sensational image appears at the end of the novel, when Evans hears the story of a dying man whose own children had died as a result of his wife's drinking:

It happened one day, when the infant was some ten weeks old, that the mother, stupefied by excess of liquor, left her babe fell against some projecting article of furniture, and it received a blow from which it never recovered. In the course of the week the child died, and though the physician never stated the exact cause of its death it was well understood that the fall from the arms of its drunken mother had been that cause. Two or three years passed on. Another infant was born to Lee – but it met with a fate not much better than the first. Its death came from neglect and ill nursing. (232)

Only after hearing this story does Evans declare that „total abstinence is indeed the only safe course and I will put the principle in effect this very evening" (236) and sign a total abstinence pledge. And since the novel was commissioned by Washingtonians, Whitman included a long celebration of the movement as a conclusion.

Walt Whitman was not the only one who exploited the Washingtonian movement for its sensationalism. Maria Lamas's *The Glass; or, the Trials of Helen More, a Thrilling Temperance Tale* (1849) is a more obscure yet equally sensational temperance work. Nothing is known about the author of this dark novelette, but it is quite exceptional as a temperance work since it tells the story of a female drunkard. Similar to *Franklin Evans*, it is a first-person narrative in which the narrator, Helen More, describes her path to alcoholism. It is her nurse who introduces Helen to liquor when she writes that "...before I was ten years of age, I had a very correct notion of the taste of brandy and did not hold it in utter detestation" (4). When she comes of age, she marries a man who quickly turns to drinking. Having a drunkard for a husband causes her to resort to brandy as well. Lamas's description of her drunken husband sleeping off his hangover can be considered representative of temperance novels: „Those features which were once so intellectual, so noble and so expressive; had become debased, bloated and half idiotic – the lithe and slender form had become clumsy and ungraceful – and on the face and figure where honor and high impulses had once set their beautifying seal, the stamp of degradation was now palpably placed" (13–14).

After a number of incidents, including her own near-death experience, Helen's husband sobers up, but she still finds herself a slave to the drink. In much detail, Lamas describes Helen More's drinking habits, including the chewing of aromatics in order to disguise the smell on her breath. The novel climaxes with a shockingly disgusting scene which overshadows everything sensational that had ever appeared in sensational fiction. Helen locks her child in a closet located in a remote part of the house as a punishment for some minor offence. She then goes out of the house and suffers a serious fit of delirium tremens where Lamas carefully depicts her agonies and toads sliming over her suffering body. After four days of recovery, she asks for her child to be brought. Only then does she remember that she had locked him in the closet:

„I unlocked the clothes room door, and there – oh! If you are mothers, you and you only can feel with me - there, bathed in his blood, lay the mangled corpse of my child – murdered by his mother. There, he lay, poor, slaughtered innocent! starved! starved! His left arm gnawed to the bone – gnawed till the artery had been severed, and he had bled to death" (22).

Temperance literature reached its peak in 1854, when T.S. Arthur`s *Ten Nights in a Bar-Room and What I Saw There* (1854) was published. With more than 400,000 copies sold, *Ten Nights in a Bar-Room* became the best-selling novel of the temperance movement and one of the best-selling novels of the nineteenth century. The novel was adapted into a play in 1858 and enjoyed long runs and popularity well into the movie-going era (Miller 381). Even though it was published years after the Washingtonian

movement disintegrated in internal disputes and scandals, the author continued to employ the sensational and titillating images that had been so common in the novels inspired by the movement.

Contrary to the novels discussed above, the narrator of *Ten Nights in a Bar-Room* is not a victim of alcohol abuse but rather an observer of events that lead to a disintegration of a previously calm and respectable community. The chapters are lined in a sequence, from "Night the First" when the narrator arrives on a business trip to a small town called Cedarville, where a new tavern called "Sickle and Sheaf" has just been opened, to "Night the Tenth" some ten years later. The novel contains what, according to Frick, "is arguably one of the most poignant scenes of all temperance literature" (202), where an angry tavern keeper hurls a glass at the head of Joe Morgan, a local drunkard. The glass just grazes his temple but it hits at full force the head of Morgan's little daughter, who night after night comes to the tavern to lead her father home. After a number of days in agony, the girl dies but not before she makes her father promise that he will never touch liquor again.

Besides observing changes in the town, which gets more neglected with every visit, the narrator is witness to a change in the appearance of the town's inhabitants. When he arrives, the tavern keeper has "a good-natured face". Five years later, he is "a rotund, coarse and red-faced man" and the narrator almost fails to recognize him. After another three years, the narrator is greeted by a "coarse, bloated, vulgar-looking man" (203). Over those ten years, most of the men in the community, including the tavern keeper, become slaves to the drink. The effect of liquor on the community is clear from a scene that plays out in front of the narrator's eyes in chapter "Night the Ninth": "A few early drinkers were already in the bar room – men with shattered nerves and cadaverous faces, who could not begin the day's work without the stimulus of brandy or whisky. They came in, with gliding footsteps, asked for what they wanted in low voices, drank in silence and departed. It was a melancholy sight to look upon" (221).

Thanks to the influence of a judge who spends almost every night in the tavern, the tavern keeper does not go to jail for killing Joe Morgan's daughter, but he gets his share of pain on the seventh night. There is a double murder in the tavern, followed by a massive brawl; here T.S. Arthur resorts to a sensational device which was more typical of southwestern humour than temperance novels: eye-gouging. A witness to the fight reports to the narrator: "The doctor saw him this morning, and says the eye was fairly gouged out, and broken up. In fact, when we carried him up-stairs for dead last night, his eye was lying upon his cheek. I pushed it back with my own hand!" (194). The tavern keeper recovers, but he is eventually murdered by his own alcoholic son. Besides vivid descriptions of Joe Morgan's delirium tremens, the destroying effect of one tavern on a community, and frequent commentaries about a total ban on sales of alcohol, the best-selling temperance novel of the nineteenth century contains three murders, the death of a child, a lynch mob, and an eye-gouging.

Such sensational and violent images were by no means limited to temperance novels. The antebellum era saw an enormous rise in the popularity of so-called city mysteries. Authors such as George

Thompson and George Lippard, whom Reynolds calls "immoral reformers", pretended to uncover the wrongs in American society. Instead of offering remedies, they tried to outdo one another in presenting the horrors of vice and emphasizing the grisly results such as violence, nightmares, and shattered homes. With their sensational images, they catered to the American public, which in preceding decades had developed a taste for everything disgusting and scandalous. The above-mentioned authors of antebellum temperance novels merely jumped on the sensational bandwagon.

An interesting fact is that both of the most-widespread reform movements of the antebellum era, temperance and anti-slavery, used literature as a tool in order to achieve their goals. American audiences appreciated these efforts, since works written by both abolitionist and temperance authors were among the best-selling books of the nineteenth century in the United States. The difference between the two is that abolitionist authors largely managed to avoid sensational images. Furthermore, contrary to the anti-slavery movement, which achieved its goal in 1865, temperance was a failed crusade. The efforts of temperance reformers would eventually succeed some seventy years later – culminating in Prohibition, that noble experiment gone wrong – but the United States has never become a dry nation. However, fiction produced by temperance reformers successfully converted many and left a significant impact upon American literature.

### References

Arthur, T. S. *Ten Nights in a Bar-Room and What I Saw There*. Philadelphia, 1854.

Cordell, Ryan C. "Alcohol and Temperance." *The Early Republic and Antebellum America. An Encyclopedia of Social, Political, Cultural, and Economic History,* edited by Christopher G. Bates, Routledge, 2015, pp. 71–75.

Crowley, John W. "Slaves to the Bottle: Gough's *Autobiography* and Douglass's *Narrative*." *The Serpent in the Cup. Temperance in American Literature*, edited by David S. Reynolds and Debra J. Rosenthal, University of Massachusetts Press, 1997, pp. 115–135.

Frick, John W. "Drama, Representations of Temperance in." *Alcohol and Temperance in Modern History. An International Encyclopedia,* edited by Jack S. Blocker et al*.* ABC-CLIO, 2003, pp. 200–203.

Goodrich, J. W. *A Second Declaration of Independence or the Manifesto of all the Washington Total Abstinence Societies of the United States of America*. Worcester, 1841.

Holloway, Emory. Editor's Introduction. *Franklin Evans or the Inebriate,* by Walt Whitman. Random House, 1929, pp. v–xxiv.

Lamas, Maria. *The Glass; or, the Trials of Helen More, a Thrilling Temperance Tale.* Philadelphia, 1849.

Miller, Jon. "Literature, Representations of Temperance in." *Alcohol and Temperance in Modern History. An International Encyclopedia,* edited by Jack S. Blocker et al*.* ABC-CLIO, 2003, pp. 379–382.

Pegram, Thomas. *Battling Demon Rum. The Struggle for a Dry America 1800–1933.* Ivan R. Dee, Inc. 1999.

Reynolds, David S. *Beneath the American Renaissance. The Subversive Imagination in the Age of Emerson and Melville.* Harvard University Press, 1989.

Reynolds, David S. „Introduction." *The Serpent in the Cup. Temperance in American Literature*, by David S. Reynolds and Debra J. Rosenthal, University of Massachusetts Press, 1997, pp. 1–9.

Whitman, Walt. *Franklin Evans or, the Inebriate.* Random House, 1929.

"Global Information System on Alcohol and Health." World Health Organization, 14 March 2018,http://gamapserver.who.int/gho/interactive_charts/gisah/consumption_adult/atlas.html.

Worth, Richard. *Teetotalers and Saloon Smashers: The Temperance Movement and Prohibition*. Enslow Publishers, Inc. 2009.

**Zuzana Tabačková**

# Grandmother's Narrating Recipes: Food and Identity in Contemporary Arab American Writing

Abstract: *Drawing on literary food studies—an emerging field of enquiry focusing on the relationship between literature and food studies—the article explores food imagery in contemporary Arab American literary pursuits. For some authors, like Frances Khirallah Noble or Therese Saliba, eating food of the lost homeland restores links to the past, creates a harmonious presence and facilitates immigrant experience in America. Food cravings represent one's nostalgic longing for the idealized past and lost homeland. On the other hand, authors like Lisa Suhair Majaj, or Diana Abu-Jaber keep their distance from simplistic nostalgia by creating a complex and perpetually changing relationship between immigrant subjects, their lost homeland and the adopted country. In their writing, food—often prepared by the character of sitt or sittee (grandmother, lady, Mrs) and accompanied with hikayat (or stories)—mixes cultures, stirs conflicts and peppers the reader's understanding of what it means to be American.*

### Introduction

Just a cursory examination of book covers occupying the shelves of contemporary American bookstores (especially the shelves in the American minority writers section) points to a plethora of titles related to food: Grape Leaves: A Century of Arab-American1 Poetry (2000), Pastries: A Novel of Desserts and Discoveries (2003), Serving Crazy with Curry (2004), The Language of Baklava (2005), Bento Box in the Heartland: My Japanese Girlhood in Whitebread America (2006), Stealing Buddha's Dinner (2007), Trail of Crumbs: Hunger, Love and the Search for Home (2008), etc. In these novels and memoirs written by American authors of Indian, Chinese, Japanese, and Arab origin—some of them first, some second or third generation immigrants—food acts both as a cultural symbol and a literary device. The plethora of fictional works revolving around the image of food has been in recent years accompanied by a mass of critical works on the motif of food in literature published in the form of monographs, book chapters or papers in scholarly journals.

