

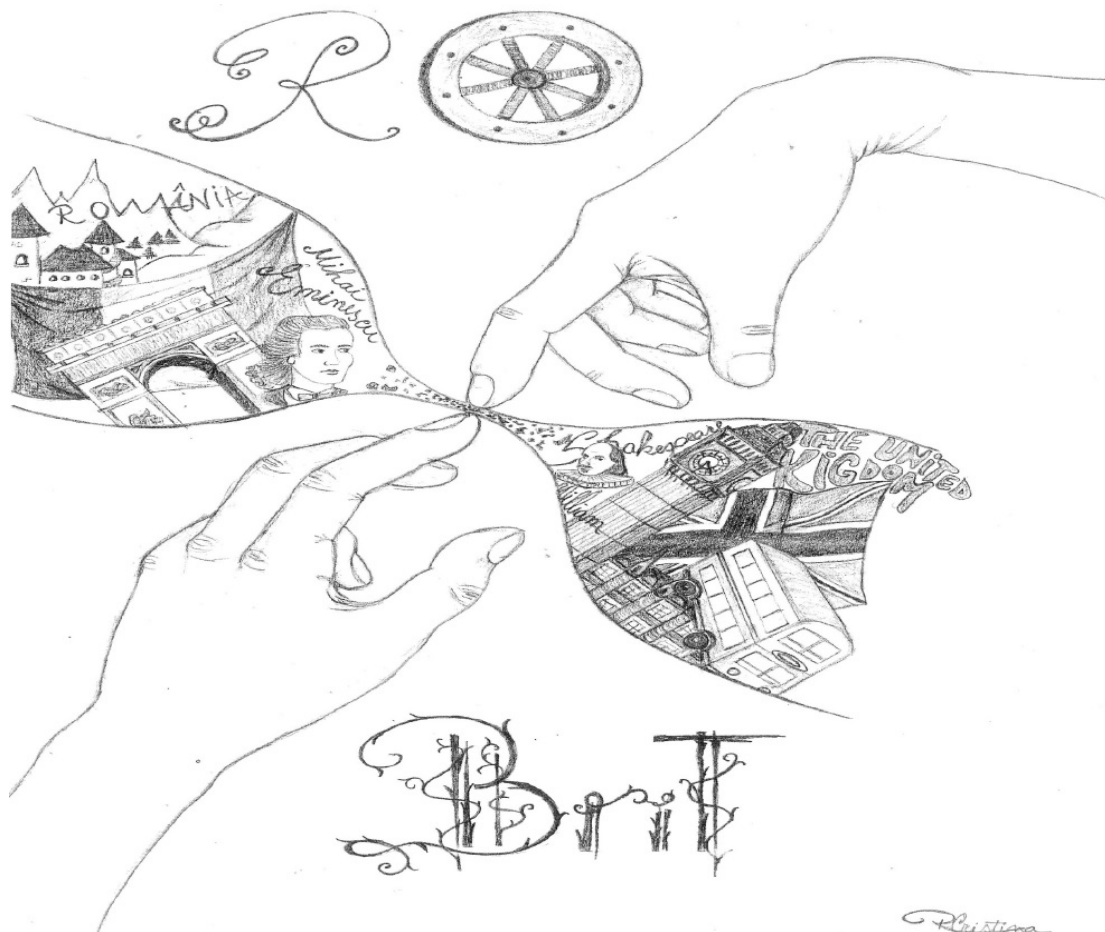


ROMÂNIA
MINISTERUL EDUCAȚIEI
UNIVERSITATEA „VASILE ALECSANDRI”
DIN BACĂU
FACULTATEA DE LITERE
Str. Spiru Haret, nr. 8, Bacău, 600114
Tel./ fax ++40-234-588884
www.ub.ro; e-mail: litere@ub.ro



RO-BRIT STUDENT JOURNAL

English Annual Review
of the Romanian Students from
“Vasile Alecsandri” University Bacău



ALMA MATER
BACAU

CONTENTS

LANGUAGE LITERATURE CULTURE

- Robinson Crusoe's Spiritual Journey:
From Fall to Redemption (*Daniela Anisie*) 4
- The Rebellion of the New Woman in The
Heavenly Twins by Sarah Grand (*Paola Piampiano*) 8
- The EU Construct in Post-Brexit
Novels (*Lorena-Paula Chiriac*) 12
- Languages in Contact: The Influence of
Catalan Language on The Spanish-Andalusian
Dialect (*Antonio Moreno Jurado*) 15
- Division and Rupture in The Cockroach,
by Ian McEwan (*Raluca-Andreea Donici*) 20
- William Blake and the Theme of
Creation (*Dalia Di Prima*) 24
- Experiencing Trauma in S. Richardson's
Pamela; Or, Virtue Rewarded (*Alina Vasilica Stoica*) 27
- Gentleness and Gentility in Cottagecore
and Cranford (*Edgar James Alfred Jephcote*) 29
- To the Lighthouse of Time and
Identity (*Lela Stanković*) 33
- The Feminist Perspective of Juliet and
Lolita (*Antonia Maria Munteanu*) 37
- Eleanor of Aquitaine, the Portrait of an
Inspiring Queen (*Ștefania Vasilica Roșu, III, R-E*) 42
- The Influence of Tolkien's Mythology
on the Worldbuilding of Other
Fantasy Worlds (*Jan Gluszek*) 45
- Manchester City: The Language of Faith
Developed in Football (*Maria Estévez*) 50
- Joy Harjo in Her Memoirs: Crazy Brave and
The Poet Warrior (*Ana Knežević*) 54

PRAGMATIC VIEWS ON DISCOURSE

- What's So Funny about That? – Deconstruction
of a Joke (*Alina-Paraschiva Popa*) 68
- Lying and adjacency pairs or, an improved
perspective on a pragmatic taxonomy of
lies (*Laura Alexandra Gîrbea*) 72
- Persuasion Strategies and Self-Disclosure in a
Motivational Discourse (*Crina-Oana Gociu*) 80
- Context and contextualization. A pragmatic
perspective. A study case of Donna Tartt's
The Secret History (*Raluca-Andreea Donici*) 85

VARIORUM

- The Study of Post-Traumatic Stress Disorder in
the Iraq War Veterans (*Weronika Maciejewska*) 90
- Film Title Translation from English into Spanish:
A Corpus-Based Analysis (*Carolina Chácon*) 94

STUDYING WORKING TRAVELLING ABROAD

- Erasmus experience (*Anca-Elena Ursu, Ștefan Strat*) 97

FILM REVIEW

- Lilya 4-Ever - A Heartbreaking Movie Coming
from Real Events (*Miriam-Carla Calapod*) 99

EDITORS

Editor-in-chief:

**PhD Lecturer Raluca
Galița**

Editorial Board:

PhD Professor Elena Bonta

**PhD Associate Professor
Mihaela Culea**

**PhD Lecturer
Gabriela Andrioai**

**PhD Lecturer Cătălina
Bălinișteanu-Furdu**

**PhD Associate Professor
Nadia-Nicoleta Morărașu**

Editor, Supplement:

**PhD Associate Professor
Elena Ciobanu**

Editorial Assistant:

**Lorena-Paula Chiriac
(Pătrașcu), II, LEPC**

Technical Editor:

Iulian Hodorog, III, E-F

© Copyright 2023
Editura Alma Mater,
Bacău, România
ISSN 2066 - 6470

EDITORIAL

RO-BRIT STUDENT JOURNAL is an annual English journal dedicated to publishing papers written by students in the Faculty of Letters (and not only), under the auspices of the Department of Foreign Languages and Literatures from “Vasile Alecsandri” University of Bacău.

This journal intends to encourage students to take more initiative in engaging in the English studies, providing at the same time the opportunity for them to have their research and creative writing published. Thus, RO-BRIT STUDENT JOURNAL invites English-speaking students to contribute to the journal through submitting original articles. The journal welcomes submissions on English language, literature and culture, its purpose being to provide a channel for the publication of original work by Romanian students who love the English language. This is an excellent opportunity for students to allow their research to be seen by their colleagues and to participate in a promising endeavour.



RO-BRIT STUDENT JOURNAL este o revistă anuală în limba engleză dedicată publicării lucrărilor scrise de către studenții din cadrul Facultății de Litere (și nu numai), sub auspiciile Departamentului de Limbi și Literaturi Străine de la Universitatea “Vasile Alecsandri” din Bacău. RO-BRIT STUDENT JOURNAL intenționează să încurajeze studenții vorbitori de limba engleză să scrie și să publice în limba engleză articole cu privire la limbă, literatură și cultură, scopul principal al revistei fiind acela de a oferi un canal pentru publicarea de lucrări originale de către studenții români care iubesc limba engleză. Aceasta este o oportunitate excelentă pentru studenți de a permite ca cercetarea lor să fie văzută de colegii lor și de a participa la un efort promițător.

Robinson Crusoe's Spiritual Journey: From Fall to Redemption

Daniela Anisie, II, E-F

Coordinator: PhD Associate Professor Mihaela Culea

“Wherever God erects a house of prayer,
The Devil always builds a chapel there:
And ‘twill be found upon examination,
The latter has the largest congregation:
For ever since he first debauch’d the mind,
He made a perfect conquest of mankind.”
(Defoe 2009, 1)

1. Spiritual autobiography: the faith of the creator vs. the faith of the protagonist

Considered “a puritan fable” and a “moral tale” in his 1965 introduction to the novel (Ross 1965, p.7), Angus Ross is not the only critic encouraging us to look closely into the author’s life in order to understand how this novel came “to be all this”, finding Defoe’s entire life as a “preparation for writing the works of imagination, produced in the last twelve years of his life (...) when he abandoned his intention of becoming a Presbyterian minister (...) and saw the trade workings as the manifestation of one of the laws by which God regulated the universe” (Ross 1965, p.8).

Defoe mirrors himself in Robinson Crusoe, the protagonist of two distinct journeys: a physical one opposing to a spiritual one, towards redemption, because “the persona with which Defoe as a narrator invests him-self, is elaborated to give the action significances related to the story, to a world of religious belief” (Ross 1965, p.13). It is only fair to say that there are many autobiographical elements in the novel, and the major identifiable link is Defoe’s Puritan background. Christians were extremely careful with the way they nurture their soul, paying attention to all the details of their life, to reach God’s validation.

The author follows the typical path toward redemption of most Christians: he sins, forgets about his faith, doesn’t read the signs of God trying to warn him about losing his soul, repents in the end as a consequence of God putting him through life-changing experiences, re-converts and re-achieves salvation, judging his past life from a different angle. The writer uses a lot of biblical terms and quotes. After dreaming the angel haunting him for refusing to repent, Robinson starts the journey toward becoming the true Christian he never was. He starts to think that the tragic situation he is currently into may be a punishment from God, for his past sins, but also a sort of gift from God (in the form of repentance and deliverance) which offers him an acceptable reason to embrace this new turn of events in his life, keeping his mind sane enough to move him forward and be at peace with His “punishment” (Defoe 1985, p.103).

The protagonist soon regards social isolation (being separated from mankind and having nobody to talk to) as evil and he sets up a dialogue with himself, in his journal. He subsequently converses with the voice of his conscience, by reading the Bible, having his “heart more deeply and sincerely affected with the wickedness” (Defoe 1985, p.110). His life from before being stranded on the island was in somehow complete disregard towards God, life that now he feels ashamed of, Robinson Crusoe becomes a story of a man that ran from God until he could run no longer. He even thanks God even for his misfortunes, in his lowest points, a glimpse of arrogance and faith killing pride grounds him to the harsh reality, so the island becomes “the prison...in the worse sense in the world” (Defoe 1985, p.111).

Crusoe himself starts out numb to the religious significance of his experiences: disobeying his father, his “Original Sin” (Defoe 1985, p.198) he leaves a safe home for exciting adventures). “The solitary sojourn on the island is God’s punishment for Crusoe’s great sin” getting him “to defy his father (God’s natural representative in the family), and to seek to evade the calling given him by Providence to *the upper station low life*, to follow which was his *duty* (Ross 1965, p.14). God personally warns him: “Young Man, ‘says he, ‘you ought never to go to sea any more” (Defoe 1985, p.37). He continues to dismiss God’s warning and he does not return to his father’s house, but he becomes a colonial planter in Brazil, again without giving religion and its restrictions much thought. However, during his time on the island, despair will be converted to hope, and Crusoe will discover a faith that not only aids his survival but also his colonialist evangelism.

2. Repentance and redemption - the transformative faith

“Crusoe’s character is romantically portrayed. He knows his disobedience is wicked. So does the reader: but he is drawn on by Defoe to sympathize with Crusoe. There is tension between God’s purpose and Crusoe’s very human impulses. If this had not been the case, the book would have far less interest” (Ross 1965, p.15). Nine months after being cast away, Crusoe falls ill with fever and reflects on his life. After praying to God, he has a “terrible dream”, a nightmare in which an angel tells him: “Seeing all these things have not brought thee to repentance, now thou shalt die: at which Words, I thought he lifted up the Spear that was in his Hand, to kill me” (Defoe 1985, p.103) dream interpreted as a result of ignoring the misfortunes that God has sent his way, to stir his penitence. These types of hallucinations can also be seen as a symptom of a mental disorder (“Delusion of Grandeur”), such as schizophrenia which sometimes “may have religious context such as the person believes he or she has received a special message from God or another deity” (Simeone 2015).

Daniel Defoe writes about the transformation of the protagonist, by the means of the journey on the island where he discovers his spiritual and mental identity. It is his faith that forces him to re-evaluate the island itself, which (he later on tells himself) may not be a place of captivity anymore, but a place of deliverance from his earlier sins. He thus redefines his whole landscape and his whole life, much more optimistically, complaining much less about his sad fate and views the island more positively. Optimism is probably the real God given gift, because this optimistic approach is one of the inner forces that can help any humans in such a terrible situation. Religion is the one that enables himself to see himself lucky and blessed, to see miracles where others would see misfortunes, to enjoy the simple things in life and regard them as blessings: finding Friday, the nurturing crops but also reminders of God’s mighty powers in storms and earthquakes. One of God’s gifts is also doubt, meant to strengthen the faith of the true Christian. But reason awakens his pride and Crusoe starts to see the crops as the result of his own will and expertise. The turning point, however, is when Crusoe starts to study the Bible and pray (Defoe 1985, p.110) moments when he seeks and finds protection, meaning and direction. For him repentance consists of acknowledging his wretchedness, and this admission marks a turning point in Crusoe’s spiritual consciousness. His hallucination of a wrathful angel figure that threatens him for not repenting his sins is another major event in his emotional life. Repentance for him is important, now that he has all time in the world to think about his past sins. Coincidences are also interpreted as God’s mysterious ways: the date he was captured and made a slave coincide, such are the day that he survived his first shipwreck and the date he arrived on the island, as well as the day he was born, as if his “wicked life and solitary life begun both on a day” (Defoe 1985, p.144).

Critics also believe that Crusoe’s faith has awoken as a result of the protagonist’s self-preservation instinct being threatened, or even creating his comfort zone, controlling his fear or finding in God the company monarchs do through solitary living in the wilderness. Once awoken to faith, Crusoe is in despair, alive to the fact that he has lived without fear or thankfulness towards God, but he reads in the Bible: “Call on me in the day of trouble, and I will deliver, and thou shalt glorify me” (Defoe 1985, p.165). This moment is transformative. He starts to think of his deliverance from the burden of sin, a greater relief than deliverance from his island captivity could ever be and as a consequence, fear is converted to hope, and random occurrence is converted to Providence. Crusoe spends another 27 years on the island, most of that time alone. He will come to understand the miracles of life and nature, although he often seems more drawn to religion when in danger: when he promised to return to his father and never sail again if he was saved him from the storm, but “drowned his repentance ... [and] forgot the vows and promises that [he] made in distress” (Defoe 1985, p.32). The strength of Crusoe’s religious faith is opportunistic, when convenient or necessary for his comfort and convenience. On the island, however, his deliverance gradually reaches a higher level: he even gets to pray for God to save his soul, not to physically be saved from the island anymore. Crusoe was well rewarded for repenting for his sins: without them he would hardly have risen above the low life to which he had been born, and become a wealthy merchant, plantation owner, slave trader, and colonizer. Crusoe’s faith, however, is often put to test: one day he discovers footprints and the remains of cannibals’ feast, and his fear “banished” all his religious hope, “all that former confidence in God which was founded upon such wonderful experience as I had had of his goodness, now vanished” (Defoe 1985, p.164).

Some critics have however interpreted his reaction as proof of a “divided self” (Kavanagh 1978, 416) schizophrenia, paranoia (he does not display the logical emotions in a given situation, the hope to be rescued). Christian symbolism in Robinson Crusoe has been analysed by the critics: going at sea can be interpreted as a spiritual drift, being a slave, the slavery of sin, the shipwrecks, illnesses as recoveries from

sickness, are the hero's spiritual errors that end up in salvation, the wild African animals, the cannibals are the depraved human beings, Crusoe being stranded on the island is the actual loneliness of man in relationship with God and his built fortifications can be seen as the protection and invulnerability of the true Christian from the corrupted world of sin.

3. Religion or missionary propaganda?

When Crusoe rescues Friday, he feels that it is his mission to convert him to Christianity. He feels "a secret joy" at the chance to "save the soul of a poor savage, and bring him to the true knowledge of the Christian doctrine" (Defoe 1985, p.222). Defoe was a supporter of missionary organisations. Friday's questions trouble him, and again shake Crusoe's religious confidence. Friday was perplexed at the existence of evil in a world presided over by a good God, asking his mentor "Why God no kill the Devil, so make him no more do wicked?" (Defoe 1985, p.220). But was Crusoe saving Friday's soul for spiritual reasons or for self-interest to make Friday more reliable, and controllable? Defoe provides a sort of *blueprint for the Evangelical missionary*, the novel becoming pure *religious propaganda* in the British Empire.

4. Critics, conclusions and links to the modern man drama

Robinson Crusoe has been valued by literary historians; economic historians since Marx saw it as an endorsement of an analysis of capitalism, post-colonial critics and authors have revisited it to understand how the empire was promoted in powerful myths. Some critics see the religious references as Defoe's trick in times when fiction was regarded as "lies". In *Das Kapital* (1867, p.83) Karl Marx finds Crusoe's religion as a mere hobby, not genuine piety: the story resonates as a modern myth because it is a capitalist fantasy, not a religious experience. Christian notions of cosmic justice seem incompatible with the patriarchal and imperialist world that Coetzee creates, in 1986 post-colonial masterpiece *Foe*, religion seen as a pretext to justify his ownership of Friday. However, it is scientifically proven that the existence of faith in someone's life can make life more meaningful and can help to overcome difficulties. All modern people can benefit from Crusoe's frame of mind, as modern life can become extremely challenging: if someone can reach the point of thanking God for being shipwrecked and this thankfulness offers peace of mind and strength to live your life, this is a positive mindset to deal with current challenges modern societies offer: from the struggle of battling depression or drugs' addiction to the feeling of emptiness one can experience in this tormented XXI century. It is also known that the best moment for one's repentance is especially when life turns upside down and rediscovering faith when bad things happen to each of us. We cling to something bigger than us, when our inner self cannot see through. This may also be a reason for this sudden acceptance of Christ in Crusoe's life; however, the quality of life of people believing in something comparing to the others who do not, is scientifically proven. Faith becomes the thread that Crusoe grabs and pulls himself out from the darkness of such a solitary life, fighting against melancholy, and the terror of being left alone, in such a desolated place.

Bibliography

Baciu, Sorin, *Robinson Crusoe - Echoes in Romania*, Paralela 45, 1999.

Burgess, Anthony, *English Literature. A Survey for Students*, London, Longman House, pp. 154-155, 1994.

"Schizophrenia Basics: Delusions, Hallucinations and Onset." *Encyclopaedia of Psychology*, 2016, www.psychcentral.com/lib/schizophrenia-basics-delusions-hallucinations-onset/ accessed August 29, 2022.

Culea, Mihaela, *The Eighteenth-Century English Novel: Lecture Notes and Seminar Workbook*, Bacău, Alma Mater, pp. 20-37, 2017.

Defoe, Daniel, *The Life and Adventures of Robinson Crusoe*, London, Penguin Books, 1985.

Defoe, Daniel, *The True Born Englishman: A Satire*, Project Gutenberg, 2009.

<https://britlitsurvey2.wordpress.com/2014/02/25/the-spiritual-journey-of-robinson-crusoe/> accessed April 22, 2022.

<https://introtofictionfl8.web.unc.edu/2018/10/robinson-crusoe-faith-in-god/> accessed April 20, 2022.

https://literature.fandom.com/wiki/Robinson_Crusoe accessed April 22, 2022.

<https://www.churchtimes.co.uk/articles/2019/26-april/features/features/the-conversion-of-robinson-crusoe> accessed April 21, 2022.

<https://www.excellence-in-literature.com/religion-in-robinson-crusoe-by-lilia-melani/> accessed September 2, 2022.

- Kavanagh, Thomas M., “Unraveling Robinson: The Divided Self in Defoe’s Robinson Crusoe”, in *Texas Studies in Literature and Language*, vol. 20, no. 3, pp. 416–32, 1978.
- Ross, Angus, *Introduction in the Life and Adventures of Robinson Crusoe*, London, Penguin Group, pp. 7-21, 1985.
- Simeone, J.C., Ward, A.J., Rotella, P. *et al.*, “An evaluation of variation in published estimates of schizophrenia prevalence from 1990–2013: a systematic literature review”, in *BMC Psychiatry* 15, 193, 2015, <https://doi.org/10.1186/s12888-015-0578-7> accessed September 12, 2022.
- The Effect of God on Robinson Crusoe during His Journey*, Edubirdie, <https://edubirdie.com/examples/the-effect-of-god-on-robinson-crusoe-during-his-journey/> accessed September 12, 2022.
- Watt, Ian, *The New Pelican Guide to English Literature*, Edited by Boris Ford, *From Dryden to Johnson*, Vol. 4, London, Penguin Group, pp. 151-165, 1991.

The Rebellion of the New Woman in *The Heavenly Twins* by Sarah Grand

Paola Piampiano, III
University of Enna 'Kore'
Coordinator: PhD Silvia Antosa

1. Introduction

This thesis examines Sarah Grand's novel, *The Heavenly Twins* (1893), in the literary context of the New Woman Writing and proto-modernist literature.

The two most important phenomena, which led women to occupy a different position in late Victorian society, are: The Woman Question and the appearance of the New Woman.

The aim of my thesis is to analyze the effects that the patriarchal society of the time produced on the Victorian woman, paying particular attention to the psychophysical repercussions of which she was a victim. Through the analysis of Grand's novel, I want to highlight how factors such as an inadequate education, the role played by families, the patriarchy and the church, led women into unhappy, loveless and unequal marriages. I have also analyzed Sarah Grand's life and her novel *The Heavenly Twins*.

Strongly criticized since it deals with issues considered taboo at that time, the novel nonetheless highlights issues such as women's access to knowledge and their limited opportunity to fulfill themselves, gender educational standards, sexuality, syphilis, hysteria, marriage and female crossdressing.

2. The Woman Question

In 1870 England entered the period known as the 'late Victorian age', which corresponded to the last years of Queen Victoria's reign and ended with her death in 1901. By the 1880s, the country was experiencing a deep social crisis characterized by the obvious difference between social classes, high unemployment and high poverty rates. In the same years, however, another crisis was making its way into English cultural history. Actually this crisis represented the emergence of the phenomenon of feminism, which took the name: 'The Woman Question'.

The greatest form of women's fulfillment was marriage and home maintenance. The Victorian feminine ideal was associated with the images of the Virgin Mary and the angels. Confining women home (thus safeguarding their chastity) was an attitude born primarily to protect both home and family as ideals. Recognizing women as individuals with rights as well as duties, with legitimate sexual passions, with an independent and autonomous existence, meant challenging the moral and political orthodoxies of mid-nineteenth-century culture (Stubbs, 1979, p.xv).

Women's role was confined within the domestic walls: they did not appear in the public sphere and generally enjoyed no freedom; they could not vote or hold any kind of political office. There were too many inequalities between men and women.

A first breakthrough came with the Marriage Property Acts of 1870 and 1882, which gave married women property rights since, until then, they could not own or manage their own finances which passed into the hands of their husbands (Robson, 2006, p.18). While men could divorce in case of adultery, women could do it only and exclusively if it was combined with cruelty, bigamy, incest or bestiality (Robson, 2006, p.18). In those days, sexual violence within marriage was not yet considered rape.

During the 1880s and 1890s a series of reforms affecting women's education such as the Education Act of 1870 were promulgated.

In 1903, the suffragette movement attracted public attention through hunger strikes and various militant actions which led to the initial milestone of granting women the right to vote limited, until 1918, to women over thirty and gradually extended to all women over the age of twenty-one.

2.1 *The Odd Woman*

One of the phenomena that characterizes the fin de siècle is the emergence of a new female figure, defined by critics as 'the odd woman' or 'the unpaired woman'.

Unmarried women of marriageable age were seen as a growing social problem in England in the last decades of the 19th century. They were referred to as 'excess' or even 'superfluous' women; their presence in

society caused consternation as it challenged the concept and image of the 'angel woman', devoted to the family and home, who would be later seen as independent and protected. The odd woman is practically seen as the only way to escape the straits of marriage, to be able to build an independent life with no submission to the rules of a patriarchal society.

2.2 *The New Woman*

Contextually with the figure of the odd woman, the figure of a new woman emerged in the fin de siècle England. She embodied a more modern and self-conscious type of femininity, opposed to the rigid rules governing Victorian society: the so-called 'new woman'.

Grand coined the term new woman describing a new type of woman who took position against oppressive, loveless marriages, fighting to receive an education equal to that of men.

Perceived as a threat to the ideal of femininity and portrayed in the newspapers of the time as an unscrupulous woman who smoked in public and rode her bicycle freely, the new woman was actually an educated, emancipated woman, brave enough to oppose marriage ideology and motherhood as her sole purpose in life. Thus, the goal of the new women was to rebel against the injustices that had always seen them as protagonists.

They fought for equality between men and women before the law, both in the work and family spheres, for the enactment of a variety of laws, just think of the Contagious Disease Acts (1864-1886), which would be the backdrop for one of the most acclaimed novels by literary critics of the time, *The Heavenly Twins* (1893) by Sarah Grand (1854-1943).

2.3 *Syphilis and Hysteria*

The phenomenon of the new woman as a sexually liberated woman was associated with the spread of syphilis in the last decades of the nineteenth century. At that time, syphilis was primarily associated with men and interpreted as a divine punishment against their acts of lust, but soon, it came to be argued that it was traceable to the figure of the prostitute who was seen as a vehicle for the diffusion of venereal diseases and germs. Concerning that point, many feminists objected and denounced the fact that the transmission of this disease started from sexual intercourse between men and only then it was transmitted to prostitutes. Women also denounced that, unlike men who were informed about the risk of contracting venereal diseases through sexual intercourse, girls were kept in the dark. As a result, these girls got married completely unaware of the risks they ran by joining men whose past was unknown to them.

3. Sarah Grand

3.1 *Frances Elizabeth Bellenden Clarke*

Sarah Grand is actually the pseudonym under which Frances Elizabeth Bellenden Clarke began writing. The writer supported Josephine Butler's campaign against the Contagious Diseases Acts, whose goal was "to defend the integrity of women's bodies and to fight against the notorious Victorian double standard of sexual morality which legitimized male sexuality but punished its female equivalent" (Ledger, 1997, p.112).

The Contagious Diseases Acts of the 1860s argued that the female body was the real culprit of social degeneration; in contrast, the Social Purity Movement argued the exact opposite, that is that it was the male body that was most in need of control. This reversal of sexual ideology is well evident in Sarah Grand's novel *The Heavenly Twins* (Ledger, 1997, p.112).

3.2 *The Heavenly Twins*

In my interpretation, the writer cunningly misleads her reading public through a misleading title which leads the reader to think that what he is being told is about the vicissitudes of twins. In reality, the presentation of the twins serves as a backdrop and partial cover for the real issues she intends to treat.

Actually, Grand's real objective was to write a novel about the themes of awe, ignorance and disease contagion, trying to demonstrate, through the experiences of the three different protagonists, that the only way to struggle the stereotypes of the role of the woman at that time was to give an education so as to gain self-awareness.

The main themes in the lives of the three protagonists, Evadne Frayling, Edith Beale and Angelica Hamilton-Wells are: education, self-improvement, marriage, sexuality, venereal disease and mental health.

Grand explained that when she wrote *The Heavenly Twins*, she realized that there was something very

wrong in Victorian society and then tried to suggest a remedy through this novel. With her three heroines, Grand shows the serious consequences and repercussions that the lack of civil and human rights had on women over the centuries.

Grand lashes out at all the social agents she believes exercise control over the lives of the women of her time. First of all marriage, described as an institution that represses and nullifies women, is considered unfair because it allows double standards, by imposing morality, innocence and virginity for women on one hand and offering freedom for men on the other; then family, that encourages such injustice and repression; finally church, represented in the novel by the figure of the vicar, that perpetuates female submission through the principles of sacrifice and forgiveness.

Thirty years after the publication of *The Heavenly Twins*, the writer claims to have achieved her goal that is to break out of the sexual and STD double standard, considered at that time a taboo subject.

In this novel, the dangers of adolescent sex drives that confuse girls' judgment of men, are analyzed and emphasized by the author. Parental responsibility in these situations is highlighted, as we will see in the stories of Evadne and Edith, where parents, however loving they were, did not have such socio-educational criteria to protect their daughters' safety.

3.3 Critical reception

Because of the themes of the novel and the depiction of the tragic fate of each heroine, most publishers refused to publish *The Heavenly Twins*. After Grand printed it at his own expense, she turned to a young publisher, William Heinemann who, after reading it, decided to publish it in a cheap format, giving it an excellent publicity. It was an immediate success, both because it was a novel much talked about by critics and because it was the first to give openly attention to the problem of syphilis, by overturning for the first time the ideology that women were the cause of the spread. On one hand, *The Heavenly Twins* is declared "one of the most brilliant and powerful, and edifying of this generation"; on the other hand, "it was denounced as a product of hysteria and willful eccentricity, with something more than a savour of indelicacy" (Ann & Forward, 2000, p.279).

However, some of the most scathing criticism was levelled at her by Mark Twain, who was quite famous for over-exaggerated comments of indignation against famous writers and Sarah Grand became the subject of one of his most famous lines: "a cat could do better literature than this" (Quoted in Rowlette, 1972, p.17).

4. The Three Heroines

4.1 Evadne Frayling

From a careful analysis of the novel, a clear distinction between the three protagonists emerges. The novel begins with Evadne, who can be in part considered the most important heroine, the one from whom everything begins. She is described as a very intelligent girl who, in order to avoid to remain anchored in the ignorance characterizing most of the other women, gives herself an education without her family's knowledge. This allows her to enter into married life with the proper knowledge about the possibility of contracting venereal diseases. In fact, after discovering her husband's dissolute past, Evadne refuses to consummate her marriage but, due to family pressure and in order to keep up appearances and protect the reputation of her husband and her family, she is forced to sign an agreement with him that provides for cohabitation but not consummation. This obviously has psychological repercussions for the protagonist, forced to stifle and suppress her sexual desires. After the death of her husband, she marries a doctor with whom she has a son, but soon her mental health falters and she considers killing her son to save him from any venereal disease. The entire sixth book of the novel focuses on the protagonist's hysteria, from the point of view of her doctor as well as her husband. Grand is able to describe the issue of hysteria in an exhaustive manner, carefully explaining the symptoms resulting from it, the way it is seen, the way it is treated and especially the way related with the confinement of women within the home walls.

Therefore, in my paper, I analyze the concept of claustrophobia of domestic space because, faced with the impossibility of realization, many heroines tend to close in on themselves, in their homes, gradually suffocated by the domestic space; that is why Grand identifies in the physical and intellectual 'reclusion' the causes of the psychological collapse responsible for hysteria.

4.2 *Edith Beale*

One of the most important themes of this novel is the struggle against the Contagious Disease Acts. Grand denounces the fact that in the 1860s women were accused of being responsible for the spread of syphilis. That is why the writer, through the story of Edith, turns sexual ideology upside down for the first time, focusing on man as the source of contagion of the disease. But, instead of depicting the syphilitic man, she creates the much more disturbing image of a syphilitic woman infected by her husband. Grand reflects this image on Edith who is a pure and innocent young woman who gets into marriage with a complete ignorance of venereal disease.

Edith's story is the most dramatic since she contracts syphilis from her infected husband. This makes her mentally insane and leads to her death and that of her infected son. Her last dying words are used to denounce her status as a victim of a corrupt system, unmasking a society that promotes female ignorance through inadequate education. She accuses patriarchy, medicine, and religion of sacrificing her life and that of her son. The most dramatic effects of oppressive patriarchal culture and the double standard of marriage are evident in Edith's story.

4.3 *Angelica Hamilton-Wells*

The third and final heroine is Angelica, who unlike the previous two protagonists after experiencing the liberating effect of cross-dressing, returns to her husband as a wife-child. Angelica's androgynous appearance during her childhood allows her to enjoy treatment and consideration very similar to that of her twin brother. The twins' ambitions reflect an inversion of traditional gender roles. They undertake a bold challenge to the patriarchal myths of male-dominated culture and cross gender boundaries to show the injustice of double standards in education, job opportunities, and marriage. As the twins grow older, the distinctions between the two become more and more apparent, until, after the departure of her twin brother, Angelica is ostracized by the family and therefore forced to face the disadvantages of gender difference. For many contemporary researchers including Sally Ledger, Angelica is the true new woman of the novel because, unlike Evadne, she does not conform to the life that a woman of her time and her social status should have. She marries a man much older than her and she takes advantage of his absence to cross-dress and going out in the night with a friend with whom she develops a complex homoerotic friendship. During one of these nocturnal escapades, she befriends a lonely tenor with whom she develops a complex homoerotic friendship. But when her friend dies, she returns to her husband to fulfill her marital duties, giving up her freedom just like Evadne. So, if Angelica's role was initially to fight against stereotypes, offering the opportunity to play with gender through cross-dressing, at the end of the novel Angelica has failed as a rebel heroine, like Evadne and has bowed to the will of an unjust society.

5. Conclusion

In my opinion, Grand's aim was to shine a spotlight on the situation of patriarchal oppression hoping, through the description of the three different and devastating marriages of her heroines, to push women and intellectuals to expand their mental boundaries. Moreover Grand, thanks to this novel, succeeded in spurring society to a greater consciousness, while providing it with sharp insights for a self-improvement. She was also able to show how the position of women, seen only as protectors of the domestic hearth, as wives and mothers, led the novel's protagonists from an initial rebellion to a final alienation and failure because of the previously listed social agents.

Bibliography

- Christ, Carol T., and Catherine Robson, eds. *The Norton Anthology of English Literature: The Victorian Age*. Norton, New York and London: W. W. Norton & Company, 2006.
- Heilmann, Ann, and Stephanie Forward, "Sex, Social Purity, and Sarah Grand", *Journalistic Writings and Contemporary Reception*, London: Routledge, 2000.
- Ledger, Sally. *The New Woman: Fiction and Feminism at the fin de siècle*. Manchester University Press, 1997.
- Rowlette, Robert, "Mark Twain, Sarah Grand, and The Heavenly Twins", *Mark Twain Journal*, 16.2, 1972.
- Stubbs, Patricia. "Women and Fiction Feminism and the Novel 1880-1920." London Methuen & Co. Ltd, 1981.

The EU Construct in Post-Brexit Novels

Lorena-Paula Chiriac, II, LEPC

Coordinator: PhD Associate Professor Mihaela Culea

1. BrexLit

For many years, Englishness has been a difficult term to define, both in literature and political science. The difficulty lies in the fact that Englishness is a type of nationalism that struggles to recognise its own peculiarities. The Brexit referendum of June 23, 2016 was an unparalleled political shock that forced an entire nation into a state of self-reflection. Therefore, The United Kingdom became to crumble, with Scotland and Northern Ireland voting to remain in the European Union, while England and Wales voted to leave.

The results of the referendum highlighted fundamentally confusing understandings of nationhood – what it means to be “English” as opposed to “Scottish,” “Irish,” and “Welsh” — and revealed how all these separate nationalisms are beginning to overtake a collective, “British” identity. However, because the majority of Leave voters reside in England, Brexit raised particularly significant questions about what it means to be English.

Brexit caused an immediate commotion within the literary community as British authors hurried to write novels that shed light on the struggle to pin down English identity — a literary phenomenon dubbed “BrexLit” by the Financial Times¹.

2. The Disunited Kingdom

To better understand the phenomenon, we can take as an example Donald Trump’s slogan: “Make America Great Again”, as an invocation of a supposed great past, belonging to a country that felt abandoned or angry with their current situation. The same manner seems to be applied in the Brexit referendum campaign slogan “Take back control”, which implies a control that had been taken from the UK. Reclaiming that greatness or control can be recovered, suggests that the currently divided political and economic situation can be solved. When the United Kingdom voted 52 to 48 percent to leave the European Union for Brexit, this sent shockwaves around the country. Aside from highlighting the different socio-political views of the population, this has also brought to light an already crumbling two-party system².

3. *Autumn* by Aly Smith

The study of literature can encompass reasons but also involve emotions (subjective, communal) and ideas about value and meaning, therefore literature plays a crucial role in our thoughts about how we live as individuals and as communities. We can include various concerns and ideas from writers such as Ali Smith’s *Autumn* (2016), the first significant post Brexit novel. Setting her novel just after Britain’s decision to leave the EU, Smith shows a dreary and split nation where “All across the country there was misery and rejoicing” (p.55). Longlisted for the Booker prize, it opens in Dickensian mode: “It was the worst of times. It was the worst of times” (p.11). Through the unsteady relationship between Elisabeth, a young lecturer in art history, and her ageing, dementia-ridden mentor Daniel, Smith reflects upon the recent past and the disturbing present condition of England.

Autumn begins with the daily life of Elisabeth, a thirty-two-year-old woman, junior lecturer of Art at



¹ Everitt, Dulcie, “BrexLit: The Problem of Englishness in Pre- and Post-Brexit Referendum Literature” (2020). English Honors Papers. P.46.

² Ford, Robert; Goodwin, Matthew, “Britain After Brexit: A Nation Divided”, 2017, National Endowment for Democracy and Johns Hopkins University Press.

a university in London, who must fight against bureaucracy and short income. She has returned to live with her mother and is spending every day reading books. The novel, narrated in third person with free indirect speech, incorporates the dreams and thoughts of the old man, Daniel, and the present and past life of Elisabeth and her mother, and the thoughts and dreams of Elisabeth, interspersing reflections on events about England, too. The two main characters, Elisabeth and Daniel have been neighbours during her childhood, and she has a great admiration and platonic love for him³.

