EGER JOURNAL
OF
ENGLISH STUDIES

VOLUME XV

The Role of Translation and EU-Texts in the English BA Programme: Exploring Hungarian College Graduates' Work Experiences and Views

Adrienn Károly

University of Jyväskylä, Finland

Despite recent convincing arguments emphasizing the benefits of using translation in foreign language learning and teaching, there is little empirical research focusing on existing educational practices. This study aims to fill this gap by investigating the case of an English bachelor's programme at a Hungarian college, which has integrated translation and specialised EU-texts into the curriculum in a systematic way in an attempt to stay abreast of the current global social transformations and address local needs. The participants of the survey were graduates of the English BA programme who have completed the optional EU specialisation module. The research aimed to find out about graduates' further educational choices and their subsequent employment experiences regarding translation and the use of EU-texts. It also sought to capture graduates' perceptions about the relevance and role of the EU and EU translation courses as well as the whole EU specialisation module within the English BA programme. The results indicate that written and oral translation tasks are frequently required at the workplace, and graduates often have to deal with EU-related topics. The findings seem to support the argument that using translation and specialized texts serves useful purposes in curriculum of the English BA. The research results can be utilized when revising and adjusting the aims and content of the courses.

1. Introduction

Contemporary research trends suggest a growing awareness of the fundamental role of translation as a form of everyday interaction between individuals and groups, as well as between local languages and cultures and the global English-speaking community. Particularly in multilingual and multicultural contexts individuals who are not translation professionals increasingly engage in various formal and

informal translation activities in a range of domains for a variety of purposes, and often on an ad hoc basis (e.g., Cook 2010; Pennycook 2008; Phipps and Gonzalez 2004; Pérez-González and Susam-Saraeva 2012). In fact, workplace expectations regarding translation skills seem to have changed similarly to basic IT skills, which were considered highly specialized expertise in the past, possessed only by professionals, while today they are viewed as essential competences required by most employers (Calvo 2011; Witte 2009). Nevertheless, the use of translation in foreign language learning and teaching is a widely debated theoretical issue, and its potentials remain generally unexploited in practice. This is particularly true in the mainstream global practice of English Language Teaching (ELT), which is still dominated by theories and norms stemming from monolingual principles (Hall and Cook 2012).

According to Cook (2010), however, using communicative translation activities in foreign language learning and teaching seems to embrace more general curriculum philosophies. From this perspective, translation not only equips students with useful knowledge and practical skills, but promotes positive social values, offers students possibilities for intellectual and personal development, and helps preserve, extend, and transmit theoretical knowledge. Along the same line, Kemp (2012) has convincingly argued that translation should become a more integral part of the modern languages degree because it serves three useful purposes at the same time: it supports language learning, it is a valuable and transferrable skill in its own right, and it complements (and integrates) different areas of study within the program. Requiring and enhancing critical analysis and self-reflection, it enables cross-curricular learning, thus making the language degree a better integrated whole. As Peverati (2013) has pointed out, these translation courses need to be well integrated with the whole curriculum and properly aligned with the overall learning outcomes of the programme. Instead of pursuing a purely vocational goal, which might lead to unrealistic and false expectations, Peverati argues that these courses should consider the diversity of translation activities along with different levels of translation quality in real-life situations, which require different levels of competences.

Recently, researchers have started to emphasize that the goals of foreign language learning have significantly changed as a result of global social changes. In general, learners of English as a foreign language do not (necessarily) aim to achieve near-native (linguistic) proficiency, and – particularly in the European context – they typically communicate with non-native speakers of English. Thus, in foreign language learning and teaching, especially at more advanced levels, it is essential to focus on critical cultural awareness (Byram 2009). According to Kramsch (2006:103), advanced foreign language competence should refer to "the ability to translate, transpose and critically reflect on social, cultural and historical meanings conveyed by the grammar and lexicon". Kramsch (2011) also argues that

the primary goal of advanced foreign language teaching is that language learners acquire a sophisticated *symbolic competence*, which helps them interpret complex messages and reflect on what discourse reveals about the mind and intentions of other individuals, groups, or communities. This can help them understand their own individual and collective (group/cultural) identities at a deeper level. Since foreign language learning (and language use) refers to cultural encounters, intercultural competence models, which view communication from a wider, socio-cultural perspective, enable seeing translation not merely as professional text production but as a diverse form of human interaction. Thus, they seem to be more suitable for describing language competence than traditional language competence models that have a monolingual orientation. Furthermore, Pennycook (2008) has pointed out that the English language, in particular, cannot be viewed in isolation, but needs to be seen in the context of other languages (it is 'a language always in translation'). Following from this, language teaching appears to be inevitably tied to translation, which is the manifestation of the complexity and diversity of meanings. This idea explicitly appears in the report of the Modern Language Association Ad Hoc Committee on Foreign Languages (2007), which lists future priorities for language departments and programmes, and claims that "[t]here is a great unmet demand for educated translators and interpreters, and translation is an ideal context for developing *translingual* and *transcultural* [italics added] abilities as an organizing principle of the language curriculum" (2007: 243). Translation, a creative activity requiring criticality and reflexivity, seems to be an effective means to achieve these goals by bringing two languages and cultures into the classroom, which vividly demonstrates the diversity of meanings and worldviews as well as the complexity of intercultural communication (Illés 2011, Widdowson 2003).

Regarding the use of specialized texts, Klaudy (2004) pointed out already a decade ago that as a result of Hungary's EU accession, using EU-texts (in a broad sense) should become an integral part of foreign language education at the tertiary (or even secondary) level. After the Bologna reforms in 2007, most English bachelor's programs in Hungary built translation and/or ESP (including English for EU purposes) courses into the curriculum, similarly to other European countries.

The study reported in this paper focuses on the English bachelor's programme at Eszterházy Károly College (EKF), Eger, in which translation courses are integrated into the English bachelor's degree and are part of an EU specialization module. The main goal of these courses is twofold: besides improving foreign (and native) language proficiency, they set out to develop students' translation skills in a functional and communicative way. Thus, translation is viewed not simply as a language learning tool, but as a useful and practical skill in itself. This situation is essentially different from professional translator training because the primary

aim is not to prepare students for the translation market to work as professional translators (although it is certainly one possibility in the future if students choose to go on to professional training and/or take a qualifying exam). Students graduating from these programs typically find a wide variety of jobs in different fields, where they need not only a high level of foreign language competence, but should also be able to use their native language effectively and appropriately as well as carry out various oral and/or written language mediation tasks. Therefore, these courses should be based on a coherent and systematic framework tailored to the students' level, needs, and interest as well as workplace expectations.

The main objective of the survey is to explore graduates' educational and work experiences regarding translation and EU-texts following graduation, which can provide useful information when revising and adjusting the content and methodology of the courses. More specifically, the study addressed the following research questions:

- What are the educational and employment choices of former students of the English BA program following graduation and what are the motivational factors underlying these choices?

- What are graduates' experiences with regard to language mediation (oral or written translation) at the workplace?

- What are graduates' experiences of EU-texts and topics and their oral or written translation at the workplace?

- How do graduates perceive the usefulness of EU English and EU translation courses within the EU specialisation module in light of their subsequent educational and/or work experiences?

- How do graduates perceive the value of the EU specialisation module within the English BA program in the light of their subsequent educational and/or work experiences?

2. Methodology

2.1 Setting and participants

The questionnaire study was conducted at the end of 2012. The participants are full-time and part-time graduates of the three-year bachelor's programme in English Studies at Eszterházy Károly College, Eger, Hungary. The programme started in the academic year 2007/2008, after the introduction of the Bologna Reforms aiming to harmonise European higher education. The BA program included an optional

50-credit EU specialisation module that could be chosen by the students at the end of the first year. The module consisted of the following five subjects: rhetoric and stylistics (two courses), communication skills (three courses), English for EU purposes (six courses covering a wide range of issues related to the working of the EU, including its institutional structure and various policy areas, and a lecture giving a historical overview of European integration), theory and practice of specialised translation (six courses, three lectures focusing on theoretical issues and three seminars providing practice in general and EU translation). The lectures and seminars ran parallel and were designed to complement each other.

At the time of the survey, the total number of students who had completed their English BA studies (including the EU specialisation) was 120. They started the EU specialisation module in the academic years 2007/8, 2008/9 and 2009/10. Out of the total population, 112 participants could be contacted through e-mail, which was the total sample used in the survey. The questionnaire was administered online, and the response rate was 70.5 per cent, with 79 graduates completing and returning the questionnaire. Sixty-six respondents (83.5 per cent) were female and thirteen (16.5 per cent) male, and their age ranged between 22 and 43 (with a mean age of 27.8 years). At the time of the survey, 73 respondents were residing in Hungary, while six of them were living and working abroad (Ireland, Germany, USA, and UK). Their graduation year was between 2009 and 2012. Forty of them completed their studies in the full-time program (50.6 per cent), thirty-five in the part-time program (44.3 per cent), two started in the full-time program but finished in the part-time program, and two started in the part-time program but graduated from the full-time program.

2.2 Instruments of data collection and procedures of analysis

Data was collected through an online questionnaire, which consisted of five questions eliciting background information, followed by thirty-one closed and open-ended questions grouped into three main categories: (1) students' post-graduation educational choices, (2) their employment profile and work experiences regarding translation and EU texts, and (3) their perceptions of the usefulness of the EU and translation courses as part of their English BA studies. The initial version of the questionnaire was given to three experts for review to identify potential problems related to wording, the order of the questions and the use of terms. The pre-test phase also included a focus group discussion with five students studying in the programme at the time of the research (they were not included in the population) to see their understanding of and reactions to the questions, which were then refined on the basis of their feedback. The final version was piloted by

seven other students who were studying in the specialisation programme but had not completed their studies yet. The language of the questionnaire was Hungarian, which enabled the respondents to express their ideas in the most natural way. The questionnaire also included sub-questions, thus the number of respondents per question varied throughout the questionnaire. Numerical data was analysed with descriptive statistical methods (calculating frequencies, percentages and means), while in the analysis of narrative data major themes and categories were identified and coded manually.

3. Results and discussion

The first part of the questionnaire focused on the participants' educational choices following graduation from the English bachelor's programme. The first three questions (Q 1–3) aimed to find out the number of graduates who continued their studies after completing their bachelor's degree as well as their concrete study choices (*Table 1*).

Table 1. Students' further educational choices after graduation

Q 1 Did you continue your studies after receiving your BA degree?	Frequency (n = 79)	Percentage
Yes, in a professional translator and interpreter training programme	4	5.0%
Yes, in a different type of programme	42	53.2%
No	33	41.8%

Altogether forty-six respondents (58.2%) decided to continue their studies after getting their bachelor's degree, including four respondents who enrolled in professional translator and interpreter training programmes at various institutions (one student at Eötvös Loránd University, Budapest, one at Kodolányi János College, Székesfehérvár, and two at the University of Miskolc). The institutional choices of those who continued their studies but not in professional translator and interpreter training include different programmes in various institutions, mainly in Hungary. The most popular choice seems to be master's programmes related to their BA studies. Twenty-six of the respondents decided to stay in Eszterházy Károly College in the master's programmes in English with teaching qualifications or in the American Studies master's programme. Seven respondents continued their studies in the

English Teacher and American Studies master's degree programmes at Eötvös Loránd University, one in the master's programme in English studies at the University of Debrecen, and one in the same programme at the University of Szeged. The rest of the answers indicate that programmes related to business and tourism were also popular choices, such as Tourism Manager or Cultural Heritage Studies at Eszterházy Károly College, International Business Administration at the College of Szolnok, and International Relations at the Budapest Business School (each chosen by one student).

Question 4 was targeted only at those who continued their studies, but not in professional translator and interpreter training, and those who decided not to study further. The question was related to their plans and motives to enrol in professional translator and interpreter training programmes in the future. Based on their responses (*Table 2*), one-fifth of this group (fifteen people) is planning to undertake such studies, and almost half of the group (thirty-five people) did not rule out the possibility.

Table 2. Graduates' plans to pursue further studies in professional translator training

Q 4 Are you planning to enrol in a professional translator and interpreter training programme in the future?	Frequency (n = 75)	Percentage
Yes	15	20.0%
No	25	33.3%
Maybe	35	46.6%

The main reasons given as justification for the responses were related mainly to the usefulness of this qualification. Several respondents think that official qualification means better and more job opportunities. A recurring comment was that the situation of teachers is very uncertain in Hungary, which forces teachers to seize any other available job opportunity. Translation is usually seen as an attractive second job, which can be done even alongside teaching. Four respondents mentioned that they had already done translation and/or interpretation work informally, but they felt they needed an official qualification. In their opinion, this would also help them to improve their skills and make them a better and quicker translator. The attractive and challenging nature of translation – both as an activity and as a profession – was also frequently mentioned. Twenty-five people, however, responded that they did not plan to pursue further studies in translation, and cited reasons such as lack of interest, motivation, abilities, financial resources, and time. Those who were working as teachers emphasised that they were more interested

in teaching, or they felt they would not need this skill in their current job. Finally, three respondents mentioned that they were planning to work abroad in the future, and felt that translation would not be a useful skill outside Hungary.

The next group of questions (Q 6–8) focused on the respondents' total length of work experience, their current employment status, and their employment history after receiving their English bachelor's degree. The responses indicate heterogeneity in terms of the total length of work experience (*Table 3*).

Table 3. Total length of graduates' work experience

Q 6 Altogether how many years of work experience do you have?	Frequency (n = 79)	Percentage
More than 10 years	13	16.5%
5-10 years	15	19.0%
1-5 years	32	40.5%
I don't have work experience	19	24.0%

About one third of the respondents had more than five years of work experience, including fifteen people having worked for five to ten years, and thirteen people who have spent more than ten years on the labour market. Most probably, this group includes those who completed their English bachelor's degree in the part-time programme, and were working before and/or during their studies. Furthermore, about two-fifths of the respondents had one to five years of work experience, including most likely younger students who studied in the full-time programme although some people from younger age groups also preferred to study part-time. Finally, almost a quarter of the respondents did not have any work experience. Presumably, these people include three groups: those who decided to continue their studies after getting their bachelor's degree, those who did not wish to study further but could not find a job, and those young women who went on maternity leave right after obtaining their bachelor's degree.

The next question (Q 7) was targeted only at those who had some work experience (altogether sixty respondents), and inquired about their current employment status. The majority of them (fifty-three people, 88.3%) were employed at the time of the survey, while seven (11.6%) had previous work experience, but were not employed when they completed the questionnaire.

The next question (Q 8) was also addressed to this group (altogether sixty people), and aimed to find out what types of employment they had had (including their current job) since receiving their English bachelor's degree. The respondents mentioned a wide variety of occupations (*Table 4*).

Table 4. Graduates' employment experiences after obtaining their English BA degree

Q 8 What kind(s) of job(s) have you had since getting your English BA at EKF?	Frequency (n = 60)
Teaching (including subjects other than English as a foreign language)	28
Office work and administration	22
Catering and tourism	9
Marketing /sales	6
Customer service	4
Personal services (housekeeping, child-care)	4
Translation and/or interpretation	3
Healthcare	1

Based on the responses, teaching (including other subjects as well) seems to be the most commonly chosen occupation, including jobs in public schools and private language schools. It has to be noted that some of the respondents studied in the part-time programme, and already had another (sometimes teaching) degree. The next most frequent occupations are office/administrative jobs and work in the field of catering and tourism. Jobs related to marketing and sales were also quite typical, with six participants citing them. Other occupations listed include jobs in the field of marketing/sales, customer service, personal services, translation and/or interpretation, and healthcare. It is interesting to see that even though an English BA degree does not qualify graduates to translate, three of them mentioned that they had already worked in this field although they did not specify these jobs in detail. Overall, the wide variety of jobs mentioned in response to this question indicates that there are several employment options available for a graduate with an English BA. Many of these jobs require a good command of the foreign and the native language, but several other practical skills are needed in these jobs, such as good oral and/or written communication skills.

The next seven questions (Q 9–15) were focusing on the participants' experiences with oral or written language mediation at the workplace (these questions were targeted only at those who already had some work experience). The first question aimed to find out if the participants had to do oral or written translation in their work. The results (*Table 5*) indicate that language mediation is a frequently required task at the workplace.

Table 5. Language mediation tasks at the workplace

Q 9 Have you ever had to do written language mediation (translation) or oral language mediation (interpretation) tasks at the workplace?	Frequency (n = 60)	Percentage
Yes	52	86.6%
No	8	13.3%

Interestingly, the number of those who had already had to use either written or oral language mediation tasks is very high (fifty-two). This indicates that language mediation skills are expected in several jobs. The next question (Q 10) was addressed to those respondents whose had to use language mediation (written or oral translation) in their jobs (n=52), and aimed to find out how frequently they had to do language mediation tasks from English into Hungarian or Hungarian into English. It is clear from the responses that language mediation skills are very often (15 people) or often (34 people) required also in non-translation/interpretation jobs.

The next question (Q 11) focused on the types of language mediation that are most typically required at the workplace with regard to the channel. Interestingly, half of the respondents indicated that they had had to use both written and oral mediation, while one third of the respondents said they had to do only or usually written translation, and about a fifth of them mentioned only and usually oral translation (*Table 6*).

Table 6. Channel of language mediation tasks at the workplace

Q 11 What type of language mediation do you usually do?	Frequency (n = 52)	Percentage
Only oral	2	3.8%
Usually oral	7	13.5%
Only written	9	17.3%
Usually written	8	15.4%
Both equally	26	50.0%

The results indicate that both oral and written language mediation tasks are expected at the workplace. The frequency of oral language mediation tasks is particularly interesting because oral skills were not given such a strong emphasis in the translation courses during their studies. The responses to the question related to the direction of translation (Q 12) indicate that translation from English into Hungarian is more common than from Hungarian into English. A little more than half of the respondents mentioned that they had to translate only from English into Hungarian (28 people), while the rest of the respondents (24 people) reported that from English into Hungarian is the most usual direction, which, however, implies that occasionally they also have to translate from Hungarian into English.

The next question focused on written translation, and aimed to explore the most common topics that the respondents had to translate in the workplace. The results indicate that they have or had to translate a wide variety of subject areas, which are listed in *Table 7*.

Table 7. The most common domains encountered in written translation

Q 13 What are the most common text topics that you have/had to translate in a written form (e.g., economics, natural sciences)?	Frequency (n = 52)
Business and economics	22
Culture and tourism	8
General work-related topics	7
Technological sciences	7
Information technology	5
Law	5
Education	5
Arts	2
Natural sciences	2
History	2
Agriculture (viniculture)	2

The most common subject area mentioned is business and economics, followed by culture and tourism, general work-related topics, and topics in the field of technological sciences. Other domains mentioned were IT, law, education, EU, arts, natural sciences, history and agriculture. Besides, several participants mentioned that they often had to deal with EU-specific terms when translating texts with various topics. It seems that incorporating texts with topics belonging to the most frequently mentioned domains can provide useful practice for students because in their future job there is a high chance that they would meet similar texts. In addition, there are several EU-texts dealing with these topics, which could also be used.

The next question (Q14) was related to the genre of the texts that the respondents had to translate in writing. A summary of the responses is presented in *Table 8*.

Table 8. The most typical genres encountered in written translation

Q 14 What are the most common genres that you have/had to translate in a written form (e.g., formal letter)?	Frequency (n = 52)
formal e-mail	22
CV	18
formal letter	15
letter of reference	10
cover letter	9
funding application	8
minutes	7
contract	6
financial report	6
letter of complaint	6
certificate of employment	5
newspaper article	5
product description	4
business plan	4
company news	3
letter of authorization	3
manual	3
internal rules and regulations	3
bill of lading	2
school prospectus	2
brochure	2

Responses indicate that the participants often have to translate formal business documents at the workplace. Therefore, it seems to be beneficial to incorporate these genres as much as possible in the translation courses and focus on the differences between the Hungarian and English genre conventions, including the specific lexical items typically occurring in these texts. Most of these genres are also commonly used by EU institutions (e.g., formal letters, minutes, contracts, internal rules and regulations), or have EU-related topics (e.g., newspaper article, brochure).

The next question focused on the most typical situations in which the respondents had to translate orally. The responses to this question are summarised in *Table 9*.

Table 9. The most typical oral translation situations

Q 15 What are the most common situations in which you have/had to do oral translation?	Frequency (n = 52)
at a formal meeting with foreign visitors to the company	14
on a sightseeing tour organised for foreign visitors	8
dealing with customers	7
at a formal speech given by foreign visitor from the upper management	5
at a formal meeting with foreign visitors to the school	3
at a job interview (between the applicant and the hiring manager)	1
at a conference	1
interpreting for a foreign student about school issues	1
interpreting for the native speaker in the school	1
at an exhibition	1

Results indicate that the most typical oral translation situations are formal meetings, when a foreign person visits the company. Among the responses, we can find other formal situations related to business communication, but oral translation seems to be quite frequent also in schools. English teachers are particularly often asked to act as interpreters on these occasions even if the foreign visitors are not English since English is most probably used as the language of communication between non-native speakers. The naïve belief that people who speak a foreign

languages can easily interpret seems to be still widespread in Hungary. Therefore, English BA students can definitely benefit from training this special skill through oral translation activities incorporated into translation classes.

The next group of questions (Q 16–25) was related to English or Hungarian EU-related texts or topics at the workplace, more specifically the written translation of texts and the oral translation of topics related to the EU. The first question (Q16) aimed to find out if the respondents have met written texts that had EU topics. It is important to emphasise that the question included not only official EU documents but also any text that had an EU-related topic. The responses indicate that a little less than half of the participants have had to work with EU texts, while sixty per cent have not encountered such texts at the workplace (*Table 10*).

Table 10. Experiences with English or Hungarian written EU texts at the workplace

Q 16 Have you ever had to deal with English or Hungarian written texts with EU-related topics?	Frequency (n = 60)	Percentage
Yes	24	40.0%
No	36	60.0%

The next question was targeted at those who have met EU-related written texts, altogether twenty-four participants, and enquired about the frequency of working with these texts. Nine of those surveyed indicated that they had to work with written EU-texts very often, while fifteen of them marked 'often'. One respondent who works as a teacher mentioned that he or she has met EU-related texts often when preparing students for language exams.

Question 18 focused on the subject matter of these written EU-texts. Responses show that participants have met a wide variety of topics (*Table 11*), but the two most common topics are related to various EU institutions and EU policies.

Table 11. The most typical topics of written EU texts

Q 18 What is/was the topic of these written EU-texts (e.g., economics)?	Frequency (n = 24)
EU institutions and their general function	7
Various EU policies	7
Economics	5
EU legislation	5
EU foreign and regional policy (including Hungary)	4
Social policy	3
Education	3
Environmental protection	2
Tourism, culture	2

In response to the next question (Q 19), which was related to the genre of these texts, twelve participants indicated that they have encountered EU legislative texts (laws), six of them mentioned general texts for teaching purposes (mainly about the structure of the EU, its institutions and the main EU policies), five respondents listed newspaper articles and four of them applications for EU funding. With regard to the most typical language of these texts (Q 20), out of the twenty-four respondents, sixteen mentioned that they had met both English and Hungarian EU-texts, and eight of them indicated that the typical language was English.

The next question (Q 21) focused on the written translation of EU-related texts. Out of the twenty-four respondents, ten replied that they had translated such texts in the workplace, while fourteen gave a negative response (*Table 12*).

Table 12. The occurrence of written translation of texts that had EU-related topics

| Q 21 In your work, have you ever had to translate EU-related texts in writing?	Frequency (n = 24)	Percentage
Yes	10	41.6%
No	14	58.3%

With regard to the frequency of this task, explored in Q 22, two of the ten respondents mentioned that they had to translate texts with EU topics very often although this was typical only in translation jobs. However, eight respondents, working in other jobs, indicated that they often had to translate EU-related texts in writing.

The next two questions (Q 23 and 24) aimed to explore the most typical text genres and topics in the case of the translation of EU-related texts. The most common genres that the respondents had reported included EU legislation, official EU documents and official non-EU documents with EU-related topics, while the most frequent text topics mentioned were related to law, economics, education, social policy and tourism.

The next three questions (Q 25–26) focused on the oral translation of EU-related issues. It seems that this is not a typical language mediation task at the workplace as out of the sixty respondents, only one encountered this situation as part of his/ her interpretation job. The topic of the oral translation was the EU's policy on environmental protection.