Food studies is now considered "a thriving scholarly field" (Albala xv) or "a hot new field" (Ruark 1) garnering a lot of attention and critical inquiry but its core interest is not literature alone. As Counihan and Van Esterik maintain, in addition to literature, food studies examine food in a wide variety of other fields such as philosophy, psychology, geography, architecture, film studies etc. (1). Having grown out of anthropology and sociology the foundational assumptions of the field were discussed by well-known scholars including Roland Barthes, Pierre Bourdieu, or Claude Lévi-Strauss. In Toward a Psychosociology of Food Consumption, Barthes moves away from the material understanding of

food assuming that food is "a system of communication, a body of images, a protocol of usages, situations, and behavior"[(2)]. To compare, Bourdieu examines the preferred tastes of French middle class by distinguishing three structures of consumption guided by "food, culture, and presentation" (31). The culinary triangle designed by Lévi-Strauss is an anthropological study of the ways of preparing food (boiling, roasting, smoking) in primitive and civilized societies examined in the context of the opposition between nature and culture (46). As we can see, these foundational texts of food studies discuss food in relation to society and culture; they perceive food as a social and cultural documentary and a symbol. This view, however, is not in complete agreement with food aesthetics in the context of an immigrant narrative—a narrative "not only depicting different immigrant experiences, but also introducing less known ethnic groups that came to America in the later waves of immigration process" (Židová 71). The multidisciplinary character of what Piatti-Farnell and Lee Brien term "Literary food studies"[(1)] has been reflected in an ambiguous understanding of food discursive practices in the context of a work of fiction. The material character of food might tempt the reader to approach these food immigrant narratives as community histories—not as artistic expressions. As Mannur suggests, "(w)hile there are useful and politically compelling reasons to read literary fictions for what they tell us about histories and stories of marginalized experience, (...) writing about food, in particular, can never be exclusively an ethnographic project adhering to the principles of mimetic realism" (16). In other words, if one reads a fictional narrative as a social or cultural history of the community depicted in that narrative, the aesthetic quality of literature is marginalized or, as Mannur puts it:

to legitimize Asian American literature solely on the basis of its ability to uncover submerged histories and fill in ethnographic details about obscured realities is to perpetuate a false divide between the aesthetic quality of "Literature" and the social relevance of "Asian American literature." (16)

To put it in other words, food is a literary device and as Fitzpatrick, one of the foremost experts in the field of literary food studies, maintains, "(w)hen authors refer to food they are usually telling the reader something important about narrative, plot, characterization, (or) motives" (122).

This article focuses on the image of food in the literary pursuits of contemporary American women authors2 of Arab origin. Similarly to their Chinese American, Japanese American, or Indian American counterparts, there is a strong proliferation of food writing in Arab American literary discourses. Nevertheless, critical attitudes towards the image of food in Arab American writing have been ambiguous. Metres warns against "the danger of the commodification of culture, of reducing Arab culture to familiar and safe American tropes of food and family"[(4)]. Similarly, Mattawa argues that "the staples of grandmotherly aphorisms, thickly accented patriarchal traditionalism, culinary nostalgia, (...) are meager nourishments for cultural identity, let alone a cultural revival and a subsequent engagement with the larger American culture" (61). Food is often seen as a "safe" topic in the highly politicized atmosphere of Arab American literary discourse. Moreover, through the image of food some authors create

a simplistic idea of constructing identities which suggests that consuming food of the lost homeland does away with the tension of displacement. As Bardenstein puts it:

"partaking of food in the present is often portrayed as a 'restorative' or 'reconstituting' process, as a gesture that aims to restore the (past) whole through partaking of a (present) fragment—an integrated and 'happy' if compromised ending, that seems to heal and remove the previous tensions of displacement, or being 'of two worlds.'" (161)

This article argues that while some authors like Frances Khirallah Noble or Therese Saliba fit in the framework of exilic longing by using grandmother's food to idealize the lost homeland and to stress the fixed binaries between then and now; writers like Lisa Suhair Majaj, or Diana Abu-Jaber use the image of food to complicate these simplistic ideas of identity formation. In their writing food does not do away with the tensions of being "of two worlds," nor does it create happy hybrids. Through food these authors point to a much more complex, perpetually changing identity in which the Middle East and the USA/ the past and the present are in constant state of interaction. In other words, instead of nostalgic longing for the fixed past, their writing accentuates perpetually changing ideas of belonging.

### Nostalgic Longing for Lost Homeland through Grandmother's Food

Frances Khirallah Noble's *Situe Stories* is a collection of eleven short stories which, on a surface level, appear to be independent from one another, each story living its own life. What connects them is the character of grandmother or *situe*[3] who serves as an intersection of all the narratives. Except for the first and the last short story—which both share one protagonist whose name is Hasna—all other narratives in the collection host a different kind of *situe*. In some stories, such as "Albert and Esene," "Sustenance," or "Dry Gods," *situe* is the protagonist. In others, such as "The American Way" or "The Hike to Heart Rock," she is a minor character. In the story entitled "The War" she plays the role of a foil. Through these differing ways of portrayal, the author complicates the simplistic and stereotypical views of Arab women in America. Despite the outlined differences, all situes are the cornerstones of the family. In the same way as they represent the thematic center of Noble's collection, they represent the pillars that their families rely on. In this context, Salaita claims:

(t)he grandmother in Arab American literature endeavors to transcend: she is never sectarian; she does not transmit negative elements of Arab culture; and she exemplifies the strength of womanhood, both Middle Eastern and otherwise. The Arab grandmother is sometimes romanticized, but she often acts as a metonym of the Arab spirit of resilience. (77)

In the stories mentioned above, *situe* demonstrates her central position in the family through her act of "feeding" the other family members. The sustenance that she provides is both material and spiritual.

In "Situe," the first story of the collection, Hasna the grandmother saves the life of Hasna the granddaughter who recovers from a serious illness thanks to the food that her grandmother gives her: "Hasna gobbled yogurt and cucumber, a handful of rice, a mouthful of chopped spinach splashed with

lemon juice, butter, cinnamon, allspice. She ate kibbe wrapped in Situe's hand-rolled bread" (Noble 5). The grandmother and the granddaughter are connected with an invisible thread. When young Hasna grows up, her brother invites her to America. As she is leaving her homeland, her grandmother feels every stone on the road that her granddaughter crosses despite the fact that they are separated by hundreds of miles. As soon as the granddaughter steps on the ship and inhales the first breath of the sea air, her grandmother dies. However, in reality, *Situe* seems to transcend to her granddaughter as symbolized by the pipe that young Hasna smokes on the ship—the last breath of the grandmother is replaced with the first puff of the pipe. Young Hasna appears as an old *Situe* in the last story of the collection. Hence her story serves as a framework of the whole book.

Similarly, Esene in "Albert and Esene" and *Situe* in "Sustenance" feed their families with incredibly delicious meals: "At any time of day and night, Situe could feed an army. She cooked. They came. At lunch, her various sons working around the city, found ways to her house where, like a sphinx, a prophet, an eagle—still and unblinking—Situe sat on the stone corner and watched" (Noble 125). By assuming the role of a sphinx—the guardian of the mysterious knowledge of the past, the role of a prophet—the one who sees the future, and the role of an eagle—representing perspicacity, courage and strength, *Situe* sitting on the stone corner, symbolizes the cornerstone of the family. The family can rely on her despite her age; for example, when her granddaughter Rosemary gets into trouble with the police, *Situe* hides her in her house which serves as a meeting place for the whole family in times of trouble. This is quite visible in the conclusion of the story when *Situe* goes to the kitchen to think about dinner as it is Friday "and everyone would come especially with the recent trouble in the family" (Noble 132). Even though in "The American Way" or "The Hike to Heart Rock" grandmother plays just a minor role, she still maintains her position of the food provider: "Everyone arrived at Situe's after dinner, although why we ate at home when we ate just as much at her house again later was never discussed. At any time of night or day, Situe could feed an army" (Noble 100).

The image of *situe* as a loving lady is complicated once she turns from a grandmother to a mother-in-law. In "The War" there are in fact two wars taking place. The first one is fought on the European battlefields of the Second World War, where the protagonist's husband is sent as a soldier. The second battlefield is located in the Arab American household of the protagonist's mother-in-law. Nora, the protagonist, is an American daughter of white American parents and once she moves to the realm of her Arab mother-in-law, a series of conflicts occur—the major one revolving about Nora's role as a mother: "There were two primary bones of contention between Nora and Situe: one, how Nora took care of the baby; and two, how Nora didn't take care of the baby" (Noble 54). With her preference of the old, the traditional, *Situe* acts as a foil to her progressive and modern daughter-in-law. The two women mostly fight about Nora's breastfeeding habits as she feeds her baby "the modern way" (Noble 56)—every four hours, "neither more nor less" (Noble 56). *Situe* thinks that this is not sufficient and she secretly adds cereal to the baby's bottle: "as the baby's stomach filled and grew, so did the stretches between cries.

Proof, thought Nora, that her theory worked; proof, Situe said to her husband, that she knew best" (Noble 56). The conclusion of the story is ambiguous. *Situe* gives Nora's baby a good luck medal. After war, Nora and her husband move away from Situe's house: "Although Nora took the medal of St. Jude with her and used it on her second child, she omitted it on the third and fourth, and no one could tell the difference" (64). Hence, *Situe*'s influence represented by the medal is diminished once her American-can daughter-in-law moves away from the realm of her household.

The character of a feeding grandmother—who provides her grandchildren with food and by doing so she also provides them with a repository of memory—is also present in the writing of Therese Saliba. In her story entitled "Sittee (or Phantom Appearances of a Lebanese Grandmother)" *Sittee* teaches the narrator (Therese Saliba herself) about Lebanese culture during the process of cooking. Not only the process of food consumption but the whole process of food preparation plays the role of a cultural archive through which *Sittee* remembers the past and transfers her memories to her granddaughter. The whole procedure takes place in a steamy kitchen:

As we stood in the steamy Saturday afternoon kitchen kneading dough and pinching meat pies, I asked Sittee, "Was Lebanon beautiful?" "Yeeee!" she said, then lapsed into memories and ramblings in Arabic, the only language that could express her country's beauty. Every time I wanted to experience Lebanon, she lapsed into sounds I could not decipher, as if a country cannot be translated to any other language except that which is native to it. (Saliba 11)

The process of food preparation is a cultural crossroad where the Arab world is served with spicy oriental meals and through stories. This crossroad enables the American born granddaughter to understand her roots. Thus, food functions as a storyteller narrating a *hikaya*[4] about loss and belonging. Again, it is the grandmother who reigns supreme in this process. However, the past is seen through nostalgic glasses as something fixed which is not subject to change. This fixedness is expressed through a painting of an Italian landscape with a shepherd boy and his flock that Sittee bought: "Sittee said she bought the painting because it reminded her of home. When she said 'home,' she always meant Lebanon, a Lebanon her memory had fixed in a pastoral painting" (Saliba 14). As her home country has been destroyed by a lengthy civil war, the grandmother translates her memory of the lost past to a material artefact which reminds her of home. The Lebanon that she remembers, however, no longer exists.

The culinary scenario in these stories and memoirs tends to repeat: the grandma prepares food which she eventually serves to her family. By consuming *situe*'s meals, grandchildren receive both material nutrition (which fills their stomachs and satisfies their taste buds) and spiritual and cultural sustenance which helps them understand their roots. The image of the grandmother is, however, by no means monolithic; nor is the character role that she takes in these literary works. No matter if she is a loving and helpful lady provoking the taste buds of her relatives with exotic meals, or a contentious mother-in-law who spices the life of her son's wife with unpleasant arguments, no matter if she is the

protagonist or a minor character in these stories—what matters is that she is always there—telling her children, like the famous Scheherazade, a story of a sphinx, a prophet, and an eagle.