The present time of the action is the same as that of its writing. Thus, the protagonists live the tensions of the United Kingdom's Brexit referendum and the current social integration problems that are increasing as a consequence of the crisis. Daniel, who had been a stunning music composer, had also conveyed the pleasure of reading to Elisabeth in the innumerable days that they had shared during her childhood. Along the text, there are a lot of quotations and allusions to great literature works, such as Shakespeare's tragedy of Macbeth.

4. Conclusions

Nonetheless, through the improbable friendship between the two characters we are shown how short and sacred human life is. Sometimes bitter, empathetic, and difficult, Ali Smith's *Autumn* is a call to human (re)connection, responding to the gloomy post-Brexit, a type of hopelessness she sees all around her. Like the British novelists of the 1980s, Ali Smith has used fiction to attempt to get involved in the current formation of a narrative of Brexit Britain. Perhaps it is important to mention that Brexit did not divide the nation, but merely revealed divisions that were already there, in vein with the variety of opinions of other novelists such as Jonathan Coe or Sam Byers. Literature helps us make sense of these divisions and makes us understand that the roots of Brexit weren't only political. In Smith's novel, issues of national identity do not particularly stand out, and different attitudes towards the Brexit referendum are not notably connected to the matter of Englishness or Britishness⁴.

However, the novel deals with recent events in British culture and history in order to draw parallels with the post-Brexit landscape. Even though all characters belong to a different generation, this does not make a difference for their views on the Brexit debate; namely, all characters are Remainers. All of them are highly educated and belong to the upper middle class. It is clear that Elisabeth is a Remainder, but because of all the conflict in society (for not recognizing her photo in her own passport), she feels estranged from her country and fellow citizens. Elisabeth's mother is the one who is actively against the Brexiteers and their ideas about immigration and borders. Rather than focusing on issues of national identity, Smith chooses to highlight the fact that the UK has become a post-truth society. The author argues that, for the majority of the British people, it did not matter whether the arguments of the Leave campaign were true or not, for everyone believes what they want to believe. The only way to break down the solid wall between the two camps is by dialogue and mutual understanding⁵.



Bibliography

Boukje, Eijnden, *Brexitness: Brexit, Brexlit, and Englishness*, Radboud University, Netherlands, 2019.

Everitt, Dulcie, "BrexLit: The Problem of Englishness in Pre- and Post-Brexit Referendum Literature", 2020, English Honors Papers, <https://digitalcommons.conncoll.edu/cgi/viewcontent.cgi?article=1055&context=enghp>.

Ford, Robert; Goodwin, Matthew, "Britain After Brexit: A Nation Divided", National Endowment for Democracy and Johns Hopkins University Press, 2017.

Hernández García, María Luisa, "Review of Ali Smith's novel *Autumn*", *JACLR: Journal of Artistic Creation and Literary Research* 5.2 (2017): Book Review, ©Universidad Complutense de Madrid,

³ Hernández García, María Luisa. "Review of Ali Smith's novel *Autumn*." *JACLR: Journal of Artistic Creation and Literary Research* 5.2 (2017): Book Review, ©Universidad Complutense de Madrid, Spain <https://www.ucm.es/siim/journal-of-artistic-creation-and-literary-research>.

⁴ Interview, Ali Smith on writing *Autumn*, *The Guardian*, 2019, <https://www.theguardian.com/books/2016/oct/12/autumn-ali-smith-review>, accessed September 14, 2022.

⁵ Boukje, Eijnden, *Brexitness: Brexit, Brexlit, and Englishness*, Radboud University, Netherlands, 2019.

Spain <https://www.ucm.es/siim/journal-of-artistic-creation-and-literary-research>;
Interview, Ali Smith on writing *Autumn*, *The Guardian*, 2019, <https://www.theguardian.com/books/2016/oct/12/autumn-ali-smith-review>, accessed September 14, 2022.
Smith, Ali, *Autumn*, Pantheon Books, New York, 2017.
<https://www.theguardian.com/books/2019/oct/27/brexlit-new-literary-genre-political-turmoil-myths-fables>, accessed September 14, 2022.
<https://www.theguardian.com/books/2019/sep/21/i-initially-thought-it-would-be-about-the-season-ali-smith-on-writing-autumn>, accessed October 17, 2022.
<https://thepunchmagazine.com/the-byword/non-fiction/a-monsoon-reading-of-ali-smith-amp-rsquo-s-seasonal-quartet-amp-mdash-autumn-winter-spring-and-summer>, accessed October 17, 2022.

Images used:

https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcQ88-cfPtpQQi4WmoazfYe0D6QJbv_kQUcUsQ&usqp=CAU
<https://i0.wp.com/www.thebooksatchel.com/wp-content/uploads/2017/06/autumn1.jpg?resize=768%2C512&ssl=1>

Languages in Contact: The Influence of Catalan Language on The Spanish-Andalusian Dialect

Antonio Moreno Jurado, III

University of Lleida, Spain

Coordinator: PhD Lecturer Anca Daniela Frumuşelu

Within the multilingual Spanish society, the Andalusian dialect has been throughout the years a key study concerning its many diachronic and synchronic contacts with other variants and, thus, other languages. Since various languages and dialects in the peninsula have been in contact for centuries, and with its increment in the final period of the Francoist era; the Catalan language- focusing in this study on the North-western dialect – has been a point of influence for both codes.

Therefore, this investigation aims to discover some of the linguistic borrowings that tend to appear in conversations among Spanish-Andalusian speakers. Thus, the variation in the mother tongue (L1), Spanish-Andalusian, will be analyzed and compared with the various unconscious code-switching phenomena from Catalan. Some of the results will be scrutinized, in order to depict the most concrete pattern by which linguistic contact is realized: “catalanization” (linguistic adaptation towards the L2) or standardization. To this end, quantitative data were collected from Andalusian migrants (N=30), in order to portray and interpret statistically the principal implication of the north-western Catalan language among Spanish-Andalusian speakers. Moreover, some qualitative data were gathered, so both results could be correlated and, in this way, analyze in situ, code-switching features between both languages. Findings show that the extent to which the interweaving in Spanish-Andalusian speakers was incidentally accomplished, due to the unwillingness of the informants to speak naturally the L2 in the Catalan community. Finally, some data from the reported speeches demonstrate the tendency of speakers to include Catalan lexis and grammar in their daily life duties in the actual bilingual context.

Keywords: Spanish-Andalusian dialect; Catalan language; linguistic influence; languages in contact; code adaptation

1. Introduction

Languages in contact and the various considerations of influence towards a concrete codification are, without any doubt, a focus of interest for linguists and applied linguists. Furthermore, the history and transformation of a language include the structure evolution and, also, the features given by external features (i.e., sociological, economic, geographical, political, etc) (Fisiak, 2009). Beyond this reciprocity between both or more languages, the inner alterations can be stated as linguistic borrowings (Muhvié-Dimanovski, 2009).

In this study case, the code-mixing feature of Catalan towards Spanish-Andalusian is formulated as interference¹, which benefits and enriches the multiculturalism of languages and different people. The Iberic Peninsula is characterized and interpreted by all academics as a multilingual, thus, multicultural community, where this linguistic contact befalls. Having this in mind, we shall acknowledge the unwillingness of some Andalusian speakers, whose background will be lately settled, to speak and interpret the Catalan language as another L2. Despite many years of linguistic contact and the high level of oral understanding, the Andalusian residents in the Catalan community demonstrate a negative attitude towards speaking both languages fluently.

2. Background

Before interpreting the various data collected in the investigation, we may state some historical and cultural factors that provide a background for the development of the current study.

¹ Used – as Van Overbecke (1976:77-78) explains and Blas Arroyo (2011) reaffirms – in ‘positive’ phenomena in the study of bilingualism and hence multilingualism.

2.1. Historical & cultural traits

Since the end of the Spanish Civil War (April 1st, 1936) and as a consequence of the beginning of the Francoist era in the country; the Andalusian migration has had a huge predominance within the Catalan community (Candel, 1987). This, taking into account the different cultures in both regions, has influenced both societies concerning their folklore, culture, and religious habits, as well as linguistic characteristics. In the following image (see Figure 1), it can be perceived the extent to which Andalusian migrants started a continuous interchangeable relation with the Catalan language (fig. 1²).



2.2. Andalusian dialectology

The term ‘Andalusian’ makes reference to the manner in which this same community speaks Spanish. Notwithstanding, the main characteristics have a prior approach of unique mixtures of contacts and influences; hence creating various kinds of Andalusian, depending on the geographical location (Pérez León, 2020).

The linguistic traits characterizing the Oriental Andalusian, which will be the point of interest in the study, include the substitution of the implosive -s for a vocalic opening, and the phonetic distinctiveness of seseo or ceceo – a misspelling of the letter sound [s] for [z] or [ç] (Ropero Núñez, 2017). In the same community, the concrete Oriental Andalusian refers to the provinces of Huelva, Sevilla, Córdoba, Cádiz, and some linguists include as well part of Jaén. In figure 2³ we can observe this distinction within the same dialect:



2.3. Catalan language influence

The Catalan language, on the other hand, maintains an extensive history characterized by outer contacts, as the community has been, since the first civilizations in the Peninsula, the point of

contact with other countries, such as France and Italy, among others. With this in mind, the language per se has acquired very distinctive traits since the first deviations from Latin.

3. Objectives

The linguistic features that characterize this language differ to a great extent from the Spanish language, from the lack of rising diphthongs to a more pronounced retainment of the allophones /j/, /z/, /tj/, /tz/ and /x/. Finally, the study focuses on the North-western dialect of the Catalan language, permitting, in this way, to perceive various traits between both dialects

The main aim of the study is to search for linguistic incidental borrowings from Catalan into the Spanish-Andalusian dialect. Therefore, the quantitative results will be compared and correlated to the ethnographic investigation, in order to depict some of the ‘hybrid compositions’ (Poplack & Meechan, 1995) in this linguistic panorama. Moreover, some of the data will be outsourced and analyzed, in order to observe the procedure by which, unconsciously, the informants interiorize some traits of the Catalan language. In some cases, catalanization may occur, leading to a lexical formation that has none or few entries in the Spanish corpora. Other influences may happen by



2 Migration chart from the XX century, where we observe the predominance towards the Catalan community. Obtained from https://www.juntadeandalucia.es/institutodeestadisticaycartografia/atlashistoriaecon/atlas_cap_08.html

3 Image obtained and manipulated from <https://alamy.com/stock-photo/andalucia-spain-map.html>

standardization, which will be later explained, but which is, to some extent, the result of adaptation towards a more ‘standard’ Spanish.

4. Research Questions

This study aims to explore, on the one hand, the extent to which the linguistic borrowing is happening into the Spanish-Andalusian dialect, and on the other hand, the main procedure by which this influence is given. To this end, the following research questions have been formulated for this current study:

1. To what extent is this “hybrid composition” occurring among the same Andalusian speakers?
2. Which procedure is predominant in these linguistic contacts: “catalanization” or standardization?

5. Methodology

5.1 Participants

Andalusian residents in the North-western part of Catalonia were recruited (N=30), whom all met the following characteristics: more than thirty years living in the Catalan community, having their origins in Oriental Andalusia, and currently residing in the North-western dialectical location of the region.

Having narrowed the sociological variables for the test takers, the fourth question in the questionnaire analyzed the self-perception of the informants towards both languages. The results, indeed, confirmed the previously expressed ones, as only three subjects (P= 11,1%) considered Catalan as an equal mother tongue as Spanish, stating that they are still employing the Spanish cognitive-process code from Andalusian migrants, despite the daily input given by the Catalan language.

5.1. Material

5.2.1. Linguistic questionnaire

The questionnaire contained two sections, in which informants had to translate some Catalan sentences by having multiple-choice answers or by direct translation. The results here presented are focused on the grammatical features of some of the utterances.

5.2.2 Interviews and ethnographic research

In order to correlate some of the data extracted from the questionnaire, the study aimed to grasp these linguistic code-switching phenomena in situ, as a huge part of these linguistic contacts befall unconsciously, even when the language in communication is Spanish, and not Catalan. For this reason, we conducted three different interviews with Andalusians coming from Occidental Andalusia; more specifically from Jaén, Córdoba, and Sevilla. This method, while taking some notes about the different grammatical traits in usage, allowed us to understand some of the most intrinsic borrowings in their speech.

6. Data Analysis

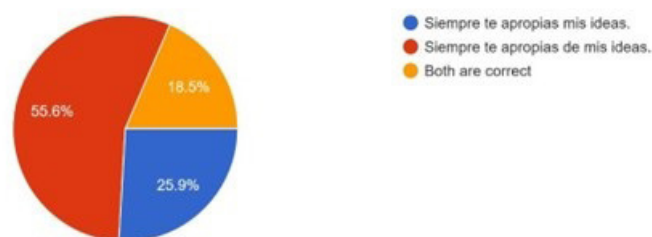
6.1. Translation questionnaire

Some of the questions contain grammatical aspects to translate, and hence this study focuses on the grammatical usage of Andalusian speakers. It can be observed how catalanization or standardization processes take place within the test. In question 10, the prepositional object for the verb ‘apropiarse de’ [to seize/appropriate] is not present in the Catalan language. So, when translating the sentence ‘Sempre t’apropies les meves idees’ [‘You always seize my ideas’], 44.4% of the informants catalanized the Spanish expression with the obligatory object, translated as ‘take ownership of’. This is illustrated in the pie chart from fig. 4.

Finally, question 11 concerned the verbal conjugation of the verb “traducir” [to translate], as sometimes Catalan endings may appear in these formations. In Catalan, ‘to translate’ is said ‘traduir’, and its past simple is formed with the verbal letter and the personal ending (‘traduí’). Therefore, in Spanish, the

Sempre t’apropies les meves idees.
27 responses

fig. 4



past simple form is ‘traduje’, but in the questionnaire, informants were given the catalanized variant of it: ‘traducí’. The data collected defended the prior results explained. In total, 33,3% of the informants chose the catalanized option or considered both formations as linguistically correct. This would convey that one out of three Andalusian- Spanish speakers have a direct or indirect influence from the Catalan language.

6.2. Interviewee's analysis

With the prior results, we are able to observe the continuity of Catalan influences that even the informants do not notice during their speech. It becomes part of their natural language, of their sociolect, ‘since sociolects are language variations of particular social groups’ (Benkladar,

2020). As previously noticed, grammar gets unconsciously innate into their daily linguistic repertoire. Within the following oral excerpt, we can affirm it:

- “Va esconder la fruta mala de la nevera” (07/05/2022; during the realization of the questionnaire)
- “He hid the overripe fruit of the fridge” [translated]

In Catalan, a way to form the English past simple is by using the ‘passat perifràstic’, forming it with ‘va + Verb-Inf’. However, in Spanish, the modeling of this verbal tense is made with the characteristic letter of the infinitive verb, and the personal ending, ‘escondió’ [hid].

7. Discussion & Conclusions

After having stated various data analyses extracted as excerpts from the linguistic questionnaire, and having related it with some utterances from some interviewees, it may be acknowledged the continuous influence of the Catalan language on the Spanish-Andalusian dialect among speakers that immigrated to the Catalan community. Despite the negative feeling of the informants to interpret Catalan as another equal L1 or even as an L2, the results demonstrated a considerable incidental influence on the bilingual landscape. More than a third percent of the subjects catalanized and, thus, had some influence over the grammatical features of Spanish. Moreover, we observe that Andalusian traits were present in other skills of their speech, for instance, accent & pronunciation or even lexis, but since the study aimed to focus on grammar, the results were omitted from the analysis. Thus, the incidental impact given by the Catalan language is unnoticed by Spanish-Andalusian migrants, and the different grammatical characteristics rely on unconscious speech. Therefore, the average catalanization occurring during the questionnaire was higher than a third part (38,9%), hence the impact means a continuous influence on different linguistic skills, in this study on the grammatical one. Moreover, in the grammatical utterances of the questionnaire, the most common aspect was to observe a catalanization procedure, by which informants introduced Catalan rules to the Spanish grammatical structures. However, it must be acknowledged the importance given by standardization, despite not being accounted for in this study, as it also represents a huge deviation from the Andalusian dialect itself.

Bibliography

- Blas Arroyo, J. *Gramáticas en contacto. Un modelo de análisis variacionista para la desambiguación de los fenómenos de contacto en el discurso bilingüe catalán-español*. LINCOM, 2000.
- Blas Arroyo, J. *Spanish in Contact with Catalan. The Handbook of Hispanic Sociolinguistics*, 374-394. doi:<https://doi.org/10.1002/9781444393446>, ch18.
- Candel, F. *Immigration in Catalonia*. Raco, 2011.
- Medina López, J. *Lenguas en contacto* (Cuadernos de Lengua Española ed.). Madrid: Arco Libros, 2002.
- Mouton, G. *Lenguas y dialectos de España* (Cuadernos de lengua española ed.). Arco Libros - La Muralla, S.L, 1994.
- Muhvić-Dimanovski, V. *Languages in Contact*. (A. Sujoldzic, Ed.) *Linguistic Anthropology*, 52-62, 2009.
- Narbona, A., Cano, R., & Morillo, R. *El español hablado en Andalucía*, 2011.
- Pérez León, E. *Hablas andaluzas y su reivindicaciób*. Trabajo de Fin de Grado: ‘Hablas andaluzas y su reivindicación’. Sevilla: Universidad de Sevilla, 2020.

Poplack, S., & Meechan, M, *Patterns of Language mixture: Nominal structure in Wolof - French and Fongbe-Fench bilingual discourse*. In Cambridge, P. Muysken, & L. Milroy (Eds.), *One speaker, two languages* (pp. 199-232). Cambridge University Press, 1995.

Recaño, J.; *Consejería de Economía, Ciencia y Empleo, Junta de Andalucía, La emigración andaluza en España, Boletín Económico de Andalucía*, 1998.

Ropero Núñez, M, *El habla andaluza: descripción y valoración sociolingüística*. (I. Moreno, & J. Agudo, Eds.) Sevilla: Aconagua Libros, 2017.

Solé, C, *Andaluces en Cataluña. Revista de Sociología*, 16, pp. 149-181. Retrieved from <https://papers.uab.cat/article/view/v16-sole/pdf-es>.

Yang, C, *Three factors in language variation*. *Lingua*, 120(5), 1160-1177. doi:10.1016/j.lingua.2008.09.015

Images used:

https://www.juntadeandalucia.es/institutodeestadisticaycartografia/atlashistoriaecon/cap_08/Emigracion_1991_s.jpg

<https://brilliantmaps.com/wp-content/uploads/Catalan-dialects.png>

<https://alamy.com/stock-photo/andalucia-spain-map.html>

Division and Rupture in *The Cockroach*, by Ian McEwan

Raluca-Andreea Donici (Nechifor), II, LEPC
Coordinator: PhD Associate Professor Mihaela Culea

1. Introduction. Defining Terms

Brexit is a recent event which shocked the entire European Union, as well as the British people, as the ordinary British population, which voted in favour of exiting the European Union, even today does not truly understand with or for what they offered their vote.

Thus, as the population is confused, many writers, journalists and artists document and reinterpret not only this event itself, but also its outcome, its results, which include: isolation, division and rupture. These terms are interpreted in many ways, and for this paper, we will use the definition provided by the Merriam-Webster Online Dictionary¹ :

1. *Division*:

- the act of separating something into parts or groups, or the way that it is separated;
- a separate part of an army or large organization;
- a group of teams that play against each other in a particular sport².

2. *Rupture*:

- to (cause something to) explode, break, or tear;
- an occasion when something explodes, breaks, or tears;
- to burst or break, or to cause something to burst or break³.

3. *Brexit*:

- an exit (= act of leaving) by the United Kingdom from the European Union (short for “British exit”)⁴.

4. *Cockroach*:

- a flat, brown or black insect sometimes found in the home⁵.



2. Context – Brexit vs Book

As we may anticipate, “The Cockroach”, a work written by Ian McEwan and published in 2019, resembles the political satires of Jonathan Swift, as it is a short, sharp satire about Brexit, which was meant by the author to reform the political mentality, adopted at that specific moment.

The mechanism intended is very simple, as the author imagines that, when the political figures that are satirized identify themselves in the book, they will change their attitude, while understanding where they have committed mistakes. Unfortunately, this intent had no effect, as McEwan affirmed that we live in the era when leaders are not ashamed and touched by their grotesque moral appearance, but they flaunt them in front of their adoring supporters.

Concerning the topic of Brexit, this term was offered to the United Kingdom’s departure from the European Union, as it is a combination of ‘Britain’ and ‘exit’. In this respect, we know that on 23 June 2016, the UK held a referendum on its membership of the EU. The question facing voters was: ‘Should the United Kingdom remain a member of the European Union or leave the European Union?’ 51.89% of voters voted to leave the EU. The UK left the EU on 31 January 2020⁶.



1 <https://www.merriam-webster.com/>, accessed on April 28th, 2022.

2 <https://www.merriam-webster.com/dictionary/division>, accessed on April 28th, 2022.

3 <https://www.merriam-webster.com/dictionary/rupture>, accessed on April 28th, 2022.

4 Ibidem.

5 Ibidem.

6 <https://www.government.nl/topics/brexit/question-and-answer/what-is-brexit>, accessed on April 28th, 2022.

Thus, this situation created numerous controversies, as the event would later cause difficulties in Britain's manner of communicating with European countries, as commerce, politics and even social matters were among the affected fields.

3. From one dark side to another

This work was issued out of the need to criticise the manner in which certain powerful political decisions are taken by the government and its representatives, as this process is not always truthful and correct.

On the other hand, the central element of the book is mockery, as many times, in order to fight against our frustration caused by an external or internal situation, we try to cope with the effects by mocking the element that disturbs us, as the power of the word is greater than the one of violence or dark thoughts.

The author mentions that: *“Mockery might be a therapeutic response, though it's hardly a solution. But a reckless, self-harming, ugly and alien spirit has entered the minds of certain politicians and newspaper proprietors ... They seem to want to achieve their ends by means of chaos. What's got into them? A cockroach or two, I suspect”*⁷.

Even from these lines, we may anticipate the role of cockroaches, as well as their symbolism, which will be discussed later.

In addition, the transformation of the main character, Jim Sams, stresses upon the fact that, even though he has a human body, he still has the mind and nature of a cockroach, and usually, cockroaches have the ability to cause panic, disgust and stress, as creatures that are not pleasant for the human eye. Thus, by creating chaos and disgust, the decisions taken by him affect in a negative manner the population, as they may confuse people and may reshape reality, creating division, a rupture in the normal course of time and events' chaining.

4. A satire for Brexit

As a satire for Brexit, many characters are literary representations for real British politicians, such as Theresa May, Boris Johnson, and even American political figures such as Donald Trump. Also, during the Brexit process, there were two opposing sides called Leavers and Remainers and, similarly, in McEwan's political satire, there are also two conflicting parties, Reversalists and Clockwisers who “preferred money to go round in the old and tested manner”⁸.

In this respect, it is clear to see that the author reveals the brutal truth, that the leaders have no shame for taking advantage of the victims in order to improve their chauvinistic agendas, thus contributing in an active manner to the rupture in the social, political and economic system. Following, Britain finds itself in dispute not only with its people but also with the European comrades, in the end, as the descriptions offered by this work mention how political figures, including Sams, as well as ordinary people gather to celebrate this event alone, as this country stands alone, isolated from the others, as we may see from the following excerpt: *“time to begin the long march to the palace and be welcomed as heroes by their tribe”*⁹.



5. Influences

As many critics and researchers have observed, the novella is inspired from the works of other authors, such as Kafka's *The Metamorphosis* and Swift's satire *Gulliver's Travels*. These two elements, that inspired many scenes and numerous dialogues, are emblematic for the universal literature, as they offered insights either into a philosophical view of certain events and natural processes, as well as a satire for the political, academic and judicial system.

7 McEwan, I., *The Cockroach*, Jonathan Cape, London, preface, (2019).

8 Mondo, C. “Satirizing Brexit. The Cockroach by Ian McEwan: A Postmodern Satire”, published in *Journal of Modernism and Postmodernism Studies*, Volume: 2 - Issue: 2, (2021).

9 McEwan, I. (2019). *The Cockroach...op.cit.* p. 55.

5.1. Kafkian motifs and symbols

Kafka created a work entitled *The Metamorphosis* that presents similitudes with McEwan's work, as the latter inspired him for the overview of his book from the story of George Samsa. The name of the main character is very similar from one book to the other, as for the Kafkian George Samsa, McEwan created Jim Sams.

Also, the story is as well similar, as George inexplicably transforms into a huge insect, a monstrous vermin, and struggles to find his condition, whereas Jim had a human body, but the mind and soul of a cockroach.

In addition, by struggling to understand their transformations and the reasons behind it, both characters seem to create chaos, that may later lead to a rupture in the country's general system.

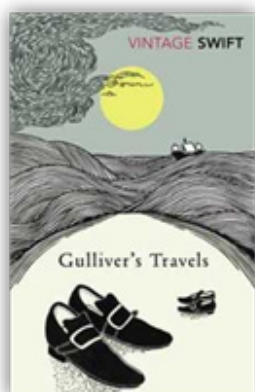


5.2. Returning to Swift's *Gulliver's Travels*

As for the period of the Enlightenment, many people recall even today *Gulliver's Travels* as a very profound book, which is formed of layers, as children may read it for the colourful and funny way in which the residents of the four lands are depicted, whereas adults have to guess or study the hidden allegorical meaning behind the satire meant to criticise the political and academic system of that time.

History repeats itself, as we may see from *The Cockroach*, in which the same elements criticised in Swift's book are mocked, in order to transmit the frustration not only of the author, but also of the population, regarding Brexit.

The main elements that are exploited in both works are corruption, inconsistency of the political system as well as the demagogical techniques used by politicians to manipulate the population, thus achieving their personal interests.



6. Division and Rupture, the Beginning of Chaos. Satiric Devices

As the Brexit process is very difficult to summarise, there aren't many methods of approaching this event in a healthy manner, as we may see from McEwan's novella, in which satirical devices are heavily exploited to portray the real-life outcome of Brexit, which is division and rupture.

In this respect, we may say that the main character himself is a powerful satiric attack to Brexit and the political environment, as Jim Sams is indeed a cockroach inhabiting the body of the Prime Minister of the United Kingdom. As for the attitudes of characters, we may observe that most of them are lying, especially with the occasion of the dismissal of Jim's main political opponent, Benedict St John, a foreign minister, who is indeed a human and therefore poses a threat to Jim's plan.

Consequently, the cockroach and the minister for transport, Jane Fish, spread lies in order to create a political scandal which inevitably leads to Benedict's resignation.

Other elements refer to the clarity of speech in a satirical work, such as *The Cockroach*, as the author mentions the *magic dust*, used to prompt people to pursue Brexit at all costs and in spite of every possibly reasonable argument. Also, other techniques mock political parties, figures and decisions, as well as the consequences suffered not by the political crew or by the government, but by ordinary people, who still suffer today from this phenomenon of exclusion and isolation.

7. The symbolism of the cockroach

According to the dictionary of symbols, a cockroach is a survivor of the insect kingdom, with a high toleration to radiation, and a creature which brings darkness, that takes every opportunity they are provided with.

In this respect, the meaning behind Jim Sams extends, as he is indeed a parasite, one that survives and lives on the political system and he cannot be taken down by anything. Also, he brings darkness, as Brexit represents the repercussions of the actions taken by government, that pour onto the ordinary people.

Finally, he takes every opportunity that he encounters and is not bothered by sudden changes, as he constructs and maintains one of the highest positions in the state.



8. Conclusions

McEwan's novella is a manifesto concerning the British opinion towards Brexit, as it presents not only the frustration of the people, but also how politicians and government take action when they manage to hold the power of/for an entire nation.

In addition, the novella succeeds in embracing all the aspects that come with crucial events, such as Brexit, which, not few times, have a major impact on the population, by creating a chaotic and negative environment, enhancing division and rupture in the fields of the social and political system.

Bibliography

1. Books

McEwan, I., *The Cockroach*, Jonathan Cape, London, 2019.

Sanders, A., *The Short Oxford History of English Literature*, Oxford University Press, New York, 2004.

Swift, J., *A Modest Proposal*, Harper Torch editions, e-book, 2013.

2. Articles

McEwan, I., "Brexit, the Most Pointless, Masochistic Ambition in our Country's History, is Done.", article published in *The Guardian*, 2021.

Mondo, C., "Satirizing Brexit. The Cockroach by Ian McEwan: A Postmodern Satire", published in *Journal of Modernism and Postmodernism Studies*, Volume: 2 - Issue: 2, 2021.

3. URL/Webography

<https://www.merriam-webster.com/>, accessed on April 28th, 2022.

<https://www.government.nl/topics/brexit/question-and-answer/what-is-brexit>, accessed on April 28th, 2022.

4. Documentaries, Videos and Podcasts

Ian McEwan: The Waterstones Interview, found at <https://www.youtube.com/watch?v=xRSv-gPkX3w>, accessed on April 28th, 2022.

Ian McEwan's Thoughts on Cockroaches and Brexit | The Origins Podcast, found at <https://www.youtube.com/watch?v=K8PM16xMSZg>, link accessed on April 22nd, 2022.

The Cockroach by Ian McEwan review – a Brexit farce with legs, found at <https://www.youtube.com/watch?v=SgNVR-Pa-7A>, accessed on April 28th, 2022.

Images used:

<https://ro.pinterest.com/pin/129619295534962378/>

<https://ro.pinterest.com/pin/783556035155832588/>

<https://ro.pinterest.com/pin/249738741807351403/>

<https://ro.pinterest.com/pin/fernando-vicente-blog-la-metamorfosis-de-kafka--350084571016227619/>

<https://www.penguin.co.uk/books/372845/gullivers-travels-by-swift-jonathan/9780099512059>

William Blake and the Theme of Creation

Dalia Di Prima

Languages for Intercultural Communication, University of Enna “Kore”
Coordinator: PhD Associate Professor Silvia Antosa

1. Blake as the Poet of Imagination

This article deals with the theme of creation according to Blake and it aims to analyse the various poetic devices by grasping the poet's mood and understanding his deep feelings.

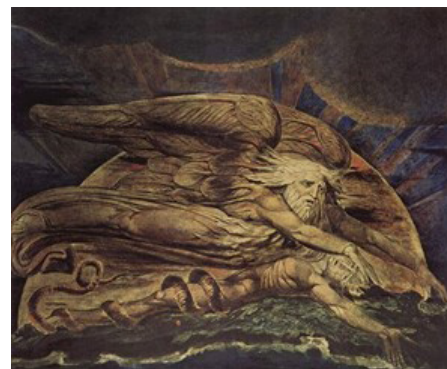
Blake was the Poet of Imagination; therefore, his style is rich in vivid images, symbolism and personifications. In order to present the subject, three poems are to be analysed to demonstrate the worth of humanity because of our God-gifted spiritual dimension: our soul. However, this latter is often neglected because of the original sin and, more specifically, of materialism and consumerism in society.

2. Poetic Analysis

2.1 “The Sick Rose”

The first poem, “The Sick Rose” (1794) taken from the *Songs of Experiences* consists of two quatrains with a rhyme scheme ABCB. It deals with the concept of corruption in antithesis to beauty and innocence. Indeed, in Blake's poetry, the world is divided into contrary states and this is why two main characters are featured: the Sick Rose and the Invisible worm.

O Rose thou art sick.
The invisible worm,
That flies in the night
In the howling storm:
Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.



Both elements are personified: already from the title the “Rose”, allegory for natural beauty, is meant to be a human figure since the capitalisation may indicate the name of a woman who got sick or, in a larger sense, it can stand for humankind. Flowers can be infected but they are not normally portrayed as “sick”. These two symbols suggest the idea that all the earthly-living things are fated to sickness and death. Moreover, there are a lot of interpretations we can relate to: the attack of the worm occurs in the middle of a roaring thunderstorm (the onomatopoeic term “howling” suggests disorder, a noise so loud that hides ambiguities), at night when it is not possible to see well. In a connotative sense, it can refer to a rape or the poet may give his opinion on the social unhealthy condition of 18th century: he denounces the effects of the Industrial Revolution and Christian Church, which represses sexual desire. “Crimson joy” and “dark secret love” refer to destruction and this is why humanity is losing its natural impulses. Truth, purity, ingenuity is supplanted by falsehood, secrecy and ambiguity. The “worm” belongs to the cadaveric fauna, metonym for death, that provides a slow decay of the body. Blake is warning us by saying that this parasite can also fly, so it can pretend being a butterfly while putrefying the organism from the inside. Just like the serpent of the Bible it embodies all man's evils such as sexual repression, war, capitalistic society and temptation.

2.2 “Auguries of Innocence”

The second poem is “Auguries of Innocence”, (1863) taken from The Pickering Manuscript. The term “auguries” can be misleading for those who are not familiar with the ancient Roman practices. For “auguries” they intended the prediction of future events by ripping apart animals or observing the flight of birds and other signs of nature. So, the theme of the poem is about prophecies, useful revelations in view of the universal judgement.

To see a World in a Grain of Sand
 And a Heaven in a Wild Flower
 Hold Infinity in the palm of your hand
 And Eternity in an hour (1-4)

The rhyme scheme is ABAB and as you can see, Blake keeps using capital letters to emphasise the importance of the metaphorical words. Once again there is a reference to nature but this time the concepts seem to be mystic. “Grain of Sand” is the synecdoche for “World”. In fact, each grain of sand may symbolise a person in the universe. Therefore, with this allusion, the poet wants to say that just like every fragment of sand, people are all different but still part of one design. This statement constitutes a parallelism, man is like the Earth since he is also made of mineral salts and iron. Furthermore, the image of sand could be linked to the mud with which the individual is moulded, or it could refer to the passing of time in an hourglass. Enjambments appear in the second and fourth line to underline the urgency to reveal the message. Another synecdoche is seen again in the second line: “Wild Flower” for “Heaven”. The adjective wild is meant to exalt a state of absolute freedom that will be fully conquered after death, in timelessness. Indeed, in the third verse infinity is held in the palm of one hand and in the fourth, the power of eternity is held in a single hour. Eternity is the present itself. The solution Blake is presenting to us is living life being aware of the decay of the body. The only thing that brings us closer to paradise is the mind, the soul, the power to cherish memories.

2.3 “The Lilly”

The last poem is “The Lilly”, which belongs to the “Songs of Experience”. (1794)

The modest Rose puts forth a thorn:
 The humble Sheep, a threatening horn:
 While the Lilly white, shall in Love delight,
 Nor a thorn nor a threat stain her beauty bright.

Once again, it is evident that Blake insists on the symbolic meaning of flowers to convey his ideas. By presenting them in different colours, shapes and scents he tries to evoke vivid personifications and conditions. In this case, “The Lilly” is the purest and dominant character. Unlike the “Rose”, which is red, sick and thorny, the Lilly is meant to be the flower of innocence and resurrection, which also associated with Virgin Mary. This can be confirmed by the adjective “white” that make us think of something pristine. In contrast, the adjective used to describe the Rose “modest” is neutral in order to underline mediocrity when comparing it with the superiority of the Lilly. Making a link with the Genesis, the “Rose” reminds man of the paradise he lost by plucking the apple of original sin. Similarly, the “Sheep” is “humble” but has “threatening horns” and therefore needs to be guided on the right path by the shepherd. These two elements are an example of an oxymoron: on the one hand they seem to be graceful and pure but on the other hand, they defend themselves with spines and horns so not to be detached from their habitat. For this reason, the only one that can enjoy “Love delight” is the Lilly because it embodies humanity without sin.

3. Conclusion

To sum up, Blake proposes the rebirth of the Sick Rose, close to death, suggesting its transformation into a Lily, just like Ovid’s Metamorphosis. As a good prophet, his intention is to make everyone aware of the spiritual dimension which is immortal and divine. In order to fight the transient world, God has given man special gifts that come directly from himself: the power of imagination is an example. Just as Blake, I have tried to be taken away by imagination by reinterpreting one of his illustrations “Elohim creating Adam”¹. Instead of depicting the creation as a painful moment because of man’s sin, I repainted it by changing the colours and the characters’ emotions. With this, I propose a hypothetical scenery in which man is pristine, a dimension in which the apple has not been eaten yet, where there is no time.



1 Elohim creating Adam, 1795-c. 1805. William Blake. Tate Britain. (A personal reinterpretation)

Bibliography

- Antal, E., 'Labour of Love' - Ovidian Flower-Figures in William Blake's Songs, *Eger Journal of English Studies*, 2008, p. 23-40.
- Cervo, N, *Blake's the Sick Rose*, *The Explicator*, 1990, May 3, p. 253.
- Clarke, F. W, *The Significance of William Blake in Modern Thought*, *International Journal of Ethics*, Vol. 39, 1929, pp. 217-230.
- Corti, C., *Stupende fantasie: saggi su William Blake*, Ospedaletto, Pacini Editore, 2002.
- Damon, S. F, *A Blake Dictionary: The Ideas and Symbols of William Blake*, Dartmouth College Press, 2013.
- Damrosch, L, *Eternity's Sunrise: The Imaginative World of William Blake*, London, Yale University Press, 2015.
- Goode, M, *The Joy of Looking: What Blake's Pictures Want*, *Representations*, Vol. 119, 2012, pp. 1-36.
- Grant, J. E, *Apocalypse in Blake's Auguries of Innocence*, *Texas Studies in Literature and Language*, pp. 489-508.
- Greenblatt, S, *The Norton Anthology of English Literature*, Volume 2 8th edition, W. W Norton, 2008, pp. 1-25; 76-128.
- Marsh, N, *William Blake: The Poems (Analysing Texts)*, New York, Palgrave Macmillan, 2nd edition, 2012.
- O' Sullivan, M, *Blake's Visions*, *Philosophy and Literature*, Vol. 39, Number 1A, September, 2015, pp. A317-A325.
- Ostriker, A, *The Complete Poems*, London, Penguin Classics, 1978.
- Purinton, D. M, *An Act of Theological Revisioning: William Blake's Pictorial Phrophecy*, *Colby Quarterly*, Vol. 29, 1993, pp. 33-42.
- Sklar, S, *How Beauty Will Save the World: William Blake's Prophetic Vision*, *Spiritus: A journal of Christian Spirituality*, Vol. 7, Number 1, Spring, 2007, pp. 30-39.
- Smith, J. A, *Twelfth Night in Samuel Richardson, Teresia Costantia Phillips, and William Blake*, *Studies in Philology*, Vol. 112, 2015, pp. 211-212.
- Thais F.N.D, *Transmediating Corruptive Beauty: William Blake's 'The Sick Rose' of Modern Times*, *Cadernos de Letras*, 2017, pp. 11-21.
- <http://www.tate.org.uk/art/artworks/blake-elohim-creating-adam-n05055>.