The last four questions (Q 27–31) aimed to explore graduates' perceptions about the usefulness of the English for EU purposes (EU 1-6) and the EU translation courses. The responses given to questions 27, 29 and 31 are summarised in *Table 13*.

Table 13. Graduates' responses concerning their perceptions about the usefulness of EU courses, translation courses and the EU specialisation module within the English BA programme
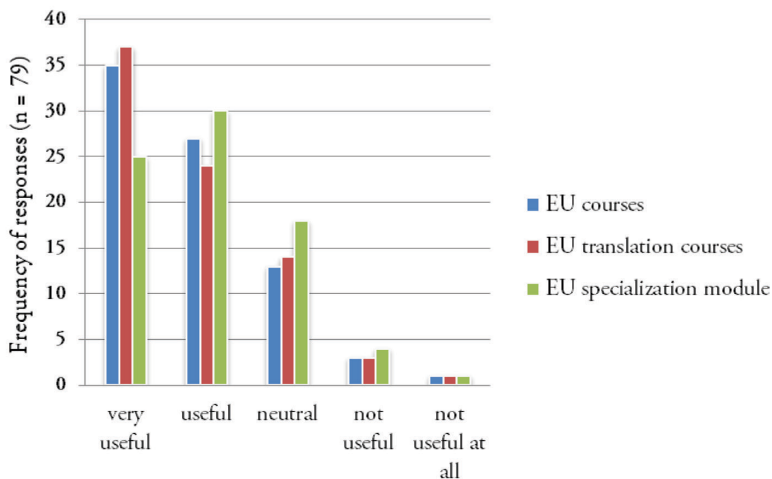
Regarding the usefulness of the courses and the specialisation programme, the responses seem to indicate that most graduates find them very useful or useful, particularly the EU courses and the EU translation courses, while the overall perception about the usefulness of the whole EU specialisation programme is a little lower. When analysing the justifications given by the participants, six main themes emerged. One group mentioned that these courses provided them with useful and transferable knowledge, which is indispensable in Hungary, being a member state of the EU. Therefore, the knowledge related to the structure of the EU and the EU institutions as well as their functions seems to be extremely valuable. The usefulness of EU vocabulary was another recurring theme, particularly the benefits of learning specialised vocabulary in the field of business and economics. Another group of participants mentioned that these courses proved to be beneficial for their overall English language competence. In addition, two respondents indicated that it was very good that they could write their BA thesis on EU-related issues, for which these courses were indispensable. Finally, according to a group of respondents, the EU courses provided an excellent foundation for those interested in professional translation and/or interpretation.

One justification given for the less positive responses was that even though the EU courses were interesting and generally useful, they had not had to use this knowledge during their work. A few respondents would have preferred more translation and fewer general EU courses, while one according to one respondent, the EU courses did not go deeply enough due to the limited number of hours. One respondent mentioned that some of the topics discussed in the classes were not particularly interesting for him or her, and one respondent would have liked more focus on EU funding applications. Finally, two respondents said that more student-centred, practical and interactive teaching methods in all the courses would have been more motivating.

Regarding the usefulness of the EU translation courses, the responses were more diverse. The most general comments were related to the benefits of developing general and specific vocabulary, gaining useful and relevant knowledge about the EU through translating various texts, and improving their translation skills, which are very often required at the workplace. Some respondents mentioned that the translation courses helped them to develop their foreign language competence in general, as well as to express their ideas in Hungarian more accurately and appropriately. Similar to the EU courses, several respondents mentioned that the translation courses provided a solid basis for continuing their studies in professional translation and/or interpretation. A few respondents emphasised that translation should be part of every language teaching programme as it is the most practical and transferable skill. Some comments highlighted the benefits of getting detailed and

motivating feedback in various forms, which helped them to develop precision and the skill of using of online resources. Finally, a few students found the translation theory classes particularly interesting as they gained more insight into translation as an activity. Some of the negative responses included comments related to the lack of personal interest in translation. Another common reason for a negative response was that the particular respondent had not had to use translation in their workplace. Another complaint was that in spite of the high level and the difficulty of the courses, they did not get any official certificate at the end of the specialisation module. Moreover, two respondents mentioned that they would have liked to deal with some more general texts as well as do more oral translation activities during the courses. Finally, some respondents mentioned that the number of hours was too low, so the translation courses could only give them a general introduction to translation. These remarks could provide guidance for the teachers of the courses to adjust the content and the teaching methods to meet students' various needs and expectations, and thus making the whole specialisation programme more relevant and attractive for the students.

4. Conclusions

The results of the questionnaire survey can provide valuable information for teachers and course designers when re-examining the content and teaching methods of the ESP (EU) and translation courses in the EU specialization program offered within the English BA. The findings can help to meet both students' and employers' needs and expectations, thus making the EU specialization programme – and the whole English BA – more relevant and attractive for the students, particularly for those who do not continue their studies. According to the results, this group is rather large, which makes it crucial to align the perspectives of students and the job market. In the jobs that these students typically have, good communication skills (both in the foreign language and in the mother tongue) as well as the use of formal style appear to be essential. Furthermore, since translation – both oral and written – seems to be a common practice in the workplace, communicative translation activities within the English BA programme can provide authentic learning experiences, through which a number of other practical and transferable skills can be developed. It seems that translating formal written genres which are related to working life or the EU is also very useful, as well as general oral translation activities. The findings also indicate that professional translator/interpreter training is an attractive study option for students with an English BA, which emphasises the significance of the undergraduate phase.

Since the topic is related to the broader discussion on the role of translation in foreign language learning and teaching, the results of this localized study have wider practical and theoretical implications. The findings suggest that translation and EU-texts have a useful role in the modern foreign language degree. Since empirical research at the interface of translation studies and foreign language pedagogy is still scarce, further investigations are needed in the future, which can offer new insights for both disciplines.

References

Calvo, E. 2011. Translation and/or translator skills as organising principles for curriculum development practice. *JoSTrans* 16: 5–25.

Cook, G. 2010. *Translation in Language Teaching: An Argument for Reassessment*. Oxford: Oxford University Press.

Cook, G. 2010. *Translation in Language Teaching: An Argument for Reassessment*. Oxford: Oxford University Press.

Hall, G. and G. Cook. 2012. Own-language use in language teaching and learning. Language Teaching 45 (3): 271–308

http://pops.uclan.ac.uk/index.php/jsltr/article/view/91/38

Illés, É. 2011. Translation in communicative language teaching. In: Balogné Bérces K., Földváry K., Mészárosné Kóris R. (eds.), *HUSSE10-Linx. Proceedings of the HUSSE10 Conference.* Debrecen: HUSSE, 49–55.

Kemp, S. 2012. Translation studies and the integrated modern language degree. *Journal of Second Language Teaching and Writing* 2 (1): 121–134.

Klaudy K. 2004. Az EU-szakszövegek fordításának oktatása. In: Dobos Cs. (ed.), *Miskolci nyelvi mozaik*. Budapest: Eötvös József Kiadó, 11–24.

Kramsch, C. 2006. From communicative competence to symbolic competence. *The Modern Language Journal* 90 (2): 249–252.

Kramsch, C. 2011. The symbolic dimensions of the intercultural. *Language Teaching* 44 (3): 354–367.

Modern Language Association Ad Hoc Committee on Foreign Languages. 2007. Foreign languages and higher education: new structures for a changed world. http://www.mla.org/pdf/forlang_news_pdf.pdf

Pennycook, A. 2008. English as a language always in translation. *European Journal of English Studies* 12 (1): 33–47.

Pérez–González L. and Ş. Susam–Saraeva 2012. Non-professionals translating and interpreting. Participatory and engaged perspectives. *The Translator* 18 (2): 149–165.

Peverati, C. 2013. Translation in modern language degree courses: a focus on transferable generic skills. *InTRAlinea*, 15.

http://www.intralinea.org/archive/article/1932

Phipps, A. and M. Gonzalez. 2004. *Modern Languages: Learning and Teaching in an Intercultural Field*. London: SAGE.

Widdowson, H. 2003. Defining Issues in English Language Teaching. Oxford: Oxford University Press.

Witte, A. 2009. From translating to translation in foreign language learning. In: A. Witte, T. Harden, and A. Ramos de Oliveira Harden (eds.), *Translation in Second Language Learning and Teaching.* Frankfurt: Peter Lang, 79–98.

The Relevance of Contextualization
and the Cognitive Understanding of Semantic Change

Tamás Fekete

University of Pécs

0. Introduction

This paper aims to examine the cognitive approaches to understanding two aspects of language change: semantic change (including semantic narrowing and broadening) and analogy, and the ways in which contextualization during discourse contributes to the emergence of new meanings. The whole investigation is embedded in the framework of cognitive linguistics, in which framework the cognitive processes behind the emergence of new meanings are discussed. The paper is structured in the following way: first, the nature of semantic change and analogical change itself will be described, after which the various cognitive and mental processes (such as conceptual metaphors, embodiment, metonymy, etc.) are detailed, which is followed by an account of the possible role contextualization plays when new meanings are brought about. As a synthesis of semantic change, its cognitive aspects and the role of contextualization, the paper concludes with a synchronic outlook and a survey of changes observable in certain present-day languages, exemplified by cases taken from English and Hungarian.

1. The Nature of Semantic Change and Analogy

The workings of semantic change and analogy have long been under the scrutiny of linguists, with one of the earliest typologies being that of Bréal (1897/1900) who classified semantic change into four categories: (I) change from general to specific meaning (restriction of meaning), (II) change from specific to general meaning (expansion of meaning), (III) metaphor and (IV) change from abstract to concrete meaning (concretion of meaning) (Bréal 1897: 119–153/1900: 106–138). The first general and comprehensive treatise of analogical change was created by Kuryłowicz

(1949), who examined the kinds of regularities to be found in this rather haphazard phenomenon and which led to the formulation of six 'laws' for analogical change, which were amended, and in part challenged, by Mańczak (1958) who established nine tendencies of analogy. Hock (1991: 210–234) provides a somewhat detailed account and explanation of these laws and tendencies for reference, and despite the main topic of this current paper being the discussion of analogy and language change, for reasons of brevity the above mentioned processes can not be expanded on here in detail. Nevertheless, it should be noted that both Kuryłowicz's laws and Mańczak's tendencies are predominantly concerned with morphology and morphological change. Analogy, however, is not confined to the realm of morphology and inflectional patterns, because it is a basic cognitive mechanism that enables humans to grasp and understand the world through exploiting familiar knowledge and perceived similarities (Győri 2002: 137). Anttila (2003: 428–429) also describes the "faculty to analogize" as being innate, and being, in its essence, a very powerful ability to copy.

The notion of semantic change can be described or interpreted in a number of different ways, depending on whether it is understood as a process or as an outcome and whether the approach from which it is examined takes the linguistic form as constant (the semasiological approach) and focuses on changes in meaning associated with a given form, or takes the concepts as constant (the onomasiological approach) and focuses on which forms are used for expressing that given concept (Traugott 2006b: 124). Concerning the classification of semantic changes, a number of subtypes can be established, which are: semantic broadening (or generalization), semantic narrowing (or specialization), pejoration and amelioration. Semantic broadening occurs when a word that has a specialized meaning is used to denote a broader scope of meanings, that is its originally specialized and narrow sense is extended or generalized, for example in the case of Modern English *bird* < OE *brid[1]* 'young bird, nestling' the originally restrictive sense of young bird was broadened and became inclusive for every kind of birds. Semantic narrowing is a phenomenon that is exactly the reverse of semantic broadening, namely that a word with an originally broad and inclusive meaning acquires a restricted and more specialized sense, for instance ModE *meat* < OE *mete* 'food (in general)' (cf. Swedish *mat* 'food'). Pejoration and amelioration work in a similar manner as narrowing and broadening, which means that the underlying principle of amelioration and pejoration is the same, but they operate in opposite directions.

---

1 The Modern English form arose through a metathesis of *r* and *i*. Also cf. German *Vogel* 'bird' cognate with ModE *fowl* 'domesticated bird' < OE *fugol* 'bird' which constitutes a case of semantic narrowing.

Pejoration is a process whereby a word that originally has a positive meaning and a positive semantic prosody acquires a negative sense and negative connotations, for instance ModE *silly* < OE *sælig* 'blessed, happy' (cf. German *selig* 'happy, blessed', Icelandic *sæll* 'happy'). Amelioration, on the other hand, happens when a word with originally negative connotations is assigned a new, positive meaning, such as ModE *knight* < OE *cniht* 'boy, servant' (cf. Traugott 2006b: 125).

It can safely be assumed that similarity and contiguity, which are also the basic motivating forces of metaphor and metonymy, respectively, play a significant role in the emergence of semantic change. Those words whose meaning is extended by attributing a new meaning on the basis of a real or perceived similarity to other notions or entities acquire metaphorical meanings and those words whose meaning is extended via the attribution of a new sense that arises from a real and tangible association (in most cases a part-whole relationship) acquire a new, metonymical meaning. While metaphor and metonymy make use of the similarity and contiguity of senses, two other initiators of meaning change are also very much reliant on these two relations: folk etymology and ellipsis. These two phenomena are form-centered rather than sense-centered. Folk etymology arises from a similarity of form (phonological, morphological or orthographic) and a contiguity of form brings about ellipsis (McMahon 1994: 182–184). Folk taxonomy works along similar lines as the phenomena described previously, as can be seen for instance in the case of the *Jesus lizard,* which is a member of the basilisk genus capable of running across the water's surface and is so named because of the perceived similarity between the lizard's capability of running on water and Jesus' ability to walk on water.

2. The Cognitive Base of Semantic Change

A very basic feature of human cognition is the ability of pattern recognition, which patterns may be those of faces, images, sounds or even linguistic signs. This recognition of patterns in linguistic signs or construed meanings is important for new meanings to emerge, because their emergence is based on the previously described copying function of human cognition that arises from its analogous nature. The emergence of metaphors and metaphorical meanings is also rooted in the analogizing nature of cognition, because they rely on a perceived similarity of two entities or concepts, the similarity of which could not be perceived without the ability to recognize the shared patterns of the two concepts in question.

The benefit of the above described nature of human cognition is the ability to categorize entities and concepts, with the ultimate purpose of "[providing] maximum information with the least cognitive effort" (Rosch 1978: 28). This categorization occurs on the basis of prototypes (as opposed to the necessary and

sufficient features that can be found in each instance of the category, as described by the classical view), which are the best representatives of their respective category, which means that some instances of categories are less prototypical and therefore peripheral. Categories in the prototype theory have fuzzy boundaries, meaning that certain categories may overlap to varying extent, due to the fact that less prototypical and more peripheral instances of categories can often be subsumed under the neighboring category, therefore category membership is subject to gradation (cf. Langacker 1987: 369–370). In connection with the prototype theory, Rosch (1978: 30–35) also describes the basic level abstractions and basic level categories, which are those that have the highest cue-validity, and are the most readily perceivable. During first language acquisition, children acquire the basic level categories first. Essentially, cue-validity refers to how prototypical an instance of a given concept is, by showing how valid its features (cues) are for evoking a given category.

It is the cognitive processes that actuate language change, which will yield the linguistic coding of categories, that is, lexicalization. Győri (2002: 143–147) describes four factors that are involved in, or even responsible for, the emergence of 'coding expressions' i.e. those expressions that explicitly mark certain features of the conceptual category. These four factors are: cue-validity, cognitive economy, perceived world structure and conjunctivity. Győri suggests cue-validity, as it has been described in the previous paragraph, as the central factor in the selection of coding expressions from among the features. Cognitive economy and perceived world structure are related to cue-validity and to the principle of conveying the maximum of information with minimal cognitive effort.

Reddy's seminal paper about the description of metalanguage in terms of the conduit metaphor (Reddy 1979) demonstrated and proved that everyday language use is largely metaphorical, and that metaphor is in fact a matter of thought and not so much a matter of language. Running contrary to Reddy's theory is the pragmatic approach to metaphor, put forward by Searle (1993), according to which metaphor is purely a linguistic phenomenon, and metaphoric or figurative interpretation of utterances comes only after examining whether the utterance can be understood literally. If it can not, then it must be metaphorical. Therefore, every utterance is examined whether its truth conditions are fulfilled, i.e. it is to be taken in the literal sense, or they are broken, which means that it is a figurative utterance and is to be understood metaphorically.

Perhaps the two most important figures of speech that are part and parcel of semantic change and are ubiquitous in everyday discourse are metaphor and metonymy. Metonymy can be seen a 'precursor' to metaphor (Koch 1999: 139), inasmuch as the conceptual contiguity which is the basis of metonymy can lead to an associative leap which constitutes the basis of metaphor, therefore metaphors can

emerge from metonyms. As opposed to metonyms, which are based on conceptual contiguity, metaphors are brought about by a perceived similarity between two concepts or entities. The conceptual metaphor theory (Lakoff 1993) holds that metaphor is a matter of thought and conceptualization, and is brought about by asymmetric and partial mappings across conceptual domains. The conceptual domains between which the cross-domain mappings occur are the epistemic source domain and the ontological target domain. The epistemic domain contains knowledge of everyday things gained from experience, while the ontological domain, onto which the source domain is mapped, contains abstractions, emotions and abstract notions (cf. e.g. Ibarretxe 1996: 119–120). Metonyms, on the other hand operate in only one conceptual domain and no cross-domain mapping is involved, and they can be realized in a variety of forms and can give rise to different subtypes, such as synecdoche, which is based on a *pars pro toto* relationship, but in each case, the central notion is that of contiguity.

The emergence of new meanings through metaphors, and the emergence of metaphors themselves, very often occurs on an experiential basis. This is because human cognition has a tendency to make sense of new phenomena in terms of already familiar experience, and to conceptualize abstract notions in terms of concrete and tangible concepts, which seems to be in accordance with the general direction of semantic change from concrete to abstract. Furthermore, embodiment is an indispensable part of human cognition, and it also manifests itself in language and conceptual metaphors. Since the very root and origin of human conceptualization and meaning is perceptual experience and the human body itself and the different movements and manipulations of and by the body (cf. Győri & Hegedűs 2012: 322), we tend to build our conceptual metaphors around it, such as UNDERSTANDING IS GRASPING, MORE IS UP, LESS IS DOWN, etc.

The underlying cognitive mechanisms of semantic change are not only relevant for the understanding of how the meanings of attested words change, but they are also relevant for historical comparative reconstruction and the establishment of the semantic content of the words of unattested protolanguages. Győri & Hegedűs (2012) describe the problems of establishing universal tendencies of semantic change and the cross-linguistic applicability of such universal tendencies. Furthermore, embedded in a cognitive theoretical framework, they argue for the relatedness of the original senses of Modern English *knee* and *chin/jaw*. Their argument is that these two words in fact derive from the same Indo-European etymon, and represent two different ablaut grades of it, with their meaning differentiation and semantic extension arising from the perceived resemblance of shape and the notion of angle and angularity.

Concerning the motivations of semantic change, a number of factors can be differentiated (for a cognitive overview see Blank 1999). One such factor, undeniably, is the expressive need of the speaker (cf. Blank 1999: 63), and the need for clarity. The speakers needs to make themselves understood with as much ease as possible, and also in a way that demands the least effort from the hearer's part for understanding and decoding, which seems to be in accordance with the Gricean maxim which dictates that the speaker say as much as is necessary and in such a way that facilitates understanding.

3. The Role of Contextualization

Utterances of a discourse are rarely standalone, discrete units of communication but much rather active members, and also directors, of the flow of information. Utterances are both shapers of and shaped by discourse. In its essence, discourse is a negotiation between the mental content and the communicative intentions of the speaker and the hearer, which content and intentions are mediated through language. This procedure of negotiation is embedded within the context of the discourse, which is dynamic and conventional at the same time. It is dynamic, because each turn and utterance in a dialogue, monologue and any other form of communication and human verbal interaction brings about and activates an ad hoc context in which that utterance makes sense and is to be understood, and it is conventional because there are rules that govern conversation and turn-taking, for instance the oft-cited Gricean maxims of conversation (Grice 1975), and both the hearer and the speaker adheres to them[2] and expects that every language user also adheres to the rules.

Shared, common background world knowledge that each individual has internalized is also utilized during contextualization in order to make sense of and interpret the speaker's utterances. Based on this background world knowledge and cultural knowledge, participants of the discourse can bring about implicit assumptions, or inferences, regarding the content of the discourse. For successful communication it is indispensable for the participants to have knowledge of the situational context and the relationship between the hearer and the speaker in the speech situation, as well as to have knowledge of how and where are the utterances created and understood and what kind of spatial and temporal relationships exist between the participants (Tátrai 2004: 480). Contexts of utterances are usually

---

2 However, breaking the rules can also be construed as conventional behavior. If one of the participants of the conversation flouts one or more of the conversational maxims, either on purpose or accidentally, they will, again either deliberately or unwillingly, communicate their intention which will enable the other party to infer the speaker's intended meaning.

internally constructed by each participant, which means that for each conversation or discourse that their participants engage in, the context is constructed on the spot, in an ad-hoc fashion, by taking into consideration the previously mentioned relationships and situational context. Warren (1999: 219) distinguishes two types of word meaning: out of context dictionary meaning and contextual meaning which refers to the value that is added to a word in context. Finally, semantic frames, which contain information regarding specific situations, and are based on experience, are also relevant for contextualization, because they introduce a specific context in which the utterances are to be understood.

Speech acts, especially indirect speech acts, are strongly linked to context, contextualization and intended meanings. Indirect speech acts (such as, for instance, the oft-cited utterance "*It's getting hot in here*") are virtually meaningless without knowing what kind of context they should be understood in. Users of indirect speech acts, in order to achieve their intended perlocutionary effect, need to be perfectly aware of the speech situation, the context of the discourse and the relationship of the hearer (or hearers) and the speaker.

Semantic change does not and can not come about in a vacuum, contextualization is a necessary precondition and circumstance for new meanings to arise which always happens as a result of "context-dependent alteration of usage" (Győri 2002: 125). Traugott (2006b: 125) also notes that "change results from the use of language in context" (ibid.) which context can be cultural or linguistic. This means that meanings are rarely, if ever, stable and that they are to be understood as rather elusive, yet dynamic and constantly evolving phenomena, with the current meaning of a word in any given period in the history of the language deriving from and being related to a previous meaning. Also, the different types of semantic change are not in conflict with each other and are not mutually exclusive, but rather feed each other.

While on the subject of the role of contextualization, it can be mentioned that Koch (1999: 139–140) distinguishes two, interrelated, types of metonymy: ad hoc metonymy and metonymic polysemy. Ad hoc metonymy, as can be inferred from its name, is created for the purpose of the currently ongoing conversation or discourse, while metonymic polysemy refers to the metonymic relationship of two senses of a polysemous word, such as *bar* 'counter' and *bar* 'public house'. Furthermore, in his discussion, Koch establishes that the lexicalization of polysemous meanings come about through the lexicalization of ad hoc usage of words in discourse (ibid.).

Finally, as it has been noted in section two, the understanding of the cognitive processes behind semantic change is rather significant for semantic reconstruction, yet context and contextualization may also be quite an important aspect to be considered. The prevailing and most widely practiced method of semantic

reconstruction is that of the abstraction or accumulation of meanings of the descendant words found in the Proto-Indo-European daughter languages (cf. Győri 2005: 199–200). However, this methodology can be challenged by a method that thoroughly examines the linguistic and social context in which the reflexes of the reconstructed form are used (Clackson 2007: 191–195). This would mean, then, that by employing this method, semantic reconstruction would need to take into consideration aspects of sociolinguistics and cultural studies which would be rather difficult task to carry out in a diachronic investigation. Nevertheless, semantic change cannot be separated from context, be it linguistic or cultural.

4. The Synchronic Perspective

Owing to the fact that languages are constantly evolving, semantic change is also a constantly ongoing, ever present phenomenon of natural, human languages, and a present-day speaker of any language is most likely to be unaware of just how productive and innovative the language that he or she speaks is. However much semantic change is a process that is best understood from a diachronic point of view, it is nevertheless the synchronic variant (or variants, dialects or even sociolects) spoken in any given epoch of the language's history in which the change itself originates. A number of extralinguistic factors also constitute a significant force in bringing about semantic change, for instance technological progress, changes in the sociocultural environment, foreign rule (which very often leads to contact induced language change and the influx of varying amounts of foreign words), language policies and conscious effort aimed at rejecting foreign words and borrowings, and expressing new concepts through utilizing the morphological inventory of the language – with varying degrees of success, we should add.