The food which interlinks these narratives represents the idealized past. Like grandmother—the cornerstone of the family who is always ready to help—her food is always ready to be served, always having the same taste. Similarly, Noble and Saliba present Arab homeland as something fixed, stable, never changing. The homeland conjured up through food is the homeland of the past memory, not the present. Its portrayal is affected by nostalgia and it is idealized. Similarly, the movement from homeland to America is portrayed as a smooth process, like breathing—old Hasna breathes out and young Hasna breathes in. This transfer is motivated by the vision of a new life. Very often, as in case of "The War," the homeland and America are viewed as binary oppositions. Diana Abu-Jaber and Lisa Suhair Majaj complicate this nostalgic and fixed view of one's homeland and one's adopted country by portraying Arab and American meals whose tastes keep changing—as do identities of their consumers.

### Perpetually Changing Ideas of Belonging in Arab American Cuisine

The character of a feeding grandmother is complicated in the writing of Diana Abu-Jaber whose grandmother does not represent the Middle East but the Western world. A daughter of an Arab father and an American (German-Irish) mother, Diana Abu-Jaber is from an early age exposed to both Middle Eastern and Western (German) culinary traditions. In Abu-Jaber's case, the grandparent who exerts the greatest influence on forming her identity is not her paternal *sitt* but her maternal grandmother Grace who feeds her granddaughter with German sweet pastries together with Western values of freedom that guide the world in which a woman does not have to get married. These values are, again, often communicated through stories:

she (Grace) pries open those foil-lined tins, cookies covered with sugar crystals like crushed rubies, the beckoning finger of vanilla. I think about the story of the witch in her gingerbread house, how she schemed to push Hansel and Gretel into her oven. Gram reads me the story; I sit, rapt, watching her, her sky-blued eyes glittering. *I will fight anyone for you,* she seems to say. Even if it means cooking you and gobbling you up. (*Life without* 19)

Through a classic of the Western fairy-tale world, Grace communicates to her granddaughter the resilience and strength of womanhood. As opposed to the witch who in her gingerbread house plots against the two children in order to consume them; Grandma in her house replete with gingerbread cookies makes her Arab American grandchildren consume the values of the Western world. In this world, the woman does not serve men; while watching a movie adaptation of Snow White, Grace mocks the weakness and subservience of the protagonist of the fairy-tale who needs a man to be saved:

Gram will take me to see Snow White of the limpid flesh and cretinous voice—and the Prince with the powerful shoulders who must save her from another woman—an old lady!—and raise the helpless

thing, literally from the dead. Gram mutters, "Flibbertigibbet." Afterward, we go to a café where they bring us crepes with cherries and whipped cream. "Did you see," she grouses. "Those dwarves, they only wanted her to stay after she offered to cook for them. (*Life without* 20)

In the writing of Diana Abu-Jaber and Lisa Suhair Majaj, the leitmotif of food—a cultural artefact and an embodiment of both physical and spiritual sustenance—is complicated by the fact that grandmother's food is not the only food that her Arab American grandchildren consume; furthermore, its taste keeps changing. Living in the multicultural milieu of the United States, the children eat what Donna R. Gabaccia calls a "creole" (9)—the multi-ethnic cuisine of a multitude of communities residing in the American dining room. This creolization of immigrant cuisine reflects the creolization of American culture. For Gabaccia, "(e)ating habits both symbolize and mark the boundaries of cultures" (8). Similarly, in Fredrik Barth's understanding, an ethnic group is defined by an ethnic boundary rather than by the cultural traits that the group entails: "If a group maintains its identity when members interact with others, this entails criteria for determining membership and ways of signalling membership and exclusion" (15). In *Are We What We Eat?* (2012) Dalessio studies ethnic boundaries in the context of a literary text. Drawing on Sollor's idea that our identity is determined by our descent relations—guided by "our positions as heirs, our hereditary qualities, liabilities, and entitlements" (6)—as well as consent relations—driven by "our abilities as mature free agents and 'architects of our fate'" (6), Dalessio assumes that each and every individual has the capacity to cross particular ethnic boundaries by switching from being labelled as an ethnic other to being labelled as an "American." In literary works of contemporary American ethnic authors, these switches are often demonstrated through changes in the character's culinary preferences. Dalessio concludes that "the most common way is switching from an identity of ethnic Otherness to one of 'Americanness'" (7). In practice, this attitude is reflected in the "attempt to abstain from eating those foods that would work to identify (characters) as ethnic Others in mainstream America" (7). This also works the other way round: assuming ethnic identity through consuming ethnic food. The idea that Barth, Gabaccia, and Dalessio propose is that one group can only be defined in the process of its interaction with another group; in its contact with otherness. Besides, the essence of belonging is a matter of individual choice. This idea proves to be significant in case of grandchildren's meals in the narratives that this article examines.

In addition to their grandmother's food, the grandchildren are constantly exposed to other culinary traditions. These traditions interact with one another; sometimes they even collide creating a sort of a culinary clash of civilizations. In Lisa Suhair Majaj's narrative entitled "Boundaries: Arab/American," one of the most distinctive markers of cultural divide is, again, food. Arab food represented by the narrator's father and grandmother sometimes gets into conflict with "American" food represented by the author's mother. Though the mother is willing to learn how to cook Arab food from her husband and his mother, who "took over her culinary education" (75), Lisa Suhair Majaj's mother always takes advantage of her husband's frequent business trips "to serve meatloaf and potatoes, the plain American

food she craved" (74). The Arab and the American meals sometimes fight each other and the author, who stands in-between the two, is expected to take a stance:

> To my father's dismay, I learned from my mother to hate yoghurt, a staple of Middle Eastern diets. He took this as a form of betrayal. Holidays became arenas of suppressed cultural battles, as my father insisted that my mother prepare time-consuming pots of rolled grapeleaves and stuffed squash in addition to the turkey and mashed potatoes, sweet potatoes and cranberry sauce; or that she dispense with the bread stuffing and substitute an Arabic filling of rice, lamb, meat, and pine nuts. (Majaj 75)

The two daughters of this Arab American marriage learn to like both cuisines. The culinary conflicts gradually teach them that "cultures, like flavors, often clash" (75). Their position in-between, straight on the demarcation lines, later proves to be an asset as in their adulthood, they realize that "it is through a willing encounter with difference that we come to a fuller realization of ourselves" (83).

In Diana Abu-Jaber's narratives, food battles occur on the boundary between her Arab father's and her American grandmother's cuisine. In contrast to "The War" in *The Situe Stories* where the Arab mother-in-law fights her American daughter-in-law; in this case, it is a fight between an American mother-in-law and her exotic Arab son-in-law. While Bud (an American nickname of Diana's father) fights with "earthy, meaty dishes with lemon and oil and onion" (*Life without* 19); Grace responds with seductive "cookies covered with sugar crystals like crushed rubies, the beckoning finger of vanilla" (*Life without* 19). While Bud relies on cooking as his major fighting technique, Grace prefers baking. For Grace, baking is an asset of a civilized society: "Only higher civilizations bake cookies. (...) I don't know how you people would celebrate Christmas if I wasn't around. Run wild like savages" (*Life without* 17). Bud, aware of Grace's love of baking, sometimes teases his mother-in-law with witty observations about her baking products such as: "Why do cookies always come in circles?"—which only increases Grace's rage. Through these two distinctive culinary visions of the world Abu-Jaber is from an early childhood aware of the fact that food represents something higher: "Before they'd met, neither Grace nor Bud could have imagined each other, not once in a million years. They came with their ingredients like particles of lost and opposing worlds, the dying old divisions—East and West" (*Life without* 21). The quarrels about food preferences infer boundaries between cultures; the ordinary signifies the unique or, as Sutton puts it, "food can hide powerful meanings and structures under the cloak of the mundane and the quotidian"[3]. Nevertheless, as in case of Majaj, the two worlds that complicate Diana's search for her identity are mutually compatible. Diana takes them as indispensable parts of herself. She does not choose one at the expense of the other; does not melt them together in one pot, but lets them interact in her own quest for self-identification.

In adulthood, Diana tends to adopt both worlds in her interactions with other people. In the same way as her grandma wanted to spoil her with sweets which she adored, Diana wants to spoil her half-Cuban/half-Nicaraguan—but "one hundred percent Miami" (*Life without* 173)—babysitter with her favorite Caribbean meals. By giving her food, Diana tells her that she cares. Furthermore, Diana feeds

her adopted daughter with both her father's spicy meals and her grandmother's sweet pastries. The subjective notion of her belonging is expressed through a subjective character of individual tastes. In Abu-Jaber's understanding, Brillat-Savarin's idea "Tell me what kind of food you eat and I will tell you what kind of man you are" (15) takes on a slightly different direction. It is not the food itself but our subjective taste and desire that guides us towards understanding our individuality:

You like what you like. Tastes are powerful, primal, intimate, uniquely your own. And the power to choose, to say, No, thank you, not this, is one of the most important powers—at the center of agency and pleasure. You are what you crave and fear and what you want. (*Life without* 255)

As we can see, Abu-Jaber complicates simplistic views of constructing hybrid identities based on the opposition between melting ethnic otherness in the American pot and preserving it in the American bowl. From her perspective, the ontological quest for self-identification stems from individual desires (that prompt us to follow our tastes) and individual fears (that make us avoid certain situations). Consequently, one's identity is not created on the boundary between the ethnic other and "America"; the fixed past and the present; or on the boundary between two distinct ethnic others; it is a constantly evolving process of fighting one's own tastes (desires) and fears. In the words of Majaj, "(c)onstructed and reconstructed, always historically situated, identities embody the demarcation of possibilities at particular junctures. I claim the identity `Arab-American' not as a heritage passed from generation to generation, but rather as an on-going negotiation of difference" (83-84). Food serves as a culinary reflection in this process, and "as the most significant medium of the traffic between the inside and outside of our bodies (it) organizes, signifies, and legitimates our sense of self in distinction from others who practice different foodways" (Xu 2).

### Conclusion

When, at one point of her 2016 memoir, Abu-Jaber asks her Arab aunt for a recipe, her auntie is perplexed and astonished at the same time: "You learn food by feel, not on a paper. (...) Why would you write down how to cook? (...) It's like learning to speak French. You don't do it in a *classroom*. You do it running around Montmartre, calling for cabs, drinking Pernod" (*Life without* 260). In Arab culinary tradition, ingredients are not written, they are remembered, mixed, cooked, experimented with, and the food that they form can never be expressed in a straightforward definition. The same applies to constructing identities. Like food, they elude direct delineations as they are founded on the principle of constantly changing boundaries. To quote Majaj,

I live at borders that are always overdetermined, constantly shifting. Gripped by the logic of translation, I still long to find my reflection on either side of the cultural divide. But the infinitely more complex web of music beckons, speaking beyond translation. Who can say how this will end? (84)

Similarly, at the end of her 2005 memoir, *The Language of Baklava*, Abu-Jaber proclaims: "Why must there be only one home! (...) The fruits and vegetables, the dishes and the music and the light and the trees of all these places have grown into me, drawing me away. And so I go. Into the world, away"

(*The Language* 328). The sense of movement encoded in the word "go" in Abu-Jaber's statement is significant. Traditional cookbook memoirs often stress stable, strict, fixed and clearly defined boundaries between the past/homeland/then and the present/America/now while idealizing the former and portraying it by means of culinary nostalgia. Majaj and Abu-Jaber challenge these stereotypes of the genre. Their food imagery does not represent a straightforward preference towards the right or the left side of the hyphen, nor does it create an image of a satisfied and fixed hyphenated self.

