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Hungarian-British Cultural and Scientific Relations after WW II (1945–1948)

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1. Historical Preliminaries in the Relationship between the Two Countries[*]

The large geographical distance and the fact that Great Britain is an island did not allow strong ties to develop between Hungary and Great Britain. Different historical developments and vast cultural differences also hampered the establishing of strong ties between the two nations. The spread of the Reformation in Europe brought changes in the relationship between the two nations, as a number of Hungarian Protestant ministers went to Great Britain to study there. British science and literature influenced the development of Hungarian culture after the Middle Ages. Pioneers of Hungarian modernization, primarily Count Széchenyi, looked on Great Britain as a model. The balanced development of the country greatly impressed Széchenyi and his contemporaries when they went on study trips to Great Britain. Progressive Hungarian political forces were always interested in the "model country" of bourgeois development and industrialization.

Hungary did not occupy a central position in the interests of the United Kingdom, although some British travelers recorded their memories when taking a trip in or across the country. In the global political interests of Great Britain as a leading power in the world, Central Europe only received limited attention. It is natural therefore that the British power elite only paid attention to Hungary occasionally, for instance, at conferences about the international balance of power. As Great Britain regarded Hungary as part of the Austrian, German and Russian sphere of interests, British diplomacy did not pay much attention to Hungary. British public opinion also took relatively limited interest in Hungary, except at the time of the 1848–49 Revolution and War of Independence. At this time a profound interest in and sympathy towards Hungary was observed in Britain. This sympathy proved very durable, although Great Britain was one of the decisive powers that imposed the Versailles Peace Treaty on Hungary, severely and unfairly punishing the nation.

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[*] The British-Hungarian relationship between 1894-1918, and the changes in Hungary's image in Great Britain were examined in detail by Géza Jeszenszky in his *Az elveszett presztizs.* Magyar Szemle Könyvek, Budapest, 1994.

The decisions of the peace treaty did not stir up such powerful negative emotions between the two countries as they did in the case of France, which aspired to be and played the role of dominant power in the region. Hungarian society did not develop such negative feelings toward Great Britain as it did against France, and the general image of Hungary in Britain was much better than it was in France, although the articles written by the Viennese correspondents of *The Times*, H. W. Steed and R. W. Seton-Watson, before World War I had done a lot to undermine the image of Hungary there. During World War I the efforts of French, Romanian, Southern Slavonic and Czech propaganda also contributed to the emergence of Hungary's image as a "sinful nation." Despite all these, the roots of prejudice against Hungary, perpetuated by the propaganda machinery of the successor states, did not run very deep in British public opinion. Although Great Britain and Hungary were not allies between the two World Wars, ties between the two countries - especially cultural and scientific relations were not bad at all. Certain groups from among the Hungarian power elite established important connections with Britain.

This significance further increased when fascist tendencies became more powerful in the country; Anglo-Saxon orientation and maintaining connections with Britain were important from the aspect of preserving the nation's identity and independence. Count Pál Teleki, Prime Minister of Hungary was not only bound to Britain politically but also culturally. Despite the fact that after the turn of the century, and especially during the period of the Weimar Republic, Germany was an international centre of sciences, lots of Hungarian researchers recognised and appreciated the values of British science and were involved with leading British scientists and scientific institutions. Hungarian emigrants who settled down in Britain after World War I did not fail to contribute to developing bilateral cultural relations. Hungarian researchers who had first settled down in Germany after World War I were forced to move to England when Hitler came to power. Several of them became successful in Britain. Before World War II the Hungarian Government was careful to maintain cultural and scientific relations with Great Britain. Domokos Kosáry went on a study trip to Britain as a scholarship holder in the spring of 1938. He visited the School of Central European and Slavonic Studies and came into contact with British historians. Study trips to Britain, and naturally in France, helped Domokos Kosáry see clearly the place of Central Europe in international politics.[1]

The outbreak of the war adversely affected Hungarian-British cultural and scientific relations. For five years Hungarian professionals were isolated from British culture. The end of the war found Great Britain in a new situation as she

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[1] The first professor Domokos Kosáry met in London was Seton-Watson. For the well-known reasons R. W. Seton-Watson was very unpopular in Hungary. He recived Kosáry courteously, so Kosáry regarded him as an open-minded scholar and attended his lectures. Kosáry also met Charles Webster and C. A. MacCartney. Domokos Kosáry: *The Idea of a Comparative History of East Central Europe: The Story of a Venture. Historians as Nation-Builders: Central and South-East Europe.* Macmillan Press School of Slavonic and East European Studies. University of London, p. 129.

was one of the victors, but the country suffered tremendous losses in the war and gradually lost its previous role as a world power. The question was whether Great Britain in this new situation had any concept related to Central Europe, and whether it was important for her to establish cultural and scientific relations with Hungary.

2. Establishing New Connections with Great Britain

What the Hungarian Government after the Second World War was faced with was the task to establish new diplomatic and cultural contacts with the victorious Allies in general. Moreover, to revive Hungary's one-time contacts with the Anglo-Saxon leanings of the Hungarian intelligentsia as well since the long-lived British orientation of an influential section of the political elite seemed to offer solid grounds to the post-war development of the contacts between the two nations. This was not possible in the first half of 1945, as in that time Western powers did not recognise democracy in Hungary. After the November elections this situation changed for the better. Several countries started to examine the possibility of restoring diplomatic relations with Hungary, offering a chance for her to break out of international isolation. This was of vital importance, as in 1945 Hungary was a member of only one international organisation: BIE (International Educational Association).

After the war the Ministry of Education made great efforts to restore cultural ties with other countries. In addition to political isolation, financial difficulties and travel restrictions hampered cultural cooperation. The missions and embassies opened in Budapest contributed a lot to restoring cultural ties with foreign countries. In these efforts Hungary was able to rely upon the institutions established between the two world wars.

After the general election on 4 November 1945, the first legitimate government, the Tildy-cabinet took office. The new government placed great emphasis on establishing good connections with the Western democracies and the United States, parallel with developing good relations with the neighbouring countries and the Soviet Union.[2]

Hungarian scientific and scholarly life badly missed close and direct relations with Britain. The restoration of diplomatic connections between Hungary and Great Britain on 16 September 1947, and the recommencement of postal services between the two countries created favourable conditions for the revitalization of cultural connections. Beforehand, informal contacts in the fields of sciences and arts had been created. Prominent personalities of Hungarian cultural life believed that it was possible to resume cooperation with Britain, based upon the pre-war situation.

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[2] *Journals of the National Assembly,* 1, Athenaeum Irodalmi és Nyomdai Részvénytársulat Könyvkiadója, Budapest, 1946. p. 23.

3. The Fields of Scientific Cooperation

By the second half of 1945 Hungary's cultural foreign relations were being gradually restored, as a result of the initiatives made by the Hungarian Government and the positive reaction of the majority of the partner countries. Fortunately, most political forces in Hungarian domestic politics were in favour of international cooperation in 1945-46. Seeking cultural foreign relations was not only important for breaking out of international isolation, but also because a globalisation process had begun in international science and no country was able to escape its effects, and all countries wishing to modernise their economies had to actively participate in it.

It was Great Britain with which Hungary established the closest scientific cooperation after the war. For Hungarian science it was important whether or not they were able to find the patterns that would serve as a model. Hungarian scientists therefore made efforts to participate at as many international conferences as possible, and they urged their foreign partners to establish ties with Hungary.

On 20 July 1945, the Council of Péter Pázmány University, Budapest, decreed that in order to promote Anglo-Hungarian scientific and cultural contacts, the Rector of the University should invite certain outstanding representatives of British scholarship together with scientists and authors of Hungarian birth now living in England to give lectures in Hungary in the academic year of 1946-47.[3] On 7 September 1945, a conference was organized by the Free Trade Union of Teachers at which the participants agreed that the most important task, "a task of vital national interest" - as some of the speakers put it - was to set up and promote direct contacts with British cultural and educational authorities.[4]

It was in such an atmosphere that foreign scholarships came to be allotted for the first time after the war on 23 August, 1945. Ten out of a total of eighty-nine were for British institutions.[5] The British Council was involved in the re-establishment of Hungarian-British cultural and scientific connections very early on after the war. In 1946 biochemist László Kovásznai; Pál Berg, a prominent teacher of English, who had done some fine research in the history of teaching English in Hungary; internationally renowned chemist János Gergely; biologist László Krasznai; literary historian Tibor Lutter, later professor of English at Loránd Eötvös University; Sándor Maller, teacher of English, later the representative of the Hungarian UNESCO-Committee in Paris; architect Elemér Moholy; János Száva; Oszvald Szemerényi; György Szentner, and Károly Szladits, a distinguished jurist received scholarships in England.[6] Szladits went to London University, architect Elemér Moholy studied at the London College

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[3] New Hungarian National Archives (UMKL)
[4] "Egyetem, tudomány és akadémia." *Embernevelés,* 1945, vols 4–3, pp. 133, 135–136.
[5] *Magyar Közlöny,* 1945, vol. 108.
[6] UMKL-XIX-I-1e. 1946-26. p. 229.

of Architecture, Kovásznai at Cambridge, chemist János Gergely and literary critic Tibor Lutter conducted research at Leeds.[7]

With the Election held on 4 November 1945 and the establishment of the democratic coalition government, the former obstacles to negotiating official cultural and scientific cooperation between the United Kingdom and Hungary were almost immediately removed. In his letter of 20 January 1946 to Dezső Keresztúry, Minister of Education Anthony Withe, Secretary General of the British Council expressed his hope that "cultural and educational contacts between the United Kingdom and Hungary shall be re-established and even maintained on a higher level than prior to 1939". Nor did he fail to emphasise that "the British council is prepared to co-operate with the Hungarian institutions of culture and education" within the possibilities provided by its human and financial resources. A. T. S. Withe also trusted that British-Hungarian cultural relations would soon be based upon solid foundations.[8] In his reply on 26 February 1946, Dezső Keresztúry reinforced that the Hungarian Government's most sincere wish was to make the contacts with the British Council as close and fruitful as possible.[9]

In the meantime the personal contacts between British and Hungarian scientists were yielding their own fruit. Through the good offices of Nobel-Prize-winner Albert Szent-Györgyi[10] and the world-famous professor of anatomy, Béla Issekutz, some well established contacts had been made between British medical centres and Hungarian clinics before the war, and British institutes hastened to help their war-shaken Hungarian counterparts with reference material and medical equipment.[11] The British Museum, the Irish Academy of Sciences,[12] and a number of Oxford colleges sent valuable book-donations together with a huge collection of expert journals and scientific magazines which Hungarian researchers had been denied during the war-years.[13]

The most important event in the international relations of the Hungarian Academy of Sciences, and the first sign of official contacts between Great Britain and Hungary was that the Hungarian Academy was invited by the Royal Society to the Newton-anniversary celebrations of 1946. However unbelievable as it may sound, the sad fact remains that owing to its financial difficulties the Academy could not afford to send a delegation to participate, so it was Sir

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[7] *Szabadság,* 9 August 1946.

[8] UMKL-XIX-I-1e. 1946-26. p. 222

[9] *Ibid.*

[10] *Kis Újság,* 31 July 1946. For Albert Szent-Györgyi's role in Hungarian science politics see József N. Szabó, "Szent-Györgyi Albert tudományszervező és kultúrpolitikai szerepe (1945-1946)," *Tiszatáj*, 1993, no. 10.

[11] *Kis Újság*, 19 July 1946.

[12] For promoting cultural relations with other countries, the government set up the National Library Centre on 8 December 1945. *Magyar Közlöny,* 1945, vol. 196.

[13] *Kis Újság*, 21 July 1946.

Stanley Eddington, Corresponding Member of the Hungarian Academy of Sciences who was asked to represent the Hungarians.[14]

The Hungarian Academy was forced to cancel its participation in international organisations due to lack of finances and information. In 1945, for instance, the Hungarian Academy was unable to participate in the International Academic Union. Although it was hardly more than a gesture to British-Hungarian cultural connections, it was still important for the Hungarians that Albert Szent-Györgyi received one of the most prestigious British scientific awards, the Camora Award of the University of Edinburgh.[15]

At the same time more and more British scholars and distinguished public figures visited Hungary. Some of them, like Miss Dorothy Keeling of the London School of Economics and Sir Stanley Uhwin spent a considerable time in Hungary, visiting research centres, libraries and publishing houses, delivering lectures in Eger and Debrecen[16] and discussing the possible ways and means of cooperation.

The academic year 1946-47 saw another group of Hungarian scholarship-holders heading for Britain. Among the illustrious names one could find the distinguished jurist, János Balás; the outstanding literary historian László Kéry; András Alföldi, professor of c1assical antiquirity; prominent art historian László Gerevich; and philosopher Elemér Kerékgyártó - to mention but a few. It is also worth mentioning here that this time the Hungarian Government was also able to offer six scholarships to British undergraduates for the study of Hungarian arts and civilization.[17]

The Hungarian cultural government found it important that Hungarian cultural and scientific institutions should start work in Great Britain as soon as possible. In the case of London it meant the reopening of the Hungarian Institute. The Ministry of Education attributed great importance to the Department of Hungarian after the war, and was determined to raise the funds necessary for its operation. The Minister of Education intended to send a Hungarian lecturer to the University of Edinburgh, in addition to the London University. The University of Edinburgh was given priority in the plans of the Minister of Education because Scottish and Hungarian Protestant churches had traditionally good connections. Edinburgh was therefore found to be a good starting point for resurrecting the bilateral cultural relations.[18]

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[14] UMKL-XIX-I-1e. 1946-64. 100; Arthur Stanley Eddington was elected a corresponding member of the Hungarian Academy in 1932. The war disrupted normal communications, so the Hungarian Academy was unaware that Eddington had died on 22 November, 1944. *A Magyar Tudományos Akadémia Tagjai*, 1825-1975. Magyar Tudományos Akadémia Könytára, Budapest, 1975. p. 340.

[15] *Szabadság*, 28 May 1946.

[16] UMKL-XIX-I-1e. 1948-23.899; Domokos Kosáry, *The Story of a Venture,* p. 134.

[17] UMKL-XIX-J-k. 1948-61-137/6

[18] UMKL-XIX-I-1e. 1946-64.245.

4. Literary and Art Connections and Hungarian Emigrants in England

An all-important stage in the process of the development of British-Hungarian cultural contacts was the foundation of the Hungarian section of the PEN Club in January 1946, followed in Park Club, London, in April, by direct personal negotiations on the future of cooperation. Prominent personalities of literary life, journalism and literary translation, including Dezső Keresztúry, appeared at the reception at the British Council, and informally discussed the future potential of cooperation. British interest in cooperation with Hungary was exemplified by the announcement of the representative of the British Council that he was going to travel to Budapest during the summer with the intention of surveying the possibilities of more intensive literary collaboration. The necessity of cooperation was emphasised by Dezső Keresztúry and János Gyöngyösi, Minister of Foreign Affairs in their speeches at the opening of the British Legation's book-exhibition early in July 1946.[19]

From the summer of 1946 a good number of British musicians visited Hungary and gave concerts in Budapest. Composer Stanford Robinson, conductor at the BBC, spent a month in Hungary from June 1946 conducting concerts and operas.[20] A characteristic of the times was that civilian organizations, churches, associations and clubs played an important role in promoting cultural connections. Such an organisation was the Hungarian-English Association, established with Zoltán Kodály as its Chairman.[21]

In addition to British scientists and scientific institutions, scientists of Hungarian birth living in Britain served as a powerful link between the two countries. Leaders of Hungarian cultural politics also relied upon the help of Hungarian emigrants who had settled down in Britain in order to resurrect scientific research in Hungary and reintegrate the country in the international world of sciences. As per a resolution made in 1945, the leadership of Budapest University requested the faculties to contact prominent Hungarian scientists living in Britain, and invite them to Hungary. The Faculty of Law invited Károly Pollányi, professor in London, who accepted the invitation and delivered a lecture titled "The Role of Economy in the Development of Modern Society."[22]

After the war some scientists returned home. At the request of Albert Szent-Györgyi, Tibor Péterfi, the anatomist of international reputation, decided to settle down in Hungary after 27 years of working abroad.[23] In the process of repatriation, the preparations made for the return of Lajos Hatvany constituted an important phase. Hatvany had lived abroad since 1919, and moved to England, escaping from fascism in 1938. Péter Pázmány University decided to

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[19] *Kis Újság,* 28 April, 1946; *Szabadság*, 2 June 1946.

[20] UMKL-XIX-I. 1946-96.901

[21] UMKL-XIX-I-1e. 1948-238899

[22] UMKL-XIX-I-1e. 1946-114-879

[23] *Szabadság*, 27 August 1946. After the fall of the communist republic of 1919 Tibor Péterfi emigrated first to Germany and then to Great Britain. He published a number of scientific articles and developed the method of under-microscope surgery. *Orvosi Lexikon* (Akadémia Kiadó, Budapest, 1972), p. 1011. and *Magyar Zsidó Lexikon* (Budapest, 1929), p. 707.

invite the excellent writer and literary historian in the summer of 1946. On 23 August István Hajnal, Dean of the University, sent a letter to Lajos Hatvany, requesting him to deliver lectures at the university from September 1946 or the spring of 1947.[24]

Several ideas regarding British-Hungarian cooperation were put forward in 1945-46. Efforts were primarily made on the Hungarian side, as a result of Hungary's peculiar situation after the war. There were, however, British initiatives and concrete steps taken on their part as well. Such was a letter sent by A. T. S. Withe to Dezső Keresztúry, Minister of Education on 30 January, 1946. In this letter Withe expressed his hope that Hungarian-British cultural relations would soon be placed upon a solid foundation. Another British initiative was sending a parliamentary delegation to Hungary on 24 April 1946.[25] The governments that came into being in Hungary after the elections of 1945 attributed special significance to establish good connections with the Anglo-Saxon powers, including, naturally, Britain. Cooperation in economy and culture was regarded as equally important.[26]

As a result of this attitude of the Hungarian Governments, the reply Dezső Keresztúry sent in his letter to the Secretary General of the British Council on 26 February, 1946, was positive. The Hungarian Minister of Education also found it desirable to enter into a closer relationship with Britain.[27] In order to achieve this, a cultural agreement was planned. This was expected to serve as a framework for cultural activities, to be planned and facilitated by the cultural committees. The Hungarian Government was fully aware of the importance of such an agreement, and expressed its readiness to enter into one. It was, however, not yet possible in 1946. The British Government was only willing to make an agreement with Hungary after the ratification of the peace treaty.[28] There was not much hope for signing a cultural agreement before the peace treaty was signed and ratified. In 1945, before political connections were finalised, professionals and prominent personalities of culture and sciences had cooperated informally. An analysis of the 1945-46 period indicates that the Hungarian Government made the utmost effort to restore connections even in the darkest and most hopeless periods. The reaction of the British was positive. The steps taken not only served the purpose of restoring cultural connections - they largely contributed to stabilisation in terms of foreign politics as well.

In the period of preparation for the peace negotiations and democratic renewal of the country, attention was directed to how Hungarian culture should

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[24] *Népszava,* 22 November 1946. Lajos Hatvany returned to Hungary in 1947 and was immediately involved in Hungarian scientific life. The Academy elected him as a corresponding member in 1960. *Akadémiai Kislexikon,* p. 731. and *A Magyar Tudományos Akadémia Tagjai,* p. 437.

[25] UMKL-XIX-I-1e. 1946-26.222; *Magyarország történeti kronológiája* (Akadémia Kiadó, 1983), p. 1027.

[26] *Journals of The National Assembly,* I, p. 23.

[27] UMKL-XIX-I-1e. 1946-26.222

[28] UMKL-XIX-J-1-k. 1948-61.137/6

be presented to the international community and the democratic thinking embodied in it. Hungary was isolated after the Versailles Peace Treaty, and similarly, after World War II. In this situation special political attention had to be paid to introducing Hungary's new and democratic culture abroad. Men of letters and the leaders of Hungarian cultural policy were equally committed to restoring the old reputation of the nation's culture in the world and to creating the conditions of a mutually beneficial interaction between Hungarian culture and universal culture. Hungary was open to all cultural information and initiatives. As a result of the situation of the country, Hungary was the one that took the initiative in the majority of cases. As for British-Hungarian cultural connections, the British Council made serious efforts to enhance the cultural ties between the two countries.

5. The Effects of the Cold War on the Relations of the Two Countries

5.1   Science and Education

Although the communist party at its 3rd Congress, 28 September to 1 October, 1946, finally broke away from a pluralistic political system, British-Hungarian connections continued. British scientists came to Hungary to lecture at Hungarian universities. For example, Dorothy Keeling, lecturer at the London School of Economics came at the end of September, and Dr. Chrisle, an expert on penicillin, visited Budapest in November.[29]

Several major projects were successfully completed in the early stages of the cold war. Despite the worsening political conditions, the British Council made efforts to promote bilateral connections, and not only by offering scholarships to Hungarian applicants. They also invited Hungarian scholars to participate in two and three week long seminars. The former were attended by 12 teachers, with Dr. Albert Kovács as their leader, and the latter was open for 32 teachers of English, with István Véges as the group coordinator. Three experts from the Ministry for Agriculture and two from the Ministry for Social Welfare were also invited by the Council to attend a one-month course in England. A shorter study trip was organised by the British Council for Sándor Veress, teacher of the College of Music. During his stay in England Veress featured in several BBC programmes.[30]

The ideas of the Hungarian Ministry of Education regarding further development of British-Hungarian cultural relations even at the end of 1946 are illustrated by the initiatives of Zoltán Bassola. On December 27, 1946, Zoltán Bassola, under-secretary of state of ME enlarged on the possible and feasible ways of continuing British-Hungarian cultural cooperation: in his opinion it was the foundation of a Hungarian Cultural Centre in Britain, and the development of the Hungarian Chair at the School of Slavonic and East-European Studies that

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[29] UMKL-XIX-l. 1e. 1948-23.889
[30] UMKL-XIX-J-k. 1948-61-137/6

could best promote the cause of British-Hungarian cultural cooperation. This cooperation, in his opinion, was to include regular lectures on Hungarian literature and language by Hungarian scholars at British universities, and inform English scientific organizations on the results of Hungarian science. According to the plans, the Hungarian Centre would lend examples of Hungarian fine art to Great Britain as well. One of the most important missions of the Centre would be promoting the production of high quality translations of Hungarian literature.

The other activity of the Hungarian Centre, in Bassola's plans, was to inform Hungarian scientists and scientific institutions about the latest results and achievements of British science and about events in British cultural life. From the letter we learn that Hungary also planned to set up a reference library in Britain. In conclusion it is justified to say that Hungarian cultural government attached extreme importance to the due representation of Hungarian culture in the capital city of Great Britain.[31]

In a speech delivered on 29 March 1947, Prime Minister Ferenc Nagy, then under sustained attack from the communists, said that Hungarian-British cultural relations had developed in a very positive way.[32] Despite the adverse political changes, prominent personalities of Hungarian culture and science wished to sustain ties with Britain. Albert Szent-Györgyi travelled to England in June 1947 and took part in scientific events at the University of Cambridge. He delivered the plenary lecture at the triennial conference on physiology and an honorary doctoral degree of the university was at the same time conferred upon the Hungarian scientist.[33] In addition to Albert Szent-Györgyi, the director of the Tihany Biology Research Institute, Aladár Beznák, Béla Tankó, university professor of Debrecen, and biologist Kálmán Laki were also invited to the physiology conference.[34]

The new cultural government of Hungary also regarded British-Hungarian cultural relations as important, even if only on the level of political declarations. On 12 July 1947, Minister of Education Gyula Ortutay in his greeting address on the occasion of the inauguration of the new Institute of English at the University of Budapest talked about the importance of colourful and vivid cultural connections between the two countries. In Ortutay's opinion the new Institute was an organic part of the measures taken by the Hungarian Government in order to reintegrate Hungary into the international scientific and scholarly world. Ortutay believed that the gates of Hungarian culture were open westward as well as eastward.[35] Lajos Dinnyés, one of the facilitators of the "people's

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[31] UMKL-XIX-J-1-k. 1947-60.183/6

[32] *Journals of the National Assembly,* VII, Hiteles Kiadás, Budapest, 1952. p. 359

[33] *Kis Újság,* 10 June 1947.

[34] *Kis Újság,* 22 June, 1947; Aladár Beznák emigrated after the communists came into power. He settled down in Canada. *A Magyar Tudományos Akadémia Tagjai*, p. 31; Kálmán Laki emigrated in the USA in 1948. As a member of the Szent-Györgyi school he achieved significant results in biological oxidations and research into muscles. *Akadémiai Kislexikon,* p. 21; *A magyar Tudományos Akadémia Tagjai,* p. 168.

[35] *Kis Újság*, 13 July 1947.

democratic"movement, presenting the programme of his government to the Parliament on 7 October 1947 also pointed out that Hungary was committed to a good relationship with Britain.[36]

The cultural government, increasingly under the influence of the communists, insisted on remaining on friendly terms with Great Britain, and at the debate of the government program on 24 February, 1948 used the Hungarian Institute, soon to be opened in London, as an example to illustrate that the foreign connections of Hungary were not biased and one-sided.[37]

5.2   Literature and Arts

Despite the political rearrangement in Hungary, connections in the field of literature and arts did not diminish at the turn of 1946 and 1947. Several British performing artists enjoyed the hospitality of Hungary. Composer Arthur Bliss conducted his own music on Hungarian Radio and with the Budapest Orchestra at the end of November and early in December 1946. Poet and critique Stephen Spender visited Budapest and Debrecen between 9 and 18 July 1947.[38] In the summer of 1947 a Hungarian choir went on a tour of Britain. The men's choir of the Association of Hungarian Workers' Choirs performed at the Langollen Choir festival, winning the first prize.[39]

On March 31 1947, composer György Ránki suggested the setting up of a Hungarian Music Centre in London. However much moral support this idea gained in all quarters of Hungary's artistic life, it could not be realized owning to the then notorious lack of funds.[40] The BBC's role in introducing Hungarian music in Britain was immensely important. It made Bartók and Kodály popular composers in Britain. The Hungarian String Quartet performed several concerts on Channel 3 of the BBC in the spring of 1947. The Chairman of Hungarian Radio and the head of its Foreign Department traveled to England, strengthening relations between the two radio stations. During their stay they were involved in negotiations regarding the exchange of programs.[41]

In spite of all the increasing financial and administrative difficulties and the political effects of the cold war, new plans were made to maintain and intensify cultural-spiritual connections with Britain in the spring of 1948. The Ministry of Education organised an exhibition in London in the spring of 1948 titled "Modern Hungarian Art" and it was highly successful.[42] British musicians came to Hungary in the same period. Composer Michael Tippet conducted his own oratory, *Child of Our Time*, on 18 June 1948. Tippet also delivered two lectures

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[36] *Journals of Parliament*, I (Athenaeum Irodalmi és Nyomdai Részvénytársulat Könyvkiadója, Budapest, 1948), p. 46.
[37] *Journals of Parliament*, III (Athenaeum Irodalmi és Nyomdai Részvénytársulat Könyvkiadója, Budapest, 1948), p. 672.
[38] UMKL-XIX-I-1e. 1948-238899
[39] UMKL-XIX-J-1-k. 1947-60.183/6; UMKL-XIX-I-1i. 96008-1947
[40] UMKL-XIX-I-1e. 1947-57.166
[41] UMKL-XIX-J-1-k. 1948-61-137/6
[42] UMKL-XIX-I-1e. 1947-167.145; UMKL-XIX-I-1e.1948-245-912

about Morley College, visited several musical institutions,[43] and was invited to be a member of the jury at the Béla Bartók Musical Festival.[44]

6. A Draft Cultural Agreement Between Hungary and England

After 1946 the Hungarian Government found entering into a cultural agreement with Great Britain increasingly important. Britain made a similar treaty with Belgium in 1946, and was in an advanced stage of negotiations with Holland, Norway, Czechoslovakia, Brazil and Italy. Dezső Keresztúry believed that Great Britain would favourably receive a Hungarian initiative in this field.