Image used:

https://upload.wikimedia.org/wikipedia/commons/2/2a/William_Blake_-_Elohim_Creating_Adam_-_WGA2219.jpg

Experiencing Trauma in S. Richardson's *Pamela; or, Virtue Rewarded*

Alina Vasilica Stoica, II, E-F

Coordinator: PhD Associate Professor Mihaela Culea

1. Introduction

Suffering has always been a big presence in literature. We saw it in ancient literature, such as in *The Iliad* with the War of Troy by Homer, or in Shakespeare's tragedies. But it goes all the way to our days' memoirs of victims of abuse: domestic abuse, sexual abuse, trafficking victims, Holocaust victims, etc... Suffering plays an important role in literature, especially if the author wants to make up a bond between the reader and the characters' tragic upcoming and life development. Pain and misfortune can also be a tool to set a life principle, or rather to show the consequences of bad life choices, which leave characters with a deep mental discomfort leading to real traumatic effects. An example of this is revealed through S. Richardson's main female co-protagonist in his biggest novel: *Pamela; Or, Virtue Rewarded* (1740).

The novel itself starts with an intent to entertain but, most importantly, to serve as a lecture to the population. Richardson started with a long title, a very common decision back then since it is a choice that helps novels catch readers' eyes and attention more effectively. *Pamela; Or, Virtue Rewarded* is a psychological fiction novel, written in epistolary form. Published in 1740, Richardson wrote it by taking inspiration from a real story about a young servant and the man who, failing to seduce her, marries her. The principal intent of the writer was to set a moral lesson about multiple values and principles through the protagonist's life story.

2. The representation of Pamela's turmoil

It is no secret that one reason why this novel has made its way to the biggest classics is the vivid description of the heroine's psyche. In "*Pamela*" we find a story about abuse of power in a misogynistic key. We have a male coprotagonist who little by little, through his abuse, helps us, as readers, to get into Pamela's mind and soul, fears and preoccupations. His asset to do so? His class, gender, and physical strength. These permit him to harass and eventually attempt rape on poor Pamela. However, our female protagonist shows us that she is not as simple-minded and childish as Mr. B – Pamela's master and abuser – wants to make it look like.

Mr. B creates a fake and confusing environment, changing the values of right and wrong in front of everyone, including Pamela's parents and other servants. At first, we have a glance at Pamela's opinion of him through the very first letter of hers, in the quote: "*Indeed he is the best of gentlemen. I think.*" (p. 4). This judgment started thanks to the warm welcoming given by her master even if her place was not at her old lady's mansion anymore, after her death.

It does not take long though for her to soon change her statement, speaking to her own parents about the later revealed truth about him, directly by quoting his own despicable words towards her in an argument: "*She has all the arts of her sex, they're born with her... she makes herself an angel of light, and me, her kind Master and Benefactor, a devil incarnate!*" (Letter sixteen, p. 22). These hateful words are not chosen by chance, but there is an important reason behind Richardson's decision to include them in his work. The reason was that in the 18th century women were constantly accused of a so-called "feminine duplicity". It is known that duplicity is one of the cardinal sins of which women have been accused since always throughout history.

3. The importance of the epistolary structure and the social, family and religious pressure

It is thanks to the letters that we get an idea of the struggle of our female protagonist. It is not only about the abusive relationship with her master, but there are multiple factors that are trauma-inducing and that amplify Pamela's bad inner state. In order to understand the actual mental struggle of this young lady, we must get a peek at her environment taking into consideration all aspects: social, family and religion.

By reading the novel, it is not hard to understand that the main idea centres on one big word: virtue. The whole plot and struggles are meant to be there and to happen. In this case, the "virtue" is Pamela's

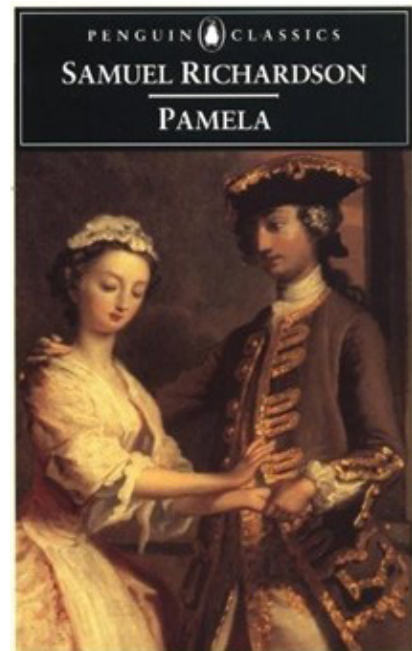
virginity, a rather taboo topic since the oldest times. However, the emphasis on Pamela's virtue is the future negative projection on her family and her forever well-being after death, if she loses it. Her parents make it crystal clear that she understands the importance of her self-respect, integrity, intelligence and happiness. This created the fear of a possible bad homecoming and a shameful future for her and her entire family. Virginity was also a fundamental factor for a good marriage. Therefore, it was a social and religious requirement for a happy marriage, reputation and life, before and after death.

4. Psychic tension

We can only imagine then, how tumultuous and incompatible Pamela's inner world could be. Although we may reach a clear conclusion after all it has been said about everything going on around Pamela, we should also dive harder and deeper into her personality that arises from her writing. Her letters, in fact, show us also the complicity of her own acting and speaking. Richardson creates this very complicated young temperament to indicate a sort of defense mechanism due to her traumatic experiences. She is the ultimate paradox. At times she perceives herself as nothing more than an ordinary maid and other times she feels a great beauty. We see this duality in her actions towards Mr. B., by alternating feelings of hate to desire to be admired and wanted by him.

These strong emotions of hers gave birth to criticism. Nowadays, there is a clash between two critical views on this novel and its protagonist: the Pamelists and the Antipamelists.

The first category support and feel sorry for the young maid, trapped in continuous verbal abuse and psychic tension, as a result of it. They claim that the strong, abusive language and forced acts on her, bring her to a powerless state. On the other hand, Antipamelists want to show that some of her acts might induce her master to feel free to insist with his flirting acts. They support this idea by analyzing her questionable decisions or behaviour. One example is the simple fact that she had the freedom to go, to refuse his flirting, his gifts and his abusive acts. However, she stayed, later married him and throughout the whole story, she sometimes showed that she actually enjoyed the attention received.



5. Conclusion - What does Pamela's trauma transmit?

It is safe to say that "Pamela" leaves room for judgment, especially on the heroine. But it is also true that it is a brilliant work, where we find this mentally struggling young woman giving us a storm of feelings and emotions, that to this day are still valuable for all women of all ages. Pamela's story is not as modern anymore, however, it gives a good insight into what a decision, right or wrong, can lead to and the effects of a toxic environment. In conclusion, it is a good reading for all ages and genres that teaches about morals, life choice-making and their importance for our well-being.

Bibliography

Culea, M., *Coursebook on English Literature*, Alma Mater, Bacau, 2017.

Naqvi, F., *The Lit.&Cult. Rhetoric of Victimhood*, Springer, USA, 2007.

D'amico, M., *Pamel*, Oscar libri, Italy, 2021.

Richardson S., *Pamela; Or, Virtue Rewarded*, July, 2004, The Project Gutenberg Ebook, <https://www.gutenberg.org/files/6124/6124-h/6124-h.htm>, Accessed July 24th.

Matlin, M. W., *The Psychology of Women*, Wadsworth, USA, 2012.

Merritt, W., *Samuel Richardson English novelist*, Edit History, UK, 1969.

Image used:

<http://ecx.images-amazon.com/images/I/51g%2BJwg-JWL.jpg>

Gentleness and Gentility in Cottagecore and Cranford

Edgar James Ælred Jephcote

Nicolaus Copernicus University in Toruń, Poland

Coordinator: PhD Professor hab. Edyta Lorek-Jezińska

1. Introduction

Cottagecore, a mostly internet-based aesthetic that romanticises idyllic cottage-life, became a notable hashtag in the previous decade on the social networking site Tumblr (Jennings 2020), then mushroomed in popularity during the Pandemic, quickly becoming a standout aesthetic for the year 2020. Recent film or TV adaptations of classic novels, such as *Little Women* (2019), have further contributed to the growth of the aesthetic. In fact, cottagecore elements feature strongly in Victorian and neo-Victorian literature, with a lesser-known example being Elizabeth Gaskell's *Cranford*, first serialised in Charles Dickens' magazine *Household Words* in 1851. While the text captures the overall mood of the aesthetic, a major concept discussed in the novel, which has less obvious connections with cottagecore than its rural and domestic themes, is the cultural phenomenon of 'gentility.' Although the genteel values and conventions depicted in *Cranford* are less prevalent in modern society, some aspects of the culture are being preserved in the aesthetic. In short, cottagecore is nostalgic for the 'gentle' aspects of genteel culture, without the dogma that enforced it in Gaskell's time.

2. What cottagecore is

Associations that can be made with the cottagecore aesthetic are broad, but its overall mood is one of homely warmth, comfort and cosiness. Due to its rise in popularity, the movement has extended beyond the confines of the internet, with two book publications in 2021: *The Little Book of Cottagecore: Traditional Skills for a Simpler Life* by Emily Kent, and Ramona Jones' *Escape Into Cottagecore: Embrace Cosy Countryside Comfort in Your Everyday*. While Kent's book slightly echoes the female domestic advice manuals of the Victorian period, albeit without the element of normativity that underlay such publications of the past, Jones' guide occasionally resembles excerpts from Harriet Beecher Stowe's *House and Home* (1865), with both books suggesting activities for better embracing the cottagecore life. In truth, the possible list of activities associated with cottagecore are numerous and probably limited only to the extent of one's imagination, however *Aesthetics Wiki* defines its own list of examples as being those that "one can do within the cottage space" (aesthetics.fandom.com).

3. Cottagecore media: Cranford

As a cultural text, cottagecore appears in a wide range of modern media, such as YouTube videos, digital photographs, and mood board designs; it can be expressed through clothing and interior design; it has also been referred to as an online community, which is supported by its own set of ethical principles. So, the aesthetic can be represented in many expressive forms (provided that the content is in some way related to a romantic picture of the cottage-life). Naturally, many novels and films will contain elements associated with this aesthetic too. Even the act of simply reading novels could, for some, represent an historically nostalgic experience synonymous with traditional cottage pastimes. In her chapter on cottagecore culture, Ramona Jones imagines "a cozy evening curled up with a Jane Austen novel," with her other literary suggestions including *The Secret Garden* and *Wuthering Heights* (2021: 172). A less canonical option, yet no less befitting of cottagecore images and values, is *Cranford*, which Kate Flint refers to as being, principally, a critique on nostalgia (1995: 31). The novel is also a satire on gentility (Meir 2006: 2), highlighting in humorous fashion the many strict rules and conventions of social etiquette that existed at the time. As a result, Gaskell's novel slightly echoes the narrative style of Jane Austen (Uglow 1993: 292), whose novels are also much admired in the cottagecore community. Gaskell's novel is a collection and recollection of little stories and anecdotes about daily-life in the rural Cranford community. It is narrated by a fictional character, Mary Smith, whose relationship to the village is based on the author's own relationship to her childhood home of Knutsford (the place upon which Cranford was based). Mary acts as a keen observer, narrating the local stories, both past and present. Essentially, she is an ethnographic reporter describing to a more urbanised readership a

mostly female, provincial community who possess some distinctly outmoded customs. Although *Cranford* is a Victorian novel, with references to some major social issues of the time, it feels more like a novel from the Regency period. This is partly because many of the stories are actually nostalgic recollections from a pre-Victorian past.

4. Gentle, genteel

The Regency novels of Jane Austen are consistently referenced in articles and any general discourse on cottagecore, but the reason for their inclusion in the community's literary canon never seems to be stated explicitly. As with Austen's classics, *Cranford* has a quaint, rural setting. Also in similarity to novels of this ilk, it is set in the domestic space, with great attention given to the smallest matters of social behaviour and female domesticity. Indeed, this focus on the female and the feminine might be the main reason why novels such as *Pride and Prejudice* have been associated with the cottagecore aesthetic. According to Agnieszka Wodzińska, "[i]n cottagecore fantasies men rarely make an appearance" (2021). That is not to say that men are excluded, but femininity, as both a cultural construct and a fashion, is clearly a dominant feature of the aesthetic.

An important aspect of gentility that is central to *Cranford*, but which also aligns with cottagecore values of gentleness and kindness, is manners. In *Middle-Class Culture in the Nineteenth Century*, Linda Young writes: "The sincerity of morality in manners was to emerge as one of the defining issues in the development of Victorian genteel culture" (2003: 125). Essentially, good manners were a way for the middle-class to appear more aristocratic, the practice of which, Young explains, became a form of cultural capital (2003: 125). Among the Cranfordians, the notion of social mobility surely exists to some degree, but its close-knit community seems genuinely altruistic and kind. Of course, the translation of the word for 'kind' in French is *gentil*, which is also the source of the English 'gentle,' a word which originally had the singular meaning of 'noble,' but which by the late thirteenth-century also meant 'kind' or 'gracious' ("Gentle"). So, an etymological link can be made between cottagecore's moral values and the gentility that is so minutely detailed in Gaskell's novel too.

Yet further to the topic of kindness, Mary Smith, in the novel's opening chapter, reports that the gentle-folk of Cranford "were all aristocratic," stating that they "had that kindly *esprit de corps* which made them overlook all deficiencies in success when some among them tried to conceal their poverty." Some critics have referred to the fictional community as a female utopia, perhaps mainly due to this act of goodwill, which is to regard one's neighbours as equal, irrespective of their true financial situation. The novel includes various charitable acts, not least by the narrator herself when aiding Miss Matty following the poor lady's sudden loss of financial capital. It is stated by Linda Young that genteel charity was marked by Christian aspects of humility and kindness (2003: 24). Although cottagecore is not bound by any normative or religious values, the principles that underscore *Cranford*'s gentility are much the same. In addition to the close-knit, community ethic, the texts also share the same sense of distrust in big industry and capitalist greed, which both texts appear to associate with masculinity and patriarchal dominance.

5. Social mobility, social media

Linda Young states that gentility began as a tool of social mobility (2003: 63). On the topic of female gentility in the nineteenth-century, she explains that in order to emulate the aristocracy while bereft of the same financial resources, middle-class women "engaged in ingenious fictions to pretend to the aristocratic life" (2003: 72). Some evidence of this form of pretence can be found in *Cranford*. For example, following immediately from the previously quoted passage on concealing poverty, the narrator provides an example whereby Mrs Forrester pretends not to know that she has helped prepare the tea and cakes in advance for her party, an almost theatrical situation in which everyone plays along, with Mary producing the oft-quoted line: "though she knew, and we knew, and she knew that we knew, and we knew that she knew that we knew, she had been busy all the morning making tea-bread and sponge-cakes" (Gaskell 2008: 7). This comical type of pretence seems befitting of the cottagecore's general mood. Apart from the fact that a tea party is about the most cottagecore-synonymous activity imaginable, the quoted passage displays a wholesome charm that continues throughout the novel – a childlike innocence and humour which is much-admired in its community. Furthermore, the passage correlates with Linda Young's above statement on the middle-class desire to appear more aristocratic. In some ways, a similar deception exists in cottagecore as it could be said that what was

once performed in the name of gentility is now practised in the name of social media, a facility of the modern age which is integral to the culture of cottagecore. Naturally, when posting photographs and selfies online, one has a tendency to make one's life appear more salubrious, often presenting a particular or a preferred version of themselves, which can also be framed around a chosen aesthetic. Of course, being a wholesome, rustic and rural aesthetic, one's photographs should probably not appear overly ostentatious – a caution of modesty that would further align with Cranfordian principles. Ultimately, the practice of gentility demands a careful balance between humility and pride.

6. Housebound, homebound

A rather obvious connection between *Cranford* and cottagecore is that they are both concerned with matters of domesticity. During the nineteenth century, women were conventionally bound to the domestic realm as part of a social institution known as the 'separate spheres,' which Linda Young states was actually generated by gentility's partial imitation of aristocratic life (2003: 72). Of course, in today's western world, gentility no longer exerts the same force upon people as it had previously, but during the COVID-19 Pandemic, albeit for medical reasons (not cultural ones), women as well as men were duly confined to their homes for prolonged periods. As a result of people's immurement, many people were drawn to the cottagecore aesthetic, whereupon they suddenly had more time to engage in domestic projects or simple hobbies, thus reconnecting with the home-space or nature-space. However, for some people, this space also became their place of work (especially via computers), an increasingly prevalent situation in the digital age that poses the additional question of whether cottagecore's sudden increase in popularity could have been a natural response to the gradual breakdown of these formerly separate realms. In any event, for people who do not have the luxury of escaping either to a cottage or to more natural surroundings, the cottagecore aesthetic can be a way of helping one to infuse a modern house or apartment with home comforts that evoke a rural cottage atmosphere. Alternatively, it can simply help one to relax and disconnect from stresses of the outside world.

With regard to *Cranford*, what partly makes the novel an attractive read for a follower of cottagecore is its careful ethnographic study on provincial domestic affairs. Such a focus is clear from the start, with Mary reciting a passing comment she had once heard – that a man “is so in the way in the house!,” thus also reflecting the culture of separate spheres (Gaskell 2008: 5). Further to this theme is the matter of home economy, which is collectively referred to in the village as “elegant economy” – a phrase that further hints at the combined topic of poverty and gentility (2008: 8). There is also the comparison between *Cranford* and the domestic conduct books of the time that offered instruction on how to run an efficient household, the books of which, as previously stated, some recent cottagecore publications bear some slight similarity. On the surface, the novel also includes various descriptive scenes of home interiors; for example, during the retreat to the more rural and remote area of Woodley:

The room in which we were expected to sit was a stiffly-furnished, ugly apartment; but that in which we did sit was what Mr Holbrook called the counting-house, where he paid his labourers their weekly wages at a great desk near the door. The rest of the pretty sitting-room – looking into the orchard, and all covered over with dancing tree-shadows – was filled with books. (2008: 42)

In this scene, the country house of the bachelor Mr Holbrook is noted as being markedly different to the female-owned properties in *Cranford*. What Mary initially assumes to be the kitchen is no longer used for that purpose, and the parlour, where they are originally expected to sit after dinner, is the room that she describes as stiffly-furnished and ugly-looking. Given their approval of some comforting features of the book-filled counting-house, the ladies decide to remain in the same room after dinner instead of going, as expected, to the parlour, which, despite being “the smarter place,” is “like most smart things, not at all pretty, or pleasant, or home-like” (2008: 42).

Homely comparisons to the aesthetics of cottagecore are immediately recognisable in such a scene. This pastoral episode also comments on gentility as it shows a more masculine-looking country house, where the affairs of business apparently supersede the pleasures of home comfort. In further reference to Victorian gentility and home décor, Linda Young states that “[g]enteel values endowed the house with the aura of homeliness, reflecting its removal from communal, productive status to the modern conception of a family retreat” (2003: 174). Young is referring to the fact that the genteel Victorian home was supposed to be a type of sanctuary from the workplace, separating “the home away from worldly interaction and into women's

sphere of private life” (2003: 174). While the home is no longer referred to in our modern society as the ‘women’s sphere,’ this idea of separating home from work by making one’s home, or at least a part of it, feel more comfortable, cosy and welcoming is precisely the point of cottagecore. Even the idea of filling a room with old books, as seen in Mr Holbrook’s counting-house, is a suggestion made in the home décor section of Jones’ cottagecore book.

7. Conclusion

Despite the fact that *Cranford* describes many outmoded concepts that could be challenging for the modern reader to grasp, its wholesome mood as well as its rural and domestic setting is largely befitting of the cottagecore aesthetic. Without doubt, cottagecore lacks the same moral stricture and normativity of Victorian gentility that is so frequently highlighted in the novel; yet, on the other hand, the aesthetic clearly values many of gentility’s ethical principles, such as kindness and modesty, all of which are presented to an almost utopian degree in *Cranford*. Another reason why Gaskell’s novel provides suitable reading for a cottagecore aesthete is the fact these strict genteel codes of the past are presented in a light-hearted and humorous fashion, thus making it more relatable to a modern audience who, despite having some admiration for its ethical qualities, will likely find its rules and conventions somewhat alien and overwhelming. Cottagecore, in a mostly fun and imitative way, does appear to retain and even preserve some genteel values, of which *Cranford*, perhaps even more so than other genteel novels, can be an ethnographic source.

Bibliography

Flint, Kate, Gaskell, Elizabeth, *Exeter*, BPC Wheatons, 1995.

Gaskell, Elizabeth, *Cranford*, Bungay, Penguin, 2008.

“Gentle,” *The Chambers Dictionary of Etymology*, London, Chambers, 2017.

Jones, Ramona, *Escape Into Cottagecore*, London, Dublin, HarperCollins, 2021.

Kent, Emily, *The Little Book of Cottagecore: Traditional Skills for a Simpler Life*, New York, London, Toronto, Sydney, New Delhi, Adams Media, 2021.

Meir, Natalie Kapetanios, *Household Forms and Ceremonies: Narrating Routines in Elizabeth Gaskell’s ‘Cranford.’ Studies in the Novel* 38, (1), The John Hopkins University Press, 1-14, 2006.

Uglow, Jenny, *Elizabeth Gaskell: A Habit of Stories*, London, Boston, Faber and Faber, 1993.

Wodzińska, Agnieszka. *Cottagecore as a Budding Anti-Capitalist Movement*, networkcultures.org/blog/2021/01/21/cottagecore/#:~:text=Cottagecore%20is%20anti%2Dcapitalist%20at,do%20not%20generate%20an%20income, accessed May 5, 2022.

Young, Linda, *Middle-Class Culture in the Nineteenth Century: America, Australia and Britain*, New York, Palgrave Macmillan, 2003.

Internet source:

aesthetics.fandom.com/wiki/Cottagecore, accessed May 5, 2022.

To the Lighthouse of Time and Identity

Lela Stanković, IV, Master Studies,

English Language and Literature

University of Montenegro, Faculty of Philology, Nikšić

Coordinator: PhD Lecturer Saša Simović

1. Introduction

Being misunderstood and neglected in the eyes of the traditional public poses a huge challenge for a passionate, talented woman, a tortured artist, a brilliant mind, and a proud advocate for equal rights. Virginia Woolf portrayed perfectly all the misconceptions we have concerning the perception of the identity and the lapse of time. She truly was a pioneer of the so called “stream of consciousness” and dared to introduce the irony so well embroidered in her abstract novel “To the Lighthouse”, and yet with such subtlety that only emphasizes even more the dichotomy of the “window” and “the lighthouse”.



Woolf¹ invites her readers to take a walk with her through the corridor of inevitability and encourages us to question reality and the way we are expected to interpret it. The stream of consciousness presents a certain type of the secondary consciousness which directs to observe carefully events and people in the novel, and see how it desperately strives to be as compatible as possible with the objective reality, which never turns out to be the case. Objective reality as a concept standing on a bit shaky grounds as objectivity is nothing but a deceiving yet reliable reflection of one’s subjectivity.

The Lighthouse is something truly unreachable for Mrs. Ramsay, and even through some characters she decides to visit it 10 years later. The only one who the Lighthouse cast the light on is a turbulent, troubled and brave painter Lily Briscoe.

2. Analysis

This novel, in all its abstract glory, describes how complicated, complex and perfectly metaphorical are our different identities even within the same time concept, let alone a completely different one. The temporal discontinuity is rather a character itself in this novel, trying to emerge as a protagonist, while bringing closer all subconscious thoughts to one’s housework, painting, philosophical ramblings, ideals, suppressed rage, old-fashioned and outdated points of view. Identity has always been an issue of false ideals and deceiving restrictions, may they be self- imposed or imposed by the suffocating surroundings. The so called “clash of identities” is cleverly described between the characters who simply cannot accept the “otherness” of the other person as it disturbs their perception of life and the certain roles they believe everyone should fit into. However, insecurities presented in the novel embody themselves as the “common property” of all characters as they are not ready to face the reality of their overly dramatized competences or tragically downplayed talents and aspirations. This is not a place of comfort, but of denial and disbelief.

2.1 Temporal discontinuity

The novel begins with one window opened into the story of the Ramsay family. All members live according to their own time lapse and adjust their personality based on their beliefs and perceptions. Mrs. Ramsay is one of the typical Woolf’s heroines that seem completely ordinary yet they express their version

¹ “Virginia Woolf Quotes, Virginia Woolf Poems/Life/Women Quotes/Virginia Woolf Saying and Short Status.”n.d, accessed September 13, 2022.

of ART through their everyday life activities. Afraid of time passing, Mrs. Ramsay is focused on not letting go and therefore, is afraid to let her son James go to the Lighthouse. “Yes, of course, if it’s fine tomorrow, but you’ll have to be up with the lark - one can easily grasp this as an intentional irony then. Nevertheless, this does not in any way possible downplay her love for James. We immediately get the impression that Mrs. Ramsay is truly attached to the present moment and she is anxious to let go, may that be even for a second. Indubitably, other characters are truly intertwined with their perception of time. On one hand, a pure-hearted, honest, sharp and unique painter, Lily Briscoe, is deeply attached to the past. She is one of the characters that together with Mrs. Ramsay creates this analogy of both “mother” and “daughter” figures in the novel. Lily is nostalgic and she tries to persuade Mrs. Ramsay that there is more to life than just being a housewife and a mother, just like Mrs. Ramsay tries to persuade Lily to abandon her ridiculous fantasies and settle down, embracing the real life. However, Lily is someone who desperately wants to find the symbolism in all aspects of life and find the true meaning of existence in nature, in her paintings, and others’ insecurities. This lovely and talented painter, crippled by the self-doubt, is inspired by the concept of motion. Her famously described painting is a perfect representation of her inner struggle to BE and to EXIST somehow complementary to her surroundings, but still resisting to be molded by the tradition. She knows she is too proud to let all these annoying and not so subtle hints slide. The fact that Lily could only paint a smile and a tree goes to show how disconnected she is from the reality. The smile represents Lily’s forced desire to seem happy and not to be a stark contrast to her surroundings. The tree represents the concept of life – a strong, long-lasting and persistent illusion to live on for years. Only when, very near the end of the novel, Lily draws the line across the painting, did she get her so longed for peace of mind. She feels at ease as she can finally picture the late Mrs. Ramsay, while bridging the gap that once “TIME LAPSES” posed between the PRESENT and the PAST.

On the other hand, Mr. Ramsay is someone who dwells in the future. He tries his best to force his wife to embrace the wonders and uncertainties of the future, while he desperately lives on her approval and excessive gratification of his work, intellect and nature. He finds great company with Charles Tansley,



fig. 2

a younger version of Mr. Ramsay, who closed-mindedly and with such audacity claims what someone, especially women, is capable of doing and that they should know their place and role in a society. The biggest paradox of this is that Tansley dares to embark his wisdom onto others since he, as a young scholar, has every right to do so, just because he dares to put his offensive remarks under an umbrella term – philosophy. Mr. Ramsay is completely unaware of his surroundings and yet he conforms to them, which further emphasizes his ugly

side of uncaring husband who is unable and unwilling to notice truly important signs of depression that his wife tries to conceal.

2.2 Identity as a moral compass

Mrs. Ramsay is a loving and caring mother and a wife. She is daringly overprotective of her own perception of her little world and the order she wishes everyone to follow. She thinks that if everyone were to follow her ideals of a perfect life and even marriage, they would all hold the key to the successful and purposeful existence. Having everyone depend on her was something she honestly thought was her duty and her role as a woman, therefore, she tries to force Lily to continue her practice of unconditional nurturing and obeying everyone’s needs. The crucial self-destructive aspect of Mrs. Ramsay’s character is that she does not understand that she “must balance the myriad responsibilities of running a household smoothly with the incessant demands for loving attention from her family”². Her style of interpreting the only time lapse she got to experience (The Window) and her “YES” at the very beginning of the novel is indicative of the paradoxical

² Transue, P. J., *Virginia Woolf and The Politics of Style*, 1986, p. 73.



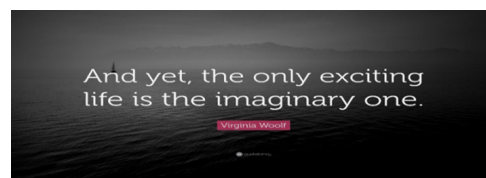
uncertainty and unpredictability as it is followed by the “IF” that basically foreshadows the death of Mrs. Ramsay.

When we turn to Lily, however, we realize that she is the one who is walking through the passage and moves onto the next “block” of perceptions. We can also conclude that the first and the third chapter are of great importance even though they practically describe only one day. Throughout the novel, it seems like Lily cannot stand Mr. Tansley as he is the one poking at her insecurities and pointing out her irritability due to his foolish

“philosophical” comments that somehow imply that women should not even exist as their function and roles are overlooked or predetermined anyway³. Knowing how absurd this was of him to implicitly indicate, Lily is utterly disgusted by the fact that it is people like him that encourage the concept of “double standards”. Her frustration was fully justifiable and completely understandable as she simply could not comprehend why he, Charles Tansley, an “intellectual” and supposedly a man of letters, should be on a high horse and praised for his machoism, while she has to simply “settle down”, literally and metaphorically. Immediately, we are to comprehend is that Lily “fights against the myriad pressures which would force her to conform to the rigidly feminine role which Mrs. Ramsay imposes”². She manages to start a true friendship with William Banks who is tolerable for Lily’s standards but she never meant to marry him as she was set in her ways, just like Mrs. Ramsay was set in her own. The profound painter is an excellent observer and she feels everything so deeply, but she does not care to say much as in her head she can at least ask the right questions and she knew very well that those people around her were not even close to think of the right answer, or at least the right answer for her. That is why Mr. Ramsay at one point only managed to get out of her a superficial compliment: “What nice boots.” We can clearly see the fine undertones of Woolf’s attention to bring attention to the stark contrast in perception, and that is why it is quite obvious that Woolf recognized the problem of gender as a social construct and the overall inferior position of women compared to men⁴.

3. Conclusion

In the light of being misunderstood and wrapped in metaphorical chains of confusion, mystical paradoxes of existing and coexisting, one can truly feel to the one’s core how inevitably chaotic life and its realities may seem to us. Even after perishing into the dust, we feel the palpable presence of Mrs. Ramsay, just like we still hear the echo of tortured and outstandingly profound words and neatly chaotic passages of Virginia Woolf. Her heart and mind were too pure and self-tortured enough for her to give up on the realities she was yet to experience and even put on the paper. We soon enough come to the realization that “Woolf explains her vision of a mind which is incandescent, unimpeded and free from all the prejudices, grievance and anger”. It is of crucial importance to emphasize that the major contributor to Woolf’s artistic struggles and psychological chains was the society that created molds and boxes that a woman should easily fit in and check, disregarding her own needs, desires, talents and versatile abilities. Her scars were quite deep and therefore the readers’ ability to grasp everything said and everything unsaid is to be expected. Maybe then we ourselves can reach our own lighthouse of identity placed in our own perception of time.



³ Transue, P. J., *Virginia Woolf and The Politics of Style*, 1986, p. 73

⁴ Sirković, Nina. “Recepcija Umjetnosti Virginije Woolf: Androginijska Kao Svjetonazor Ili Bijeg Od Stvarnosti? Računski centar, University of Belgrade. 2022. | КЊИЖЕСТВО”. Knjizenstvo.Rs. <http://www.knjizenstvo.rs/sr/casopisi/2015/zenska-knjizev-nost-i-kultura/recepcija-umjetnosti-virginije-woolf-androginijska-kao-svjetonazor-ili-bijeg-od-stvarnosti#gsc.tab=0>.

Bibliography

Sirković, Nina, *Recepcija Umjetnosti Virginije Woolf: Androginija Kao Svjetonazor Ili Bijeg Od Stvarnosti? Računski centar*, University of Belgrade. 2022. | Књиженство”. Knjizenstvo.Rs. <http://www.knjizenstvo.rs/sr/casopisi/2015/zenska-knjizevnost-i-kultura/recepcija-umjetnosti-virginije-woolf-androginija-kao-svjetonazor-ili-bijeg-od-stvarnosti#gsc.tab=0>, accessed September 13, 2022.

Sirković, Nina. n.d. *A Room of One's Own at the End of the Century*. University of Split Croatia. Maribor International Review, 2008.

Transue, Pamela J., *Virginia Woolf and The Politics of Style*. Albany, State University of New York Press, 1986.

Woolf, V., Jane Goldman, and Virginia Woolf, *To The Lighthouse*. New York, Columbia University Press, 1998.

<http://www.ncarolinian.com/2017/09/his-lighthouses.html>.

<https://www.zoroboro.com/2020/12/virginia-woolf-quotes-virginia-woolf-poems-life-women-quotes-poetry-status-virginia-woolf-writer.html>.

“HIS LIGHTHOUSES” n.d., accessed September 13, 2022.

“Feminism in to the Lighthouse.” n.d. Feminism in to the Lighthouse, accessed May 10, 2022.

Virginia Woolf Quote: ‘and Yet, the Only Exciting Life Is the Imaginary One.’” n.d. Quotefancy.com. <https://quotefancy.com/quote/928607/Virginia-Woolf-And-yet-the-only-exciting-life-is-the-imaginary-one>., accessed September 13, 2022.

The Feminist Perspective of Juliet and Lolita

Antonia Maria Munteanu

PhD student, University of Lleida, Spain

Coordinator: PhD Lecturer Frumuşelu Anca Daniela

Abstract

The main purpose of this research project is to compare two successful stories, the first one being *Romeo and Juliet* (1597), by Shakespeare, and the second *Lolita* (1955), by Nabokov. This task is solely focused on a specific topic, which is the analyzation of the two main female characters from the novels aforementioned, Juliet and Lolita. Since it is an aspect of human obliviousness, the psychiatrist Carl Jung was the first to coin the word “archetype” in literature, which will be described in further depth. Juliet and Lolita, the characters studied in this paper, are both excellent instances of archetypes, the pure and innocent girls, and both are notable in literature for it. Juliet was a 14-year-old girl when she fell in love with Romeo, who has an attribution in the archetypal scene as the Petrarchan lover and the hopeless romantic. On the other hand, Lolita is still a child when Humbert Humbert, representing the licentious archetype, perverts her. Furthermore, it is fascinating to see the similarities between the two characters, and how their behaviours alter or remain the same throughout the novel as a result of their male lovers’ impact. The original Shakespeare and Nabokov texts, as well as some other website articles discussing this issue, will be used as sources for this research in order to gather a variety of significant instances.

Keywords: Feminism, archetype, behaviour, XXI Century, perversion, innocence.

1. Introduction

Carl Jung’s theory, and the definition of an archetype -

An archetype is a literary method in which a character is constructed based on a combination of precise and recognizable behavioural characteristics for readers. Archetypes are thought to be part of humanity’s collective unconsciousness or recollection of universal occurrences, according to psychologist Carl Jung’s research and publications. Archetypes are people (and often times pictures or themes) in literature who symbolically represent universal meanings and common human realities, regardless of time or location. In Carl Gustav Jung’s (1875-1961) book *The Archetypes and the Collective Unconscious*, he deconstructs the hypothesis of an archetype. This book examines the collective unconscious, which, in the author’s perspective, is something that has existed throughout the history of humanity. Archetypes, according to this author, are patterns that recur in the subconscious mind of humans. These might take the shape of dreams, stories, art, or even myths (including religious ones), which appear to transcend cultural barriers. These are thus seen as global, evoking a genetic aspect of the human mind (Figueroba, A., November 2018). Likewise, Jung realized that the seemingly endless multiformity of recurring motifs generated by humans, so highly sophisticated and marvellously diversified, were in actuality variations on a number of generally repeated concepts as he observed them. This realization led him to develop the archetypal hypothesis, which explained the universal occurrence of homologous symbols and mythologemes as the result of the emergence of universal structures within the human psyche. For the archetype, as Jung saw it, it is a prerequisite and coextensive of life itself; its manifestations range from the lofty heights of spirituality, art, and metaphysics to the dark regions of organic and inorganic matter (Stevens, A., 1982).

2. Presentation of the characters

3.1. *Romeo and Juliet*

The main purpose of this project is to analyse two archetypal figures from two successful novels. To start with, from the renowned play *Romeo and Juliet* (1597), Romeo is the only child of Lord and Lady Montague, and, at the beginning of the play he is in love with Rosaline but later on, he meets Juliet and instantly falls in love with her. He represents the archetype of courtly love and hopeless romantic, this is due to the fact that courtly love is the conventionalized tradition of love between a knight and a noblewoman,

and a hopelessly romantic because he sees life as an infinite succession of romances that can never be completed because of the very essence of life, its ups, and downs. The character analysed, Juliet, is the only child of Lord and Lady Capulet, and she has been promised in marriage to Paris. She meets Romeo at a party and falls in love with him just like he does with her. Just like the aforementioned, she represents the archetype of the pure and innocent girl, and lover.

3.2 *Humbert Humbert and Lolita*

To continue with, from the well-known novel *Lolita* (1955), Humbert Humbert, Humbert, the story's narrator, is a highly educated, psychologically ill, literarily talented European man with an obsessive craving for young girls whom he refers to as "nymphets." Both his readers and the other characters find Humbert to be extremely charming and witty. After having an unsuccessful relationship with Annabel Leigh, "a nymphet", he wants to immortalize Lolita and explain his perverted urges as artistic demands with his book, which he is writing in prison. The novel's title character is an energetic 12-year-old, described as ordinary, that exhibits frustration to the world since she is prepubescent. Lolita represents the same archetypal character as Juliet, the pure and innocent girl.

3. Analysis of Juliet and her archetype

Juliet Capulet is an adolescent, approximately about fourteen years old, from a prosperous household, when we first encounter her. Her behaviour is typical of an innocent, well-behaved, well-protected young woman who has had no life experience and is completely reliant on her family. She is described as kind, humble and meek, with a guarded demeanour towards adults and a reverence for her mother's authority. But, not long after, we witness a complete opposite side of her, one that the people in charge of her, her parents, appear to be oblivious of in the play's early scenes. We can see her attitude changes when she meets Romeo Montague, and the true Juliet is brought up in the next event, revealing traits that have been buried but now awakened with a hormonal surge (J. September 2020). This can be seen in various of her quotes from the play *Romeo and Juliet*, such as "O Romeo, Romeo! Wherefore art thou Romeo? / Deny thy father and refuse thy name" (II, ii, 33-34) (Shakespeare, 1597). In these lines, she announces her desire to abandon her own family in order to be with the man she is in love with, Romeo, whom she has known for not much over than hours. To continue with, we also see this behavioural change when she says "What's in a name? That which we call a rose/ By any other name would smell as sweet" (II, ii, 43-44) (Shakespeare, 1597). With this she intends to use this logic to try to silence her guilt, stating that Romeo's name doesn't matter because he is her genuine love.