   Probably the best example of such 'linguistic purism' in the present-day variety of a language might be the case of Icelandic where deliberate and conscious effort is made to express new concepts by coining 'native' words from 'native' elements (Hutterer 1986: 138–139). These new coinages most often take the form of relatively transparent compounds, e.g. *sjónvarp* 'television', composed from *sjón* 'vision, sight' and *varp* 'projection' (from the verb *verpa* 'to throw', cf. German *werfen*) or the extension of the meaning of already existing words. The way in which these meaning extensions are brought about seem to be in accordance with the previously described analogous copying function of cognition and the tendency to build on perceived contiguities and similarities, for instance in the case of *sími* 'telephone', which comes from a now obsolete word, *síma* meaning 'cord, thread', and the connection between 'cord' and 'telephone' is quite apparent. Perhaps the reason why these newly introduced words are accepted and integrated into the language

rather easily is because their new, assigned meanings conform to the rules of vocabulary expansion and to the general tendencies of human cognition. It should also be noted that such conscious intervention and introduction of newly coined words may result in the emergence of novel conceptualizations and new conceptual metaphors. Furthermore, a plethora of neologisms are coined every day by speakers all over the world, the overwhelming majority of which do not even make it into usage by a wider circle of more than a few people, let alone to lexicalization.

Turning our attention to Hungarian, but still staying for a little while with the topic of conscious innovation, the work of the Hungarian neologists from between the late 18th and the middle of the 19th century should be mentioned. The main motivation behind this 'intervention' was that Ferenc Kölcsey and the other innovators felt that Hungarian was lagging behind other European languages in its capability to express new notions, and felt the need to update the language. The neologists sometimes resorted to the introduction of the loan translation of foreign terminology (most commonly German), but the vast majority of the innovations were carried out by the native morpheme inventory of the language, and were of a lexical nature, which very often required the reintroduction or reinterpretation of obsolete words. The other frequently used technique of linguistic innovation was the reintroduction of obsolete derivative suffixes that were often attached to newly formed words, which were formed through employing the methods of clipping and back-derivation. The bottom line and the outcome of the entire neologist agenda was that thousands of new words were coined, many of which are still frequently used in present-day Hungarian. Their success, similarly to the success of the Icelandic neologisms, is perhaps attributable to their naturalness (at least the naturalness of those that have survived and became an integral part of everyday discourse and language use) and to the fact that they were mostly built on analogy.

Among the currently observable ongoing changes in Hungarian, the case of the verbal prefix *be-* 'in' is a noteworthy example to be brought to mind (cf. Balázs 2010: 169; Szili 2005a, 2005b). Verbal prefixes in Hungarian originally conveyed – and still convey in present-day Hungarian – spatial relations and spatial movements, such as *kivisz* 'take out', *elmegy* 'go away', *összehoz* 'bring together', etc. However, in recent times, the *be-* prefix has undergone a rapid expansion of meaning, very often at the expense of other prefixes. These new meanings include meanings of inward motion, meanings of totality (e.g. *beerdősödik* 'becomes completely forested'), and meanings of saturation and completed actions (e.g. *bedrogozik* 'drug up') (Balázs 2010).

Finally, as a side note, the role of translations – and especially low quality, quasi-correct translations – should be mentioned. Through employing syntactic and morphological structures in the target language which are calqued from the source language and reflect those syntactic and morphological structures of

the source language which are not found in the target language, the translation may – inadvertently – introduce new meanings, new ways of expressing oneself and new ways of conceptualization, all of which may appear foreign and unnatural to speakers of the target language.

5. Conclusions

The purpose of this paper was to investigate the cognitive aspects of semantic change, and the ways in which context and contextualization facilitate the emergence of new meanings. It has been shown that semantic change relies on basic cognitive processes and mechanisms, which are analogy, categorization, embodiment, metaphor, metonymy and conceptual metaphor. Furthermore, it has also been pointed out that new meanings can only come about in a context, which might be linguistic or cultural.

References

Anttila, Raimo. 2003. Analogy: The warp and woof of cognition. In: Brian D. Joseph and Richard D. Janda (eds.), *The Handbook of Historical Linguistics*. Oxford: Blackwell, 425–440.

Balázs, Géza. 2010. A magyar nyelv jövője. *Forrás.* 42.7-8 (2010): 164–172.

Blank, Andreas. 1999. Why do new meanings occur? A cognitive typology of the motivations for lexical semantic change. In: Andreas Blank and Peter Koch (eds.), *Historical Semantics and Cognition*. Berlin: Mouton de Gruyter, 61–91.

Bréal, Michel J. A. 1897. *Essai de Sémantique*. Paris: Hachette. / 1900. *Semantics: Studies in the Science of Meaning*. Translated by Mrs. Henry Cust. London: William Heinemann.

Clackson, James. 2007. *Indo-European Linguistics: An Introduction*. Cambridge: Cambridge University Press.

Grice, Herbert Paul. 1975. Logic and Conversation. In: Peter Cole and Jerry L. Morgan (eds.), *Syntax and Semantics, Volume 3: Speech Acts*. New York: Academic Press, 41–58.

Győri, Gábor. 2002. Semantic change and cognition. *Cognitive Linguistics* 13.2 (2002): 123–166.

Győri, Gábor. 2005. *Language as Cognitive Adaptation: From Language Evolution to Language Change*. Pécs: Lingua Franca Csoport.

Győri, Gábor, and Irén Hegedűs. 2012. A Cognitive Approach to the Methodology of Semantic Reconstruction: The Case of Eng. *chin* and *knee*. In: Kathryn Allan and Justyna A. Robinson (eds.), *Current Methods in Historical Semantics*. Berlin: Walter de Gruyter, 313–333.

Hock, Hans Henrich. 1991. *Principles of Historical Linguistics*. 2nd ed. Berlin; New York; Amsterdam: Mouton de Gruyter.

Hutterer, Miklós. 1986. *A germán nyelvek.* Budapest: Gondolat.

Ibarretxe, Iraide. 1996. A cognitive semantic account of semantic change. In: *Proceedings of the 1996 Edinburgh Postgraduate Conference in Linguistics and Applied Linguistics*. Edinburgh, 118–124 <http://www.lel.ed.ac.uk/~pgc/archive/1996/>.

Koch, Peter. 1999. Frame and Contiguity: On the Cognitive Bases of Metonymy and Certain Types of Word Formation. In: Klaus-Uwe Panther and Günther Radden (eds.), *Metonymy in Language and Thought*. Amsterdam: John Benjamins, 139–167.

Kuryłowicz, Jerzy. 1949. La nature des proces dits 'analogiques'. *Acta Linguistica* 5: 15–37.

Lakoff, George. 1993. Contemporary Theory of Metaphor. In: Andrew Ortony (ed.), *Metaphor and Though*. Second Edition. Cambridge: Cambridge University Press, 202–245.

Langacker, Ronald. 1987. *Foundations of Cognitive Grammar. Volume 1: Theoretical Prerequisites.* Stanford: Stanford University Press.

Mańczak, Witold. 1958. Tendances générales des changements analogiques. *Lingua*. 7: 289–325.

McMahon, April M. S. 1994. *Understanding Language Change*. Cambridge: Cambridge University Press.

Reddy, Michael J. 1979. The Conduit Metaphor: A Case of Frame Conflict in Our Language about Language. In: Andrew Ortony (ed.), *Metaphor and Though*. First Edition. Cambridge: Cambridge University Press, 284–324.

Rosch, Eleanor. 1978. Principles of Categorization. In: Rosch, Eleanor & Barbara B. Lloyd (eds.) *Cognition and Categorization*. Hillsdale, NJ: Lawrence Erlbaum Associates, 27–48.

Searle, John R. 1993. Metaphor. In: Andrew Ortony (ed.), *Metaphor and Though*. Second Edition. Cambridge: Cambridge University Press, 83–112.

Szili, Katalin. 2005a. A *be* igekötő jelentésváltozásai I. *Magyar Nyelvőr* 129.2, 151–164.

Szili, Katalin. 2005b. A *be* igekötő jelentésváltozásai II. *Magyar Nyelvőr* 129.3, 282–299.

Tátrai, Szilárd. 2004. A kontextus fogalmáról. *Magyar Nyelvőr* 128.4, 479–494.

Traugott, Elizabeth C. 2006b. Semantic Change: Bleaching, Strengthening, Narrowing, Extension. In: Keith Brown et al. (eds.), *Encyclopedia of Language and Linguistics vol. 11*. Second edition. Amsterdam; Boston, MA: Elsevier, 124–131.

Warren, Beatrice. 1999. Laws of thought, knowledge and lexical change. In: Andreas Blank and Peter Koch (eds.), *Historical Semantics and Cognition*. Berlin: Mouton de Gruyter, 215–237.

Cognitive Metaphors of Anger and Madness in *The Canterbury Tales*

Agnieszka Wawrzyniak

Adam Mickiewicz University, Poland

This paper presents an analysis of a number of cognitive metaphors, and metaphors based on metonymy pertaining to the concepts of ANGER and MADNESS. The study will approach frequent collocations related to the afore-mentioned concepts and will view them from a cognitive perspective. The analysis takes as its text Caxton's *The Canterbury Tales*: The British Library Copies (ed. by Barbara Bordalejo), a CD-ROM containing the first full-color facsimiles of all copies of William Caxton's first and second editions of the Tales. The theories drawn upon for the analysis include those of Jäckel (1995) and connected with the metaphorization of the mind, as well as those that reflect the strong impact of culture upon emotion (Dźwirek and Lewandowska-Tomaszczyk 2010, Kövecses 1995, 2000, 2005, 2006). The analysis focuses on the detailed contextual study of the cognitive metaphorical concepts. This paper will demonstrate the close relationship between emotion, culture and the language used to express emotions, and will also reveal emotion to be a conceptualized feeling highly affected by culture. The perspective on metaphor/ metonymy continuum will be applied to the analysis of the metaphors linked with the concepts of ANGER and MADNESS.

Keywords: metaphor, metonymy, emotion, culture, concept

1. Introduction

This paper explores semantic profiles of metaphors and metaphors based on metonymies that pertain to the concepts of ANGER and MADNESS in *The Canterbury Tales*. The study will approach commonly-occurring collocations related to the afore-mentioned concepts and examine them from a cognitive perspective.

To begin with, various understandings of the concept of emotion and the close relationship between it, culture and the language used to express it will be discussed with reference to the ideas of Dźwirek and Lewandowska-Tomaszczyk 2010;

Kövecses 1995, 2000, 2005, 2006). The concept of ANGER will be illustrated as a conceptualized feeling highly affected by the community, as an emotion whose conceptualization is tightly bound to the values shared by the community. In other words, the study of ANGER reflects a close relationship between emotion and culture. This analysis of ANGER suggests that Medieval society was rather reserved and members preferred not to externalize their emotions.

Secondly, in adopting the ideas represented, among others by Kövecses 1995, 2000, 2005, 2006 and Dźwirek and Lewandowska-Tomaszczyk 2010, who stress that bodily experience is universal, yet that people do not function in isolation but in a variety of contexts which in turn shape metaphors related to emotions. It will be demonstrated that metaphors are not only influenced by the body, but also by social, cultural contexts and other communicative situations. In other words, the study does not deny the universal nature of the processes of metaphorization, but emphasizes that there are some structures within general metaphors which are more common in some national cultures and less common in others. The study will point to the example of the container metaphor. The container metaphor is one of the most frequent metaphors in the conceptualization of ANGER. Yet depending on the culture, history and personal experience, members of some national cultures may identify themselves more with the full container, while others with the overflowing container. The differences are significant for the general description of the two types of national cultures. The society that is more inclined to the full container is the society that is more reserved as they keep emotions within the walls of their container, thus inside themselves. They try not to give vent to their emotions. This kind of image is associated with Anglo-Saxon culture. The concept of an overflowing container is, on the other hand, connected with the society that is more emotional and open.

Moreover, the paper will reflect on the conceptualization of ANGER and MADNESS with a view to pointing out the link between linguistic and cultural contexts, which always seem to interpenetrate. The analysis will also demonstrate that the two concepts are irreconcilable and are conceptualized via different metaphors based on metonymy.

Furthermore, the idea of the metaphor/metonymy continuum will be applied in the paper because the two tools, namely metaphor and metonymy, should not be perceived as distinct and unconnected mechanisms (Barcelona 2000; Cruse 2004; Radden 2000). In his approach to metaphor and metonymy, Radden (2000) claims that they need not be viewed as two opposite processes:

The traditional distinction between metaphor and metonymy can no longer be maintained. The classical notions of metaphor and metonymy are to be seen as prototypical categories at the end points of a continuum of mapping processes. The range in the middle of the metonymy-metaphor continuum is made up of metonymy-based metaphors, which also account for the transition of metonymy to metaphor by providing an experiential motivation of a metaphor (Radden 2000: 105).

Therefore, metaphor can be motivated metonymically, thereby giving rise to metaphor- based metonymy. In other words, metonymy can be viewed as a conceptual prerequisite for metaphor. One example of metonymy-based metaphor, discussed by Barcelona (2000), is the metonymic motivation of most metaphors for emotions (anger, happiness, love etc.) on the basis of physiological or behavioral responses to emotions. For instance, a physiological effect of emotion that is often metonymized is the Affected Heart Rate, (the heart rate, which is believed to change as a result of a strong emotional impact represents emotion), as in the expression: *his heart stopped when he saw her.*

The analysis takes as its text Caxton's *The Canterbury Tales*: The British Library Copies (ed. by Barbara Bordalejo), a CD-ROM that containing the first full-color facsimiles of all copies of William Caxton's first and second editions of the Tales. *Tales*. The translation of all Middle English examples is mine.

2. The analysis of the concept of emotions

The concept of emotion has been the subject of a wide range of investigations and reconsiderations by numerous linguists and philosophers (Bloomfield 1970; Lakoff 1987; Kövecses 1985, 2005, 2006; Dźwirek and Lewandowska-Tomaszczyk 2010 etc).

According to Bloomfield (1970), emotion as a subject to investigate is somewhat fuzzy and difficult to define:

Emotion as a choice of topic was controversial, because it had been claimed that emotion as a phenomenon cannot be sufficiently well defined for it to become the object of semantic study (Bloomfield 1970: 139).

With the advent of cognitivism, the overall approach to the role of the mind in the perception and conceptualization of the world has changed tremendously, a move which entailed reconsideration of all linguistic concepts including emotions. The link between emotions, language and culture is one such issue, which has provided much fruitful interdisciplinary research.

One of the enigmas linguists deal with lies at the level of the rendition of complexities of emotions via language. Tissari (2003: 140) maintains that language not only provides emotions with names, but it can be used in many ways to express emotions, which in turn is regulated by social norms. Furthermore, Tissari claims that emotions have to be conceptualized via other more concrete and more delineated concepts. In other words, emotions are mostly expressed via metaphors, which assist people in interpreting and understanding their inner selves.

For some linguists (Dźwirek and Lewandowska-Tomaszczyk 2010, Kövecses 1995, 2000, 2005, 2006), emotions are complex human experiences closely linked to values shared by the community. They see a close relationship between emotion and culture, and view emotion as a conceptualized feeling highly affected by the culture. The impact of culture, defined in terms of a set of understandings embodied in cognitive models (Lakoff 1982) appears to be undeniable. Consequently, emotion is not a concept whose perception would be shared by members of different nations and cultures, but it is a cultural product and a cultural construct. For Dźwirek and Lewandowska-Tomaszczyk (2010), there is no one-to-one correspondence between prototypes of emotional categories in various cultures, which means that the apparently equivalent terms evoke different associations for speakers from different cultures. In other words, there appears to be a close link between the language spoken in a community and a perception of emotion, which becomes a social construct highly influenced by the language, culture, and a set of conventions. Hence, the understanding of culture contributes to the understanding of emotion. Nevertheless, Dźwirek and Lewandowska-Tomaszczyk (2010) emphasize that the conceptual discrepancies are not irreconcilable and point to the existing *tertium comparationis*, and thus a common field of reference, for emotions across cultures. Despite the undeniable variations, people are able to share experience and to communicate. They maintain that *tertium comparationis* lies in the sphere of cognitive processes rather than in substances. What is shared is not the concept of a particular emotion but the processes of metaphorization and the structuring of linguistic categories due to spatially structured image schemata common to all humans. Similarly, Kövecses (2005: 285) refers to the idea of *tertium comparationis* in the context of emotions. Kövecses discusses the idea of *tertium comparationis* with reference to the metaphor of embodiment. He explains that there is a link between universal bodily experience and the universality of some metaphors. In other words, the universal body is the basis for many conceptual metaphors. Nevertheless, in spite of universal bodily experience, the human body does not function in isolation, but in a variety of contexts, which in turn shape metaphors

related to emotions. Therefore, metaphors are not only influenced by the body, but also by the social, cultural contexts and the communicative situations. Moreover, metaphors are also created by both a history of contexts, which Kövecses views in terms of environment, society, and culture and by the history of an individual:

The mind is equally the product of culture and embodiment, or, even more precisely, the three are likely to have evolved together in mutual interaction with each other (Kövecses 2005: 294).

Hence, though there is some causal link between metaphor and embodiment, it seems that the role of culture, history and personal experience should, by no means, be neglected. According to Kövecses (2005: 293), cognitive processes are universal, but not their applications. Hence, the concept of emotion is strongly linked to and affected by culture.

3. The semantic profile of ANGER

Expressions that pertain to ANGER can be expressed via the following metaphors:

BODY IS A CONTAINER FOR ANGER

ANGER IS FIRE

ANGER IS AN UNWANTED PERSON (personification of anger)

ANGER is frequently conceptualized as a substance in a container, which can be exemplified by the metaphors:

(1) *He hath grete ire and wrath in himself* (The Tale of Malibee 157)
   'He *had* great anger and wrath *in himself*'

(2) *He that is irous and wrathfull may not deme well* (The Tale of Malibee 157)
   'He that is angry and *full of wrath* may not judge well'

(3) *Yen ful of anger and of ire* (The Summoner's Tale 273)
   'Eyes *full of* anger'

(4) *litil ire in his herte I laft* (The Reeve's Prologue 8)
   'I left *a little ire in his heart*'

The concept of the container has been frequently analyzed in literature (Fabiszak 1999; Lakoff 1987; Krzeszowski 1997). Lakoff (1987) stresses that one of our most salient experiences is that of our BODY AS A CONTAINER. Krzeszowski (1997) also refers to the primary experience of the CONTAINER schema, container as a place of safety:

The axiological ambivalence of the schema is grounded in the contradictory values associated with being in or getting out of the original container. On the one hand, we experience getting out of the container as being born and as gaining freedom. On the other hand, getting out of the container may be experienced as leaving the security of the protective confines of the shelter and as being exposed to various external dangers (Krzeszowski 1997: 142).

Consequently, the container is not only a place, where emotions are located, but it is a safe place to store all kinds of emotions. From this perspective, the container image can be related with the propensity not to display emotions. Accordingly, people keep emotions inside themselves. People feel safer if they keep emotions inside the container and do not let it overflow with them. By overexposing themselves, people run the risk of losing a feeling of security and control over one's balanced self. They may lose face and their ability to protect it. The contexts (1-4) indicate that members of Medieval society preferred not to externalize feelings and tried not to be too emotional. In (1), the speaker has great ANGER in himself. In other words, he does not give vent to this emotion, but keeps ANGER inside himself. In (2, 3 and 4), the container image can be said to be full, but not overflowing, thus implying that the particular society does not want to display emotions. Additionally, in (4), the expression *litil ire I laft* 'little ire I left' suggests that the ANGER was controllable to the extent that the person experiencing the emotion allowed a small amount to remain. Secondly, ANGER was conceived as a negative emotion. People tried not to be excessively emotional and not to externalize their emotions. In the analyzed examples, various parts of the body (eyes, heart) or the entire body can be containers for ANGER. The contexts show that ANGER can be great, but nevertheless people can control it. In other words, the elements of security, control and inner balance predominate in the container schema.

ANGER can also be conceptualized via the source domain of fire, which leads to the metaphor ANGER IS FIRE. The contexts below illustrate this kind of mapping:

(5) *He shal not quenche the fyre of anger and of wrath* (The Parson's Tale 554)
    'He shall not put out the fire of anger and of wrath'

(6) *He was redy with his yren hoot* (The Miller's Tale 621)
    'He was ready with his hot anger'

(7) *The cruel ire reed as ony glede* (The Knight's Tale 1139).
    'The cruel ire; red as any live coal'

(8) *Fyre brennyth me* (The Knight's Tale 154)
    'Fire is burning me'

(9) *He wext al reed* (The Shipman's Tale 111).
    'He turned red'

According to Kövecses (2000: 113), the concepts of fire and heat are primarily associated with the metaphorical comprehensions of emotions. He claims that such metaphors are characterized by mapping the heat of fire upon the intensity of the situation. It should also be emphasized that emotions conceptualized via fire metaphors tend to come on unexpectedly and often change abruptly. They may also be self-destructive or destructive to others. Consequently, the source of fire is by no means creating a sense of safety and rather closer to invoking a sense of unpredictability, change and anxiety. The contexts above rarely evoke the highly destructive power of ANGER; in fact there is only one context in sentences (5-9) that does, namely context (8). It reflects the mapping of the final stage of fire, hence the process of burning, upon the intensity of ANGER. The process of burning implies the association of unbearable pain, suffering and even torment. Therefore, the person affected by this kind of ANGER is deeply hurt.

For the sake of analysis, context (8) can be juxtaposed with context (5), which also refers to the high temperature of feelings. These two contexts are only apparently similar. Both contexts are not mild with regard to the conceptualized force of fire. In (5), the temperature of ANGER seems also to be high as the person is not able to extinguish it. Nevertheless, this sentence was expressed by the priest during the sermon; hence the discourse was rather artificial and required exaggeration and hyperbole. In other words, it was not the speaker that referred to his subjectively experienced ANGER and a possible mode of dealing with it. Consequently, sentences (5) and (8) should not be classified with the same criteria. In (8), the speaker analyses his ANGER and his subjective perception of this emotion. He is emotional and does not care about losing face. In (5), however, it is not the individual that voices his emotions, but the priest who judges and refers to the emotion experienced by another person. Additionally, he is utilizing hyperbole

and exaggeration. Therefore, though the sentence shows the mapping between the intensity of fire and the power of ANGER, it is not the experiencer of ANGER that created this form of mapping, but the third person standing to his rear and describing the whole situation. Consequently, in the analysis of the link between language, culture and the emotion expressed by the language, sentences like (8) are more informative than sentences exemplified by context (5) as they reflect subjective emotions and subjective ways of expressing these emotions. It shows how the experiencer perceived his ANGER and how he described it linguistically; the sort of mappings he used to understand and express his inner self. In contrast, contexts like (5) are evaluative and judgmental. As has already been stated, context (5) is not informative of the link between language, culture and the emotion expressed by that language because the speaker does not externalize his own emotions. It can, however, be one of the sources that reflect the perception of the society toward ANGER. Thus, ANGER as an emotion was perceived as unwelcome and undesirable. The priest, by saying that the person cannot put out his ANGER, implied that ANGER is a sin and therefore it should extinguished.

Other contexts evoke ANGER of a lesser degree. Thus, ANGER can be just red (7, 9) or hot (6). Such adjectives are rather mild when juxtaposed with the phenomenon of the burning rampant fire. *Red* refers only to the color of fire, and not to its destructive power. Similarly, the adjective *hot* does not evoke much fear as it is first associated with the concept of heat, which is less threatening, rather than with the concept of fire.

Moreover, these metaphors have a clear metonymic basis, and hence they rely on the metonymic model of the target. They are based on the metonymy PHYSIOLOGICAL EFFECTS OF ANGER STAND FOR ANGER, which means that when people are angry, they feel agitated or become red. The red color, however, when juxtaposed with the unpredictable and often dangerous behavior, is further metaphorically associated with fire. Therefore, the metaphor reflects a close interaction with metonymy and should not be classified as pure metaphor.

As has already been mentioned at the beginning of this section, ANGER can also be personified, thereby giving rise to the metaphor ANGER IS AN UNWANTED PERSON. This personification of ANGER is evident in the following contexts:

(10) *When his ire is thus agon* (The Knight's Tale 924)
    'When his ire goes away'

(11) *Ire rechles* (The Maniciple's Tale 175)
    'reckless ire'

(12) *Thy anger doth me sore smerte* (The Summoner's Tale 384)
    'Your anger inflicts me sharp pain'

(13) *Leef thyn ire* (The Summoner's Tale 381)
    'Leave your ire'

These contexts are evocative of the personification of ANGER as it becomes endowed with human qualities and traits. ANGER can thus go away (10). The study also shows that ANGER was conceived as unwelcome and unwanted as it could be reckless (11) or inflict pain (12). However, humans can also control ANGER as it is possible to leave ANGER the way one leaves an unwanted or unwelcome person (13).