He therefore wrote a letter to the Foreign Minister about the possibilities of making a cultural agreement with Britain on 3 October, 1946. The letter indicates that Keresztúry intended to start negotiations with the British Empire regarding a bilateral cultural treaty.[45] As an answer to the letter of the Minister of Education, the Cultural Department of the Foreign Ministry instructed the Hungarian legation in London on 17 October, 1946, to inquire about the possibilities of making such an agreement with Britain. The Ministry wished to obtain information about the possible reactions of the British Government to a Hungarian approach.[46] As part of the Hungarian efforts aimed at surveying the attitude of the British, János Szentmihályi, Counsellor of the Ministry of Education took an official trip to London in May 1947.[47]

The British reactions to the Hungarian initiatives were positive. They appreciated the efforts of the Hungarian cultural government, but they only showed willingness to enter into an agreement after the ratification of the peace treaty.[48]

The foreign political orientation of the Dinnyés-government, preparing to implement "people's democracy" in Hungary did not change, at least as far as Britain was concerned. The new Minister of Education, Gyula Ortutay, also found the cultural agreement with Britain important. Ortutay dispatched a letter to Foreign Minister Erik Molnár on 30 October, 1947, in support of a cultural agreement between Britain and Hungary. Ortutay believed that the British Government would react positively to the Hungarian initiative. He requested that Erik Molnár contact the British Foreign Office, through the Hungarian legation in London. The Minister of Education also dispatched a letter to R. G. G. McNabhei, representative of the British Council so as to promote the issue of the agreement.[49]

On 16 December 1947, Ortutay wrote another letter to the Foreign Minister urging the preparations of the planned agreement. Ortutay was encouraged to

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[43] UMKL-XIX-I-1e. 1948-238.899
[44] UMKL-XIX-I-1e. 1948-252.655
[45] UMKL-XIX-J-1-k. 1946-61.559/6
[46] UMKL-XIX-J-1-k. 1946-61.559
[47] UMKL-XIX-J-1-k. 1948-61-137/6
[48] UMKL-XIX-J-1-k. 1948-6137/6
[49] UMKL-XIX-J-1-k. 1947-63.413/6

support the agreement because he had been informed by Helm, British Ambassador to Hungary, that the British Government was ready to give a positive answer to the Hungarian idea of drafting a cultural agreement. Ortutay therefore requested Erik Molnár to start inquiries in London through the Hungarian Embassy without delay.[50] By December 1947, a draft copy was drawn up, in which it was emphasised that the treaty was destined to promote the spiritual, artistic and scientific activities of the two nations through exchanging their cultural values. The importance of the agreement is eloquently illustrated by the fact that it was planned to be signed by the Queen on the British side, and the President of the Republic on the Hungarian side.

The draft contained sixteen articles, each consisting of two parts. Each was devoted to detailed projects for setting up university chairs, cultural institutes, exchanging experts, establishing foundations, and concrete plans for co-operation between scholarly and scientific societies, etc. An all-important role was allotted to would-be joint committees as responsible for putting the projects into practice. The treaty was meant for five years and was to come into force right upon its ratification.[51]

Positive omens greeted the year 1948: on 2 January under-secretary of state Iván Boldizsár telegraphed István Bede, the London envoy, directing him to inform the British diplomatic circles concerned that the Hungarian Government was ready to begin the negotiations of the cultural treaty. Having received this telegram, Bede immediately sent a note to Foreign Minister Ernest Bevin and, at the same time, gave detailed information to Ian MacDermott, head of the cultural section of the Foreign Office, about the Hungarian ideas. The Hungarian envoy called on the Ministry of Education as well, where Christopher Tomlinos promised to promote the case of co-operation. As if to demonstrate the importance of the British-Hungarian cultural and scientific cooperation, the British Minister of Education took part at the opening ceremony of the Hungarian Arts Exhibition in London on 30 April, 1948.

In the meantime, however, certain unfavourable changes were taking place in Hungary's foreign and home policies. Almost on the same day István Bede was warned by certain officials of the Hungarian Ministry of Foreign Affairs to be cautious about the negotiations of the British-Hungarian cultural treaty, since they might "disturb" the simultaneous consultations concerning similar treaties with neighbouring countries. It meant that the British-Hungarian contacts and a possible co-operation were looked upon as incompatible with the unified anti-imperialist foreign policies of the East-European communist countries. All this was the prelude to the would-be dominance of the extremely hostile views and tendencies in their cultural policies associated with the setting up of the Cominform later that year. It is not surprising that Ambassador István Bede requested instructions from Jenő Czinkótszky, head of the cultural section of the

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[50] UMKL-XIX-J-1-k. 1947-63.969/2
[51] No. 116/b.

Foreign Ministry as to what political orientation to follow and what the general framework of Hungarian foreign policy was.[52]

Although both parties attributed considerable importance to the cultural agreement before the end of 1947, the gradual build up of the totalitarian system in Hungary and the cold war made signing the agreement impossible. Despite the adverse political changes the British press devoted commemorative articles to the anniversary of the 1848 Revolution and War of Independence, as it was also reported to the Hungarian Communist Party.[53] One of the few Hungarian-British cultural events was the centennial commemoration of the activities of Ferenc Pulszky in Britain.[54] The summer of 1948 saw the gradual decline of British-Hungarian contacts, which reached their lowest point in 1949, when almost any kind of cultural and scientific contacts between the United Kingdom and Hungary were rendered impossible. The world was split into two halves, not only politically, but also culturally and in terms of science. The thousand year old European civilization became divided, mutually beneficial interaction between various regions vanished. Hungary's cultural and scientific relations with the West diminished and the one and a half decades of exclusive preference of Soviet-Russian culture negatively influenced the cultural and scientific development of the country. The new political climate, gradually replacing the confrontation of the cold war, made it possible that the cultural agreement between Hungary and Great Britain was signed on 13 March 1963, before the full effects of the *détente* were felt.[55]

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[52] UMKL-XIX-J-1-k. 1947-60.803; UMKL-J-1. 1947-XIX-1-k.
[53] Archives of the Institute of the (Communist) Party's History PTI Arch. 274 f. 21/71
[54] PTI Arch. 274 f. 21/71
[55] *Diplomáciai és nemzetközi jogi lexikon.* (Akadémiai Kiadó, Budapest 1967), p. 466.

International Gothic: Art and Culture in Medieval England and Hungary c. 1400[1]

M. R. Palmer

ABSTRACT: As has already been stated, the points at which English and Hungarian culture met during the Middle Ages were infrequent and indirect.[2] In this essay we would like to investigate this theme further by drawing attention to a conjuncture in European political and cultural history in the period c. 1400, when the ruling monarchs of England and Hungary were related by marriage: Anne of Bohemia (b.1366-d.1394), the wife of Richard II of England (b.1365-d.1400), being the younger sister of Sigismund of Luxemburg, King of Hungary (b.1368-d.1437). Anne and Sigismund sat on their respective thrones concurrently from 1387 to 1394. As we shall explain, the period c. 1400 is something art historians associate with the concept of "International Gothic", an artistic phenomenon whereby European art adhered to shared values. These values were so homogeneous within courtly circles as to make the task of attribution according to nation sometimes precarious and potentially counterproductive.[3] By using the notion of "International Gothic" as our frame of reference we will seek to consider the degree to which the dynastic marriages described above touched the cultures of England and Hungary, and whether there was indeed any intercultural contact between the two kingdoms.[4]

1 The Luxemburg Inheritance

That the Luxemburgs married into the Hungarian and English royal families was not coincidental. It was part of a deliberate strategy of "dynastic

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[1] This paper, which undertakes an intercultural analysis of the two countries in question, coincides with the announcement that the British Council will be pulling out of Central Europe. I would therefore like to dedicate the following lines to Dr Alec Gordon, British Council postholder and colleague at the University of Debrecen at the beginning of the 1990s, who introduced me to the British Studies project and did so much to promote the initiative here in Hungary.

[2] Palmer, Matthew, "Common Design Sources at Canterbury and Esztergom: A Case for Margaret Capet as Artistic Patron", *Eger Journal of English Studies Vol. V* (Líceum Kiadó, Eger, 2005), pp. 121-145.

[3] The notion of "International Gothic" is described perhaps most famously in: Pächt, Otto, "Die Gotik der Zeit um 1400 als gesamteuropäische Kunstsprache", *Europäische Kunst um 1400* (Kunsthistorishes Museum, Wien, 1962), pp. 52-66.

[4] This account is much endebted to two recent exhibitions: *Gothic: Art for England 1400-1547* held at London's Victoria and Albert Museum in 2003 and *Sigismundus rex et imperator: Művészet és kultúra luxemburgi Zsigmond korában 1387-1437* held at the Museum of Fine Arts in Budapest in 2006.

aggrandisement" undertaken by Anne and Sigismund's father, Charles IV of Bohemia (b.1316-d.1378) (Fig. 1.).[5] Ruling from his capital Prague, a city he made fit for a kingdom that included Bohemia, Silesia and Brandenburg,[6] Charles IV established the Luxemburgs as one of the period's "new dynasties",[7] while helping to continue the family's association with the imperial crown.[8] Towards the end of his life, Charles IV not only ensured his son Wenceslas's position as King of the Romans, but exploited the imminent extinction of the Angevin line in Hungary, caused by Louis I's (b.1326-d.1382) inability to produce a son, by marrying his younger son Sigismund to one of Louis's daughters.[9] It was a dynastic initiative far outweighing any notional marriages into the royal family in England, a country of little strategic importance to the Empire and the traditional enemy of the Luxemburgs' ally France.[10]

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[5] The term comes from: Du Boulay, F. R. H., *Germany in the Late Middle Ages* (Athlone Press, London, 1983), p. 37. Anne and Sigismund were the two eldest children of Elizabeth of Pomerania (b.1345-d.1392), fourth wife of Charles IV.

[6] The Silesian duchies were added in 1368, and Brandenburg in 1373.

[7] The other "new dynasties" were the Angevins, the Habsburgs and the Wittelsbachs, which filled the political vacuums left by the extinction of the Austrian Babenbergs (1246), the German Hohenstaufen (1254), the Hungarian Árpáds (1301) and Bohemian Přemyslids (1306), and the Polish Piasts (1370).

[8] Charles IV's grandfather Henry VII (b.1278-d.1313) was elected King of the Romans in 1308 and crowned Holy Roman Emperor in 1312, only to die shortly after the ceremony in Rome. Charles IV was also elected and crowned Holy Roman Emperor, and set the unusual precedent of having his son Wenceslas elected King of the Romans in his own lifetime (1376). See Moraw, Peter, "Monarchiák kontinense: Európa története 1380 és 1440 között" in Takács Imre (ed.), *Sigismundus rex et imperator: Művészet és kultúra luxemburgi Zsigmond korában 1387-1437* (Philipp von Zabern, Mainz am Rhein, 2005), pp. 9-10.

[9] Elizabeth of Bosnia bore Louis I three daughters: Catherine (b.1370), Mary (b.1371) and Hedwig (Jadwiga) (b.1373).

[10] Charles IV's father John II (the Blind) (b.1296-d.1346) had in fact died fighting against the English at Crécy in 1346. Froissart describes his heroic death in some detail: "The noble and gallant King of Bohemia, also known as John of Luxemburg, because he was the son of the Emperor Henry of Luxemburg, was told by his people that the battle had begun. Although he was in full armour and equipped for combat, he could see nothing because he was blind. He asked his knights what the situation was and they described the rout of the Genoese and the confusion which followed King Philip's order to kill them. "Ha," replied the King of Bohemia. "That is a signal for us." He then asked for news of his son Charles, King of Germany, and was told: "My lord, we have none. We believe he must be fighting on some other part of the field." Then the King said a very brave thing to his knights: "My lords, you are my men, my friends and my companions-in-arms. Today I have a special request to make of you. Take me far enough forward for me to strike a blow with my sword."

Because they cherished his honour and their own prowess, his knights consented. Among them was La Moine de Bazeilles, who rode beside him and would never willingly have left him, and there were several other good knights from the County of Luxemburg. In order to acquit themselves well and not lose the King in the press, they tied all their horses together by the bridles, set their king in front so that he might fulfil his wish, and rode towards the enemy. (…) They advanced so far forward that they all remained on the field, not one escaping alive. They were found the next day lying around their leader, with their horses still fastened together." Taken from *Froissart Chronicles* (selected, translated and edited by Geoffrey Brereton, Penguin, Harmondsworth, 1968), pp. 89-90.

Charles IV was not alone in wanting to extend his powers beyond the eastern borders of the Holy Roman Empire, to Poland as well as Hungary on account of the position Louis I had occupied as King of Poland since the Personal Union in 1370. Seeing the possibility of having a member of the Valois family on the Hungarian throne, Charles V of France (b.1337-d.1380) had arranged the betrothal of his son Louis Count of Valois (b.1371-d.1407), later Duke of Orleans, to Louis I's eldest daughter Catherine, a dynastic ambition that included the intention of inheriting Louis I's claims to the Crown of Naples and the counties of Provence and Piedmont.[11] The premature death of Catherine in 1378, however, left such grandiose plans in tatters. But there was a disputed clause allowing Louis of Orleans to marry Louis I's second daughter Mary in the case of Catherine dying, something contested by the Luxemburgs on account of Sigismund's betrothal to Mary in 1373.[12]

In 1377, Charles IV turned his attention to the less pressing matter of arranging a marriage between his daughter Anne and Richard II of England, a match Attila Bárány has suggested was prompted by the emperor's ability to foresee the Great Schism.[13] He needed the support of his traditional enemy England for the pro-imperial Roman pope Urban VI rather than the pro-French Avignon pope Clement VII.[14] Indeed, when the marriage treaty was finally settled between Charles's successor Wenceslas and Richard II on 2nd May 1381, it stated, it should cement a "union and league between Richard and the King of the Romans and Bohemia against the schismatics".[15] There were, however, other more pragmatic considerations surrounding the marriage, namely, the monarchs' shared interest in the fate of Brabant, a duchy situated in the westernmost part of the Holy Roman Empire close to the Luxemburg family's duchies of Limburg and Luxemburg. Both England and the Empire were concerned that French influence would grow in the Netherlands once the duchy became vacant on the death of Charles IV's youngest brother, Wenceslas (b.1337-d.1383), who was Duke of Brabant by virtue of his marriage to Jeanne, daughter of John III Duke of Brabant (Fig. 2.).[16] Perhaps more important for us in this paper is the financial package the marriage agreement contained. This money went towards furthering the Luxemburgs' more pressing dynastic claims in Central Europe, and Hungary

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[11] Tuck, Anthony, "Richard II and the House of Luxembourg" in Goodman, Anthony & Gillespie, James (eds), *Richard II: The Art of Kingship* (Clarendon Press, Oxford, 1999), pp. 210-211.

[12] Ibid.

[13] The Great Schism was preceded on 13th October 1376 by pope Gregory XI's decision to leave Avignon, where the papacy had been established for 68 years, for Rome. Gregory died soon after his arrival, and the Italian Urban VI was elected in his place. Repelled by the new pope, cardinals drifted away from Rome in the summer of 1378 and elected their own pope, Clement VII, who returned to Avignon in 1379, making the schism final.

[14] Bárány, Attila, "Anglo-Luxembourg relations during the reign of Emperor Sigismund" in Pauly, Michel & Reinert, François (eds), *Sigismund von Luxemburg Ein Kaiser in Europa: Tagungsband des internationalen historischen und kunsthistorischen Kongresses in Luxemburg, 8-10. Juni 2005* (Verlag Philipp von Zabern, Mainz am Rhein, 2005), p. 43.

[15] Tuck, op. cit., p. 219.

[16] Tuck, op. cit., p. 217.

in particular. In return for a loan from Richard of 20,000 florins, and the lending of a further 80,000 florins, English merchants were given the right to trade freely by land and seas in all the territories of the Empire and the Bohemian crown.[17] The money the Luxemburgs received was soon to prove useful following Louis I of Hungary's death on 11th September 1382, when it was used in the protracted succession struggle involving Sigismund and Charles of Durazzo, whose claim was based on his being Louis's closest male heir.[18] It was a struggle that was further complicated by the fate of the Kingdom of Poland, which was ultimately settled when Louis's youngest daughter Hedwig (Jadwiga) (Saint) married Wladislaw, archduke of Lithuania in 1386.[19]

2   Anne of Bohemia in England

Anne arrived in England just before Christmas 1381, having spent some time at the court of the Duke and Duchess of Brabant.[20] The marriage took place in January 1382, and she was crowned queen of England shortly afterwards. Some of her wedding train, including the Jeanne Duchess of Brabant and Luxemburg, left England almost immediately, others left with the Duke of Těšín (Teschen) in August. A number were to remain in the English court.[21]

Anne's Bohemian entourage received considerable criticism from contemporary English chroniclers.[22] They were reputedly involved in scandals, the most famous being Robert de Vere's repudiation of his wife Philippa de Councy for Agnes Lancecrona, one of the queen's ladies.[23] Three other Bohemian ladies are documented: Eliška, Ofka, and Margaret. Margaret (b. 1416), who became Lady Felbrigg, was, some suggest, daughter of Premislaw I Noszek Duke of Těšín (b.1332/6-d.1410), a man who had not only helped to arrange the marriage of Anne and Richard II on behalf of Wenceslas, but also safeguarded his interests in the Low Countries, perhaps to the extent that he was

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[17] Ibid., p. 219.

[18] For a brief account of the succession struggle: Engel Pál, "A bárok uralma" in Engel Pál, Kristó Gyula, Kubinyi András (eds), *Magyarország története 1301-1526* (Osiris Kiadó, Budapest, 1998), pp. 123-129; Süttő, Szilárd, "Der Dynastiewechsel Anjou-Luxemburg in Ungarn" in Pauly & Reinert (eds), op. cit., pp. 78-87.

[19] The author had the pleasure of watching a dramatic performance of the Life of St Hedwig put on by the girls of the St Hedwig Student Residences at Eger's House of Culture on 24th February 2004 to mark the anniversary of Hedwig's marriage to Wladislaw. The relics of St Hedwig were transferred to the Minorite Church in Eger on 24th February 2002.

[20] Simpson, Amanda, "English Art during the Second Half of the Fourteenth Century", *Die Parler und der Schöne Stil 1350-1400 Europäische Kunst unter den Luxemburgern: Resultatband zur Ausstellung des Schnütgen-Museums in der Kunsthalle Köln* (Anton Legner, Köln, 1980), p. 137.

[21] Ibid.

[22] English chroniclers: Thomas Walsingham, the Monk of Westminster, the Westminster Chronicler.

[23] Simpson, op. cit., p. 137, Tuck, op. cit., p. 219. Robert de Vere, Earl of Oxford, Duke of Ireland, was the king's favourite.

considered a possible candidate for the vacant duchy of Brabant.[24] Margaret's marriage to Sir Simon Felbrigg is immortalised in a brass of the couple at the parish church of St Margaret's Felbrigg, just a few kilometres from the north coast of Norfolk (Fig. 3.). Such a reference to this brief Luxemburgian chapter in English history is made all the more interesting by the Duchy of Těšín's geographic proximity to the Kingdom of Hungary, being as it was, one of the easternmost of the small Silesian duchies hugging the eastern border of the Holy Roman Empire.[25] Silesia was also an area closely tied to Hungary through marriage and ecclesiastical benefices.[26]

As for the styles and fashions the Bohemians may have brought, there is contemporary reference to shoes with long curled toes known as "cracows" or "pikes", although, as with so much in this period, fashions such as these may originally have come from Paris.[27] Indeed, there has been much debate concerning the degree to which England was influenced by this short Bohemian episode, ranging from a tendency to see something Bohemian in almost everything dating from the period of Anne's marriage,[28] to suggestions that anything Bohemian was actively rejected.[29] In the absence of any named Bohemian artists, and with our knowledge of Anne's household so limited, much remains conjecture. Nevertheless, following close stylistic analyses, those forms of decoration and figural style that have been considered Bohemian in the past, as in the case of the *Liber Regalis* (London Westminster Abbey, Ms. 38)[30] and the Carmelite Missal (London British Library Ms. Add. 29704), have now been found to form part of an English tradition containing foreign elements invariably Netherlandish in origin.[31] For Catherine Reynolds the fact that Netherlandish painting was so popular is self-evident:

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[24] Tuck, ibid., cit., p. 224-5.

[25] Těšín (Cieszyn), which straddles the River Olše (Olza) and the borders of Bohemia (the present-day Czech Republic) and Poland, is, as I know from personal experience, a day's cycle from Zsolna (Žilina, Slovakia) on the river Vág (Váh) via the Jablunka Pass, a distance which would equate to a one-day ride on horseback.

[26] Kristó Gyula, *Korai magyar történeti lexikon (9-14. század)* (Akadémiai Kiadó, Budapest, 1994), p. 549.

[27] Simpson, op. cit., p. 137; Saul, Nigel, "The Kingship of Richard II" in Goodman & Gillespie (eds), op. cit., pp. 210-211.

[28] Pächt, op. cit., p. 54, suggests that Bohemian influence spread in a northwesterly direction to Hamburg, England and perhaps Flanders as a result of the Luxemburgs' dynastic presence on the borders of France and Germany. He gives as an example the miniatures of the *Liber Regalis* (London, Westminster Abbey, Ms. 38), which he compares with the Bible of King Wenceslas (Vienna, Österreichische Nationalbibliothek, Ms. 338.).

[29] Simpson, op. cit., p. 158, concludes her essay: "(although) positive evidence of some contact with the arts of the Luxemburg court is […] to be expected, particularly in the light of the marriage alliance between England and Bohemia […] the lack of any such evidence, either documentary or stylistic, seems to point to a total rejection of Bohemian ideas."

[30] It is likely that this manuscript was made for the marriage of Anne of Bohemia to Richard II, which took place at Westminster Abbey on 22nd January 1382.

[31] Simpson, op. cit., pp. 144-146; Marks, Richard & Morgan, Nigel, *The Golden Age of English Manuscript Painting 1200-1500* (Chatto & Windus, London, 1981), p. 86.

> Netherlandish painting led Europe because of its compelling illusionism and manipulation of reality, achieved through superb draughtsmanship and brushwork, and especially through the new mastery of tone. Since painters dominated design, Netherlandish tapestries, embroideries, sculpture and stained glass also transmitted, and benefited from, the painters' achievements.[32]

We know, for example, that the craftsmen who made Anne of Bohemia's tomb were English. One contract refers to its marble base being made by Henry Yevele and Stephen Lote, for £250, while another contract was signed three weeks later by two London coppersmiths, Nicholas Broker and Godfrey Prest, who would be paid £400.[33] Nevertheless, the fact that the coppersmiths had to work according to a *patron*, or model, also makes it possible that the designer was a foreigner.[34] The tester, the painted image of Richard II and Anne of Bohemia, which formed the underside of the tomb canopy; the portrait of Richard II, which now stands at the west door of Westminster Abbey; and the Wilton Diptych (National Gallery, London); three large-scale painted images from this period, have also proved difficult to attribute.[35] Indeed, before delving too deeply into the question of national attribution, one should perhaps consider Richard Marks' observation at the beginning of the Art for England catalogue:

> To limit the history of art in England to what is deemed to be the work of indigenous craftsmen would […] present a very confused and distorted picture, especially at the highest levels. It is often difficult - even pointless - to characterise a work as "English" or "foreign."[36]

A further case in point is a crown currently in the Bayerische Verwaltung der Staatlichen Schlösser in Munich, which we know was part of the wedding dowry of Blanche, daughter of Henry IV, who married the Wittelsbach Ludwig III in 1401. First recorded in England in 1399 in a list of jewels and gold and silver plate delivered from the Treasury to the King's Chamber, and formerly belonging to Edward III, Richard II, his queen Anne, the Duchess of York, the Duke of Gloucester and Sir John Golafre, its quality has led art historians to suggest that Anne of Bohemia took it with her to England on her marriage to

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[32] Reynolds, Catherine, "England and the Continent: Artistic Relations" in Marks, Richard & Williamson, Paul (eds), *Gothic Art for England 1400-1547* (Victoria &Albert Publications, London, 2003), p. 79.

[33] Morgan, Nigel in Alexander, Jonathan & Binski, Paul (eds), *Age of Chivalry: Art in Plantagenet England 1200-1400* (Royal Academy of Arts, London, 1987), pp. 393-394.

[34] Morgan, ibid., however, suggests Yevele and Lote made the design. Richard II's painter until 1395, Gilbert Prince, is another candidate.

[35] Tudor-Craig, Pamela, "Panel Painting" in Alexander & Binski (eds), op. cit., p. 134. Tudor-Craig says for example: "The Wilton Diptych (so called from the house where it was preserved) has been attributed to every possible nation, and to dates varying from Richard's accession, in 1377, to the reign of Henry IV."

[36] Marks, Richard, "An Age of Consumption: Art for England c. 1400-1547", in Marks & Williamson (eds), op. cit., p. 16.