By partaking of bits from American meals and pieces of Arab cuisine and experimenting with recipes, Majaj and Abu-Jaber create perpetually changing identities which are in the constant state of flux. In Sollor's terms, they move from descent to consent language (6). Besides, they coincide with Barth's notion of ethnic boundaries (15) and Dalessio's understanding of identity which is defined through its interaction with otherness. Thus, Gabaccia's idea of eating creole (9) is seen as a necessary step in the process of negotiating the question of one's identity. Like Bedouins, transnational subjects have more homes which are being constantly defined and redefined and which do not stem from one's Arabness or one's Americanness alone but from their mutual interactions and individual everyday partaking of various cultural trajectories. Instead of nostalgic longing for the beautiful and lost past, these identity narratives accentuate individual and perpetually changing ideas of belonging.

### Notes

(1) Despite the fact that in this case the expression "Arab-American" is hyphenated, in the article, I use a non-hyphenated form "Arab American" since the latter is employed by prominent scholars in the field of Arab American Literature. See *Post-Gibran: An Anthology of New Arab American Writing* (1999), *Scheherazade's Legacy: Arab and Arab American Women on Writing* (2004), *Immigrant Narratives: Orientalism and Cultural Translation in Arab American and Arab British Literature* (2011), *Modern Arab American Fiction: A Reader's* Guide (2011), *The Edinburgh Companion to the Arab Novel in English: The Politics of Anglo Arab and Arab American Literature and Culture* (2013).

(2) The scope of the article does not give enough space for exploring the gender aspect of the authors in question as it primarily focuses on the role of food imagery in their writing.

(3) The authors who are examined in the article rely on different transcriptions of the Arabic word *sitt*: *sitt*, *situe*, *sittee* (which is a possessive form of the noun meaning "my grandmother"). Sometimes, the word is capitalized and functions as a name. As Frances Khirallah Noble explains at the beginning of her collection, the stories "contain different *situe* characters: some called 'Situe,' some by their given names, some by both" (xi). In the text, I use the same transcription and capitalization as a specific author; if in the author's text the word is used in the capitalized form *Situe*, I capitalize it as well.

(4) Arabic for a story or a fairy-tale.

**References**

Abu-Jaber, Diana. *The Language of Baklava*. New York: Anchor Books, 2005.

—. *Life without a Recipe*. New York: W. W. Norton & Company, 2016.

Albala, Ken. Introduction. *Routledge International Handbook of Food Studies*, by Albala, ed., London: Routledge, 2013, pp. xv – xvi.

Bardenstein, Carol. "Beyond Univocal Baklava: Deconstructing Food-as-Ethnicity and the Ideology of Homeland in Diana Abu Jaber's *The Language of Baklava.*" *Journal of Arabic Literature*, vol. 41, no. 1–2, 2010, pp. 160–179.

Barth, Fredrik. Introduction. *Ethnic Groups and Boundaries: The Social Organization of Culture Difference*, by Barth, ed., Boston: Little Brown and Company, 1969, pp. 9–38.

Barthes, Roland. "Towards a Psychosociology of Contemporary Food Consumption." Counihan and Van Esterik, pp. 23–30.

Bourdieu, Pierre. "Distinction: a Social Critique of the Judgment of Taste." Counihan and Van Esterik, pp. 31–39.

Brillat-Savarin, Jean Anthelme. *The Physiology of Taste: Or Meditations on Transcendental Gastronomy*. New York: Vintage Books, 2011.

Counihan, Carol, and Penny Van Esterik, editors. *Food and Culture: A Reader*. New York: Routledge, 2013.

Counihan, Carol, and Penny Van Esterik. Why Food? Why Culture? Why Now?: Introduction to the Third Edition. *Food and Culture: A Reader*, by Counihan and Van Esterik, eds., New York: Routledge, 2013, pp. 1–15.

Dalessio, William R. *Are We What We Eat?: Food and Identity in Late Twentieth-century American Ethnic Literature.* Amherst: Cambria Press, 2012.

Fitzpatrick, Joan. "Food and Literature: An Overview." *Routledge International Handbook of Food studies*, edited by Ken Albala, London: Routledge, 2013, pp. 122 – 134.

Gabaccia, Donna R. *We Are What We Eat: Ethnic Food and the Making of Americans.* Cambridge: Harvard University Press, 1998.

Hartman, Michelle. "Rabih Alameddine's *I, the Divine*: A Druze Novel as World Literature?" *The Edinburgh Companion to the Arab Novel in English: The Politics of Anglo Arab and Arab American Literature and Culture*, edited by Nouri Gana, Edinburgh: Edinburgh University Press, 2013, pp. 339–359.

Kadi, Joanna, editor. *Food for Our Grandmothers: Writings of Arab-American and Arab-Canadian Feminists.* Boston: South End Press, 1994.

Majaj, Lisa Suhair. "Boundaries: Arab/American." *Food for Our Grandmothers: Writings of Arab-American and Arab-Canadian Feminists*, edited by Joanna Kadi, Boston: South End Press, 1994, pp. 65 – 86.

Mannur, Anita. *Culinary Fictions: Food in South Asian Diasporic Culture*. Philadelphia: Temple University Press, 2010.

Mattawa, Khaled. "Freeways and Rest Houses: Towards an Arab Location on the American Cultural Map." *Post Gibran: Anthology of New Arab American Writing*, edited by Khaled Mattawa and Munir Akash, Bethesda: Jusoor, 1999, pp. 49–61.

Metres, Philip. "Introduction to Focus: Arab-American Literature after 9/11." *American Book Review*, vol. 34, no. 1, 2012, pp. 3–4.

Noble, Frances Khirallah. *The Situe Stories.* New York: Syracuse University Press, 2000.

Piatti-Farnell, Lorna and Donna Lee Brien. Introduction. *The Routledge Companion to Literature and Food*, by Piatti-Farnell and Lee Brian, eds., New York: Routledge, 2018, pp. 1–5.

Ruark, Jennifer K. "A Place at the Table: more scholars focus on historical, social and cultural meanings of food, but some critics say it's scholarship-lite." *Chronicle of Higher Education*, 9 July 1999, www.chronicle.com/free/v.45/i44/44a00101.htm. Accessed 5 January 2003.

Salaita, Steven. *Modern Arab American Fiction: A Reader's Guide.* New York: Syracuse University Press, 2011.

Saliba, Therese. "Sittee (or Phantom Appearances of a Lebanese Grandmother)." *Food for Our Grandmothers: Writings of Arab-American and Arab-Canadian Feminists*, edited by Joanna Kadi, Boston: South End Press, 1994, pp. 7 – 17.

Sollors, Werner. *Beyond Ethnicity: Consent and Descent in American Culture.* New York: Oxford University Press, 1986.

Sutton, David E. *Remembrance of Repasts: An Anthropology of Food and Memory.* Oxford: Berg, 2001.

Xu, Wenying. *Eating Identities: Reading Food in Asian American Literature.* Honolulu: University of Hawai'i Press, 2008.

Židová, Diana. "Displacement and Otherness: Immigrant and His Place in the New World." *IBU Journal of Social and Human Sciences*, vol. 2, Special Issue, 2015, pp. 71 – 84.

**Alice Tihelková**

# A Winter of Discontent or a Summer of Lost Content? The Portrayal of the 1970s in the British Press

Abstract*: With the Labour Party led by Jeremy Corbyn surging in recent polls, an opinion has been voiced by some British media that a potential electoral success of the Corbynite version of Labour will mean "a return to the Seventies", with a number of distinct frames used to depict the decade as grim period of overall decline. In contrast, a number of media voices have defended the Seventies as a decade of relative equitability, everyday affluence and thriving popular culture, despite the wider economic struggles. Using frame theory, the paper aims to identify the frames, both positive and negative, applied to the Seventies by selected British newspapers and magazines of both right-leaning and left-leaning orientation. The paper demonstrates how the debate about the last decade of the post-war consensus is in fact a thinly veiled debate about Britain's current socio-economic situation.*

## Introduction

Despite their long-term reputation as a troubled and forgettable decade, the 1970s have recently enjoyed a considerable surge of interest in the British media sphere. This can be partly explained by the rise of Jeremy Corbyn, a left-wing traditionalist often portrayed as a "man of the Seventies", and partly by the ongoing effects of government austerity, to which the welfarist Seventies present a visible counterbalance. In any case, the picture of the 1970s painted by the British press is a complex and multi-faceted one, ranging from complete rejection of the decade to its emphatic embrace.

Using frame analysis, the present article aims to analyze the conflicting portrayal of the Seventies by identifying and exploring the main frames, whether positive or negative, applied to the decade by selected British newspapers. Since the publication of the pioneering works of Erving Goffman, notably his 1974 book *Frame Analysis: An Essay on the Organization of Experience,* framing research has undergone rapid development, with several distinct approaches emerging (Schaufele and Iyengar 620). The present paper draws on the concept of framing as used by communication studies scholar Jim A. Kuypers in his explorations of media bias. In his 2009 book, *Rhetorical Criticism: Perspectives in Action,* Kuypers defines framing in the following manner:

Framing is a process whereby communicators, consciously or unconsciously, act to construct a point of view that encourages the facts of a given situation to be interpreted by others in a particular manner. Frames operate in four key ways: they define problems, diagnose causes, make moral judgments, and suggest remedies. (Kuypers 301)

The article is located within the qualitative approach to framing analysis, with themes persisting across the corpus identified inductively.

To elicit the coverage of the Seventies in the British press, eight sources across the left-right spectrum have been selected: *The Guardian, Mirror Online, The Independent, The Telegraph, Mail Online, The Express* (all representing online national dailies, both broadsheets and tabloids), as well as *The New Statesman* and *The Spectator* (both representing online magazines). For the purposes of analysis, a corpus of 80 articles published between the years 2012 – 2018 was obtained from the above-mentioned sources using a number of search phrases (Seventies, 70s or 1970s) and content-analyzed with the following aims:

> a) to ascertain which aspects (social, cultural, economic) of the 1970s prevailed in the corpus;
> b) to elicit the main frames used to present these aspects;
> c) to identify any parallels drawn between the 1970s and the present situation.

The individual frames established in the corpus are discussed below.

### Historical background

The 1970s represent the last decade of Britain's post-war consensus, a political and economic set-up which saw governments encouraging or tolerating nationalization, strong trade unions, heavy regulation and a robust welfare state. Possessing formidable bargaining power, British trade unions pushed for significant wage increases. Thus, working-class people of the 1970s were able to enjoy hitherto unknown levels of affluence, coupled with relative housing security enabled by the government's expanding council housing programme. However, Britain's economy experienced major struggles throughout the decade due to a slowdown of industrial productivity and the effect of the 1973 oil shock, resulting in dramatic price increases, rampant inflation and power cuts. The government's attempts to impose wage freezes amidst the economic turmoil brought about a massive wave of industrial unrest.

In 1976, the economic crisis forced James Callaghan's Labour government to seek a loan of $3.9 billion from the International Monetary Fund (Todd, Ch. 13). In the winter of 1978-79, a series of strikes paralyzed a number of key public services. Nicknamed "Winter of Discontent" in an echo of Shakespeare, the season of chaos paved the way for the 1979 victory of Margaret Thatcher, elected on a promise to curb trade union power and restore stability to the country.