4. Jäckel (1995) Metaphor of the mind

Jäckel (1995) illustrates a metaphor linked with the rational mind, namely MENTAL ACTIVITY IS PHYSICAL MANIPULATION. Based on a detailed study, his analysis has shown that the most prevalent metaphors for rational thought involve physical manipulation. Thus, the concrete domain connected with physical manipulation is used to refer to the abstract domain of the rational mind, exemplified by such expressions as: to have an *incisive* mind, to *store* ideas, or to *work out*. Jäckel claimed that the manipulation model is deeply entrenched in our mind. According to this metaphor, memory is conceived as a kind of *a storehouse* where ideas are kept; *entities* (ideas) are *stored* in the mind's container where they can be *handled* or *fiddled with*. Hence, ideas can be conceptualized in various ways. They can be *stored* in the mind's *container* or *put into it* by someone. Additionally, the mind can be conceived of as *a storehouse* and also as *a tool* whose usage initiates actions. Yet, mental processes, according to Jäckel (1995: 221), can also be analyzed without recourse to the source domain of manipulation. In his analysis, Jäckel discusses other alternative models that pertain to the domain of intellect, such as IDEAS ARE SELF-PROPELLED ENTITIES (the idea just *came* to him, the thought had *crossed* my mind), THINKING IS A JOURNEY (reason *leads* me to that conclusion, UNDERSTANDING IS EATING (she has an *insatiable* curiosity), UNDERSTANDING IS SEEING (he is very *bright*). The present analysis of the metaphors of MADNESS relies on one of the metaphors analyzed by Jäckel, namely MENTAL ACTIVITY IS PHYSICAL MANIPULATION.

5. The semantic profile of MADNESS

Expressions that pertain to MADNESS can be expressed via the following metaphors:

MADNESS IS TOTALLY OR HALF ABSENT MIND

MADNESS IS A DAMAGED WIT

MADNESS IS A TROUBLEMAKER

MADNESS IS THE DEVIL IN THE CONTAINER

MADNESS can thus be conceptualized as a totally or half-absent mind (the first metaphor), or as a mind, which does not function well. This kind of holistic, uniting approach can be observed in three of the above metaphors, namely MADNESS IS A DAMAGED WIT, MADNESS IS A TROUBLEMAKER and MADNESS IS THE DEVIL IN THE CONTAINER.

In the metaphor of total or partial absence, what can be absent is *mynde*, *hed* or *wit*. Collocations that include *mynde* can be exemplified by the following contexts:

(14) *out of mynde* 'out of mind' (The Pardoner's Tale 166)

(15) mynde is goon 'mind is gone' (The Summoner's Tale 362)

(16) *half out of mynde* 'half out of mind' (The Prioress Tale 142)

Madness is frequently perceived as either the total absence of mind or the mind existing in an fragmented state. In (14) and (15), there is a complete separation of mind and body. In other words, there is no link between the mind and the body as the body does not receive signals from the mind. Additionally, in (15), there is an implication that the mind disappeared somewhere, while in (16), it is only half of the mind that is outside of the person.

Collocations based on the absent *hed*, or absent *wit* can be exemplified by contexts (17-19):

(17) *lese hed* 'lose head' (The Knight's Tale 357)

(18) *lose wit* lose wit' (The Wife of Bath's Tale 1068)

(19) *wit was al away* 'wit was all away' (The Franklin's Tale 275)

All of these expressions (14-19) are based on the metonymy THE PART STANDS FOR THE WHOLE, as *mynde*, *hed,* and *wit* stand for the intellectual human side. The connection between *mynde*, *hed, wit* and the individual has been severed. MADNESS is thus conceptualized as the force that overpowers the human and makes him/her act irrationally. MADNESS can thus unexpectedly cut off the connection between the mind of an individual and his/her body. Consequently, because of this lack of connection, the individual acts irrationally, and loses control over his/her behavior. Additionally, he/she cannot put an end to MADNESS as he/she has lost the tool (mind) required to control the behavior.

Structurally, the metaphorical projection of MADNESS IS THE ABSENT MIND is based on the prior metonymy THE PART STANDS FOR THE WHOLE. Likewise, collocations (17-19) are grounded in the same type of metonymy, yet they contain additional information that *wit* or *hed* have been lost. MADNESS is then perceived as the lost object (*hed*, *wit*). Such contexts imply that possessing *wit* may

not be permanent, as one can always lose *wit*. Moreover, this metaphor can also be viewed as part and parcel of a more general metaphor MENTAL ACTIVITY IS PHYSICAL MANIPULATION (Jäckel 1995). Jäckel (1995: 206) indicates that the contexts that centralize the loss of one's *wit* are grounded in the metaphor MENTAL ACTIVITY IS PHYSICAL MANIPULATION. According to Jäckel, self-control can be conceptualized as thus holding the mind as a tool. Therefore, *mynde*, *hed* and *wit* can be considered as storage containers, whereas the total loss of *wit* metaphorically stands for real insanity.

As has already been mentioned, apart from metaphors of complete or partial absence, MADNESS can be also conceptualized as the mind that does not function well (MADNESS IS A DAMAGED WIT, MADNESS IS A TROUBLEMAKER, MADNESS IS THE DEVIL IN THE CONTAINER). MADNESS IS A DAMAGED WIT and MADNESS IS A TROUBLEMAKER are metaphors of personification, whereas MADNESS IS THE DEVIL IN THE CONTAINER evokes the concept of a damaged brain by means of emphasizing the link with the dark, uncontrollable and frightening sphere. In all these conceptualizations, the perception of reality is altered because the mind is absent or distorted. Consequently, a person cannot have control over his/her MADNESS, nor can he/she manipulate it.

The metaphor MADNESS IS A DAMAGED WIT illustrates *wit* as poorly-functioning, which can be illustrated by the collocation – *mad wit*:

(20) *I will not telle goddis pryute*
    It suffisith the but yf thy wit be mad
    Ye haue as gret a grace as Noe had (The Miller's Tale 372-374)
    'I will not say God's secret; It should suffice you; but if your wit is mad; you
    had such a great grace as Noe had'

In this context *wit* is personified as it is the person, rather than *wit*, than can be described as mad. Moreover, *wit* is damaged; therefore, the individual has no control over his/her MADNESS.

The other metaphor of personification can be MADNESS conceptualized as a troublemaker, which can be exemplified by the context:

(21) *O trouble wit o ire reckless* (The Maniciple's Tale 175)
    'O troublesome wit, o reckless ire'

Here, *wit* is viewed as the entity that makes people act irrationally and that creates chaos in their lives.

MADNESS can be also conceptualized as a devil in the container, which can be exemplified by the context:

(22) *But natheless, for fere yet he quook*
   So was the deuyl in his mynde (The Summoner's Prologue 41)
   'But nonetheless for fear he trembled, so was the devil in his mind'

The concept of the Devil was associated with evil, misery, darkness and destructive qualities. The conceptualization of the human mind as a container for the Devil sees a transfer of the devilish qualities upon the human mind. To put it metaphorically, the devil constitutes a super-human force; witty, tricky and cunning. It is believed to be slyer than a human who is bound to lose in any confrontation with the Devil.

6. Conclusions

The juxtaposition of metaphors of ANGER and MADNESS shows that the two concepts are irreconcilable and conceptualized via different metaphors and metaphors based on metonymy. To begin with, ANGER is an emotion highly affected by context culture, whereas MADNESS is not a cultural construct, but is caused by neuronal disorders.

A closer look at the conceptualization of ANGER reflects a close relationship between emotion, culture and the language spoken in a community. According to Kövecses (2005: 285), despite universal bodily experience, humans do not function in isolation, but in a variety of contexts, which shape metaphors related to emotions. Therefore, metaphors are not only influenced by the body, but also by social, cultural contexts and communicative situations. Moreover, metaphors are also created by both a history of contexts, which Kövecses views in terms of environment, society and culture, and by the history of an individual. Consequently, despite the universality of some metaphors, it seems that the role of culture, history and personal experience should, by no means, be neglected. Therefore, though the processes of metaphorization are common to all humans, there are some structures within the more general metaphors which are more common for some national cultures than for others. The analysis of the metaphors of ANGER in the corpus has shown that Medieval society was rather reserved and preferred not to externalize emotions. They didn't wish to overexpose themselves too much. Consequently, ANGER was frequently conceptualized through the substance in a container metaphor. The concept of a container suggests the feeling of safety. Moreover, the image of a container metaphor recorded in the collocations is that of a full container, and not of an overflowing container. In other words, ANGER is kept within the walls of the container, thus within the speakers. Its tension is not so high as to cause it to overflow the container. The image of a society that evolves is the society that does not externalize emotions. Furthermore, ANGER appears to be

an emotion that was unwelcome, and to a large extent controlled by a human. Such an image is reflected in phrases *leef thyn ire* 'leave your ire', *a litil ire in his herte I laft* 'I left a little anger in his heart', or *quenche the fyre of anger* 'put out the fire of anger'. ANGER is also conceptualized via the source domain of fire to refer to the destructive character of ANGER. Nevertheless, the illustrated metaphors were somewhat mild and did not express excessively destructive power (e.g., hot, red), or they were expressed by the priest during a sermon, thereby requiring exaggeration and hyperbole. In the analyzed corpus, there were no collocations represented an excess of ANGER. Moreover, ANGER was perceived as a negative and undesirable emotion.

As for the structuring of ANGER, it is conceptualized via metaphors based on metonymy – THE PHYSIOLOGICAL EFFECTS OF ANGER STAND FOR ANGER.

Contrary to ANGER, MADNESS was conceptualized via metaphors based on metonymies THE PART STANDS FOR THE WHOLE. So MADNESS appears to be visualized as the loss of a rational, logical tool (*wit*, *hed*) or in terms of partial or complete separation of the mind from the body. Unlike ANGER, which can be frequently controlled by the experiencer, and which is of limited duration, MADNESS controls the human due to the lack of a proper connection between mind and body. The individual cannot manipulate his/her MADNESS in the same way he/she can manipulate his/her emotions. The individual cannot end his/her MADNESS in the same manner as he/she can put an end to ANGER.

References

Barcelona, Antonio (ed.). 2000. *Metaphor and metonymy at the cross-roads. A cognitive perspective.* Berlin: Mouton de Gruyter.

Bloomfield, Leonard. 1970. *Language*. London: George Allen and Unwin Ltd.

Bordalejo, Barbara. (ed.) 2003. Caxton's Canterbury Tales Project: The British Library Copies: University of Birmingham.

Cruse, David Alan. 2004. *Meaning in language. An introduction to semantics and pragmatics.* Oxford: Oxford University Press.

Dźwirek, Katarzyna & Barbara Lewandowska-Tomaszczyk (eds.). 2010. *Complex emotions and grammatical mismatches.* Berlin: Mouton de Gruyter.

Fabiszak, Małgorzata. 1999. A semantic analysis of emotion terms in Old English. *Studia Anglica Posnaniensia* 34, 133–146.

Jäckel, Olaf. 1995. The metaphorical concept of mind: mental activity is physical manipulation, (in): Taylor, John Russel & Robert E. MacLaury (eds.). *Language and the cognitive construal of the world.* Berlin: Mouton de Gruyter, 197–229.

Kövecses, Zoltán. 1985. *Metaphors of anger, pride and love*. Amsterdam and Philadelphia: John Benjamins Publishing Company.

Kövecses, Zoltán. 1995. Introduction: language and emotion concepts, (in): Fernandez-Dols, Jose Miguel & Anthony Manstead (eds.). *Everyday conceptions of emotion: an introduction to the psychology, Anthropology and linguistics of emotion.* London: Kluwer Academic Publishers, 3–15.

Kövecses, Zoltán. 2000. *Metaphor and emotion: language, culture and body in human feeling.* Cambridge: University Press.

Kövecses, Zoltán. 2005. *Metaphor in culture: university and variation.* Cambridge University Press.

Kövecses, Zoltán. 2006. *Language, mind and culture. A practical introduction.* Oxford: Oxford University Press.

Krzeszowski, Tomasz. 1997. *Angels and devils in hell: elements of axiology in semantics.* Warszawa: Wydawnictwo Energeia.

Lakoff, George. 1982. *Categories and cognitive models.* Trier: University of Trier.

Lakoff, George. 1987. *Women, fire and dangerous things: what categories reveal about the mind.* Chicago: University of Chicago Press.

Radden, Günter. 2000. How metonymic are metaphors, (in): Barcelona, Antonio. (ed.). *Metaphor and metonymy at the cross-roads. A cognitive perspective.* Berlin: Mouton de Gruyter, 92–108.

Tissari, Heli. 2003. *Lovescapes: changes in prototypical senses and cognitive metaphors since 1500.* Helsinki: Sociètè Nèophilologique.

Cow versus *Beef*: Terms Denoting Animals and Their Meat in English

Tibor Őrsi

Eszterházy Károly College

1. Introduction

In the opening chapter of Walter Scott's historical novel *Ivanhoe*, two Saxon serfs realise that the names of animals raised by the subjugated Saxons have English names (*swine*, *cow*), whereas the meat from the same animals when served up as food at Norman tables has French names (*pork*, *beef*). Scott's characters' observation contributed greatly to the birth of the myth according to which the social tension pulsating between the Saxons and the Norman conquerors following the Norman Conquest is palpable on the linguistic level as well: the terms in question constitute a strict "structuralistic" system.

2. Aim and method

In his novel, Scott mentions two animals and their meat. Later two further word pairs were added: *sheep – mutton* and *calf – veal*. According to Jespersen (1956:92) it is John Wallis who first drew attention to the existence of such word pairs in his *Grammatica linguae Anglicanae* in 1653. Wallis also includes the word pair *deer – venison*. We do not know whether Scott knew Wallis' work or he came to the same conclusion independently. In any case, the existence of the word pairs suggests that "socio-etymological" structures have been operating in English. The basic assumption is that the names of all the bigger domestic animals have native names, whereas their meat is systematically referred to by words of French origin.

Scott's view of history is strongly biased towards the Saxons. He presents the Normans perceptibly negatively, as it was pointed out by Lavelle (2013:2/41). It is not my duty to discuss Scott's views. What I set out to do is to examine the earliest dated occurrences as well as the semantic changes of the relevant

terms denoting animals and their flesh. I extend my research to related semantic fields. I hope to find out whether Scott's presentation of the linguistic situation of England corresponds to the data available in the major historical dictionaries (*Oxford English Dictionary*, *Middle English Dictionary*) and the most up-to-date etymological dictionary (*Chambers Dictionary of Etymology*). Briefly, I hope to test the authenticity of Scott's socio-etymological observation.

According to Baugh (1974:218), Scott's often quoted passage "is open to criticism only because the episode occurs about a century too early. *Beef* is first found at about 1300." Pyles and Algeo (1993:296) add some cooking techniques denoted by borrowings from French. Cornican (1990) devotes a very short but highly interesting article to the subject. To the best of my knowledge, Burchfield (1985:18) was the first to voice his doubts concerning the question:

> "One enduring myth about French loanwords of the medieval period must be discounted. It is sometimes said that the Normans brought many culinary and gastronomic terms with them and, in particular, that they brought the terms for the flesh of animal eaten as food. This is no more than a half-truth. The culinary revolution, and the importation of French vocabulary into English society, scarcely preceded the eighteenth century, and consolidated itself in the nineteenth. The words veal, beef, venison, pork and mutton, all of French origin, entered the English language in the early Middle Ages, and they would all have been known to Chaucer. But they meant not only the flesh of a calf, of an ox, of a deer, etc. but also the animals themselves."

Burchfield probably used the corpus and the dating system of the *OED*. However, in the meantime, the full corpus and the dating system of the *MED* became accessible. The *MED* introduced a more nuanced dating system, which allows the sufficiently precise establishment of the composition date of the manuscript in which a particular word is first recorded. In what follows, I examine the word pairs referring to animals and their meat. I only make a very limited use of the quotations of the above-mentioned dictionaries. After outlining the etymologies of the word pairs, I focus my attention on the earliest occurrences of the words examined. I pay more attention to French elements of the vocabulary.

3. The methodical examination of word pairs of native and French origin

3.1 Cow – beef

Old English had separate words for bovine animals: *steor* 'steer', *bula* 'bull', *oxa* 'ox', *cu* 'cow'. Old French *boef,* from Latin *bov-em* (< *bos*), denoted 'cow' and, by metonymy, 'beef'. Middle English *bef,* borrowed from Old French, first occurs around 1300 in the sense 'a bovine animal'. The sense 'the flesh of cattle, beef' appears somewhat later. The earliest occurrence (c1300) is quoted from the entry BEEF in the *MED*. The quotation in (1a) contains the earliest recorded forms of *pork* and *mutton* as well. The quotation in (2) shows that *veel* and *boef* continued to refer to the living animals as well, even a century later.

(1) (c1300) S. Eng. Leg. *Huy nomen with heom in heore schip … porc, mouton, and beof.*
    'They took with them in their ship … pork, mutton and beef.'

(2) (c1400) *Mandev* 47/23: *Þei eten but lytill or non of flessch of veel or of boef.*
    'They eat only little or no (flesh of) veal or beef.'

The plot of *Ivanhoe* is set in the reign of Richard Cœur de Lion (1189–1199). Modern scholarship dates the appearance of the sense 'beef' to 140 years later, consequently Scott's use of the word occurs much too early.

According to the entry BEEF (3.) of the *OED*, the word can denote 'an ox; any animal of the ox kind; esp. a fattened beast or its carcass'. The *OED* remarks: "usually plural, archaic or technical." The last quotation dates from 1884. *Beef* is used in the singular as well, today mainly in the U.S. Also in the U.S., it can be used collectively, in the sense 'cattle'. The last example of the *OED* to illustrate this sense is from 1907.

3.2 Swine, hog, pig – pork

In the case of Scott's other example, the temporal discrepancy is more significant. Old French *porc* developed from Latin *porc-us*. The Old French word entered Middle English, where it was first recorded around 1300, in the sense 'pork=the flesh of swine'.

English had several words to refer to '*Sus scrofa*': *swine, hog and pig*. The borrowing of *pork* cannot have been motivated by the lack of corresponding terms in English. *Pork* is first recorded in the sense 'pig, swine' rather late, probably before 1425. The latest example to illustrate this sense dates from 1682 in the *OED*, two additional examples, from 1799 and 1887 respectively, are considered as instances of archaisms.

3.3 Calf – veal

The native word *calf* refers to 'the young of any bovine animal, especially of the domestic cow'. *Veal* 'the flesh of a calf used as food' is first recorded in Middle English as *veel* before 1325. It was borrowed from Anglo-French *veel*, *veal*, earlier *vedel*, from Latin *vitellus*, diminutive of Latin *vitulus* 'calf'. The sense 'calf' first occurs in English around 1400 and must have persisted for several centuries. The last quotation for the latter sense is dated 1898 in the *OED*, with a remark: "*Now rare*". On the other hand, the *MED* supplies two quotations (one from the 14th and one from the early 15th century) in which *calf* had the meaning 'veal' and not the usual meaning 'calf'.

3.3 Sheep – mutton

In Modern English, the native word *sheep* refers exclusively to the living animal. The flesh of the adult sheep is *mutton*. English *mutton* was borrowed from Old French *moton*, *mouton* 'sheep; mutton'. The latter word was adopted from Medieval Latin *multon-em* 'ram', but its ultimate source is Gallo-Romance **multonem* 'ram', probably from the accusative of Gaulish **multo*. As an English word, *mutton* first occurs probably before 1325 with the meaning 'the flesh of sheep, mutton', already quoted under (1a). The earliest occurrence of the meaning 'sheep' is roughly contemporaneous with that quotation. The entry MUTTON (2.a.) of the *OED* supplies examples to illustrate the meaning 'living animal' from 1795, 1833 and 1839. The quotation from 1833 is worth mentioning:

(3) *The word mutton is sometimes used* [*in America*], *as it once was in England, to signify a sheep.*

   The opposition of the word pair *sheep – mutton* does not show marked "structuralistic" opposition.

4. Goat – goat meat/chevon

The socio-etymological opposition seems to operate to some extent even today, as the following linguistic oddity illustrates. Old English *gat* originally denoted a 'she-goat'. Modern English *goat* refers to the species in general. Therefore, the flesh of the animal is *goat meat*. *Webster's New Third International Dictionary* has an entry CHEVON 'the flesh of the goat used as food'. According to the entry CHEVON of Wikipedia, "around 1960 American producers and marketeers created the term *chevon* 'goat meat' since market research in the Unites States suggests that *chevon* is more palatable to consumers than *goat meat*. To the stem *chev–* (from French

chèvre 'goat') was added the suffix –*on* applied on the analogy of the word *mutton*. As a matter of fact, *chevon* could also be traced back to French *cheval* 'horse'. However, such an interpretation might not be welcomed very enthusiastically in light of the 2013 horse meat scandal. Regardless, the Anglo-French etymological socio-etymological opposition seems to linger on in the *goat – chevon* opposition.

5. Plum – prune

The question may arise whether the opposition examined can be extended to other semantic fields such as plants. I managed to find an analogous example among the names of fruits: *plum* 'the fruit of the tree *Prunus domestica*' and *prune* 'a dried plum'. *Plum* is attested in Early Old English around 725. The doublets *plum* and *prune* can be retraced to the same Latin word. Vulgar Latin feminine singular **pruna* derives from Classical Latin neutral *prunum*, whose plural form *pruna* was regarded as a singular feminine form. The forms with *l* can be found only in Germanic. The French language has preserved the form *prune*. The Old French word passed into English with the meaning 'dried plum'. It was first recorded in English in 1345 and has been used ever since. The *OED* supplies attestations in the senses 'plum' and 'plum-tree' recorded between 1530 and 1698. It is worth underlining that a semantic opposition between 'fresh fruit' (expressed by a native word) and 'processed fruit' (expressed by a borrowing from French) can be pinpointed in English, which parallels the *cow – beef* opposition.

6. Cooking techniques

Some of the terms denoting baking and cooking techniques belong to the Germanic word stock: *to cook*, *to bake*. Pyles and Algeo (1993:296) mention *seethe*, which is archaic now, "except when it is used metaphorically, as in *to seethe with rage* and *sodden in drink* (*sodden* being the old past participle of the strong verb *to seethe* 'boil, stew')". The majority of the names of the culinary processes, however, were adopted from French.

(4) *to boil*   'to be cooked by boiling' (c1300); 'to cook by boiling' (1381)
    to broil   'to put on fire, to grill' (c1386)
    to fry   'to cook in hot fat' (c1300)
    to roast   'to cook by dry heat' (c1280)
    to stew   'to cook by slow boiling' (a1399)
    to grill   'to cook under a grill or on a gridiron' (1668).

7. Fowls and poultry

The Modern English word *bird* is of uncertain origin, with no corresponding form in any of the Germanic languages. The form predominating until the later 1400s was *brid* 'young fowl'. By contrast, the native word *fowl* was used to refer to 'any vertebrate animal'. Today *bird* is used generically in place of the older word *fowl*, which has become specialized for certain kinds of poultry. Interestingly, in the case of birds and their flesh there does not seem to be a marked socio-cultural opposition with respect to etymology. The domestic fowls all have Germanic names: *chicken*, *hen*, *cock*. Old French *coc* 'cock' and Old English *coc*, *cocc* 'cock' sound and look very much alike. Probably both are of imitative origin. The Old French word may have reinforced the native one. Cormican (1990:85) points out that "the most desirable types of chickens for eating i.e. the most tender, are identified by French names": *pullet* 'a young female chicken' (c1363, from Old French *poulet*, a diminutive of *poule*) and *capon* 'a castrated cock and its flesh as food' (Old English *capun* (1000), probably reinforced by Old North French *capon* (a1250), both from Latin *capo*. According to Cornican, "the more abstract word *poultry* comes from Middle French *pouleterie* ['domestic fowl' (a1387)], and suggests that the person using it does not deal with real, live birds."