Richard II.[37] In pursuing the identity of the makers, art historians have suggested that the crown was either of Parisian origin or the work of a Frenchman or a French-trained goldsmith in Prague.[38] Whatever the case, the crown proves that such objects were not only portable, but possessed an artistic and monetary value that meant they could be used in a variety of diplomatic and financial transactions.[39]

3　Aachen

Before we go any further, one should perhaps mention the Hungarian Chapel Louis I of Hungary founded at Aachen Cathedral in 1367, a building operation he delegated to Henry Abbot of Pilisszentkereszt.[40] Although the current chapel is no longer in its Late Medieval form (Fig. 4.), the Cathedral Treasury still contains fourteen of the liturgical objects bequeathed to it.[41] The heraldic devices, some of which appear to have been clasps and others elaborate bookbinding, show the court of Louis I to have been a place where metalwork of the very highest standard could be found.[42] Buda, for example, was a place where French and Hungarian craftsmen were active,[43] in a kingdom where goldsmiths also produced for export.[44] What is interesting for us is not only that Hungary participated in the kind of cultural interchange described above, but that in Aachen, at the cathedral where the Kings of the Romans were crowned, in the middle of a region of Europe where, as we have seen, English interests were very much in evidence, Hungary was present, and representing itself with artefacts of the very highest quality.

The presence of the Hungarian Chapel in Aachen in the western reaches of the Holy Roman Empire, and the activities of Henry Abbot of Pilisszentkereszt, also offer a context in which to investigate some apparently superficial similarities existing between the vaulting used on the rood screen built at the abbey at Pilisszentkereszt and the aisles of the church of St Augustine in Bristol (now cathedral), caused by the omission of vault cells and the creation of free-standing ribs.[45] Also the balcony figures that appear on the Aachen book

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[37] Saul, Nigel, "The Kingship of Richard II" in Goodman & Gillespie (eds), op. cit., p. 41.

[38] John Cherry in Alexander & Binski (eds), op. cit., pp. 202-203.

[39] Irsigler, Franz: "Die Bedeutung Ungarns für die europäische Wirtschaft im Spätmittelalter" in Pauly & Reinert (eds.), op. cit., pp. 25-43.

[40] Otavsky, Karel in *Die Parler und der Schöne Stil 1350-1400 Europäische Kunst unter den Luxemburgern, Bd. 1: Ein Handbuch zur Ausstellung des Schnütgen-Museums in der Kunsthalle Köln* (Anton Legner, Köln, 1978) p. 139.

[41] Takács Imre, "Királyi udvar és művészet Magyarországon a késői Anjou-korban" in Takács (ed.), op. cit., p. 80.

[42] Takács, ibid., pp. 84-85.

[43] Kolba, Judit, "Zur ungarischen Goldschmiedekunst der Parlerzeit" in *Die Parler und der Schöne Stil 1350-1400 Europäische Kunst unter den Luxemburgern, Bd 4* (Anton Legner, Köln, 1980), p. 149.

[44] Takács, op. cit., pp. 100-102.

[45] Takács Imre in *Pannonia Regia: Művészet a Dunántúlon 1001-1541* (Magyar Nemzeti Galéria, Budapest, 1994) pp. 264-265; Palmer, Matthew, "The English Cathedral: From Description to

bindings feature in the sculptural programme of the west front of Exeter Cathedral, carried out during the 1360s.[46] Interestingly, both features have appeared in discussions on the origins of similar design elements used by the Parler family, the architectural dynasty responsible for designing Charles IV's Prague and many of Europe's great buildings besides.[47]

4 Sigismund in Hungary

As Anne of Bohemia was arriving in England young Sigismund, the then Margrave of Brandenburg, was resident at the royal palace in Buda, where he had gone to live at the court of Louis I of Hungary in an effort to acquaint himself with the language and the customs of his future kingdom.[48] The kingdom he found himself in was not entirely alien. A great-aunt of his, Beatrix (b.1305-d.1319), daughter of Henry VII of Luxemburg, had married Charles Robert (b.1288-d.1342) and was buried at Várad Cathedral (today: Oradea, Romania), next to the tomb of St Ladislas (b.1077-d.1095).[49] Thus, a burial place of great significance to the Hungarian nation was also a Luxemburg necropolis, and one to which Sigismund was subsequently to attach great importance.[50] Not only was his first wife Mary to be buried there, but he was later buried there himself. Indeed, arriving in Hungary in 1379 as an eleven-year-old, this link with his ancestors would have been reassuring, at a time when he was already aware of the significance of being posted off to a dynastic marriage beyond the frontiers of the Holy Roman Empire in direct contact with the threatening Turks.[51] It was in Charles IV's court that Sigismund had been supplied with a mission statement, which he was to pursue with unerring consistency throughout his long life.[52] His perception was that the current threat from the Turks, was but the third in a line of attacks by the infidel (the first

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Analysis", *Eger Journal of English Studies Vol. IV* (Líceum Kiadó, Eger, 2004) p. 83. While the Bristol vaults pre-date Pilisszentkereszt by about fifty years, an almost contemporary example of the style of this vaulting can be found at the church of St Mary in Warwick.

[46] Simpson, op. cit., pp. 153, 158 (fig. 44.).

[47] The empty vault cells appear in the south porch at St Vitus's Prague, and in the chapel of St Catherine in St Stephen's in Vienna, for example, while the balcony figures feature on the façade of the south transept at St Mary's, Mühlhausen. For more on the English origins of Parlerian design features see Simpson, ibid., p. 153.

[48] Mályusz, Elemér, *Kaiser Sigismund in Ungarn 1387-1437* (Akadémiai Kiadó, Budapest, 1990), pp. 49-52.

[49] Kerny Terézia, "Zsigmond király temetése és temetkezőhelye" in Takács (ed.), op. cit., p. 475.

[50] Ibid. pp. 475-479. Indeed, Sigismund's crusading zeal found a useful focus in St Ladislas, who, like Sigismund, had to fight an infidel at Hungary's borders. By venerating a Hungarian saint in this way, Sigismund also found a way of finding points of common interest with a local aristocracy which was initially hostile towards him.

[51] Kintzinger, Martin, "Hausmachtpolitik oder internationale Politik? Die Diplomatie Sigismunds in Europa" in Pauly & Reinert (eds), op. cit., pp. 36-39.

[52] Chadraba, Rudolf, "Der Triumph-Gedanke in der böhmischen Kunst unter Karl IV. und seine Quelle", *Wissenschaftliche Zeitschrift der Friedrich-Schiller-Universität*, Jena, 1967. pp. 63-78. Mályusz, op. cit., pp. 49-50 and 306.

being Constantine's defeat of Maxentius at the Battle of the Milvian Bridge, and the second Heraclius's victory over Chosroe), an allegorical-mystical view of the world instilled in him in the symbolism of the decorative schemes covering the walls of Charles IV's palace at Karlštejn.[53] The fact that according to the Golden Legend, both Constantine and Heraclius had fought their battles on rivers called the Danube would therefore not have been lost on the young Sigismund, when he left for Buda. Actually fighting the infidel, at Nicopolis in 1396 on the River Danube, would therefore not have been a coincidence, but the fulfilment of his destiny.[54]

5   The Battle of Nicopolis

Sigismund's crusade was one he was to fight with the flower of French chivalry (*toute fleur de chevalerie et noble gent*),[55] including Count John of Nevers, the future Philip the Fearless of Burgundy (b.1404-d.1419), and Field Marshall Boucicault among their number.[56] Its international complexion was made all the more striking by the additional presence of Germans, Poles and Englishmen. Planned since as early as 1394, the campaign was helped by Sigismund's dynastic links with the royal families of Europe,[57] and France in particular.[58] It is within this context of feverish diplomatic activity that Michael Viktor Schwarz has placed the commissioning of the (unfinished) sculptural programme by Sigismund for his palace in Buda, the remains of which can be seen at the Historical Museum in Budapest.[59]

　　Although it was an enterprise which ended in disaster the Battle of Nicopolis brought honour and glory to those who had taken part in such a noble venture. Sigismund's cousin Count John of Nevers, was to be known as John the Fearless on account of his exploits at Nicopolis, and Sigismund himself, although thought by many to have been responsible for the disaster on account

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[53] Chadraba, ibid., p. 67, refers to the "magical way of thinking" to which everything referred at Karlštejn.

[54] Ibid., p. 65.

[55] Csernus Sándor, "Luxemburgi Zsigmond a francia történetírásban" in Takács (ed.), op. cit., p. 489.

[56] Mályusz, op. cit., 133.

[57] Contamine, Philippe, "D'une crise à L'autre: Charles VI, roi de France, et Sigismond, roi de Hongrie (1385-1396)", in Pauly & Reinert (eds), op. cit., pp. 74-78 ; Schwarz, Michael Viktor, "Zsigmond víziója a királyi udvarról: Szobrok a budai palotához," in Takács (ed.), op. cit., p. 235.

[58] By virtue of John the Good's (b.1319-d.1364) marriage to Bonne (Judith) of Luxemburg (b.1315-d.1349), Sigismund was related to some of the great artistic patrons of his age: Charles V, king of France; Louis of Anjou (b.1339-d.1384); Jean de Berry (d.1416) and Philip the Bold of Burgundy (b.1342-d.1404). It is also believed that Sigismund visited Paris himself in 1378 during the imperial visit of that year.

[59] Schwarz, op. cit., p. 235. It is a hypothesis that is at odds with the more widely held view that the sculptures were carved in the second and third decades of the fifteenth century. For account of the debate see Marosi, Ernő, "Fünfzig Jahre Herrschaft Sigismunds in der Kunstgeschichte," in Pauly & Reinert (eds), op. cit., pp. 259-262.

of his poor leadership skills, was often referred to as the "bulwark of Christendom".[60] For Schwarz, the defeat at Nicopolis marked the end of the bold and optimistic sculptural programme at Buda Castle.[61]

What the Buda statues do, irrespective of whether they date from before Nicopolis, immediately after it, or twenty to thirty years later, is display a familiarity with the most recent (or not so recent, if one prefers the latter dating) developments in French / Burgundian and Netherlandish art, a point made by the inclusion of a Andre Beauneveu head fragment from Mehun-sur-Yèvre (Paris, Musée du Louvre, RF 1979),[62] and an angel's head from Jean de Berry's Saint Chapelle in Bourges (Bourges, Musée du Berry, 1972.3.1) at the recent *Sigismundus* exhibition.

6 The "Kingship of Distance": International Gothic

That sculpture of a quality similar to that found in the Duke of Berry's palaces and manuscripts, the Duke of Anjou's tapestries and the Duke of Burgundy's sculptural projects in Dijon should be found in Buda should not surprise us. In addition to the dynastic reasons mentioned above, there was also the requirement that monarchs display their special kingly qualities to their subjects and dependents within the context of what David Starkey calls a "kingship of distance".[63] Christopher Wilson describes the artistic implications of this endeavour in the following terms:

> The effective assertion of the fundamentally different nature of the king's estate from that of his greatest subjects required that royal buildings be far larger, more elaborate and more numerous than those put up for dukes, marquises and earls, and probably explains why royal patronage of the figural arts so frequently entailed recruiting foreign artists who were practitioners of internationally up-to-date styles not previously seen at home. The need for rulers to stand out from their subjects by employing visual modes that were 'strange' (meaning unfamiliar, foreign or even exotic) had been expounded in relation to dress in a treatise on good government complied for an heir apparent to the English crown as long ago as 1326 (British Library, Add.MS 47680, f.17v).[64]

In the context of the period c. 1400 the result was a rare period of seemingly universal values in European art, when courts shared similarities of taste and

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[60] Csernus, op. cit., pp. 489-90.

[61] Schwarz, op. cit., p. 235.

[62] Mehun-sur-Yèvre, the Duke of Berry's favourite residence, appears in an architectural portrait in the Limburg Brothers' *Très Riches Heures du Duke of Berry* (Chantilly, Musée Condé, M 65).

[63] Saul, op. cit., p. 40.

[64] Wilson, Christopher, "Royal Patronage of the Visual Arts," in Marks & Williamson (eds), op. cit., pp. 142-143.

fashion.[65] It was a phenomenon first noticed by Louis Courajod, who coined the term "courant international" at the end of the nineteenth century. Since then "International Gothic" has become a useful reference point from which to analyse the art of the period, and in particular the arts of the courts of London, Paris, Milan, Prague, and indeed Buda.[66] It is a debate in which the necessity to express one's otherness was essential in maintaining monarchical power in a society undergoing political, social and religious turmoil.[67]

7 Reformatio Sigismundis

As king of Hungary, and subsequently King of the Romans and Holy Roman Emperor, Sigismund had to confront a Turkish infidel that was camped on Hungary's southern borders, a papacy in the throes of a schism, and a Bohemia overrun by Hussites. With such crises to confront, England remained distant and somewhat insignificant diplomatically, although relations continued to be cordial even after Anne of Bohemia's death.[68] Enjoying a political relationship based on what Attila Bárány has called "a natural partnership in European politics", envoys were sent on missions between England and Hungary, to discuss what would appear to have been ecclesiastical matters connected with ending the Schism.[69]

Henry V of England used Anglo-Luxemburgian contacts to attempt to detach Sigismund from the traditional Luxemburg alliance with the French. Sigismund, on the other hand, warmed to such overtures only to the extent that it offered the possibility of opening a dialogue that would lead to securing peace between England and France in the interests of cementing a joint alliance for the unity of the church.[70] It was a strategy that worked well until the English victory at Agincourt in 1415. It was at about this time, in early to mid-1416, that Sigismund and his retinue visited both Paris and England to discuss the Council of Constance that was then in progress, and how the Great Schism could finally be put to an end.

Sigismund's visit to Paris, while disappointing diplomatically, allowed the Hungarians in his retinue to feast their eyes on Parisian art and culture. Sigismund went on to invite a handful of Parisian goldmiths back to Hungary,[71]

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[65] Martindale, Andrew, *Gothic Art* (Thames & Hudson, London), p. 265.

[66] Pächt, op. cit., p. 53; Zolnay László-Marosi Ernő, *A budavári szoborlelet* (Corvina, Budapest, 1989), p. 95; Marosi in Marosi Ernő (ed.) Magyarországi Művészet 1300-1470 körül I. kötet (Akadémiai Kiadó, Budapest, 1987), p. 86.

[67] Pächt, ibid., p. 52.

[68] In 1393, for instance, Richard II ordered masses to be said for the soul of his mother-in-law Elizabeth of Pomerania, who died that year, and he also had an "imperial shrine" constructed in St Paul's Cathedral. There is also written evidence of Richard II being satisfied with the success of the Luxemburg cause in Hungary. See Tuck, op. cit., p. 220.

[69] Bárány in Pauly & Reinert (eds), op. cit., p. 43.

[70] Bárány, ibid., p. 45.

[71] Bischoff, Franz, "Francia és német építőmesterek luxemburgi Zsigmond szolgálatában," in Takács (ed.), op. cit., p. 246.

while János Kanizsai, Archbishop of Esztergom, purchased a luxury gold item in Paris for 1000 golden guilders. István Rozgonyi, on the other hand, wrote from Paris to his brother Péter, who was then Bishop of Eger, regretting that a lack of funds made it difficult for him to set eyes on the array of beautiful objects on offer.[72]

8   Sigismund in England

Sigismund's visit to England began in English-held Calais on 16th April 1416, when he was met by a large and prestigious reception party, including Richard Beauchamp, Earl of Warwick, who was then Captain of Calais Castle. On crossing the channel a few days later, Sigismund made his triumphal progress to London, greeted by more prestigious personages along the route. First by the king's youngest brother, the Duke of Gloucester, then by Archbishop Chichele in Canterbury, followed by the Dukes of Bedford and Clarence, before finally being met by the Lord Mayor of London.[73] Sigismund was given use of the royal chambers at Westminster Palace, while Henry moved over to the palace of the Archbishop of Canterbury across the river in Lambeth.[74] From the palace Sigismund would have been within walking distance of the abbey, where he would have been able to inspect the tomb of his younger sister (Figs. 5. & 6.).

From Westminster Sigismund travelled to the royal palace in Windsor, where he was given the best lodgings and invested with the Order of the Garter at the Chapel of St George.[75] It was there also that Sigismund would have presented Henry with the heart of St George, together with a golden image of the saint.[76] The gifts, and indeed the Order of the Garter, which Sigismund received from Henry were, however, to meet an ignominious end. Short of funds

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[72] Mályusz, op. cit., p. 328.

[73] Bárány, Attila, "A joint effort for a new Europe in the early fifteenth century: political relations between Sigismund and King Henry V of England: King Sigismund's visit to England in 1416," in Gunst, Péter & Schmidt, Tilmann (eds), *Das Zeitalter König Sigmunds* (Debrecen University Press, Debrecen, 2000), pp. 84-88. The list of eminent individuals who personally greeted Sigismund on his way to London reads like a Who's Who of Late Medieval English patrons of the arts. See Payne, Ann, "The Beauchamps and the Nevilles," and Dobson, Barrie, "Two Ecclesiastical Patrons: Archbishop Henry Chichele of Canterbury (1414-43) and Bishop Richard Fox of Winchester (1501-28)," in Marks & Williamson (eds), op. cit., pp. 219-234; König, Eberhard, *The Bedford Hours:The Making of a Medieval Masterpiece* (The British Library, London, 2007).

[74] Bárány, ibid., p. 85.

[75] Sigismund's itinerary in England also included Canterbury and nearby Leeds Castle which he visited on his way back to the European mainland. See: Engel Pál, "Az utazó király: Zsigmond Itineráriuma," *Művészet Zsigmond király korában 1387-1437. I. Tanulmányok* (Budapest, 1987), pp. 70-92.

[76] Bárány in Gunst & Schmidt, op. cit., p. 90. We also know that Henry V gave Sigismund one of Jean de Berry's favourite rubies and a golden necklace containing white enamel bears (one of Henry V's devices) made by the leading Parisian goldsmith Herman Ruissel. See Kovács Éva, *A mátyás kálvária az esztergomi főszékesegyházban* (Helikon Kiadó, Corvina Kiadó, Budapest, 1983), p. 47.

Sigismund was to pawn, or sell, the Order of the Garter in Bruges on his way to Constance.[77] We also know that Sigismund's daughter also pawned a whole series of royal English orders.[78] Possible survivals of the gifts that were exchanged in England include a salt seller (Esztergom, Főszékesegyház Kincstár, 1964.30.1,2)[79] and the York Sword (York, the Lord Mayor of York and the City of York Council (Mansion House)), with which it is believed Sigismund was sworn on becoming a member of the Order of the Garter.[80]

The treatment of his gifts would suggest that Sigismund showed a certain amount of disdain for the art, culture and customs he had encountered in England, were it not for the fact that artefacts of great beauty were also valuable and a convenient way of raising and moving capital.[81] Of Sigismund's reaction to England we know nothing, neither do we know whether he hired craftsmen as he did on his many travels through France, Italy and Germany.[82] Nevertheless, it would be interesting to wonder what he thought of buildings like St Stephen's Chapel (Fig. 5.),[83] St Paul's Cathedral[84] and Windsor Castle (Fig. 7.),[85] the new nave at Canterbury Cathedral[86] or indeed the magnificent wooden roof that spanned Westminster Hall (Fig. 5.).[87] What did he think of what has come to be known as the Perpendicular style?[88] Perhaps, the closest one gets to a possible interest in what Sigismund and his retinue saw is the perception that elements of the new palace Sigismund built for himself in Pozsony (Bratislava, Slovakia) (Fig. 8) was based on the palace at Windsor. The external elevations at Windsor were treated with a uniformity fully in line with Perpendicular aesthetics, revealing absolutely nothing about the internal disposition of spaces on the main

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[77] Mályusz, op. cit., p. 327.

[78] Takács in Takács (ed.), op. cit., p. 375.

[79] Ibid.

[80] Blair, Claude & Lancester, Philip J. in Marks & Williamson (eds), op. cit., p. 216; Lővei Pál in Takács (ed.), op. cit., pp. 340-1. According to an account in the York City Memorandum Book (York City Archives, B/Y, ff.88v-89r), the sword was originally hung over Sigismund's stall in St George's Chapel, Windsor, when he was created a knight of the garter in May 1416.

[81] Mályusz, op. cit., p. 327.

[82] Bischoff, op. cit., p. 246. With the help of painter Bertrand de la Barre and stonemason Jean Laurent Sigismund acquired a view of the papal palace in Avignon.

[83] It was built between 1292 and 1348, to rival the Ste-Chapelle in Paris.

[84] St Paul's chapter house and cloister (now lost), built in the early 1330, were some of the first examples of Perpendicular architecture.

[85] The Upper Ward of Windsor Castle was built by Edward III between 1357 and 1386.

[86] It was begun in 1378 and completed by 1405.

[87] Built between 1394 and 1401, and the work of master mason Henry Yevele and carpenter Hugh Herland, it is "by common consent the finest of all medieval timber roofs" (Christopher Wilson).

[88] In his resumée for the paper entitled "Issues of the Research of Anglo-Hungarian Relations in the Angevin and Sigismundian Ages" that he gave at the "Albion" Conference on British History and Political Science held at the University of Debrecen in May 2001, Attila Bárány considers what kind of effect Leeds Castle and Westminster Hall had on the royal residences at Visegrád and Tata.

first floor level,[89] while the royal chambers formed a long ceremonial sequence of increasing privacy, from hall and chapel to the great chamber, audience chamber, dining chamber, and bed chamber.[90] These are all features, along with the absence of decoration, that equally apply to the palace at Pozsony, begun in 1420.[91]

9 The Council of Constance

Some of the acquaintances made in London were resumed at Constance, which was Sigismund's next major destination following his visit to England. It was there that he would have met Richard Beauchamp, a man Sigismund is reported to have called "the father of courtesy".[92] Other prominent Englishmen present at Constance were Robert Hallum, Bishop of Salisbury, and Nicholas Bubwych (Bubbewith), Bishop of Bath and Wells.[93]   Of particular interest to students of Károly Eszterházy College is the fact both bishops participated in the Latin translation of Dante's *Inferno*, made especially for and dedicated to Sigismund at Constance, which can be found at the Archepiscopal Library in Eger (Eger, Főegyházmegyei Könyvtár, P.V. 1).[94] Bishop Hallum was to die in Constance and his brass can be found in Constance Cathedral (Fig.9.).

Anglo-Hungarian relations were to continue much as they had before the Council. When it suited both parties, the threat of the imminent arrival of imperial / Hungarian troops was made to help the English cause. It was a policy that help facilitate the English occupation of Paris in 1420,[95] an event that art historians tend to use as the termination point for the golden age of Parisian art and International Gothic in general, as it caused the patronage of the arts to diminish and the craftsmen to move elsewhere.[96]

10 Postscript

Although International Gothic ceased to be a phenomenon in the second decade of the 15th century, those masterpieces of the age that survived the iconoclasm of

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[89] Wilson, Christopher, "'Excellent, New and Uniforme': Perpendicular Architecture c. 1400-1547," in Marks & Williamson (eds), op. cit., p. 105; Harriss, Gerald, *Shaping the Nation: England 1360-1461* (Clarendon Press, Oxford, 2005), p. 14.

[90] Harriss, ibid., p. 15.

[91] The building itself was designed by Master Conrad from southern Germany. See Papp Szilárd, "Zsigmond új rezidenciája Pozsonyban," in Takács (ed.), op. cit., pp. 239-245.

[92] Payne, op. cit., p. 219.

[93] Brandmüller, Walter, "Zsigmond római király, az egyházszakadás és a zsinatok," in Takács (ed.), op. cit., p. 431.

[94] Kiséry Zsuzsanna in Takács (ed.), op. cit., p. 404. I was fortunate enough to be in the reading room when the manuscript was being taken to be put on display at the Millennium Exhibition in July 2004. I am extremely grateful to Imre Surányi for allowing me and other readers then in the library to inspect it.

[95] Bárány in Pauly & Reinert (eds), op. cit., p.56.

[96] My thanks to the late Andrew Martindale for this observation.

the Hussites and the general passage of time continued to be pawned, sold and given away. The "Goldenes Rössl", for example, a masterpiece of the Parisian goldsmith's art (1403), given by Queen Isabelle to her husband Charles VI of France as a New Year's present in 1405, can now be found in Altötting in Bavaria by virtue of its having been one of the many treasures Isabelle's brother Louis the Bearded of Bavaria, took out of France.[97] The Matthias Calvary, another example of Parisian metalwork, eventually found its way into the Archepiscopal Treasury in Esztergom, when Tamás Bakócz, then Bishop of Eger (1491-1497), gave it to John Corvin in 1494, in lieu of a debt of five thousand two-hundred forints.[98] Another French masterpiece with connections with the medieval diocese of Eger, on account of being in the possession of bishop Orbán Nagylucsei (1486-1491), are the Sobieski Hours (Windsor Castle, Royal Library), probably painted in about 1423 for the sister of Anne of Burgundy, wife of John Duke of Bedford (Regent of France 1422-1435), and the work of the Bedford Master, an illuminator active in Paris at the time of the English occupation.[99] How the French crucifix and manuscript made their way to Hungary we do not know, although in the case of the Mátyás Calvary it has been suggested by Éva Kovács that the crucifix was once Sigismund's, from whence it was passed down to Matthias Corvinus, whose coat-of-arms decorates the base. Such fortuitous routes of cultural interaction are indeed complex, but they are nevertheless fascinating and revealing, and ultimately rewarding for those patient enough to pursue them.

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[97] Kovács, op. cit., p. 46. The horse, made of pure gold and glazed in white with "ronde bosse", stands below a stage, also made of pure gold, upon which the figures of two people, one of whom is Charles VI, can be seen kneeling before a figure of the Virgin Mary.

[98] The cross was made as a New Year's present for Margaret of Flanders, and given to her by her husband Philip the Bold of Burgundy in 1402. Éva Kovács suggests that the cross may have been given to Sigismund by Philip the Fearless of Burgundy either in Calais or on the Swiss border where they met on Sigismund's journey from England to Constance. See Kovács, ibid., pp. 14-18.

[99] Kovács Éva in Marosi (ed.), op. cit., p. 232, with additional information from the texts accompanying the exhibition "The Bedford Hours: Owners and Illuminators" held at the British Library, London 23rd March-2nd July 2007.