### Frame No. 1: Socialist Nightmare

The first of the frames identified is consistent with the widespread image of the Seventies as a troubled decade in which the failure of the Socialist project was laid bare, making the Thatcher revolution inevitable. Found predominantly in the right-leaning sources but also in a small number of articles in the left-leaning papers such as *The Independent,* the frame views the Seventies through the prism of the Winter of Discontent, as an era defined by industrial unrest, prolonged economic chaos and hopelessness. The negative framing of the decade is underscored by the choice of language, with emphasis on words evoking images of submersion and lack of light:

Britain was grim and gaunt, skint, exhausted, mired in strikes and fights, intolerant, in trouble. We were closer in time and mind to the austere, monochrome world of the Second World War  than  we were to the cosmopolitan, confident country we live in today. Growing up in this drained, early-closing, late-Seventies land, the Sex Pistols' cry of "No Future!" felt more like a        promise    than    a    threat. (Elms)

In 1973, a fuel crisis caused by the miners' strike in response to wage freezes prompted the Conservative government to declare a three-day working week, accompanied by significant reductions in power supply. As a result, households found themselves for up to 9 hours a day without electricity, regularly spending their evenings by candlelight. The image of the Seventies as a decade where, metaphorically, the "lights went out" on Britain is recurrent in the articles opting to frame the topic negatively.

Another image occurring repeatedly is that of ill health, with Seventies Britain referred to as the "sick man of Europe". The source of the sickness is identified as the fateful combination of state control and union militancy, with the ailing heavy industry beyond repair. Britain is seen as having reached the end of its tether, with Thatcherism representing the only logical outcome. To support this argument, expressions denoting terminal decline and inevitability of change are used:

Seventies represented too many claims on too little output. The UK had lost its way. Unable to cope with the oil shocks of 1973 and 1979, its sclerotic labour markets were dominated by a sense of entitlement. And there was a corroding sense of cynicism: nothing could be done to make the world a better place. Seen this way, Mrs Thatcher's arrival was a bit like the last throw of the dice from an increasingly disillusioned electorate. (King)

On numerous occasions, the dystopian portrayal of the Seventies is a thinly veiled warning against the possibility of a Corbyn-led government, with the risk of the Socialist-minded leader reversing the hitherto unchallenged Thatcherite economic orthodoxies by his plans for increased welfare spending, re-nationalization of the railways or the Post Office, rent controls or the abolition of tuition fees. Writing for *Mail Online*, the conservative commentator Dominic Sandbrook expresses serious misgivings about Corbyn sending Britain several decades back in time. In an article titled "Corbyn's No Longer a Joke but a Threat Who Would Put Our entire Economic Future in Jeopardy", he warns:

This would be public spending as a kind of time travel, catapulting Britain back to the long, hot summer of 1976, when the threat of financial annihilation forced Jim Callaghan's Labour government to take its begging bowl to the IMF. Whatever his youthful admirers may think, Mr Corbyn is not a 21st-century politician. He is trapped in the Seventies, the decade he became a Left-wing union activist. Even the delivery of his final lines, which he shouted from the podium, was reminiscent of nothing so much as a shop steward on a British Leyland picket line, or a sit-in organiser at Mr Corbyn's alma mater, the Polytechnic of North London. (Sandbrook)

The right-leaning press also voices concerns about possible tax increases under a future Labour government, especially a rise in the corporation tax. To put a negative spin on the scenario, the high-

tax economy of the Seventies is brought to mind, with emphasis placed, among others, on the brain drain effect which the high taxation had on Britain's talent. A *Telegraph* article called "How Labour Will Take Tax Rates Back to the Seventies" argues that very few people at the time chose to pay tax at the "extortionate" rates imposed by Labour and many of the brightest, including the Rolling Stones, decided to emigrate to the United States (Evans). The message is obvious: a return to a more Socialist taxation system might lead to an exodus of Britain's aspirational class.

Finally, the right-leaning sources critically note the existing parallels between the rampant Seventies trade unionism and the current Labour Party's renewed commitment to extending workers' rights. In yet another piece by the *Telegraph*, called "Labour 'Would Take the Country Back to the 1970s' with Trade Union Membership in Every Workplace", the plans of Shadow Chancellor John McDonnell to reinforce collective bargaining across the country are described as costly, destructive and a definite throwback to an era during which trade union militancy brought to country to a standstill (McCann).

### Frame No. 2: Era of Casual Sexism and Racism

In an echo of the iconic time-travel police drama *Life on Mars,* which sees a police inspector mysteriously transported to a thoroughly macho Seventies world, the second frame portrays the decade, among others, as an era of permissiveness accompanied by antideluvian attitudes to women despite the ongoing feminist movement.

Opting for episodic framing (Iyengar 6), several articles recall the infamous 1975 *Parkinson* interview with Helen Mirren, during which the young actress was subjected to numerous sexist remarks by the show host, as a case in point. Quoted by *The Guardian,* Mirren herself recalls the widespread sexism of the Seventies: "That decade, after the sexual revolution but before feminism, was perilous for women. Men saw that as a sort of 'Oh, fantastic! We can f— anything, however we like, whenever we like! They're up for grabs, boys!' It was that kind of attitude" (Roberts).

The association of the Seventies with blatant sexism runs across the entire corpus and is not limited to left-leaning papers. Even the politically incorrect *Mail Online*, for instance, notes how such attitudes were openly encouraged by Seventies advertisers, with marketing men having "few qualms about creating brutally sexist adverts that would never see the light of today" (Saatchi).

On a more sinister note, open displays of racism throughout the Seventies – the National Front, football culture or television programmes allowing racial stereotyping and jokes – are noted by the papers and identified as the decade's dark underbelly. If *Life on Mars* (made retrospectively) exemplifies the decade's treatment of women, TV dramas such as *Till Death Do Us Part* or *Love Thy Neighbour* (both made in the Seventies) demonstrate the acceptance of racist discourse by mainstream culture. Parallel trends are observed in today's setting. Brian Reade of *The Mirror,* for instance, sees a re-run of Seventies-style racism in the rhetoric of the UK Independence Party or, within the sphere of popular culture, in the politically incorrect jokes of the popular TV presenter Jeremy Clarkson:

Look at UKIP, who despite being outed daily as a rag-bag collection of bigots, openly campaign

on one issue: Foreign people aren't welcome here. That sentiment was around, too, when I was a kid, in the shape of B&B landladies putting signs in the windows saying: 'No blacks, no dogs, no Irish'. Ask the anti-PC devotees of Nigel and Jezza if today's landladies should be allowed to put up signs saying 'No blacks, no gays, no Romanies', and they'd probably say yes. UKIP's motto (pinched from the BNP) is 'Love Britain. Love UKIP'. They      should be honest and change it to 'Love Thy Neighbour'. Not because they speak the language of God, but the tragic 70s sitcom. (Reade, UKIP and Jeremy Clarkson)

As evident from its title, "UKIP and Jeremy Clarkson Are Taking Us Back to the Bad Old Days of Casual 1970s Racism", Reade's text sees Britain sliding backwards into the barbaric past, with there being a risk of losing some of the social advances previously achieved by laws, positive discrimination, inquiries into institutional racism and educating the future generations. Although the left-leaning press generally shows a more accommodating attitude towards the Seventies, this frame represents a clear exception.

### Frame No. 3: Decade That Style Forgot

On a considerably lighter note, the Seventies are framed in a number of articles (both right- and left-leaning) as a decade of notoriously bad taste caused by a sudden burst from austerity to prosperity, as exemplified by the TV drama *Abigail's Party,* an ironic portrayal of the status-seeking and lifestyle one-upmanship of Britain's emerging suburban middle class. The cited examples of style gone wrong include fashion (bell bottoms, platform shoes, thermal underwear, donkey jackets), home decor (avocado bathrooms, woodchip wallpapers, lava lamps) or food (instant mash, stuffed eggs or the powdered dessert Angel Delight). The message of the decade's overall lack of taste is reinforced by the choice of negatively evaluating expressions such as "lurid wallpaper", "trouser malfunctions", "wacky designs", "bizarre jumper" or "sleazy jazz records" (Milania).

The criticism, however, tends to be mild; occasionally, the style horrors are even related with a certain degree of affection or nostalgia, in left- and right-leaning papers alike. The fashion eccentricities provide ample opportunity for humorous observations, such as "The broad pointed shirt collar that looked like a crashed seagull around your throat looked bad enough. The penny-collar version with rounded tips appeared to take 50 IQ points off the wearer's appearance" (Burke).

For all the taunts, there appears to be agreement among the sources that while the 70s fashions may have been painfully kitsch, they were affordable across the class spectrum. In fact, some of the most garish examples of sartorial style and home decor are shown as manifestations of ease and confidence of large swathes of society who found themselves enjoying unparalleled affluence and felt compelled to express their status through personal style, however misguided. All of the things easy to satirize today are seen as reflecting the new realities of a working-class generation aspiring to a thoroughly modern way of life with all its material comforts.

### Frame No. 3: Golden Age of Popular Culture

The following frame takes issue with the concept of the Seventies as an era of style gone awry, viewing the decade instead as an explosion of creativity and genuinely British cultural output, generated across a wide social spectrum. Two areas, in particular, are highlighted as having produced excellence: music and television, with David Bowie, punk and glam rock quoted as the prominent examples of the former, and television series such as *Fawlty Towers*, *Dr. Who* or *Steptoe and Son* shown as the best of the latter.

Interestingly, the positive framing of popular culture does not contradict the negative framing of the Seventies as a whole. The originality and success of British musical production of the Seventies is perceived as having been aided by the conflicts and chaos of the decade, not hampered by them. In addition to punk, engendered by working class anger, the work of David Bowie is shown as having been informed by the troubled aspects of the decade:

The 1970s, though: there was a decade that spoke to his anxieties. A decade of cults, terrorists, scandals, recessions, defeats, environmental panic and a sense of constant crisis – what Francis Wheen described in his book Strange Days Indeed: The Golden Age of Paranoia as 'a pungent melange of apocalyptic dread and conspiratorial fervour'. Bowie was to the 70s what the Beatles were to the 60s: a lightning rod, a tuning fork, a mirror. With his mastery of dread, and the excitements of dread, the man who described himself as 'an awful pessimist' understood the decade's strange energies like no other musician. (Lynskey)

Similarly, the crumbling post-war consensus and industrial stagnation are seen as no obstacle to the creativity of subcultural and club life in which Britain's youth engaged. The omnipresent decay and dereliction – indeed, the darkness (both symbolic and real) – are shown to have provided an imaginative framework within which young people were able engage is new forms of social and cultural pursuits:

Providing you knew where to look and how to get the look, there was indeed a future, and it came out after dark. This parallel nocturnal London was to be found in the broken places. Gigs in crumbling fleapit cinemas, squats in abandoned Georgian mansions, rehearsals in mouldy railway arches, parties in former factories, clubs in disused brothels. If there's no future you might as well live for today, or rather tonight. And we quickly went from hanging around the    fringes, to the very centre of a creative maelstrom based around our mates. (Elms)

The image of the Seventies as a creative era despite the grim realities and limited choices is also delivered by the positive framing of the decade's television production. The country's growing shabbiness and out-of-dateness, for instance, is shown to have nurtured the best of British comedy, with the character of Basil Fawlty, in particular, embodying the decade's ills, yet managing to elicit sympathy and affection. The environmental gloom of the Seventies, in turn, is argued to have given rise to shows such as *The Wombles*, the subject of much popular nostalgia today due to its idiosyncratic innocence.

In addition to the relatively high quality of TV programmes, the presence of just a few television channels is argued to have provided a shared viewing experience, with the content of the shows known to people of all classes. Constituting a common topic of conversation across a wide social spectrum, the shows had a distinct cohesive role and helped to create a sense of a shared cultural identity. This is critically contrasted with the atomised social and cultural experience of the present, significantly aided by the excess of viewing choice.

### Frame No. 4: Imperfect Paradise Lost

The theme of social cohesiveness and narrowing down of the class gap also underlies the last of the frames. A deliberate polemic with the "Socialist Nightmare" depiction, this frame contradicts the view of the Seventies as a bleak decade and argues that the problems of the Seventies tend to be exaggerated in popular discourse, magnifying the bad and neglecting the good (Moodley). The country's economic struggles are shown as having had much less devastating effect on ordinary life than commonly held, with the overall quality of life being superior to what is available under the current austerity regime.