As the plot keeps developing, she progresses at breakneck speed toward becoming a powerful female character. The underlying character that we saw at the beginning of the play, modest, polite, and submissive, disappears completely. This can be confirmed when she is the one who proposes the marriage with complete confidence because she thinks that this decision will fulfil her. In addition, we also see her confronting her father when he explicitly demands that she must marry Paris, which catches him off guard and prompts him to turn to violence. Juliet keeps demonstrating this behavioural change and bravery when she visits Friar Laurence at the end of the play, declaring that she would kill herself rather than marry Paris, and then in her readiness to accept Friar's dangerous proposal. She ends up enacting his plan and takes the potion that would make her appear to be dead, despite the horror of ending up in a tomb. She has the guts to murder herself later, when she wakes up in the grave, unable to live without her lover, Romeo, her last words being "I will kiss thy lips/ Haply some poison yet doth hang on them / To make me die with a restorative" (V, iii) (Shakespeare, 1597).

4. Analysis of Lolita and her archetype

"Lolita, light of my life, fire of my loins. My sin, my soul... She was Lo, plain Lo, in the morning, standing four feet ten in one sock. She was Lola in slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms she was always Lolita". The opening lines of *Lolita* guide the reader into the book, evidencing a paedophilic protagonist, Humbert Humbert, which describes his eternal lust for the dubious innocence of 12-year-old Dolores Haze, known as Lolita. In the description Lolita is given by the man throughout the novel he implies the term "nymphet1", a term coined by Humbert himself and first used when the novel was first published, to designate his devotion and the

other females of Lolita's age and features.

Humbert's clandestine connection with the girl is not only a legal and social crime, but also "moral leprosy" (A., April 2018). It is also important to mention that it's difficult to identify who the genuine Dolores Haze is, because the reader only knows Humbert's perverse point of view upon his girl-child love. As a result, the Lolita analysed in this research can only be a 'Humbertian' variant of her.

In the novel, just like aforementioned, she is an innocent 12-year-old girl, who is not described as very attractive or sophisticated, and Humbert constantly criticizes her arms, freckles, vocabulary and unladylike behaviour. This meaning that Humbert was not attracted initially to Lolita because of her beauty or charm, but instead, because she is a nymphet, which is Humbert's perfect blend of girlhood and the first flushes of feminine maturity with a bit of keenness that distinguishes her, and other nymphets, from other pre-adolescent girls. Humbert is always frustrated by her ordinariness, and she continuously thwarts his efforts to enlighten her and turn her more sophisticated, we can see this for instance when in the book *Lolita*, in part 2, chapter 1, he says, "Lolita, when she chose, could be a most exasperating brat. I was not really quite prepared for her fits of disorganized boredom, intense and vehement griping, her sprawling, droopy, dopey-eyed style, and what is called goofing off – a kind of diffused clowning which she thought was tough in a boyish hoodlum way. Mentally, I found her to be a disgustingly conventional little girl. Sweet hot jazz, square dancing, gooey fudge sundaes, musicals, movie magazines and so forth – these were the obvious items in her list of beloved things" (Nabokov, 1955).

We can determine from this that Lolita is a prepubescent girl, and is nothing like Humbert's idealized idea of her. However, when she rebels against him, she shows more inflammatory reaction of a typical adolescent, because she feels trapped by Humbert and is just a defenceless girl who is being manipulated by a mentally disturbed and morally corrupt, perverted man. We can see that there is a behavioural change in Lolita's attitude throughout the novel, because at the beginning she is an innocent girl, conditioned by her life's position and Humbert's approaches throughout her young years, to be able to look at the wider picture or resist against such injustice. This makes her drained, having almost total lack of self-awareness, existing only just as the object of his obsession, never as an individual. Because of this, Humbert finds it easier to manipulate her. Over time, tired of her life's dysfunctional drama, she starts valuing more her freedom. However, when she abandons him, she does it by choosing a lover that looks alike Humbert, Clare Quilty, who seems to be a type of mirror image of Humbert with similar features and concepts but in a darker and harsher way. Both Humbert and Quilty are drawn to nymphets¹, but they act differently. Humbert idealizes Lolita, whereas Quilty takes her for granted. None of them allows her to discover her own true self, making readers know who she was but never know who she could have been.

5. Similarities and differences about the two female characters in relation with their archetype

After analysing Juliet and Lolita, the two archetypal characters, we can definitely tell that there are many similarities and differences between them even though they represent the same archetype, the innocent and pure girl. The most important similarity we could point out that the two females have in common is their innocence. On one side, Juliet is one of the lovers in Shakespeare's play, and she love purely because she had never been in love before, and, even though she is only at the age of 14, she strongly believes in love, life and passion. We could say that even though this passion and innocence gives life to the play, it is broken when Juliet experiences the loss of a loved one, Tybalt, he ends up tarnishing her innocence by making her realize how cruel the world is in reality.

In Juliet's life love is the dominant theme and motif that makes her make irrational and irresponsible decisions that eventually lead them to their tragic deaths, and in Nabokov's novel, Lolita is a young innocent girl who is perverted by Humbert Humbert, and this, ends up ruining her child alike personality.

A difference between the two female characters is that Juliet feels love and affection towards Romeo, and that is what makes her lose her innocence, love, and the realization that she can have her own opinions and thoughts without being controlled. Lolita instead, doesn't feel love towards Humber Humbert, and what makes her lose her innocence is the perversion he reflects upon her. Another difference seen in their innocence, but more insignificant, would be the sexual experience they both had. Juliet before Romeo having none, and Lolita, when described by Humbert Humbert, he points out the next following statement, "Did I

¹ According to the Merriam-Webster dictionary, a 'nymph' is any of the minor divinities of nature in classical mythology represented as beautiful maidens dwelling in the mountains, forests, trees and waters.

deprive her of her flower? Sensitive gentlewomen of the jury, I was not even her first lover” (Nabokov, 1955). With this, he points out that she had previously been with other people, that he wasn't the first one, even though it is of little matter this subject for the readers, for the main character of the novel, Humbert Humbert, it defined a difference in her innocence.

6. Feminist approaches to several behaviours

To start with, feminism is a group of movements and ideas dedicated to establishing, constructing, and safeguarding a state in which women have equal political, financial, cultural, and civil equality. This includes working to ensure that women have equal access to education and jobs. Feminist theory, which sprang from feminist movements, tries to explain the basis of gender inequality by investigating women's social roles and lived experience; in order to battle with sexism and gender construction (Lassere, S., August 2015).

In *Romeo and Juliet* (1597), and *Lolita* (1955), we can see that the portrayal of women is depicted by the preponderance of the male voice, and also, the male gaze. The texts are structured by patriarchal ideas, and the ways in which perceptions of women's lower status are (or are not) perpetuated, are all topics of interest (B. (s. f.). York Notes). Women are depicted in Shakespeare's works in three different ways. The 'Bawdy Woman' is a woman who speaks in a sexual and provocative manner, and these figures are frequently utilized as a source of comedic relief. The 'Tragic Innocent Woman' is a pure woman who, once her innocence is lost, dies tragically. Finally, there's 'The Scheming Fatal Female', who manipulates men just to perish (Lassere, S., August 2015).

We can see the second one reflected in the play and novel, for instance in Juliet's life, when her father claims the right to give Juliet to another man, treating her like an object with no feelings or as she was not capable of making her own decisions, since in the period of time in which the book was created, the perception of women, and their lives was patriarchal. In addition, Juliet has to deal with these traditional notions of family duty, gender relations, and the way women were viewed.

Lastly, in *Romeo and Juliet* (1597), and *Lolita* (1955), women at the time period were viewed as not equal as men, and their lives were being controlled by men, not only one aspect, but normally most of them, and women couldn't say anything or perhaps they just had little say in their decisions. However, in the play and the novel, women are also considered rebellious and intelligent, even though the ending isn't exactly as the readers would expect it to be.

7. Conclusion

After having analysed both *Lolita* and *Juliet*'s personalities and behaviours regarding their archetype, and from a feminist perspective, it is important to point out that both characters can be similar, but they also have their differences since they are obviously from two different time periods written by two different authors.

In both literary creations, it is possible to see that the process of writing of the two successful novels has been configured by two men, since there are a lot of different patriarchal behaviours, such as some of the aforementioned. In addition, it is important to mention that these behaviours are conducted in the way they are in part because of the time period they were constructed in. There is a lot of work ahead to do regarding feminism's approaches to texts, and as a way of living nowadays, and due to this, we have to keep in mind that when Shakespeare's play debuted, feminism was not spread meaning that most people had no notion of it.

All aspects considered, it is possible to say that both characters are developed differently but are united by the same archetype, the pure and innocent girl, even though in the stories they may have other different archetypal behaviours. To finish with, from my point of view, both *Lolita* and *Juliet* are a clear representation of how their innocence affected by love and perversion lead their life, but ended up ruining it.

Bibliography

- Figueroba, A., "Carl Jung's Archetypes: A Definition and 25 Examples", *Healthy Way Mag.* <https://healthywaymag.com/psychology/carl-jung-archetypes>, November, 2018, accessed May 5, 2022.
- Lassere, S., *The Feminist Approach In The Story Romeo and Juliet by William Shakespeare*, Sylvia Purimas, (August, 2015), <https://sylvialassere.wordpress.com/2015/08/07/the-feminist-approach-in-the-story-romeo-and-juliet-by-william-shakespeare/>, accessed May 5, 2022;
- Romeo and Juliet Quotes & Analysis: Understand Important Elements in Romeo & Juliet. (April 2009), BrightHub Education., <https://www.brighthubeducation.com/homework-help-literature/32767-important-romeo-and-juliet-quotes/>, accessed May 5, 2022.
- Stevens, A, *Archetype: A Natural History of the Self*, Routledge, 1982,
Character Analysis: Lolita. A Casestudy <https://acasestudy.com/character-analysis-lolita/> , accessed May 5, 2022.
- Bestselling English Literature Revision Study Guides. York Notes. <https://www.yorknotes.com/index.aspx>, accessed May 5, 2022.
- J. (September 2020). *Juliet Capulet: A Character Analysis of Juliet Capulet. No Sweat Shakespeare*, <https://nosweatshakespeare.com/characters/juliet-capulet/>, accessed May 5, 2022.

Eleanor of Aquitaine, the Portrait of an Inspiring Queen

Ștefania-Vasilica Roșu, III, R-E

Coordinator: PhD Associate Professor Mihaela Culea

1. Introduction

Eleanor of Aquitaine was an impressive and powerful woman of the High Middle Ages. As a woman who believed in herself, Eleanor considered that she should control her own destiny, dominating the European politics for eighty years.

She was known to be beautiful and well-educated and of her ten children from her two marriages, three of her sons became kings. Although she was described as more than beautiful and the embodiment of charm, unfortunately we do not actually know what she looked like.

The closest thing that we probably have about Eleanor's appearance is her tomb effigy from Fontevraud Abbey. The tomb effigy shows her as a tall, thin woman with a long face and somewhat sharp features, smaller mouth, and pensive eyes. She was described by Bernard de Ventadour, a noted troubadour, as being "gracious, lovely and the embodiment of charm" (Swabey, 2004), "with lovely eyes and a noble countenance" (Plain, 2005).

The poem of a wandering German student who likely had caught sight of Eleanor as a mature woman declares: "*Were all the world mine/ From the sea to the Rhine, /I'd give it all/ If so be the queen of England/ Lay in my arms*" (Turner, 2009).



2. Bloodline and Childhood

Born around 1122, Eleanor came from the distinguished line of the French dukes of Aquitaine. As daughter of William Xth, Duke of Aquitaine, and Aénor de Châtelleraut, modesty did not come easy to Eleanor, and she had a knack for drawing attention to herself. It is not only her bloodline that gives Eleanor her sense of importance, but also the very nature of her position. She was William's oldest child, having one younger sister and one younger brother, who tragically died of illness at four years old.

Her father made sure that his bright daughter had access to an education in line with her status. He knew the precarious and frankly unsafe position Eleanor was going to be put in once he died. While dying, to protect Eleanor and help her find a good husband, he sent his courtiers to the king of France, Louis VIth.

3. Eleanor – Queen of France

As duchess of the most valuable territory in France, teenager Eleanor was now a highly eligible heiress. When William's loyal vassals crossed the Pyrenees and reached king Louis to inform him of the situation, the king moved quickly to marry Eleanor to his own son, thus bringing Aquitaine under the control of the French crown and greatly increasing its power. Not long after their wedding day, king Louis VIth died, leaving his son the reigning monarch of France.

Years after it, from their Court in Paris there was another project consuming the royal couple: Louis and Eleanor had decided to join the great battle between the Christian West and



Muslim East to win control of Jerusalem and the Holy Land.

What the king didn't know was that the crusade would be a disaster not only for himself, but also for his marriage. This adventure was the first sign that Eleanor was not going to be a conventional wife or queen. In the spring of 1148, the royal couple sought refuge in Antioch, which was ruled by Eleanor's uncle, Raymond of Poitiers. When Louis decided to leave Antioch, Eleanor astonishingly refused to go with him and when he tried to insist, the queen had decided to use Church law to claim that her marriage was invalid, bringing up the fact that she and her husband king Louis were perhaps too closely related.

Louis forced Eleanor to accompany him on his pilgrimage to Jerusalem after the catastrophic campaign and in 1149 the failed crusade trailed home. For the next two years Eleanor didn't waste her energy by struggling further to get divorced.

4. Eleanor – Queen of England

Just seven months later the difficulties in Eleanor's marriage erupted into the open once again. This time it was Louis who had given up the fight to keep his wife by his side and, after a committee of French bishops annulled their marriage, Eleanor immediately left Paris for Poitiers.

Eleanor and Henry II of England must have met when he came to the French Court in the summer of 1151. Though the chroniclers are tantalizingly silent on the subject, he was nine years younger than Eleanor, described as "probably the most scholarly man ever to occupy the throne of England" (Swanton, 1987).

To prevent a forced marriage, Eleanor agreed to marry Henry soon after her divorce. Her marriage changed the balance of power in Europe, helping him build an empire that stretched from the Pyrenees to the Scottish borders.

Although Eleanor never claimed to be a monarch, in 1173 her sons had had enough of their father empty promises, and, as a mother, she fought for their rights. Henry promised his sons a role to play, but he couldn't bring himself to delegate real power. Under cover of night, his oldest son rode away from England to Eleanor's ex-husband, the king of France. Henry was devastated at their son's betrayal, but he was about to get a much bigger shock: when he sent for his wife and his younger sons, he discovered that Eleanor and the boys had also left for Paris.

Why did Eleanor turn on her husband? The story that's often told is that she was violently angry about Henry's affair with a beautiful young woman named Rosamund Clifford, whose exquisite beauty captivated the king Henry II. She is referred to as fair Rosamund, "*the rose of the world*". (Bennet & Johnson, 2021)

The sons rebelling against their father were a cause of outrage, but the 12th century had seen it all before. A wife rebelling against her husband was a new and profoundly alarming phenomenon. During fifteen years she was held captive.

In 1189 Henry died. His heir was his second son Richard, Eleanor's favourite child, who would one day be known as *the Lionheart*. Eleanor was sixty-five years old and after fifteen years in captivity her moment of freedom finally came. When king Richard died in 1199, struck by a stray arrow at a siege in France, it was Eleanor who secured the succession of her youngest son, John.

Amazingly, at the age of 75 she travelled hundreds of miles the length and breadth of France to support John's rule, but eventually age and exhaustion caught up with Eleanor.

She returned to Fontevraud Abbey to rest and from that point on she retreated into silence. Eleanor died on the 31st of March 1204, at the age of 80. Despite her long years of conflict with her husband, she was laid to rest beside him.

5. Eleanor – Queen of Troubadours

The stories that surround Eleanor's life are tales of romance and chivalry. Aquitaine was the home of the troubadours who sang of knights declaring their passionate devotion to unobtainable ladies and attempting heroic deeds of valour to win their hearts.

Eleanor's years spent apart from Henry II presiding over her own court at Poitiers inspired romantically inclined writers to portray her as the queen of troubadours, attracting poets and painters to her court.



The court of love and symbolic ritual was said to have attracted painters and poets and to have led to a flowering of culture and the arts. Many were the authors, both French and English, who might have written under Eleanor's royal patronage during the second half of the 12th century. A quotation from J.J. Parry's English edition of Andreas Capellanus's *De Arte Honeste Amandi* supports this affirmation: "*Thomas of Britain wrote his "Tristram and Ysolt" under her inspiration, perhaps definitely for her. Wace dedicated to her his "Brut", and it is generally believed that she is the noble lady to whom Benoît de Sainte-More dedicated his romance of "Troy"*" (Parry, 1969).

6. Conclusion

Eleanor of Aquitaine was a woman of great wisdom and tenacity who didn't allow the limitations placed on her sex to get in the way of doing what she wanted or what she thought was right. Elenore got to the very brink of leading a rebellion against her own husband. In practice it turned out that the sight of a woman pursuing power for herself caused consternation and horror. Though she was twice unhappy in marriage, her deep devotion to her children and her boldness are legendary.

We know today is that she had a hugely pivotal role in the politics of England and France and that her life and her children's lives are central to the history of Europe. So, her legacy truly lives on.

Bibliography

Bennett, Jon & Johnson, Jaquis, *New Acoustic Music for Folk Ensemble*, Mel Bay Publications, 2021.
Capellanus, Andreas, *The Art of Courtly Love*, with Introduction, Translation, and Notes by John Jay Parry, Norton, 1969.

Plain, Nancy, *Eleanor of Aquitaine and the High Middle Ages*, Marshall Cavendish, 2005.

Swabey, Fiona, *Eleanor of Aquitaine, Courtly Love, and the Troubadours*, Greenwood Publishing Group, 2004.

Swanton, M.J., *English Literature before Chaucer*, Longman, 1987.

Turner, Ralph V., *Eleanor of Aquitaine: Queen of France, Queen of England*, Yale University Press, 2011.

Weir, Alice, *Eleanor of Aquitaine: A Life (World Leaders Past & Present)*, Ballantine Books, 2001.

<https://dialnet.unirioja.es/descarga/articulo/3867018.pdf>, accessed May 5, 2022.

<https://images.google.com/> accessed May 10, 2022.

<http://www.britannica.com/biography/Eleanor-of-Aquitaine> accessed May 9, 2022.

<https://www.history.com/topics/british-history/eleanor-of-aquitaine>, accessed May 7, 2022.

Images used:

<https://www.pinterest.com/pin/488781365785620395/>

https://britishheritage.com/wp-content/uploads/2005/05/EleanorofAquitaine_img3.jpg

https://www.accr-europe.org/media/accr/187560-fontevraud_david_darraud-1.jpg

The Influence of Tolkien's Mythology on the Worldbuilding of Other Fantasy Worlds

Jan Gluszek, II, BA Studies

Faculty of Humanities, Nicolaus Copernicus University in Toruń
Coordinator: Ph.D. Associate Professor Edyta Lorek-Jezińska

1. Introduction

World-building is central for any story, novel, novella, and the like of which. However, what exactly is world-building? Essentially, it is the construction of imaginary worlds, alternate universes, settings, and plots, which play a universal and crucial role in any fantasy work. Implicitly, the histories, technologies, and cultures are created in the writer's mind and put on the pages for the reader to discover. They may be very similar or drastically different from ours (Martin and Sneegas, 2020: 17). By mythology, I mean a set of beliefs about past and creation stories. All that allows the reader to submerge into the story and gives them a point of reference. I will explore the matter of world-building of fantasy worlds presented in the works of J.R.R. Tolkien, Sir Terry Pratchett, and Andrzej Sapkowski and draw comparisons between them. The focal point — the influence of J.R.R. Tolkien's mythology will be explored.

2. J.R.R. Tolkien's approach to world-building

Tolkien spent sixty years creating the Middle-earth that is known today. It may take one a lifetime to unveil all the intricacies of the world due to its depth and detail. Despite his masterful penmanship, he did not achieve this by a miraculous accident. Tolkien's Middle-earth follows a set of design patterns found in the works of the later writers he influenced. Christopher Alexander pondered on the idea that certain architectural features come in systems, thus creating a "design pattern language" (Brierly 2015: 1). Although architecture, meaning primarily constructing structures of buildings, is not closely tied to literature, it can also be regarded in that specific sense. The said structures of buildings can be interpreted as "buildings" of worlds, where the buildings are all of their elements, varying from the make-up of the world itself, magic systems, politics, characters, and most importantly, the plot. Such a language can be indeed discerned in Tolkien's works, and the more prevalent features are the creation story, the sub-creation and its agent(s), the division of history into periods, and ethnic groups.

2.1 *The creation story in Tolkien's Middle-earth*

It is an unusual approach to the cosmogony of Middle-earth that music comes first. The said music came from Eru, the first-ever being, whom Tolkien describes as God. It is only then passed down onto its offspring, the makers and re-makers of the world. The world is given its name in the very first line of the first chapter of *Silmarillion*, *The Music of the Ainur*. The music reaches harmony — a sensation that evokes a sense of enthrallment and beauty in the reader. It is the first thing the offspring of Eru have instilled in their minds. Arda, not yet brought to life, is set to be beautiful with that vehicle.

There was Eru, the One, who in Arda is called Ilúvatar; and he made first the Ainur, the Holy Ones, that were the offspring of his thought, and they were with him before aught else was made. And he spoke to them, propounding to them themes of music; and they sang before him, and he was glad. But for a long while they sang only each alone, or but few together, while the rest hearkened; for each comprehended only that part of the mind of Ilúvatar from which he came, and in the understanding of their brethren they grew but slowly. Yet ever as they listened they came to deeper understanding, and increased in unison and harmony. (Sil: 26)

Through the subversion of the systems found in traditional creation stories, that is, employing music as the primary source of further creation, Tolkien draws upon Finnish cosmogony, which some readers may not recognize initially. It is also through the employment of implicit beauty, with which music is associated, that makes the reader ponder the qualities associated with creation. Unlike traditional creation myths, not

everything must be created from hideousness and disarray.

2.2 *Sub-creation in Tolkien*

Tolkien masterfully interwove the second design feature, the sub-creators, into the first one. The secondary agents of creation are born from the primary source. The role and the agent of sub-creation may be understood in two distinct ways. The first is that, according to his 1939 essay *On Fairy-Stories*, “humans have the imaginative ability to recombine elements of the reality in new ways.” That means that humans, when given the ideas already known to them, are still able to inspiredly create new instances and combinations of them, resulting in the creation of the Secondary World. The second, in turn, is that the Ainur, the creation of the One, are to be the makers of the world, following the aforementioned ability to take inspiration from the recombined elements Tolkien mentioned. They are equipped with the tools necessary to achieve so and are set to take the initiative over Arda, each of them bestowed with the power to create variation in their assigned domains. Arda is finally created, the Ainur descend upon it, they realize it is still imperfect, and render the place habitable. The living beings brought to life by them can also be considered the sub-creators of space, as they build their establishments, form alliances, wage war on each other, create a history of their own, and begin and end cultures and civilizations.

2.3 *Division of time in Tolkien*

Time plays a vital role in the setting of any story. It allows the reader to place events in chronological order, creating continuity. However, the passage of time is subjective — it has to possess a history-maker and a timekeeper. Regarding Middle-earth, the very first record-keepers were the Eldar, the firstborn Elves. Immortal to the point of the World’s death, they are more than perfectly destined to do their part. The division in *Silmarillion* is rather schematic — time is partitioned into three major periods, the *Ainulindalë* (Music of the Ainur), The Valian Years, and the Years of the Sun, all of which are, in turn, broken into ages. Every age is finished with a grand battle of good against evil (Brierly 2015: 14). The choice to finish each period with an epic battle proves substantial to the partition of time — it pertains to the Primary World’s, that is, the world we humans live in, periodization of history. It may prove easier to remember a battle and its outcome and place it on the timeline than to remember specific people or events.

2.4 *Ethnic groups in Tolkien*

The last design feature used to create the fantastic world is ethnic groups. Middle-earth is home to a variety of creatures, all with different roles and origins, who spoke many languages: humans, elves, dwarves, trolls, intercosmic beings, and ultimately, the *Ilúvatar*. It is important to note at that point that Tolkien first constructed the languages, and only then did he create the world for the languages to reside in. The classification goes even further — almost every category of species is further broken down into its respective subgroups, nodding towards, and once again, interweaving the sub-creator design feature into this one. The purpose of creating so many different creatures is to present the world as diverse, full of depth, and interesting, just like the Primary World is and has always been. It also sets the archetypes for further writers, who draw upon Tolkien’s works, aiding them in creating just as fascinating and varied worlds.

3. World-building in Terry Pratchett’s *Discworld*

The design features of world-building carry over to modern times. When Sir Terry Pratchett’s *Discworld* series is considered, a clear parallel to Tolkien becomes apparent. The creation myth is included in the prologue to *The Colour of Magic*, the first novel in the *Discworld*. However, it is not so extensive and convoluted. In doing so, Pratchett allows the reader to dive into the storyline quicker and without much unravelling needing to be done. Furthermore, the information about the world itself is very clear and easy to understand, whereas in *Silmarillion*, one might have to re-read the pages to grasp how the world came into existence.

3.1 *The creation story in Discworld*

The whole setting is presented before the reader’s eyes in the very beginning. The world is constructed in a simple yet inventive way, that is, a giant turtle carrying four elephants supporting a convex disc. This striking dissimilarity to Tolkien’s approach to world-building may be easier to indulge in by the common reader; however, it leaves plenty of room for personal interpretation of how it came to be. In a distant and second-hand set of dimensions, in an astral plane that was never meant to fly, the curling star-mists waver

and part...

See...

Great A'Tuin the turtle comes, swimming slowly through the interstellar gulf, hydrogen frost on his ponderous limbs, his huge and ancient shell pocked with meteor craters. Through sea-sized eyes that are crusted with rheum and asteroid dust He stares fixedly at the Destination.

Most of the weight is of course accounted for by Berilia, Tubul, Great T'Phon and Jerakeen, the four giant elephants upon whose broad and startanned shoulders the disc of the World rests, garlanded by the long waterfall at its vast circumference and domed by the baby-blue vault of Heaven. (TCM: 1)

The creation of the plane on which the world is put is different from Tolkien's; however, the mythology set by the former has a purpose here. In a clear way, drawing from creation myths, he — Tolkien — set the principle of creating a world in fantasy as the first step. Based on this, the action may take place. Furthermore, it has a place to take place. Pratchett's approach, however, may be summed up in his quotation: "It is easier to bend the universe around the story." (Pratchett 2007).

3.2 Sub-creators in Discworld

The sub-creators of the Discworld are in a way different from those of the Father of fantasy. Pratchett set the creatures inhabiting the giant, floating Disc to actively participate in shaping the spaces as they see fit. This active participation in making the world to their needs, specifically, the universality of it, allows the reader to establish a connection and possibly see themselves in one of many characters featured in the books. Most notably, however, the one sub-creator that enables the act of doing is what in Tolkien's story is one of the greatest forces — magic. Most notably, Pratchett ascribes the number 8 with a special significance, as it shall never be spoken by wizards in certain places. It was believed to conjure a creature able quite literally to eat people's souls.

3.3 Division of time in Discworld

There is also a parallel in the division of time. Once again, Pratchett takes a different approach to periodization. Where Tolkien invented the timeline and its division anew, Pratchett bases it on a more down-to-earth system, well familiar to a contemporary reader — a simple calendar. A calendar in which a full unit of time, the Astrological Year, is based on the full revolvment of the Disc on elephants' backs. The standard year gets divided into eight hundred days, and thirteen months; each week has eight days. The thirteenth month, a peculiar feature indeed, is shorter than other months, having only sixteen days. It is in that month that the year progresses onto the next one. It is also during the night that the switch occurs, the traditional festival is held.

3.4 Ethnic groups in Discworld

The last design feature, the ethnic groups, is distinctly the most parallel to Tolkien. Discworld is inhabited by entities, ranging from humans, humanoids, and the undead, to witches, wizards, golems, and gods. A truly impressive myriad of beings, though not as extensive as in Arda. However, it is important to note that the choice of placing such creatures has not been random. It is, after all, Tolkien who established the archetypes of certain types of beings, equipping them with certain qualities to be re-designed and re-imagined by others. Humans play a sub-central role in Middle-earth. They are the children of Illuvatar, just like the Elves, yet one distinct feature they possess is mortality, though they can live longer than regular humans. In Discworld, however, Pratchett also mortalized humans, and they also play a central role in conjunction with magic.

4. World-building of Andrzej Sapkowski

Andrzej Sapkowski is mostly known for *The Witcher* series. While his works belong to the fantasy genre, conversely to Tolkien, they can be classified as an amalgamation of high and low fantasy. High fantasy sets the story in a "secondary world," purely imagined, whereas low fantasy is set in a "primary world."

The Witcher is indeed set in an imagined world; however, it takes great inspiration from Slavic mythology, stemming from the primary world, which is superimposed on it. It especially appeals to readers from Eastern and Central European cultural circles, whose folk traditions share many universal features.

4.1. Creation story in *The Witcher*

The creation myth is nowhere to be found in *The Witcher*. The world has no name; it is simply referred to as the Continent. Sapkowski admitted that “I had never had the ambition to be the creator of worlds. Never! I have always treated the world of the Witcher allegorically.” (Sapkowski 1993, own translation). The world was created as the story progressed. It resembles our own and is dotted with mountains, seas with islands on them, forests stretching as far as the eye can see, and cities of great magnitude, as well as small villages. The question of how similar to Tolkien and what inspirations were drawn by him may arise, and the answer, upon pondering, becomes clear. The world of the witcher is but the re-imagination of our own, in Tolkien’s terms, a “secondary world.”

4.2. Sub-creators in *The Witcher*

Following the archetypes established by Tolkien, the Continent is home to many creatures. Their actions, akin to Pratchett, are what dictate life on the face of the earth. Drawing from Tolkien, Sapkowski placed magic as a central point in sub-creation. It is a subject constantly studied by scholars; it can be and is used to shape reality and influence the minds of various creatures and is a source of one of the greatest conflicts in the saga and the game *The Witcher 3: Wild Hunt*, that is, the conflict between King Radovid V and the witches. Needless to say, King Radovid is not particularly liked by the general populace due to his extremist views on magic, deeming it the greatest source of danger.

The secondary, although just as important sub-creator of the series, is the titular witcher, the protagonist, Geralt of Rivia. His occupation, as he is for hire, entails slaying monsters with the use of magic. He, as well as his brothers in arms, were created by powerful mages, who bestowed them with the ability to use it, aiding them in their endeavours. Nevertheless, their abilities fell short of the regular mages, and they were only capable of achieving mere witchery.

4.3. Time division in *The Witcher*

The universe of the Witcher, although having no specific point of beginning and clear chronology, that is, the coming of the Dwarves into the continent supposedly between two thousand seven hundred and one thousand two hundred Before Resurrection is still divided into periods. Those periods, however, ring very close to the calendar now used by humans. There are only two eras, the “Before Resurrection” and what can be called “After Resurrection,” although this is not an official name, with year one housing the Resurrection itself. Those eras are divided into years. Important years are marked by births, deaths, battles, and treaties throughout the Continent. This time, however, the keepers of records are humans, using the cryptic event, the aforementioned Resurrection, as a starting point of time-keeping. The timeline also has a supposed finishing point. This means that all the events in the Witcher lead to something; existence is finite.

4.4. Ethnic groups in *The Witcher*

Similarly to Tolkien, the Continent houses a wide variety of ethnic groups. Their origins can be traced to Slavic mythology. The main examples would be strigas, godlings, vampires, sylvans, described as the forest people, and the vodyanoi, also called The Water People, different from mermen and mermaids, among many others. Despite creatures found in this mythology, some of them are well in line with Tolkienian archetypes: dragons, elves, and trolls, among others. The mythology is close to the writer and may be universal to the audiences of Central and East European cultures, whereas the use of Tolkienian archetypal creatures points to him having an influence on the later writers.

5. Conclusion

Fantasy worlds follow many distinctive rules. A set of rules that makes their worlds captivating and deep. A set of rules established by one of the greatest fantasy writers to date, whose mythology has not gone unnoticed. The mythology that gave the inspiration for the Disc and the Continent. The one created by Tolkien seemingly gave life and incentivized other writers to explore the depths of their imaginations, constructing

fantastical fantasy worlds to be discovered by more and more eager readers. It is possible that none of the worlds described in this paper would appear as full and intriguing had the writers not followed the design patterns established by the father of fantasy and taken inspiration from his works.

Bibliography

Martin & Sneegas, *Critical Worldbuilding: Toward a Geographical Engagement with Imagined Worlds*, Critical Worldbuilding: The Politics, Promises, and Pitfalls of Speculative Fiction, 2020.

<https://signumiversity.org/wp-content/uploads/2016/09/Mythmoot-III-Brierly-N-Trevor-Worldbuilding-Design-Patterns-in-Tolkien.pdf>, accessed August 28, 2022.

Tolkien, J.R.R., *The Silmarillion*. HarperCollins, 1977.

Pratchett, Terry, *The Colour of Magic*, Buckinghamshire, Collin Smythe Ltd., 1983.

<https://www.lspace.org/about-terry/interviews/WFC.html>, accessed August 30, 2022.

<https://sapkowskipl.wordpress.com/2017/03/13/dwa-slowa-dwa-swiaty/>, accessed on September 1, 2022.

Manchester City: The Language of Faith Developed in Football

Maria Estévez, I, Applied Linguistics

Translation and Catalan Philology

Coordinator: PhD Lecturer Anca Daniela Frumuşelu

Abstract

During 2017-18 season, Manchester City football club had been challenged to be the best, owing this motivation to its coach, Pep Guardiola. He knew exactly how to encourage them through specific language and concrete types of speeches.

The current proposal aims to introduce and analyse from a linguistic perspective the main coach's speeches present in the documentary *All or Nothing*, that presents the trajectory of Manchester City, their defeats and achievements. The paper will focus on the use of informal language in certain situations and the specific football terminology to show how words are powerful tools to achieve sports and personal goals and how language plays an undeniable role in the football context.

Finally, this paper will summarize the main purpose of the use of linguistic choices in the football field, and that applied to Manchester Club's success in 2017-18 season. The main emphasis will be put on the influence of the dialogues present in the players' behaviour and how these leads to success and accomplishments.

1. Introduction

Manchester City club had broken several records to win the English Premier League in 2017-18 season. In the current proposal, the key language used by Pep Guardiola, the head coach, will be analysed from a linguistic perspective. The coach made use of specialized lexis, grammatical metaphors and technicality in order to motivate and empower his players. He encouraged them with different types of speeches, and he developed the language of faith, which is a dialogue that involves no judgements, voice quality, modal verbs, proper names and motivational messages. Consequently, the golden season of Manchester City had demonstrated the importance of words and language use in football. Therefore, the main aim of this paper is to reflect on the role that language plays in football. Six different types of speeches have been analysed in terms of powerful words and sports slang, as well as pronunciation to deepen the connection between language in football field and its development.

The main findings of the analysis have revealed that due to the coach's diversity use of lexis in the sports field, the importance of transmitted message gains control and power when motivating his players. However, his poor pronunciation and strong L1 (mother tongue) influence may lead to several inconsistencies and incomprehensibilities during his speeches, which may lead to a diminishing impact on players' performance.

2. Literature review

Previous analysis on this topic stated that language and sports landscape are linked. According to Meân & Halone (2010), language mixes discourse and communication so as to construct a mutual relationship between sports and sociolinguistics. Henceforth, "sport is [...] organized, enacted, and reproduced through language and another communicative practices" (Meân & Halone, 2010, p. 254).

Moreover, it is affirmed that language makes the relationship between players closer, so it is beneficial for its behaviour and control of the game (Caldwell, 2020). It has been discussed that "applied linguistics works in the context of sport" (Caldwell, 2010, p. 2). In fact, language can afford personal and sports goals and self-confidence in players' attitudes as well. Speeches and discourses 'on field' language are based on several features that modify it. For example, there has always been a gender exclusion in sports, such as the sexist language which had lead men to "have enjoyed male privilege in sport" (Parks & Robertson, 1998, p. 480).

The way head coaches and players use language contributes to specialized communication. Hence, it has been discussed that football managers should use a professional language, which has been defined as "choices that help them to construct strong and dominant identities" (File, 2018, p.2). As such, the following

quote summarizes the importance of language in football field: “You’re Manchester United manager, you can’t say things like that” (File, 2018, p.1). This refers to the manager of the opponent team to Manchester City, who was criticised for the register used in post-match interviews. Furthermore, it can be stated that linguistics plays a major role in sports, media contexts and football managing environments.

There is a huge value in the employment of language as a tool to communicate game strategies and encourage players to perform better. Henceforth, we can find a connection between sports issues and personal records through the use of language.

3. Methodology

The current study consists of analysing from a linguistic perspective six different speeches present in the documentary *All or nothing* (Huerga, 2018). The analytical goal of this article is to present the lexical and pronunciation aspects in English based on Guardiola’s linguistic choices.

The six speeches will be analysed in terms of informal language, for example, the treatment between coach and players, football slang, for example, technical lexis and in terms of pronunciation as well, mentioning the incorrect phonemes used by Pep Guardiola.

The procedure used follows a criteria based on three main aspects of a language: grammar, phonology and lexis. It is analysed selecting the most catching moments in the *All or nothing* (Huerga, 2018) episodes and searching for curiosities, incorrections and speaking forms that can define the language used in the football field.

4. Speech analysis

In the first speech, Guardiola is in a pre-match conference talking about the progress of the team, while in the second one he trains players. Moreover, the third speech is important because motivates them after a defeat. The fourth one is based on the courage to win. It appears twice in the same chapter. Indeed, the fifth speech is also repetitive, since Guardiola gives lecture classes in the auditorium many times, so I have chosen the most relevant aspects from this type of speech. Finally, the last one is a conference where he talks about the victory in the Premier League.

4.1 Informal language

Firstly, the coach uses informal language in the first speech, despite being a formal interview. We can appreciate fillers, repetitions and common lexis. In fact, this type of language is criticised sometimes by media because it is said that managers should use a formal register in post-match media (File, 2018). However, Pep Guardiola does not speak following this statement.

Secondly, he uses colloquial language as well (for example: fillers, never ended phrases, the use of phrases such as *You are so close, guys*), but he remarks concrete lexis, specialized forms and modal verbs: *move, attack, destroy*. In fact, the relationship between the coach and football players is close, which helps them to communicate fluently and without formalities. It contributes to making the atmosphere better during workouts as well.

In the third speech, he keeps maintaining the informal language and makes the relationship between him and players closer, using repetitions and rhetorical questions (give examples here of repetitions and rhetorical questions in brackets).

Furthermore, in the fourth one, Guardiola shouts and repeats phrases, as well as fillers and improvisations. The defeat was not expected, so he tries to encourage the players not to give up (give an example).