Fig. 1. Germany in 1378
(from Holmes, George, *Europe: Hierarchy and Revolt 1320-1450,*
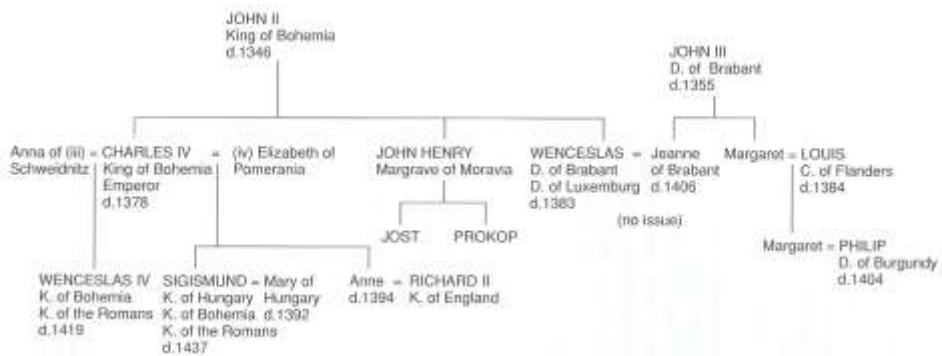Fontana Press, London, 1975)

Fig. 2. Genealogical table of the House of Luxemburg
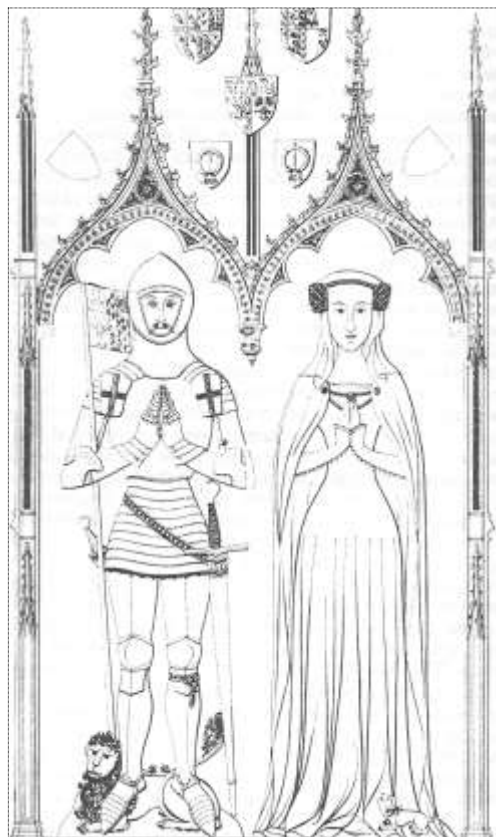(from Goodman & Gillespie, 1999)

Fig. 3. Felbrigg church, brass to Sir Simon Felbrigg and his wide Margaret (d.1416)
(from Pevsner, Nikolaus, *North-East Norfolk and Norwich,* Penguin Books,
Harmondsworth, 1962)

Fig. 4. Aachen Cathedral from the south. Print by Abraham Hogenberg dated 1632.
The Hungarian Chapel in its medieval form can be seen on the far left in front
of the steeple.

Fig. 5. Bird's-eye reconstruction of Westminster c. 1510 by Terry Ball
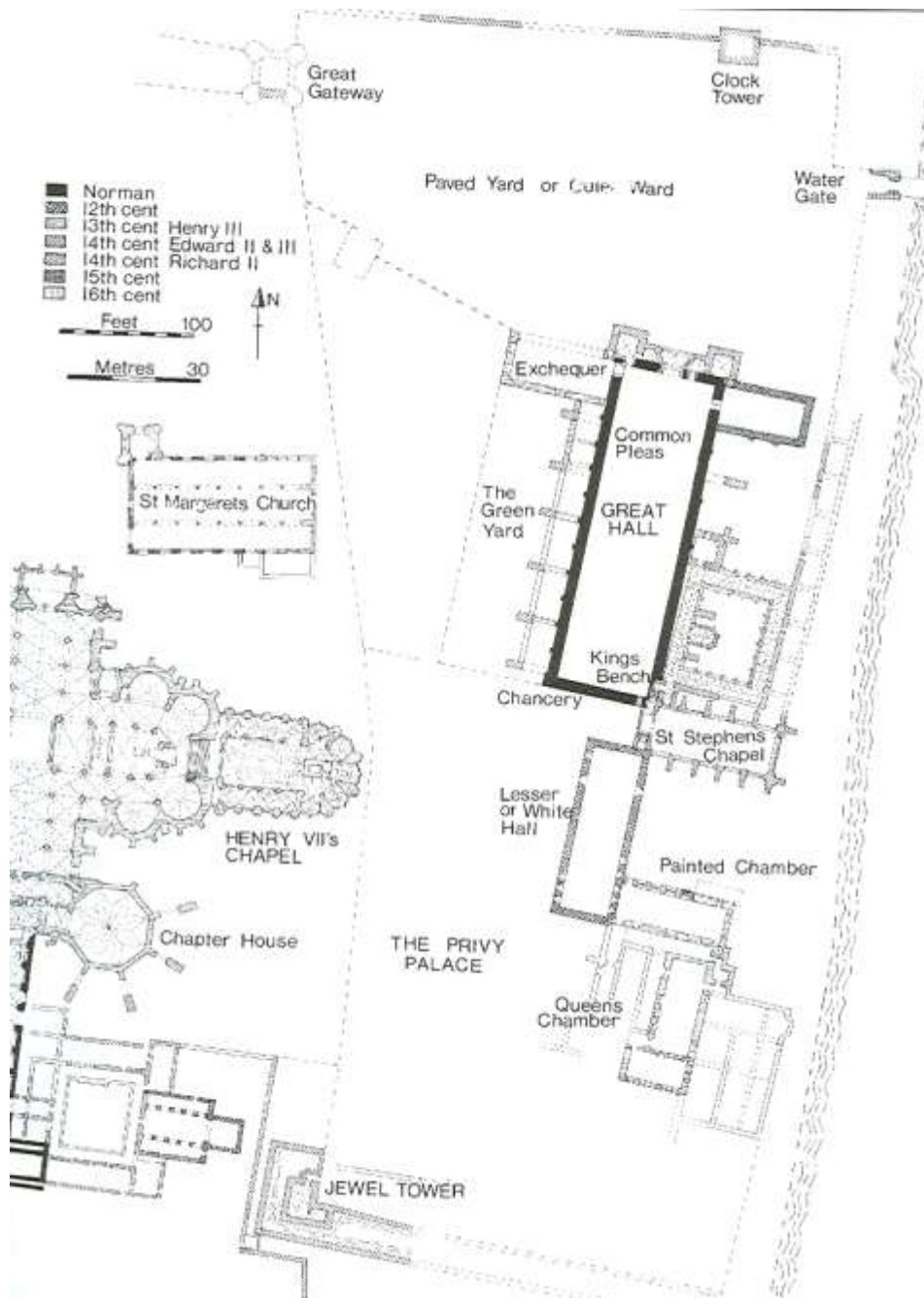(English Heritage)

Fig. 6. Plan of the Royal Palace of Westminster, after Colvin 1963
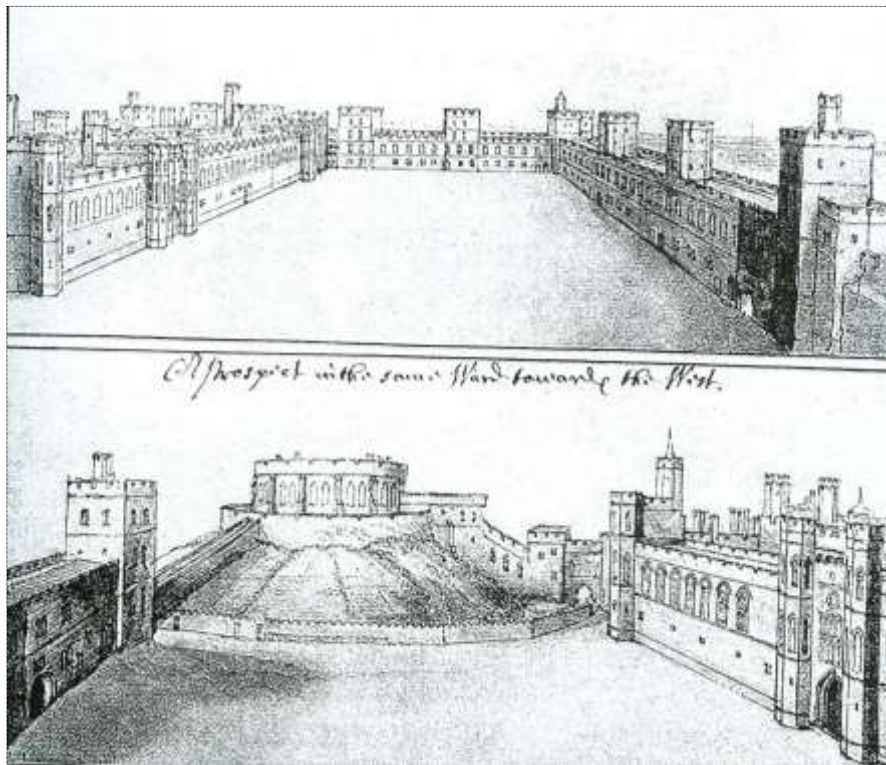(from Steane John M., *The Archaeology of Power,* Tempus, Stroud, 2001)

Fig. 7. Windsor Castle, Upper Ward, looking from east (above) and west (below),
after a pen-and-wash drawing by Wenceslas Hollar, probably 1650s or early 1660s
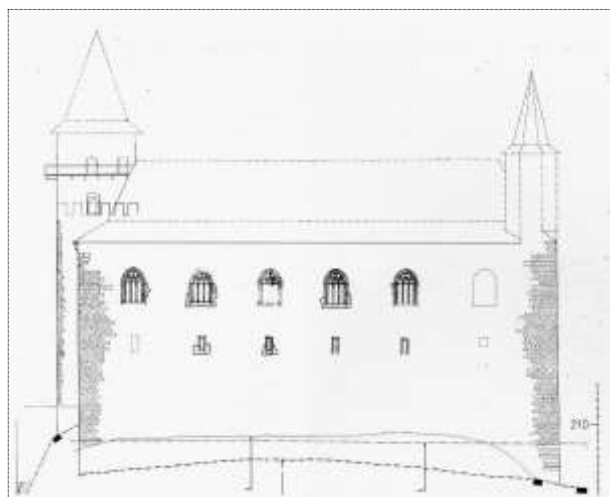(from Marks & Williamson (eds), 2003)

Fig. 8. Pozsony Castle, reconstruction of the main eastern facade as it stood following
construction work during the reign of Sigismund (from Takács (ed.), 2006)

Fig. 9. Brass of Robert Hallam, Bishop of Salisbury, (d. 1417) in Constance Cathedral
(from Mann, James, *Monumental Brasses,* Penguin Books, Harmondsworth, 1957)

History and Poetry: William Blake and *The French Revolution*[*]

István D. Rácz

William Blake's poem *The French Revolution* is probably the first British literary representation of the revolution in France. Blake wrote it in 1790 and 1791, that is, during the first phase of the revolution, without the benefit of any historical perspective. It is remarkable that even Voltaire and Rousseau still represent revolutionary ideas in this poem; it was only a few years later that Blake associated them with the "Unholy Trinity": the rigid rationalism of Newton, Bacon and Locke. However, the capitalised words Religion, Order and God appear here as the "mind-forg'd manacles" in Blake's well-known social views: as the restrictive powers setting up boundaries against human freedom. Facing contemporary history helped Blake develop his intricate system of mythology and find the aesthetic qualities matching his radical ideas. Of course, ideology and imagery in Blake should not be separated, even in case the reader wants to give his texts a purely political reading. Ideas and images form a dynamic unity in Blake, mutually shaping each other. In this paper I will make an attempt to outline how these two produce the aesthetic qualities of this early poem.

In *The French Revolution* Blake contrasts images of war with the notion of pacifism; even the king fits into the peaceful vision of the closure. Instead of decapitating him, Blake finds a place for him in a new world order. One should remember that the poem was written between 1790 and 1791, before Louis XVI lost his popularity, tried to flee the country and was eventually executed. The imagery obviously follows the biblical pattern of regaining Paradise, with former enemies finding peace and forming universal harmony. Pacifism is the ruling principle of the poem. Paris becomes a heavenly Jerusalem, where soldiers and noise have no place:

> Awful up rose the king, him the peers follow'd, they saw the courts
>   of the Palace
> Forsaken, and Paris without a soldier, silent, for the noise was gone
> up

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[*] The paper was presented at the conference *William Blake – The Prophet of Imagination* commemorating the 250th anniversary of the artist's birth, organised by the Department of English Studies, Eszterházy Károly College on 28th November 2007 in Eger.

> And follow'd the army, and the Senate in peace, sat beneath morning's
> beam. (ll. 304-306)

This restored harmony, however, has a precondition: the revolution itself. The most important formal sign of dynamic forces in the background of the static image is the anapaestic rhythm, a metric pattern very rarely used by Blake. Rising feet, particularly a combination of iambs and anapaests, often imply the dynamism of revolution and military events; one can find well-known examples in Byron and Petőfi as well as in romantic music, such as in some works by Rossini, Beethoven and Chopin. All these features demonstrate that *The French Revolution* is a characteristic representative of a major tendency in European thinking between 1760 and 1815: a trend largely determined by the idea of revolution (Bronowski 1972: 4).

Blake published *The French Revolution* as the first part of a longer poem, but he never wrote the rest of it. Whether he was really planning to add further cantos is not quite clear; one hypothesis is that advertising the later parts was the editor's idea to increase subscription. It can be read as a completed text; nevertheless, it was abandoned before Blake's death. G. E. Bentley's monograph mapping Blake's reception mentions only one reference to it in 19th-century criticism (1975: 51). There is every reason to believe that Blake himself was dissatisfied with the poem. This is also one of the very few texts that he did not publish with his own design. The complete works of Blake edited by David V. Erdman contains only three "unengraved" prophetic books; the other two are *Tiriel* and *The Four Zoas*. Nevertheless, *The French Revolution* received attention in the 20th century, since its discussion may contribute both to reading Blake's life work as a cohesive whole and to studying the literary and political features of the era in which it was written: the last decade of the 18th century.

Although the typical figures of Blake's mythology do not appear in this text, it still shows a number of characteristics that can also be discerned in his "engraved" prophetic books. The most spectacular of these is the symbolic role of nature: social events are either represented by metaphorical images of surreptitious natural phenomena (lightning, thunder, the mysterious changing of sunlight and shade) or the social and the natural become mirror images of each other. *The French Revolution* starts with a vision of "dead brood" (the word "brood" recalling the notion of contemplation, as it also does elsewhere in Blake), and finishes with an image of early morning sunbeams (natural light symbolising the rebirth of society). The imagery of nature in the poem suggests that Blake was conscious of using the aesthetic quality of the *sublime*: the visions of *The French Revolution* are sensual representations of human freedom, but this freedom also transgresses human boundaries; consequently, it evokes simultaneous anxiety and pleasure. Before discussing the manifestation of the sublime in the poem, I will briefly survey how three German philosophers of the age saw this category.

According to August Wilhelm Schlegel, the sublime is absolute or unparalleled greatness; when we perceive it, we can feel pleasure only after

overcoming our initial rejection (1980: 555). It follows that whereas we observe the beautiful with relaxed contemplation, the sublime unsettles our souls; the former is pure enjoyment, the latter is a mixed feeling (1980: 558). According to Hegel**,** "the first decisive purification of the absolute [meaning] and its express separation from the sensuous present, i.e. from the empirical individuality of external things, is to be sought in the *sublime.* Sublimity lifts the Absolute above every immediate existent and therefore brings about the liberation which, though abstract at first, is at least the foundation of the spirit" (1975: 362). As mentioned above, in Schlegel's definition the sublime means something unsettling, a quality that is constructed of controversial tendencies. Hegel suggests that the essence of these controversies, that is the structure of the sublime, can be grasped in the interplay of the external and the inner: "Sublimity presupposes the meaning in an independence in comparison with which the external must appear as merely subordinate, because the inner does not appear in it but so transcends it that nothing comes into the representation except as this transcendence and superiority" (1975: 372). In other words, Hegel concludes that in the sublime "transcendence and superiority" are primary in contrast with what is transcended. Blake's pacifism can be viewed as a political manifestation of such transcendence as an overwhelming force. The third German philosopher in this brief survey, Schiller, distinguishes between moral and immoral sublime (Szerdahelyi 1984: 124), two categories that seem to be particularly significant in Blake's poem, since these two qualities represent the two forces entering a conflict: revolution, which has morally justifiable roots, and the antirevolutionary forces, which become sublime in and by their fall.

For all the interfaces mentioned above, Blake, of course, did not know Schlegel's, Hegel's or Schiller's aesthetic views. The theoretical work in which he read about the beautiful and the sublime was Edmund Burke's highly influential *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*, first published in 1756. In this essay Burke draws a sharp dividing line between the two aesthetic qualities indicated in the title. In his view, beauty is "no creature of our reason, since it strikes us without any reference to use"; it is "some quality in bodies acting mechanically upon the human mind by the intervention of the senses" (Needham 1952: 175). The sublime, on the other hand, is based on horror, pain, danger, and threat. It has a stronger effect upon the observer, since "the idea of pain, in its highest degree, is much stronger than the highest degree of pleasure" (Needham 1952: 176-177). In Burke's interpretation, the sublime is a representation of power, not that of freedom (as beauty is). The sublime, furthermore, creates a sense of the infinite, which "has a tendency to fill the mind with that sort of delightful horror, which is the most genuine effect, and truest test of the sublime" (Needham 1952: 179). This concept of the sublime is an essential element of Blake's imagery. Even the representation of the seven towers at the beginning of the poem recalls Burke's theory, since he emphasises the importance of vertical greatness in sublimity. Burke's theory also influenced Blake's contemporaries; this explains the similarity of *The French Revolution* to some English paintings of the period.

Primarily Philip James de Loutherbourgh's pictures and (from the younger generations) John Martin and William Turner show the influence of Burke's concept of the sublime (Paley 1986: 132). One reason why Blake did not design the poem in his usual way may have been that the pictures that could have served as illustrations (viz. de Loutherbourgh's paintings) already existed.

While Blake followed in the wake of Burke's definition and discussion of the sublime in many respects, he also deviated from it: as Morton D. Paley has pointed out, he rejected the principle of obscurity (1986: 100). Burke went as far as concluding that "a great clearness helps but little towards affecting the passions, as it is in some sort an enemy to enthusiasm whatsoever" (Needham 1952: 68). Blake writes just the opposite in his *Annotations to the Works of Sir Joshua Reynolds*: "Art is Definite and Determinate […] Vision is Determinate and Perfect […] Without Minute Neatness of Execution. The Sublime cannot Exist! Grandeur of Ideas is founded on Precision of Ideas" (1982: 646).

In *The French Revolution* Blake achieves a sublime effect by transforming the historical events represented in the poem into a timeless condition, thus creating visions with "Minute Neatness of Execution". He removes the revolution from its original historical context, its causes and consequences; to use Coleridge's later phrase, this means removing the film of familiarity. In other words, he makes the historical event *apocalyptic*. Blake was not at all unique in this respect: the apocalyptic view is a basic factor of British painting and engraving between the second half of the 18th century and the mid-19th century, too. The method of transforming history into apocalypse largely determines the form of his poem as well. G. Béla Németh writes in a study that "the apocalypse as a *genre* came into being as a form of revolt or political and social rebellion. It is very likely that it was so in the age of antiquity. In recent centuries, particularly in modern art, its *direct* political character often (even usually) is pushed into the background" (1982: 1457). What we can witness in Blake's poem is that a political intention and an apocalyptic view are intertwined again.

For Blake and many of his contemporaries the revolution was an event that put their intellectual revolt into practice. It was not only a political peak, but also an aesthetic one. Using Eliot's phrase, Joseph Wittreich suggests that the revolution in France "came to be regarded as an objective correlative for the drama then playing itself out in the mind of mankind" (1988: 22). The artist obsessed with the idea of the sublime became a spectator of the revelation of history. The moment of the revolution was viewed as the end of the past and the beginning of the future, which offered both a panoramic image of disintegration and a vision of a new world (cf. Frye 1983: 136-137). This resulted in the aesthetic quality of the *apocalyptic sublime*, the golden age of which was during the revolution in France, the Napoleonic wars and "the agitation for Reform" (Paley 1986: 1). There developed two main types of the apocalyptic sublime: an abstract trend disregarding history or seeing it only as a threatening force rather than revelation (e.g. de Loutherbourgh) and a historically inspired movement

(Paley 1986: 70), which reached its highest achievement in Blake's pictures and poetry.

The apocalypse as a central subject matter and the apocalyptic as a method and quality appeared in Blake's career so early that he preceded those older painters who later became famous for their apocalyptic pictures (mainly Benjamin West and de Loutherbourgh). Blake was obsessed with the vision of divine revelation bringing history to its end and followed by the Last Judgment. This vision haunted him all his life, but, as Morton Paley has pointed out, we should distinguish between two periods: "At first Blake saw this process embodied in the revolutions of his time; later he conceived of it as acting through the artistic imagination, which he equated with the spirit of prophecy" (1986: 71). *The French Revolution*, of course, is a text from the first period. The big change for Blake came later, during the Napoleonic wars after 1800 (Bronowski 1972: 10). Similarly to many of his contemporaries, Blake also saw Napoleon as a betrayer of the revolution. When he was not able to regard and represent him as a superhuman hero any more, he turned to the original source describing the apocalypse: the Bible. This was the time when his art became even more densely biblical, mythological and esoteric than before.

The historical subject matter at least partly explains why the sublime is counterbalanced by another aesthetic quality, namely the grotesque, in *The French Revolution* – a combination that can be detected in some of Blake's apocalyptic pictures, too (Paley 1986: 185). In the poem the grotesque quality can mainly be seen in the sarcastic representation of the archbishop of Paris: he arises "in the rushing of scales and hissing of flames and rolling of sulphurous smoke" (l. 126), like a devil, and encourages the king to order his soldiers to "possess this city of rebels" (l. 155).

This polarity between the sublime and the grotesque increases the apocalyptic tone: the sublime is associated with the spirit and the kingdom of God, the grotesque with the body and human history. But the poem is not an apocalypse as a literary genre; formally speaking, it is much closer to the classic epic tradition. In 18th-century Britain Alexander Pope's translations of Homer were generally accepted examples to follow. English Classicism regarded Homer's epics as the most appropriate representation of its own spirit; as Bronowski has remarked, its function was not unlike that of the *Encyclopedia* in France some decades later (1972: 8-9). Although later in his career Blake proved to be the most merciless destroyer of this concept, in 1790 he was only half way between respecting Pope's ideal of "copying" the ancient masters and creating his own rules. *The French Revolution* starts *in medias res*, and it can be read as the enumeration as it would appear in a longer epic: the author introduces the main characters one by one. (It will be remembered that the text was advertised as the first part of a long poem.) What still distinguishes it from the conventional epic is that its subject matter is a contemporary event, and its major function is to represent the poet's radical political views.

Blake started writing his more famous book, *The Marriage of Heaven and Hell*, in 1789, and probably completed it in 1790. *The Marriage* and *The French*

Revolution contain similar ideas. The well-known suggestion of the former is that "Heaven and Hell are born together": the passive goodness of Heaven can only become active if the demonic forces of Hell impregnate it. Although it would be a mistake to read *The French Revolution* as a strict analogy of this Swedenborgian thesis, it also implies that Heaven and Hell, the good and the evil are born together. Thus, this poem is also an example of rejecting 18th-century rationalism and the Calvinist doctrine of predestination – as so many other texts by Blake are. *The Marriage of Heaven and Hell*, as David Erdman puts it, "mocks those who can accept a spiritual apocalypse but are terrified at a resurrection of the body of society itself" (1954: 163). *The French Revolution*, on the other hand, represents a social apocalypse coming into being. When France was proclaimed a republic in spite of the antirevolutionary armies threatening to invade the country, Blake celebrated this event "as a victory for the powers of truth, a dawn of enlightenment" (Davis 1977: 58). He wrote a prophetic hymn of triumph entitled "A Song of Liberty", which eventually became the closure of *The Marriage of Heaven and Hell*. The birth of liberty means the defeat of Urizen, the jealous god at the level of mythology, and the destruction of the lion and the wolf (the emblems of Austria and Prussia) at the level of historical allegory (Davis 1977: 58).

The Marriage of Heaven Hell is an anticipation of later prophetic books in all respects, whereas *The French Revolution* remained a unique experiment in Blake's life work. It would require a study in its own right to discuss how actual historical personalities and events are reflected in the poem, how these anticipate Blake's complicated mythology, and how this text compares with the well-known political essays of the same period, mainly Edmund Burke's *Reflections on the Revolution in France* and Thomas Paine's *Rights of Man*. In this paper I have surveyed its most important poetic and aesthetic features. To conclude, the artistic force of *The French Revolution* is based on the tension between the historical subject matter and its apocalyptic representation. But this is also its limitation as the reader cannot fully suspend his/her disbelief while reading the poem. It lacks both the documentary power of chronicling history and an elaborate mythological system that could recreate the timeless condition of the apocalypse. For all its merits, it proved to be a dead end, but – as dead ends often do – it contributed to the later development of Blake's art.

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A Russian Symbolist Novel in Translation: A Case Study of Andrey Bely's *Серебряный голубь*[1]

Angelika Reichmann

Probably there is no need to introduce Andrey Bely (1880-1934) to any reader even superficially acquainted with 20th century Russian prose and poetry: He was an outstanding Symbolist poet, a major theoretician of the movement, a forerunner of Russian Formalists in his critical writings – and most importantly, he is remembered as an innovator of the novel form whose significance in Russian Literature is comparable only to that of James Joyce in English Modernism. While his major novel, *Petersburg* (*Петербург*, 1913) is subject to universal praise, his first experiment with the novel form, *The Silver Dove* (*Серебряный голубь*, 1909) does not seem to have such an undisputed place in the Bely canon. Though it is arguably the first Russian Symbolist novel, and therefore its importance should not be underestimated either in the context of Bely's oeuvre or in the history of Russian Symbolism, its critical assessment – for various reasons – has been rather uneven both in Russia and abroad. As far as Russia is concerned, it is a direct consequence of the political implications of the novel: a story, which follows the "immersion" of a Russian intellectual, a Symbolist poet, in the life of sectarian Russian peasants allied with communists and ends in his ritual murder by the same people, obviously could not even be published in the Soviet Era – let alone discussed in detail objectively.