Found predominantly in the left-leaning sources, the frame concentrates on the more positive aspects of the Seventies too often overlooked now, such as higher wages for the working classes, access to affordable housing, low levels of crime and, importantly, much less unequal society. Contrasted with today's low-wage economy, acute housing crisis and homelessness, soaring crime levels and widening social gap, the stereotyping of the Seventies as a decade when things went wrong appears unjustified. In an article called "Thatcher's Greatest Legacy: the Rewriting of the Seventies", *The New Statesman* even suggests that the negativistic image of the decade represents a deliberate attempt to re-write history in order to justify Thatcherism, with the public being sold the myth that the Seventies were so dire that if Thatcher had not come along, Britain would have become the Greece of the 1980s (Moodley). This essentially Tory spin upon the history of the Seventies is seen as an attempt to prevent the public from re-assessing free-market capitalism and re-discovering some of the advantages of a more egalitarian arrangement. A similar view is taken by *Mirror Online*, with author Brian Reade writing in defence of the Seventies as a decade in which the working-classes still maintained their dignity and social inequality was at its historical minimum:

A brief modern history lesson: The phrase 'dragging us back to the 1970s' is used to inflict maximum damage because Tory spinmeisters have managed to portray that decade as even grimmer than the 1340s when the Black Death was all the rage. The Satanic 70s, they say, was when rats roamed streets feasting on unburied corpses, inflation was on a par with 1920s Germany, all houses were lit by candles because the miners were always on strike, and it took you so long to get a phone most people invested in a homing pigeon instead. That's not how many like me remember a glorious decade. Mostly there were still proud, content, working-class communities which had yet to be destroyed at the expense of a Thatcherite economic model based on individual greed. Which was why, in the 70s, inequality in Britain reached its lowest-ever point. (Reade, I'd Rather Be Dragged Back)

The frame does not gloss over the Seventies and acknowledges the decade's many imperfections. Still, it regards the social card dealt to the masses during the Seventies as considerably better than what the current neo-liberal establishment is able or willing to provide. Permeating the frame is a tangible sense of loss. Consequently, the prospect of re-visiting of the Seventies under a possible Corbyn government is not regarded with horror, as is the case with the Socialist Nightmare frame, but with a keen sense of anticipation.

## Conclusion

It is relatively easy to recognize the media discourse on the Seventies as a thinly veiled debate on Britain's current situation. The right-leaning side of the newspaper spectrum, with its bias towards free-market capitalism, has recently been preoccupied with the prospect of a return to more radically left-wing policies as championed by Jeremy Corbyn and his supporters; therefore, correlations between Corbyn the Socialist and the failed Socialist economy of the Seventies are frequently pointed out. The left-leaning side of the media spectrum, on the other hand, expresses long-term concerns about the current Conservative government's austerity programme and the resulting rise in poverty and inequality, which is why the Seventies are viewed more leniently, especially when contrasted with the present situation, seen as socially more critical. While acknowledging the wider economic struggles of the Seventies, the left-leaning press keeps drawing attention to the lower levels of inequality and the relative social stability of the decade, enabled, among others, by the state's employment and housing policies. Therefore, the prospect of the revival of some of the Seventies policies under a Corbyn-led Labour government is generally framed less as a threat of regressing back into history and more as an opportunity to redress some of the current socio-economic imbalances.

Despite taking different views of the Seventies economically, the right- and left-leaning sources are also able to find some common ground: in addition to expressing a positive view of the decade's musical and television production, there is almost a nostalgic vein running through the corpus, viewing the Seventies as a time of shared narratives and social cohesion, sorely lacking in the fragmented post-industrial society of the present.

## References

Burke, Nigel. "Growing Up in the Decade That Style Forgot." *The Express.* 15 Jul. 2013. Web. 18 Apr. 2018.

Elms, Robert. "The Blitz Kids: How the New Romantics Made London Swinging Again." *The Independent.* 10 Nov. 2012. Web. 18 Apr. 2018.

Evans, Richard. "How Labour Will Take Tax Rates Back to the Seventies." The Telegraph. 3 Jun. 2017. Web. 18 Apr. 2018.

Iyengar, Shanto. "Speaking of Values: The Framing of American Politics." *The Forum*. Vol. 1, Issue 3, 1995, 1-7. Web. 2 Feb. 2018.

King, Stephen. "The Seventies Were Just Dire – Let's Resolve to Put Them Firmly Behind Us." *The Independent*. 3 Jan. 2012. Web. 11 Feb. 2018.

Kuypers, Jim A. "Framing Analysis from a Rhetorical Perspective." *Doing News Framing Analysis.* New York: Routledge, 2010. 286-311. Print.

Lynskey, Dorian. "Bowie was to the 70s What the Beatles Were to the 60s." *The Guardian.* 13 Jan. 2016. Web. 22 Mar. 2018.

McCann, Kate. "Labour 'Would Take the Country Back to the 1970s with Trade Union Membership in Every Workplace." *The Telegraph*. 30 Apr. 2017. Web. 18. Apr. 2018.

Milanian, Keyan. *From Bell-Bottoms to Loud Shirts. The 70's Men's Fashions That Make You Glad We All Moved On*. Mirror Online. 30 Oct. 2016. Web. 2 Jul. 2018.

Moodley, Kiran. "Thatcher's Greatest Legacy: the Rewriting of the Seventies." *The New Statesman.* 16 Apr. 2013. Web. 21 Feb. 2018.

Reade, Brian "I'd Rather Be Dragged Back to Jeremy Corbyn's 1970s than Theresa May's 1950s." *Mirror Online.* 12 May 2017. Web. 18 Apr. 2018.

Reade, Brian. "UKIP and Jeremy Clarkson Are Taking Us Back to the Bad Old Days of Casual 1970s Racism." *Mirror Online.* 2 May 2014. Web. 20 Mar. 2018.

Roberts, Yvonne."Ooh, You Were Awful: Why I Can't Look Back on the Sexist 70s with Kindness." *The Guardian.* 12 Apr. 2015. Web. 20 Mar. 2018.

Saatchi, Charles. "They Ad to Be Kidding! Shocking Posters in the 1950s and 1960s Show the Sexist and Racist Campaigns Once Seen as Acceptable." *Mail Online.* 14 Nov. 2015.

Sandbrook, Dominic. "Corbyn's No Longer a Joke but a Threat Who Would Put Our Entire Economic Future in Jeopardy." *Mail Online*. 28 Sep. 2017. Web. 10 Jan. 2018.

Schaufele, Dietram and Shanto Iyengard. "The State of Framing Research: A Call for New Directions." *The Oxford Handbook of Political Communication.* New York: Oxford University Press, 2012. Print.

Todd, Selina. *The People. The Rise and Fall of the Working Class.* London: John Murray, 2014. Kindle edition.

# CALLS

University of Hradec Králové
Faculty of Education
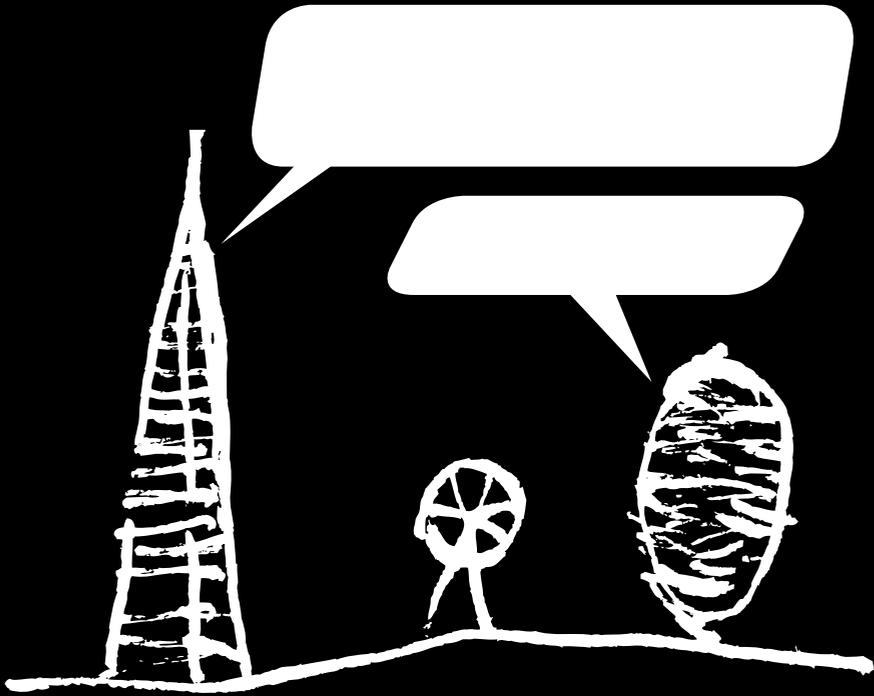
# HRADEC KRÁLOVÉ
# ANGLOPHONE CONFERENCE 2019

## 28-29 March

The conference is organized by the Department of English Language and Literature, Faculty of Education, University of Hradec Králové, Czech Republic.

We are very proud to announce that the keynote lecture

will be delivered by

**PROF. ONDŘEJ PILNÝ, PH.D.**
(Charles University, Prague)

We welcome contributions from the following fields of Anglophone studies:

- Linguistics
- Literature
- Cultural Studies
- Methodology (ELT)

Presentations can include lectures, poster demonstrations and exhibitions of materials. Selected contributions will be published in the peer-reviewed journal *Hradec Králové Journal of Anglophone Studies* (included in ERIH PLUS).

The conference language is English.

All the information, including the registration form, can be accessed on the conference website (http://hk-anglophone-conference.webnode.cz/).

The deadline for registration is **20 January 2019**.

Conference Fee is **1,000 CZK** or **40 €**.

# LANGUAGE EDUCATION & ACQUISITION RESEARCH CONFERENCE 2019 FOCUSING EARLY LANGUAGE ACQUISITION

Date: 11-Apr-2019 - 13-Apr-2019
Location: Eichstätt, Germany
Contact Person: Tanja Müller
Web Site: http://www.ku.de/lear/

Linguistic Field(s): Cognitive Science; Language Acquisition; Sociolinguistics

Call Deadline: 31-Dec-2018

The Catholic University of Eichstätt-Ingolstadt (Eichstätt Campus) will present and discuss current research findings of early language acquisition from April 11 – 13, 2019:

Bilingualism and multilingualism
Cognitive potentials, e.g. literacy, acquisition of reading and writing skills
Language Educational neurosciences
Mediation: institutionalized language teaching and learning
Diversity: for example, inclusion, gender differentiation, social-cultural aspects
Competence and standard development

Researchers are hereby invited to join us for talks with subsequent discussions and/or poster presentations.

Duration of talks including discussions: 45 minutes (ideally, 30 minutes followed by discussions, in German or English)
Poster: scientific posters DinA0 (in German or English) as part of an exhibition and the opportunity of a short presentation (appr. 10 minutes)

The organizers explicitly ask to submit new and current contributions by December 31 2018:
Abstract (maximum of 250 words) including research question, methodical approach, results Poster as pdf-file (additional information: as attachment only or within presentation time)
We will inform you by January 31 2019 of your acceptance (peer review).

Mail address for abstracts and posters:
LEAR-2019@ku.de

# 6TH INTERNATIONAL LANGUAGE IN FOCUS CONFERENCE

Date: 02-May-2019 - 04-May-2019
Location: Dubrovnik, Croatia
http://www.languageinfocus.org

LIF2019 - 6th International Language in Focus Conference will be organized by Cukurova University – Turkey, The University of Sheffield International Faculty, CITY College – Greece and the South-East European Research Centre (SEERC) in Dubrovnik, Croatia, May 2 – 4, 2019.