In the fifth speech, he uses sporting codes such as *Move fast on this quality, You have to destroy the Premier League* or *Don’t give anything to the opponent and keep closer*; which means a more technical language. However, he keeps choosing the informal language, as well as in the last speech, when answering a brief interview using an unplanned discourse. It can be appreciated from the tone of his voice, the use of a considerable amount of fillers, and due to the brief message that transmits us.

4.2 Slang

Guardiola uses colloquial language instead of specialized lexis, so the football slang is not present in the first conference. However, in the second one, technical words are truly present because he gives players indications constantly. So the powerful words are the ones that keep the attention of the players, for example: *corner swinger, midfielder, attack, block, unbeatable* (Chapter 3, min. 21:42). Moreover, in this speech the

head coach uses sporting codes and technical lexis (for example: *beat, pass across the field, defend*) to support the speeches, based on dialogues and strategies.

In the third speech he skips up the football slang because he is concentrated on motivating the players, and not on teaching them.

In the fourth one, Guardiola uses the same technical words to express different messages, so he does not try to introduce technical lexis. However, the fifth speech is full of football terminology. It appears several times in the documentary, but the most used lexis is the following: *boxes, rondo* and *knock out* (Chapter 7, min. 05:07), *do the attacking play, cross the field* (Chapter 7, min. 09:37). Lastly, the sixth speech is based on poor football terminology, such as the lack of technicality and no appearance of football slang.

4.3 Pronunciation

Guardiola speaks with a non-native English accent, influenced by his two L1 languages: Spanish and Catalan. It leads to a misunderstanding in the spelling because of the incorrect stress of final verbs, which means a poor transmission of the message. However, his voice quality is high since he speaks out and loud. He mixes gesticulation with high voice tones as well. Referring to pronunciation, in the first speech he does not pronounce correctly *day* (Chapter 3, min. 06:36), because of his L1 influence, so he skips the diphthong and only pronounces the phoneme /æ/ (Brooks, 2015).

In the second speech, he does not stress the vowels and he uses incorrectly the past participle of the verb *win* (Chapter 3, min. 31:42): he pronounces the basic grapheme <t> in the final verb form (Brooks, 2015). Moreover, he constructs incorrect phrases, owing to the grammatical confusion between *there is* and *there are*: *There is many opponents to defeat*.

Guardiola's pronunciation in the third speech has also inconsistencies. For example, he does not stress the final termination in *conceded*. Furthermore, he keeps constructing incorrect phrases, such as *We cannot deny* (Chapter 7, min. 04:51). In this case, he misses the object in the sentence.

In the fourth one, he keeps confusing vowels, which leads to misunderstandings. According to Brooks (2015), the following graphemes should correspond to the respective words: in *suffer*, he pronounces /u/, instead of /ʌ/; in *clear*, he only pronounces /e/, instead of the correct grapheme /i:/. Moreover, in *minutes*, he pronounces /u/ and the following vowel /e/ (Chapter 3, min. 07:15). He also fails in consonant pronunciations when he opts to the digraph <rr> instead of /r/, which represents the basic grapheme; and also *better*, which pronounces with /d/ sound instead of the double spelling <tt> (Chapter 3, min. 41:12).

Guardiola uses Catalan words instead of English ones because of his L1 influence, so he uses *caràcter* (a Catalan word) instead of *value* or *personality*, for example, which would correspond to the appropriate word in English.

In the fifth speech, there is a clear confusion between the adverbs *no* and *not*. Moreover, he keeps pronouncing one vowel instead of another, for example: in *hence*, he pronounces /æ/ instead of /e/, and in the case of *nothing*, uses /æ/ instead of /ʌ/ (Chapter 8, min. 19:35), according to Brooks (2015).

In the last speech, he speaks slowly, and he keeps not stressing the vowels, so the pronunciation tends to be poor. In this case, Guardiola uses the word *join* instead of *share*, that would be more appropriate in that context.

5. Final remarks

The overall aim of the study was to reflect on the role that language plays in football to show its features and the importance of encouraging athletes to achieve goals through the power of words. Six different speeches have been analysed in terms of the following linguistic aspects: powerful words, informal and sports slang, and pronunciation. These aspects reinforce the connection between language, football and its development.

First, the informal language is chosen in all the speeches, even in conferences and interviews, to show closeness and fluency. Secondly, football slang is predominant owing to concrete lexis and terminology. There are common words that have an undeniable power to encourage players and make them anxious to play and win. In terms of pronunciation, English language is supported by stress, intonation, and vocal and consonant sounds. According to the low quality of these features in Guardiola's speeches, his English is defined as non-native.

The results of the speech analysis reflect on the use of informal language in the football field, as

well as on the use of football terminology and technical lexis, which involve the sports slang. Moreover, it shows the power of the L1 influence in a non-native speaker and the problems that may lead to. Guardiola is misunderstood many times because of the incorrect pronunciation and mainly because he confuses the stress of the vowels.

However, he knew exactly how to motivate the players despite his poor pronunciation. In fact, players' behaviour improved when Guardiola motivated them through specific words. The head coach made them furious and anxious to assume the role in the team and achieve both personal and sports goals.

It is important to highlight that Guardiola used the language of faith, the one that encourages football players and gives them enough self-confidence to win. The head coach used grammatical metaphors to transmit a motivational message, as well as powerful key words, lecture classes and concrete tactics explained through the football slang.

Lastly and above all, language is active in football to dialogue and communicate tactics and messages. The subjective connotation of communication in this field helps the coach and the players to maintain a closer relationship and it contributes to their progress as a team. Indeed, the undeniable power of words meant, in this case, the success of Manchester City football club.

Bibliography

Brooks, G, *Dictionary of the British English spelling system*, Open Book Publishers, 2015.

Caldwell, D, *Sounds of the game: An interpersonal discourse analysis of 'on field' language in sports media*. Discourse, Context & Media, 2020, 100363-. <https://doi.org/10.1016/j.dcm>, 2019.

File, K, "You're Manchester United manager, you can't say things like that": Impression management and identity performance by professional football managers in the media. *Journal of Pragmatics*, 127, 2018, p.56-70. <https://doi.org/10.1016/j>, 2018.

Meân, L. J., & Halone, K. K, "Sport, Language, and Culture: Issues and Intersections", *Journal of Language and Social Psychology*, 29(3), p.253-260, <https://doi.org/10.1177/0261927X10368830>, 2010.

Parks, J. B., & Robertson, M. A, "Influence of Age, Gender, and Context on Attitudes Toward Sexist/Nonsexist Language: Is Sport a Special Case?", 38(5), p. 477-494, <https://doi.org/10.1023/A:1018766023667>, 1998.

Joy Harjo in Her Memoirs: Crazy Brave and The Poet Warrior

Ana Knežević, University of Montenegro, master studies

Coordinator: Prof. Aleksandra Nikčević Batrićević

Abstract

This paper looks into two memoirs by the American Laureate Joy Harjo, *Crazy Brave* (2012) and *Poet Warrior* (2021). These works are important not only because many disturbing events from the poet's life, especially from her childhood and early youth, determined her literary sensibility, but also because, for Harjo, memory is an intense process of connecting past and present, perceiving future, and connecting individual lives with the life of the community, the tribe, the human race, and life as a whole. In addition, memory, for Harjo, is a material that reminds us of the responsibility we have for life as a whole and which, therefore, contains and sustains our humanity. Remembering is so constant in Harjo's writing that her poetics is often described as the poetics of remembrance. Harjo's memoirs serve as significant guidelines in understanding her poetics and show that the thought and language patterns we encounter in her work are deeply lived.

Keywords: memoir, community, Indigenous cosmogony, resistance, poetry.

1. Introduction

Joy Harjo is the first Native American poet to receive the title of American Laureate. She became the twenty-third American laureate in 2019, while the same title she was confirmed in 2020 and 2021. Harjo belongs to the generation that brought about the renaissance of Native American literature in the 1970s. Her Creek heritage determined the ideological code of her work committed to the preservation of the traditional tribal culture and healing to the indigenous subject burdened with inherited historical trauma. Hence, the main themes of Harjo's work are the responsibility of humans within the established cosmic framework, the struggle against destructive forms of industrial civilization and liberal economy, as well as the revival of indigenous ritual and narrative practices. In her preface to Harjo's play *Wings of Night Sky, Wings of Morning Light* (2015) Mary Kathryn Nagle says:

For too long our grief has had nowhere to go. So we carry it in our lungs. We bury it in our kidneys. It cakes our hearts. We deposit it onto the backs of our children, and our children's children.

We know our stories are medicine. We know they bring about healing. But we have not been permitted to share them. At this point in history, the American stage has, for the most part, silenced the voice of Native artists¹.

Together with Indigenous poet and activist Gloria Bird, Harjo edited a collection of contemporary Indigenous women's poetry, prose, memoirs, and essays, *Reinventing the Enemy's Language* (1998). Suzanne Methot summarizes the importance of this work for its "reclamation" of "collective experience" and the use of

righteous anger to admonish and instruct, to document and redetermine, to abandon despair and embrace transformation. [...] Transformation is central to the idea of language and storytelling for aboriginal peoples: worlds are transformed when stories are brought from the realm of memory and dream into the workaday world of human existence. The word has power. These women are indeed "writing North America." They tell histories silenced by colonial mission, and they speak for contemporaries still unheard, those whose stories are written on this land².

1 Mary Kathryn Nagle, "Joy Harjo's Wings – A Revolution on the American Stage," in Joy Harjo, *Wings of Night Sky, Wings of Morning Light* (Middletown, DC: Wesleyan University Press, 2015), 1. Kindle Edition.

2 Suzanne Methot, "Joy Harjo, and Gloria Bird. Reinventing the Enemy's Language: Contemporary Native Women's Writings of North America." *Quill & Quire* 63, no. 9 (09, 1997), p. 69, <https://libproxy.uco.edu/login?url=https://www.proquest.com/trade-journals/reinventing-enemys-language-contemporary-native/docview/235640190/se-2?accountid=14516>, accessed 03.01.2022.

Looking at the dates of their publications, we notice that only nine years passed from the first to the publication of the second book of memoirs. We expected that in them the author would deal with different periods of her life, but it is only partially so, since the first book, *Crazy Brave*, ends at the moment when Harjo begins to affirm herself as a poet. However, *Poet Warrior* does not go much further in presenting her path toward becoming the laurel-crowned poet. In 2021, Harjo returns to the same reckless girl from the first book, but sees her in a wide time circle and relation to her ancestors and descendants, trying to redefine her personal and creative contribution to the general well-being. Hence the similarities in the titles point to her struggles to achieve these goals.

Being inspired by her Creek heritage, both memoirs are characterized by, as Elizabeth Wilkinson says, “overarching mythic quality”³ that brings Harjo’s personal stories of abuse, fear, courage, persistence, and recovery to a universal level. It would be simple to say that the accumulated fear due to repeated abuse experienced in her parents’ house and other social contexts poured into her art. However, the resistance that took the form of creative expression, first in visual art, then in music and literature, was emphasized in both memoirs as a medium of building cohesion and strengthening the poet’s identity.

Since both autobiography and memoir are necessarily transposed through the author’s experience of the world, memoirs are more strongly shaped by subjectivization and, thus, their interpretive aspect, how one consciousness experienced a certain, usually socially important, historical moment, is more obvious.⁴ For this reason, the literary aspect in memoirs is more intensified than in autobiographies that try to justify their insights drawing from other, literary or scientific, sources. Thus, in *Crazy Brave*, the narrative subjectivity is realized through a review of the growing up of a native artist in her youth – to use a reference to famous Joyce’s novel *A Portrait of the Artist as a Young Man* (1916) – in the context of poverty, marginalization, artistic aspirations, and limiting possibilities imposed by the dominant society, its culture, literature, and language. In *Poet Warrior*, the author is emancipated from this framework and tries to show what it means to be an artist in the modern Indigenous world, but exclusively through the perspective of tribal cosmogony. In the end, while both memoirs are built as mosaics of prose, poems, and photographs, chronological prose is markedly disturbed in the second book, and the ancestral voices are heard behind the author’s voice. However, this voice retains its uniqueness and accordance with the indigenous “we-hermeneutics” emphasizing that no story exists alone and that no individual can own a story.⁵

2. Crazy Brave

Harjo published *Crazy Brave* when she was a globally acknowledged author. However, this text’s prevailing theme, which connects all her seemingly scattered kaleidoscopic sketches, is the need to get freed of the constant fear she has felt as an indigenous woman. Creativity is understood as a sustainable source of resistance against colonialism and patriarchy.

Carmen García Navarro assumes that reliving a traumatic past becomes “a strategy to initiate a transformative healing process that gives way to a poetics where a claim to life is expressed in the story to be told.”⁶ Navarro shows how the experience of violence in Harjo’s early life provided an initial foothold for integrating this part of her life within a specific literary subject, but also that “this wound allows her to develop cohesive attitudes towards herself as a woman and as a writer, as well as towards the rest of the community.” If resilience is understood as the ability to deal with trauma from the past by giving meaning to situations that are painful for individuals who need to emerge strengthened, then reconstructing traumatic events through narration brings the individual closer to “broader referents as part of a process of reconstruction of the meaning of both their experiences of adversity and their own identity.”⁷ Although Navarro is more interested in how Harjo as a woman artist opposes the male authority of the imposed culture, by referring to “wider referents” and “own identity” Navarro directs us to the wider community within which and together with which Harjo seeks to constitute herself as a subject. This community is primarily indigenous. However,

3 Elizabeth Wilkinson, “Crazy and Brave Memoir Resonates,” *Star Tribune*, Minneapolis, Minn, 08 July 2012, <https://libproxy.uco.edu/login?url=https://www.proquest.com/newspapers/crazy-brave-memoir-resonates/docview/1024154651/se-2?accountid=14516>, accessed 24.12. 2021

4 Dragiša Živković, ur., *Rečnik književnih termina*, Beograd: Nolit, 1984, pp. 55, 412.

5 Cf. Jace Weaver, *Other Words: American Indian Literature, Law, and Culture*, Norman, University of Oklahoma Press, 2001, pp. 302-303.

6 Carmen García Navarro, “Joy Harjo’s Poetics of Memory and Resilience,” *ATLANTIS Journal of the Spanish Association of Anglo-American Studies*, 41.1 (June 2019), p. 51, <http://doi.org/10.28914/Atlantis-2019-41.1.03.51>, accessed 10.01.2022.

7 *Ibidem*, p. 52.

given the cultural hybridity of Oklahoma where Harjo grew up and New Mexico where she was educated in the 1960s and 1970s, this community necessarily includes non-natives. This also raises the author's specific political engagement to a universal level. Namely, we are facing her struggle to express her repressed subjectivity and her need to share the meanings and values of freedom by locating herself within this diverse cultural and historical community. As Navarro argues,

[f]rom an early age, Harjo has felt a powerful longing to constitute herself as a political and cultural subject based on a commitment to being faithful to the past by looking at the shadowy areas of personal memory [...] Furthermore, her awareness of her finitude as a subject has anchored her to the conviction that meaning emerges from bearing witness to both one's personal pain and the pain of being human [...] By remembering, Harjo allows the process of healing to grow [...] She acknowledges her past because it enables her to shape her present. For Harjo, accepting and eventually transforming her past pain shares the mythical characteristics of a metamorphosis process, whose value resides in the fact that the pain no longer dominates the present [...] This is a pivotal aspect, since it makes it possible for the individual [...] to not be conditioned by traumatic experiences throughout their life, but rather cultivate values and attitudes that reach beyond the consequences of trauma.⁸

This interpretation of the memoir is directly related to our choice to interpret the title of *Crazy Brave* through the indigenous meaning of the noun "brave," referring to a young fearless man, but we also refer to the literary term "heroine." There are not many heroines in conventional historical prose that assigns these narrative spaces primarily to male characters. As a result, the title can be understood as strong resistance to patriarchal script and the internalization of patriarchy in Indigenous culture, which does not recognize hierarchies but relies on reciprocity and balance of relations. Because the title itself already shows the inconvenience of the convention, i.e. this heroine found herself where she has no place in the Western tradition, the adjective "crazy" is naturally associated with her endeavor – her wanderings in the cruel spaces of poor Oklahoma and crime-ridden Southwest, her forced departure from the family home in early teens, and inclusion in the society of radically oriented artists and activists. Her dreams and efforts to constitute herself as a writer of indigenous origin and fighter for indigenous rights must have seemed hopeless.

Her existence as an artist in the function of this struggle, Harjo places in a metaphorical framework of birth:

As I struggled through the birth canal, I saw myself as a warrior with a weapon in my hand. I saw the slaughter, a battlefield of fallen comrades. I decided then to take as many enemies with me as possible. I went down, drowning in blood, still fighting. This vision could have been a memory curled in my DNA. The story of my grandfather Monahwee and the people at the Battle of Horseshoe Band was horrific and it made a deep groove in the family and tribal memory.⁹

Harjo insists that she was born for healing: "I was entrusted with carrying voices, songs, and stories to grow and release into the world, to be of assistance and inspiration. These were my responsibility."¹⁰ Yet, she knows that she is not alone, that we each have our functions in the world we inhabit, "our own individual soul story to tend,"¹¹ but that "[a] story matrix connects all of us."¹² Her opening words point to our personal responsibility for the struggle.

Once I traveled far above the earth. This beloved planet we call home was covered with an elastic web of light. I watched in awe as it shimmered, stretched, dimmed, and shined, shaped by the collective effort of all life within it. Dissonance attracted more dissonance. Harmony attracted harmony. I saw revolutions, droughts, famines, and the births of new nations. The most humble kindnesses made the brightest lights. Nothing was wasted.¹³

⁸ *Ibidem*, p. 53.

⁹ Joy Harjo, *Crazy Brave: A Memoir*, New York-London, Norton, 2012, p. 28.

¹⁰ *Ibidem*, p. 17.

¹¹ *Ibidem*.

¹² *Ibidem*, p. 28.

¹³ *Ibidem*, p. 10.

Crazy Brave is divided into four chapters, “East,” “North,” “West,” and “South,” which relate, relatively chronologically, her early childhood with a drunken father and womanizer, living with a white stepfather who abused his wife and her four children, Harjo being the eldest, compulsory Christian schooling, first year at the Institute for American Indian Art (IAIA) in Santa Fe, first love, leaving the Institute, returning to Oklahoma and the birth of her son, returning to New Mexico, becoming an activist, meeting the father of her second child, indulging in alcohol and drugs, and finally escaping the trap of hopelessness through art. All this time was burdened with pronounced material poverty, but a spiritual wealth smoldered parallelly and prevailed in the last pages.

The meaning of the memoir’s structure lies in the indigenous understanding of the circularity of time and space, symbolized by the image of a circle representing the “four sacred directions,” i.e., east, north, west, and south. This sacred circle also represents wholeness and, thus, goodness, health, truth, and beauty, though not necessarily in this order or any hierarchical regime, because these four dimensions of life imply each other. The narrative will guide us through the meaning of the sacred circle, i.e., the balance of spiritual, cognitive, physical, and emotional life. The East in this work is marked as the “direction of beginnings,” the North as the “place where difficult teachers live,” the West as the place of “ends,” and the South as the place of “liberation.”

East, the place of sunrise signals the birth of a new day, but also the direction leading to the Mississippi banks and the Creek homeland. “East is how the plants, animals, and other beings orient themselves for beginnings, to open and blossom. The spirit of the day emerges from the sunrise point. East is also the direction of Oklahoma, where I was born, the direction of the Creek Nation.”¹⁴ The author immediately instructs us that the anchoring of her spirit, creativity, and activism is determined in the lap of her people. Harjo begins by recalling how, as a child, she drove in her father’s Cadillac in which they listened to jazz on the radio, and assumes:

My rite of passage into the world of humanity occurred then, through jazz. The music was a startling bridge between familiar and strange lands. I heard stomp-dance shells, singing. I saw suits, satin, fine hats. I heard workers singing in the fields. It was a way to speak beyond the confines of ordinary language.

I still hear it.¹⁵

This memory reminds of Whitman’s poem “I Hear America Singing.” However, although Whitman hears “varied carols,”¹⁶ celebrating the diversity of crafts that built American society after the Civil War, he forgets that the Indigenous heritage also contributed to the diversity. Harjo emphasizes that her Creek people equally contributed to the development of the southeastern culture, as did the French and Irish immigrants, African Americans, and Chicano peoples, wherefrom the terms Creole, Cajun, and Isleño. Everyone brought with them only what they could carry, and when it comes to her tribe these are sacred stories. Although different, all these peoples “wanted the same thing: land, peace, a place to make a home, cook, fall in love, make children and music.”¹⁷ Thus, jazz, Harjo explains, was born from the musical feeling of these cultures and is heard in the traditional Indigenous stomp dance, which involves strong kicks to the ground and the loud clatter of shells tied around dancers’ legs.

The possibilities the diversity offers makes Harjo remember a story about a world that existed long before this and where everyone was happy because everyone had enough, except the tribal trickster rabbit who could not help breathing life into a man of clay and teching him to want more. The story is a metaphorical picture of the development of civilization at the expense of the destruction of nature.

Rabbit showed the clay man how to steal a chicken.

The clay man obeyed [...]

Then it was land and anything else he saw.

His wanting only made him want more.

¹⁴ *Ibidem*, pp. 11-12.

¹⁵ *Ibidem*, p.14.

¹⁶ Walt Whitman, “I Hear America Singing,” *Poetry Foundation*. <https://www.poetryfoundation.org/poems/46480/i-hear-america-singing>. Accessed 29.01.2022.

¹⁷ *Crazy Brave*, pp. 15-16

Soon it was countries, and then it was trade.
 The wanting infected the earth.
 We lost track of the purpose and reason for life.
 We began to forget our songs. We forgot our stories.
 We could no longer see or hear our ancestors,
 or talk with each other across the kitchen table.
 Now Rabbit couldn't find a drink of fresh water.
 The forests were being mowed down all over the world.
 The earth was being destroyed to make more, and Rabbit had
 no place to play.
 Rabbit's trick had backfired [...]
 but when the clay man wouldn't listen,
 Rabbit realized he'd made a clay man with no ears.¹⁸

Harjo's childhood was marked by enmity and struggles. Her drunken father used to beat the family and leave them for the Christmas holidays. However, bright among her memories is the moment when her mother recorded her first song, "Weeping Willow." She invited friends around her kitchen table and put a gramophone needle on spinning vinyl. This is the image from which one of Harjo's most famous poems emerged – "Perhaps the World Ends Here." Now Harjo wanted to make music herself because she imagined that "you could hold music in your hands. It was like holding a spinning world."¹⁹

Harjo now follows the moments that testify to her growing awareness of her creativity, her childish musings, listening to the stories of winds and birds, and the first sketches she made. Her attention to music also determined her attitude towards words, especially English, which started getting sense when "the letters became sounds and sounds became stories and poems."²⁰ From now on she used to spend more time in the town library in which "[e]ach book was its own matrix and contained a world you could carry in your hands,"²¹ while poetry appeared as "singing on paper."²² For her eighth birthday her mother bought her a book that became Harjo's first possession – Louis Untermeyer's *Golden Books: Family Treasury of Poetry*. In these particularly important moments of her formation, Harjo was delighted with Elizabeth Bishop's "The Fish," Blake's "The Tigar," Emily Dickinson's "I'm nobody! Who are you?", and Lewis Carroll's "The Crocodile".

The image which opens the second part of the memoir is dominated by coldness and loneliness North, which is "the direction where the difficult teachers live," is also "the direction of cold winds. The color is white, sharp and bare. It is the direction marked by the full moon showing the way through the snow. It is prophecy."²³ We see Harjo fighting to understand herself and receive love and care. Intertwined with a tribal story about a girl who fights a water monster, we read about her stepfather's abuse and the fear that kept her awake whole nights, which she fought by studying. She became interested in all the spheres of human endeavors, which, by feeding her curiosity, helped free her spirit. She asks:

if you read and took in every book in every library of the world, learned the name of every seashell, every war, and could quote every line of poetry? What would you do with all that knowing? Would it be the kind of knowledge that could free you? Or would infinite knowledge bind you with the junky posturing of human beings who didn't appear to be that wise? And who decided what knowledge was important to know and understand?²⁴

When her stepfather forced her to attend the church evening school, forbade her to sing at home and take additional literature classes, Harjo fantasized about running away, joining hippies in Haight-Ashbury,

18 *Ibidem*, p. 29-31.

19 *Ibidem*, p. 53.

20 *Ibidem*, p. 61.

21 *Ibidem*.

22 *Ibidem*.

23 *Ibidem*, p. 67.

24 *Ibidem*, p. 92.

“a youthful tribe of people who were united in their statement of difference,”²⁵ listening to the music inspired by hallucinogens that opened wider horizons and “communication with the sacred” in “a virtual invisible realm,”²⁶ without borders. Her peers read Jim Morrison, listened to the Doors, Jimmy Hendrix, Frank Zappa, and many turned to traditional music and organized powwows. Harjo did not escape to San Francisco, but her mother, despite her husband’s will, enrolled her at the Santa Fe Institute. This institute was organized in the early 1970s on the premises of a school for sedentary children run by the Bureau of Indian Affairs (BIA). The school was transformed almost overnight into a single school for Indigenous arts. In its first phase, the institute employed idealistic and dedicated Indigenous artists, such as a pottery teacher Otelia Lolama (Hopi), a Mission Reservation painter Fritz Scholder, the famous Apache sculptor Alan Hauser, and Cherokee actor Roland Mainholtz, who taught drama. The children were inspired to create and eagerly accepted out-class responsibilities, such as maintaining the building and working in the kitchen. Harjo felt to belong to this motley unity of Indigenous artists from different tribes and began to slowly free herself from the enforced silence, metonymic for centuries of silence imposed on the natives.

We were all “skins” traveling together in an age of metamorphosis, facing the same traumas from colonization and dehumanization. We were direct evidence of the struggle of our ancestors. We heard them and they spoke through us, though like others of our generation, we wore bell-bottoms and Lennon eyeglasses.²⁷

They created art, attended cultural events, fought the legacy of violence and self-harm, and felt that they were contributing to the Indigenous cultural renaissance. “It was enough to propel the lost children within us to start all over again. We honed ourselves on that energy, were tested by it, destroyed and recreated by it,”²⁸ Harjo says. One gets the impression that this collective suffering initiated Harjo to open up and express herself creatively.

Chapter “West” is connected with “the direction of endings. It is the doorway to the ancestors, the direction of tests. It represents leaving and being left and learning to find the road in the darkness.”²⁹ When only sixteen Harjo left the Institute and moved to Tahlequah, northwest Oklahoma, together with the father of her child. They lived in the humble house of his mother, who was always angry because her son jeopardized his career by having another child. Harjo took care of her son and the adopted daughter, trying to feed and clothe them in extreme poverty, even collecting goods from the white neighbors’ trash because no one in the family had a permanent job. The hectic life killed the creativity of the young artists and the lack of income sent them back to New Mexico, where they soon parted ways. Shortly afterward, Harjo met Simon Ortiz, a famous Acoma poet. But their common life was destroyed by what she was constantly running away from, drunkenness and violence.

The last chapter, “South,” presents the author’s escape from the crisis through higher education and reconnecting with her ancestors. That is why the south is “the direction of release. Birds migrate south for winter. It is flowers and food growing. It is fire and creativity. It is the tails of two snakes making a spiral, looping over and over, an eternal transformation.”³⁰

In this part, we learn about Harjo’s service at the hospital and her efforts to graduate from the Faculty of Medicine at the University of New Mexico, which she had to give up unable to cope with the natural sciences in which she had not acquired enough initial knowledge. Harjo also started a solidarity project and turned her apartment into a safe home for women who suffered domestic violence. Such shelters did not exist at the time, especially not for indigenous women, who were not expected to deal with personal problems when their people concentrated efforts on survival.

Returning to poetry, Harjo published in students’ magazines, joined literary events, and managed to make her art visible. She felt “the English language was pleased to occupy new forms,”³¹ i.e., the syntactic forms of her mother tongue. Her early poems employed references to her origin, Creek members, landscapes,

25 *Ibidem*, p.104.

26 *Ibidem*, p. 111.

27 *Ibidem*, pp. 113-114.

28 *Ibidem*, p. 115.

29 *Ibidem*, p. 147.

30 *Ibidem*, p. 181.

31 *Ibidem*, p. 193.

animals, and tales that make her cultural background. Together they made what she calls “my tribe.” She also painted, feeling the color as the medium to her ancestors. Studying her grandmother Naomi Harjo Forster’s painting that represented two horses galloping through a storm, Harjo developed an intimate relationship with the painter, a connection she felt she would make with her grandchildren.

I began to know her within the memory of my hands as they sketched. Bones have consciousness. Within marrow is memory. I heard her soft voice and saw where my father got his sensitive, dreaming eyes. Like her, he did not like the hard edges of earth existence. He drank to soften them. She painted to make a doorway between realms.

As I moved pencil across paper and brush across canvas, my grandmother existed again. She was as present as these words.³²

Grandmother’s other painting is a copy of the famous 1838 lithograph presenting the Seminole leader Osceola, grandmother’s uncle, in a royal pose, with a rifle and an elegant feathered turban. Osceola rebelled against the U.S. racist policy of stripping individuals without a certain percentage of Indigenous blood of their tribal status. The American government pursued this policy until the second half of the twentieth century aiming to reduce the number of tribes to which it had financial obligations. Harjo identified with the personality of her ancestors, warriors who refused surrendering to injustice, who inspired her to sketch a series of modern warriors, leaders of the American Indian Movement (AIM), the Creek spiritual and cultural leaders, healers, prophets, and teachers. Harjo’s consideration of the meaning of the warrior explains her memoir’s title.

In the American mainstream imagination, warriors were always male and military, and when they were Indian warriors they were usually Plains Indian males with headdresses. What of contemporary warriors? And what of the wives, mothers, and daughters whose small daily acts of sacrifice and bravery were usually unrecognized or unrewarded? These acts were just as crucial to the safety and well-being of the people.³³

Harjo’s awareness of the existence of these people was the germ of her poetical voice. It is at this moment that she “became aware of an opening within me. In a fast, narrow crack of perception, I knew this is what I was put here to do: I must become the poem, the music, and the dancer.”³⁴ She became capable of a coherent expression about the sacred at the moment “the intricate and metaphorical language of my ancestors pass[ed] through to my language, my life.”³⁵ Poetry became the channel of healing, liberation from many accumulated fears that often turned her dreams into nightmares and inhibited daily life through anxiety and constant fatigue. This is evidenced by “I Release You,” the poem she includes in the memoir.

I release you, my beautiful and terrible
fear. I release you. You were my beloved
and hated twin, but now, I don’t know you
as myself. I release you with all the
pain I would know at the death of
my children.³⁶

As Navarro suggests, at the same moment the idea was realized that “beyond bearing witness to pain and violence, taking action is a major concern for Native American women who face countless difficulties in a historical and cultural context that excludes and at the same time appropriates indigenous cultures, values and identities.”³⁷ Embarking on the path of poetry, at the end of this memoir Harjo provides one of the most beautiful descriptions of it.

³² *Ibidem*, p. 203.

³³ *Ibidem*, pp. 205-206.

³⁴ *Ibidem*, p. 212.

³⁵ *Ibidem*, p. 226.

³⁶ *Ibidem*, p. 223.

³⁷ Navarro, op. cit., p. 57.

To imagine the spirit of poetry is much like imagining the shape and size of the knowing. It is a kind of resurrection light; it is the tall ancestor spirit who has been with me since the beginning, or a bear or a hummingbird. It is a hundred horses running the land in a soft mist, or it is a woman undressing for her beloved in firelight. It is none of these things. It is more than everything.³⁸

3. The Poet Warrior

The Poet Warrior embodies the idea that poetry as a channel of conversation with the ancestors is also a source of resistance to the oppressors. Harjo is no longer a frightened girl or tired and hungry single mother, but a recognized artist and grandmother. The years that included many struggles but also opportunities, such as collaboration with renowned artists, raised her above the personal and mundane, enabling her to live in the art world. However, “[w]hile some writers might fetishize otherworldly experiences as mystical, it’s their ordinariness in Harjo’s memoir that drew me in,” says a critic.³⁹ Experience gave her wisdom, while wisdom conditioned simplicity of expression. Over time, she learned patience and ways of teaching empathy.

As I near the last doorway of my present life, I am trying to understand the restless path on which I have traveled. My failures have been my most exacting teachers. They are all linked by one central characteristic, and that is the failure to properly regard the voice of inner truth. That voice speaks softly. It is not judgmental, full of pride, or otherwise loud. It does not deride, shame, or otherwise attempt to derail you. When I fail to trust what my deepest knowing tells me, then I suffer. The voice of inner truth, or the knowing, has access to the wisdom of eternal knowledge. The perspective of that voice is timeless. I would never have become a poet if I hadn’t listened to that small, inner voice that told me that poetry was the path, even when I had different plans.⁴⁰

Above all, experience has taught her how to write the history of her people and claim the right to their priority on a continent that, she says, forgot to live. The previous memoir provided fragments of this fight, but this book uncovers the deeper motives, causes, and more dramatic consequences of the constant repression of the Indigenous existence and culture. To this purpose, the chronological narration remains broken. The author’s voice moves freely between the past and the present, believing that the story exists inter-dimensionally. In this way Harjo creates “a spiritual map that will help us all find home.”⁴¹ Furthermore, “[o]n the line level, Harjo’s words blaze with honesty and lyricism, and nearly every sentence is a delight.”⁴² The whole narration is interwoven with the poem about “girl warrior” that marks phases of her fight against fear, for freedom, and the realization of the author’s self within her community.

The prevailing theme of this memoir is the importance of responsibility for descendants by cultivating memories and tribal stories. Therefore, the first chapter, entitled “Prepare,” given in the form of a poem, indicates that from now the writer will interpret her experiences through the prism of indigenous cosmogony. Therefore, she must thank the earth that opened her lungs and gave her breath and word that communicate with dreams, a world as ontologically valid as the tangible one understood as real. This communication will teach her that she is a long story fed by generations. Although this story is full of pain, she should accept it with gratitude as a unique ancestral trust to carry language that offers endless possibilities and the ability to heal. However, to carry this honor, one must get freed of the burden of cruelty that she, her family, and her people have endured, just as a country gets rid of old age, i.e., changes its skin while nourishing it.⁴³

Addressing her reader, Harjo defines her role as a writer. Her reader can be someone who knows her from before, is familiar with her art, or just saw her face on a portal. The reader may be at home, at the computer, on the phone, or with a notebook and pen in hand, in front of the house, in the yard, but also a homeless human, someone stopped at an artificial political border of the state in which they sought salvation, or someone trapped in some other stories. In any case, “[y]our heart beats out the human song of survival.

38 *Crazy Brave*, p. 226

39 Jane Marcellus, “Joy Harjo’s Poet Warrior Illuminates Her Journey With Words,” *Nashville Scene*, September 16, 2021, https://www.nashvillescene.com/arts_culture/books/joy-harjo-s-i-poet-warrior-i-illuminates-her-journey-with-words/article_8d55a5d4-14be-11ec-97ff-8bb0899f709f.html, accessed 12.01.2022.

40 Joy Harjo, *The Poet Warrior: A Memoir* (New York-London: Norton, 2021), p. 44.

41 W. W. Norton. “Poet Warrior: A Memoir”. W. W. Norton. <https://wwnorton.com/books/9780393248524>, accessed 12.01.2022.

42 Kirkus, “A gorgeous, compassionate memoir from one of America’s greatest living writers,” *Kirkus*, July 29, 2021. <https://www.kirkusreviews.com/book-reviews/joy-harjo/poet-warrior/>, accessed 12.01.2022.

43 *The Poet Warrior*, pp. 3-4.

You are looking for words to sustain you, to counter despair.”⁴⁴ Based on the tribal understanding of stories, Harjo finds that once spoken word continues to live dependent on the recipient. From the same point of the present from which she imagines how her word travels, the author’s thought slips into the past wherefrom the ancestors handed over responsibility to her. That is why she pays tribute to them in the chapter “Ancestral Roots.” This chapter is also given in the form of poetry. However, what looks like poetry is actually a story in which the heroine is a “girl-warrior”. This girl leaned over the edge of the sky from where she watched the blue and green world of the earth and listened to the winds rising from the earth. When the love between her father and mother was born, the Council of the Elders clothed her with the “spirit for the journey/ To enter the story, to make change./ They placed the map in her heart”⁴⁵ so that she can find them whenever she needs them.

Having established the importance of paying respect to ancestors, Harjo writes about her aunt Louie, with whom she used to visit relatives and listen to tribal stories. As a member of the Creek Council in Okmulgee, aunt Louie kept numerous artifacts and documents that date back to the time before the violent relocation of the Creek. These stories confirmed a sense of belonging in Harjo. “Everyone needs this kind of place, this feeling of kinship; without it we are lost children wandering the earth our whole lives,” Harjo says. “Even a country can be like a lost child because it may have no roots in the earth on which it has established itself.”⁴⁶ It was from Louise that Harjo learned that each story produces new stories and, taking over the role of a storyteller and transmitter of tribal knowledge, she reminds:

These times were predicted, a time in which the birds would be confused about which direction to fly to migrate, a time in which the sun would darken with pollution, a time in which there would be confusion and famine. In these kinds of times, we are in great danger of forgetting our original teachings, the nature of the kind of world we share and what it requires of us. In this world of forgetfulness, they told me, you will forget how to nourish the connection between humans, plants, animals, and the elements, a connection needed to make food for your mind, heart, body, and spirit. You were born of a generation that promised to help remember.⁴⁷

The elders are suspicious when it comes to the use of English because it does not correspond to the spirit of the old culture. They tell her to listen carefully and memorize because many robbed Indigenous culture with pencils and paper. Anthropologists materialized their sacred stories by writing and publishing them in forms that robbed them of sacredness and made them an additional source of stereotyping of the natives. Lawyers and politicians robbed the natives of the homeland with pencil and paper, kidnapped their children, and sent them to distant boarding schools where they imposed education on them. However, English for many contemporary authors is the only language as their mother tongues have disappeared with their last speakers. They understand English as a language of resistance that makes indigenous knowledge accessible to new audiences, as evident in the anthology Harjo edited with Bird – *Reinventing the Enemy’s Language*.

Time is a complex phenomenon in Indigenous cultures. It is not conceived as linear but as a circular flow, so that something understood to have happened in the past does not, in fact, stay in it, but exists parallel with the present world. “Life never goes in a straight line in our Native communities,” says Harjo. “[S]omeone might tell a memory that would bring everyone together in tears and laughter, or the memory of someone passed would rise up in that song.”⁴⁸ Thus, when the elders send the girl warrior on a mission to understand that this world is equally good and evil and that one cannot exist without the other, they light up the memory of the tragic relocation of her tribe in the 1830s, when President Andrew Jackson approved the Removal Act (1830) and when the so-called Five civilized tribes, Creek, Choctaw, Cherokee, Chickasaw, and Seminole, were forcibly expelled from their homelands east of Mississippi to the Indian Territory, nowadays Oklahoma. Harjo narrates how her distant ancestor Monahwee, Creek leader, opposed this illegal act and together with the famous Tecumseh participated in negotiations with whites, but how it was all in vain because Jackson’s army killed hundreds of his followers. The tribe lost the battle because they “did not have the numbers, guns, or laws to stand up to the immigrants who believed that everything of the earth was given to them because

44 *Ibidem*, pp. 4-5.