8. Meals 'any occasion when food is eaten'

The Germanic word *meal* itself has come down to us from Old English (a725). Old English *mete* (c1125) [> Modern English *meat*] referred to 'food' and 'meal'. Among the terms for meals that have not survived into Modern English we may mention Old and Early Middle English *morwe mete* lit. 'morning meal', *undern-mete* 'morning meal' *undern-gereord* lit. 'morning food' *undern-gifl* lit. 'morning meat' *undern-geweorc, undern-swæsendu* all meaning 'breakfast' and *non-mete* 'dinner', lit. 'noon meal' obsolete Modern English *under-mæl* 'afternoon meal', Old English *æfen-mete* 'evening-meal, supper', *æfen-gifl* 'food eaten in the evening'. All these Old English names for meals are included in *An Anglo-Saxon Dictionary* by Bosworth and Toller. Some other names of meals of Germanic origin were formed rather late in English. *Breakfast* is first attested only in 1463 as *breffast*. The form *brekefeste* shows up in 1472. Under the entry BREKEN (24.), the *MED* supplies the Middle English verb phrase *breken faste* 'to put an end to fasting; take the first meal of the day; start eating'. Under the entry BREAKFAST, the *Chambers Dictionary of Etymology* rejects the influence of French *déjeuner*: "A specific name for the first meal of the day does not appear in Old English glossaries, and some sources refer to French *déjeuner* 'morning meal' (1100's), and 'to have the morning meal' (also

1100's) as a possible source of influence or even loan translation, especially for the verb. This does not seem likely, since, as a noun, English *breakfast* is recognized as a formation from the earlier verb phrase, of course, already existed on its own."

Lunch in the current sense is first recorded in 1829. It was shortened from *luncheon*. According to the entry LUNCHEON of the *CDE*, *luncheon* originally referred to 'a thick piece (of bread, cheese), a hunk' (1591), later 'a light meal' [in *lunching* before 1652], and 'luncheon' (1716); the morphological development may have been by alteration of dialectal *NUNCHEON* 'light meal' developed from Middle English *nonechenche* (1342), a compound of *none* 'noon' and *schench* 'drink', from Old English.

By contrast, the names of the two main meals are of French origin. They integrated into English massively at an early date:

(5) *dinner*   'midday meal' (c1300);   *to dine* (c1300)
    supper 'the evening meal' (c1250); *to sup* (c1300).

Further names of meals of French origin include *feast* 'feast, banquet' (a1200) and *repast* 'a meal or feast' (a1387).

9. The names for the birthing process

Cormican's examples (1990:86) show that Anglo-Saxon words were used for the birth of the various species that were domesticated and thus raised by English peasants. Raising animals must have been considered a menial occupation obviously restricted to Saxons.

(6) *Cows calve*. 'give birth to a calf" < OE *cealfian*
    Sheep lamb. 'bring forth a lamb' (1611)
    Hogs farrow.'bring forth a young pig' <ME *farwen* (c1200). Cp. OE *fearh* 'young pig'
    Chickens hatch. 'bring forth from an egg' (a1250) < ME *hacchen* < OE
    But:
    Deer fawn. 'bring forth a fawn' (a1338) Cp. OF *faoner* (c1171)

We come across one single birthing term of French origin, closely related to hunting, which was an aristocratic pastime *par excellence*. The English verb *fawn* 'bring forth a fawn' was borrowed from OF *faoner* 'bear young, bring forth (of animals)'. The verb was first attested in 1369, the corresponding noun *fawn* 'young fallow deer' was first recorded in English somewhat earlier, before 1338. The date of occurrence of both meanings is largely posterior to the time when *Ivanhoe* takes place. The borrowing of the French birthing term probably shows that the ruling class came into contact with young deer while hunting.

10. The names of living animals according to age and sex

According to Cormican (1990:86), the vast majority of domestic animals have names of Old English origin: *cow*, *ox*, *calf*, *bull*, *bullock* 'a castrated bull', *heifer* 'a young cow that has not has a calf', *steer* 'a young castrated ox', *ram* 'a male sheep', *ewe* 'a female sheep', lamb 'a young sheep'. Even in this category there is a more abstract term used as a collective noun*: cattle*. The word was borrowed from Norman French *catel* 'property', from Medieval Latin *capitale* 'property', also 'cattle'. It is first attested in English in the sense 'property' around 1250. The meaning 'livestock' is first recorded before 1325. In the 1500s, *cattle* was gradually restricted to 'farm animals' and *chattel*, its doublet from Central French *chatel*, was applied to 'other articles of property'.

11. Overview of the word pairs

Table 1

	First occurrence	Latest quotation	Remark
beef 'animal'	c1300	1861, 1884, (1904 US)	U Usually in pl., archaic or technical
beef 'flesh'	c1330		Word of the standard language
pork 'animal'	?a1425	1682 [1799, 1882]	Obsolete or historical
pork 'flesh'	c1300		Word of the standard language
veal 'animal'	c1400	1801, 1855, 1898	Now rare
veal 'flesh'	a1325		Word of the standard language
mutton 'animal'	?a1325	1795, 1833, 1839	Now only jocular
mutton 'flesh'	c1300		Word of the standard language
plum	c700		Word of the standard language
prune	1345		Word of the standard language

12. Summary

My findings only partially corroborate the validity of Scott's "structuralistic" conjecture. The following observations can be made.

1. The sharp sociocultural opposition as presented by Scott probably did not exist in this form at the end of the 12th century. It developed over a long period of time, in the 14th and 15th centuries. All the four words survived to denote animals in some restricted use: archaic, dialectal or technical.

2. The sense 'living animal' is best represented by *beef*. This is the earliest borrowing. It has been fairly well preserved in American English.

3. The sense 'living animal' all but fell into disuse at the end of the 19th century.

4. The structural relation examined still functions to some extent: *goat – chevon*.

5. A similar structural relation ('fresh fruit' – 'dried fruit') can be detected in the case of *plum – prune*.

6. The observation that some of the terms of French origin are more abstract than the corresponding Germanic words: *poultry*, *cattle* is still valid.

7. The specific names for domestic animals and those indicating age and sex date from before the Norman Conquest. They are of Anglo-Saxon origin.

8. The French element of the specific vocabulary examined mainly refers to the preparation and consumption of food. In this respect, Scott's remark retains its validity.

Dictionaries

Barnhart, R. K. (ed.) 2000. *Chambers Dictionary of Etymology*. New York: Chambers.

Bosworth, J. & T. N. Toller. 1898. *An Anglo-Saxon Dictionary*. 1921. *Supplement* by T. N. Toller. 1972. *Enlarged Addenda and Corrigenda* by A. Campbell. Oxford: Clarendon Press.<http://www.bosworthtoller.com> *(BT)*

Middle English Dictionary. Ann Arbor, Michigan: University of Michigan Press. <http://ets.umdl.umich.edu/m/mec (*MED*)

Oxford English Dictionary. Second Edition on CD-ROM. Version 4.0. 2010. Oxford/New York: Oxford University Press. (*OED*)

Webster's Third New International Dictionary. 1976. Springfield, Massachusetts: G. & C. Merriam Company.

<http://en.wikipedia.org> "goat meat". 29 July 2015

References

Baugh, A. 1974. *A History of the English Language*. Second Edition. London: Routledge and Kegan Paul.

Burchfield, R. 1985. *The English Language*. Oxford: Oxford University Press.

Cormican, J. D. 1990. Middle English Class Structure and Animal Names in Modern English. In*: Language Quarterly* 28:3–4, 85–87.

Jespersen, O. 1956. *Growth and Structure of the English language*. Ninth Edition. New York: Doubleday.

Lavelle, R. 2013. Angolszász idill és a nyers valóság. In: *BBC History*. 3 (2): 36–43.

Pyles, T. and Algeo, J. 1993. *The Origins and Development of the English Language*. Fourth Edition. Fort Worth: Harcourt Brace Jovanovich.

Scott, W. 1962. *Ivanhoe*. London: The New English Library.

Authority and Authorship:
The Writability of the Female Character
in John Fowles's *Mantissa* and *The Collector*

Tamás Tukacs

In *The Fictions of John Fowles: Power, Creativity, Femininity*, Pamela Cooper paints a rather unfavourable picture of Fowles's attempt at redefining the man-woman relationship and his philosophy based on certain metaphysical and romantic oppositions. Speaking about *Mantissa*, perhaps the most experimental and postmodern of Fowles's text, she claims that Erato's endless transformations are downright boring (205). She goes on to assert that "this presentation of the female would-be narrator in terms of a fantasy of narratorial transvestitism is extremely cynical" (209), arriving at the final verdict regarding Fowles's 1982 novel: "*Mantissa*, like *The Magus*, reconstitutes and promotes […] male egotism" (212). In this essay I wish to show that, as regards the conflict of male authorship and female autonomy, both *Mantissa* and its obvious predecessor in this respect, *The Collector*, are far from being examples of "male egotism." I am going to have a look at the concepts of supplement and repression to make sense of the woman characters' ontological status in these novels and show those self-reflective and textualising processes that subvert Fowles's didactic and metaphysical hierarchies, concluding that what a certain school of feminist criticism prefers to view as the conflict of tyrannical male authorship and the autonomy of female characters is, in fact, a dynamism endlessly reinforcing and mirroring these two sides of the antagonism in a mutually subversive manner.

1.

"I feel that the universe is female in some deep way," John Fowles declared in an interview with James Campbell (465). In all of Fowles's novels, women characters occupy a central role, and, in fact, nearly all of his writings may be considered explorations of the dilemma of the relationship between the two sexes. According to Fowles, men always embody immobility, passivity, whereas women stand for motion and innovation. In his interpretation of the story of the Fall, Adam embodies nostalgia, Eve the need for change (Haegert 164); as Fowles stated in *The Aristos*: "Adam is stasis, or conservatism; Eve is kinesis, or progress" (157). Women are generally portrayed as mysterious, enigmatic and erotic characters in Fowles's novels and the enigma embodied by them sets the narrative in motion, and they serve as catalytic factors as opposed to the stasis of men (Haegert 161), offering men an alternative mode of behaviour, a possibility to rethink their position (Burden 165). Furthermore, Fowles tends to link external reality to men and internal imagination to women (Vipond 25). Elsewhere he claimed that he sees "man as a kind of artifice, and woman as a kind of reality" (Burden 167). Fowles also refers to the Jungian concept of the self, according to which man embodies the "I," woman "the Other," the "not-I." Malcolm Bradbury points to another basic dichotomy in Fowles's fiction: determination and authority, embodied by male characters and unpredictability, contingency, and "hazard," symbolised by female figures (263). Susana Onega sets up yet another dichotomy in Fowles's writings, that between "collectors" and "creators." The abandonment of collecting activities is a prerequisite to achieving "whole sight," for a collector to become creator, for man to become *Anthropos* (40). In general, Fowles attributes special importance to what he calls the "feminine principle." In 1995 he said: "I am a novelist because I am partly a woman, a little lost in mid-air between genders, neither one nor t'other" (Vipond 14).

Commenting on *Mantissa*, published in 1982, he said, "I've always been interested in what goes on in an author's mind when he's writing fiction. [...] And I think the drive to write fiction is mainly a Freudian one. Male novelists, anyway, are really all chasing a kind of lost figure – they're haunted by the idea of the unattainable female, and, of course the prime unattainable female is always the mother. The attitudes of most male novelists toward their heroines, I think, practically always reflect some sort of attitude toward the mother" (cited by Kakutani). According to this view, writing fiction is motivated by a sort of Oedipal drive, which includes, by definition, a desire towards the mother and at the same time the repression of this desire in fear of castration and of the authority of the castrating father. This repressed desire can refer not only to the actual mother but other women who could embody this forbidden and unattainable figure; in the case of the novelist, his heroines.

2.

It is relatively easy to link the Freudian idea of repression to the Derridean concept of the supplement. According to what is usually called "deconstructionist" philosophy, in the case of binary oppositions, one constituent of the pair always functions as inferior, a sort of addition, a supplement that must always be repressed, relegated to a minor role in order to exclude contradictions in the hope of a perfect system. As Derrida puts it, "as a substitute, it is not simply added to the possibility of a presence, it produces no relief, its place is assigned in the structure by the mask of emptiness" (145), which means that if a system has to be supplemented, its inherent deficiencies become manifest. Such a system of binary oppositions may also be based on the dichotomy of man/woman in the context of Fowles's novels. Considering them supplementary may, however, also mean that the original system is not perfect, something has to be added, to make it, if not perfect, less deficient. Women, therefore, serve in most of his texts not only as inspiring forces or mysterious archetypes, but also as potentially subversive supplements in the patriarchal pattern. As Brooke Lenz asserts, *Mantissa* "reflects significant authorial anxiety over woman as muse, as other, as character and as a function" (187).

By assigning women characters a central role in his fiction, Fowles seems to invert the traditional view of women as figures of second-rate importance and to envision them as more active and catalytic than male characters. The problem arises, however, that if the author always grants his woman characters the same, albeit positive role, those characters' freedom that he intends to rehabilitate is significantly endangered. Fowles, realising this risk, wished to carefully maintain the liberty of his characters. Among other reasons, that is why he wrote three endings to the *French Lieutenant's Woman*. He gradually realised, however, that precisely because he always consigned his heroines to a recurring role, despite his efforts, "the heroine herself has become one of the least free of Fowles's literary characters" (Haegert 168). *Mantissa* is a self-conscious treatment of this dilemma of character freedom, a novel trying to reconsider an author's chances in and the traps of *writing* his heroines.

Towards the end of the novel, Fowles himself gives a definition of the title: "Mantissa: 'an addition of comparatively small importance, especially to a literary effort or discourse' " (230). The connection of the term with the concept of supplement is evident (cf. Haegert 174). The female character, Erato, serves as the manifestation of a disturbing voice that threatens the construction of the male author, Miles, who is, "the structuralist poet par excellence" (Haegert 173). With her constant presence, she forces Miles to reassess and rewrite his structures, which seems to be a never-ending process. According to Harald William Fawkner,

Mantissa is an extreme postmodern experiment, the novel being not only a novel about writing a novel, but about the sheer impossibility of that, thus the text becomes "an endlessly interrupted nontext" (134). Erato's interruptions are often characterised by inversions. At the beginning of the second chapter, she appears in the guise of a punk star in black leather jacket and with an electric guitar, "behaving just like a man," as Miles points out (70). The disguised Erato tries to invert the situation and place herself in the position of the author by saying, "From now on, I make the rules" (71). The clearest example of Erato's power, who thus occupies the role of a kind of magus, is the episode when, at the end of the novel, she transforms Miles into an actual satyr with hooves and horns (233). Erato's role as an intruding, disturbing voice is recapitulated by Miles: "Then in you came and the whole neatly balanced structure is blown to smithereens" (148). Miles attempts to exclude this disturbing voice: "I order you to leave my mind. At once!" (236). Of course, he cannot, since Erato, as a supplementary female voice, remains there and forces infinitely the constructor to rethink and rewrite his fiction.

Not only the excluded female voice of Erato, who complains of her "ontological exploitation" (117), can be conceived of as a mantissa within the narrative, but each subsequent chapter following the first can be regarded as an addition to all the previous chapters. The first chapter turns out to be the "original" narrative within the novel, written by Miles. Appearing in the second chapter, Erato comments on this story and reproaches Miles for having degraded her to a pornographic character, forcing her to be, on the level of the narrative, what in fact she is not, and asks for a "minimal recognition of her metaphysical status" (76). Miles here appears as a theory-conscious writer: "Serious modern fiction has only one subject: the difficulty of writing serious modern fiction. The natural consequence of this is that writing about fiction has become a far more important matter than writing fiction itself" (146). Erato seems ignorant of these critical tenets: "You'll be telling me you've never even heard of Todorov" – "Of who?", she asks (143). However, it turns out from the third chapter that the reader has not "stepped out" from the initial fiction of the first chapter and is witnessing a conversation on what has been written so far, but that which the reader has just read also turns out to be a male construction: "I know childish minds have to get rid of their aimless energy somehow. But the role-playing, the joking, the pretending I haven't even heard of Tzvetan Todorov – that's all over now," Erato claims (172). Erato's figure remains a fiction, a part of the narrative construction, and it seems only until the beginning of each following chapter that she has gained a sort of autonomous voice. Likewise, at the beginning of the fourth chapter, Miles and Erato comment on the previous section culminating in a sexual scene between them as: "That was interesting. […] Definite possibilities" (195). As Patricia Waugh claims, one rhetorical strategy of postmodern

fiction is "the insertion of the situation of writing into the text in order to evoke a space outside the text", but that is "self-cancelling […] because the assertion of the situation can exist only within the text" (54). Consequently, both characters remain within the confines of the text; each new chapter seems to be a mantissa, an addition, a supplement to what has been written, subverting the previous passages and pretending to make it possible for Erato to make comments and, as a character, try to gain a voice of her own. In the infinitely regressive structure of the novel, both Miles and his muse remain imprisoned in a fictional world. What results is a chain of supplements that can never lead to a full, contradiction-free construction.

All these considerations make it questionable that, theoretically speaking, the novel entitled *Mantissa* can be written at all. Partly this is what the novel itself presents: the unwritability of *Mantissa*. In this sense, the metafictional first chapter, the first fiction in the fiction recapitulates the whole problem of the novel: it arrives back to where it began. At the end of the chapter, Nurse Cory reads out the narrative to which Miles, the author "has given birth" (here conceived of in the literal sense, the birth of the novel being the result of the two Muse-figures raping the author), and surprisingly, Miles's text begins exactly with the same words as the novel itself. The story theoretically would begin again and Miles's novel could not but retell the story of its birth ad infinitum. The novel *Mantissa* seems to imply that its writing also ends up in this abyssal, mirror-like structure; as Mahmoud Salami asserts, Miles as an author "does attempt to reproduce an 'unwritable,' unfinishable and endlessly revisable text" (191).

Since both the woman character and subsequent chapters can be identified as mantissae, the female character within the novel can easily be conceived of as a sort of text, as something written by the male author(ity). And as *Mantissa* can never be finished, only arbitrarily closed off, the female character as a text can never be fully "narrated," either. The novel presents Miles's ceaseless attempts to make sense of, to put his finger on, to master, to narrate Erato, his character. This is realised by Erato, who explains that "all through your adolescent phase, pushing those… I know well-meant and you were doing best, and I did try to help, but let's face it, hopelessly wild and inaccurate attempts to portray me […]" (207). This inevitably repetitive structure is alluded to by Erato elsewhere: "Because [your imagination] is so crudely repetitive one has to be its victim for only a few pages to guess how it will always work" (108). As an author, Miles can only resort to one means, writing; that is, a significantly inadequate representation of the female character.

3.

Lenz claims that the novel is "a retreat into the archetypal forces of masculinity and femininity" (185). Erato thinks of herself an archetypal figure: "[…] I happen to be a female archetype with an archetypically good sense, developed over several millennia, of deeper values" (173). She, in her several masks (Nurse Cory, Dr. Delphie, the Dark Lady of the Sonnets, etc.), claims to embody some sort of essential "femininity." With Miles's writing, Erato is transformed into not only an archetypal but an allegorical figure sanctioned by convention. This is, in some sense, inevitable, since any attempt to reify, to portray "the" female leads to an allegorising technique on the male author's part. This undoubtedly narrows the possible ways of writing the woman, but the novel seems to suggest that it is the only way for Miles to be able to talk about Erato or "the" woman at all. Though Erato criticizes Miles for the "eternal one-track [his mind] runs along" and for the fact that for him "nothing is real until [he] sees it on television" (99), she herself has to admit that she is "technically nothing" (121). It is only Miles's "hopelessly wild and inaccurate attempts to portray" his female character that her existence depends on: "I know it can end at any moment," Erato tells him (120). The process of allegorisation has to go on, which is manifested in the scene when Miles tries to leave the hospital ward, which turns out to be his own brain: he cannot go out and has to face his own mirror-image (159).

In the process of writing the female character, Miles is, however, equally written by her (Haegert 170). The fact that he cannot leave the room relegates him to the status of a character as Erato expresses her wish at the beginning of the second chapter. Within the framework of the novel, Erato could easily be substituted for Miles, the constructor of stories. She presents two longer narratives as possible variations of their story being in the phase of construction. The first is an ancient, mythic story with Erato as a character in it, relating how she was raped by a satyr. She points out that all this happened "in that absolutely marvellous time before the alphabet and writing was invented" (94). "I wanted to scream, to struggle. But I knew it would be in vain. It was either surrender to his lust or be murdered. Actually he wasn't violent at all. He did bite my neck, but only in play. […] I was beyond resisting then. Mere wax in his hands. I could only stare up into his lascivious, lecherous eyes" (100-101). The representation of the intruding other is equally stereotypical and allegorical, presenting a picture of the male as exceedingly sexually violent. Whereas she scolds Miles because he cannot "get [his] mind off the eternal one-track it runs along" (99), in her narrative she presents the other bearing precisely these characteristic traits. Later we get to know that Erato told this story in spite of herself: "What you made me do in the beginning, in spite of myself […]. The story about the satyr […]. I ought to have resisted telling it at all" (128). In her second narrative, however, she again tells (or is forced to tell) a story abundant in crude, overt symbolism.

> It's very close, there's thunder in the air, I don't want to let you in, but you insist, and suddenly somehow everything boils over, your previous diffidence becomes dark desire, your manhood is at last inflamed, without a word you spring and tear the flimsy garment from my bare shoulders, I scream and struggle, I half escape, I manage to stagger to the French windows and out into the steamy pouring rain… I run onto the lawn, but you're much too agile and strong, too animal, and you catch me and throw me on the soft turf, I twist and wrestle, you take a brutal possession of me against my will, I weep, as your pent-up lust ravages my deepest principles […]. (131-132)

Naturally, she as a character is forced to tell that story, but this is a double-edged weapon. Conceived as an allegorical figure, she can only narrate a narrowing, allegorical story of men, which in turn, makes it possible to view women allegorically once again (having an "eternal one-track mind"). This becomes a self-generating process, like mirrors infinitely reflecting each other. By becoming the author of certain narratives, she reinforces the process of her own allegorisaton. At the end of the novel she turns Miles into the satyr who, according to her naration, raped her. By claiming that Miles has a repetitive imagination, she becomes the victim of the kind of cyclical representation she protests against, becoming a mere function in that repetitive pattern. By asserting that she was the Dark Lady who inspired Shakespeare to write a part of the sonnets, she remains ensnared in an image of the idealised woman. She also tells Miles that she wrote a book entitled *Men, Will They Ever Grow Up?*, or "*Men*, for short", which we know today as *Odyssey*. By putting herself into the position of the (male) author, producing (written) texts, authorship leads to constructions that narrow down the possibilities of the representation of the other, including herself.

4.

We have seen that within the context of the novel the term "mantissa" could be interpreted on essentially two levels: it can signify both the female character and the subsequent chapters as mantissae, as supplements. The most obvious interpretation of "mantissa" would be, however, if the novel *itself* was regarded as a mantissa, an addition to something else. Obviously, *Mantissa* can be seen as an addition to, a playful apology added to Fowles whole oeuvre up to 1982, but the most appropriate specific text in this sense seems to be Fowles' first published novel, *The Collector.*

The similarities between the two texts are more than obvious. Both novels take place in an isolated, secluded setting; in both narratives a male and a female character are locked together in a cut-off scene, where they try to persuade the other, the male character making attempts to control and interpret the resistant female. As Susana

Onega puts it, "Miles Green's aspiration to achieve original authorship and subjective autonomy by silencing his muse, that is, the intuitive, the sexual and emotional, and also the supernatural side of art, is invariably frustrated and remains forever entrapped within his own subjective world […] Both [Clegg and Miles] fail to communicate with other beings and reconcile themselves with the world" (45; 49). In a slightly different formulation of Brooke Lenz: "Like Clegg in *The Collector*, Miles is a collector with a penchant for pornography, imagining, numbering and evaluating the vivid sexual encounters with his ideal woman that occurs entirely within the confines of a space he controls" (190-191). However, there are other less clear, more deeply rooted correspondences between the two novels, which a careful reading reveals.