Since the collapse of the communist regime, however, the novel has seen several editions and has been subject to much criticism. Testifying to the actuality of the novel, Aleksandr Etkind, a leading figure of Russian Postmodernist thought, has even claimed that "it is easier to comprehend the duality of the text [of *Серебряный голубь*] relying on the critical experience related to the ideas of deconstruction than on the models of Realism and Symbolism" (Эткинд 400)[2]. It goes without saying, that the above-mentioned political reason must have been an important factor in the rather general neglect

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[2] All translations from non-English sources are mine – A. R.

the novel has suffered in Hungarian literary criticism. Since its first and only Hungarian translation by István Peterdi (1888-1944), published in 1926 with the title *Az ezüst galamb*, the novel has been largely forgotten: it did not receive any critical response, and has not been retranslated. In current histories of Hungarian literature Bely's name, let alone his first novel, is not mentioned as a shaping influence on any Hungarian author[3]. In contrast, in the West the novel was published in reprint editions of the original Russian version and has been translated into many languages, among them English; once in 1974 (Elsworth, "Note" 26) and more recently in 2000 by John Elsworth.

The present study aims at discovering the translational factors behind the dissimilarities of the novel's fate in the two target literatures by comparing the Hungarian and English versions of *Серебряный голубь* mentioned above. The two texts present absolutely different solutions for the extremely complicated task the translation of *Серебряный голубь* – a narrative written in often rhythmic ornamental prose on a populist theme and told by an ever-changing, most versatile narrative voice based on Gogolian skaz – poses. Apart from the source text there is no feature the two versions seem to share – and even that appears to be doubtful sometimes. After a brief introduction of the dominant stylistic features of the original text the analysis focuses on the factors that might have made the translators opt for such utterly different approaches, namely, it explores the role of the literary system and translational norms of the target literature and of the translators' personal qualities. It goes on to highlight the qualitative differences between the two translations through the analysis of a short excerpt from the novel in its Hungarian and English versions. On the one hand, the translations prove to be inevitable products of their literary and cultural environment, and on the other it becomes clear why Bely's novel in one case has not particularly influenced that very environment, while in the other it has its modest but indisputably allotted place in it. Peterdi's translation, which is unable to present Bely's novel as a work of outstanding artistic quality, is probably a major cause of its failure to enter Hungarian literary and critical consciousness. The very existence of Elsworth's more successful translation is evidence to the contrary in the case of English literature, let alone the fact that Bely's novel now, almost a hundred years after its first publication, is still present on the English-American book market – even if it is targeted at a very particular readership.

Серебряный голубь: Unique Style Parade in Rhythmic Ornamental Prose

Since the first step of translation is an analysis of the source text (Popovič 57-58), it is worth giving an overview of the fundamental stylistic features of *Серебряный голубь*. The first and most conspicuous quality of the novel is the

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[3] Cf. Szabolcsi Miklós, (ed.), *A magyar irodalom története,* Vol. 6 (Budapest, Akadémiai Kiadó, 1966) and Szegedy-Maszák Mihály and Veres András, (eds.), *A magyar irodalom történetei,* Vol. III (Budapest, Gondolat Kiadó, 2007).

stylistic variety it presents: telling a story of the people and the intelligentsia through various forms of skaz supplies an opportunity for the use of numerous registers within the Russian language both in the characters' and the narrators' speech. Primarily in narration the delicate shifts between these sociolects are hardly ever explicitly marked (Elsworth, "Introduction" 21). The tone of the different narrative voices and their stylistic reminiscences, however, are central features of the poetics of the novel and therefore cannot be ignored in its interpretation and must not be neutralised in its translation. For this reason the translator's ability to keep the different stylistic layers separate in the novel is a marker of successful translation. The second central characteristic stylistic feature of the novel is the use of – often rhythmic – ornamental prose, which locates the entire text on the borderline between prose and verse, and therefore leads to the emergence of translational problems fundamentally characteristic for the translation of poetry rather than fiction.

The variety of the characters' speech represents a translational problem which is related to the use of both regional and social dialects. John Elsworth rightly claims that though their speech "does not contain any consistent regional character", Bely's peasants obviously cannot and do not speak the Russian literary language, their conversations "contain much regional and substandard usage" ("Note" 28). Thus folklore images and proverbs, grammatically incorrect collocations, folk etymologies, dialectical phrases, "misheard" foreign words and verbatim representations of spoken forms defying the norms of pronunciation for standard Russian are equally characteristic features of their style. In addition, the novel represents a cross-section of rural society, including peasants, the local priest and teacher, small-town clerks, communist agitators, wealthy merchants, aristocrats, and the representative of Russian intelligentsia – the classical philologist cum Symbolist poet protagonist. The speech of aristocratic characters with its (over)sophistication and markedly foreign flavour poses just as effective a counterpoint to peasant talk as the collection of Symbolist clichés suffusing the poet's elocutions.

In comparison with the manifold but relatively obvious stylistic variety outlined above, narration represents a much more complex problem area. It is probably the most debated aspect of the poetics of *Серебряный голубь*, as no consensus has yet been reached even about the number of the narrators/narrative voices. Lavrov's most sophisticated analysis of this issue might serve as a point of reference for outlining the translational difficulties it causes. Following the traditions of Bely criticism, he also traces the origins of the narrative technique applied in the novel to Gogolian skaz – a way of story-telling which implies the use of a "narratorial mask", a fictitious narrator distanced from the author, who often has only limited narrative competence and is therefore unreliable, who is often markedly below the implied author in social rank and intelligence, and who has a distinct style evoking oral story-telling and folk tradition (cf. Karancsy 131-132). Lavrov distinguishes three such "narratorial masks" in *Серебряный голубь,* which represent the voice of the communities associated with the three locations of the action: a village, a small town and an aristocratic

mansion. However, he also adds a fourth, impersonal narrative voice to the list, which is closest to the "authorial" voice and which is diffused in the entire text of the novel. Its appearance is most obvious in the numerous lyrical-pathetic mythic digressions (Лавров 278-285). Consequently, the narrative voices can be placed along a scale of four levels: in their hierarchy the stylisation of popular-anecdotic story-telling occupies the lowest position, whereas the euphonic, sometimes even rhythmic language of Symbolist prose and poetry with its unbelievably dense imagery takes the highest. The two other layers by and large fall within the boundaries of Russian literary language.

These registers are dramatically different in their tone and consequently in their effect on the reader. In skaz the narrator's limited narrative competence and intelligence give rise to a marked distance[4] between his voice and the implied author's position – in other words, its use is a source of irony. This distance, however, is not the same in the four narrators' case in *Серебряный голубь*: while the village story-teller unconsciously becomes an object of the reader's irony because of his limited understanding of the events he is trying to tell and interpret, the small-town chronicler clearly satirises stale rural life and consciously uses irony to voice his criticism. As opposed to these, the impersonal narrator's lyrical digressions are dominated by a pathetic tone. While irony implies the reader's critical distance from the narrator's opinions, pathos, on the contrary, calls for empathy and an acceptance of the narrator's interpretation of the events. A similar effect is reached when the same impersonal narrative voice becomes inseparable from a character's voice in free indirect speech, thereby creating a text which is often subject to interpretation rather in terms of the stream-of-consciousness novel than in terms of classical prose writing (cf. Karancsy 131-138).

The narrative voices are different not only with respect to their register, tone and effect, but also concerning their allusiveness: each of them consciously and distinctly evokes one particular Russian writer. As Lavrov points out, the three narrators of skaz create texts clearly reminiscent of Gogol, Dostoevsky and Leskov, respectively (Лавров 278-285). The impersonal narrator's style, however, draws heavily on Bely's own poetry and essays, including their motifs and tropes as well as their ideas[5]. Therefore in *Серебряный голубь* the very

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[4] Cf. the varying of "epic distance" in Bely's novels in Szilárd Léna, *Andrej Belij és az orosz szimbolista regény poétikája* (Budapest, Széphalom Könyvműhely, 2001), 80-81.

[5] The analysis of intertextual relationships between Bely's poetic, essayistic and prosaic texts is a popular research area. Cf. the parallels of Bely's early poetry and *Серебряный голубь* in Каталин Сёке, "Усадьба Гуголево – Символистская трактовка дворянской культуры в романе Андрея Белого *Серебряный голубь,*" *Научные издания Московского Венгерского Колледжа* I (2001), 200. The treatment of Bely's essay "Луг зелёный" as an intertext of *Серебряный голубь* is a commonplace in Bely criticism, e.g. М. Козьменко, "Автор и герой повести *Серебряный голубь,*" Андрей Белый, *Серебряный голубь* (Москва, Художественная литература, 1989), 12-15. A similar relationship between the novel and the essay "Священные цвета" is just as well supported, cf. Ангелика Рейхманн, "Профанированные 'Священные цвета' – *Сер(ебрян)ый голубь* Андрея Белого," *Slavica* XXVIII (1997), 117-133.

style of the different narrative voices represents a device which is most often lost in translation – that of allusion, an intracultural reminiscence (Popovič 27).

In addition to these features, *Серебряный голубь* is also obviously written in ornamental prose[6]. Ornamental prose, as a typically Modernist form of fiction, calls readers' attention to its own textual nature: pushing the elements of plot into the background, it is structured around leitmotifs, which are highlighted and connected with poetic devices rather unusual in prose, so as to achieve "the widest possible range of polysemy" (Szilárd, „Орнаментальность/Орнамен-тализм" 70-71). As László Karancsy points out, the "lyrical-emotional-metaphorical" structure of ornamental prose is strikingly similar to the montage-like text of stream-of-consciousness novels based on free association – in fact, there is a fairly easy transition from one technique to the other (Karancsy 132-134). In ornamental prose the musical aspects of the text (repetitions and variations) play an extremely important role in connecting images and tropes and highlighting their various semantic aspects. This insistence on musicality, in its turn, often results in rhythmic prose sections. From a translational perspective, therefore, the ornamental and often rhythmic prose of *Серебряный голубь* is at the crossroads of prose and poetry. Consequently, in addition to the problem areas outlined above it also raises another set of translational dilemmas which are normally more typical for the translation of poems than prose texts.

Tradition, the "Place" of Translated Texts and the Translator's Personality

Before analysing Peterdi's and Elsworth's translated texts, let me mention some features which are related simply to their age, and therefore are not examined in detail. Then I will proceed to focus on three fundamental shaping factors of the translators' individual approaches: the literary and translational traditions of the target cultures and the translators' personal features. A closer study of these three fields proves that the two translators' choice of diametrically opposed strategies was in fact an inevitable necessity and also foreshadows the dominant features of the Hungarian and English versions – texts unavoidably "written into" the literary and translational traditions of the target cultures and into the personal discourse of the individual translators.

Peterdi's 1926 version, for several objective reasons, seems to prove the rule that translated texts lose their actuality much more quickly than the original works (Popovič 165), while Elsworth's text, published in 2000, is obviously in a much more advantageous position from this respect. Firstly, Peterdi could not even use a reliable Russian-Hungarian dictionary, let alone a dictionary of Russian dialects. Relying on his own resources, he made up segments where he did not understand the original text – there is no point even in asking the question how (in)adequate his translation is in the literal sense of the word. Secondly, at the turn of the century the norms of transcribing and/or translating

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[6] Cf. "Andrey Bely's prose, […] is the offspring of his poetry and […] begins with the 'pure' ornamentality of *Серебряный голубь*" (Karancsy 131).

Russian names (forenames, patronymics and surnames) were not yet set, and for today's readers Peterdi's inconsistent practice – a mixture of transcription and (mis)translation – looks especially outdated and disturbing. Thirdly, for historical reasons the number of Russian loan words in Hungarian has dramatically increased since the end of WWII, consequently, some of Peterdi's translations and circumlocutions for Russian terms seem to be examples of unnecessary garrulousness today. In addition, they deprive the text form a part of its "couleur locale", since the Hungarian explanations-translations do not evoke the same atmosphere as the words of recognisably Russian origin would. Elsworth's translation, on the contrary, has all the advantages of "freshness" and contemporariness. These differences, however, result rather from the time which has elapsed since the publication of Peterdi's work, than from the two translators' different readings and translating strategies.

There are three factors, however, which must have played a crucial role in shaping the latter. First of all, the literary systems of the two target cultures were in fundamentally different situations at the moment *Серебряный голубь* was translated. According to Itamar Even-Zohar, translated literature can take either a "central" or a "peripheral position" in the literary "polysystem" of the target literature, depending on the actual situation of the latter. This relative position has a definitive impact not only on the selection of works to be translated, but also on the translator's basic strategy and the potential fate of the translated text. Translated literature can "maintain a central position" in "young" or "peripheral" literatures, or in any literature "in a literary vacuum". In such cases highly innovative works are chosen for translation, in fact, translated literature becomes the scene for introducing new techniques and models in the target literature. Translation, therefore, is more "adequate" in these instances; it often strives to convey the formal innovations of the source text even by breaking the conventions of the target literature. These innovations, in their turn, can either become organic parts of the target literature, or can prove to be indigestibly iconoclastic and revolutionary for it and be consequently rejected. In literatures maintaining a central position, on the contrary, translated literature is pushed to the periphery. It often becomes "a major factor of conservatism", since it applies rather outdated models and for this reason it does not fundamentally shape the target literature – it even loses touch with it occasionally. "Adequacy" and "equivalence" are of secondary importance for the translator, who relies on already existing models in the target literature for creating his or her text (Even-Zohar 200-203).

The situation of the Hungarian "literary polysystem" in the 1920s predestined Peterdi's translation to be an "adequate" rendering of Bely's technical innovations in *Серебряный голубь* – even at the cost of breaking the rules of the Hungarian literary language, or Hungarian language, for that matter. Hungarian literature, being the literature of a small nation, is par excellence "peripheral" (Even-Zohar 201). In addition, in the 1920s it suffered a minor crisis after the heyday of the "first generation of the *Nyugat*" – a group of Symbolist and Post-Symbolist writers, mostly poets, associated with the

groundbreaking literary journal *Nyugat*, launched in 1908 – mostly palpable in fiction[7]. The contemporaries, for example Antal Szerb, himself a writer at the beginning of his career in the 1920s, experienced the decade as a period devoid of innovation and new ideas (Szerb 497). Consequently, the claim that translated literature has always been a major source of inspiration and innovation in Hungarian literature seems to be especially true for this decade: in the chronology of a recently published history of Hungarian literature the year 1923 is actually marked by the publication of a translated volume, Baudelaire's *Les Fleurs du mal* (Józan 54). A series of publications related to Russian literature and associated with the prestigious circle of the *Nyugat* around 1926 testify to the fact that this heightened interest in translated literature included Russian authors, as well[8]. Bely's text relying on Symbolist aesthetics could have been an innovative force in Hungarian literature not only because of its "peripheral" position and the minor "crisis" it was going through at the time, but also because of the unique nature of the Symbolist novel. Though Symbolism was a flourishing trend in Hungarian poetry after the turn of the century – in fact, it was only the near past for Peterdi – unlike Russian Symbolism, it did not produce novels wholly shaped along Symbolist principles[9]. The production of such works is actually a specific feature of Russian Symbolism (Szilárd, "A szimbolizmus és a vele határos jelenségek" 198) and its parallels can only be found in English and French stream-of-consciousness novels. All of these factors might have urged Peterdi to convey the formal experimentations of *Серебряный голубь* as "literally" as possible.

Elsworth's situation from this respect was exactly the opposite in 2000. He translated *Серебряный голубь* into the language of a "central" literature and its "innovative power" was simply out of the question in the Postmodernist era: on the one hand, the groundbreaking formal innovations of the Russian Symbolist novel appeared as authentic developments in the English Modernist tradition, and on the other hand, Postmodernist fiction with its obviously heavy reliance on Modernist literature has also tried to get "beyond" its models and devices. Thus, though there was no "Symbolist movement proper" in English Literature

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[7] Cf. the works in the focus of attention for the decade between 1920 and 1930 in the recent history of Hungarian literature edited by Mihály Szegedy-Maszák and András Veres: Kassák, as the representative of Hungarian Avante-gard poetry and probably the most important innovator at that time, features in two articles written about this period (Szegedy-Maszák—Veres 25-36; 113-124), while there is only one novel, Kosztolányi's *Pacsirta*, which deserves the editors' attention in the first decade after WWI (Szegedy-Maszák—Veres 96-107).

[8] Cf. Laziczius Gyula, "Bonkáló Sándor könyve – Az orosz irodalomról," *Nyugat* 14 (1926) – a review on Bonkáló's recently published and rather overdue history of Russian literature; Bonkáló Sándor, "Orosz elbeszélők," *Nyugat* 26 (1926) – a review on a recently published six-volume series of Russian short fiction, including Leskov, a master of skaz and ornamental prose; Pilnják "Ezer év," *Nyugat* 16 (1926) – a short story by Piln'ak, another author associated with ornamental prose; Bonkáló Sándor, "Az orosz forradalom írói," *Nyugat* 16 (1926) – an appreciation of contemporary Russian writers, among them Piln'ak.

[9] Cf. "In Hungarian short fiction at the turn of the century there was not formed such a great variety of Symbolist prose genres as in France or Russia" (Dobos 127).

(Bradbury and McFarlane 31), the Joycean and especially the Woolfian novel is clearly shaped along "broadly Symbolist aesthetics" (Bradbury and McFarlane 29). Post-war English writers, like Lawrence Durrell, Doris Lessing or John Fowles, for that matter, carry on the same tradition, while they also rewrite it from a Postmodernist viewpoint and discredit the metaphysically interpreted Symbol – call it epiphany or a "moment of being" – at the core of Symbolist aesthetics. As a result, the relatively "peripheral" position held by translations of Russian Symbolist literature in the English "literary polysystem" must have urged Elsworth to comply with the existing norms and conventions of English literature, and therefore formulate a "less adequate" translation of Bely's novel.

Secondly, the two translators could rely on fundamentally different translational traditions. Gideon Toury convincingly demonstrates in his study that translation is a "norm-governed activity" – a process regulated by a number of rules constituting the actual system of translational norms and the translational tradition of a given literature – in several respects. Among them, two seem to be highly relevant in the case of *Серебряный голубь*. At the very start, the prioritisation of the norms of the source language/literature or the target language/literature is governed by the so-called "initial norm": if the translator opts for the former, the result is a more "adequate" translation, whereas in the latter case more shifts are introduced into the translated text in comparison with the source text (Toury 207-208). Consequently, this decision directly influences the choices made later, during the very process of translation, which are regulated by so-called "operational norms" (Toury 207-209). Concerning these choices, Peterdi's situation was rather paradoxical: the contemporary Hungarian translational tradition advocated two contradictory principles as far as the initial norm and the operational norms are concerned: it required both adequacy and the creation of a literary work of art in its own right in translation. As Ildikó Józan states in a recent article, in the 1910s and 1920s "a change of paradigms" took place with relation to translation in Hungarian literature, a procedure which practically ended by 1923 and whose results have dominated our notions of the place and norms of translation in Hungarian culture ever since. "Adequacy of form and content" became the fundamental criteria of translation (Józan 52-53), with the simultaneous requirement of obvious "literariness", the creation of an artefact on a level with authentic creative texts (Józan 66). This "change of paradigms" was carried out in theory and equally importantly in practice by the first generation of *Nyugat* (Józan 53) – the very journal Peterdi himself, as a minor poet, was also associated with ("Peterdi István"). He was immersed in a translational tradition which had just been formulated on the basis of translational practice predominantly concerned with poetry, what is more, with poetry preceding the innovations and "textual play" of Avant-garde/Modernist works (Józan 61). It held that everything written in verse could be translated into Hungarian as such and thus unallegedly prioritised form and the translation of poetry as an "art" in comparison with the "lay" translation of fiction (Somlyó 102-146). It also included a "preference for emotional and musical elements even at the cost of inadequacy in content" (Tellér 205). Thus, the current

translational practice also urged Peterdi to produce an adequate translation, which would probably highlight the formal innovations and poetic quality of the original text – the only question was whether it would be a work of art in Hungarian, as well. Elsworth, on the contrary, faced much lower expectations. The French-English translational tradition does not make the adequate translation of formal features a norm, moreover, even the prose translation of poetry has its own distinct tradition (Somlyó 140). Strengthening the effect of the fact that English literature maintains a "central" position, this translational tradition legitimises a "less adequate" translation, in which the norms of the target language and literature are prioritised.

And last but not least, the translators' personal traits and individual readings might have had rather dissimilar effects on their strategies – especially if one takes into consideration the fact that translated texts "are often written into the translators' own discourse" (Somlyó 135). Peterdi was not simply an acknowledged translator of classical Russian prose, who became acquainted with the language and the culture while he was a prisoner of war for seven years in Russia ("Peterdi István"), but also a poet – a writer of mostly laconic love poems in free verse[10]. His poetic language is rather close to prose and often devoid of tropes, and he usually relies for effect on the power of controlled emotions, as his few poems sporadically published in *Nyugat* clearly demonstrate[11]. Equally scarcely, he also brought out reviews and essays, whose prose text is characterised by long, sometimes boundless sentences, which are often divided into smaller units by semicolons – occasionally rather to confuse than help readers[12]. His familiarity with the Russian classical tradition and his poetic ambitions foreshadow a reading of Bely's text which is equally sensitive to its allusive nature and its poetic qualities. The reading, however, which Peterdi outlines in his introduction for the Hungarian translation, only partly justifies these expectations. While he fails to notice how much *Серебряный голубь* is rooted in the Russian classical tradition, he, like a true poet and translator of *Nyugat,* focuses on the "lyrical" qualities of the novel and – probably under the impact of the just emerging trend of "new populism" in Hungarian literature (Szerb 497) – highlights its concern with the people and the folk tradition (Peterdi v-vi). This reading suggests a translational strategy which would be mostly concerned with conveying these particular formal and stylistic qualities of the source text to Hungarian readers.

As opposed to Peterdi, the poet-translator, Elsworth is just another translator in the long line of philologists trying their hand at literature, so common in the French-English tradition (Somlyó 140). As a researcher, he specialises in Russian literature and has devoted decades to studying Bely's art –

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[10] Cf. Komlós Aladár, "A hallgatag költő," *Nyugat* 11 (1926).

[11] To mention only a few examples, cf. the poems published at about the time he translated Bely's novel: "Találkozás," *Nyugat* 15-16 (1923); "Rövid ima," *Nyugat* 3 (1924); "Panasz," *Nyugat* 8 (1926); "Tanítás," *Nyugat* 1 (1927).

[12] Cf. "Bevezetés," Andrej Belij, *Az ezüst galamb,* trans. Peterdi István (Budapest, Genius, 1926), v-viii; "Füst Milánról," *Nyugat* 3 (1934).

producing, among others, a distinguished monograph on the Russian author[13].
His interpretation of the novel, outlined in his professional introduction to the
volume, is the accumulation of several years of related research. Consequently,
apart from the two features emphasised by Peterdi, he also identifies the
allusiveness, ornamentality and stylistic variety of the source text with
professional accuracy ("Introduction" 20-21). Just like Peterdi, he also
recognises the significance of the acoustic elements in the text, but immediately
gives up any hope of rendering them – with the exception of some occasional
coincidences – in English ("A Note" 27-28). And just like Peterdi, he recognises
the stylistic consequences of Bely's thematic concern, but following current
translational norms (cf. Popovič 186), he does not intend to convey the diverse
Russian dialects and sociolects of the source text through the use of British, or
even American regional versions of English. While Elsworth's interpretation
foreshadows a more "balanced" translation, which does not prioritise one or two
features of the source text, it also promises a kind of "prose translation" of
Bely's highly poetical ornamental prose.

     In conclusion, a study of the two different literary and translational
traditions and a glimpse at the two translators' personal qualities clearly outline
their potential motives behind choosing diametrically opposed strategies. On the
one hand, Peterdi was probably encouraged to produce a more "adequate" – that
is, formally adequate, therefore iconoclastic, innovative and unconventional –
text by all three factors. He was equally expected to produce literature proper,
however. The major question is whether his individual talent is sufficient to
"reproduce" the highly poetic work of a first rate prose-writer on the same
artistic level? Elsworth, on the other hand, was not forced into the position of a
literary innovator by any of the three factors mentioned above. Even if he had
been, the century which has passed since Bely wrote *Серебряный голубь* and
which has established his position among the most outstanding European
Modernist writers, would have suggested that he should think twice before he
pretends to that role. Readers can expect him to opt for a less ambitious solution
and produce a text which is adequate in content but follows the patterns of the
target language and literature rather than those of the source.

The Source Text and its Translations

Let me demonstrate the consequences of these two diametrically opposed
approaches to the Russian Symbolist text with a comparative analysis of roughly
the first paragraph of the novel in the source text and in the Hungarian and
Russian versions.

> Ещё, и ещё в синюю бездну дня, полную жарких, жестоких блесков,
> кинула зычные клики целебеевкая колокольня. Туда и сюда заёрзали в

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[13] Cf. J. D. Elsworth, *Andrey Bely: A Critical Study of the Novels* (Cambridge, Cambridge UP,
    1983).

воздухе над нею стрижи. А душный от благовонья Троицын день обсыпал кусты лёгкими, розовыми шиповниками. И жар душил грудь; в жаре стекленели стрекозиные крылья над прудом, взлетали в жар в синюю бездну дня, – туда, в голубой покой пустынь. Потным рукавом усердно размазывал на лице пыль распаренный сельчанин, тащась на колокольню раскачать медный язык колокола, пропотеть и поусердствовать во славу Божью. И ещё, и ещё клинькала в синюю бездну дня целебеевская колокольня; и юлили над ней, и писали, повизгивая, восьмёрки стрижи.
Славное село Целебеево, подгородное; средь холмов оно да лугов […]. (Белый, *Серебряный голубь* 158-159)

In a "literal" translation the excerpt reads as follows:

Again and again, into the blue abyss of the day, full of hot and cruel brilliance, the Tselebeyevo bell-tower cast its brazen cries. The martins fretted about in the air above it. And stifling, scent-laden Whit Sunday had sprinkled the bushes with light pink briar-roses. The heat lay heavy on the chest; in the heat dragonfly wings glazed above the pond, soared into the heat of the day's blue abyss – there, into the light blue serenity of the void. With his sweat-soaked sleeve, a perspiring villager zealously smeared dust over his face, as he dragged himself along to the bell-tower to swing the bell's bronze clapper and sweat and toil to the glory of God. And again and again the Tselebeyevo bell-tower tinkled into the blue abyss of the day; and above it the martins darted and traced, with shrill cries, figures of eight.
It's a fine village, Tselebeyevo, not far from the town, among hills and meadows […].