45 *Ibidem*, p. 10.

46 *Ibidem*, p. 11.

47 *Ibidem*, pp. 13-14

48 *Ibidem*.

they were God’s chosen people.”⁴⁹ Half of those who set out on the “Trail of Tears” were killed by disease, hunger, cold, and sadness for home. However, the dignity of her ancestor is healing. Harjo argues that history lives in us even though we are not aware of it, and that courage is transmitted generationally because it simply has to find a place to live. In this sense, death does not break ties between family members. On the contrary, from one member to another the story is transmitted interdimensionally, because “[a] family is essentially a field of stories.”⁵⁰ This interdimensionality allows her reader to also occupy the space of this memoir. Therefore, Harjo concludes that “[t]ime is a weave, like a DNA spiral moving within, through us, and around us. It is always changing.”⁵¹

One of the first poetic influences on Harjo was Creek poet and journalist Alexander Posey, the founder of the first tribal newspaper *Eufala Indian Journal*. She learned from him about many white laws aimed at destroying indigenous culture, such as the 1887 Dawes Act, also called the Allotment Act, which was probably one of the most destructive federal resolutions. This law expected the natives to understand their sacred land as private property, which was impossible for many. The natives had to repay their plots in 25 years, yet many failed to do so because the allotted land was not fertile enough to secure a livelihood from agriculture. The process often ended tragically, the land was sold cheaply to whites, which gradually led to the collapse of tribal governments and the tribes altogether, especially after the Urban Relocation Program of the 1950s. Posey’s poem “Assured” strongly affected the young poet, yet Harjo imagines how younger artists and her grandchildren might experience it, “taking this poem to heart when the future doesn’t feel so assured. In the poem, we all stand up in the flickering of life that can only happen with dark and bright, pain and rest, wrong and right, and the worst and the best.”⁵² Harjo knew about Posey because he was her relative. However, the other school children never had a chance to meet native authors: “We only appeared in the story field as hunted by the U.S. Cavalry, romanticized as speakers of short syllabic words of simple truths, or inspirers of fashion in the beads and bandanas of hippies. We were not poets.”⁵³

Harjo constantly misses the metaphorical language of old narrators that enchanted the soul and opened windows of mystery and knowledge that did not depend on an artificial tongue.

Girl-Warrior was lonely
For the poetry-talk of the Old Ones.
They spoke in metaphor,
A way of language that alerted her imagination
To the presence of mystery
Where there was always a light on in the mica windows
Of her soul’s house
Where knowledge did not depend on words
Of faulty human languages.⁵⁴

Although the embryo of her poetic mission was now born, Harjo first had to remind herself of the internal maps of her being. She has already made the map in the previous book, but now she is adding the direction of the center:

East: A healer learns through wounding, illness, and death. North: A dreamer learns through deception, loss, and addiction. West: A musician learns through silence, loneliness, and endless roaming. South: A poet learns through injustice, wordlessness, and not being heard. Center: A wanderer learns through standing still.⁵⁵

Then she asks herself: “What do I do with this overwhelming need for justice in my family, for my tribal nation, for those of us in this country who have been written out of the story or those of us who appear

49 *Ibidem*, p. 16.

50 *Ibidem*, p. 18.

51 *Ibidem*, p. 19.

52 *Ibidem*, p. 41.

53 *Ibidem*, p. 43.

54 *Ibidem*.

55 *Ibidem*, pp. 45-46.

to be destroyed or perverted by false story?”⁵⁶ At this point she is reminded that indigenous peoples are not the only victims of an imposed story and relates about an African-American boy who was killed in a park while playing with a plastic gun. Thus, if she wants to meet her mission, Harjo will write for the betterment of all the oppressed.

Then speak.
Grow poetry in the debris left behind by rage.
Plant so there is enough for everyone to eat.
Make sure there is room for everyone at the table.
Let all of us inhabit the story, in peace.⁵⁷

Having placed such high demands on her poetry, the author wonders if she is capable of achieving them, remembering the moments in her life when she could not convey in verse the perceived beauty, delicacy, or ruthlessness of the materialized reality. Her ancestors' endurance comes as help and is embodied in her distant grandfather Henry Harjo who took part in the great migration to Oklahoma, witnessed the emergence of the Wild West, got converted to Christianity, served as a priest in the Baptist Church, which he made a new space for ceremonies, worked as a humanitarian and opened many homes for abandoned children. Harjo dedicates to him her poem “How Love Blows through the Trees,” which contains the verse: “That love is the bridge that will cross the river home.”⁵⁸ Similarly, Harjo did not simply reject the Christian religion but saw it as another potentially sheltering story. She went to church attracted by the sweets given to children there and loved to sing in the choir and listen to stories. Belonging to the generation of natives who could seldom afford books and at best owned only an English dictionary and the Bible, she enjoyed the psalms as songs of love and hope, imagining they were written by a people similar to the Creek, who were shepherds like Navajos, and respected the land from which they lived. However, Harjo could not accept the threats of hell and wondered why only people of a certain denomination go there if God created everything, which reminded her of school clubs she could not attend because she was Indigenous. In her childish rebellion, she decided that if her mother cannot go to paradise, she would never want to go there. Finally, believing that it is our moral responsibility to accept the world made of diversity, Harjo left the church. “There is no one way to God,” Harjo says, “no one correct spiritual path, no one way to write poetry. There is no one roadway, no one-way Bering Strait, no one kind of flowering plant, no one kind of tiger, no one way to knowledge. Diversity characterizes this planet, this galaxy, this universe.”⁵⁹

In the second part of the memoir, Harjo talks about the need to build a ritual for herself with her women relatives. Women are cultural teachers in indigenous societies. She learned from them that every seven years there is a change, a new birth. Number seven, along with the four sacred directions, includes the spaces below, above, and within that make up the completeness. That is why at a young age, when we still do not have the strength and knowledge to deal with our own nature, we need someone to guide and provide us with a stable basis for the ceremony so that our ignorance would not destroy us and others. Harjo herself did not have this kind of support, and now she is trying to create it in her imagination: “Ritual creates belonging. We are all in a ritual marked by sunrise, daylight, sunset, night, and moon phases. We also move within the ritual of the changing of seasons, either fall, winter, spring, and summer, or dry and rainy seasons. Our cultural practices are arranged according to these earth rituals.”⁶⁰ In the Creek tradition, adolescence is a period of learning and celebration. Ceremonies teach the basics of tribal wisdom, which the author states in Creek: *vkvsvmkv* – fire of spirituality, *emetvl’hvmke* – community, *eyasketv* – modesty, *vrakkueckv* – respect, *fvccetv* – integrity, *emenhonretv tayat* – faith, *hoporrenkv* – continuous learning, *en’homahtetv* – leadership. She learned these wisdoms from her grandmother, who was a passionate storyteller and told stories as if they were plants to be planted: “it seemed the stories needed planting and I was the only fertile place for them to continue.”⁶¹ This female family line of cultural heritage is embodied in the image of an iron pot that her distant grandmother took with her from her original homeland and which was inherited by

⁵⁶ *Ibidem*, p. 46.

⁵⁷ *Ibidem*, p. 47.

⁵⁸ *Ibidem*, p. 55.

⁵⁹ *Ibidem*, p. 56.

⁶⁰ *Ibidem*, p. 75.

⁶¹ *Ibidem*, p. 85.

every young woman in the family. Her mother planted flowers in it, while Harjo uses it to plant stories for her grandchildren. For the elderly, every activity was imbued with a ritual sense of existence, so songs and stories can be rituals for generations to come, which will always return to the heart of their culture, “bearing libraries on the winds.”⁶² This is followed by a poem depicting a growing-up ceremony, representing the elders sitting around a fire and advising the Poet Warrior that her thoughts of cultural responsibility are always clear.

The third part titled “A Postcolonial Tale” is mostly devoted to Harjo’s time in Santa Fe. Here we learn more about the people she met there and the impact they had on her. Her closest relations seem to be the poetess Gloria Bird and her husband Harold Littlebird, a Laguna potter, with whom Harjo discussed the injustice of the establishment and the injustice to Mother Earth in fear that materialistic civilization would lose its balance and the Earth would turn against humans. Although they lived in urban areas, they were “not the confused, worn-out trope Indians caught between two worlds, but committed artists rooted in our individual tribal nations.”⁶³ Harjo started hanging out at the Kiva Club, which the indigenous students turned into the headquarters of their resistance. There she flourished, inspired by the works of Simon Ortiz, Leslie Marmon Silko, Galway Kinne, Anne Waldman, and Alva Mae Benson, among others. However, these young people were constant police targets and regularly stalked in front of “Indian” pubs. To practice their tribal rituals, they began to organize night gatherings outside the cities.

We came out here to be us, our laughter, our wounding, our happiness, our fighting, our primitive selves, our boarding school selves, our blanket-ass Indian selves, our stomp-dance shell-shaker selves. We came out here so we could be and so what if we party little too much, if we love little too thick, if we sing a little too loud, if we use our history books to build the fire, so what if we come out here to be renewed by stars, fire, and friends – so what.⁶⁴

One of the most important teachers in Harjo’s youth was Kiowa artist Navarre Scott Momaday. Like him, she approached poetry from the visual arts and storytelling tradition. The storytelling rituals place the speaker in an intimate relationship with the country and the people. She says:

I believe every poem is ritual: there is a naming, a beginning, a knot or questions, then possibly revelation, and then closure, which can be opening, setting the reader, speaker, or singer out and back on a journey. [...] And when I trust my voice to go where it needs to be, to find home, it returns to where it belongs, back to the source of its longing.⁶⁵

So does wisdom. It can sometimes be clothed in the printed word, but it lives in its greatest wealth when it is spoken and when embraces the place on earth on which it lives. To explain the importance of the narrator, Harjo recounts how the Russians nearly exterminated the Alaskan Sugpiat tribe. However, a Tlingit boy in love with a Sugpiat girl learned the songs of her tribe and passed them on to his own. A whole century later, Tlingit singers came to the Sugpiats to give them their songs that survived thanks to love. Momaday songs, carried by the tribal spirit, also live from love and assertiveness. Every Indigenous gathering, ritual, or ceremony begins with acceptance. Harjo reproduces “The Delight Song of Tsoai-talee” whose each verse begins with the affirming “I am” and continues with the singer’s identification with various life forms.⁶⁶

Meridel Le Sueur was Harjo’s “literary grandmother” and mentor. Because of her open disagreement with American politics and her affiliation with the Communist Party, Le Sueur’s books were banned throughout the States, she was spied on by the FBI and especially targeted during the McCarthy era. In the 1970s, feminists brought her back to the literary scene. Harjo calls her novels “nounless novels” and wrote a theatrical screenplay based on her novel *The Girl*. However, the drama was never performed. Once when Harjo was a jobless single mother, Le Sueur sent her a \$100 check. Harjo communicated regularly with the elder author who warned her that popularity could be dangerous: “You cannot stake a life based on fleeting standards set by a fickle populace. She told me not to be dismayed in situations where I present and speak

62 *Ibidem*, p. 88.

63 *Ibidem*, p. 103.

64 *Ibidem*, p. 121.

65 *Ibidem*, p. 178.

66 “Tsoai-talee” is Kiowa name for a sacred Wyoming rock and means “bear’s lodge.” The Black Hills settlers renamed it Devil’s Tower.

and am disregarded because men do not listen to female voices.”⁶⁷

Another important influence was the Caribbean-American author and feminist Audre Lorde, whose poems Harjo used “as maps, the way some of our indigenous peoples used songs for star maps.”⁶⁸ They taught her how to move through a land of the wonderful diversity that exists behind the curtain of the perverted reality of racial and gender hatred. She often attended Lorde’s readings.

To hear poetry in person is to experience poetry as it is traditionally meant to be experienced, that is, you feel it breathe and experience how it travels out dynamically to become part of the winds skirting the earth, even as we inhale and take the words into our bloodstreams. To speak is to bring into being. Poetry can bring rain, make someone fall in love, can hold the grief of a nation. Poetry is essentially an oral art whose roots are intertwined with music and dance.⁶⁹

Harjo’s favorite Lorde’s poem is “A Litany for Survival,” which she quotes. Harjo relates that Lorde taught her that there is no boundary between the being of a poet and that of a mother and mistress because these are all roles of warriors. Her wise songs advise that the search for justice and knowledge never stops and that she must write so that no feeling will be forgotten. Of other American influences, Harjo mentions Andrienne Rich, Walt Whitman, and Langston Hughes. They helped her to keep to “[t]he spiritual path that sometimes appears dim in the smoke of historical deception.”⁷⁰

At this time the young indigenous artists became increasingly passionate about postcolonial literature. Harjo was inspired by the poetry of Ghanaian poet Kofi Awoonor and Ugandan writer Okot p’Bitek, who wrote from the traditions of their peoples and were actively committed. Among early influences, she also discusses Garcia Lorca, whose “poems sparked like desert plants.”⁷¹

In the fourth part of the book, “Diamond Light,” Harjo describes her work as a professor of literature and creative writing at the Institute of American Indian Art, University of California, Los Angeles, and then at the University of Arizona, which she had to leave because of the prejudices whose image of a poetess she did not fit. Specifically, the head of the department called her a “primitive poet,” allegedly because of the “rough simplicity of my poetry.” However, she was not discouraged, feeling that writing was an “opening in which I could hear my ancestor speaking, in which I knew we were cared for no matter my inadequacies or failings.”⁷² She experienced similar racist and misogynistic attacks in Boulder, Colorado, where she realized that she got a university position only because it was politically correct and she was attractive.

Jazz musician Russel Moore inspired Harjo to play the saxophone. She performed with various Indigenous jazz bands, the musicians who broke the walls of racism and so much influenced their contemporaries that today the Indigenous population has the highest percentage of jazz musicians.⁷³ This can be best seen in the Kongo Square of New Orleans, “the mythical navel cord place of the birth of jazz.”⁷⁴ This square was once a village of the Creek Houme tribe. Harjo says that this was a meeting place for many tribal groups from the southeast, including African and European music lovers who found “the meaning in the beat, the flight in the song, and always the food wrapped in cloth and gourds, and the romantic potential walking about in those gatherings. This world of origins and peoples lived in the fat sound of Jim Pepper’s wild and brilliant tenor saxophone.”⁷⁵ Pepper created a synthesis of jazz, blues, and old religious chants sung while consuming peyotes and stomp-dancing. These performers are also Harjo’s musical ancestors.

Whenever she would faint, the poetess would be visited by the imagined Council of Elders, who advised her to involve her spiritual gift in everything she was doing. Therefore, in the light of *The Poet Warrior*, which is mostly dedicated to cultural workers from her youth, Harjo’s fifth chapter is entitled “Teachers.” She says:

67 *The Poet Warrior*, p. 169.

68 *Ibidem*, p. 174.

69 *Ibidem*, p. 174-175.

70 *Ibidem*, p. 201.

71 *Ibidem*, p. 142.

72 *Ibidem*, p. 134.

73 *Ibidem*, p. 136.

74 *Ibidem*, p. 137.

75 *Ibidem*.

Everyone is a teacher. You are a teacher to someone else. There are my teachers: these poems and songs, these poets and musicians, these relatives, and those who stand against as enemies to test. These are my teachers: these healers, these healed and broken. I have stood and I have fallen in this story field. I have chased an attacker who was killing a gay man, through the streets of New York City, have read poetry in the coffee plantations of Central America with Claribel Alegria, even as I have found my legs to stand after a rape.⁷⁶

4. Conclusion

Harjo's memoirs are stories of continual resistance to injustice in the form of creative expression, visual art, music, and literature. Already their titles, *Crazy Brave* and *The Poet Warrior*, insist on her passionate struggle to persevere in survival – as an individual, a member of the community, and an artist. The communities within which we view Joy Harjo take on a wide range of forms. She is a daughter, granddaughter, sister, cousin, friend, colleague, mistress, wife, mother, gas station worker, nurse, professor, artist, and grandmother. However, we also find her with creators who enabled both the survival and recognizability of Indigenous art and thought. These relations participated in the creation of her unique voice, and their simultaneity is masterfully orchestrated in the memoirs. In the larger picture, apart from helping her to emancipate herself from the legacy of private and social abuse, these memoirs also spread the knowledge about the struggle of the unjustly condemned communities dealing with historical trauma. Finally, taking away the power of storytelling from the colonizer, the memoirs offer acquaintance with an alternative way of understanding the past that would otherwise remain unknown. Reviving this past through indigenous storytelling, which combines retrospective prose and poetry, the author establishes indigenous truth and cognitive methods as equally valid in the modern world.

Bibliography:

Harjo, Joy, *Crazy Brave: A Memoir*, New York & London, Norton, 2012.

Harjo, Joy, *The Poet Warrior: A Memoir*, New York & London, Norton, 2021.

Kirkus, "A gorgeous, compassionate memoir from one of America's greatest living writers," *Kirkus*, July 29, 2021, <https://www.kirkusreviews.com/book-reviews/joy-harjo/poet-warrior/>, accessed 12.01.2022.

Marcellus, Jane, "Joy Harjo's Poet Warrior Illuminates Her Journey With Words," *Nashville Scene*, September 16, 2021, https://www.nashvillescene.com/arts_culture/books/joy-harjo-s-i-poet-warrior-i-illuminates-her-journey-with-words/article_8d55a5d4-14be-11ec-97ff-8bb0899f709f.html, accessed 12.01.2022.

Methot, Suzanne, "Joy Harjo and Gloria Bird. Reinventing the Enemy's Language: Contemporary Native Women's Writings of North America," *Quill & Quire* 63, no. 9/09, 1997, <https://libproxy.uco.edu/login?url=https://www.proquest.com/trade-journals/reinventing-enemys-language-contemporary-native/docview/235640190/se-2?accountid=14516>, accessed 03.01. 2022.

Nagle, Mary Kathryn, "Joy Harjo's Wings – A Revolution on the American Stage," in *Joy Harjo, Wings of Night Sky, Wings of Morning Light*, Middletown, DC, Wesleyan University Press, 2015.

Navarro, Carmen García. "Joy Harjo's Poetics of Memory and Resilience." *ATLANTIS Journal of the Spanish Association of Anglo-American Studies*, 41.1 (June 2019): 51-68. DOI: <http://doi.org/10.28914/Atlantis-2019-41.1.03>.

Norton, W. W., "Poet Warrior: A Memoir". W. W. Norton, <https://wwnorton.com/books/9780393248524>, accessed 12.01.2022.

Weaver, Jace, *Other Words: American Indian Literature, Law, and Culture*, Norman, University of Oklahoma Press, 2001.

Whitman, Walt, "I Hear America Singing," *Poetry Foundation*, <https://www.poetryfoundation.org/poems/46480/i-hear-america-singing>, accessed 29.01.2022.

Wilkinson, Elizabeth, "Crazy and Brave Memoir Resonates," *Star Tribune*, Minneapolis, Minn, 08 July 2012,

<https://libproxy.uco.edu/login?url=https://www.proquest.com/newspapers/crazy-brave-memoir-resonates/docview/1024154651/se-2?accountid=14516>, accessed 24.12. 2021.

Živković, Dragiša, ur., *Rečnik književnih termina*, Beograd, Nolit, 1984.

⁷⁶ *Ibidem*, p. 164.

What's So Funny about That? – Deconstruction of a Joke

Alina-Paraschiva Popa, I, LEPC
Coordinator: PhD Professor Elena Bonta

1. Introduction

What makes us human, among many other things, is our ability to feel and display a wide range of emotions, from sadness to cheerfulness, from anger to peacefulness. However, at the top of my list, I would place our ability to create, understand and enjoy humour. As Raskin asserts, “a good sense of humour is one of the most gracious qualities one can have. It is friendly, warm, attractive. The ability to see fun in things, the ability to make your fellows laugh, are traits that we greatly admire.”¹

We all love a good laugh...or do we? We are human and humour is a human characteristic, but our reactions to humorous situations may vary from bursting into laughter, merely smiling, to sometimes frowning or not reacting at all. The same joke, which is the most common type of humour, can cause various effects on an audience, depending on various factors, such as sense of humour, state of mind, cultural and social background etc.

2. Defining concepts

When we turn to dictionaries in search for definitions regarding humour, we find ourselves moving in circles: humour is defined as “the ability to find things funny”², and funny means “humorous, causing laughter”³. So, do we laugh because something is funny, or is something funny because we laugh? Due to the complexity of both, humour and human nature, it is difficult, if not impossible, to accurately define the concept of humour, with all its aspects, forms, functions and variables.

Kuipers describes humour as “a form of communication, a question of taste, a marking of social boundaries.”⁴ According to Amir, humour is “the contemporary umbrella term we use to refer to the comic and its cognates”⁵ and *Encyclopedia of Humor Studies* tells us that it “can be used as an ice breaker in awkward situations or among strangers, and generally acts as a social lubricant.”⁶

Most of the times, we do associate humour with laughter, as a physiological response, but we must consider, as Phillip Glenn did, the fact that laughter is multidimensional and it may serve many purposes: “In its ability to display affiliation, friendliness, or even intimacy, laughter plays an important role in the creation and maintenance of interpersonal relationships. It can also serve to mock, deride, and belittle others, when it is the laughter of cruelty and triumph.”⁷

Narrowing down the sense, we feel that jokes, a particular form of humour, are, to some extent, a bit easier to define. Jokes are *humour pills* designed to produce laughter, as a main effect. They are a social phenomenon, telling “the stories of the society that created or uses them.”⁸ A joke is “[...] a relatively short narrative, meant to amuse and be funny, that contains a punch line.”⁹ We cannot analyse jokes without considering the act of joking, which is, according to Bonta, “a semiotic practice at the level of casual conversation”¹⁰, with the intention to create a feeling of enjoyment, to enliven casual conversation, to express some form of resistance etc.

1 Raskin, Victor, *Semantic Mechanisms of Humor*, Dordrecht, D. Reidel Publishing Company, 1985, p.11

2 <https://dictionary.cambridge.org/dictionary/english/humour>, accessed August 16, 2022.

3 <https://dictionary.cambridge.org/dictionary/english/funny>, accessed August 16, 2022.

4 Kuipers, Giseline, *Good Humor, Bad Taste. A Sociology of the Joke*, Berlin, Mouton de Gruyter, 2006, p.35.

5 Amir, Lydia, *Philosophy, Humor, and the Human Condition*. Taking Ridicule Seriously, Cham, Palgrave Macmillan, 2019, p.73.

6 Attardo, Salvatore (ed.), *Encyclopedia of Humor Studies*, Los Angeles, Sage Publications, 2014, p.221.

7 Glenn, Phillip, *Laughter in Interaction*, Cambridge, Cambridge University press, 2003, p.1.

8 Sover, Arie (ed.), *The Languages of Humor. Verbal, Visual, and Physical Humor*, London, Bloomsbury Academic, 2018, p.2.

9 Berger, Arthur Asa, *Blind Men and Elephants. Perspectives on Humor*, London, Routledge, 2017, p.22.

10 Bonta, Elena, “Semiotic Practices within the Framework of Social Semiotics” in *Semiotics Beyond Limits*. Proceedings of the First ROASS Conference, Bacău, Alma Mater, 2006.

3. Humour, humour everywhere

“There is no escaping humour and there is no subject, whether it be sex, marriage, politics, religion, education, work, sports- you name it- that has not been ridiculed, joked about, and used and abused one way or another, as grist for someone’s comic militancy.”¹¹ As I have mentioned already, humour is a very complex phenomenon, identifiable in various contexts and manifestations.

3.1. Humorous genres

Having in mind their means of expression, as a criterion, we can identify the following genres:

- *Verbal humour* (expressed orally or in writing): jokes, humorous insults, puns/wordplay, anecdotes, sarcasm, irony, misunderstanding, exaggeration etc.
- *Visual humour* (in magazines, on walls, on buses): caricatures, graphic drawings, cartoons etc.
- *Physical humour* (expressed in body language): slapstick, clown acts etc.

They all have a rich history and are culture-based (coming from folk humour, developed in various communities around the world) and, due to New Media, through social networks, they will resist and flourish.

3.2. Theories on Humour

There are many theories on humour, suggesting that the subject has been taken seriously by researchers in the field, but none of these theories is considered exhaustive because they only deal with aspects of the concept of humour. Here are some of the most important theories, presented in brief:

- *Superiority Theory* (we laugh about the misfortunes of others, every humorous situation has a winner and a loser)
- *Relief Theory* (seen more as a theory of laughter; through laughter, we release energy and tension)
- *Incongruity Theory* (two objects are presented through a single concept or “frame”- the way something is presented to the audience; this influences the choices that the audience make about how to process the information-as the joke progresses, we realize that the concept applies to only one of the two objects)
- *SSTH -Script-based Semantic Theory of Humour* (focuses on the use of linguistic scripts or “frames”; a “funny” text is compatible fully or in part with two scripts)
- *GTVH -General Theory of Verbal Humour* (more developed than any other theory by Raskin and Attardo; the two scripts with which the text is compatible are opposite)
- *The Benign Violation Theory* (humour occurs when three conditions are met: 1. A violation occurs; 2. The situation is benign; 3. They occur simultaneously.)

4. Jokes, seriously

It is a bit ironic to look at jokes from a serious perspective; after all, jokes are meant to induce gaiety, not gravity. Nevertheless, we are still curious about what makes us laugh or smile, just like children, who are willing to destroy their favourite toy in order to understand how it works. We usually laugh at good jokes. However, what qualifies as a good joke? Personally, if I come across a joke that I am looking forward to sharing with at least one other person, I consider that joke to be good.

4.1. Elements of a (good) joke

When we tell jokes, we expect the audience to react properly. We expect laughter, smiles or verbalized reactions, such as “That’s so funny!” or “OMG”. No joke teller wants to hear “I didn’t get that!” or “That’s not funny at all!” As Kuipers says, “Very few things are more painful than an attempt at humour that is not appreciated by those listening.”¹²

What counts as a good joke differs from group to group, from person to person, from moment to moment. It is also a question of taste and sense of humour. For example, I quite enjoyed the joke below, but I am certain that it is not evaluated as a good joke by everyone else:

An invisible man married an invisible woman. I’m not sure what they saw in each other. Their kids were nothing to look at, either.

Mathematically speaking, we could present the elements of a joke as in the equation: CONTENT +

¹¹ Berger, Arthur Asa, *An Anatomy of Humor*; London, Routledge, 1993, p.1.

¹² Kuipers, Giseline, *Good Humor. Bad Taste. A Sociology of the Joke*, Berlin, Mouton de Gruyter, 2006, p1.

DELIVERY = EFFECT, where the effect, which stands for reaction from the audience, comes from the sum of the content (set-up and punch line) and the delivery (the technique and the style of the joke teller). If the content of the joke is faulty or the delivery is poor, the effect will not be satisfying.

Analysing the content of the joke provided above, as an example, we identify the following elements:

- the **set-up** (presents the situation in which the events of the narrative develop):
An invisible man married an invisible woman.
- the **punch line** (the unexpected twist at the end of the text; justifies and rewards the set-up):
I'm not sure what they saw in each other.
- a **second punch line** (usually, a joke has one punch line, but sometimes, we can speak of a strategy named "topping the joke"¹³, which means enhancing the comic idea as much as possible):
Their kids were nothing to look at... either.

4.2. The 5W and an H of a joke

I have tried to answer the question "what is a good joke?" in the previous section of the article and the conclusion is that, due to the extremely subjective component of humour, we cannot accurately define a good joke, we can merely identify elements of it. Nevertheless, there are still other questions we can tackle, such as: why, how, when, where and to whom we tell jokes.

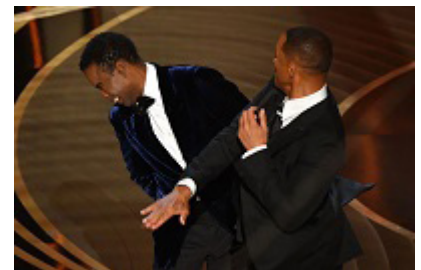
- *Why we tell jokes* – in a nutshell, to provoke laughter, to ensure cohesion of the group, to facilitate communication, to help building relationships, to stimulate wit, to create closeness and intimacy... or, in the case of professional comedians, to make money.
- *How we tell jokes* – the joke teller must be skilful in presenting the content -careful choice of words and correct arrangement- to convey the maximum meaning with the minimum decoding effort from the audience; also, the use of nonverbal and para-verbal elements is very important (facial expressions, gestures, word stress, pauses, intonation).
- *When and where we tell jokes* – to tell the right joke at the right time involves cultural knowledge; we should not tell jokes at church services, military parades, job interviews, police interrogations; still, frequently, people DO tell jokes under inappropriate circumstances (intentionally or not).
- *To whom we tell jokes* – the joke teller and the audience have to use a common code and knowledge belonging to the same social, ethnic and cultural universe of discourse; THUS we need to know our audience; the audience needs to have a **pragmatic competence** – the ability to understand another speaker's intended meaning. (joke comprehension leads to joke appreciation).

5. Deconstruction of a joke or when a punch line is followed by a punch

Under normal circumstances, nobody expects to be punched or slapped after telling a joke. That is not why we tell jokes. Moreover, given the right circumstances, jokes can be extremely powerful. As everybody knows, jokes are a vital component to ensure the success of the Oscars, or the Academy Awards, that is why most of the hosts are professional comedians. But, when a fundamental principle of telling jokes – *jokes must be recognized as such and also permitted* – is broken, the results can be unexpected.

5.1. The joke that "ruined" the Oscars

"Rock's joke and Smith's uncontrolled response to it were the worst things about the Oscars. The second-worst thing was that no one had the courage, the decision-making power, or the presence of mind to make the follow-up jokes that might have put things back on track [...] Yes, a joke did ruin the Oscars."¹⁴



Context and content:

Who - Chris Rock (joke teller), Will Smith and Jada Pinkett Smith (part of the audience)

What - a joke about Jada Pinkett Smith's shaved head: "Jada, I love you, can't wait to see G.I. Jane 2!"

Why - because jokes are an essential ingredient of the Oscars (The annual Academy Awards ceremonies)

¹³ McDonald, Paul, *The Philosophy of Humour*, Penrith, Humanities-Ebooks, 2012, p44.

¹⁴ VanArendonk, Kathryn, "The Oscars Needed More Jokes, Actually", available at <https://www.vulture.com/article/oscars-2022-will-smith-chris-rock-amy-schumer-jokes.html>, accessed May 8, 2022.

When - during the Oscars, on March, 27th, 2022

Where - at the Dolby Theatre, Hollywood, California

5.2. *What went wrong*

Taboo jokes (referring to forbidden or highly disapproved topics, such as medical conditions- alopecia, in this case) rarely lead to a positive response from the audience. Therefore, we can say that the content of the joke was ill-conceived (Chris Rock should have known that the hair issue is important in Black culture, for Black women in particular). In addition, a witty reaction from Will Smith would have been the smarter move (instead of the violent response - he went on stage to punch Chris Rock, as a way of defending his wife's honour).

6. Conclusions

Jokes are the most common type of humour. Generally, we joke to provoke laughter, but a diversity of factors can get in the way: audience mood, timing of the joke-telling, cultural biases, joke comprehension versus joke appreciation etc. If they want to be successful, joke tellers must be skilful, must have cultural knowledge and must take into account the important fact that humour is highly subjective (what can be seen as just an innocent giggle by one person may be grossly offensive to another).

Bibliography

Amir, Lydia, *Philosophy, Humor, and the Human Condition*, Taking Ridicule Seriously, Cham, Palgrave Macmillan, 2019.

Attardo, Salvatore (ed.), *Encyclopedia of Humor Studies*, Los Angeles, Sage Publications, 2014.

Berger, Arthur Asa, *An Anatomy of Humor*, London, Routledge, 1993.

Berger, Arthur Asa, *Blind Men and Elephants*, Perspectives on Humor, London, Routledge, 2017.

Bonta, Elena, "Semiotic Practices within the Framework of Social Semiotics" in *Semiotics Beyond Limits*. Proceedings of the First ROASS Conference, Bacău, Alma Mater, 2006.

Glenn, Phillip, *Laughter in Interaction*, Cambridge, Cambridge University press, 2003.

Kuipers, Giseline, *Good Humor, Bad Taste. A Sociology of the Joke*, Berlin, Mouton de Gruyter, 2006.

McDonald, Paul, *The Philosophy of Humour*, Penrith, Humanities-Ebooks, 2012.

Raskin, Victor, *Semantic Mechanisms of Humor*, Dordrecht, D. Reidel Publishing Company, 1985.

Sover, Arie (ed.), *The Languages of Humor: Verbal, Visual, and Physical Humor*, London, Bloomsbury Academic, 2018.

<https://dictionary.cambridge.org/dictionary/english/humour> , accessed August 16, 2022.

VanArendonk, Kathryn, "The Oscars Needed More Jokes, Actually", available at <https://www.vulture.com/article/oscars-2022-will-smith-chris-rock-amy-schumer-jokes.html>, accessed May 8, 2022.

Image used:

<https://www.cheatsheet.com/wp-content/uploads/2022/03/Will-Smith-Chris-Rock-1.jpg>

Lying and adjacency pairs or, an improved perspective on a pragmatic taxonomy of lies

Laura Alexandra Girbea (Bruzgul), I, LEPC
Coordinator: PhD Professor Elena Bonta

1. What is lying?

The act of **lying** can be discussed through numerous points of view, such as psychological, sociological, stylistic, linguistic and, of course, pragmatic. In this paper, the act of lying will be approached from the pragmatic prism.

Many researchers have shown a keen interest in the act of lying in pragmatics and proceeded to define it. Therefore, in pragmatics, there is no clear definition of the act of lying, but there are numerous variants that help anchor lying as an act worth being studied by the science of pragmatics.

Meibauer (2014) considers lying as an “insincere assertion (the liar acts as if he sincerely asserts propositional content p, while he does not, in fact, believe p.”¹

Dynell (2011) and Fallis (2012) say that lying is an act in which the first Gricean submaxim of the Maxim of Quality is violated - that is where one tries to be truthful, and not providing information that is false or without any evidence. Williams² says that it is “an assertion, the content of which the speaker believes to be false, which is made with the intention to deceive the hearer with respect to that content.” Carson³ defines lying as an act where the liar “intends to warrant the truth” of p, while in fact he makes a “false statement”⁴.

For the purpose of this paper, I will focus on lying as an insincere assertion.

2. Lying as an insincere assertion

First, let us revise what exactly an assertion is. An assertion is a speech act in which the speaker expresses something in an overt, direct way. Assertions, just like the speech acts such as promises or oaths, can be lies, compared to other speech acts, such as suggestions or orders, which cannot be lies.

Searle gives the rules of an assertion, as following:

“The essential rule: the maker of an assertion commits himself to the truth of the expressed proposition.

The preparatory rules: the speaker must be in a position to provide evidence or reasons for the truth of the expressed proposition.

The expressed proposition must not be obviously true to both the speaker and the hearer in the context of utterance.

The sincerity rule: the speaker commits himself to a belief in the truth of the expressed proposition.”⁵

However, one can argue about lying being defined as an insincere assertion. The following questions appear: What about the situations in which the speaker disregards the truth value and therefore cannot commit to the truth? What about the situations in which the speaker does not express the lie in an overt, explicit way, but rather implies something? Meibauer’s (2018) concern on the presence of implicatures and presuppositions in the pragmatics of lying is well founded. If we look at lying not only from the Speaker’s point of view, but also from the Listener’s side, we either broaden the potential definition of lying in pragmatics, or we create confusion due to its subjectivity.

3. Lying as an act asking for adjacency pairs

Based on the literature mentioned before, we can deduce that there are two variables that are present in telling a **lie**: **deception** and the **truth value**, or the Speaker’s intention (to deceive or not to deceive) and the value of the Message (truth, false, or disregard towards the truth value).

1 Meibauer, Jorg, “The Linguistics of Lying”, Annual Review of Linguistics, 4:357–75 2018, available online at <http://web.stanford.edu/class/linguist197a/Linguistics%20of%20Lying.pdf>, p. 358.

2 Williams B., *Truth and Truthfulness: An Essay in Genealogy*. Princeton, NJ: Princeton Univ. Press, 2002, p. 96.

3 Carson T.L., *Lying and Deception: Theory and Practice*. Oxford, UK: Oxford Univ. Press, 2010, p. 37.

4 Meibauer, loc. cit.

5 Searle, John R. 1979. “The logical status of fictional discourse”. *Expression and Meaning. Studies in the Theory of Speech Acts*. Cambridge Univ. Press, Cambridge, UK, 1979, p.74.

All the aforementioned definitions of lying gravitate only around these two points of view: the Speaker's point of view, and the Message's point of view. However, in order to communicate, a speaker and a message is not enough. It is a condition that is necessary but not sufficient. The Listener's role is crucial.

Like this, we would like to add the third variable, that of **the interpretation of the lie**. The Listener may believe the lie, or not, or, in other words, can validate the deception variable. Therefore, the need of including lying into adjacency pairs. Adjacency pairs are conversational turn-takings, two sentences uttered one after another by two different speakers. The motivation is that the act of lying must be validated as such in order to actually qualify it as a lie.

<u>Crt.</u>	Intention (S)	Truthfulness (M)	Interpretation (L)	Can it be a lie?
1	Deceive	Truth	Believed	S & L POV
2	Deceive	Truth	Not Believed	S & L POV
3	Deceive	False	Believed	S, L, M POV
4	Deceive	False	Not Believed	S, L, M POV
5	Deceive	Disregard	Believed	S & L POV
6	Deceive	Disregard	Not Believed	S & L POV
7	Not Deceive	Truth	Believed	L POV
8	Not Deceive	Truth	Not Believed	L POV
9	Not Deceive	False	Believed	L & M POV
10	Not Deceive	False	Not Believed	L & M POV
11	Not Deceive	Disregard	Believed	L POV
12	Not Deceive	Disregard	Not Believed	L POV

4. A pragmatic taxonomy of lies

Following the model offered by Mateo & Yus (2013) in providing a taxonomy of insults in pragmatics through the combination of the aforementioned variables, we have generated 12 situations in which lying can be used.

The twelve situations result from combining the Speaker's (S) intention, which can be either to deceive or not to deceive, the Message's (M) truth value, that is if the message conveys the truth, the falseness, or the disregard toward this value, and the Listener's (L) interpretation, where he or she can either believe the assertion, or not. The result can be considered a Lie from different Points Of View (POV): from the Speaker's (S) point of view (POV), from the Message's (M) point of view (POV), from the Listener's (L) point of view (POV). The assertion is not exclusively perceived as a lie by either the Speaker, the Listener, or the Message, but can be perceived as a lie by all of the above (S+M+L), or a combination of them (L+M, S+L).