Overt references may be found in the text of *Mantissa* to these parallels, which introduce Miles, in Erato's interpretation at least, as a late version of the tyrannic and pervert Clegg: "You collect [your female friends] and mummify them. Lock them up in a cellar and gloat over them like Bluebeard" (118). In *Mantissa*, Miles twice adresses Erato as, "I know your game" (142; 186). This is a characteristic sentence uttered by Clegg in the dramatic situation when Miranda tries to convince him that she is really ill, while Clegg claims that it is only a cold: "Of course it's a cold. And stop acting. I know your game" (121). In both instances the female character (at least in the eyes of Clegg and Miles) is the embodiment of one common stereotype of woman, the eternal actress, who pretends and plays games. The (male) construction generating this assumption takes the form of a surface/depth dichotomy that male characters claim to be able to identify and see "behind" the alleged surface. Another obvious similarity between the two texts is the episode when Erato "smooths idly down over his stomach and finds his limp penis, strokes it, then squeezes it gently. After a while he speaks, 'You're always up to something' " (223). This is a clear resonance of Clegg's pathologic mind that always suspects something behind Miranda's acts. In this respect, the seduction scene is crucial, where it becomes clear that Clegg is exclusively obsessed with "what is behind": "I knew there was something wrong in the situation. […] I saw what her real game was […] (106; 111). Apart from these otherwise important parallels, there are other fundamental analogies that call attention to themselves.

Just as Erato signifies an intruding, disturbing female voice that subverts male construction, Miranda is likewise a subversive and supplementary force that turns Clegg's ordinary world upside down. She (the fantasy she has about her) continues to excite his imagination, but it is only hazard (the money he wins on the pools) that enables him to execute his plan and kidnap Miranda. When he starts to make the preparations, we see Clegg becoming an author who sets out to write Miranda's story. To understand this, one has to be familiar with Fowles's concept of authorship. According to him, the author has full power in the process of creation,

is a sort of quasi-god who can make his characters perform whatever he wants them to: as Fowles claimed, "It's silly to say that the novelist isn't God, cannot pretend to be God, because the *fact* is that when you write a book, you are potentially a tyrant, you are the total dictator, and there's nothing in the book that has to be there if you want to knock it out or change it" (Campbell 463). Clegg, embodying this tyrannical author, has full power over his "character," Miranda: "I can do what I like," he declares at one point (93). At the same time, (the idea of, the desire for) Miranda is something to be repressed and to be hidden. That is why he kidnaps her and confines her to a cellar of a country cottage, making her invisible (for others) and at the same time establishing full control over her, "mastering" her.

If we have a look at Clegg's personal background, we have a truly pathological case: his father died when he was two, his mother "went off with a foreigner" (7). After the death of his uncle, he lived with Aunt Annie and his crippled cousin Mabel. To satisfy his desires, he bought "books of stark women and all that," but he had to hide those books "in case [his aunt] tumbled" (12). Thus Miranda gradually becomes transfigured into a pornographic book in his fantasies that has to be hidden. On the other hand, Clegg is in search of his lost mother, whose idealised form he wants to rediscover in Miranda. From the perspective of Fowles's notion of the author, "chasing a kind of lost figure […], haunted by the unattainable female," primarily the mother, Clegg becomes an author, in the sense that his goal becomes to attain the unattainable. Naturally, no "normal" love relationship is possible between the strange couple, as Clegg does not regard Miranda as a potential lover, in fear of a symbolic incest and castration, but only as the recovered idea of his lost mother. No wonder that the only time he touches her is when she tries to escape.

Similarly to *Mantissa*, the supplementary organization reveals itself within the structure of the novel as well. The text consists of four chapters, out of which the second comprises Miranda's diary. The female voice, supressed in the first part, Clegg's narrative, now does become visible, but only to end up in desperately fragmented sentences: "I won't die I won't die. Dear dear G.P. this Oh God oh God do not let me die. God do not let me die" (267), which refers to both to Miranda and her symbolic voice not represented in the first part. The diary, a supplement, added to Clegg's narrative externally, is one attempt to make the story complete. The problem is that we only have two first-person narratives, both of which reconstruct the events from Clegg's and Miranda's point of view, respectively. With the death of Miranda, the process does not, cannot come to an end: Clegg has his eyes on another victim, trying to attain the unattainable woman figure, looking for a supplement whose subversive voice and presence are going to be repressed again. Like Miles, Clegg is not able to abandon the process of construction-building and fiction-making. Similarly to *Mantissa*, where there seems to be no way out of the

fictional construction and where both Miles and Erato remain entrapped, Clegg (and all the female "characters" whose story he is going to "write") will also remain imprisoned in the world of fiction. This is, however, necessary in a sense. As Erato points out that "I can't enjoy it when I have no status at all […]. When I know it may end at any moment" (120), referring to the fact that she "exists" as long as Miles tries to narrate her. Miranda comes to realise that one of the subtexts of their story is *The Arabian Nights*, where storytelling is also of existential significance, a matter of sheer survival. It is only when Clegg can create no more fiction around the figure of Miranda that she dies.

5.

In trying to "write" the story of Miranda, Clegg (like Miles and Erato) resorts to certain allegorical constructions: he imagines her with the help of three basic stereotypes of women: the virgin, the prostitute and the mother. First he associates her with the ideal, unattainable, chaste, pure woman, who must not be touched, and who becomes a sort of taboo or fetish for him. "She was always clean, too […]. She hated dirt as much as I do, although she used to laugh at me about it" (60). This is not altogether unlike the scene when Erato lets Miles "apologise" and he states: "You have always been my perfect woman" (78). After Miranda tries to seduce Clegg, offering a new kind of relationship, he falls into the trap of another stereotype, the woman as prostitute, thinking that "like all women, she had a one-track mind" (113). Erato's accusing Miles precisely with these terms is the reversal of this situation, but the consequence is that if one conceives of the other as having a one-track mind, the interpretation of her/him will probably be similarly "one-tracked." Most importantly, as has been pointed out, Miranda signifies a mother-figure for Clegg. What he wants is attention and caring, he has no sexual demands. The ideal situation in which he imagines them together is "sleeping side by side with the wind and rain outside or something" (111), which recalls the image of a frightened child sleeping beside his mother. Kidnapping Miranda is an attempt by Clegg to rediscover his idealised mother, but when Miranda tries to seduce him, Clegg is alarmed not wanting to commit symbolic incest. Moreover, he finds that she is his "real" mother, the "prostitute" who went off with a foreigner. Thus, Miranda is not a suitable figure to replace his mother, and soon afterwards she dies. A similar process takes place in *Mantissa* where it is Erato who claims (or made to claim) that "[her] chief characteristics happens to be a supreme maidenliness" (83) and that deep down she always remained "the eternal virgin" (101).

These interactions are characterised by a tendency to introduce something external, an alien pattern between experience and interpretation. The characters are looking for "subtexts" of their experiences and establish a binary system of surface

and depth claiming to "see behind the surface" and being aware of some "deep layer" of signification. The problem is that this distinction, under the peculiar conditions within Clegg's cottage, is not valid. There is no "behind," and, in this respect, the seduction scene is of central importance. This is the only instance when the veil (both physically and metaphorically) drops, and Miranda is "stark," powerfully signifying the absence of the dichotomy of "reality" and "illusion." Miranda's fate depends on to what extent she "has capacity to accept this constructed reality as true" (Onega 50), like the Prince in *The Magus*, who, first wants to "know the real truth, the truth beyond magic" (552), but later, realising that nothing is "real" in the conventional sense, and all is fiction, he himself becomes a magician.

Nevertheless, the allegorical reading of the other is also true in the reverse: Miranda wants to apply patterns to Clegg, too. She conceives of him as a madman (126), a queer (63), a thrilling mystery, an enigma to be solved (126) or an "uneducated and ignorant […] ordinary dull little person" (218) – a socio-political interpretation that regards Clegg as the representative of his social group. That is, he always remains something "other" for her, thus Miranda reproduces the same reading operation that she has fallen victim to: stereotyping and allegorisation. The most prominent way she conceives of Clegg is the psychoanalytical. She insists on "get[ting] to the bottom of him, to drag things he won't talk about out of him" (159). She supposes a hidden centre in him, on the basis of which she could interpret her captor. However, Clegg is characterised by a pervasive sense of fragmentation, thus preventing Miranda from achieving what Fowles termed "whole sight": his "hobby," photographing Miranda is a clear symbol of his attempt to fragment her into pieces, to make her easy to "handle." It is enough to have a glance at his aunt's letter: its syntax is so fragmented that the text is almost incomprehensible (196-197). His second chief characteristic feature is emptiness and lack: he lacks parents, friends, proper education, imagination, erudition, and so on (the only thing he has is money). Miranda attempts to think of Clegg in terms of different allegorical constructions, but later she is obliged to give up this reading model. Revising her interpretive strategy, she has to find that it is *herself* in the middle of the centre she wants to discover: "I could never cure him. Because I am his disease" (257). In this respect, Erato's remark is especially important in *Mantissa*, when she points out that "I was trained as a clinical psychologist. Who simply happens to have specialized in the mental illness that you […] call literature" (176). The woman character is both the origin and the sufferer of that illness who thus cannot make it come to an end. The same mirror-effect begins to function here when Miles tries to leave the room and has to meet his own image (159). The situation has come full circle: Miranda in literally *writing* Clegg in her diary, can only impose subtexts on (or below the surface of) the story most notably that of *The Tempest*, but *Great Expectations*, *Saturday Night and Sunday Morning*, *Room at the Top*, *The Catcher in the Rye* also serve as subtexts for her experience. The characters cannot but reiterate allegorical

patterns and are not able to finish the construction of the other: Miles cannot leave the room at the end of the novel, Erato repeats the letters of the Greek alphabet ad infinitum, *Mantissa* ends with two allegorical images – the Japanese girl and Miles as satyr. Having buried Miranda, Clegg remains a prisoner of the obsession with the search after the unattainable – the chain of supplements does not end.

6.

If we look at the rhetorical mechanisms employed to assist the two pairs of characters in trying to conceive of each other, we find that one novel is precisely the inverted picture of the other. In *The Collector*, Clegg wishes to interpret Miranda with the help of essentially synecdochic relations. The most obvious manifestation of this is the taking of photos that fragment reality and represent only a part of it (cf. Sontag 33). The fact that he likes to glance at pornographic books, especially the one entitled *Shoes*, "with very interesting pictures of girls, mainly their legs, wearing different sorts of shoes, some just shoes and belts […] (119), reveals Clegg's fetishist perversion. His self is constituted metonymically, he imagines himself a machine, which is manifested in the mechanical nature of his interpretation and the diabolic precision with which he makes preparations for kidnapping Miranda. In contrast to this, Miranda strives to build up a full construction, wants to achieve "whole sight": he wants to "get" Clegg when she is drawing him: "You're very difficult to get. You're so featureless. Everything is nondescript" (62); "You won't be picked up" (80). Her attempts to analyse Clegg psychoanalytically is a way in which she endeavours to reconstruct his story, to make a narrative of him. Thus she supposes, similarly to Clegg, that there is "something behind him." However, the root of their mutual misinterpretation of each other is that nothing proves to be behind what they regard as the "surface": Clegg is "not human, he's an empty space disguised as a human" (234), and likewise, there can be no "game" behind Miranda's actions. What seems to be role-playing is the ultimate reality for both of them.

  In *Mantissa*, on the contrary, it is the female characters that make use of synecdochic relations in reading the man. In the first chapter, where the two nurses try to reanimate Miles, using a quasi-psychosexual treatment, psychoanalysis is regarded as a method exclusively dealing with desires, libidos and perversions, which represent only discreet aspects of the theory. Erato's reading of the Freudian theory is exceptionally limited: "If you must know, Mr. Green, your memory loss may well be caused by an unconscious desire to fondle unknown female bodies" (33); "Anything that spurs your libido […] Bonds. A whip. Black leather. Whatever you fancy" (35); "[…] all resorts to the imagery of defecation and urination are symptoms of a culturally induced guilt and repression" (35). Erato also concentrates on only one aspect when she says that she would imagine Miles as a "perfectly nice man in his way. Just a little […] limited and deformed by his milieu and profession"

(130) (which is the resonance of Miranda's reading Clegg as a social allegory, a representative of the lower-middle class). The most crudely synecdochic interpretation proves to be the female characters' reading of Miles identifying him with his sexual organ: "All Nurse and I wish to do is to enlist the third component in your psyche, the id. The id is that flaccid member pressed against my posterior" (39). At the end of the novel Erato starts to "fondle [Miles's] penis", saying " 'I may not have read your books, but I have read you. I know you by heart, almost.' Now she pats the penis as if in a farewell […]" (224). This whole-part relation structures the episode as well when "he felt the nurse reach down and catch his limp wrist on the rubber sheet, then lead hand to lie on the rounded contour of her right cheek. To the now quite unashamedly *suggestive synecdoches of her tongue* were added quiverings and tremulous little borings in the surface behind his hand" (45, my emphasis).

Miles, however, attempts to discover some essential femininity in his heroine, who resists this generalisation. By presenting contradictory statements of herself – once she asks for the "minimal recognition of [her] metaphysical status" (76), later claims that she is "not something in a book," but "supremely real" (77) – she eschews any attempt that would pin down her "essential" femininity.

7.

At first sight, the dominance of women in John Fowles's fiction may seem a simple inversion of the traditional order in which the female voice had been suppressed. However, looking more carefully at some of Fowles's works, we can discover more subtle mechanisms that govern the role of female characters in his fiction. He himself identifies the impetus to assign a central importance to women as a psychoanalytically inspired Oedipal process – the search for the unattainable female, the mother. The repression involved in this drive manifests itself on the level of the male characters who can very often be regarded as author figures trying, in the abstract sense of the word, to write the female other. The conjunction between the idea of repression and the supplement convincingly offers itself in his novels discussed above. In both *The Collector* and *Mantissa*, this concept of supplementation can be discovered, at the level of the characters (the female protagonist as a mantissa in the male author's structure), on the one hand, and, at the level of the novels' structure (the chapters functioning as additions to each other), on the other The concept of supplement also occurs in the relation of the two novels to each other (*Mantissa* being a self-conscious epilogue to the problem of the "writability" of the female character either by the fictional authors, Clegg and Miles Green or by Fowles himself).

The cyclical framework of the two novels suggests that, for the male author, any attempt to master his female written text must necessarily fail, since he inevitably thinks of the female character as an archetypal other (a muse, a virgin, a temptress,

an actress), which is far from a proper understanding of her, if such a thing exists at all. Reciprocally, women characters perceive both male figures as embodying a type of people (in the case of Clegg, a madman, an enigma, a homosexual person, someone needing a psychoanalytic treatment; Miles is seen as an infant, a satyr, a tyrant, a magician). These mutual processes, intensifying each other result in cyclical, or mirror-structures that manifest themselves in many forms in the two novels, with the suggestion of the unwritability of the female character as a text of the male author figures. Erato and Miranda both remain mantissae, who can only temporarily be suppressed or neglected and thus make the writing process interminable forever.

Works cited

Bradbury, Malcolm. "The Novelist as Impresario: John Fowles and His Magus." *Possibilities. Essays on the State of the Novel.* Oxford: Oxford UP, 1973. 256-271.

Burden, Robert. *John Fowles, John Hawkes, Claude Simon: Problems of Self and Form in the Post-Modernist Novel: A Comparative Study.* Wurzburg: Konigshausen & Neumann, 1980.

Campbell, James. "Interview with John Fowles." *Contemporary Literature* 17:4 (1976). 455-469.

Cooper, Pamela. *The Fictions of John Fowles: Power, Creativity, Femininity.* Ottawa: U of Ottawa P, 1991.

Derrida, Jacques. *Of Grammatology.* Trans. Gayatri Chakravorty Spivak. Baltimore: The Johns Hopkins UP, 1997.

Fawkner, Harald William. *The Timescapes of John Fowles.* Cranbury, N. J.: Associated UPs, 1984.

Fowles, John. *Mantissa.* New York: Signet, 1982.

---. *The Aristos.* London: Triad Grafton, 1986.

---. *The Collector.* London: Pan, 1965

---. *The Magus.* London: Pan, 1977.

Haegert, John. "Memoirs of a Deconstructive Angel: the Heroine as Mantissa in the Fiction of John Fowles." *Contemporary Literature* 27:2 (1986). 160-181.

Kakutani, Michiko. "Where John Fowles Ends and Characters of His Novels Begin." <www.nytimes.com/books/98/05/31/specials/fowles>

Lenz, Brooke. *John Fowles: Visionary and Voyeur.* (Costerus New Series 175.) Amsterdam: Rodopi, 2008.

Onega, Susana. "Self, World and Art in the Fiction of John Fowles." *Twentieth-Century Literature* 42 (1996). 29-56.

Salami, Mahmoud. *John Fowles's Fiction and the Poetics of Postmodernism.* London: Associated UPs, 1992.

Sontag, Susan. *On Photography.* New York: Farrar, Straus and Giroux, 1977.

Vipond, Dianne. "An Unholy Inquisition." [An Interview with John Fowles.] *Twentieth-Century Literature* 42 (1996). 12-28.

Waugh, Patricia. *Practicing Postmodernism, Reading Modernism.* London: Edward Arnold, 1996.

Writing Crime to Seduce the Reader:
A Dostoevskian "Philosophical Project"
through J. M. Coetzee's Eyes

Angelika Reichmann

> *"To a reader sensitive to their implications, the twists and turns of*
> *erotic abasement in the novels of Dostoevsky are far more disturbing*
> *than anything likely to be encountered in commercial pornography,*
> *no matter what the latter's excesses."*
> (Coetzee, "The Harms of Pornography" 73)

In 1994 J. M. Coetzee (1940-), the already celebrated South African writer who was yet to be awarded with the Nobel Prize for Literature in 2003, created his vision of the Russian classic Dostoevsky in *The Master of Petersburg.* Coetzee's choice to make the Russian novelist the main character of his narrative is not particularly surprising given the widely known fact that Dostoevsky was a major influence on his art (Boehmer, Iddiols and Eaglestone 3). What is more intriguing is that Coetzee's text is a consistent rewriting of Dostoevsky's *Devils* (1871-72) – a major, but in many ways flawed novel – with special emphasis on its probably most problematic chapter, "At Tikhon's" (better known as "Stavrogin's Confession"). Problematic, because the chapter was famously censored on account of its scandalous content: its primary focus is Stavrogin's written confession, in which the central character of *Devils* admits – among many other crimes – to raping/seducing a childish girl in her early teens called Matryosha. Even more shockingly, he relates how he did not prevent his victim from committing suicide, although it would have been in his power to do so (Dostoevsky, *Devils* 468-9). Though *The Master of Petersburg* reworks many other motifs from *Devils* – indeed, almost all of Dostoevsky's major works, as among others Margaret Scanlan points out (463-70; 476-7) – the Matryosha plotline is central to the novel. In other words, Coetzee seems to have chosen for some reason to write his text, so to say, into the gaps of "Stavrogin's Confession" – a more than unpleasant narrative of child abuse and suicide, which is of a rather dubious critical stance, as will be discussed later.

In an attempt to interpret Coetzee's choice let me read *The Master of Petersburg*, on the one hand, in front of the backdrop of the novelist's other – fictional and non-fictional – comments on the representation of (sexual) crime and torture, and the concomitant issues of pornography, writing and censorship. On the other hand, based on the interrelationship which Coetzee's own comments establish among these issues, let me also refer to Peter Brooks' and Judith Butler's theoretical approaches to crime, narrative and censorship to outline Coetzee's special vision of the dynamics of (transgressive) desire behind writing and reading, the internal censorship that accompanies it, and the writer's responsibility it entails. That is, in my view Coetzee rereads the Dostoevskian scene of rape/seduction and the written confession through a metafictional recreation of its writing process as a gradual transition from pornography to blasphemous, metaphysical provocation – a philosophical experiment. Thereby, he interprets the Dostoevskian narrative as a textbook case of how crime – seduction, transgressive desire – is an archetypal motive force behind writing and reading. At the same time, he implies that the creative process ultimately also involves the "purging" of the text from the explicit traces of sadistic fantasies: due to the operation of an internal and productive censorship all that is left of them are gaps, euphemisms and tropes. In addition, Coetzee fundamentally changes the Dostoevskian narrative by turning writing itself into the means of potential seduction with a heightened emphasis on the possibly fictitious nature of the crime itself. Thus, the restaging of the Dostoevskian crime scene on an emphatically fictional plane provides an opportunity for Coetzee to tackle the gravely problematic issue of authorial responsibility in the representation of evil – the dangers of writing stories of evil and seducing audiences into reading them – without making judgemental and didactic comments on it, but clearly implying its complexity.

Indeed, Coetzee's general comment on the specifically "disturbing" nature of some Dostoevskian erotic relationships, which provides the motto of this paper, is nowhere more relevant than in the context of the infamous Matryona scene and its critical assessment. In *Devils* the story is narrated by Stavrogin about four years after the event. He reveals in his confession that he, then a twenty-four-year-old man, had sexual intercourse with an emphatically childish girl called Matryona, aged maybe twelve, who was the daughter of his one-time landlady in Petersburg. Stavrogin claims to have known beforehand that the traumatised girl would commit suicide and nevertheless not to have stopped the tragedy from happening. In fact – so his story goes – his premonition of this potential outcome might have been the major motivating force behind his actions. Far from being pornographic, the text refrains from representing either the sexual intercourse, or Matryona's death. Indeed, both acts of violence are present as ominous gaps in the confession

(Dostoevsky, *Devils* 465; 468-9), as if too horrible or ugly even for Stavrogin to name. Or for contemporary readers to digest: the censored chapter was only to come to light in its entirety in 1921 (Сараскина 703) and to produce a heated critical debate partly still in process.[1]

From the perspective of the present reading, four important factors in this debate are worth emphasising. First, the silences of the text and the contradictory details in the various manuscript versions as to Matryosha's age, for example, fuelled a discussion on whether Stavrogin's deed should be interpreted as rape or seduction (e.g. Александрович 574-82). Second, as is clear from the above, it is Stavrogin's crime that produces writing. In fact, the one and only major first-person narrative of this otherwise conspicuously reticent central character's identity in *Devils* is rooted in his crime and his concomitant (metaphysical) guilt – or maybe rather his obsession with his inability to feel it.[2] Third, exactly because the scene is emblematic of metaphysical guilt, its symbolic nature is so clear that attempts have been made to read the Matryosha narrative as Stavrogin's self-incriminating fiction (e.g. S. Horváth 282-3). The fact that no evidence of his crime remains (even the house providing the crime scene has been demolished), and that Stavrogin is clearly going through a mental crisis at the time of the confession and commits suicide soon afterwards, corroborate this reading. And last but not least, the enigma that Stavrogin's crime and identity therefore present has "seduced" generations of readers – both lay and professional – into repeated and painstakingly close readings of the confession. Whether Stavrogin's confession fell victim to Dostoevsky's self-censorship – that is, whether it should be restored to the novel – was not the least of the issues at stake in these interpretations (e.g. Александрович 582). In other words, the authorial and censorial "silencing" of the crime at the core of *Devils* seems to have an irresistible allure for lay readers and critics alike – and provide an inexhaustible source for further textual production in the case of the latter.

Of which Coetzee's reimagining of *Devils* in *The Master of Petersburg* is a blatant example – and one that seems to be keenly aware of the critically noted ambiguities of Dostoevsky's text listed above. This might not come as a surprise, given the fact that Coetzee points out in his review-essay on Joseph Frank's Dostoevsky

---

1 Lyudmilla Saraskina's 1996 critical edition of the novel includes an excellent cross-section of that debate, which involved such prominent figures as Nikolai Berdyaev (Сараскина 518-25) and Fr. Sergei Bulgakov (Сараскина 489-508). Saraskina herself is a major critic to support the reinsertion of the censored chapter – a point she makes clear by placing "At Tikhon's" in the critical edition where it originally should have stood, as Part II, chapter 9. As she argues, the novel's reception history has already made "Stavrogin's Confession" an unalienable part of *Devils* (Сараскина 459).