As far as the stylistic variety of *Серебряный голубь* is concerned, on the one hand, this excerpt proves to be formulated by the impersonal narrative voice evoking Bely's style in his lyrical and essayistic texts, and on the other it is an example for the delicate transition between the different "narratorial masks" and styles in the novel. Firstly, this highly ornamental section with its often rhythmic segments is reminiscent of the style of Symbolist poetry in general, more concretely of Bely's own lyrical essay, "Луг зелёный" (Белый, *Символизм как миропонимание* 328-334). The densely metaphorical style with its pathetic tone, the musicality of the text, and the imagery of the "blue abyss" of the sky with the martins diving into it all point to this intertext. Accordingly, there is practically no dialectical phrase or expression in the excerpt which would evoke the folk tradition. However, there is a new coinage in it, the verb "клинькать", which is a typical example of Bely's fascination with both onomatopoeic words and musicality. Secondly, there is a sentence in the middle of the paragraph which already foreshadows the anecdotic story-telling of the village narrator clearly appearing at the beginning of the second paragraph. The sentence describing the perspiring villager breaks both the row of sophisticated images and the pathetic tone associated with the narrator's style: while the vulgar sweating of the peasant has nothing to do with the metaphysical depth of the "blue abyss", the use of a phrase from a religious context, "sweat and toil to the glory of God",

clearly introduces ironic distance here. The naïve, literal reading of the religious cliché paves the way for the introduction of a narrator with obviously limited narrative competence – a narrator, who clearly appears in the first line of the following paragraph and who thinks the world of himself and the dusty little village of Tselebeyevo in the middle of nowhere.

In addition, the excerpt obviously shows the most important characteristic features of ornamental prose: it is structured around leitmotifs, which emerge from the combination of dense imagery and musical effects to highlight tropes. Which are the most important leitmotifs of this section? Practically all the images it contains, from the "blue abyss" through the martins and the bell-tower to the untranslatable reference to the Holy Trinity in the name of the holiday and the imagery of writing and reading. This, of course, becomes clear only in the context of the entire novel, where leitmotifs function through recurrent images, which acquire an increasing number of figurative meanings as they keep reappearing in different textual environments, finally to be revealed as symbols with a potentially infinite number of meanings. Hence the great number of tropes in this segment, as well: there are metaphors ("стекленели стрекозиные крылья"), personifications ("кинула зычные клики", "Троицын день обсыпал"), even a synaesthesia ("голубой покой пустынь") in it.

These images, in their turn, are accompanied by a number of acoustic effects[14] which have a dual function. They both create a text which defies the norms of prose writing, consequently slowing down the reading procedure and drawing readers' attention to the text and its motifs rather than encouraging "reading for the plot", and lead the reader away from the content of the words and toward their melody and euphony. In the excerpt quoted above there are several rhythmic elements which slow down reading and call attention to the leitmotifs. Bely uses a great number of inversions, brings the subject into focus by placing it surprisingly at the end of the sentence and formulates long and complicated sentences divided into smaller units by emphatic caesuras indicated by semicolons[15]. At the same time, the text is incredibly melodious: there are several alliterations ("жарких, жестоких", "кинула зычные клики целебеевкая колокольня"), rhyming endings ("лёгкими, розовыми шиповниками") and a poem-like repetitive rhythm resulting from the often strictly parallel structure of clauses in the passage. Therefore, the caesura and sudden change of rhythm in the structural and emotional centre of the paragraph, before the expression "туда, в голубой покой пустынь", is even more effective in giving special emphasis to the phrase. The whole paragraph seems to be carefully structured around this centre because it is directly preceded by the phrase "в синюю бездну дня", which is repeated altogether three times in this

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[14] Maria Carlson actually speaks of the "acoustic-semantic complex" of motifs in the novel, cf. *"The Silver Dove," Andrey Bely – Spirit of Symbolism,* ed. John E. Malmstad (Ithaca and London, Cornell UP, 1987), 68-73.

[15] Janecek claims that these structural elements are Bely's favourite devices in creating the often rhythmic text of *Серебряный голубь* (93).

short passage: once in the first sentence, once in the last to form a frame, and once again, in the middle of the paragraph. Consequently, the "simple" description of a hot summer day proves to be a typical example of ornamental prose, a carefully structured text with a poem-like melody, terseness and figurativeness, without any superfluous words.

Az ezüst galamb

And now let us see Peterdi's version of the same excerpt:

> És szórta és szórta a levegő végtelen kékjébe, a nehéz kegyetlen szikrázó ragyogásba a hívó szavát a celebéjevói templom harangos tornya. Cikázott, szállt fölötte a fecske. A jó illatokkal kábító pünkösd napja pedig meghintette mindenfelé a bokrot rózsaszínű vadrózsapihével. És hőség füllesztette a mellet, fénylett, mint az üveg, a szitakötő szárnya a tó felett, elvillant, fel a ragyogó mennyei kékbe, eltűnt a nagy mennyei pusztaságba. Izzadt tenyerével törölte gyöngyöző homlokát a buzgó falubéli, amint kapaszkodott fel a toronyba, megkongatni a harang ércnyelvét, megizzadni, megerőlködni az Úr dicsőségére. És szórta, szórta szép csengését a kék végtelenbe a celebéjevói harangos torony és cikázott, csicsergett, ujjongott felette a fecske, négy kergetőző fecskepár.
> Híres szép falu Celebéjevo, majdnem város; csupa szép halom körülötte; meg rét… (Belij 1)

As far as the ornamentality of *Серебряный голубь* is concerned, the translator's strategy includes the prioritisation of the lyrical qualities of the novel – equated primarily with its acoustic features – as opposed to its structuring leitmotifs. Peterdi reads Bely's text as poetry created through the music of words. Therefore, in his version practically all the musical elements of ornamental prose can be found, among them the unusual structuring of sentences, rhythmic effects, exact and modified repetitions and caesuras, even the tendency for new coinages, but somehow "l'art pour l'art", for their own sake, without a clear-cut sense of function and purpose. Probably because he found it almost impossible to render some aspects of the musicality of the text, such as alliterations or rhyming endings, in Hungarian, he applied a traditional translational practice and amplified the translatable aspects (Tellér 204-205) – unfortunately, he even exaggerated them. He often translates Bely's unusual sentence structures, complete with inversions, clauses of purpose expressed with infinitives, parallel clauses and multiple semicolons, literally. What is more, he increases their number in comparison with the source text. Even Hungarian, a free word order language, seems to revolt against such usage, which, by the way, seems to be reminiscent of Peterdi's own prose style. Bely's functional repetitions sometimes turn into garrulousness in Peterdi's text, for example when he uses instead of the original two verbs three in "cikázott, csicsergett, ujjongott"– none of which really convey the meaning and atmosphere of the source text. Sometimes, in complete contrast, he does not repeat what he should, even if it would not break the norms of standard Hungarian usage. For instance, the partial

repetitions of the word-pairs усердно–поусердствовать and потным–пропотеть are completely lost in the Hungarian text, though they are an important source of the ironic-mocking overtone of narration at this point. Another type of repetition, rhythm, is so important for him, that for its sake he even eliminates the emphatic functional caesura in the centre of the passage. Bely does not use new coinages for their own sake, either: his "клинькала" in the last sentence of the paragraph is both an onomatopoeic word and a modified repetition of the noun "клики" in the first line, as opposed to Peterdi's "harangos torony", which is simply a redundancy. He occasionally seems to forget that what with his new coinages, Bely's text is ultimately still in Russian, or at least in a human language, for example when he creates the word "megerőlködni".

As opposed to the exaggerated musicality of the text, tropes, which also serve the highlighting of leitmotifs, are somewhat pushed into the background in Peterdi's version. This is the field where the limits of Peterdi's talent become most obvious: just like in his free verse, he also finds it extremely difficult to come up with fully fledged figures of speech here. Consequently, he substitutes metaphors with similes and circumlocutions, or figures which convey different connotations from the source text. Thus, the metaphor "стекленели" turns into the simile "fénylett, mint az üveg", another metaphor, "писали […] восьмёрки стрижи", is simply mistranslated as "négy kergetőző fecskepár", while the synaesthesia of "в голубой покой пустынь" is transformed into the platitude of "a nagy mennyei pusztaság". In the meantime, the structurally most emphatic metaphor of the passage, "бездна", the image which identifies the depth of the skies with the depth of the lake and is a central leitmotif of the entire novel, simply gets lost, since the strictly exact three repetitions of the phrase "в синюю бездну дня" are substituted with hardly recognisable variants in the Hungarian text. Peterdi's translation takes the novel, the language of which is economic and unbelievably polysemous, turning it into a lax and vague text. He also changes the style of the description: the fading-disappearing tropes leave behind a void, their absence changes the register of the text. For example, without the lofty "в голубой покой пустынь", which clearly evokes the imagery of Symbolist poetry, the register of the whole paragraph is downgraded, it comes to resemble rather the pretentious experiments of a peasant turned versemonger – the "narratorial mask" of the village peasant which actually appears only in the next paragraph. The impression that the not exactly intelligent narrator cannot wholly control his medium is strengthened by the silly new coinages, like "füllesztette", and unnecessary circumlocutions and repetitions – some of them the results of clear-cut mistranslations, like the phrase "felette a fecske, négy kergetőző fecskepár".

Thus, the question of ornamentality has inevitably led to the issue of stylistic variety, form which it is inseparable. In the context of the whole novel Peterdi's strategy ultimately results in the stylistic levelling and downgrading of the text. His exaggeration of the musical qualities of the novel – which are not equally strong in the case of all the "narratorial masks" and their related styles in

the source text – and his weakening of the power and economy of Bely's imagery and systematic use of tropes in the lyrical sections proper, together with the strengthening of the folk-like tone make it even more difficult to distinguish the separate "narratorial masks" in the Hungarian version than in the source text. This stylistic levelling (cf. Popovič 150) is accompanied by a downgrading of registers, since on the one hand it is inevitably the highest, most poetical stylistic layer of the novel which suffers the most obvious losses in Peterdi's translation, as the analysis of the excerpt above demonstrates. On the other hand, Hungarian readers might gain the most lasting impression of the anecdotic and folk-like story-telling manner of the village narrator, as if his limited vision and narrative competence strove to encompass the entire action and all the scenes of *Серебряный голубь*. In other words, another register in the novel undergoes a "stylistic strengthening" (cf. Popovič 149), which finally also contributes to a general sense of downgrading and "levelling" of the source text. Combined with the above-mentioned forced rhythmicality, it gradually makes readers feel as if they were reading some silly chastushka, as if Peterdi, what with his love for Russian literature, his devotion to its translation and his highly appreciative audience, for some bizarre reason had still produced an (unwitting) parody of *Серебряный голубь* in his *Az ezüst galamb*.

The Silver Dove

And now here is the same excerpt in Elsworth's rendering:

> Again and again, into the blue abyss of the day, hot and cruel in its brilliance, the Tselebeyevo bell-tower cast its plangent cries. In the air above it the martins fretted about. And heavy-scented Whitsuntide sprinkled the bushes with frail pink dogroses. The heat was stifling; dragonfly wings hung glassy in the heat above the pond, or soared into the heat of the day's blue abyss, up into the blue serenity of the void. A perspiring villager assiduously smeared dust over his face with his sweat-soaked sleeve, as he dragged himself along to the bell-tower to swing the bell's bronze clapper and sweat and toil to the glory of God. And again and again the Tselebeyevo bell-tower pealed out into the blue abyss of the day; and above it the martins darted with shrill cries, tracing figures of eight.
> It's a fine village, Tselebeyevo, not far from the town, surrounded by hills and meadows […]. (Bely, *The Silver Dove* 35)

From the point of view of ornamentality, Elsworth's strategy produces a text which is dramatically different from Peterdi's translation – or from the Russian source text, for that matter: it reads like the prose translation of poetic texts. The major reason for this is that, as his introduction has foreshadowed, he does not strive to render most of the acoustic qualities of Bely's novel in English – the musical nature of the source text is not even suggested by his version. Accordingly, alliterations and rhymes, apart from the incidental "sweat-soaked sleeve", do not appear in his version, either, but he does not compensate readers for this loss by increasing the number of other forms of repetition, like Peterdi.

Inversions, apart from standard topic-fronting, are also lacking from his text, obviously because of the fixed word order of English. Exact repetitions, based on a play with denotations and connotations or on the use of words derived from the same root, are also only incidental, therefore many of the exact repetitions of the source text are lost. Thus, from the effects supplying the rhythmic quality of the source text he maintains only the parallel structuring of clauses, which is absolutely standard English usage, but he does not force or exaggerate this device, either. Nevertheless, he notices and keeps the strict overall structure of the whole passage, and clearly indicates its "frame" and "centre" with the almost exact three-time repetition of "the blue abyss of the day". As opposed to the almost total loss of the musical qualities of the source text, Elsworth's translation much more "adequately" conveys the structure of leitmotifs in the novel – in fact, only something like a "skeleton" of leitmotifs remains from the Russian ornamental text. Elsworth achieves this effect by a relatively exact repetition of central images, like the fairly successful "abyss" for "бездна", and by an incomparably more economic and stylistically more adequate translation of tropes, than Peterdi's. For example, "the blue serenity of the void" is much closer in effect to the lofty synesthesia of the source text, than Peterdi's commonplace circumlocution. Similarly, "martins darted with shrill cries, tracing figures of eight" is at least not a misreading of the Russian text, even though "tracing" does not necessarily associate "writing", which is the denotation of the Russian verb at this place.

Since Elsworth is much more successful in rendering Bely's images and tropes in his mother tongue than Peterdi, and therefore in conveying the highest stylistic register of the source text, one may expect that he also fares better with the differentiation of the registers and sociolects associated with the different "narratorial masks". This, however, is only partly true: similarly to Peterdi's, his text also levels the source text stylistically, but rather by upgrading than downgrading, finally to achieve something like a "Golden mean". Just like in Peterdi's case, the reasons are also twofold here. Firstly, however conscientiously he translates the images and tropes, the style of the lyrical digressions, which evokes the euphony and musicality of Symbolist poetry, is obviously not the same without the acoustic effects – the result is the neutralisation of a marked difference between standard prose and an ornamental text here. Secondly, his devices for the rendering of dialects and substandard sociolects are rather limited, therefore in his translation the speech of peasant characters and more importantly of the village narrator is much closer to standard usage than in the source text, as the transition at the beginning of the second paragraph clearly demonstrates. Therefore, Elsworth is at his best when he translates the small-town and aristocratic narrators' ironic, highly conscious narrative voice, since these remain within the boundaries of the Russian literary language in the source text. Consequently, though the differentiation of the "narratorial masks" is also problematic in the case of the English version, Elsworth's translation is definitely more successful than Peterdi's in the sense

that it represents Bely's *Серебряный голубь* as a serious piece of writing, a work of art – even if only like a prose translation of an outstanding poem.

Conclusion

As the comparative analysis of the source text and its translations has shown, the problem areas of translating *Серебряный голубь*, a Russian Symbolist novel written in ornamental prose, are largely similar to the issues of translating poetry. And the two translators' principles – initial norms – part from each other exactly at this junction: while both of them regard the novel as a text bordering on prose poetry, Peterdi decides to translate it as such, while Elsworth opts for a prose translation. Put in practice, Peterdi's choice results in the exaggeration of some acoustic qualities of the source text in the Hungarian version, combined with a rather free handling of its actual contents and tropes in the interest of rendering its musical qualities, and probably with the translator's comparatively poor poetical talent. Striving to produce an absolutely "adequate" translation which is also an outstanding work of art, he fails exactly because he sets his sights too high. Taking all this into consideration, it is not surprising that even the open-minded audience of Hungarian literature in the 1920s could not digest the formal experimentations of ornamental prose in Peterdi's presentation, let alone incorporating its achievements into Hungarian literature. In the 1930s, however, several technical features of Bely's novel, such as elements of the stream-of-consciousness novel, the undermining of the authorial position and the lyrical quality of his prose appear as authentic developments in Krúdy's, Kosztolányi's or Szentkuthy's novels[16]. Nevertheless, "pure" ornamentality remained alien to Hungarian literature between the two WWs, the term itself is mentioned most often – if at all – with relation to Sándor Weöres's poetry. As opposed to Peterdi's ambitious enterprise, Elsworth's modest prose translation, written for an audience which has long been accustomed to accepting such solutions, clearly has its own – even if small – place on the "periphery" of the "literary polysystem" of the target culture. His definitely less "adequate" text keeps in focus the linguistic and literary norms of the target culture – and consequently it is at least a readable one. It still does justice to the source text in representing it as a work of art worthy of serious interest – something that Peterdi's version, with all its insistence on the priority of the source language and literature, cannot claim.

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[16] Cf. Gintli Tibor's analysis of "the loss of narratorial authority" in Krúdy's 1930 text, *Boldogult úrfikoromban* (Szegedy-Maszák—Veres 162-173); Szegedy-Maszák's article on "going beyond the novel form" in Kosztolányi's *Esti Kornél*, which was written between 1925 and 1933, and published in 1933 (Szegedy-Maszák—Veres 230-243); Rugási Gyula's study of Szentkuthy's *Prae* (1934), which awarded the author with the by-name "the Hungarian Joyce" (Szegedy-Maszák—Veres 310-321).

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Identity, Post-Colonialism and Writing in Peter Carey's Novel *My Life as a Fake* (2003)[*]

Jaroslav Kušnír

In the "Author's Note" to his novel *My Life as a Fake*, Peter Carey explains that he was inspired by Ern Malley, a character invented by two talented Australian anti-Modernist poets, James McAuley and Harold Stewart in the 1940's. These authors wanted to play a literary trick on Max Harris, editor of the *Angry Penguins* journal (Harris had published poems allegedly written by Ern Malley), and to express their anti-modernist attitudes to literature. Peter Carey, qualifying himself as a 'real' commentator on his own book *My Life as a Fake*, argues that

> [...] I believed in Ern Malley. In all simplicity and faith I believed such a person existed, and I believed it for many months before the newspapers threw their banner headline at me. For me Ern Malley embodies the true sorrow and pathos of our time [...] And I believe he really walked down Princess Street somewhere in Melbourne. (Carey 2003:278).

As can be seen from the above quotation, in this note pretending to be a convincing commentary on 'real' life and historical events, Carey mystifies this convincingness by arguing, in the last sentence, that he still believes in the existence of the fictional character Ern Malley. Thus, rather than becoming a real and serious commentary on the author's motivation for writing the novel, the "Author's Note" becomes a mystification and implies Carey's treatment of the relationship between reality and fiction, life and art, and past and present.

The convincingness of the narrated events is relativised and further mystified by the title itself, suggesting falsification, mystification and constructiveness rather than truth related to the physical identity of the characters. In his novel *My Life as a Fake*, Carey further develops the narrative strategy of establishing and subsequently mystifying, undermining and relativising physical, personal, national and cultural identities. He reveals the process of their construction in various discourses (literature, life, art, politics) in the context of various relationships often symbolically related to post-colonial discourse and the connotations associated with it.

All the main characters are inter-connected not only through their personal, physical and emotional relationships, but also through literary and geographic associations. Sarah Wode-Douglass, daughter of a prominent high-class and

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intellectual literary couple and one of the main narrators, has an Australian mother, and Christopher Chubb is an Australian writer living in Malaysia. Along with John Slater, Sarah's parents' family friend, most of the characters are directly involved in various kinds of writing, either fiction or its criticism. All are, however, displaced in different parts of the world and in different cultural contexts. Sarah, as the editor of a British literary journal, and John Slater, as an author well known among British literary circles, both hold displaced, marginal and yet central positions. Displaced and marginal because they often live outside Europe, and yet central because they become associated with one of the centers of the world's cultural production and former colonial capital of the world, that is London. This casts them into the position of certain "cultural colonizers", and through their depiction Carey further treats the relationship between dependence and independence, center and margin, colonizer and colonized, which is further extended to the treatment of the relationships between life and art, past and present, originality and falsity. Sarah's cultural propaganda through bringing literary journals to Malaysia symbolically evokes the idea of cultural colonization. She herself calls her mission "*my own bloody imperial business*" (12).

Her "central" position is further enhanced by her status as one of the main narrators telling Christopher Chubb's life story. At the same time, however, she holds a marginal, or at least less important position in connection with her relationship with Slater, who manipulates her into becoming a listener to the story of her parents' tragic life. Sarah thus becomes an object of his emotional manipulation, which finally brings her to Malaysia to meet Christopher Chubb, the main focus of her and Carey's narrative attention. On the other hand, the process of construction and development of Chubb's position and identity is slightly different. The statement "*Poor old Chubb*" (18), as the narrator comments, "*came from the dreary lower-middle-class suburbs*" (18), as Slater adds, qualify Chubb as occupying a marginal social position to be improved by the act of "imagination" and mystification of his own identity through the hoax affair in Australia. He is finally deprived of this position having fame associated with his status as a successful writer in Australia after the authorship and alleged obscenity trial in that country. Seen in this context, Australia does not evoke a metaphor of marginality in its relationship to its coloniser, that is Britain, but of its centrality as a coloniser in its own right, especially in connection with its social system and atmosphere stimulating racial prejudices. It is not only Chubb who loses his privileged status of centrality after the court verdict, but also Weiss, the editor of an Australian journal who had published Chubb's poetry under a different name and identity. It is also Weiss whose central position changes to a marginal one, not only socially being branded as criminal through being convicted of publishing obscenity but also racially since the atmosphere in Australia stimulates prejudice against his Jewish background. As pointed out above, in this context Australia does not hold the position of a marginal, oppressed and colonised country, but it also acquires the status of coloniser, and its legal system becomes a metaphor of rationality enhanced not only by

the metaphor of law, but also by the manifestation of rationality in the institution's (cf. the court's) attempt to associate identity with a stable essence. This can be seen in the court and its decision — its main interest is not to judge the quality of poetry (which is impossible to judge by 'rational laws', that is by a court), but to find the 'essence' of obscenity as manifested in isolated words taken out of context as well as in the stable, however faked, the identity of its author (cf. Chubb under the name of Bob McCorkle). In addition, this status of Australia as a coloniser is further emphasised by the character of the headmaster of a prestigious English School in Malaysia, and the school itself represents a symbol of (cultural) colonisation of Malaysia by Australia. The Australian headmaster's appearance and behavior evoke the authority of a coloniser guarding its property with force:

> [...] what appeared before him was a tall man wearing an Australian slouch hat. With the man was a Scotch terrier. When Chubb stood and waved the terrier ran back to his master, yapping fearfully. The man approached slowly through the scaly shadows, slapping a leash against his leg. He emerged in a patch of blinding sunlight which revealed a very large revolver in his hand. (180)

Christopher Chubb's position is even more paradoxical in this context. The process of the construction of his identity symbolises the process of both the construction and misconstruction of any identity, which is personal, cultural and national. The process of such a construction of identity points out the relativity of essentialism associated with the construction of the image of coloniser and colonised. In the social context, Chubb is unimportant, marginal, a low-class character whose status is further emphasised by the court's final verdict, and finally by his physical displacement and marginal position in Malaysia and Malaysian society. In addition, his status of a marginal character is further emphasised by the image of absence associated with the various roles he has. It is his role of a father without a child and without certainty about his biological fatherhood; a lover and husband without a partner or wife; a traveller without a home; a writer without identity and, finally, without the work itself since without the fixed, clear, known, verifiable identity of an author, without "biological essence", his authorship is officially rejected and considered to be non-existent.

According to Stuart Hall, who comments on the process of representation, construction of identity and enunciation in his essay "Cultural Identity and Diaspora",

> Practices of representation always implicate the positions from which we speak or write — the positions of enunciation [..]. The subject who speaks, and the subject who is spoken of, are never identical, never exactly in the same place. Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a 'production' which is never complete, always in process, and always constituted within, not outside, representation. This view problematises the very authority and

> authenticity to which the term 'cultural identity' lays claim [...] We all write and speak from a particular place and time, from a history and a culture which is specific. What we say is always in "context", positioned. (Hall 1993: 392).

In Hall's view,

> cultural identity is not a fixed essence at all, lying unchanged outside history and culture. It is not some universal and transcendental spirit inside us on which history has made no fundamental mark [..]. The past [...] is always constructed through memory, fantasy, narrative and myth. Cultural identities are the points of identification, the unstable points of identification or suture which are made within the discourses of history and culture (Hall 1993: 395).

Carey's depiction of identity thus seems to be close to Hall's understanding of it, as it is fluid, culturally biased and contextual, hardly essential(ist) but closely connected to representation through language.

Place and Displacement

Not only Christopher Chubb, but also Sarah Douglass and John Slater often travel and live outside their home countries, which evokes a metaphor of displacement through which Carey points out a problematic nature of the idea of colonization. In their seminal study of post-colonial literatures entitled *The Empire Writes Back: Theory and Practise in Post-Colonial Literatures,* Bill Ashcroft, Gareth Griffiths and Helen Tiffin (and Bill Ashcroft again in his later study on post-colonial transformation) emphasise the role of place and the use of language, its connection to power as major literary and methodological instruments of post-colonial literature, its resistance to dominant culture in the former book, and transformation in Ashcroft's own book. According to Ashcroft, Griffiths and Tiffin, "a major feature of post-colonial literatures is the concern with place and displacement. It is here that the special post-colonial crisis of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place" (Ashcroft, Griffiths, Tiffin, 1989: 8-9).

In these authors' view,

> The crucial function of language as a medium of power demands that post-colonial writing define itself by seizing the language of the centre and re-placing it in a discourse fully adapted to the colonized place. There are two distinct processes by which it does this. The first, the abrogation or denial of the privilege of 'English' involves a rejection of the metropolitan power over the means of communication. The second, the appropriation and reconstitution of the language of the centre, the process of capturing and remoulding the language to new usages, marks a separation from the site of colonial privilege. (1989:38)

These authors further argue that

> uses of language as untranslated words do have an important function in inscribing difference. They signify certain cultural experience which they cannot hope to reproduce but whose difference is validated by the new situation. In this sense they are directly metonymic of that cultural difference which is imputed by the linguistic variation. In fact they are a specific form of metonymic figure: the synecdoche (1989:53).