Moreover, Meibauer draws attention to considering implicatures and presuppositions in lying. According to Grice (1975)⁶, an implicature is an indirect or implicit speech act, something that the Speaker might suggest or imply in an utterance, without actually voicing it expressly. A presupposition occurs when the Speaker makes assumptions about the background knowledge of the Listener when conveying the message.

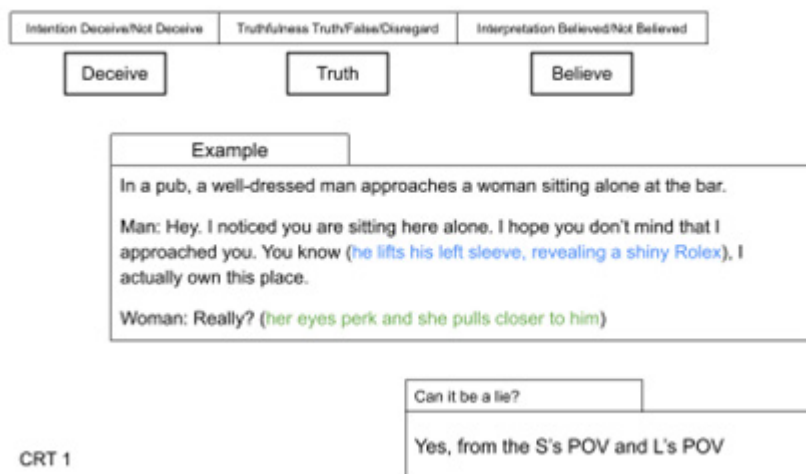
For the sake of responding to Meibauer's (2018) challenge of considering implicatures and presuppositions in lying, we have selected the same linguistic example for all the situations generated by the variables, but added the context and the nonverbal paraverbal elements. The nonverbal is a way of communicating without using words, but where body language and facial expressions are essential. The paraverbal refers to how the message is transmitted, including the pitch, the tone, and the pacing of the voice.

Please note that fact that in all the situations portrayed below, the context is the same - that of a pub,

6 Grice, H. Paul, "Logic and Conversation", Syntax and Semantics, Vol. 3, Speech Acts, ed. by Peter Cole and Jerry L. Morgan, New York: Academic Press 1975, 41-58 .

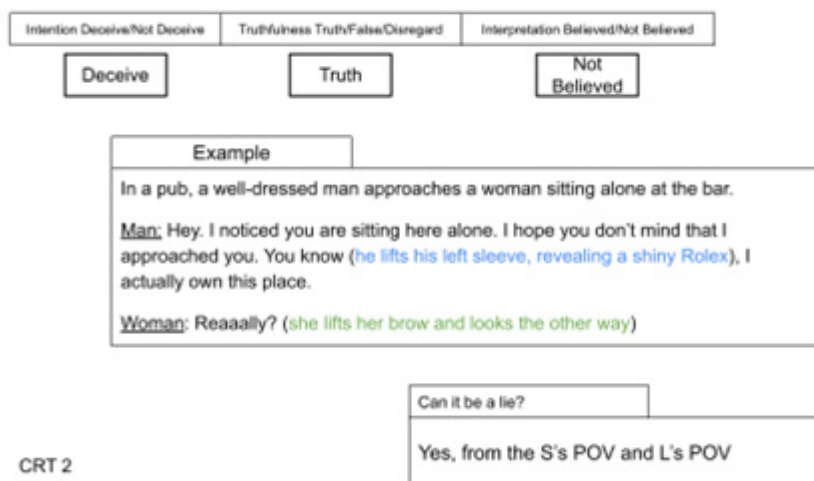
where a well-dressed man approaches a single woman sitting at the bar, and so is the verbal element, the man always says “Hey. I noticed you are sitting here alone. I hope you don’t mind that I approached you. You know, I actually own this place.”, and woman always replies “Really?”

In this first situation, the Speaker’s intention is to deceive, the Message conveys the value of being



true, and the Listener believes the utterance. The nonverbal elements are his lifting his sleeve and revealing the expensive watch, and her eyes perking and moving closer to the man. This situation can be a lie from both the Speaker’s and Listener’s point of view, because the Speaker deceives and the Listener believes.

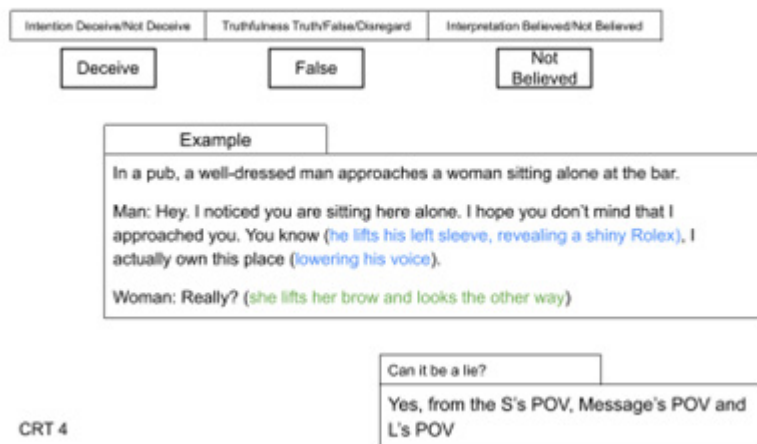
In the second situation, the Speaker’s intention is to deceive, the Message conveys the value of being



true, and the Listener believes the utterance. The nonverbal elements are his lifting his sleeve and revealing the expensive watch, and her lifting her brow and looking the other way – showing disbelief and a reduced level of interest. This situation can be a lie from the Speaker’s point of view, because the Speaker still deceives, even though the Listener does not believe it.

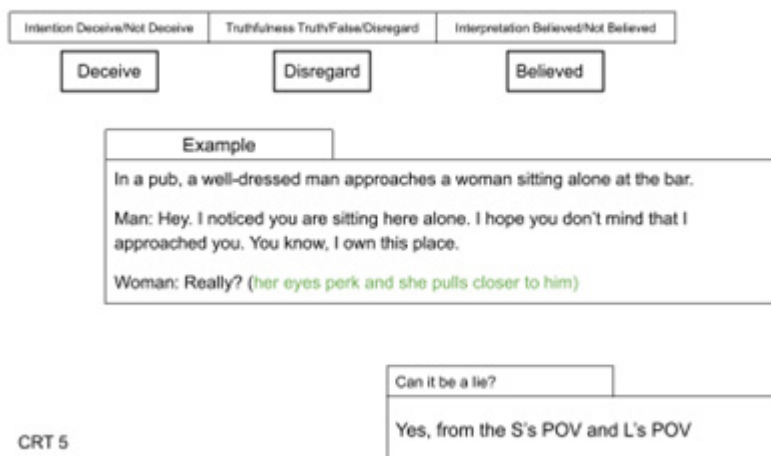
In the third situation, the Speaker’s intention is to deceive, the Message conveys the value of being false, and the Listener believes the utterance. The nonverbal elements are him lifting his sleeve and revealing the expensive watch, and her lifting her eyes perking and pulling closer to the man – showing a high level of interest. The paraverbal element is the man’s whispering. This situation can be a lie from the Speaker’s point of view, because the Speaker still deceives, as well as the Message’s point of view, since the information provided is false, and the Listener’s point of view – because the woman believes what the man is saying.

In the fourth situation, the Speaker’s intention is to deceive, the Message conveys the value of being



true, and the Listener does not believe the utterance. The nonverbal elements include his lifting his sleeve and revealing the expensive watch, and her lifting her brow and looking the other way – showing disbelief and a reduced level of interest. The paraverbal element is his lowering of the voice, which can be interpreted as confessing something or telling a secret. This situation can be a lie from the Speaker’s point of view, because the Speaker deceives, and from the Message’s point of view, due to the negative value of truth, but not from the Listener’s point of view, as the woman does not believe it.

In the fifth situation, the Speaker’s intention is to deceive, the truth-value of the message is disregarded, and the Listener believes the utterance. The nonverbal elements are the woman’s eyes perking and pulling

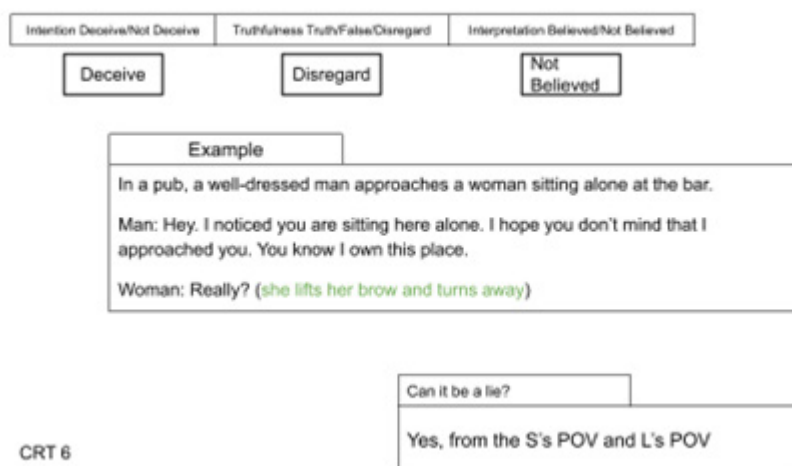


closer to the man – showing interest and a desire to continue the conversation. This situation can be a lie from the Speaker’s point of view, because the Speaker still deceives, and from the Listener’s point of view because the woman believes the situation.

In the sixth situation, the Speaker’s intention is to deceive, the Message disregards the truth-value, and the Listener does not believe the utterance. The nonverbal elements are her brow lifting and turning – showing disbelief and a reduced level of interest, as well as a desire to cease any further conversation. This

situation can be a lie only from the Speaker's point of view, because the Speaker's intention is to deceive, therefore, he might believe his own lie or believe that the Listener might not recognize the lie.

In the seventh situation, the Speaker's intention is not to deceive, the Message conveys the value



of being true, and the Listener believes the utterance. The nonverbal elements include his lifting the hands in a defensive way – showing that he might not have anything to lie about, as well as his sigh as an honest response to the bartender dropping and breaking a glass. Also, the woman smiles and redirects her attention to the broken glass, showing that she paid attention to what the man had been saying and a level of openness to the potential pub owner's declaration. This situation can be a lie based on an extended background situation. This is where presuppositions come in action. If the presupposition is that the Speaker is not actually the legal owner, but maybe his mother is, and that he is only acting as the owner – performing the duties without actually legally holding the title, then this situation can be a lie from the Listener's point of view. That is because the Listener believes the Speaker as being the owner of the pub, in the complete meaning of the word, while in reality, he is only acting as the owner, but has no legal ground.

In the eighth situation, the Speaker's intention is not to deceive, the Message conveys the value of being true, and the Listener does not believe the utterance. The nonverbal elements include his lifting the hands in a defensive way – showing that he might not have anything to lie about, as well as his sigh as an honest response to the bartender dropping and breaking a glass. However, the woman lifting her brow and shaking her head shows disbelief and maybe even a slight judgment toward the Speaker's behaviour. This situation can be a lie based on an extended background situation. If the presupposition is that the Listener does not confront with this kind of situations too often, and the initial assumption is that the message is false, then the situation can be perceived as a lie from the Speaker's point of view, even though in reality it might not be a lie.



In the ninth situation, the Speaker's intention is not to deceive, the Message conveys the value of being false, and the Listener believes the utterance. The nonverbal elements include his lifting the hands in a defensive way – showing that he might not have anything to lie about, as well as his sigh as an honest



response to the bartender dropping and breaking a glass. On the other hand, he winks – a facial movement, which can be perceived as an open lie, or a joke. Also, the woman smiles and redirects her attention to the broken glass, showing that she paid attention to what the man had been saying and a level of openness to the potential pub owner's declaration.

This situation from the point of view of the Message (it being false), and from the Listener's point of view, because the woman believes the fact that the man is the owner of the place.

In the tenth situation, the Speaker's intention is not to deceive, the Message conveys the value of being false, and the Listener does not believe the utterance. The nonverbal elements include his lifting the hands in a defensive way, the sigh and the wink, previously mentioned in detail.

On the other hand, the woman raises her eyebrow, showing disbelief, and look at the broken glass. This situation can be a lie from the Message's point of view, the message being



false, but also from the Listener's point of view, because the woman does not believe the message. The assumption might be that the man only wanted to make a joke, and the woman did not accept the joke and just viewed this situation as being deceitful.

In the eleventh situation, the Speaker's intention is not to deceive, the Message disregards the truth-value, and the Listener believes the utterance. The nonverbal elements include his lifting the hands in a defensive way and the sighing, as well as the woman's smile and redirection of focus towards the broken



glass. The paraverbal element is his manner of the declarative "You know, I own this place", which is in a matter-of-fact way, showing a reduced level of deception as well as a nonchalance toward the message being believe or not. The situation can be perceived as a lie from the Listener's point of view, with the presupposition that maybe the woman would like to meet and have a conversation with the owner of the pub, therefore, not even questioning the legitimacy of the Speaker's intention or message.

Last, but not least, in the twelfth situation, the Speaker's intention is not to deceive, the Message disregards the truth-value, and the Listener does not believes the utterance. The nonverbal elements include

his lifting the hands in a defensive way, the sighing, as well as the woman lifting her brow and walking away. The paraverbal is the matter-of-fact way of declaring that the man is the owner of the place. This can be perceived as a lie from the Listener's point of view. Solely based on presuppositions and perhaps ill-mannered assumptions and past experiences. Even if the Speaker's intention is not to deceive, and the truth value of the message is disregarded, the Listener might see



this as a lie if she believes that the man is actually parading his status, but wants to seem cool about it – therefore, some sort of picking-up strategy that the woman either is not interested in, or is repulsed by it.

5. Conclusions

There are 3 conclusions drawn from this study:

1. The quality of lying can be given by the speaker, the message, or the listener.
2. Adding the Adjacency Pair requirement contributes to validating the lie. The validation can be accomplished through:

- The verbal elements (turns/answers): “Really?”
- The paraverbal elements: “(...) I actually own this place (he whispers)”
- The nonverbal elements: “(...) I hope you don’t mind that I approached you (he lifts his hands in a defensive way).”

3. Taking into consideration the multitude of variants for defining lying and lies in pragmatics, it is hard to 100% validate this taxonomy as it clashes with some of the definitions mentioned before, but supports some others.

Bibliography

Bonta, Elena, *Pragmatics of the Conversational Discourse*, Alma Mater, Bacău, 2015.

Meibauer, Jorg, *The Linguistics of Lying*, Annual Review of Linguistics, 4:357–75, available online at <http://web.stanford.edu/class/linguist197a/Linguistics%20of%20Lying.pdf>, 2018.

Green, Stuart P., *Lying, Misleading, and Falsely Denying: How Moral Concepts Inform the Law of Perjury, Fraud, and False Statements*, Hastings Law Journal, Vol. 53, issue 1, pp.157-212, available online at https://repository.uchastings.edu/cgi/viewcontent.cgi?article=3462&context=hastings_law_journal, 2001.

Fitzmaurice, Williams, Susan, Graham Trevor, *Sincerity and epistolarity: multilingual historical pragmatic perspectives*, Multilingua 2020; 39(1): 1–9, available at <https://eprints.whiterose.ac.uk/156530/8/%5BMultilingua%5D%20Sincerity%20and%20epistolarity%20Multilingual%20historical%20pragmatic%20perspectives.pdf>

Manor Zuckerman, Ori, *Speech Acts, Intentions and Conversational Implicature*, blog post, March 1, 2020, available at <https://www.substrata.me/blog/2020/03/speech-acts-intentions-and-conversational-implicature/>, accessed at 12:57, 29.04.2022.

Mateo&Yus, Jose, Francisco, *Towards a cross-cultural pragmatic taxonomy of insults*, Journal of Language Aggression and Conflict, 1(1):87-114, available at: https://www.researchgate.net/publication/245539008_Towards_a_cross-cultural_pragmatic_taxonomy_of_insults, 2013.

Meibauer, Jörg, *Lying and falsely implicating*, Journal of Pragmatics 37(9):1373–1399. 2005.

Meibauer, Jörg, *On lying: intentionality, implicature, and imprecision*, Intercultural Pragmatics 8(2):277-292, 2011.

Searle, John R. 1979. *The logical status of fictional discourse. Expression and Meaning. Studies in the Theory of Speech Acts*. Cambridge Univ. Press, Cambridge, UK, 1979.

Persuasion Strategies and Self-disclosure in a Motivational Discourse

Crina-Oana Gociu, PhD Student
Coordinator: PhD Professor Elena Bonta

1. Introduction

The motivational discourse has become part of our life as motivation initiates, guides, and maintains goal-oriented behaviours and helps in self-development of an individual.

A motivational discourse is a written or spoken message delivered in order to persuade, or convince the listeners, to take action to improve. This might involve convincing someone that increased effort and energy will lead to improved performance.

Motivational discourses are effective due to the strategies they resort to, among them, persuasion and self-reference/self-disclosure.

In 2016, Perloff defined persuasion as “a symbolic process in which communicators try to convince other people to change their own attitudes or behaviours regarding an issue through the transmission of a message in an atmosphere of free choice.”¹

Self-disclosure can be defined as the process of passing on information about yourself to someone else – whether you intend to or not. (in our case, intentionally). The details can range from the superficial ones to deeply personal information, such as religious beliefs, and big turning points in your private life.

2. Objectives of the study

Jim Carrey is a worldwide famous comedian and actor, a children’s book author of profound depth and a philanthropist, the funniest man on Earth, as he was introduced to the audience by a representative of the M.U.M. University, before he started his speech. The comedian Jim Carrey was invited by the representatives of the M.U.M. University in Fairfield to deliver a commencement address to the 2014 Maharishi International University of Management class.

We have chosen a discourse delivered by Jim Carrey in order to accomplish the following objectives:

- a) to illustrate the persuasive character of a motivational discourse;
- b) to identify the persuasive strategies that the speaker uses in order to satisfy the purpose of his speech which he mentions from the very beginning of his discourse:

“I am here to plant a seed that will inspire you to move forward in life”.

- c) To establish the role that self- disclosure plays in a motivational discourse.

Our choice is justified by the fact that this is a very inspiring and empowering discourse, Jim Carrey: does his best to motivate, inspire, challenge and even transform the audience; he encourages the audience to look at things from a different perspective and “open the door in their head and many doors will open in real life”.

3. Methodology

3.1. Circumscribing the Area of Analysis

3.1.1. The Context of the Discourse

Jim Carrey held this discourse in front of the graduating class of 2014 of the Maharishi University of Management (M.U.M.), in Fairfield. Maharishi University of Management is a private university featuring Consciousness-based Education. Jim Carrey frequently uses these two names during his discourse. Maharishi Mahesh Yogi (from whom this university borrowed its name) was a Hindu religious leader who introduced the practice of transcendental meditation (TM) to the West. He studied under Guru Dev, the founder of TM. Transcendental meditation- a popular form of relaxation, a type of meditation practiced twice a day in which the subject mentally recites a special mantra (sacred sound or phrase) and, as a result, the subject is expected to reach a higher state of consciousness.

¹ Perloff, R. M., *The Dynamics of Persuasion: Communication and Attitudes in the Twenty-First Century*, London, Routledge, 2016, p.58.

3.1.2. The Discourse Elements

Participants

The participants are: Jim Carrey, the addresser and the addressees are: the graduating class of 2014 at the University of M.U.M., the students parents and friends and other dignified guests.

Message

The message delivered by Jim Carrey contains information whose value takes into consideration three aspects the informative value, the semantic value and the pragmatic value.

a) *The Informative Value of the message*

The informative value is highlighted by the fact that he does not pose in question absolute truths or universal solutions, but he brings arguments from his personal experience and from his father's personal life.

b) *The Semantic Value of the Message*

Regarding the semantic value of the message delivered, we should mention the fact that he uses words familiar to the audience such as: "Maharishi", "Transcendental Meditation" and "Jai Guru Dev", in order to raise interest and gain attention. Jim Carrey also uses qualifiers and repetitions such as: "I am so honoured" or "I am truly, truly, truly excited to be here"; "...people the most in love with you, who love you the most"; etc and interjections such as : "Woo!" or "Yeah!" or "Woohoo!" in order to achieve his purpose.

c) *The Pragmatic Value of the Message*

The pragmatic value of the message is given by the effect the message has upon the receiver. Being a motivational discourse, it is expected to raise graduates' motivation to go for their dreams and Jim Carrey brilliantly succeeded in encouraging and motivating the listeners to follow their dreams.

Channel

Jim Carrey has chosen to speak freely in front of the audience; therefore, the channel is vocal-auditory but he also uses nonverbal communication using gestures and mimics in order to spice up his speech. He also appeals to various emotional aspects to get the attention of the audience, to get credibility and sympathy.

He expresses his wishes and expectations: "I wish people could realize all their dreams in wealth and fame", his fears and uncertainties, he admits getting emotional even now, after all these years, it seems he had tears in his eyes when saying: "Look where I am? Look what I get to do?". He combines the solemn with the familiar and accessible tone and style and whenever he becomes serious and whenever he says something important he ends up saying something funny such as: "You didn't think I could be serious, did you?".

Code

a) *The Non-verbal Code*

Many aspects should be taken into consideration when mentioning the non-verbal code such as the clothes he wears while delivering his discourse. He wears the graduation gown (robe and cap) in order to suggest that he is one of them and to get closer to the audience.

The eye contact and the body language are also very important. He is permanently focused on the public and he often smiles with his whole face, even with his eyes, shakes and moves his hands frequently, leaves the desk several times, etc. He touches his face frequently, scratches his head, cleans his throat, he even stops for a minute to drink a glass of water.

b) *The Para-verbal Code*

The para-verbal code is connected with his voice, the tone and the intonation he uses, the way in which he manages silence, the texture of his voice, etc. His tone is passionate, cheerful and enthusiastic. He uses short pauses and silence in order to allow the audience to follow his message.

Feedback

Jim Carrey uses colloquial language as a very efficient tool as it helps him to get close to the audience, to be considered "one of them" and his whole speech seems a friendly piece of advice. He feels comfortable and at ease speaking in front of all those people. He sometimes asks for a response or feed-back from the audience: "Can I get an Amen?"

The audience is captured and fully involved and seems to share this comfortable feeling. The audience laughs at his jokes and starts applauding him whenever he gets serious and says something important. They act accordingly whenever he asks them to do something: "Give yourself a round of applause!"

3.2 Persuasion Strategies

The first strategy he uses in the persuasion process is presenting an invisible painting to the audience. This is a trick because he succeeds in impressing them even more when, eventually, he does reveal the painting to the audience, (Figure 1), and explains how much time it had taken to paint it, as it is a very big painting. This is another way of getting compassion and appreciation from the audience. The painting has a very strong message, and he has chosen a very original way of delivering it, with a powerful impact on the listeners.

The painting presents a few types of people we will all meet on our way in life but may also represent our own thoughts and fears when trying to do something: the party host, who thinks unconsciousness is a bliss; Misery, which despises the light, cannot stand when we are doing well, wishes one nothing but the worst; the Queen of diamonds who needs a king to build her house of cards and The Hollow one saying “Please, don’t leave me behind for I have abandoned myself!”.



a) Verbal Persuasion Strategies

When receiving an oral message, the first thing which captures our attention is usually the way the addresser chooses to speak, the words he selects and the way they are used in order to achieve the goal of the addresser.

Jim Carrey’s discourse includes:

- the use of arguments and a good organization of them within the discourse structure. His speech is structured gradually;
- the use of evidence (he relates his personal experience and relates it to that of his father’s);
- the use of questions with a persuasive value - such as guiding questions (that force the interlocutor “go” in the direction he wants him to go);
- deictics of inclusion (We), he identifies himself or maybe he finds an image of a younger self in the graduates he addresses to;
- jokes – he starts his discourse joking about “all the dead baseball players coming out in the corn to be here with us today” and he goes on spicing it up with jokes until the end when he fakes a fall disappearing under the desk;
- the mirroring technique - he adopts a way of talking and a body language that is similar with that of the graduates. He does not use a scientific or formal language; he uses a colloquial and colourful language: “Oh, man!”, “You guys!”, etc.

b) Non-verbal Strategies

He often smiles and makes funny faces meant to amplify his words and he waits for the audience to applaud thus creating short pauses with a rhetorical purpose.

Other important non-verbal strategies Carrey uses efficiently are the use of direct, intense eye-contact and the tone that conveys trust, competence, experience and order. These strategies are both meant to amplify the effect of the spoken message on the listeners.

The movement on the stage plays an important part too. He leaves the desk several times, walks around, to the left and to the right on the stage in order to show that he feels comfortable and at ease while speaking in front of them.

The following set of pictures is very relevant, showing his strange funny faces. (screenshots taken while watching the discourse).



3.3 The Type of Discourse

Jim Carrey's discourse may be considered an argumentative discourse as he presents personal happenings with a teaching role, his own experience retelling about the bike he had dreamed of for so long retelling his father's safe choice, to be an accountant instead of following his dream to become a comedian. He uses modal verbs such as "to have to" and "can" in order to build confidence and to ensure the listeners that he is aware and sure of what he says.

"I can tell you from experience the effect you have on others is the most valuable currency there is."

"You can join the game, fight the wars...but to find peace you have to let the armor go."

"Your need for acceptance can make you invisible."

His discourse may also be considered a narrative discourse as he retells his father's life and his own childhood memories about the teacher in the second grade, the fall on the stairs, etc. The purpose of these narrative episodes in his discourse is to encourage and motivate the young graduates and to persuade them into following their dreams. He tries to persuade, influence, change attitudes and opinions giving his father and himself and their failures and achievements as examples.

3.4 The Self-disclosure Process

Jim Carrey discloses himself from the very beginning of the discourse. It is a self-referential discourse. It is about Jim Carrey the man, the actor, his family; he reveals his own life experience, his individual self in comparison to his relationship with the others, thus introducing the collective self.

a) The Individual Self

The use of the personal pronoun "I", at the beginning of the discourse, ensures the audience that he assumes each and every word he says. By the end of the discourse, he uses the personal pronoun "we" (deictic of inclusion), in order to give credibility and comfort to the listener and to suggest that he is on their side, he is just another member of the same group.

b) The Material Self

Jim Carrey uses possessive adjectives such as: my (father), my (family), my (bike), etc., thus completing the process of self-disclosure and giving the audience a feeling of trust and reliability.

c) The Somatic Self

When revealing the somatic self, Jim Carrey provides details about his physical appearance and physical condition describing his body as a vehicle and joking about the fact that he wished he had chosen "a sportier one".

In order to give credibility and validity to his argument he offers his own example and his life experience when talking about his father who wanted to be a comedian but chose a safe job instead of following his dream and eventually he was let go from that job which seemed to be a safe choice.

He also uses :

- the power of example: "I am the proof that you can ask the universe for it";
- the counterexample for enhancing the credibility of his message. Jim Carrey retells his own successful story in comparison to his father who also wanted to be a comedian but did not dare to

follow his dreams.

- humour and irony. From the very beginning of the discourse, he jokes by saying: “What are you sitting down for?” or “I slept with my head to the north last night”, “graduating class 2017 minus 3”
- self-irony when he says that he could have asked for “a sportier model” when talking about his body as a vehicle or when retelling how his father had told him, when he was a kid: “I wasn’t the ham, I was the whole pig”.
- phatic structures to ensure that the channel of communication is open: “You didn’t think I could be serious, did you?”.

4. Conclusions

This motivational discourse teaches us that no matter how crazy our dreams may seem we should take a chance on faith because “you may fail in doing what you don’t want but you could take a chance in doing what you love” as “everyone has the talent to succeed, but do you have the guts to fail?”

Quality speakers never pose in question absolute truth or universal solutions. Jim Carrey himself says at a certain point “I really don’t know if that’s true Nevertheless, he offers the solution to all our doubts and fears: love and faith:

“Choose love, not fear! Take a chance on faith, not religion, not hope, but faith!”

It is a very good example of self-referential motivational discourse in which the addresser (Jim Carrey) discloses himself in front of the addressees by using many persuasion strategies spiced up with jokes and self-irony that add flavour to his friendly way of delivering the message.

Bibliography

Bonta, Elena, *A Terminological Guide to Interactional Pragmatics*, Cluj-Napoca, Casa Cărtii de Știință, 2015.

Bonta, Elena, *Conversația- ipostază a interacțiunii verbale*, Bacău: Alma Mater, 2004.

Bonta, Elena, *Discursive Practices. Verbal Interactions (Note de curs)*, Bacău, Alma Mater, 2014.

Bonta, Elena, *Interpersonal Communication*, Bacău: Alma Mater, 2004.

Perloff, Richard, M. , *The Dynamics of Persuasion: Communication and Attitudes in the Twenty-First Century*, London, Routledge, 2016.

https://en.wikipedia.org/wiki/File:Maharishi_Huntsville_Jan_1978A.JPG , accessed on the 30th of december 2021.

https://www.azquotes.com/author/50224-Brahmananda_Saraswati, accessed on the 30th of december 2021.

Jim Carrey at MIU: Commencement Address at the 2014 Graduation, available at <https://youtu.be/V80-gPkpH6M> , accessed on the 30th of december 2021.

<https://www.mindtools.com/pages/article/self-disclosure.htm> , accessed on the 8th of May 2022.

<https://www.mastersincommunications.com/research/persuasion/> , accessed on the 8th of May 2022.

Context and contextualization. A pragmatic perspective. A study case of Donna Tartt's *The Secret History*

Raluca-Andreea Donici (Nechifor), II, LEPC
Coordinator: PhD Professor Elena Bonta

1. Introduction

In this paper, we will analyse the concept of context and contextualization by using examples from Donna Tartt's novel *The Secret History*, published in 1992. This novel is an intricate story narrated by one of the six protagonists, Richard Papen, who is haunted by the consequences of his actions, years later, as he reflects upon the murder of Edmund "Bunny" Corcoran, a friend from his group.

In addition, Richard's memories and thoughts accuse Henry, a highly intelligent, cruel and cold student from the university for Bunny's murder. Thus, the majority of the excerpts from the novel contain information and parts of dialogue exchanged by these three important characters: Richard, Henry and Bunny.

2. Defining terms

2.1. What is CONTEXT?

Literature provides us with numerous definitions for the term context, as we may see:

1. *Just a form of knowledge the world and "the term „context" can be used in a broad and narrow sense¹;*
2. *All those things in the situation which are relevant to meaning in some sense, but which I haven't identified²;*
3. *Those aspects of the circumstance of actual language use which are taken as relevant to meaning³;*
4. *The physical environment in which a word is used.*"⁴

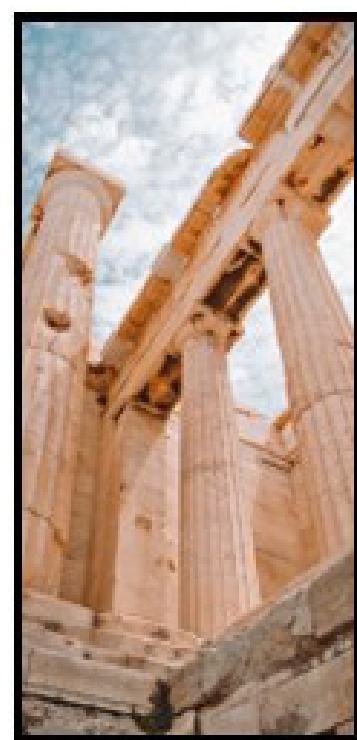
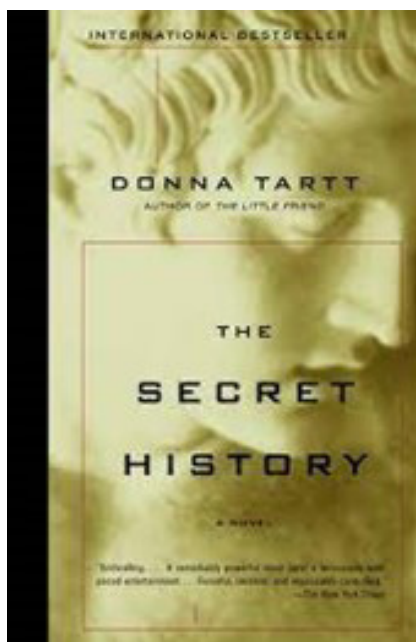
In a general sense, we may say that context may be defined as a tool used to describe the environment in which the discourse occurs or a vital element of the process of communication, offering a "setting" that determines or helps to clarify the meaning of events, happenings, occurrences.

In addition, Auer mentions that context may be seen as "a central notion of pragmatic thinking"⁵.

2.2. How can we define CONTEXTUALIZATION?

Concerning the topic of contextualization, we may mention that it is a process or the action of putting information in the context, so that this could get sense or meaning from circumstances, events, situations.

Other data confirms that this concept concerns the relationship established between a focal event and the context, thus, not only the focal point but also the indexicals (which make and actualize contextual frames.⁶) receive an adequate interpretation from a given context.



1 Cook, Guy, *Discourse and Literature*, Shanghai Foreign Language Education Press, Shanghai, 1999, p.24.

2 Williams, Noel, *How to get a 2:1 in media. Communication and Cultural Studies*, Sage, London, 2004, p.34.

3 Widdowson, Henry George, *Linguistics*, Shanghai Foreign Language Education Press, Shanghai, 2000, p.126.

4 Yule, George, *Pragmatics*, Shanghai Foreign Language Education Press, Shanghai, 2000, p.128.

5 Auer, Peter, *Context and contextualization. Handbook of Pragmatics*, 2-19, Amsterdam, 1995, p.1.

6 Idem, p.11-12.

3. Categories of context

Literature offers numerous ways of classifying and dividing context into categories. Our paper has in view Song's⁷ taxonomy: linguistic, situational and cultural context.

3.1. Linguistic Context

This type of context refers to the context within the discourse, meaning the relationship between words-phrases-sentences-paragraphs. As an example, in a deictic context (e.g. the time, the space and the participants – mentioned), due to the fact that deictic expressions are the representations of deictic roles, as we may observe from the following fragment:

'Hah. I picked one of the racy ones myself. Ever been to France, Richard?'

'No,' I said.

'Then you better come with us this summer.'

'Us? Who?'

'Henry and me.'

I was so taken aback that all I could do was blink at him.⁸

In this respect, without providing the proper linguistic context, that is, without describing the people that invited the character to spend the summer in another country ('Then you better come with us this summer'), the receiver of the message is confused, demanding for some details ('Us? Who?'), and after he is offered the needed details ('Henry and me. '), he is still confused, as he needs time to process the whole situation.

3.2. Situational Context

It refers to the context of a situation, as it expresses concepts such as time, space, environment, relationship between participants, by clarifying the interrelationship of language and the three basic headings field-tenor-mode:

'Is he there?' she said.

'I know he is.'

'You sure?'

'Where else would he be at three in the morning?'

'Wait a second,' she said, and went to the telephone. 'I just want to try something.' She dialled, listened for a moment, hung up, dialled again.

'What are you doing?'

'It's a code,' she said, the receiver cradled between shoulder and ear. 'Ring twice, hang up, ring again.'

'Code?''⁹

In this extract, the situational context is composed of time (*at three in the morning*), space (*'Is he there?' she said./I know he is.*), environment (*'It's a code,' she said, the receiver cradled between shoulder and ear. 'Ring twice, hang up, ring again*), and, of course, of the relations between the ones who talk about a certain character (Bunny), as Bunny's friends are planning to kill him, so that they may cover a previous murder to be revealed.

3.3. Cultural Context

The last type of context is the cultural one, which is composed of culture, customs and the background of the epoch, as it uses the language as a social phenomenon:

'You're crazy.'

'No, they are. Look at the next sentence. We need a dative.'

'Are you sure?'



7 Song, Lichao, "The Role of Context in Discourse Analysis", *Journal of Language Teaching and Research*, 1 (6), 876-879, Quindao, 2010, p. 877.

8 Tartt, Donna, *The Secret History*, Vintage group, New York, 1992, p.323.

9 Idem, p. 392.

More rustling of papers.

'Absolutely. Epi to karchidona.'

'I don't see how,' said Bunny. He sounded like Thirsty Howell on 'Gilligan's Island.'

*'Ablative's the ticket. The hard on are always ablative.'*¹⁰ (TSH, pp.20)

This fragment may seem a little ambiguous for the ones who do not have the necessary knowledge in terms of studying the ancient Greek, as the speaker tried to convince the others that by identifying and using ablative, they may place the translation, as well as the manuscript in a certain period of time, and also, they will be able to find out who wrote it.



3.4. Pragmatic Context

We can also mention a fourth type of context: the pragmatic one. It includes both the physical/situational context (the place where the event takes place) and the linguistic context (represented by the preceding linguistic elements in a passage). In addition, it concerns the manner of production and understanding linguistic utterances.

4. How to use Context?

4.1. Roles and functions of context

Context has important functions, such as eliminating ambiguity, avoiding repetition and detecting conversational implicature.

4.1.1. Eliminating ambiguity

In this respect, ambiguity is established by a word, phrase, sentence or a group of sentences with more than one possible interpretation or meaning.

Besides this, there may be identified two types of ambiguity: *Lexical ambiguity* (L.A.) – created by means of polysemy and homonymy, and *Structural ambiguity* (S.A.) – identifiable whenever a phrase or sentence has more than one underlying structure.

In addition, it is important to mention that this function concerns the relationship established between a focal event and the context; thus, not only the focal point receives an adequate interpretation, from a given context, but also the indexicals, which make and actualize contextual frames¹¹.

'Code, eh?'

'What about it?'

'You never told me about it.'

'It's stupid. I never thought to.'

'What do you and Henry need a secret code for?'

'It's not a secret.'

'Then why didn't you tell me?'

*'Charles, don't be such a baby!'*¹²

In this example, in an oral conversation, the word “code” may have different interpretations, such as “a system of principles or rules”¹³, “a symbol of signals for communication”¹⁴ and “a systematic statement of a body of law”¹⁵. In this context, we need the second interpretation, as the characters refer to a message altered with different symbols or signals, in order not to be understood by all people.



4.1.2. Avoiding repetition

Avoiding repetition is important, as the message may become redundant or even confuse the person who receives it.

¹⁰ Idem, p.20

¹¹ Auer, Peter, *Context and contextualization. Handbook of Pragmatics*, 2-19, Amsterdam, 1995, p.11-12.

¹² Tartt, Donna, *The Secret History*, Vintage group, New York, 1992, p.393.

¹³ <https://www.merriam-webster.com/dictionary/code>, accessed May 21st, 2022.