In harmony with this spirit of academic enthusiasm, we would like to invite academics, scholars, representatives of central and local educational authorities, non-governmental organizations, school teachers and practitioners representing an exciting diversity of countries, cultures, and religions to meet and exchange ideas and views in a forum encouraging respectful dialogue. LIF2019, to be held in Dubrovnik, Croatia, will constitute an excellent opportunity to meet experts in various areas of ELT and language studies.

Plenary Speakers:
- Guy Cook, King's College, UK
- Susan Hunston, the University of Birmingham, UK
- Suzanne Romaine, the University of Oxford, UK
- Nina Spada, University of Toronto, Canada
- David Singleton, Trinity College Dublin, Ireland and the University of Pannonia, Hungary
- Penny Ur, Oranim and Haifa University, Israel

LIF2019 - Organization Team
Cem Can, Cukurova University, Turkey
Paschalia Patsala,The University of Sheffield International Faculty, CITY College, Greece
Zoi Tatsioka,The University of Sheffield International Faculty, CITY College, Greece

6th International Conference on English Pronunciation: Issues & Practices
Skopje, Republic of Macedonia
May 17-18th, 2019

The 6th International Conference on English Pronunciation: Issues & Practices will take place in Skopje, Macedonia following previous meetings in Caen, France (2017), Prague, Czech Republic (2015) Murcia, Spain (2013), Grahamstown, South Africa (2011) and Chambéry, France (2009).

The conference brings together researchers and teachers of English, phonetics, phonology, SLA and EFL/ESL interested in the issues relevant to English pronunciation, both native and non-native.

Plenary speakers:
- John Levis (Iowa State University, USA)
- Pamela Rogerson-Revell (University of Leicester, UK)
- Kazuya Saito (Birkbeck, University of London, UK)
- Tanja Angelovska (University of Salzburg, Austria)

The Organizing committee welcomes proposals on various aspects of research into English pronunciation including (but not limited to) the following topics:
- L2 pronunciation research: methodology and application
- Contrastive studies: interaction between L1 and L2 sound systems
- Phonological change
- Norms and reference accents
- Native and non-native accents of English (acquisition, variability, etc.)
- Sociolinguistic aspects of accented speech and issues of identity
- Pedagogical implications of pronunciation research (goals, teaching methods, assessment, etc.)
- Teaching pronunciation (teacher training, teachers' views and beliefs, etc.)
- Information and communication technology (ICT) in pronunciation teaching/learning (e-learning, M-learning, software tools, etc.)
- Interdisciplinary approaches to ESL/EFL research
- Analyses of national or regional language policy

Important dates:
- **Abstract submission deadline:** December 15th, 2018
- **Notification of acceptance:** January 15th, 2019
- **Registration opens:** February 1st, 2019
-

**Association of Adaptation Studies Annual Conference 2019**
**Adaptation and Modernisms: Establishing and Dismantling Borders in Adaptation Practice and Theory**
**Faculty of Arts, Masaryk University, Brno, Czech Republic 19th-20th September 2019**

**Keynote speakers:**
**Dudley Andrew**, R. Selden Rose Professor of Comparative Literature and Professor of Film Studies at Yale University, USA
**Lars Elleström**, Professor of Comparative Lite rature at Linnaeus University, Sweden

The Modern, the Postmodern, the Premodern, the Metamodern, and other "modernisms" are concepts deeply rooted within attempts to conceptualise Western and global development in history, politics, geopolitics, economy, and in scientific, socio-cultural, and aesthetic domains. In any attempt to "think historically" or to "look at the bigger picture," these terms are unavoidable.

Different versions of "modernism" are deeply concerned with historical changes and cultural transformations, including adaptation of various kinds. Seeing "modernism" as a continuum enables us to ask questions about what changes and what stays the same across the different "modernisms," and such transpositions and transgressions can be insightfully analyzed by adaptation studies. The conference ponders how different media, views of temporality, historical periods, and theories of art travel within and across different kinds of modernisms and how their producers and consumers construct and engage with them. At the same time, the conference attends to how the etymology of "modern" and the accompanying concepts of "novelty", "the new", and even "revolution" echo in different epochs and their adaptations, and to what can adaptation studies tell us about their transformation into "norm", "the old", and "the Classic".

We welcome papers concerned with, but not limited to, topics related to the following questions:
- How does adaptation practice, and theoretical concepts connected with it, inform or change in various kinds of "modernisms"?
- How does today's adaptation studies respect / cement / ignore the conceptual borders of premodernism, modernism, postmodernism, postmodernism, post-post-modernism, and metamodernism?
- How do different kinds of modernisms inform the cultural, political, aesthetic, and media exchange of adaptations?
- Does adaptation studies offer new ways of looking at the adaptation of, for example, Modernism by Postmodernism?

**Conference chairs:** Dr Petr Bubeníček, Dr Miroslav Kotásek
Proposals for conference papers should be written in English, include the name, academic affiliation, and a short author bio (no more than 100 words), the title of the paper, and an abstract

(250 words or less) and should be sent in Microsoft Word or .pdf format to the email address: *brno_aasconference@phil.muni.cz.*

Deadline for paper proposals is **14th February 2019**. The participants will be notified of the acceptance of their papers by 10th April at the latest.

In order to participate in the conference, all confirmed speakers must be members of the AAS. To register, please follow this link: *www.adaptation.uk.com/join-the-association*

Up to four travel bursaries are available for postgraduate students delivering papers at the 2019 conference: up to two for students based in the EU (£250 each) and up to two for students based outside of the EU (£500 each). Bursary recipients must be registered members of the AAS. To apply, please follow this link:

*www.adaptation.uk.com/wp-content/uploads/2018/10/AAS-2019-Conference-Travel-Bursary-Form.docx.*

# Performativity and Creativity in Modern Cultures
## An Interdisciplinary Conference

22–24 November 2019, Faculty of Arts, Charles University, Prague

Performativity and creativity have often been used vaguely in a number of discourses in cultural studies, economics, political ideologies or advertising. The purpose of this conference is to explore the force of these concepts in pragmatic approaches to cultures and closely related industrial production ("creative industries"), in technological developments connected with performing arts and cultural communication, as well as in commercial entertainment.

In recent approaches, the understanding of **performativity** has transcended its original linguistic dimensions (Austin, Searle) and their deconstructionist critique (Derrida, Hillis Miller). In our view, it can be better described by studying notions like "fiction", "play" (Iser), "gender" (Butler), "technology" (Foucault) or "social roles" (Goffman, Ross and Nisbett).

Similarly, **creativity** is no longer linked with the evolution of closed autopoietic systems (Niklas Luhmann). The conference offers to re-assess the existing notions of autopoiesis in view of the concepts of the virtual/actual (Deleuze, Buci-Glucksman), interface/interfaciality (Latour), media technologies and mediation (in broadest terms, including conflict resolution). It also invites interdisciplinary approaches inspired by the psychology of creativity (Csikszentmihályi), the philosophy, history, as well as the psychological and anthropological aspects of play (Huizinga, Sutton-Smith, Caillois and others).

Performativity and creativity will not be discussed separately, but as two interdependent faculties and agencies. The conference will explore them in diverse theoretical contexts, as well as historically – in the main phases of modernity, including the Early Modern period, Romanticism and its aftermaths, Modernism and avant-garde movements and the present time. Apart from developing and interconnecting the theories of fiction, play, media, political and aesthetic ideologies, as well as the notions of avant-garde and the post-modern, the conference aims to contribute to the exploration of recent socio-economic phenomena, such as the "creative industries", and trace their historical dimensions. The conference is closely linked to the research in the **European Regional Development Fund Project "Creativity and Adaptability as Conditions of the Success of Europe in an Interrelated World" (No . CZ.02.1.01/0.0/0.0/16_019/0000734)**.

300 word **abstracts of individual papers** (including keywords and a bio-note of 100 words) or **panel proposals** (including 300 word description of the panel, keywords, bio-note(s) of the convenors, paper topics and university affiliations of all speakers) addressing one or more above issues should be submitted by **1 March 2019** to the following e-mail address: martina.pranic@ff.cuni.cz. The notices of paper or panel acceptance will be e-mailed and further information about the venue, registration, accommodation and logistics will be publicized by **1 June 2019**.

**Professor Martin Procházka**
Charles University, Prague
**Professor Pavel Drábek**
University of Hull
**Co-convenors**

**Proposed Paper or Panel Topics**

1. Theoretical Aspects
   a) Fictions in/and Culture
      - Fiction and Play
      - Fiction as Performance/Performative
      - Fiction as Interface
   b) Fiction, Creativity and Technology
      - Virtual Nature of Fiction
      - Fiction and "Political Technologies of Individuals" (Foucault)
      - Imagining Communities: Revisiting Benedict Anderson
   c) Performance of Presence
      - Performing the Self and the Body
      - Performing a Social Role
      - Being in a Social Field
   d) Propositional Performativity
      - The Possible, the Aleatory, the Future
      - Modelling the Worlds through Play
      - Performance as Negation of Status Quo (carnival, heterotopia, subversion)
2. Performativity and Creativity in Different Periods of Modernity:
      Aesthetics, Cultural Theory and History
   a) The Early Modern Formation of the Self and the Public Sphere
      Enacting the Social Strata
      Mimetic Desire (Girard)
      Performance as Mediation/Bridging of the Cultural Other (intraculturally, interculturally)
   b) Performing One's World: Performance as Exteriorisation and Interiorisation
   c) Autonomy of Artworks from the Renaissance to Romanticism. The Notion of "Heterocosm" and its Development through the Modernity
   d) Romantic Aesthetic Ideologies
      - in Art and Culture
      - in Relation to Radical Political and National Emancipation
      - Avant-garde and (Post)Modern Approaches to Performativity and Creativity
   e) Performativity and Creativity in Modern Technology and Media Cultures
      - the shifting sensorium (Ong): from script and book print, through early modern

experiments, to modern VR and AR media
- the "battlefields" of creativity; performativity in the novel territories
3. "Creative Industries": a Reassessment
    a) Historical
       - (Early) Modern Theatre and Entertainment Industry
       - Film and Popular Entertainment
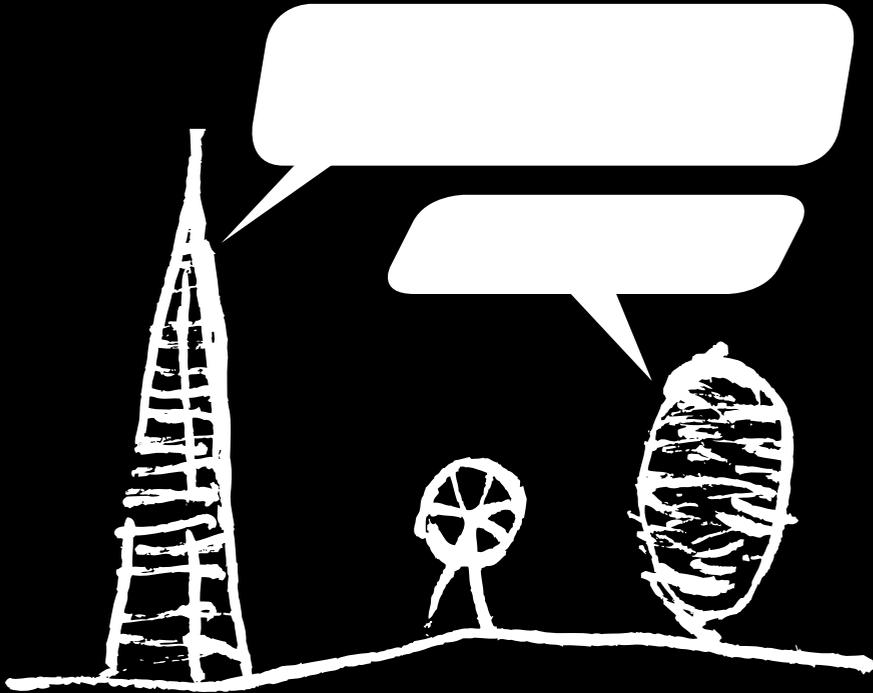       - Revisiting Guy Debord – The Society of Spectacle
       - Changing Functions of Mass Entertainment: From Bear-Baiting to Reality Show
       - Virtual Spaces, Second Lives, Games, Avatars and Media Surrogates
    b) New Media: Creativity and Entertainment
       - Political, Social, Aesthetic and Ethical Aspects
       - A SWOT analysis of present-day media culture