2 The detailed analysis of "Stavrogin's Confession" along these lines is outside the scope of the present study and is to be found in (Reichmann, *Desire – Narrative – Identity* 23-82).

biography, originally published in 1995, that Stavrogin's "character would remain too enigmatic, his spiritual despair excessive, and his suicide at the end of the book unmotivated" without the confession. He adds, however, that the censored chapter "cannot be simply reinserted into the book because of the amount of secondary revision Dostoevsky had to perform on its context" ("*Dostoevsky*: *The Miraculous Years*" 122-3). Also, Coetzee's most ambitious critical engagement with Dostoevsky's oeuvre, his 1985 study "Confession and Double Thoughts," makes it clear that the novelist's reading of Dostoevskian confession is informed by Bakhtinian thought. As a matter of fact, that essay at the time of its publication proved to be more sensitive to the subtleties of the Dostoevskian novel than most other critical assessments of "Stavrogin's Confession."[3]

Before moving on to Coetzee's version(s) of the Matryosha narrative, however, let me take a closer look at "The Harms of Pornography," another essay by Coetzee from 1996 that seemingly could not be less relevant to his discussion of Dostoevsky. This distance, however, is only superficial: as a matter of fact, this text implicitly contextualises "Stavrogin's Confession," and therefore *The Master of Petersburg* also as "philosophical projects" which a writer may carry out in accordance with the ethical imperative to disclose the darkest depths of the human psyche. That is, apropos of the MacKinnon debate on the necessity to "deligitimize" pornography, Coetzee suggests that serious writers might also produce texts highly reminiscent of pornography in representing victimisation and (sexual) humiliation. And they might do so as part of a "philosophical project" to discover the deepest recesses of evil – a task that in itself poses immense dangers for writers even without the added risk of being taken for pornographers, or persecuted for publishing illegal material, indeed (73-4). As Michelle Kelly puts it, "[t]he attempts of censors to prevent the circulation of obscene material, or of MacKinnon to 'delegitimize' pornography, merely add to the risk undertaken by the writer, so that for Coetzee the question that remains is: 'at what cost to them; and do we want to add to that cost?'" (139-40) It is in the context of such "philosophical projects" that Coetzee makes the above remark about Dostoevsky's "twists and turns of erotic abasement," which, without being pornographic in their imagery – how could they have been in the age of strict censorship in 19th-century, tsarist Russia? – are prone to drive sensitive readers into an ethical shock. As it might transpire from the brief discussion of "Stavrogin's Confession" and its critical assessment above, that text is most likely to be included in the list of such disturbing "philosophical projects" in Coetzee's reading.

---

3 This is an issue I address in more detail elsewhere (Reichmann, "'The only truth is silence' 123-4). For a consistent reading of *The Master of Petersburg* in the context of "Confession and Double Thoughts" see Rachel Lawlan's article (passim).

In accordance with that implication, Coetzee's own version of the Matryona narrative in *The Master of Petersburg* differs significantly from the Dostoevskian original on major points as if to highlight its nature of a "philosophical project" in a keen awareness of its ambiguities and silences, and to make an often implicit, but firm statement on the above-mentioned critical issues. In order to do so, Coetzee's metafictional prequel to Dostoevsky's novel creates, to quote Franklyn A. Hyde, a completely "counter-historical" (212) story of *Devil*'s genesis. *The Master of Petersburg* features the Russian writer's return from abroad to St. Petersburg in 1869, which never really happened, and a series of equally concocted events which are to serve as his major inspiration for writing *Devils*, to be published in 1871.[4] The reader comes to understand this by the end of the novel, if not earlier: the final chapter includes a series of drafts to "Stavrogin's Confession," again, invented by Coetzee.

In my reading, a central difference between *Devils* and *The Master of Petersburg* results exactly from Coetzee's invention of this fictitious creative process: he turns Matryosha's abuse into potential seduction at worst, into his writer-main character's fiction at best. That is, *The Master of Petersburg* is also a parallelquel to *Devils*, in which fictional Dostoevsky's imagination and therefore his drafts are inspired in Stavrogin-like manner by his desire for the fourteen-year-old daughter of his landlady, Matryona. Actually, while he is having an extramarital affair with the girl's widowed mother, fictional Dostoevsky becomes most embarrassingly aware of his forbidden desire for the daughter, which indirectly leads him to stage the fictional seduction of the girl in the draft version of "Stavrogin's Confession." At the same time, fictional Dostoevsky and Matryona re-enact Stavrogin and Matryosha's fatal story of seduction (and writing) with a difference: the sexual abuse never takes place, but even if it did, it would be explicitly a scene of seduction (*by* writing) instead of rape. As far as the Coetzeean Stavrogin is concerned, he is intent on seducing Matryona through introducing her to the most naturalistic traces of sexual intercourse, such as "the after-smell of lovemaking" (246) – indeed, through allowing her to witness it (243-4). The drafts end abruptly before his scheming yields any result. As for fictional Dostoevsky, he does the same through writing: he leaves the drafts, which describe Stavrogin's sexual adventures and manoeuvres of seduction, on his table for the girl to find so that she should be corrupted by the story of her own sexual corruption. In other words, to quote the Stavrogin of the manuscript, fictional Dostoevsky wants to "create a taste in the child" for

---

4 Just like the intertextual relationships between Coetzee's novel and Dostoevsky's texts, the contrast between the events in *The Master of Petersburg* and Dostoevsky's biography are also discussed by Scanlan (463-70; 476-7). To emphasise the marked difference between the historical figure and Coetzee's character, I will refer to the latter consistently as "fictional Dostoevsky" throughout the rest of the article.

sexuality (245) by exposing her to its textual representation. Coetzee's Dostoevsky and Stavrogin thus find themselves guilty of the same sin as Stavrogin in *Devils*: all intend to do or actually do the unforgivable by corrupting a child. But Coetzee's novel ends at this point – it is not even clear from the open-ended narrative whether fictional Dostoevsky ever returns to his lodgings, since he has been planning to return to his wife in Dresden for a while – and Matryona's corruption and her concomitant suicide is only a bleak, but hypothetical potential future here at worst, a purely fictional narrative at best.

Thus, *The Master of Petersburg* does not contradict the Dostoevskian original, rather makes the symbolic and metaphysical implications of *Devils* overt. By attaching Stavrogin's crime – even though as a fantasy – to the writer figure of his novel, Coetzee seems to spell out almost in Brooksian-Freudian terms (*Reading for the Plot* 54) Dostoevsky's suggestion that narrative identity and writing is born out of crime and transgression. Not only that, but by evoking the entire *Devils* and more specifically Stavrogin with a very strong emphasis on the Matryona narrative and thus Stavrogin's crime, Coetzee makes a very strong claim for the centrality of that crime to Stavrogin's identity and stands up, as it were, for the reinsertion of the censored chapter into the Dostoevskian narrative. And maybe most importantly, by representing Stavrogin's crime unquestionably as seduction and as possibly (purely) fictional, Coetzee redirects readers' attention to the motivation behind it. Indeed, if one is to judge by fictional Dostoevsky's mental comments, he – the eternal gambler as he is – sins to force the hand of God and provoke divine revelation:

> It is an assault upon the innocence of a child. It is an act for which he can expect no forgiveness. With it he has crossed a threshold. Now God must speak, now God dare no longer remain silent. To corrupt a child is to force God. The device he has made arches and springs shut like a trap to catch God. (249)

Because all the major male characters in *The Master of Petersburg* are involved in a process of insidious doubling (Hyde 215; Scanlan 470) and all of them contribute to the figure of the monstrous Stavrogin (Scanlan 468-9; Marais 138-9), by implication, a metaphysical quest is also a major impetus behind the sin that Coetzee's Stavrogin commits. Readers see him first as a Byronic superfluous man, fatally bored: he "loses interest, loses motive power: sits down again at the table […] and falls into a reverie, or sprawls out, picking his nails with a knife, waiting for something to happen" (243). It is out of boredom that he joins a student circle "whose members experiment with free love" (243), and it is probably Matryona's accidental witnessing of his love-making with a member of that circle that gives him the idea to get involved in the other, much more horrible experiment. Though he

seems to be a very shallow version of fictional Dostoevsky, he spells out his motivation in explicitly Dostoevskian terms, inspired by the dark child abuser figure of *Crime and Punishment* and the Karamazovian doctrine of "everything permitted:"

> He remembers Svidrigailov: "Women like to be humiliated." […] He asks himself why he does it. The answer he gives himself is: History is coming to an end; the old account-books will soon be thrown in the fire; in this dead time between the old and new, all things are permitted. He does not believe his answer particularly, does not disbelieve it. It serves. (244)

These lines suggest an individual at a moment of crisis, of apocalyptic expectations even. Characteristically for major Dostoevskian paradoxalists, Coetzee's Stavrogin immediately retraces his steps when he makes a seemingly unambiguous statement, but that very gesture underpins his earlier words: he cannot believe or disbelieve in anything because he lives in a moment of historical, political and moral crisis – in a vacuum, as it were. It is such extreme moments that produce extreme choices and actions. Though less conscious of his metaphysical longings than Coetzee's Dostoevsky, both the Stavrogin of the drafts and the novelist figure whom Coetzee creates imply a consistent reading of Dostoevskian Stavrogin's crime in *The Master of Petersburg* as a terrifying "philosophical project" on the Russian writer's and his fictional character's part, which is inspired by metaphysical insecurity.

But Coetzee repeats the Dostoevskian narrative with a strong emphasis on the immanent connection between transgressive desire, crime, and writing as the reader's seduction apparently not only to formulate his interpretation of the 19th-century classic but also to voice his own issues about writing and the writer's responsibility. This is where "The Harms of Pornography" is a significant non-fictional intertext of the novel from another perspective, as well: it provides a common platform for discussing seduction as pornography vs. philosophical experimentation, censorship, and authorial responsibility together. What most directly calls for a reading of *The Master of Petersburg* in this context is the fact that the fictitious drafts of *Devils* are preceded by fictional Dostoevsky's plans to write a pornographic book:

> A book that would […] be printed clandestinely [in Paris] and sold under the counter on the Left Bank. *Memoirs of a Russian Nobleman*. […] With a chapter I which the noble memoirist reads aloud to the young daughter of his mistress a story of the seduction of a young girl in which h himself emerges more and more clearly as having been the seducer. A story full of intimate detail and innuendo which by no means seduces

the daughter but […] makes her so doubtful of her own purity that three
days later she gives herself up to him in despair, in the most shameful
of ways, in a way which no child could conceive were the history of her
own seduction and surrender and the manner of its doing not deeply
impressed on her beforehand. (135)

This scenario is recognisably very similar to the plot and characters of the more
"serious" drafts at the end – with the crude difference that Coetzee's Stavrogin
makes love to a woman in front of the peeping child instead of reading about doing
so. As a matter of fact, the close connection of even these "serious" drafts with
pornography is blatant: they contain explicit sexual details that are totally absent
from the original Dostoevskian text. For example, Coetzee's text describes the
sensations of fictional Dostoevsky's Stavrogin when he is making love to his partner
in an awareness of being watched by the child: "Throughout, he is aware of the
door open a crack, and the child watching. His pleasure is acute; it communicates
itself to the girl; never before have they experienced such dark sweetness" (243-4).
Through the invented creative process of *Devils* which depicts artistic endeavours to
discover the depths of human evil as originating from the representation of erotic
debasement Coetzee establishes in his fiction the same theoretical parallel that he
draws between the two in "The Harms of Pornography" – prominently including
his insistence on the thin line between them. His reworking of the Matryona
narrative makes the reader's seduction – manipulating the reader into opening up
to the influence of the text – and erotic seduction in effect each other's signifiers, or
rather euphemisms. By the end of the novel it is hard to decide which one is the real
unnameable horror, since potentially both have equally grave consequences,[5] and
therefore raise issues of the seducer/writer's responsibility for their victim/readers,
while positing those victims/readers as complicit in their own victimisation.

In addition, this invented creative process of *Devils* inevitably culminates in readers'
minds in the real Dostoevsky's writing of the final version of those drafts – the
actual published novel and its censored chapter – which leads on to the question of how
the associated issues of censorship and authorial responsibility are addressed in *The
Master of Petersburg*. In my view, Coetzee's representation of the "pornography-free"
Dostoevskian original along a continuum, as it were, with straightforward
pornography, can be interpreted with the help of Judith Butler's terms of explicit

---

5 Thus, for Derek Attridge, the death that Coetzee's Matryona inevitable has to face in the
reader's mind, since her life continues in the Dostoevskian character's fate beyond the covers of *The
Master of Petersburg*, casts a long shadow over the entire text and largely contributes to its being
a "sinister, Stavrogin-like work" (133).

and implicit censorship. On a Derridean-Foucauldian basis Butler differentiates post factum explicit censorship – a legal or authoritative ban on the publication of already existing forms of expression – from implicit censorship, a productive force that shapes expressions in the process of their creation by delineating the limits of the speakable (130). The reception history of *Devils* – including Coetzee's rewrite – is a case study of how explicit censorship, as Butler keenly points out, often produces the diametrical opposite of its intended effect: the censored chapter on child abuse has led to the proliferation of texts on child abuse in the critical discussion of Dostoevsky's novel. In contrast, Coetzee's fictitious creative process of "Stavrogin's Confession" in my reading models the mechanisms of implicit censorship. "Stavrogin's Confession" as it was meant to be published by Dostoevsky appears as a "chastised" end-product of a three-stage process: step one is an outline for pornography, step two is the Coetzeean drafts with explicit sexual details, step three is the Dostoevskian censored chapter with its gaps and silences. This testifies to the operation of a strong internal censorship in the course of the invented creative process, which forbade Dostoevsky, as it were, to be explicit about the most horrible crime he could imagine. This implicit censorship – though it leads to silencing – is productive because it leads to the emergence of "serious" writing, a masterpiece, from pornographic beginnings. Not that the final product is the less horrible for leaving the exact description of the crime to readers' imagination – far from it.

Coetzee's implicit call for silence on what is too horrible to be said is something he makes explicit elsewhere with regard to the representation of torture – an issue obviously related to pornography through violence, victimisation and humiliation, among others. In fact, "The Harms of Pornography" draws other texts by Coetzee into the scope of interpretation which show the writer stopping short of representing certain horrors. As for example Coetzee points out in his often-quoted 1986 essay, "Into the Dark Chamber," "[t]he torture room thus becomes like the bedchamber of the pornographer's fantasy, where, insulated from moral or physical restraint, one human being is free to exercise his imagination to the limits in the performance of vileness upon the body of another" (363). It is such scenes of evil that the essay-novel *Elizabeth Costello* (2003) puts beyond the pale of representation. The context there is provided again by sexual abuse – this time attempted rape and the concomitant brutal violence and sadistic pleasure of the perpetrator – which the eponymous character remembers while preparing for a lecture on the representation of evil (165-6). It is an event in Costello's life about which she has never been able to talk, but "She finds it good, it pleases her, this silence of hers, a silence she hopes to preserve to the grave. […] It is some equivalent reticence that she is demanding [from writers on evil…]" (166). In the course of the lecture she basically repeats

Coetzee's earlier view voiced in "The Harms of Pornography" – this time in more general terms, with regard to evil, and with an explicit reference to the dangers such writing involves for both authors and readers:

> I do not think one can come away unscathed, as a writer, from conjuring up such scenes [of evil. …] That is my thesis today: that certain things are not good to read *or to write*. […] the artist risks a great deal by venturing into forbidden places: risks, specifically, himself; risks, perhaps, all. (172-3)

Given the fact that Costello's lecture was originally Coetzee's own talk at the Nexus Conference on "Evil" in Holland, in 2002, under the heading "*The Possessed*; *Crime and Punishment*; *Guilt and Atonement*" (Attridge 195), it is easy to jump to the conclusion that the ban on the representation of certain kinds of evil is Coetzee's own, authoritative opinion in the various texts mentioned above. Which might be the case, but *The Master of Petersburg* with its ambiguities – representing and not representing the most horrible evil at the same time, as it were – testifies to a less didactic approach. It commemorates the suffering and greatness of a writer who, notwithstanding the danger of "not coming away unscathed," *does* "venture into forbidden places," "risking all." In fact, Coetzee's fictional Dostoevsky goes as close to human evil – the monstrous vision of Stavrogin emerging from his own mirror image in the final chapter – as humanly possible. Whether this costs him his own soul is a question the novel leaves open.

All in all, Coetzee seems to revisit a Dostoevskian crime scene in *The Master of Petersburg* partly to repeat the Russian writer's own comments on the interrelationship of crime (seduction) with metaphysical quest, on the one hand, and with writing, on the other, in an updated and explicit form. Read in the context of his non-fiction, the motifs of his rewrite – most prominently the inclusion of pornographic writing in the invented creative process of Dostoevsky's *Devils* – lead on to the theoretical issue of the representation of evil and the writer's responsibility which it entails. Coetzee's approach in *The Master of Petersburg* suggests the awareness and approval of what Judith Butler calls implicit censorship as the novel seems to make a call for silence on scenes of evil. However, the same text also posits Dostoevsky as a writer who does not shun the grave responsibility of writing about the darkest aspects of human nature, but manages to find a way to represent them through meaningful silences, without seducing readers into enjoying the perpetrator's sadistic pleasure. His dangerous journey "into the dark chamber," as Coetzee points out elsewhere, testifies to "the most radical intellectual and even spiritual courage" ("*Dostoevsky*: *The Miraculous Years*" 123), which makes him only "distantly imitable" (124). Few people can be more distinctly aware of that than the writer of *The Master of Petersburg*.

Works Cited

Attridge, Derek. *J. M. Coetzee and the Ethics of Reading.* Chicago, London: U of Chicago P., 2004. Print.

Boehmer, Elleke, Katy Iddiols and Robert Eaglestone. "Introduction." *J. M. Coetzee in Context and Theory*. Ed. Elleke Boehmer, Katy Iddiols and Robert Eaglestone. London, New York: Continuum, 2009. Print.

Brooks, Peter. *Reading for the Plot – Design and Intention in Narrative.* Cambridge, Massachusetts; London, England: Harvard UP, 1984. Print.

Butler, Judith. *Excitable Speech – A Politics of the Performative.* New York: Routledge, 1997. Print.

Coetzee, J. M. "Confession and Double Thoughts: Tolstoy, Rousseau, Dostoevsky." *Comparative Literature* 37.3 (1985): 193-232. *JSTOR.* Web. 22 Nov 2013.

Coetzee, J. M. "*Dostoevsky*: *The Miraculous Years*." *Stranger Shores.* London: Penguin, 2002. 114-26. Print.

Coetzee, J. M. *Elizabeth Costello.* London: Vintage, 2004. Print.

Coetzee, J. M. "Into the Dark Chamber." *Doubling the Point: Essays and Interviews.* Ed. David Atwell. Cambridge, Massachussetts: Harvard UP, 1992. 361-8. Print.

Coetzee, J. M. "The Harms of Pornography." *Giving Offence: Essays on Censorship.* Chicago and London: U of Chicago P, 1996. 61-82. Print.

Coetzee, J. M. *The Master of Petersburg.* (1994) London: Vintage, 1999. Print.

Dostoevsky, F. M. *Devils*. Trans. M. R. Katz. Oxford, New York: Oxford UP, 1958. Print.

Dostoevsky, F. M. *The Brothers Karamazov.* Trans. and introduction David Magarshack. London: Penguin, 1958. Print.

Hyde, Franklyn A. "'Rage against the rule of the fathers': Freud's 'Dostoevsky and Parricide' in J. M. Coetzee's *The Master of Petersburg*." *ARIEL: A Review of International English Literature* 41.3-4 (2010): 207-29. Web. 14 Feb. 2014.

Kelly, Michelle. "*The Master of Petersburg*." *A Companion to the Works of J. M. Coetzee.* Ed. Tim Mehigan. Rochester, New York: Camden House, 2014: 132-147. Print.

Lawlan, Rachel. "*The Master of Petersburg:* Confession and Double Thoughts in Coetzee and Dostoevsky." *ARIEL: A Review of International English Literature* 29.2 (1998): 131-57. Web. 14 Feb. 2014.

Marais, Mike. *Secretary of the Invisible – The Idea of Hospitality in the Fiction of J. M Coetzee. Cross Cultures* 114. Amsterdam, New York: Rhodop, 2009. Print.

Reichmann Angelika. *Desire – Identity – Narrative: Dostoevsky's* Devils *in English Modernism.* Eger: Líceum Kiadó, 2012. Print.

Reichmann Angelika. "'The only truth is silence' – Stavrogin's Confession Revisited in J. M. Coetzee's *The Master of Petersburg.*' *Travelling Texts: J. M. Coetzee and Other Writers.* Ed. Bożena Kucała and Robert Kusek. *Text-Meaning-Context: Cracow Studies in English Language, Literature and Culture* 10. Frankfurt am Main: Peter Lang, 2014. 121-34. Print.

Scanlan, Margaret. "Incriminating Documents: Nechaev and Dostoevsky in J.M. Coetzee's *The Master of Petersburg.*" *Philological Quarterly* 76.4 (1997): 463-77. *GALE.* Web. 14 Feb. 2014.

S. Horváth Géza. "Imagináció, aranykor-narratíva és vallomás (Rousseau: *Vallomások*, Dosztojevszkij: *Ördögök*)." *Puskintól Tolsztojig és tovább… – Tanulmányok az orosz irodalom és költészettan köréből.* Vol. 2. Ed. Kovács Árpád. Budapest: Argumentum, 2006: 257-300. Print.

Александрович, Ю. Матрешкина проблема. 'Исповедь Ставрогина' и проблема женской души." *Бесы: Антология русской критики.* Ed., after-word and commentary Л. И. Сараскина. Москва: Согласие, 1996: 574-583. Print.

Сараскина, Л. И., ed. *Бесы: Антология русской критики.* Москва: Согласие, 1996. Print.

Anti-pastoral and Post-pastoral in Contemporary Irish Poetry

Péter Dolmányos

Pastoral is one of the most enduring and versatile modes of literature. It has appeared in varied incarnations since its origins in ancient times and has been accommodated to the demands of various periods ranging from the Renaissance to the present. During its long history it has undergone significant changes concerning both its nature and its relationship with the discourse which gives rise to its appearance. As a result the range of meaning covered by the term pastoral and by its synonyms and mutations is rather broad and is characterised by a considerable degree of ambiguity as occasionally "pastoral", "bucolic" and "anti-pastoral" are used interchangeably to refer to the same field.

Pastoral is originally and most generally understood to refer to the world of the country and the figure of the shepherd within it. This formal convention, however, is only one possible meaning of the term. Terry Gifford mentions two other uses of the pastoral: one concerns the focus of the work on the country as opposed to the city, whereas the other is already a revised reference as it acknowledges the false idealisation of the rural world involved in the other two uses of the term (cf. Gifford 1-2). This admittance of the idealising dimension of the pastoral as part of the convention gives rise to the possibility of the concept of the anti-pastoral – this involves the explicit revision and reconsideration of the treatment of the rural world. Pastoral and anti-pastoral, however, are closely related to each other, as Jonathan Allison claims, even to the point of being inseparable from each other for certain readers (cf. Allison 42). Still a distinction is made as pastoral is understood as a "poetry of the countryside (however defined)" (Allison 42), either with or without explicit idealisation whereas anti-pastoral subverts this idealising element and calls attention to the inherent limitations of the pastoral tradition itself (ibid). Allison uses Seamus Heaney's approach to support his point: according to Heaney, "pastoral is a matter of 'idealised landscape with contented figures,' but with antipastoral, 'sweat and pain and deprivation are acknowledged'" (ibid.).

Pastoral and anti-pastoral, however, are not simple and static categories. The broadening of contexts in which pastoral may be read resulting from the changing relationship between readers and nature leads to a reconsideration of the scope of the term. As Gifford notes the basic elements of retreat and return are still major elements of contemporary pastoral (cf. Gifford 148) but it is concerned with the category of the "environment" rather than with the usual "countryside". This means a shift towards ecocritical readings and "a vision of an integrated natural world that includes the human" (Gifford 148). The term post-pastoral is coined to cover this new approach which acknowledges and incorporates elements of both pastoral and anti-pastoral and puts emphasis on human responsibility for the condition of the environment on the basis of the interconnectedness of the natural and the human worlds.

Ireland has long been associated with the pastoral due to its westernmost peripheral location and its long-standing colonial situation. As a result of the massive changes brought about by the Industrial Revolution in England the virtually untouched landscape and the social composition of Ireland offered the potential contemporary equivalent of the traditional image of Arcadia. The literary revival also had a strongly pastoral basis with its focus on the rural world and the peasant. The revivalist vision, however, had its inherent paradox as the leading literary figures had a rather limited experience of the rural world due to their social situation as representatives of the landowning class. Moreover, the revival already incorporated the anti-pastoral as well, especially in the work of Synge, and the whole poetry of Patrick Kavanagh embodies the close relationship between pastoral and anti-pastoral.