The place and displacement as central concerns of the post-colonial authors along with the use of language as a sign of both difference and resistance play a significant role in Bill Ashcroft's important book *Post-Colonial Transformation,* in which he adapts these ideas and further relates them to his theory of post-colonial transformation. As mentioned above, the major characters in Carey's novel are displaced from their Australian setting and absent from their original cultural milieu. The metaphors of displacement and absence commented on above provide Carey with the opportunity to point out the problematic nature of identity and the idea of colonisation, all in the context of his interest in literary/linguistic representation of reality. In Ashcroft's view,

> the distinctive act of the cross-cultural text is to inscribe difference and absence as a corollary of cultural identity. Consequently, whenever a strategy of appropriation is used, that is, a strategy which appropriates the dominant language and inflects it in a way which transforms it into a cultural vehicle for the writer, there is an installation of difference at the very site of the meaning event (Ashcroft 2001:76).

Most of Carey's characters occupy the position of displaced characters, characters working on the margins or outside their collective identity and cultural milieu for different reasons and with different results, by the operation of which their role changes from the role of colonized, marginalised characters to the role of colonisers. Sarah becomes displaced from her Australian background (her mother is Australian) and becomes integrated, central, that is to become part of the colonising British culture by adopting its language, values and status of coloniser, and also through disseminating British culture in different parts of the world, especially in Asia. Christopher Chubb, however, abandons his, in his view snobbish and nationalist, perhaps even racist Australian culture, that is to say, the position of coloniser which he has acquired by his literary success, and comes to occupy the blank space of a traveller and doubly displaced, diasporic person in Malaysia, since he finally becomes an outcast and marginal character not only in Australia, but also in Malaysia by not becoming fully integrated.

The relativism, hybridity and problematic nature of the essentialist concept of any identity is pointed out by Carey's depiction of several characters in the book, even of Chubb's family when he is living with them. His alleged daughter's father's identity is not proved, nor is her mother's identity, who

seems to be a hybrid of Australian-Russian, Polish and Jewish identities (Carey 2003:89). The Chinese woman substituting for Noussette's mother in Malaysia in the role of Chubb's partner is in fact Chinese, although all are adapted to the Malaysian cultural background and setting. Thus Chubb's family represents a hybrid and diasporic model, again problematising the notion of cultural identity based on essentialism. This hybridity is further enhanced by the use of another symbolic means, language itself, which points out both the problematic nature of identity and the relationship between the coloniser and the colonised. For example, Chubb narrates one part of his life story in the following way: "When people drifted nervously back to the big house, her bapa asked questions but they were too distressed to understand. Soon an old woman entered and this turned out to be the pawang" (Carey 2003: 206).

This use of Malayan words, and later the way of speaking, indicates Chubb's displaced and diasporic status, his symbolic resistance to essentialism, the rationality of qualifications, his resistance against colonial domination, and his transformation from coloniser (being Australian) to the symbolic, however passive, rebel. In contrast to Sarah and Slater, and in contradiction with the rationalist, consumerist and pragmatic standards of Western societies, he does not intend to become a commercial, that is a dominant and influential author and to sell his book; and his use of the language qualifies him as doubly displaced from both the contexts, that is from the context of the Australian coloniser and the Malaysian (that is central) culture.

In Bill Ashcroft's view,

> In the case of diasporic peoples, 'place' might not refer to a location at all, since the formative link between identity and its actual location might have been irredeemably severed. But all constructions and disruptions of place hinge on the question: 'Where do I belong?' The place of a diasporic person's 'belonging' may have little to do with spatial location, but be situated in family, community, in those symbolic features which constitute a shared culture, a shared ethnicity or system of belief, including nostalgia for a distant homeland. (Ashcroft 2001:125).

Ashcroft, in the above quotation, questions the notion of place and its connection to cultural identity, and prefers to emphasise smaller communities such as the family, which become the symbolic centers of cultural hybridity. In Carey's novel, all the characters meet in Malaysia, Asia, which becomes a symbolic place and a centre in which the whole (post) colonial discourse and relationships between place and identity are treated. Malaysia in this novel becomes both colonised by the British and the Australians but also a coloniser of the non-Malaysian population, Chinese, for example. It also becomes a symbolic place of cultural hybridity as represented by the Sikhs, Tamils and Chinese, but all integrated in the Malaysian culture and resisting the Australians, Europeans and other peoples and cultures. Thus, Carey's depiction of place and its connection to cultural identity reveals the problematic status of both personal and especially

cultural identity, which is never stable, fixed, or essential, but rather fluid, fragmentary, unstable and formed by the particular cultural context the places and regions have developed into in the course of history. This notion of identity is therefore closer to Stuart Hall's understanding of cultural identity as quoted above, rather than to the essentialist concept of it.

Writing: Life and Art

Carey's depiction of Chubb, his daughter Noussette, but also of Sarah, Slater and the other characters show the process of construction of both the narrative and identity, and the relationship between life and art, original and fake, between the author, literary work and the reader, which all invoke post-structuralist themes. Since Carey's construction of Chubb and other characters refers to the process of construction of both literary and 'real' characters, and, on the allegorical level, to the construction of various national identities, by referring to the process of construction his work becomes metafictional. By metafictional I mean the term as defined and used in Patricia Waugh's book entitled *Metafiction: the Theory and Practise of Self-Conscious Fiction*, namely, it is a narrative strategy that self-consciously focuses the reader's attention onto the fictitiousness of presented events, to the language representing reality and to the process of construction of the narrative itself. In Waugh's view, metafiction is

> fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text (Waugh 1984:2).

Metafictional elements significantly contribute to the constitution of both the allegorical level and the postmodern character of Carey's novel. By allegory I do not mean a traditional allegory as a genre with didactic and moralizing intent, but a systematic use of imagery, symbolism and motifs constituting a postmodern, fragmented allegory disseminated throughout the text and mostly dealing with the relationship between life and art, reality and fiction, and the process of construction of the narrative through language. This understanding of allegory is expressed in Craig Owens' essay "The Allegorical Impulse: Toward a Theory of Postmodernism". In Owens' view,

> In allegorical structure […] one text is read through another, however fragmentary, intermittent, or chaotic their relationship may be; the paradigm for the allegorical work is thus the palimpsest […]. Conceived in this way, allegory becomes the model of all commentary, all critique, insofar as these are involved in rewriting a primary text in terms of its figural meaning […]. Allegorical imagery is appropriated imagery; the allegorist does not invent images but confiscates them. He lays claim to the culturally significant, poses as its

interpreter […]. He does not restore an original meaning that may have been lost or obscured; allegory is not hermeneutics. Rather, he adds another meaning to the image. If he adds, however, he does so only to replace: the allegorical meaning supplants an antecedent one; it is a supplement (Owens 1992: 54).

Carey's use of postmodern narrative techniques including metafiction, mixing of genres, intertextuality and self-reflexivity points out the process of construction of identity, its connection to the cultural context, the relationship between fiction and reality, and art and life. This technique reveals the power of language in the process of constitution of both narrative and identity. At the same time, postmodern narrative techniques express the undermining potential that is connected with the idea of resistance, colonisation and transformation in post-colonial discourse. On the basic narrative level, Carey's main emphasis is on the process of storytelling itself and on its power in the construction of both reality and cultural background. All the major characters are various kinds of writers who swap their positions from tellers to listeners, during the process of which they use language both to create and to manipulate physical reality and its construction. The mixing of genres in Carey's novel not only questions the relationship between fiction and reality, but it also attacks the literary process itself from within by problematising the credibility of the mimetic representation of reality. Like real historical personalities and writers such as Harold Stewart and James McAuley, who created the fictional identity of Ern Malley, Christopher Chubb also creates the fictional character of Bob McCorkle and sends the editor poetry which is qualified as highly artistically valuable. Carey, however, literalises the fictional event through the depiction of Bob McCorkle since, on the basic narrative level of the novel, McCorkle appears to be a "real" character and starts to haunt his creator, that is Christopher Chubb. This narrative act blurs the boundaries between the real and the fictional and brings two different worlds, that is the worlds of fiction and reality, and two different ontological levels - real/physical and fictional/imaginative - together. Once the difference between them is blurred and eradicated they appear as equivalents. The symbolic meaning of equivalence alludes to the interchangeability of physical, fantastic, literary and other worlds and "realities". The plot construction with several embedded narratives oscillates between horror (as at the beginning of the book, an extract quoted from Mary Shelley's *Frankenstein*), detective story and fairy tale. As in Mary Shelley's novel, also in Carey's novel a monster created by its inventor (Bob McCorkle was created by Christopher Chubb) begins to pursue the creator. McCorkle steals Chubb's baby, escapes and is haunted in turn by Chubb later. These narrative constructions are reminiscent of the horror, fantasy and detective story genres full of bizarre situations that are enriched by fairy tale elements; for instance, McCorkle as Kay reincarnated into a fantastic character living in Malaysia.

Such a plot construction and the idea of "the search" further acquire allegorical status implying other post-structuralist connotations associated with the connection between life and art, language, representation and reality.

McCorkle's search becomes not only a search for his father, that is for his creator, but also for an identity that was stolen from him by Chubb when he invented McCorkle. The literalisation of McCorkle's identity and life means the act of granting fiction the importance and status of a real entity, which is closely connected with the idea of the construction of reality through narration. Reality thus becomes 'realised', real through the process of narration. The vivification of McCorkle also implies the importance and independence of imagination and creation, which are otherwise literature and art. Chubb's search is a symbolic search not only for his child, his daughter, but also for his lost identity of a father in the symbolic role of colonizer, producer and author. And his narrative that turns out to be his life story narrated to Sarah actually becomes the subject matter of the book he has written in Malaysia and which he is hiding. The book's content is hardly mentioned but, as Sarah in the role of listener and later the author (since she is recording and retelling Chubb's story in Carey's novel) feels, it seems to be the product of a genius she wants to discover for her poetry magazine and European readership. Chubb is finally brutally murdered by his 'family', that is by his daughter Noussette and the Chinese woman living with him. What finally remains is not only Chubb's manuscript protected by these women who believe in McCorkle's authorship of the book, but also Sarah's metanarrative about all the events that may form another book. In other words, what is finally left is "the book", that is fiction which becomes reality through the process of narration published in Carey's novel. Symbolic representation of authors of books and other texts in Carey's novel recalls Roland Barthes' idea of the death of the author, that is the importance of the literary text, art and the process of narration rather than the importance of the author.

Conclusion

In his novel *My Life as a Fake*, Peter Carey uses imagery of travelling, displacement and marginality along with postmodern narrative strategies such as blurring the boundaries between the real and the fictional, the use of metafiction, and postmodern allegory to deal with both post-colonial issues such as construction of identity and post-structuralist issues, such as writing, construction of literary characters, the difference between life and art, and the relationship between the writer, the literary work and the author. Through his depiction of characters with mixed and fragmented identities as well as through his use of the metaphor of displacement and travelling, he points out the complicated process of the formation of biological and cultural identity, and he simultaneously undermines the essentialist concept of identity. His depiction of characters, plot and imagery supporting the construction of relative, fragmentary and hybrid identity of his characters is close to Stuart Hall's understanding of cultural identity rather than to essentialist and unified concept of it. In addition, Carey's symbolic depiction of the process of colonisation reveals its relative nature in connection with the transformation of the colonised to coloniser. Finally, Carey's use of postmodern narrative strategies, especially metafiction

and post-modern allegory, enables him to treat the relationship between life and art, fiction and reality, the difference between them and between the real and fictional worlds, and to emphasise the power of imagination and storytelling. At the same time, the undermining potential of these postmodern narrative strategies supports the idea of relativisation associated with the construction of cultural identity and its essentialist concept.

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Worlds Apart – Paul Durcan's Father-(Re)constructions

Péter Dolmányos

As Michael Parker claims, "[i]n the Irish psyche, ancestry is a potent force, steadying the individual, and shaping his or her sense of identity" (Parker 4). Beyond the general or perhaps even commonplace nature of the second part of the sentence, the choice of the word "ancestry" is remarkable: it manages to compress almost infinitely broad contexts into the essentially personal aspect of the historical dimension expressed by the word. Twentieth-century Irish history, by virtue of its complicated nature, presses down heavily on the life of the individual, often turning private lives into the matrix of historical events, the "ancestry" of a single person thus easily widens into the context of communal historical affairs, leading to the conclusion of the inseparability of personal and communal dimensions in the life of the individual.

Father figures feature significantly in the work of several contemporary Irish poets. This general phenomenon suggests the importance of the historical dimension in the project of handling experience and it also indicates the necessary anchoring of the poetic persona in the comfortably narrow ground of familial relations. Fathers appear as exemplary characters for some poets and as tyrants for others, and in each case there are profound emotions involved in the relationship between fathers and sons. The imperfection of such relations is acknowledged in certain cases yet filial respect is maintained even in strained situations, though such situations are usually seen from a retrospective point of view, through the filter of memory, when the father is no longer alive and can thus be fully possessed for interpretation by the surviving son.

In Paul Durcan's case the father offers a complex and rather complicated figure to examine – the father was a High Court judge and thus a public person with allegiances to the Fine Gael party. This explicitly provides moments of intersection between personal and communal history as the father's association with the founding ideologies of the independent Irish state offers the possibility of collapsing the two histories into each other and reading one in terms of the other. Durcan reconstructs his father's figure in a number of poems in the volume *Daddy Daddy*, which is a collection dedicated to the memory of the man. The fact that the poems date from a time when the father is no longer alive hints at certain solid codes governing the relation of the two people (or perhaps a more general father-son relation, the relation between two different generations). The poems work towards an honesty difficult to achieve as the memory of the

father combats the fact of his death – yet it is perhaps this unalterable fact that helps Durcan to assess properly his relationship with his father.

The relationship, complicated by the public sphere of life, is one in which the father's figure appears a tyrant yet there is also affection present in the son's approach. The "bone-grinding monster" (Elliott in Kenneally 321) who is "threatening, peremptory, gloomy, parsimonius violent, moralistic, beastly, murderous, fascistic" (ibid) has another face, too, yet that is hidden for most of the time. The son's account, however, does not fail to include those instances when the father demonstrates that other face, and despite all the tyranny and oppressiveness the choice of the title for the sequence, as well as for the full collection, *Daddy, Daddy* indicates an ultimately affectionate relationship. The complex and complicated nature of this relation turns the collection partly into an exercise of disentangling the strains binding father and son, thus the speaker's memorial pieces are at once self-scrutinising attempts at interpretation.

The first poem of the section dealing with the father is entitled "Ulysses." The title evokes various literary resonances, yet the ultimate one is the inescapable connection with Joyce – and as the poem progresses, it turns out to revolve around Joyce's seminal novel and the question of the purchase of it by a decent Irish citizen. The father, a respected High Court judge, one of the pillars of Irish society is outraged at the prospect of acquiring a copy of the book condemned by "Even the most liberal-minded Jesuits" "As being blasphemous as well as pornographic" (Durcan 99). His decision to buy the book is certainly a great event in the light of this strict verdict on the book by the definitive authority on moral issues.

The conflict with the father is told in retrospect – the 18-year-old figure of the poet is hiding in the Tower of Joyce from his father, who, after a set of rows with the son and the wife, gives in to his wife's pressure and resolves to get a copy of the book. Earlier he stated his stance on the issue: "In the year of Our Lord nineteen hundred and sixty-three / I will not be an accessory to blasphemy" (Durcan 100). Still, the resolution comes, though the decisive push towards action contrary to all expectations from such an immaculate person is not made clear. The victory of the son on the issue is almost complete but the book has to be wrapped in brown paper in order to hide its 'satanic' nature – ironically the wrapping paper "the night before had ferried bottles of vodka" (Durcan 101). The book lands on the father's bedside table and the bookmarker, "a fruitgum wrapper" (ibid), to make the profane meet the demonic, shows the progress of the reader of the book. A few weeks later the son gets to reading the novel but it remains a mystery until years later understanding dawns on him, changing his relation to his father too.

The 'courage' to face the immoral act of buying the novel and then reading it is comparable to Odysseus's bravery on his doomed homeward journey. The Odyssey of the father, driven very likely by curiosity, is thus one possible reading of the title. The experience opens a new chapter in the relation of father and son and this once again recalls the literary ancestry of Ulysses: the sense of arrival is suggested by the understanding of the book by the son – though the

father's reaction to it is left somewhat ambivalent by the cunning employment of an ambiguous grammatical structure: when reading the book, the son "found it as strange as my father / And as discordant" (ibid). The question arises naturally whether a book should be seen as 'satanic' if it brings about understanding between two people who have never found a proper way of communication before reading it. If this is what 'satanic' or 'immoral' or "blasphemous" mean, then perhaps it would be expedient to reconsider the 'moral' or even 'sacred' ideology on which Irish life is based which ideology fails when it comes to confront reality as it is, "strange" and "discordant" as it may be. The poem on this level contributes tacitly to the cultic stance of the novel and of its writer too – the magic of a literary text of fiction is sufficient to alter actual relationships between flesh and blood people and it also manages to reveal aspects of reality hidden behind the mask of respectability and hypocrisy.

The deceptively neutral title of the poem "Fjord" does not reveal the tension that erupts only in the closing stanza. The stanzas leading up to the climactic moment simply explain the passion of the father for teaching. The example cited is a seemingly innocent word but the end of the train of thought is an image of Irish fjords hiding German U-boats during the war, in spite of the proclaimed political neutrality of the country. The reproach of the son to the father comes from this comment:

> Look into your Irish heart, you will find a German U-boat,
> A periscope in the rain and a swastika in the sky.
> You were no more neutral, Daddy, than Ireland was,
> Proud and defiant to boast of the safe fjord. (Durcan 106)

The truth is emblematic of a wider circle of referents and points to one of those hypocritically muted elements of Irish history which do not lie neatly with the ideological basis of the state. Yet historical facts are difficult to erase or deny and any attempt to do so will discredit the ideology itself subjecting it to that kind of scrutiny which it seeks to evade by its very nature.

A more explicit instance of difference of opinion is recounted in the poem entitled "Poem Not Beginning with a Line by Pindar" which introduces an instance of outrage provoked by the father's reaction to a question asked by the son. The complication of the story lies in its political context: the question is prompted by an act of violence, carried out by the IRA, at the expense of ten Protestant workers. The horrors of the case evoke Goya's nightmare-like vision yet even the painter's imagination appears poor compared to the 'ingenuity' of the terrorists. The son's question is directed at the father's judgement – and the father is not simply an elder person with corresponding authority but "The President of the Circuit Court / Of the Republic of Ireland, / Appointed by the party of the Fine Gael" (Durcan 140), a representative of the law and of the official ideology of the state. The answer, then, is at once surprising and conventional: "Teach the Protestants a lesson" and "The law is the law and the law must take its course." (ibid) This is provided without the slightest sense of

embarrassment on the part of the father when he "[d]oes not prevaricate as he gazes through me" (ibid).

The reply shocks the questioner to such an extent that only a deeply ironic reaction is possible: the nation-building ideology is termed fascism explicitly at first but the speaker checks himself and juxtaposes the official line with hard-grained reality. The party's idealising image of itself simply contrasts with the vulgarity it embodies and the tight-lipped repetition of the judge-father's words conclude the poem in a fitting fashion, offering these words as a no-comment attitude to a situation never wholly contemplated by those who formulate assessment over it.

The tension between father and son may occasionally be reduced to near non-existence, as it happens in the poem "Birthday Present", yet it does not disappear fully. The moment is that of the memory of the 23rd birthday of the speaker, when the son, no longer a boy, is asked by the father to walk into town with him, without being told why exactly this should happen. The account of the walk is given in short and quick lines until the surprise of the father comes – they stop in front of a record shop and he is told to wait outside. Here the lines begin to lengthen lazily, and another character is introduced: a young Fine Gael politician, an "Irish-speaking economist" (Durcan 129), with details of his physical appearance and his label in party circles – the young man is known as Brian Boru. The speaker adds another element to this neutral picture which undermines the expected respectability of serious politicians as well as demythologises the canonical historical figure:

> I had seen him the night before
> At a party in Fitzwilliam Square.
> He had had another man lasso him to a chair
> And beat him up with a silk cravat,
> Chanting 'Long Live Brian Boru'. (ibid)

This detail is as much out of concord with the serious image of a party politician as possible, especially that the scene suggests an element of perversity too, which is difficult to reconcile with the respectable Catholic code of behaviour expected from a person of this social standing.

The father returns from the shop with an LP record and hands it over to the speaker, "mumbling Happy Birthday" (ibid). When he learns about the son having seen the politician, his whole personality undergoes a spectacular change and an effusion of cordial phrases follows – about the young politician, sending the poem towards an anticlimactic conclusion. When later the son expresses his joy over the present, the father asks him the question "Did you ever think of politics as a career?" (Durcan 130) The answer is a somewhat low-key "thank you for the birthday present," (ibid) echoing the son's disillusionment about the perhaps not so honest act of giving a present. The question of the father, growing out of the context of the episode of the meeting with the young politician, reveals his secret hope of having his son follow him and perhaps fulfil his

wishes in finding a real heir in his son. The original occasion of the birthday is thus forgotten, and the conclusion is motivated by a chance – the father's attention is quickly deterred from the personal aspect of his son to the public one, and the title of the poem acquires a profound ironic dimension.

As if to deny the hope of the father in the previous poem, the son's rebellion is depicted in "Stellar Manipulator", providing a proper answer to the deflated mood at the end of the birthday. Despite fatherly pressure to become a lawyer the speaker becomes "at the age of twenty-five / Stellar Manipulator / At the London Planetarium" (Durcan 131). The physical distance is complemented by the mental one between a lawyer and a stellar manipulator to turn the speaker into the perfect black sheep of the family. That rebellions are never easy is proved by the various incarnations of the father's power, the Director of the Planetarium, the father himself and the duty officer taking down the personal data of the speaker, as the speaker has been asked "to act as bailsman" (Durcan 132), naturally at the wish of the father. Yet the son defeats the father by going his own way and there is not much left for the older person but to mumble laconically, when asked about it, the name of his son's awkward profession of Stellar Manipulator.

"Antwerp, 1984" is a poem in retrospect, it vividly captures a moment of rare intimacy between father and son, a relationship most often described by the poet as strained and anachronistic. The recollection of a train journey in Belgium five years before the death of the father brings together two people in a strange way – mutual understanding is based on shared and intimated thoughts rather than on actual spoken words. The father's laid back composure reveals some sort of vulnerability and it is the son who 'does' the confession – in the poem as well as in the actual action as recollected in the writing. Certainly the perspective colours, if not distorts, the memory of the actual journey (the paradox of elegies, cf. Johnston 196) – the impression is created that the absence of the father at the time of composing the poem allows the son to take liberties with the events and their interpretation, actions and the feelings motivating them.

The occasion is provided by the memory of a train journey at one point of which the two mutually catch each other's glance reflected in the window as the son is gazing at a poplar tree outside. The two people are caught in the same wish simultaneously: "each of us / Yearning for what the other yearns: / To be a tree – that tree" (Durcan 144). The rare moment of understanding is further illustrated by their way of exchanging of favourite poems. This is followed by the son's glimpse of the father's figure – the reflected image of a moment ago is replaced by the actual body in front of the observing eyes, and the perspective comes to be broadened by the knowledge of the years to come in that moment – the years which have passed since that train journey, with the father already dead. The tree metaphor is elaborated on as the son promises to turn a part of the tree into a memorial for the father, a log with the intention of preserving the memory in a fitting manner. The old family name is recollected as the 'proper name' to be given to the memorial: "Mac Dhuarcáin, / Son of the Melancholy One" (Durcan 145). The name comes alive in reflection:

> As we approach the crossing of the Rhine
> No man could look more melancholy
> Than you – Melancholy Daddy.
> God took out a Stanley Knife,
> Slashed the canvas of life,
> Called it a carving of your face,
> Called it you. (Durcan 145-6)

The scene is closed with the picture of the son putting his hand on the quivering knee of the father as they are both engaged in the act of "gazing down into the wide river far below" (Durcan 146). This closing image of father and son gazing into the river below them is symbolic on several levels: the rare moment of sharing the same activity is complemented by the association of river with change, the constant flow of time – with his knowledge of the last five years of the father, the son is contemplating in that moment the past and the future at the same time.

The poem "The Dream in a Peasant's Bent Shoulders" captures a moment in the decline of the father's life in which the speaker's feelings approach pity towards the situation. The father is in the "seventy-bed ward" (Durcan 153), complaining about the disappearance of his pyjama bottoms. The ironic perspective is made clear when the speaker explains that the 28 years of unconditional service for the state are followed by an unexplained removal of the mentioned items of clothing. The wife is outside, crying for the husband, yet the fact that she is not with him indicates that theirs is perhaps not a fully perfect relationship. The ironic juxtaposition of the father's fidelity to the State with whatever he could offer her makes this point:

> You took Mother on one holiday only in twenty-eight years –
> A pilgrimage by coach to the home of Mussolini
> And Clara Petachi near Lago di Como,
> A villa in the hills above Lago di Como. (ibid)

That it was a journey, referred to as a "pilgrimage," to Mussolini's home is indicative of the dubious nature of the ideologies governing post-Second World War Irish public life.

The 'reward' of the State, the taking away of the pyjama bottoms renders the whole issue of communal fidelity an absurd affair. What is left of the dignity of the retired judge is quickly evaporating under the circumstances. The situation produces a portrait of a human being who is at best a weak and broken man, characterised by features which look awkward considering the earlier life of the same person. Deterioration is almost complete as the father no longer hears the son, he only repeats his own desperate cry of "Hold my hand" (Durcan 154).

In the poem "Cot" the hospital bed, in a short and foreseeable time the would-be deathbed of the father, undergoes a transformation into a cot, and

subsequently the father becomes the son for the brief duration of a vision. The prophet-figure of the matron initiates the vision as she announces that the time of the death of the father is to be expected within half an hour. Her indifference contrasts with the busy telephoning of relatives of the persona. On entering the ward the persona finds the place altered by the transformation of the deathbed into a cot, as if the progress of life could be reversed or turned into a cycle – the father seen as a newborn son also suggests this, if not more than a momentary, dislocation of experience.

The motif that offers the basis for reducing the distance between dying man and newborn son is the helplessness of both characters: though for different reasons, both rely on the assistance of other humans for staying alive. Innocence is restored to the aged parent in the tenderness of the vision yet the next image undermines this idyllic moment: the old man is a "baby dinosaur / With an expiry date" (Durcan 157-8). As the old man's sleep is interrupted for a brief spell of consciousness, there is time enough for him to wave goodbye to his wife, the persona's mother, and the light goes out again as he goes back to sleep. The closing lines of the poem create an ambiguous termination as the identity of the speaker in these lines is not clarified: "Don't fret son, / Don't ever again fret yourself" (Durcan 158) can be a taking leave of the persona of his father as well as the reverse of this situation.