¹⁴ Ibidem

¹⁵ Idem

‘What are you looking at?’ he said.
 ‘Do you have a bottle in your pocket?’
 ‘No.’
 ‘Nonsense, Charles, I can hear it sloshing.’
 ‘What difference does it make?’
 ‘I want a drink’¹⁶.

In this example, the topic of the conversation is the bottle, which is later referred as it. The personal pronoun helps to avoid the repetition of the common noun bottle; thus, the message is not altered.

5. Context and contextualization of control

We may identify a new type of context that was used in order to create the dialogues from Tartt’s book, which is the context of control, identified and studied by Grip¹⁷.

Thus, by means of context, characters such as Henry hold the power to control the others, by imposing their own ideas and opinions:

‘It’s a terrible thing, what we did,’ said Francis abruptly. ‘I mean, this man was not Voltaire we killed. But still. It’s a shame. I feel bad about it.’

‘Well, of course, I do too,’ said Henry matter-of-factly. ‘But not bad enough to want to go to jail for it.’ Francis snorted and poured himself another shot of whisky and drank it straight off. ‘No,’ he said. ‘Not that bad’¹⁸.

In this example, the murder of Bunny was committed in order for Henry to maintain the control and to keep hidden the murder that he and his friends had done.

The group, at first, feels regret and remorse for murdering their friend, but as Henry, the one perceived as the most direct and intelligent, expresses the fact that indeed, he felt bad for what they had done. More than this, by adding this, he opens a new perspective upon their deed, the one that they would be punished if they were caught.

Furthermore, by understanding the message transmitted by Henry, the others, including Francis agree that their remorse should stop there, as, from an unconscious way of thinking, they are dragged into the same

opinion, which is, they do not want to go to jail.

Thus, here we have a perfect example of how a speaker may use context in order to control the behaviour of others, when needed.

6. Identifying Apollonian and Dionysian symbol, by means of context

We may affirm that certain ideas and motives are transmitted by means of cultural context to different categories of readers, who may not fully understand their meaning.

Thus, we may identify in the text the existence and the usage of Apollonian¹⁹ and Dionysian²⁰ elements, as it follows:

‘To lose one’s self, lose it utterly. And in losing it be born to the principle of continuous life, outside the prison of mortality and time’²¹.

16 Tartt, Donna, *The Secret History*, Vintage group, New York, 1992, p.454.

17 Grip, Maria, “Aspects of Control in Donna Tartt’s *The Secret History*”, Degree project in English Literature, Lund University, Lund, 2018, p.1.

18 Tartt, Donna, *The Secret History*, Vintage group, New York, 1992, p.197.

19 According to Friedrich Nietzsche, elements related to the Greek God named Apollo, a force which represents the order, the common sense and logic.

20 According to Friedrich Nietzsche, elements related to the Greek God named Dionysus, a force which represents chaos, pleasure and irrationality.

21 Tartt, Donna, *The Secret History*, Vintage group, New York, 1992, p.182.



The motive implied here is losing one's identity, but the context is not very clear, as we do not know in which context this principle applies.

By studying the Apollonian elements, we may understand that this is an important instrument in liberating oneself, such as Henry, from boundaries, as he explains this principle, the one regarding a bacchanal²² identity, to Richard:

*'Time is something which defies spring, winter, birth and decay, the good and the bad, indifferently'*²³.

Thus, this is the same case with this second example, as, at a first view, this definition offered for time is very abstract and yet, comprehensive, but as time is a hard to define concept, we wonder: *What is the context to which this idea is applied?*

Again, if we do not have the necessary knowledge, we are not able to place this principle in a certain cultural context, as it is a short, precise description, offered by Nietzsche on Dionysian ecstasy.

7. Conclusions

Context has a great importance regarding the way in which we address our utterings to others, as it provides additional information and details that enhance the way in which the message needs to be understood by the receiver.

In addition, it has many functions, such as eliminating all kinds of ambiguity and avoiding repetition.

By understanding the parameters of context, we may identify other categories, such as context of control, whereas for understanding the cultural context, we may identify different elements that belong to a certain ideology, as we have seen from Tartt's book analysis.

Bibliography

- Auer, Peter, *Context and contextualization. Handbook of Pragmatics*, 2-19, Amsterdam, 1995.
 Bonta, Elena, *Pragmatics of The Conversational Discourse*, Alma Mater, Bacău, 2015.
 Castle, Gregory, *The Blackwell Guide to Literary Theory*, Blackwell Publishing, Oxford, 2007.
 Cook, Guy, *Discourse and Literature*, Shanghai Foreign Language Education Press, Shanghai, 1999.
 Fillmore, Charles, *The Case for Case Reopened. Syntax and Semantics. Grammatical Relations*, 8, 59-81, Academic Press, 1977.
 Grip, Maria, *Aspects of Control in Donna Tartt's the Secret History. Degree project in English Literature*, Lund University, Lund, 2018.
 Lynn, Steven, *Texts and Contexts Writing about Literature with Critical Theory*, Pearson Education, New York, 2011.
 Nietzsche, Friedrich, *The Birth of Tragedy*, The Penguin group, London, 1993.
 Song, Lichao, *The Role of Context in Discourse Analysis. Journal of Language Teaching and Research*, 1 (6), 876-879, Quindao, 2010.
 Tartt, Donna, *The Secret History*, Vintage group, New York, 1992.
 Widdowson, Henry George, *Linguistics*, Shanghai Foreign Language Education Press, Shanghai, 2000.
 Williams, Noel, *How to get a 2:1 in media. Communication and Cultural Studies*, Sage, London, 2004.
 Yule, George, *Pragmatics*, Shanghai Foreign Language Education Press, Shanghai, 2000.

Images used:

<https://www.pinterest.com/pin/761249143260366154/>

<https://pyxis.nymag.com/v1/imgs/1b9/ffe/0e85ed215be11b26d3f02e09b355339544-22-secret-history.rvertical.w330.jpg>

<https://nosugarcoats.tumblr.com/post/622323202971107329>

<https://tinyurl.com/bdh874ez>

<https://ro.pinteres> <https://ro.pinterest.com/dearnostalgia/t.com/pin/121104677470308634/>

<http://ro.pinterest.com/dearnostalgia>

https://honestlybecca.com/dark-academia-wallpapers/#google_vignette

22 Related to Bacchus (Latin for Dionysus), thus something related to chaos, pleasure, dance and celebrations.

23 Tartt, Donna, *The Secret History*, Vintage group, New York, 1992, p.186.

The Study of Post-Traumatic Stress Disorder in the Iraq War Veterans

Weronika Maciejewska, II, MA Studies

Nicolaus Copernicus University in Toruń, Poland

Coordinator: PhD Anna Branach-Kallas

1. The Iraq War

Iraq's expansion of nuclear capacity and its involvement in the terrorist attacks on World Trade Center were the predominant reasons for the United States aggression. The invasion of Iraq, dubbed *Operation Iraqi Freedom*, started on 20 March 2003 with an air strike on one of compounds located in the southern part of Iraq's capital, Baghdad, where Saddam Hussein, Iraq's dictator, was supposedly hiding (Ricks 2006: 4). Moreover, bombs were also released to destroy military and government facilities as well as air defence of Iraq (Miller 2004: 46). On the following day, the ground attack began, which was conducted by the US-led coalition of force amounting to 200 thousand troops (Ricks 2006: 116-117). Vital military assistance was provided by the United Kingdom and Australia; other coalition countries of smaller scale such as Spain, Turkey or Poland also provided their military support (Miller 2004: 42). On 9 April, the Iraqi army was defeated, and the US and British forces seized Baghdad. The end of Hussein's regime and the Ba'th Party rule marks the toppling of a statue representing Saddam Hussein in central Baghdad by an American tank (Dawisha 2009: 242). Furthermore, on 1 May, President Bush declared the end of combat phrase unaware of the magnitude of the Iraqi opposition to spread in further months (Hamilton 2005: 392).

A high percentage of crime caused by the lack of order and law enforcement, deaths and injuries of civilians as well as poverty, malnutrition, and diseases among Iraqi citizens were the notable results of the invasion (Miller 2004: 60). The number of deceased civilians varies among various reports from almost two hundred to over three thousand people and these accounts do not include the number of troops killed in action.

Although equipment used to protect from the effects of chemical weapons, such as gas masks or protective suits, was found, no stockpiles of weapons of mass destruction were discovered in Iraq. Moreover, Hussein supposedly focused not on the finished product but on chemical ingredients that could be used to make chemical weapons. At the beginning of 2005, the United States gave an official statement that no weapons of mass destruction were found. In addition, the National Intelligence Council determined that instead of terminating terrorism, the presence and actions of coalition troops had caused Iraq to become a site for training new terrorist groups (Hamilton 2005: 394-395).

2. The origins of post-traumatic stress disorder

Post-traumatic stress disorder (PTSD) as a psychiatric diagnosis, researched by various psychologists and medical experts throughout many years, originated from the concepts of railway spine and shell shock. The development of railway is believed to be associated with the origin of the concept of trauma, particularly the railway accidents which left invisible damage on the psyche of upper and middle class passengers who were unaccustomed to violence previously restricted only to the factory sector. John Erichsen, after observing victims of railway accidents, concluded that the consequences of trauma, such as dislocated memories, paralysis, problems with sleep, and melancholy, generated by jolting pertinent to accidents, were multiplying and exacerbating with time. Furthermore, Erichsen coined the term "railway spine" to describe shock experienced by the spine, which disrupted its structure and functions, after an accident (Luckhurst 2008: 21-22). The legitimacy of such trauma was questioned, as the mental impairments could be conveniently feigned. Nevertheless, the notion of railway spine was similar to the state of soldiers who had similar symptoms as people experiencing railway accidents and whose nervous system after a long period of rest had not improved (Jones and Wessely 2006: 12).

The first cases of soldiers experiencing trauma after exposure to shell bursts were reported in 1915 by Charles Myers, who coined the term shell shock. The symptoms of shell shock included "blurred and then severely restricted vision, involuntary shivering, crying, a loss of taste and smell (but not hearing), and retrograde and anterograde amnesia" (Luckhurst 2008: 50). The confusion over the categorisation of shell shock as a medical diagnosis stemmed from causes of the disorder, almost all of which were provoked by emotional shock rather than shell explosions (Horwitz 2018: 53).

In 1980, after being discredited and neglected by military establishments and the general public for many years, PTSD was officially recognised as a psychiatric disorder resulting from traumas, namely the experience of war, sexual assault, and disasters, whether natural or caused by intentional human action. The characteristics of post-traumatic stress disorder emphasising that the primary cause of such disorder is external trauma caused by other person’s actions or natural disasters. Simultaneously, the memories of a traumatic event are either present or repressed in the patient’s mind. In the past, psychologists regarded PTSD only in terms of memory-related symptoms, such as continual recalling of traumatic events and avoiding triggers that prompt trauma. However, recent definitions of this concept also include individual’s behavioural and social difficulties, among which are social reintegration and the adjustment to reality after a war. Repetitive dreams and flashbacks of a traumatic event triggered by stimuli are not the only diagnostic criteria for PTSD. The symptom criteria also include problematic interactions with the external world, involving alienation from others, decreased interest in performing activities, and trouble expressing emotions. Moreover, sufferers may experience sleep deprivation, memory loss, guilt over surviving, and excessive alertness or perturbation (Horwitz 2018: 8; 99-100).

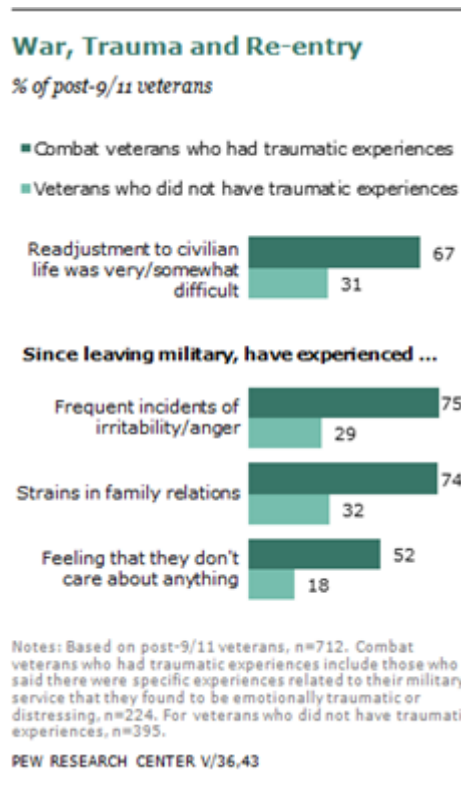
3. Research regarding the consequences of trauma experienced by Iraq war veterans

a) PTSD

After returning from war, soldiers face new challenges related to readjusting to civilian life. Apart from dealing with physical injuries and acclimatising to new routine, veterans endure mental problems as a result of trauma. The study of 60 thousands Iraq veterans, conducted by The National Health Study for a New Generation of U.S. Veterans, revealed that the percentage of those who were screened positive for PTSD amounted to 16% of the participants.

b) Readjustment to civilian life

Adjusting to civilian reality might be arduous for some veterans. Soldiers may be overwhelmed with the fear of the unknown and the expectations put by their families and community. In 2011, Pew Research Center conducted research concentrating on the impact of the 9/11 events and the Iraq war on military and civilians. In one of the reports, the attitudes of post-9/11 combat and non-combat veterans who either had or had not encountered traumatic experiences during their service were contrasted. The results are presented below.

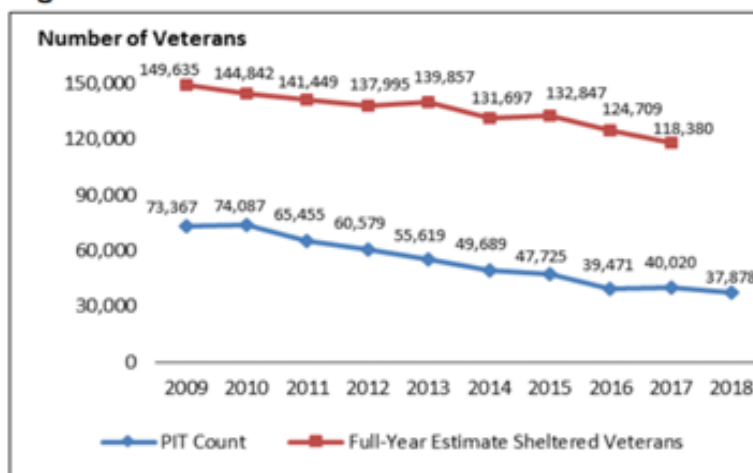


According to the report, veterans who have encountered trauma during the combat were more likely to struggle with adapting to civilian life (67%) than non-combat veterans (31%), which resulted in day-to-day difficulties in social interactions, changes in behaviour and experiencing feelings of hopelessness and discouragement. Hence, traumatic events have a significant impact on people and their process of readjustment, which does not only concern veterans but also their families and friends.

c) Homelessness

The 1970s and 1980s was the period when the number of homeless people in the United States increased. The armed conflicts in Iraq and Afghanistan also contributed to the rise of homeless peoples. Since that time, Congress has established various programs under the Veterans Health Administration of the Department of Veterans Affairs (VA) designated to support veterans in finding employment or accommodation, rebuilding family relations, and getting adequate health care. Through the work of the VA and cooperating organisations, the number of homeless veterans decreases each year. The HUD Annual Homeless Assessment Report (AHAR) shows the estimates conducted by HUD using two types of counts. PIT, point-in-time, is the method that involves counting veterans who are in temporary shelters and unsheltered veterans during one day at the end of January. Whereas the full-year estimate method focuses on the annual estimate of homeless veterans except for those veterans who are living on the streets (Perl 2015: 5-7).

Figure 2. Number of Homeless Veterans



Source: HUD Annual Homeless Assessment Reports (AHARs) to Congress.

Even though the number of veterans without permanent shelter declines, the issue is still valid, and further actions ought to be taken to effectively eliminate veteran homelessness in the United States.

d) Suicide

The risk of suicide ideation increases in soldiers who, apart from struggling with readjusting to civilian life, suffer from post-traumatic stress disorder or other mental illnesses. The study led by the Director of the VA Patient Safety Center of Inquiry – Suicide Prevention Collaborative Bryann B. DeBeer et al., involving 130 OEF and OIF veterans searched for a connection between suicide ideation and combined psychiatric disorders – PTSD, depression, and major depressive disorder (MDD). The study was based on self-reports concerning suicidal ideation and social support as well as semi-structured interviews to assess PTSD and MDD symptoms. The results indicated that 42% of participants “met full diagnostic criteria for current military-related PTSD at the time of the assessment, and 30% [...] met full diagnostic criteria for current MDD” (DeBeer et al. 2014: 357-359). At the same time, 18.5% of participants displayed suicidal thoughts, of which 24.1% of veterans with PTSD and MDD confirmed deliberating about suicide. Moreover, the relation between suicide ideation and social support was analysed. According to the assessment, veterans with symptoms of psychiatric disorders who had received low emotional and informational support displayed a higher level of suicidal thoughts than veterans who received significant support from society and organisations (DeBeer et al. 2014: 359-360).

4. Further implications

Eleven years have passed since the end of Iraq war; however, the consequences that this armed conflict had on lives of soldiers are still present. It seems crucial to concentrate on factors that increase the risk of former soldiers struggling with readjustment, homelessness, or suicidal thoughts and devote more funds and attention to creating programs and establishing organisations working to aid veterans by providing access to medical professionals, programs as well as permanent housing and means to independently manage the trauma. Furthermore, the research presented discuss the Iraq war; however, the issues with which exservicemen face are universal and may concern soldiers of any other war. Therefore, it is important to raise awareness among people and devote attention to soldiers who may struggle during postdeployment period.

Bibliography

- Dawisha, Adeed. *Iraq: A political history from independence to occupation*. Princeton, NJ: Princeton University Press, 2009.
- DeBeer, Bryann B., Nathan A. Kimbrel, Eric C. Meyer, Suzy B. Gulliver, and Sandra B. Morissette, “Combined PTSD and depressive symptoms interact with post-deployment social support to predict suicidal ideation in Operation Enduring Freedom and Operation Iraqi Freedom veterans”. *Psychiatry Research* 216 (3), 357-362, 2014.
- Hamilton, Neil A., *Presidents: a biographical dictionary*. New York: Facts On File, 2005.
- Horwitz, Allan V., *PTSD : a short history*, Baltimore, Maryland: Johns Hopkins University Press, 2018.
- Jones, Edgar and Simon Wessely, *Shell shock to PTSD : military psychiatry from 1900 to the Gulf War*, Hove, East Sussex-New York, NY: Psychology Press, 2005.
- Luckhurst, Roger, *The trauma question*, London-New York: Routledge, 2008.
- Miller, Debra, *The war against Iraq*, San Diego, California: Lucent Books, 2004.
- Ricks, Thomas E., *Fiasco: the American military adventure in Iraq*, New York: Penguin Press, 2006.
- www.pewresearch.org/social-trends/2011/10/05/chapter-4-re-entry-to-civilian-life/, accessed October 23, 2021.
- www.crsreports.congress.gov/product/pdf/RL/RL34024, accessed October 28, 2021.
- www.crsreports.congress.gov/product/pdf/IF/IF10167, accessed October 28, 2021.
- www.publichealth.va.gov/epidemiology/studies/new-generation/ptsd.asp, accessed October 28, 2021.

Film Title Translation from English into Spanish: A Corpus-Based Analysis

Carolina Chácon, English Degree Graduate
Coordinator: Ph.D. Lecturer Andrea Roxana Bellot

1. Introduction

This article is based on my bachelor's final project in which I analysed the diachronic evolution of the translation of film titles from English into Spanish from the years 1980 to 2021. To accomplish this objective, two corpora comprised of English film titles and their corresponding translations into Spanish will be collected and classified according to the methods and techniques used during their rendering. The data obtained during this stage of the research will be then further examined to discover possible shifts in film title translation trends during the last four decades. The results obtained have shown a significant evolution in film title translation trends since English is a lingua franca and thus, its impact has increased all throughout the decades.

2. Methodology

1.1 Corpus compilation

The corpus of this TFG is composed of 60 film titles in English and their respective translations into Spanish. It was compiled by collecting a sample of the ten English-speaking blockbuster films in Spain for each of the decades analysed in this essay, from 1980 to 2021. These samples were selected according to their popularity in the year of their release, that is, the income they yielded and the number of spectators in Spa. All the data was extracted from official sources: "Ministerio de cultura y deporte, boletín 1980, Gobierno de España" (Dirección General de Promoción del Libro y de la Cinematografía & Ministerio de Cultura, 1989) and the website www.taquillaespana.es (Taquilla España, 2022). Table.1 to 6 of the Annexes shows the samples of each decade ordered according to these criteria.

1.2. Method of analysis

The analysis has been carried out following several steps. First, I have compared the original version and the Spanish translations of the titles. Second, the titles have been categorized according to Hurtado Albir's (Hurtado, 2001, p. 269-271) translation techniques classification. Third, I have recorded the results to see which are the predominant tendencies, that is, which are the most utilized translation techniques in every decade. Once the corpus has been analysed, I have compared the data to discover possible shifts in the most used translation techniques throughout time. Lastly, I used the compiled information in the theoretical frame to understand and justify the causes that can have provoked these shifts. For instance, the predominance of the English language as a lingua franca, and concretely its direct impact on Spanish society and culture through audio-visual means. As explained in section 1.2.1, the corpus of this study was compiled according to a specific criterion. The film titles were to be from 1980 to 2021 and they had to come from an English-speaking country to see the changes when translating them into the target language, in this case, Spanish.

The first step was to collect the data comprised in the corpus. The selection of film titles was not arbitrary. To ensure their representativeness, I selected ten English-speaking blockbuster films from 1980 to 2021 in Spain. In total, there are 60 film titles to analyse and later see the trends and tendencies among them. Along with a sample of ten titles from each decade, I also studied the blockbuster films in the year 2021. This particular year was included in the analysis to study if the pandemic and the new technologies have influenced the amount of English-speaking cinematic content in Spain.

I have included three types of tables to show the phases of the compilation and the analysis of the corpus. The first table contains a list of the films in the corpus of study, the decades they belong to, the amount of money they yielded in Spain, and the number of spectators that attended the cinema when those films were released in Spain. The second table in the Annexes is devoted to the analysis of the translation techniques that have been used during the rendering of the English film titles into Spanish.

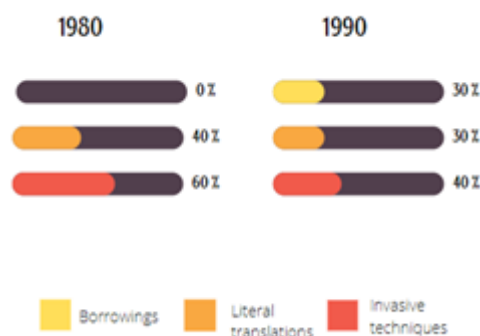
Table.1 displays four examples of the classification of the ten blockbuster films in 1980. The first column shows the original title in English and the second shows its translation into the target language. The

third and fourth columns are devoted respectively to the gross profit of those films in Spain and the number of spectators in Spanish cinemas at that time.

3. Results

After having analyzed the 60 films that composed the corpus, there are some results that need to be considered. First, as Fig.1 shows, during the 1980 and 1990 decades most English film titles were translated into Spanish – all of them in the 80’s decade and 70% in the case of the 90’s. Also, there is a predominant use of invasive techniques which are the ones that require more linguistic changes for the titles to be understandable and appealing to the target audience.

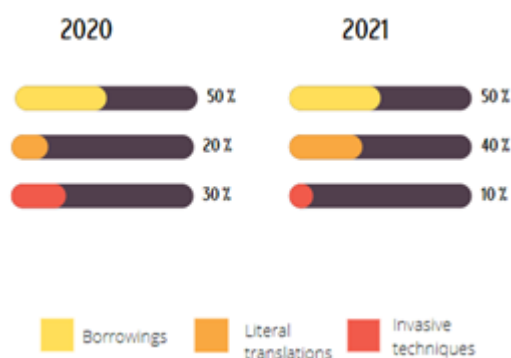
There are fewer non-invasive translation techniques such as borrowings and literal translations which are the ones that do not require that many linguistic adaptations. These tendencies are linked to the limited use of the English language during this period in the target culture. In Spain in the 80’s and ’90s, English was merely devoted to the scientific field, songs, pop culture, and fashion trends, so at that time the English language was starting to shape its path into the Spanish culture. However, if we compare these two decades to the following ones, 2000 and 2010, we can see important changes in the film title translation trends. As Fig.2 shows, there is a notable increase in the use of borrowings that goes up to 50% of the occurrences in the 2000 decade and 40% in 2010:



This striking increase is mainly due to the impact of the English language as a lingua franca in Europe. Thus, in education, English started to be considered more important and it started to be the preferred L2 or L3 language. For this reason, there was less needed to translate the film titles, since the target audience could understand them thanks to their better command of the source language. Lastly, the years 2020 and 2021 were decisive for the Spanish society and for its audio-visual industry, mainly because of the outbreak of the pandemic that impacted heavily on streaming platforms, cinemas, and on the general interest in learning English in Spain. The lockdown and the consequent isolation of the

people, together with other factors such as the growth of online working, or the lack of face-to-face social interaction, produced an increase in the number of people who tried to improve their level of English, since educational institutions and workplaces may require that its candidates demonstrate a certain level of English. According to (Santander Universidades, 2022), “Learning languages is one of the skills most in-demand by companies. This competence increases your chances of getting a job by 37%”.

The figures represented in Fig.3 confirm the increasing importance of borrowings in the Spanish translation of film titles; the data shows that the usage of borrowing is the preferred technique in half of the occurrences in both samples. The reasons that explain this tendency have to be looked for, once again, in the importance of the English language in the target culture.



4. Conclusions

To sum up, after having analysed the corpus of the project, I have found that there is a growing tendency towards the use of borrowings rather than more invasive translation techniques. This is because the English language is the lingua franca nowadays; thus, the Anglophone culture has had an increasing impact in Spain over the different decades. First, the English language started to be popular around 1980 and 1990 in Spain mainly because of trends, fashion, and cinematic content. That is, the results of the first two decades

that were analysed –1980 and 1990– showed higher use of more invasive translation techniques to adapt, not only linguistically, but also culturally, the source title to the target public. However, from the end of the 1990s onwards, the English language became the preferred L2 or L3 in language acquisition in Spanish educational institutions. The rising popularity of English made the marketing agencies include more content in English to attract Spanish spectators with its newness. That is, from 2000 to 2010, many film titles are not translated into Spanish and they are commercialized as borrowings from the source language

Following the same dynamics, English continued evolving through time even throughout the Covid-19 pandemic. Nowadays, the English language is present nearly everywhere: in science, education, culture, advertising and marketing, cinema, and social media, so the Spanish society receives English input all the time. The translation of film titles is not an exception to that; the lingua franca status of the English language is noticeable in the tendency to not translate English titles into the target language. I can conclude that there is a shift in film title translation trends from the first decades to the last ones, due to the growing presence of the Anglophone culture and language in Spain.

Bibliography

Albir, A. H., *Traducción y traductología / Translation and translation studies: Introducción a la traductología / Introduction to Translation*. Catedra, (2013).

Dirección General de la Promoción del Libro y de la Cinematografía: Ministerio de Cultura. Boletín Informativo del Control de Taquilla: Películas, Recaudaciones, Espectadores (N.7). Imprenta del Ministerio de Cultura, <https://www.culturaydeporte.gob.es/dam/jcr:018a7593-b1c8-4a50-86a9-41e8017f57ba/boletin-2000.pdf>, (1999).

Dirección General de Promoción del Libro y de la Cinematografía: Ministerio de Cultura. Boletín Informativo del Control de Taquilla: Películas, Recaudaciones, Espectadores (N.o 6). Imprenta del Ministerio de Cultura. <https://www.culturaydeporte.gob.es/dam/jcr:d6c4fefe-b148-4751-bdb2-4ac74b578c85/boletin-1980.pdf>, (1989).

Ministerio de Cultura: Instituto de Cinematografía y Artes Audiovisuales, Boletín Informativo. Iris Artes Gráficas. <https://www.culturaydeporte.gob.es/dam/jcr:45323162-b379-4876-a138-d48a375d2758/bolet-n-1990.pdf>, (1990).

Petar Gabrić , A Comparative and Diachronic analysis of Film Title Translations and Appellative Effect Transfer into Croatian and German (TFG), http://www.ffzg.unizg.hr/hieronimus/wp-content/uploads/2018/01/H4-2017_1_Gabric_et_al.pdf,(2017).

T. (2019, 28 diciembre). Star Wars: una saga mítica. TAQUILLA ESPAÑA. Retrieved from: <https://www.taquillaespana.es/informe/star-wars-una-saga-mitica/>.

T. (2021, 21 enero). Mayor recaudación TOTAL estrenos 2020. TAQUILLA ESPAÑA. Retrieved from: <https://www.taquillaespana.es/estadisticas/mayor-recaudacion-total-estrenos-2020/>

T. (2021b, mayo 10). TOP 2021. TAQUILLA ESPAÑA. Retrieved from: <https://www.taquillaespana.es/rk-2021/top-2021/>.

Erasmus experience

Anca-Elena Ursu, Ștefan Strat, I, LEPC

Coordinator: PhD Associate Professor Mihaela Culea

There is no one better to explain how studying abroad feels than someone who did it. I am one of them and I had the chance to do it by embarking on to Erasmus project. I took advantage of this, and I am so happy that I did. Not only that I experienced working with foreign teachers, but I also had the opportunity to meet new people and see new places. Believe me when I say that there is a big difference between being abroad as a tourist and being abroad as a student.

With the advice of my teachers, me and my colleague decided to study for a semester in Poland at the Nicolaus Copernicus University of Torun. I knew nothing about this country except what I studied in history classes and to be sincere I was not expecting to enjoy living there so much. I did not expect that, and I was amazed by the way how the University and the campus looked, and the benefits of it. Even though we went there when the pandemic situation was still happening, we had the time of our life. We had ups and downs while studying abroad but we always received help from the teachers back home who were always there for us. Also, once you get there one of the students from their university will be there for you every step of the way. Believe me when I say that students from the university waited for us at the train station because our train got canceled and there was no other possibility for us to get to the students' dormitory in the middle of the night. Someone was always there to answer our questions even if our curiosities had to do with places to visit, restaurants, library programs, or bus schedules. On top of all, we had the opportunity to join an amazing group of new people from different countries (Turkey, Spain, Morocco, India, Russia, and Latvia), a diverse community in every way.

The Erasmus program aims to make this change of experience as easy and pleasant as it can get even though you can find yourself in challenging situations sometimes. Most agree on the fact that the most difficult thing to learn is how a foreign university is organized, different timetables, library, classes, or exams. Once you get immersed in the local lifestyle and start getting used to the schedule from the faculty everything immediately becomes easier.

For all those who are still thinking, my only advice is this: don't hesitate for a second and apply for an Erasmus scholarship, you will thank yourself later, believe me. It's a rather unique experience that doesn't come around often in life and should be enjoyed to the fullest. The experiences and memories you are left with at the end are very pleasant and you will return to them fondly.





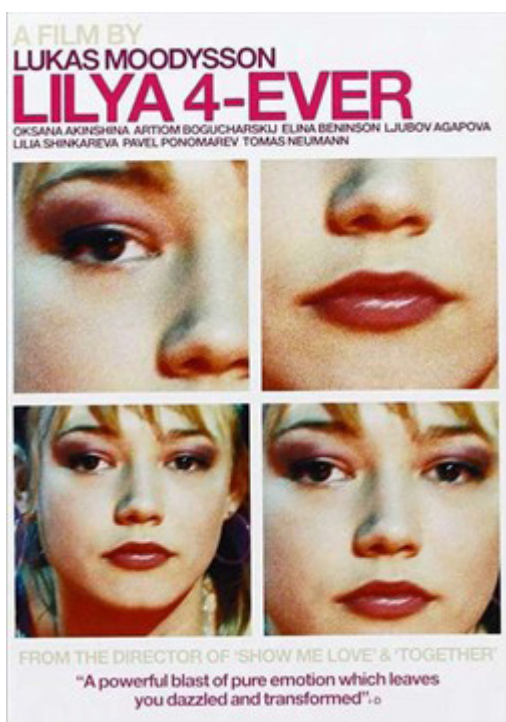
Lilya 4-Ever - A Heartbreaking Movie Coming from Real Events

Miriam-Carla Calapod, I, LFPC

Coordinator: PhD Associate Professor Mihaela Culea

Lilya 4-Ever is a 2002 movie that I found while scrolling on TikTok. Now, usually when I use that app I know better than to let my heart be broken like this and I manage to avoid sad situations, but this time the recommendation was hard to resist. I felt that it was really interesting and I couldn't wait to see more! This right here is the poster for the movie, which looks pretty usual at a first glance, until you know which situation the pictures are taken from.

The movie was 1 hour and 44 minutes long, which is not that bad for my attention span. Since the very first minutes, we meet Lilja, a 16 year-old girl living in an ex-Soviet Union country, presumably Lithuania (and you will see later why I said this). Luckily, we meet her when she's all happy and excited because she's supposed to move to the US with her mother and her stepfather (who is Russian but lives there). However, happiness doesn't last that long because while having lunch, her mother tells her that the adults need to go first and then the teenager can come later. From then on, we witness a downward spiral in Lilya's life. She begins to unpack while thinking that she'll never escape her ugly, grey and gloomy town.



What I found heartbreaking is that the mother shows no remorse for ruining Lilya's life in this moment. Instead, she tells her that she either comes at a later point or not at all, which is surely insensitive. The next day, an emotionless Lilya can be seen scanning a magazine, as her mother wants to say goodbye... this doesn't last either, as Lilya runs to catch her mother and tell her how she really feels. We, as watchers, experience the very first bout of abandonment when this scene is shown:

I must say that I really felt the same as the character when this was came on and I started crying like a baby... you will only understand how she feels if your parents ever left abroad and left you empty as a shell, after which you don't know how to fill it up (or of course, if they pass away). Dealing with the trauma of abandonment is a difficult task, as we will see in Lilya's experience later on. I was enraged to find out that her family didn't care either; her aunt took the house she was living in and moved her niece into a small, filthy apartment similar to a studio, while leaving her to deal with her demons on her own. From here on, she starts socializing with the wrong people and her reputation gets stained by a lie told by her friend at the time, Natasha. At some point, out of desperation, she trully becomes

who she is rumoured to be and makes money out of selling her body to strangers. All this time, she wonders what became of her mother, and why she is not communicating with her and sending letters or money. The second bout of abandonment is present when she comes to find from the social services that her mother wrote a letter in which she renounces her parenthood. You'll see that the theme of abandonment is ingeniously explored and put to use, as well as other issues such as sexual slavery, friendship, love and loneliness.

During one of her nights at the club, Lilya meets Andrei, who seems to be a genuinely good guy. At first she tries to avoid him and brush off her attraction for him but then, of course, they start a beautiful relationship. But not everything is what it seems. Under the guise of leaving with him to Sweden to start a new, more prosperous life as lovers, she accepts to leave her friend and old life behind. In hindsight, this is a wrong decision, because she fails to see the red flags in the situation. In the last moment, Andrei confesses that he wouldn't be coming to Sweden with her because he needs to visit his grandmother on her deathbed. This, surely, a lie and unfortunately Lilya believes him. What happens next is a warning sign as to how everything will continue: she meets Andrei's boss who takes her to the studio apartment that the two are supposed to be living in and, before getting there, he takes her passport. This is the beginning of an extensive

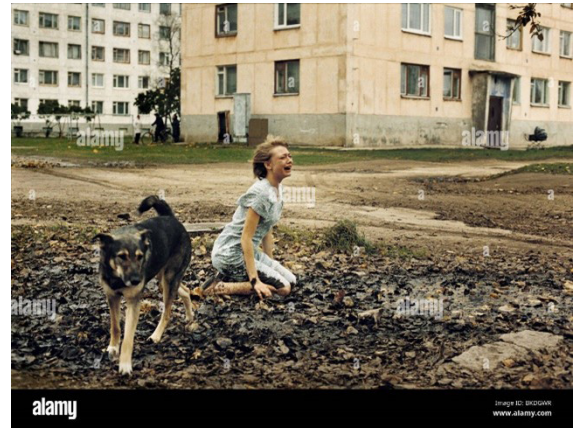
cycle of “clients” and traumatic experiences, of which rape and violence take the golden prize:

In the end, as she calls her mother one last time after an episode of fighting with her pimp/bawd, we are given a different ending as well: we imagine a past where she wouldn't have fallen for Andrei's charms and she would've been safe, but then we come back to the actual ending, where Lilya throws herself off a bridge and commits suicide because of the desperation that she was experiencing as a teenager. The sad conclusion is that she doesn't want to live anymore and she actually doesn't know how to cope with her emotions and the trauma she's been left to digest.

Now, the reason why I said that the action presumably takes place in Lithuania is that this film is inspired by real life events. It is the case of a 14 year-old Lithuanian girl who'd been abandoned by her mother (who went to the States as well). She was promised a job as a berry picker in Sweden by her boyfriend, but in reality she became a sex slave at 15, just like our Lilya. She committed suicide and died three days later at the hospital and her case sparked a huge discussion about human trafficking.

In both her case and Lilya's, we see that the common denominator is abandonment, specifically that committed by their mothers. While we know that parents and family have a huge influence on what a person becomes in adulthood, this movie comes as a visual reminder of that. From abandonment stems the idea of desperation, as well as financial difficulties that push people to act quickly to get money. Especially in the case of minors this is a huge problem, as they can't work in credible places, and so they're stuck with the seemingly simplest of things: selling their bodies. Lilya's aunt seems to know this, because when her niece comes to ask for help, she just says “do what your mother did, open your legs” (or something similar).

Through this movie I became aware of the thing I didn't become, which, I guess, is why I cried so much. It is painful to feel lonely and abandoned, while you inner saboteur tries to convince you that you don't deserve to live. While my situation is not exactly as Lilya's, the same things could have happened to me and this film made me feel very thankful that I had some people in my life who cared about me enough not to let me slide into that downward spiral of desperation. If you see this movie as well, go hug your mother, father, or whoever your dedicated guardian might be, for protecting you as they did. By treating taboo themes such as sex slavery and human trafficking, this movie is one way of normalizing the discussion about these, which is exactly what we need nowadays. Overall, it is a movie I wouldn't be watching twice or thrice if I were you, because it changes your life upon a first watch.



Images used:

https://www.imdb.com/title/tt0300140/mediaviewer/rm2044590081/?ref_=tt_ov_i

<https://c7.alamy.com/compfr/bkdgwr/lilya-4-ever-2002-oksana-akinshina-lily-001-07-bkdgwr.jpg>

<https://www.alamy.com/stock-photo-lilya-4-ever-2002-oksana-akinshina-lily-001-31-29187487.html>