# NOTES ON CONTRIBUTORS

**Petr Anténe** teaches British and American literature and cultural studies at the Faculty of Education at Palacký University in Olomouc, Czech Republic. His research focuses on contemporary fiction, multicultural literature and the campus novel. He is the author of the monograph *Campus Novel Variations: A Comparative Study of an Anglo-American Genre* (2015) as well as one of the co-authors of two monographs on Scottish literature, one in Czech, *Skotská próza v letech 1980-2009* (Scottish Fiction 1980-2009, 2010), and one in English, *Scottish Gothic Fiction* (2012).

p.antene@seznam.cz

**Peter Barrer** teaches at the Department of British and American Studies at the Faculty of Arts of Comenius University in Bratislava, Slovakia. Originally from New Zealand, he received his Ph.D. in 2008 from Monash University in Melbourne, Australia, where his doctoral research analysed expressions of national identity in Slovak popular media culture. His central research interests remain focused on modern Slovak culture and society, and he has previously published articles and book chapters on topics such as popular music, sport, and images of urbanity in this field.

Barrer1@uniba.sk

**Jan Čapek** is a PhD candidate at the Department of English and American Studies at Masaryk University in Brno. In the past, he has explored the horror genre in film and fiction through archetypal critique and reception theory. In his current doctoral research, he is examining the commodification of anxiety in the horror genre through continental post-structuralist philosophy.

capek.janek@seznam.cz

**Eva Čoupková** has been a Lecturer and Assistant Professor at the Language Centre of Masaryk University in Brno, Czech Republic, since 1998. She teaches Academic English and English for Specific Purposes. Her main field of interest is Gothic Literature and English Romanticism of the late eighteenth and early nineteenth century. She obtained her PhD in 2003 from Palacký University in Olomouc for her dissertation on Gothic Novel and Drama as two related genres of English literature. Her recent publications include a paper on the depiction of ghosts and other supernatural occurrences in the first Gothic plays and articles on ESP and innovative approaches employed in collaborative learning.

Eva Čoupková<coupkova@sci.muni.cz

**Veronika Geyerová** is currently a PhD student of Anglophone Literatures at Charles University in Prague. She studied at the University of South Bohemia in České Budějovice where she focussed on the British modernist author Virginia Woolf (MA thesis entitled *The Conception of Time in Virginia Woolf´s Novels in Relation to the Narrative Techniques Used by the Author*). Her dissertation research is concerned with the analysis of the conception of matter in the author's works in relation to the philosophical and scientific theories characteristic of the turn of the 20th century and to her family intellectual background.

geyerova@seznam.cz

**Tatiana Hrivíková** is a member of the Department of Intercultural Communication, at the Faculty of Applied Languages, University of Economics in Bratislava. Her major areas of interest include culture and communication, cultural linguistics and European civilization. She is specifically interested in cultural values and their reflection in language.

tatiana.hrivikova@euba.sk

**Mariana Machová** received her Ph.D. in English and American literature at the Faculty of Arts, Charles University, Prague. She teaches American literature at the University of South Bohemia in České Budějovice. Her research interests include modern poetry in English, poetics, and translation theory and practice. She is a translator from English (Elizabeth Bishop, J. M. Synge) and Spanish (J. Cortázar, J. L. Borges, G. García Márquez) into Czech. She is the author of *Místa mezi místy: Pomezí americké poezie* (Nakladatelství Lidové noviny, 2015) and *Elizabeth Bishop and Translation* (Lexington Books, 2017).

mariana.machova@gmail.com

**Ivona Mišterová** is a senior lecturer at the Department of English language and literature at the University of West Bohemia in Pilsen. She received her Ph.D. in English and American Literature from Charles University in Prague. She conducts research in the area of theatrical interpretations of English and American plays performed in Czech theatres in the twentieth century. She has published monographs *The Reception of Anglo-American Drama on Pilsen Stages* (2013) and *Inter Arma non Silent Musae* (2017).

yvonne@kaj.zcu.cz

**Jozef Pecina** teaches predominantly American (literary) history. His main fields of interest are antebellum history and popular culture. He is the author of The Representation of War in Nineteenth Century American Novels and he has published numerous articles on James Fenimore Cooper, antebellum sensational novels and 1950s comic books.

jozef.pecina@uniba.sk

**Zuzana Tabačková** is an Assistant Professor at the Department of Language Pedagogy and Intercultural Studies, Faculty of Education, Constantine the Philosopher University in Nitra, Slovak Republic. She holds a Master's Degree in English and American Studies, Journalism, and Oriental Studies and a PhD. in Translation Studies. Her main research interests include American ethnic writing, with a special focus on Arab American literary discourses, and Afro-American literature. She has published numerous articles and book chapters in Slovakia and abroad. Currently, she is preparing a monograph on Arab American fiction.

ztabackova@ukf.sk

**Alice Tihelková** studied History and English and American Studies at Charles University in Prague, where she also obtained her PhD in English language in 2006. In 2002, she joined the Department of English Language and Literature at the Faculty of Arts, University of West Bohemia in Pilsen, where she has been teaching and researching British Cultural Studies. Her main focus of interest is the structure and character of contemporary British society. She is dedicated to developing innovative and student-friendly ways of teaching Cultural Studies, with emphasis on the latest developments in Britain's social scene.

Atihelko@kaj.zcu.cz

# Mission Statement and Guidelines for Submissions

## Mission Statement

*Hradec Králové Journal of Anglophone Studies*, as a peer-reviewed academic journal, aims to be a medium which brings together the results of current research of Czech and international scholars. It welcomes submissions of articles in the following fields:

- English Linguistics
- Anglophone Literatures and Cultural Studies
- English-teaching Methodology

The journal will publish both contributions presented at Hradec Králové Anglophone Conferences as well as other original unpublished papers. All submissions shall be the subject of double expert blind-review procedure whether they constitute beneficial contribution to the field of Anglophone studies.

## Guidelines for Submissions

The manuscripts should be submitted in English in the range of 3000 - 6000 words, with references formatted according to the MLA 8th edition, see www.mla.org. Please note that submissions which do not conform to the MLA style with in-text citations will not be considered for publication. Authors are solely responsible for the correct use of English language. Each submission should be preceded by a 200-word abstract outlining the article and also short bibliographical information about the author.

There are two issues published per year. For the Vol. 6 No. 2 to be issued in December 2019 please send the contributions in electronic form to Helena Polehlová, the volume's editor. Commencing from 2019 the journal publishes one monothematic issue per year. For the Vol. 6 No. 1 issued in July 2019, send your contributions to Jan Suk. The special issue's theme is "Teaching Performing, Performing Teaching." Submitted articles should resonate with the following description of the project:

Both performance and pedagogy operate as two–way communication between the agent and the recipient - the performer and the audience, or the teacher and the student. Both performance and pedagogy have the significant potential to transform as well as to fail. This very weakness of theatre as well as pedagogy is also its greatest strength: its authentic possibility to fail. The vulnerability, fragility of both performance and teaching/learning highlights its human nature creating thereby a sympathetic bond with the Other. Therefore, performance/theatre as well as pedagogy can be both transformative, life illuminating experiences.

We invite contributions from all possible areas of English language discourse revolving around ideas connected with performance, theatre, pedagogy and its possible interconnections.

Papers are invited from all possible fields, including (not restricted to):

Performance as teaching, teaching as performance

Performance and teaching, teaching and performance

Performance and research, research and performance

Performance as research, research as performance

Performance art, its history and application

Performance and pedagogy, performance as pedagogy

Pedagogy as performance, pedagogy and performance

New trends in pedagogy to enhance performance

New trends in performance to enrich pedagogy

Didactics, methodology and new performance-boosting trends

Linguistics and performance

Performative linguistics

Literatures and performance

Literatures and performances

Failure as a creative agent

And many others.


Please send your manuscripts to Jan.Suk@uhk.cz. The deadline for submission for Vol. 6 No. 1 is1ˢᵗ April 2019.

**Hradec Králové Journal of Anglophone Studies**

Department of English Language and Literature

Faculty of Education

University of Hradec Králové

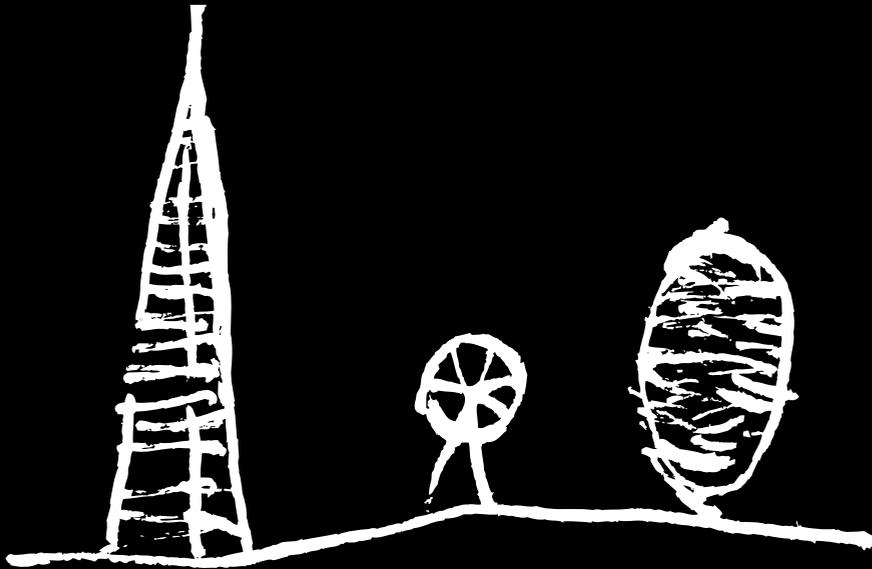Rokitanského 62

500 03 Hradec Králové

Czech Republic

# Ethical Statement

## Publication Ethics

The publication of an article in a peer-reviewed journal *Hradec Králové Journal of Anglophone Studies* is an essential contribution in the development of a coherent and respected network of knowledge in the field of English Studies. It reflects the quality of the work of the authors and the institutions that support them. Peer-reviewed articles support and embody the scientific method. The Department of English Language and Literature, Faculty of Education, University of Hradec Králové as the publisher of the journal *Hradec Králové Journal of Anglophone Studies* takes its duties of guardianship over all stages of publishing extremely seriously and we recognize our ethical and other responsibilities. We are committed to ensuring that advertising, reprint or other commercial revenue has no impact or influence on editorial decisions. Therefore, any detected cases of misconduct, whether on the part of authors, reviewers or editors, will be vigorously pursued.

For responsibilities of authors and the Editorial Board, consult the journal webpage: http://pdf.uhk.cz/hkjas/publication_ethics.php

John Cage