Contemporary Irish poetry still shows a tendency to idealise the countryside yet the present developments point towards growing environmental concerns, ecocritical approaches and the post-pastoral. An important motif of this poetry is the frequent separation of landscape from the rural world as a whole – what would be understood as pastoral in a broader context becomes in a sense a poetry focusing on the natural world. What still preserves the link with the pastoral tradition is the element of retreat and return: the countryside represents the other of the city, the natural world is the contrast to civilisation. Direct experience of the rural world, however, undermines the possibility of idealisation: poets of rural background are too familiar with the toils of this way of life and their approach shows a balance between the pastoral and the anti-pastoral. This balance is observable in relation to another location as well: the suburb, as a modern incarnation of the garden, is a widely accessible field of experience and its neither-city-nor-country status is an almost par excellence basis for the modern approach to pastoral with its anti-pastoral and post-pastoral varieties.

John Montague's upbringing on a farm in County Tyrone provided the poet with abundant direct experience of the rural world. Country locations are described in well-observed details but the reflective distance is kept: the country as Montague knows it never becomes a potential Arcadia. The experience is either stylised to constitute inspiration, as in "The Water Carrier", or presented in its plain harshness as in "Country Matters". For Montague the country cannot function as an ideal repository of renewal for modern man (not even in Ireland) as the natural world retains its darker dimensions and the rural communities are locked in a constrained world of instincts and ignorance with no apparent possibility of progress.

The most substantial presentation of the rural world is offered in the collection *The Rough Field*. The northern landscape with its glacial origin and memorials is significantly at odds with the presumed idyllic Arcadian setting, and the local communities are characterised by deprivation and awkwardness rather than by the presumed qualities of the idealising and patronising vision of the revival. The poem "Like Dolmens Round My Childhood…" provides an illustration of this society, and although Montague allows some sympathy for the described characters, the whole picture remains rather bleak:

> Ancient Ireland, indeed! I was reared at her bedside,
> The rune and the chant, evil eye and averted head,
> Fomorian fierceness of fear and local feud. (Montague 13)

The landscape is likewise devoid of magic: even if the fading light in the frame of the return journey of *The Rough Field* could provide for a different perspective on the well-known features, the account remains honest and disillusioned without a hint of the pastoral:

> No Wordsworthian dream enchants me here
> With glint of glacial corrie, totemic mountain,
> But merging low hills and gravel streams,
> Oozy blackness of bog-banks, tough upland grass;
> Rough Field in the Gaelic and rightly named
> As setting for a mode of life that passes on:
> Harsh landscape that haunts me,
> Well and stone, in the bleak moors of dream,
> With all my circling a failure to return. (Montague 9)

The closing section of the collection focuses once again on the rural world in its familiar form for the poet and the account becomes even darker. The old form of country life with all its deprivation is an unlikely raw material for the pastoral

but some form of nostalgia prompts the poet to regard this world as one of rituals. Montague, however, once again tilts the balance back to honesty as "Our finally lost dream of man at home / in a rural setting" (Montague 81) is understood as an artistic tradition only, supported by the telling position of the line break. The conclusion involves the sense of loss in the form of the inevitable passing of time and the subsequent impossibility of returning to the past. On another level it is the loss of distinctiveness that comes to be lamented: the most salient change observed by the poet is the appearance of the uniform countryside of contemporary agricultural practice, a ubiquity of the modern world resulting from the human reconfiguration of the environment which ultimately leads to a post-pastoral position for the observer.

Seamus Heaney was also brought up on a Northern farm endowing the poet with an intimate knowledge of country life. The poems of his first collection, *Death of a Naturalist*, already embody a complex and balanced approach to the rural world as Heaney delights in the pleasures of the rituals of the country but hardships and threatening natural forces beyond human control are also noted. There is a palpable sense of dignity in such actions as the father's digging, churning of butter or potato gathering yet at the same time the very act of recording these actions is at once an acknowledgment of the mechanical and monotonous nature of farm life. The natural world is likewise ambivalent as the miraculous transformation of tadpoles to frogs ultimately becomes something menacing or as the ripening of blackberries gives way to fermentation, keeping the experience of nature at a safe distance from the sublime.

Heaney's later poems dealing with the world of the country do not depart significantly from the early ones: occasionally the rural world gives rise to revelatory moments but it is never idealised. The "Glanmore Sonnets" (in the volume *Field Work*), written on the occasion of the poet's self-chosen retreat to a small and isolated farmhouse in County Wicklow, provide a good example for this: the location with its tranquil setting gives inspiration, almost in a Wordsworthian manner, but the invasion of the human(ised) space of the farm by various animals and the necessity of dealing with the chores of farm life work against the potential stylisation of experience. Nevertheless it is apropos the poet's Wicklow residence that he introduces a difference between pastoral and rural on the basis of "notions of a beautified landscape" versus "the unselfconscious face of raggle-taggle farmland." (q. E. Longley 91)

Heaney later returned to the Wicklow farm in the sequence "Glanmore Revisited" (in *Seeing Things*). Elements and tiny episodes of life are addressed in that particular farm at a certain time, and there is a principally aesthetic scope and focus for these poems, with conscious literary parallels and allusions, which eventually point towards an ingenious post-pastoral perspective rather than an attempt to romanticise the country. The collection *Electric Light* includes some deliberate attempts at the pastoral in the form of eclogues and a translation from Virgil ("Bann Valley Eclogue",

"Glanmore Eclogue" and "Virgil: Eclogue IX", respectively). Yet there is perhaps a too self-conscious insistence on the orientation of the poems which results in an artificial image of the country, and this provides justification for Heaney's earlier approach of anti-pastoral and post-pastoral in his treatment of the country.

There are instances in Heaney's poetry when the natural world demonstrates special powers of providing revelations and privileged moments of insight. Unlike details of rural life, the landscape receives an apparently more romanticising treatment on such occasions, as happens in the poem "The Peninsula" (in the collection *Door into the Dark*) or the much later poem "Ballynahinch Lake" (from the volume *Electric Light*). There is, however, an explicit insistence on the status of the observers as visitors only, of not belonging to these particular places, which gives the impression of them only being gifted a rare vision on account of an elsewhere of different perception mechanism and routines.

Michael Longley could easily and readily be associated with the pastoral tradition on account of his frequent use of the West in his poetry. Though residing and anchored in Belfast, Longley is notable for a significant number of poems that focus on the West of Ireland, more particularly County Mayo, which functions as some sort of a second home for the poet. This approach suggests a proper pastoral stance as the dialectic of rural and urban, country and city is present from the outset. There is, however, a double perspective at work as Robert Welch notes:

> The west in Longley is linked to the puritan attitude to landscape, which has two aspects. On the one hand there is the 'good place', the locus amoenus where human and natural worlds are in accord […]. On the other hand there is the sense that landscapes, even beautiful ones, may be false, lures to trap the sensitive mind, weakly seeking rest, relief from tension. (Welch 58)

The accord of the pastoral is complemented and balanced by the suspicion that forms a link with the anti-pastoral. Indeed, Longley turns his attention principally to the landscape: in his poems of a western setting human civilisation makes only sporadic appearances, it is the natural world that is foregrounded with its sublime powers and phenomena.

The short poem "The West" illustrates best Longley's particular image of the countryside. The simple cottage with its frugal details is a place of reception and contemplation as the speaker's main activities are confined to listening and watching. The place is finally referred to as a "home from home" (Longley 94), making explicit the presence of another place in relation to which this one is described. Though the status of the cottage is elevated to a kind of home, the speaker's action of listening for "news from home" (ibid) insists on a primary centre of gravity elsewhere.

In Eavan Boland's poetry the West appears not as an ideal pastoral location but as a place with unfavourable conditions. In the poem "On Holiday" neither the exterior nor the interior world of the destination is welcoming – strong winds, salt, damp sheets and superstitions are the principal experience of the chosen place. In "White Hawthorn in the West of Ireland" the speaker's desire is to become at one with the wild flowers but it is frustrated by local superstition and the clash of the pastoral with popular belief ends with the supremacy of the latter.

Boland's favourite location, however, is not the unadulterated countryside but the suburb. This choice is already indicative of an anti-pastoral approach but it is in concord with the overall pattern of development of pastoral in a European context: as Donna L. Potts explains, the shift from classical to Christian imagery in the pastoral brought about the frequent use of the garden as the setting for pastoral poems (cf. Potts 2). The suburb is the modern incarnation of the garden with a strong implication of the neo-classicist idea of "nature methodised" further domesticated and brought within the confines of the urban world. By its transitory location between country and city, however, the suburb still retains something of its relation with nature and this in-between world becomes the ground on which pastoral and anti-pastoral meet and clash.

"Suburban Woman" sets up the location as one of virulent conflicts of various types. The vocabulary of conflict and violence dominates the poem, and domestic life is seen as sacrifice rather than a repository of peace and harmony. The only occasion for some kind of idealisation comes towards the end of the day with the fading of light and its intimation of possible vision yet this moment passes too and even though conflict comes to an end with the day, there is the awareness of its reopening as the cycle resumes on the following day. "Ode to Suburbia", despite its title, darkens the picture even further by addressing the suburb as an "ugly sister" (Boland 66). The domestic world becomes even more claustrophobic and the deceptive plainness of the suburb functions as a seductive power which works on the expense of nature proper – instead of enhancing the pastoral potential of the garden the suburban section of domesticated nature is the perfect anti-pastoral, exactly due to its human element.

Boland's reconsideration of the pastoral takes an even more explicit form in the poem "The New Pastoral." The central figure is a suburban woman whose awareness of her position as a "displaced person / in a pastoral chaos" (Boland 113) opens the tradition for negotiation. The speaker's experience as a modern suburban woman contrasts with that of idealised pastoral characters, yet once the difference is acknowledged the possibility of happiness appears in the

context of the modern suburban world, which is paradoxically reminiscent of the pastoral tradition itself as a tentative parallel is found between the routines of the present and the rituals of the past:

> I could be happy here,
> I could be something more than a refugee
>
> were it not for this lamb unsuckled, for the nonstop
> switch and tick
> telling me
>
> there was a past,
> there was a pastoral,
> and these chance sights
>
> what are they all
> but amnesias of a rite
>
> I danced once on a frieze? (Boland 113-114)

The paradox remains unresolved at the end as the tension between the temporal implications of "amnesia" and the timeless suggestions of the "frieze" indicate. The urge for a revision and reconsideration of the tradition, however, is clearly stated by the self-conscious position of the speaker with an insistence on the acknowledging of the false premise at the basis of pastoral idealisation.

The tension between the temporal and the timeless allows another significant revision for Boland in her reconsideration of the pastoral, that of the move from myth to history. While myth includes the divine and suggests the illusion of the suspension of time, history is purely human, with a conceivable temporal dimension. The association of the pastoral with myth and the timeless falsifies human experience as it proposes to overlook and bypass the temporal frame of human life, consequently the anti-pastoral provides a more honest and truthful representation of the human world. This is given ample illustration in the poem "Time and Violence" as it allows two regular literary characters to express their own experience of being timeless and idealised. The early spring evening is contemplated by an ageing woman in a suburban setting when a shepherdess and a mermaid are spotted yet neither of them fully comply with

their usual representations as both are bruised by the tradition of which they form a part. While the two figures are slowly disappearing a voice addresses the contemplating speaker:

> *This is what language did to us. Here*
> *is the wound, the silence, the wretchedness*
> *of tides and hillsides and stars where*
>
> *we languish in a grammar of sighs,*
> *in the high-minded search for euphony,*
> *in the midnight rhetoric of poesie.*
>
> *We cannot sweat here. Our skin is icy.*
> *We cannot breed here. Our wombs are empty.*
> *Help us to escape youth and beauty.*
>
> *Write us out of the poem. Make us human*
> *in cadences of change and mortal pain*
> *and words we can grow old and die in.* (Boland 238-9)

The wish of the two characters represents a clear-cut refusal of the Keatsean tradition and is all the more authentic-looking as it is attributed to representatives of the tradition itself. The paradox of the tension between the timeless and the temporal is made explicit as the aesthetisation of the characters deprives them of fundamental human experience in favour of a timeless world which is regarded as an idealised one yet for the characters themselves it is an act of confinement rather than liberation. Language is understood as a prison and the discourse of the pastoral becomes its own antithesis, which opens the direction towards the post-pastoral by the recognition that consciousness involves conscience as well – the artistic representation of the characters is an act of limiting their freedom and thus a form of exploitation.

Contemporary Irish versions of the pastoral engage in a dialogue with the tradition. Poets tend to focus on the appeal of the landscape and the natural world rather than that of the human communities of the locations, it is rather the environment (however broadly understood) than the pastoral country that is represented. The poets with the most direct experience of the rural world, Montague and Heaney attempt to approach old forms of rural life as dignified by rituals yet both of them admit, in their own different ways, the deprivation and hardships of rural life as lived experience. This shows an acknowledgement of the falsification of experience involved in artistic idealisation and opens the way for the anti-pastoral to convey those details that constitute the real nature of rural life.

The anti-pastoral becomes the most salient in Boland's poetry. The usually idealised West is demystified in her treatment but it is in her poems focusing on the suburb that the most important contribution to the anti-pastoral is made. The modern incarnation of the garden becomes almost totally deprived of the earlier pastoral dimensions and the human transformation of the natural world into domestic space creates a claustrophobic place with seemingly endless routines and conflicts, which offers no ground for idealisation. Boland's other significant act is the deliberate choice of history over myth which revises another aspect of the tradition to provide a nearly complete reassessment of the experience associated with the pastoral.

The critical observation of the anti-pastoral replaces the idealisation of the pastoral yet there is no complete break with the tradition as occasional allusions and the incorporation of special moments indicate the power of appeal of the pastoral proper. This eventually points towards a digestion of the tradition and of its critique as well: with increasing frequency the post-pastoral takes over from one or the other tradition. The appreciation of the natural world remains an important aspect of this approach but there is an acknowledgment of the simultaneous presence and consequent balance of constructive and destructive powers in nature. The recognition of the interconnectedness of the human and the natural world is another important element of the post-pastoral – the traditional opposition of nature and culture is replaced by the understanding of the mutual shaping powers of both. In the end it is the Romantic aspiration of demonstrating the harmony between man and nature what the post-pastoral seeks to reformulate by employing a more self-conscious and more honest approach to what is traditionally understood as the scope of the pastoral.

Works Cited

Allison, Jonathan. "Patrick Kavanagh and the antipastoral." Ed. Matthew Campbell. *The Cambridge Companion to Contemporary Irish Poetry.* Cambridge: Cambridge University Press, 2003. 42-58

Boland, Eavan. *New Collected Poems.* New York and London: W.W. Norton & Company, 2005

Gifford, Terry. *Pastoral. New Critical Idiom.* London: Routledge 1999

Heaney, Seamus. *Door into the Dark.* London: Faber, 1969

Heaney, Seamus. *Electric Light.* London: Faber, 2001

Heaney, Seamus. *Field Work.* London: Faber, 1979

Heaney, Seamus. *Seeing Things.* London: Faber, 1991

Longley, Michael. *Poems 1963-1983.* London: Secker and Warburg, 1985

Montague, John. *Collected Poems.* Loughcrew: Gallery Press, 1995

Potts, Donna L. *Contemporary Irish Poetry and the Pastoral Tradition.* Columbia: University of Missouri Press, 2011

Welch, Robert. "Michael Longley and the West." Eds. Peacock, A. J., Devine, K. *The Poetry of Michael Longley.* Gerrards Cross: Colin Smythe Limited, 2000. 51-72.

Woolf in the Thirties: (Re)interpretations (Séllei, Nóra: *A másik Woolf.* Debrecen: Debrecen University Press, 2012)

Aliz Gendur

The other Woolf. Why, is there more than one Woolf? The title of Nóra Séllei's monograph suggests so and answers this question by explaining in what sense there are two of her. Virginia Woolf is widely regarded as one of, if not the, most prominent female modernist writer of the 1920s. Author of *Mrs. Dalloway* and *To the Lighthouse* (among others), she became a key figure of the feminist movement thanks to her essay *A Room of One's Own*. However, for decades her critical reception claimed that she broke with modernism in the 1930s and revisited other genres such as the historical novel and biography, as well as returning to realism. Séllei's volume, however, provides a much more sophisticated reading of the conspicuous differences between Woolf's high modernist works and the output of her last decade.

The monograph examines three novels (*Flush*, *The Years*, *Between Acts*) and a book-length essay (*Three Guineas*) written by Woolf in the thirties. It analyses them in order to find out in what ways they are related to each other and to Woolf's previous works, and to prove that their apparent break with modernism is not what it seems. The book contains three introductory chapters in which Séllei details her thesis, positions the four texts in Woolf's corpus and provides a thorough overview of their critical reception. She also elaborates on the various approaches she adopts while examining each text: gender studies, intertextuality and cultural studies are among these. The fourth to eighth chapters each provide an analysis of one of the four works, and the last part of the book summarizes the main results and returns to the thesis to reach a conclusion.

Séllei begins by briefly outlining Woolf's oeuvre and the Woolf canon to which the four texts are constantly compared. This canon consists of three works: *Mrs. Dalloway* (1925), *To the Lighthouse* (1927) and *The Waves* (1931), referred to in the monograph as the "trilogy" (11). These novels are regarded as modernist masterpieces while Woolf's later works appear to take a step backwards: *Flush* (1933) seems to be a Victorian biography and a novel of manners, *The Years* (1937) is often said to be a return to realism and the historical novel, *Three Guineas* (1938)

is an essay and *Between the Acts* (1941) a novel of a day spent in the iconic English countryside at the staging of a village's pageant play. Séllei, however, argues that these works should not be viewed as a complete and aimless return to the realist paradigm. On the contrary: she reveals that while Woolf did return to certain literary traditions and models, it was done consciously and in order to discover how the discourses of culture and literary influence 'write' and 're-write' each other and how they create the basic notions of cultural identity, such as nation, gender, home, the other, and collective memory and trauma (15). Séllei states that the four works written in the thirties converse both with the cultural traditions and Woolf's previous works (17) and that their intertextuality and cultural (self)-reflexivity are typical of literary works written in the thirties (18).

After phrasing her thesis, Séllei outlines the theoretical background and methods of her analysis. These include studying the reception of Woolf's works, taking a gender-sensitive approach, looking for intertextual elements and providing close readings of the four texts. The chapter dealing with critical reception groups the studies into two sub-chapters based on their approach to Woolf and her works. The texts introduced in the first sub-chapter look at her as a "(female) modernist," meaning that the feminine traits of her works were mostly regarded as weaknesses by the masculine discourse (48). This attitude prevented some critics from fully appreciating her modernism and her works were labelled as insignificant (Lewis qtd. in Séllei 30), elitist (Leavis qtd. in Séllei 35) and second-class (Daiches qtd. in Séllei 42). Of course, there were others who managed to see the value of Woolf's fiction but it was not until the paradigm shift in the seventies that she was recognised as a "*female* modernist" whose fiction was accepted and later praised for its author's politics. In the second sub-chapter Séllei mentions some of the numerous studies and monographs published prior to 2007 which not only changed the reception of Woolf as a female writer but also broadened the list of her texts analysed. One of these is a monograph by Makiko Minow-Pinkney (published in 1987), which identifies a major feature of feminist works, including those of Woolf: they attempt to question gender identities based on binary oppositions (Minow-Pinkney qtd. in Séllei 60). Séllei concludes the subchapter by agreeing with those who argue that questions of gender are always involved in cultural discourses just as literature is always embedded in discourses of power and politics (65).

Séllei then goes on to clarify certain critical and theoretical issues. She explains for example that it is not evident that the politics – including the gender politics – of authors are fully present in their texts. With reference to Elizabeth Grosz she states that the author is not enough for a text to "have a gender;" it is up to the reader to assign (or not) a gender to it in a performative reading process. But if the reader decides to assign a gender to the author and the text, it might influence

the interpretation of the latter (85). Séllei then proceeds to examine the four works from the thirties and argue that they rewrite certain texts of English culture, and by doing so they question the narrative spaces used by the genres they evoke (95). That is, Woolf returns to some genres of the past, breaks their traditions and uses them to talk about sexual and gender politics, especially about women. Séllei finds that the four works in question contain examples of all kinds of transtextuality: hyper-, archi-, meta-, para- and intertextuality (119). With these Woolf reflects on the traditions of English literary history, just as in her previous novels and essays.

The monograph now arrives at the first novel to be analysed: *Flush*, the biography of Elizabeth Barrett Browning's dog. It seems to be both a biography (or a parody?) and a novel of manners, while also reflecting on Woolf's novels from the 1920s. This way it establishes a connection between the literature of the Victorian era and modernism. It starts an intertextual conversation with the genres mentioned above while it – perhaps – also functions as an allegory of Woolf's own forbidden love affair (133). In Séllei's close reading of the novel, she finds, among others, that the parts dealing with pure-bred dogs might be read as allegories of fascism (152). But more significant is the description of Mr Mitford, who represents Victorian fathers and husbands with their absolute power over their wives and daughters – a phenomenon condemned by the narrator. The text also leads the reader through the spaces of the Victorian novel and especially its feminine spaces. It aims at re-exploring historical, literary and cultural discourses with the help of modernist narrative techniques and intertextuality to remind readers that these discourses are the sources of all our notions (180).

The Years is another novel which returns to realism – the family saga, the domestic novel and novel of manners – but does so with the intention of rewriting its traditions and rethinking its cultural spaces. Séllei examines these spaces carefully and finds that they do not seem to work in Woolf's text, and even the narrative technique is changed: *The Years* does not have the omniscient third person narrator of family sagas; instead, everything is told from a character's viewpoint (188). The novel contains several interludes and this establishes an intertextual connection with *The Waves* and also explores the pillars of the cultural myth of Englishness (200). As for the cultural spaces, Séllei describes both the spaces for men and women. Colonel Pargiter's club becomes a symbol for Britishness and Englishness, a space for men to discuss politics, culture and economics and for "male bonding" (203). But if *The Years* is a masculine family saga, it might also be a historical novel articulating nationhood. It is surprising then to find out that history is almost left out of the novel. Each chapter deals with an arbitrarily chosen year: they are not connected to great events either in the history of the family (except for one year), or in the history of Britain or Europe (211). This could be due to Woolf's opinion on history: she regarded it as the classical masculine epistemology (209) and in

Three Guineas the narrator suggests that women should not reflect on war at all, not even mention it (215). After examining the cultural spaces for men, Séllei turns to women and the living room. She points out that while the opening scene of the novel evokes the domestic novel, the events suggest a loss of comfort and homeliness where the angel in the house, the mother, is dying. The apparent conclusion is that both the masculine and feminine cultural narratives are in crisis (237).

Three Guineas, Woolf's book-length essay, started out as an experimental novel containing essays and chapters from a longer novel. The novel later became *The Years* and the essays were published as a separate work. The text uses the traditions of the (rather masculine) genre with a female speaker. The views expressed in it are feminist, anti-fascist and pacifist and the essay examines how the codes defining gender work in cultural discourses and what steps are necessary in order to change these codes (252). Séllei draws parallels between Woolf and Foucault since in her essay Woolf poses questions regarding the structure of society and carries out a discursive analysis of power and knowledge way before Foucault's works (263). Woolf's aim, Séllei notes, is to overwrite the existing homogenous past and construct a new narrative.

The last work analysed by Séllei is *Between the Acts*. Published posthumously in 1941, it is a novel concerned with discovering how English cultural history (and in particular the English novel and play) contribute to the formation of the collective 'we' (294). It recounts the performance of a pageant play in a small community through the use of allusions and the rewriting of important literary discourses. The villagers present a play every year on the same day, a practice that can be regarded as a performative act contributing to the formation of their collective identity. One of the major features of the text is the idyllic harmony which is taken by Joshua D. Esty as one of the constituents of Englishness (301). Séllei points out that by using the pageant play in her novel Woolf goes back to the Middle Ages and this rediscovery and rewriting is just as critical as those of the previous three works (302). The setting is not as idyllic as seems on the surface. Séllei argues that the marks and scars left on the land by the different ages are allegories of the damage done by the English historical narrative (313). She goes on to analyse the play, the players and the audience and finds that Miss La Trobe is not the successful, independent, strong and artistic figure personified by Lily Briscoe from *To the Lighthouse*. This is not the same representation of the modernist writer (347).

After examining all four works, Nóra Séllei draws the following conclusions: Woolf's works written in the thirties do belong together based not only on their narrative techniques but mostly on their cultural self-reflexivity. These works are closely connected to each other and to Woolf's previously marginalized texts and as a result an "other Woolf" is constructed whose widely accepted modernist trilogy now seems less emphatic. This shift in focus puts Woolf's oeuvre in a new light opening up fresh possibilities for interpretation.