The first section is built of progressively shorter lines, which creates the shape of a downwardly narrowing passage, so the typographical layout of the poem, one narrowing paragraph and one paragraph consisting of short lines also imitates the decline depicted in the poem, thus even at first glance the poem suggests the direction it takes and it provides a foreseeable conclusion to the sequence of poems and to what they attempt to present.

Durcan's representation of his father takes a different course from that of other poets. The public figure is partly viewed from a perspective in which the public dimension is also strongly considered and is found to be a significant force in the shaping of the character of the father, at least on the surface level. Durcan's speaker never fails to point out the hypocrisies of the father's stance, presenting a strong Freudian dimension to his treatment, yet there are also moments in which filial love and respect are expressed, hinting at affection operating between the two people. The final manoeuvre of approaching the last moments of the father's life from a perspective normally associated with beginnings suggests the speaker's wish for a new relation, a different and perhaps a more intimate one without any oppressive and conditioned public aspect, yet the finiteness of the father's life serves as a reminder that such a relation has only an imaginary dimension to exist.

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"Run Britain, Run" – Steps Toward the Stylistic History of Post-war British Cinema

Zsolt Győri

Introduction

The purpose of this paper is to outline the modifications in cinematic style based on examples taken from post war British film art. I have decided to single out a specific visual motif – the representation of running, chases and escapes – upon which I base my arguments. This topic-treatment would have been rather unconventional a few decades ago due to the general air of critical hostility regarding British cinema. Anyone who recalls the very first pages of *All Our Yesterdays: 90 Years of British Cinema,* where Charles Barr quotes provocative statements from directors Satyajit Ray, François Truffaut, Alfred Hitchcock and notable critics Pauline Kael, Dwight MacDonald, and David Shipman, will know about the strong scepticism regarding the existence of a truly cinematic cinema in Britain. Their opinion may testify to the general preconception that British cinema has no aesthetic appeal (exemplified by the use of only a limited number of stylistic devices, like the close-up), that it is overshadowed by the achievements of English literature and theatre and develops along tracks not specific to film art. In sum, they were convinced that contemporary cinema is suffering from the curse of early filmmakers who were not seeking stylistic diversity.

According to another, generally held opinion, British cinema's main contribution to film art is its long and strong documentary-realist tradition. As Andrew Higson argues "British cinema as a whole has habitually been thought through (that is, constructed) in terms which derive from the documentary idea" (73). This movement set out to explore the human reality, which from the very beginning meant a social reality and as film history demonstrates, the reality of class boundaries in society: a class reality. The characteristic features of realist aesthetics that were put down in the initial stage of its development are opposed to the formalist approach of heavy stylisation, and a preference for a "particular de-dramatised naturalistic form" (Higson, 76): shooting on location, improvisation, dialogue and montage editing. In short, in the case of realism there is a clear distinction between aesthetic concerns and social concerns with the latter evidently being the more important.

Despite the fact that British cinematic realism has always emphasized the manifest content of films, my aim is to follow through the valorisation of the aesthetic field and stylistic devices paying special attention to movies that were created in this tradition. I do not want to argue for the inseparability of form and

content, only suggest that with the passing of time style gradually came to be recognized as an ally of cinematic expression.

I intend my paper to be read as a snapshot-like outline of this transformation, an overview of the long decades during which the stylistic strategies of socially-conscious filmmaking developed. To make my arguments more to the point, I deliberately chose segments for analysis that lack or are not dominated by speech, in which personal talents and acting skills are more or less irrelevant – and most importantly – in which a genuine cinematic style is revealed. By ascribing a certain degree of "athleticism" to a cinema that for its initial decades had been described as in a state of perpetual standstill, I hope to outline the most basic tendencies in post-war cinematic development, a progress towards a socially aware visual cinema.

Apart from the aforementioned, there are further reasons why I chose the motif of running for discussion. In my view the capturing of human motion (the complexity of the body in movement) is not only a natural capacity – and with the development of narrative films a necessity – of cinema, but a device of a compound communicative process. Cinema became an autonomous form of art, an independent system of communication after it had come to understand and master the richness of this capacity. The physiognomy of movement is capable of expressing not only the emotional, spiritual and intellectual layers of a person, but reveals him/her as a socio-cultural entity constituted upon various customs, conventions and rules. The rich semiotics of the human posture is best illustrated by the perpetual interest it receives in fine arts, especially in sculpting. If sculptors had created uncountable openings through which the innermost reality and dynamism of the human nature reveals itself even in its stillness, it was the task of filmmakers to capitalise on these achievements and widen the cracks to enable an ever richer notion of dynamism come to the fore.

Capturing character movement/the moving character requires a deep understanding of style and the wide range of aesthetic possibilities it offers. These are not limited to photography, but extend from the recording of sound through the editing of the material to the harmonisation of the music and the image tracks. Photography is nevertheless crucial, as it will determine all the ensuing stages of construction through the angle, the distance, the height of framing and the lens and filters fitted to the camera. In short it establishes the basic visual atmosphere of the final product. We should include here the open choice of the cinematographer and director whether to use a static or a moving camera (panning, tacking shot), decisions that result in different compositions (*mise-en-scène*s). Sound is an issue of similar complexity, the choices not only include whether to use sound recorded on the set, "canned" sound or post-synchronisation, but how to interlink sound and image (e.g. synchronism, asynchronism, commentative).

If we understand editing – like Noël Carrol does – as "a means of communication […] whose practice enables filmmakers to convey stories, metaphors and even theories to spectators." (403), the way a scene is edited (e.g. continuity cutting, cross-cutting, match cutting, jump cutting) is just as much an

interpretative activity as a constructive one. The same stands for music which can create emotional, symbolic, intellectual, descriptive, decorative, evocative, provocative, and metaphorical moods and may be fused with images to emphasise realist, abstract, ironic or dramatic modes of addresses. Needless to say, these options are never exclusively technical. Aesthetic choices should never only be a means of beautifying movement for its own sake, or used as an atmospheric effect. The final choices must reflect dramaturgical considerations and be motivated by the director's thematic concerns as well. While each tiny piece of the puzzle finds its place in the final stylistic set-up, the filmmaker can freely direct the audience's attention, and construct his/her individual attitude to reality. At the same time awareness towards the constructedness of reality is made emphatic.

Any scene – including scenes with running characters – structures and interprets narrative information simultaneously and this twofold nature must always be considered. In the upcoming sections I will determine, on the one hand, how each audiovisual material is structured, how it becomes a meaningful unit, a representation. On the other hand, I analyse the ways these sequences correspond to the filmmaker's themes and as such become cinematically formulated symptoms of changing social behaviour, individual and national self-image, and the transformation of values and tradition. The second aspect seems crucial and points towards the very transformation that the above mentioned critics of British cinema were missing: the transformation into a visual cinema. If it is legitimate to say that stylistically formulated units of expression may be seen as reflections of a cultural and socio-political landscape, then the "new image" is able to enliven a richer context of communication and a more complex reality than the more traditional and less cinematic/audiovisual attitudes of British cinema. Consequently, stylisation became a self-conscious way of shaping meaning. In essence, my essay aims to determine the degree in which the representation of running/running characters involves social allegories, in other words use signifying structures for social reflections.

In short, my paper relies on the insight that the representation of human motion on screen is a complex – technical, stylistic and dramaturgical – semiotic field that can serve similarly complex – atmospheric, characterisational and thematic – strategies. As such, its accomplishment always reveals a certain sensitivity of filmmaking, sensitivity towards specific constructional paradigms and techniques of address. In the upcoming sections I will discuss film segments, case studies of what in my understanding are examples of how style emerges as social commentary. My line of inquiry is historical and points towards British cinema's shift towards a previously unconquered terrain, the acquiring of a predominantly cinematic style. This long road was covered in numerous stages involving filmmakers who either individually or on a collaborative base (forming schools or movements) steered British national cinema towards international acclaim.

Pre-war Developments

Interestingly enough, the motif of the chase dominates one of the first British productions, Cecil Hepworth's best-known film entitled *Rescued by Rover* (1905). As Charles Barr notes, *Rover* is a remarkable film of systematic organisation and "lucid succession of visual images" (Barr 1997: 7) in which running figures (a dog and his master) are central to the establishment of spatial continuity and the main line of action. Hepworth's film served as a model for D. W. Griffith, who in his own films would dramatize and turn escapes and rescues into heroic acts, leading up to the decisive encounter between characters of good and evil. To make the scenes more exciting, Griffith would develop the technique of parallel editing to emphasise tension. In the cinema of Charlie Chaplin, Buster Keaton, Harold Lloyd, Stan Oliver and Laurel Hardy running is portrayed frequently and serves as the main source of burlesque. The improvised, wild, anarchic and often absurd chases form the backbone of the films, the tremendous pace of the narrative flow is grounded in these scenes. With the dominance of the escape-pursuit type of action and the strong causality underlying it, the events follow one another in the manner of an explosive chain-reaction offering strong doses of thrills to the audience.

David Bordwell clarifies why the classical Hollywood paradigm of narration is able to reach this speed and explosiveness without falling into chaos. He points at the canon of stylistic and narrative devices that pre-exists and dominates any constructive activity and also conditions the spectators' comprehension. In this canon characters always belong to clearly identifiable character types (e.g. hero, villain) and act to reach clear objectives. The behavior, values and aims these characters embody are unambiguous and are set down at the beginning of each story, consequently, in the classical paradigm there is no place for modifications in character behaviour. There is strong and uninterrupted causality and continuity between events, according to which each scene fully receives and interprets the action of the previous one and only performs modifications to the plot that will be exhaustively accounted for in the subsequent one (170-178). The classical paradigm makes style invisible, stylistic devices are useful only as long as they take part in the general distribution of narrative information.[1]

How does the dramaturgically controlled field of stylistics portray running characters? How are characters framed during running in these films? They are done ideally in eye-level medium-long or medium shots with a static camera. For gestures and facial reactions a tighter framing, preferably the *plan américan* is used. Editing is rare, a feature reinforcing Bordwell's argument that within the classical canon the shot really functions as a scene (175). Neither is there character development, one may add. The chases never alter the identification patterns set down at the beginning of the narrative. Classical narration works

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[1] This is what director Stanley Kubrick suggests when he says that Chaplin is all content and no style (Walker 23, Strick 135).

through easily identifiable stock characters: love-stricken suitors or vagabonds as the stampeding escapees and cheated husbands, angered shopkeeper, or the police as the pursuers. The chases become a genuine spectacle due to a detailed choreography of movement, the playfulness and clumsiness of the hero (portrayed in a sympathetic manner) and the conformity of the pursuer(s) is always opposed. Nevertheless, these scenes reveal a naïve, childlike understanding of human contacts and reality at large[2]. Burlesque portrays life through distorted lens, not as it is, but as it should be.

Although the burlesque genre never reached such popularity in England as it did in America – mainly because the British always had a preference for the music hall tradition as far as cinematic comedy was concerned – crime stories and early thrillers did feature chase scenes. The first British sound picture, Alfred Hitchcock's 1929 *Blackmail* includes an exotic chase sequence as the climax of the film. It is exotic, not only because it takes place in the British Museum, but because it introduces music and parallel editing. Whereas the music reflects the mental and physical weariness of the escapee, the editing puts the viewer into a similar situation of disquiet: it is made evident that the 'man' the police are chasing is really a woman. Hitchcock exchanges the long shots of the 'wrong man' and the close-up of Alice to create dramatic tension.

The Man in White Suit (1951)

The first sequence I analyse in more depth is the finale of Alexander Mackendrick's *The Man in the White Suit*. It bears stylistic influences of both traditional pursuits of the burlesque and the more sophisticated crime stories, like Hitchcock's above mentioned film. Mackendrick made his films at Ealing, the studio that was on the forefront of British comedy's revival after the World War II. Opposed to the European decline of the genre, American burlesque went through a period of flourishing after WW I. Whereas in America the naïve belief that the old-world can be restored and the traumas of the war healed by comedies was strong, pessimism prevailed on the other side of the Atlantic. But by the 40's the situation changed and Ealing must have capitalised on the general air of post-war euphoria, just as Mack Sennet Keystone's production company did in the 20's in America. As long-standing studio boss, Michael Balcon recalls, his "first desire was to get rid of as many wartime restrictions as possible and get going" (Pulleine 117). With the passing of the euphoria,[3] films became more inquisitive into the general social climate of the country. Although a comedy, *White Suit* raises with a certain sharpness questions concerning the

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[2] I believe it is one of the main reasons why the burlesque gags survive and work so well in cartoons.

[3] The strong generic models fuelling burlesque could maintain an air of existential positivism well into the 20's and – and as Chaplin's body of work proves – beyond. Ealing comedies lack the permanence of narrative-stylistic structures, they express an openness of generic experimentation.

relationship between science and economy, the working and ruling classes, community and individual.

The chase-sequence in question appears at the end of the film as a dramatic climax. At first sight it resembles great moments of burlesque chases, in which we see a large crowd running after the hero, Sidney. The five minutes long sequence also contains a couple of classic gags, like the misdirection of the pursuers by an ''innocent'' young girl, and the appearance of a 'double' who is mistaken for the real escapee and is forced to take flight himself. But the differences are more important. The question is not whether Sidney escapes, but whether he deserves to, whether he possesses the values that make a hero. After all he is an idealist scientist, who having invented a fabric that does not wear away, threaten the textile industry with bankruptcy and its workers with unemployment.

The scene employs forward and backward tracking shots (in one instance even a crane shot), low and high angle cameras. The low angle perspective is used especially effectively, it practically blocks the running characters who are required to push each other around the camera, adding to the realism of their sweeping charge. Yet the classical paradigm is challenged not by these stylistic alterations, but by the capacity of the stylistic sphere to motivate both the emotional and intellectual legibility of both the narrative and the filmmaker's vision. Intervening in the events of the chase, there is shot of the laboratory where the viewer learns that the magical fabric is an unstable material and deteriorates after a few days. This is an essential piece of information that foreshadows a happy ending to the chase and the story alike. But before this actually happens we return to the streets where the exhausted hero begs an old lady for help. She refuses with the words: "Why can't you scientists leave things alone? What about my bit of washing when there is no washing to do?" (01:17:28– 01:17:39). [4]The apparent anguish of these words is an expression of existential fear, brining on the moment of truth for the hero, who realises that technological innovation and social good are not always reconcilable. This insight is revealed not with words, but through stylistic means: the close-up of his face captures his realisation that well-intended actions may sometimes have a destructive effect. Understanding that he is running away from a truth more irresistible than any scientific success or chemical formula, he stops running and ends the chase in critical self-examination.

In sum, Mackendrick's use of the stylistic field is not limited to serve exclusively dramaturgical needs, it plays a crucial role in expressing thematic issues. Ealing comedies in a broad sense signal a departure from the slapstick music hall tradition that had dominated previous decades of British comedy. This move included a partial estrangement from films containing lengthy dialogues, dances and singing, yet screenplays and personal acting talent (in many of Mackendrick's films that of young Alec Guiness) still dominated.

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[4] Brackets contain references to particular video-segments specified as follows: hour:minute:second (hh:mm:ss).

Ealing comedies made an unmistakable move towards a more visual cinema that was willing to address the social reality openly. As long as the post-war euphoric stupor lasted, cinema safeguarded community values and welcomed the emerging welfare state. And a welfare state it was to be, even if welfare was still waiting to be made common.

The Loneliness of the Long Distance Runner (1962)

The "Free Cinema" of such notable directors as Karel Reisz, Ken Loach and Tony Richardson set out to explore the other Britain of the working class which unlike the middle classes saw little benefit from the measures taken to establish general welfare. Similarly to the French New Wave, the new voices in British cinema lacked a unified stylistic-narrative approach, although realism – pretty much in line with the documentary tradition established by John Grierson in the early 1930's – was a trait they all shared. Tony Richardson's *The Loneliness of the Long Distance Runner* (1962) is especially close to Truffaut's *The 400 Blows* (1959). Clearly Truffaut's story and treatment was an inspiration for Richardson; it is no chance that the nonconformity of both Antoine Doinel's and Colin Smith's character is stylised in scenes of running.

These sequences are clearly symbolic, the forces from which the young characters escape are immaterial. With the characters running away from invisible forces, the rendering of their motivations become more complex. In classic narratives heroes ran either to get away from someone or to reach a given place. Here neither the object of fear nor the desired target is explicit: the characters seem to be damned by an enigmatic curse. Richardson's film expresses Smith's inherent demons during the second extended running-sequence. This is markedly different from the scene we see in which him training, where the atmosphere is euphoric, expressing the freedom of a mind free from the harsh reality and monotony of the boy's reformatory. The autumn forest, the bare branches of the towering trees under the sunny skies are revealed in 2-3 second long handheld shots, supposedly the character's optical point of view. The jumpy images and the hasty editing seize the ecstasy of the character, who is more dancing than running, his dangling arms, swinging head and smiling face – as if moving to the jazz score underlying the images – lack all the discipline of a training session. I understand the juxtaposition of the circular pan pointing skywards and the close-up of Smith at the end of the sequence to be a stylistic technique of characterisation, expressing his disengagement and uncontrolled animalistic energy. A rebellion against control, both inner and interpersonal is being ascribed to the character expressed in his union with the woods.

In my view, this intimate union is the very opposite of the artificial role we see Smith occupy in the cross-country competition, where he refuses to win. In the scene of some six minutes – dominated by close-ups – the boy is shown as an unwilling participant with a grinning face of pain taking no pleasure in athletic movement. He is not himself and by including "voices of old friends"

and cut-ins from the previous part of the narrative, where he is being instructed by his superiors, inmates, family and girlfriend how to lead a proper and worthy life, Richardson gives literal evidence of this. Bleak memories invade his mind, memories of people who allegedly want to help, but really use Smith as a means to reach purposes of their own. According to the voices he is a person unable to control his life and needs others to control it. His mother's voice stresses financial dependence – "everything in this house belongs to me, so just get that straight" (01:33:44-01:33:46), his girlfriend talks of his indecisiveness – "can't understand why you always try to run away from things" (01:35:19-01:35:21) – and the police inspector treats him as a person easily bribed: "if you play ball with us, we'll play balls with you" (01:33:17-01:33:20).

The cacophony of voices and images in his head adds up to a finely woven net of control, into which Smith is thrust and forces him to develop a marionette figure-like image of himself. The great physical-emotional pain we see on his face throughout the race marks a dramatic transformation, at the end of which he ceases to be a runner and turns into a man allegorically drowning in the swamp others have cooked up for him. An earlier scene, where his galloping figure is photographed as a reflection in a puddle, may be taken as a visual underpinning of this allegory. As the lengths of the flashbacks shorten and the speed of the montage sequence takes to new heights, Smith cuts the invisible cords of control and halts, refusing to win a race for others' sake, for people who would take the victory as an instance of self-justification. By refusing to "play ball", he rejects to be treated as a puppet. In a historical perspective he advances beyond Frank Machin of *This Sporting Life* (Lindsay Anderson, 1963), who despite his success as a rugby player looses control of life altogether. Smith's defeat is a moral victory, the refusal to be a mere a projection of others. Instead he becomes a reflection of their mediocrity and conformism, their inability to form a community based on tolerance, only a society reliant on control and humiliation.

Stylistically the final shot of the film is identical to Truffaut's closing. There an exhausted Antoine Doinel comes up to the sea where his anguished gaze into the camera is eternalised by a frozen frame. Richardson also uses the freeze frame technique, but with the inclusion of the hymn entitled *Jerusalem*[5] (based on the words of William Blake's poem *And Did Those Feet in Ancient Times*) his finale carries ironic overtones. The patriotic imagery and the powerful Biblical perspectives of Blake's poem receives an ironic edge, or rather – taking into account interpretations which call attention to the criticism of a hypocritical Christian faith in the poem –reasserts Blake's ironic edge. The "dark Satanic mill" that seem to have taken control over "England's mountains green" and "pleasant pastures" (95) is alluded to by the image of the boys

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[5] The music was composed by Sir Charles Hubert Hastings Parry in 1916 and was included in the Anglican hymnody. It has also been favourite of early socialist and egalitarian movement, but later became a traditional, national hymn (an alternative national anthem) sung at various places and occasions including weddings, pubs, schools and has been nominated as the official hymn of the England cricket team.   http://en.wikipedia.org/wiki/And_did_those_feet_in_ancient_time

assembling gas-masks back at the penitentiary. Richardson uses *Jerusalem*, a symbolic text of cultural memory and national identity as a dark commentary on contemporary social reality; he contrasts the elevated tone of the hymn with the working-class reality of terror and humiliation experienced by the juvenile hero.

Chariots Of Fire (**1981**)

In the history of British cinema *The Loneliness of the Long Distance Runner* was not the last film to include *Jerusalem*. Actually, it appears next in a film that in its subject matter is dedicated to athletics. As an introductory note we can say that *Chariots Of Fire* (directed by Hugh Hudson) is a film very much in the spirit of the "official" interpretation of Blake's poem. Not only does it borrow its title from Blake's poem, but expresses strong belief in the divine grace of pastoral England and a strong community fighting for traditions and national pride. This belief was exceptionally strong at the end of the seventies and undoubtedly reflected the reality of the upper middle class. Keeping in mind that heritage films can be understood as the politically-ideologically conservative audience's cinematically expressed sense of realism.

As a showcase of heritage films *Chariots of Fire* represents a national past which – according to Andrew Higson – is "displayed as visually spectacular pastiche, inviting a nostalgic gaze that resists the ironies and social critiques so often suggested narratively" (109). He adds that this stylistic field turns away "from the high-tech aesthetics of mainstream popular cinema", nevertheless, "visual splendor lends them an extravagant epic style" (113). It is this spectacular vision of the historical past that John Hill comprehends as the main reason why *Chariots of Fire* "offers an image of Britain which generally conforms to the expectations of an international, and especially American, audience" (245). Based on these insights, I describe the running sequences of the film as over-emphasised, self-conscious representations in which the stylistic field is ideologically saturated.

Nostalgia is always glorifying, just as glory tends to be nostalgic. When famous athletes call forth their memories of fame, as in this film, glory and nostalgia become all the more powerful. Whereas in Richardson's film running was a means of escape from community standards, here it is just the opposite: a Jew of Lithuanian origin (Harold Abrahams) and a Catholic Scotsman born in China (Eric Riddell) become national heroes from the position of the outcast and make their ways into the upper class through their achievements. They win races, defeat other competitors for Britain. If we look closer, *Chariots of Fire* turns out to be more ideological, even explicitly stereotypical in its representation of English athletes and their greatest rivals, the Americans. The scene introducing their warming up for the Olympic Games is a telltale example of deliberate misrepresentation. Being portrayed – partly by the dark, industrial mood of the music – as invulnerable, fearful and inhuman machines with coaches shouting and swearing into their ears with megaphones, the cinemagoer develops a feeling of discomfort and tends to associate images of this kind to

brainwashing, a technique highly vauled in prison or the army but not on the athletic field. In short, we get an antithesis to the sporting spirit. Opposed to the ominous and artificial-looking Americans, the British athletes look more human, spiritual and natural. Identification with them is also promoted by the mesmerisingly beautiful music of Vangelis' main theme.

The competitions are not only between individuals, but values and value systems which are represented hierarchically and can be labelled – on the one hand – as patriotic (British) and – on the other hand – militant (Americans). Through visual-aural means of characterisation the filmmaker enforces moral choice: on moral grounds the viewer can only justify the victory of the English athletes.

Each sequence of running in *Chariots of Fire* is dominated by the slow-motion camera, clearly a means of aestheticizing movement. Furthermore, it leaves enough time to ponder upon the agony and determination on the faces, the distress and willpower of the body. The static camera favours long takes, establishing and medium long shots and also strengthens the spectator's position as observer. Cinematographer David Watkin applies deep focus photography a lot and owing to compositions that reveal stands packed with fans in the background, we are made aware not only of our spectatorial position, but are also reminded that ours is the best seat in the house (as the camera is often placed on the end of the home-stretch, facing the athletes). A complex stylistic set-up ensures that the viewer receives the most exotic angle on the events and motivates an emotional identification with the glorious victories of team Britain. In my understanding this is the point where ideology infiltrates the stylistic field. We are not only offered a view of the tremendous victories of the racers and the glory of a nation, but as an observer of its making, we symbolically become part of this history. History is comprehended by *Chariots of Fire* as a group-memory made up of finest hours and magic moments. Such notion of a past made communal could not have crystallised at a better moment, just before the Falklands War, another victorious reassertion of the British political-military *status quo* and national pride.

Naked (1993)

Whereas the heritage film cycle (initiated by *Chariots of Fire*) – for its renewed interest in the past and communal values – was considered by the conservative voters and the Thatcher-government as an angelic voice, to others it seemed as if the devil himself had spoken. Cinematic realism, ideologically to the left, has always been a staunch critic of class society (or rather of classes without a society), but the 80's and early 90's saw their most desperate battles. Mike Leigh's *Naked* marks an advanced stage of filmmaking that he and fellow filmmaker Ken Loach undertook from the start of their careers, often labelled as socially conscious cinema.

As opposed to the legacy of heritage films, *Naked* takes an anti-nostalgic and uncompromising look at the remains of human ties in post-Thatcher Britain.

The film covers approximately 4 days in the life of Johnny, a philosophically trained ironic nihilist, running away from a Manchester of high unemployment and low public safety after having raped a girl. Like a mature Colin Smith, Johnny is a man living defiantly outside the system, refusing to live according to other people's values or opinion and finding enjoyment in blasting away at hypocrisy whenever he encounters it. His anti-social behaviour, similarly to Smith's, is a reflection of contemporary Britain, his "angry, frustrated intelligence which also prevents him from committing himself to anything or anyone" (Street 108) reflects a society, the members of which – Leigh suggests – lack compassion, consideration and tolerance towards one another, moreover, glorify self-interest and materialism.

Naked is a realistic, yet stylised film, which may sound just as paradoxical as saying that for a radical pessimist Johnny earns our sympathy. The film is realist because it lacks the techniques of forced identification characteristic of melodrama and he can be sympathetic because he does not want to be sympathetic, only genuinely honest: naked. In my understanding a symbolic nakedness characterises the style of Leigh's film as it lacks both the ornamentalism and the spectacular action of heritage films. Yet *Naked* is not without a style. An eye-catching example would be the idiosyncratic blue-grey lightning that reveals everything to be bleak and lifeless. The same applies to the sound, to the flat and toneless voices without any background/ambient noise. The simple and to-the-point editing with straightforward compositions also contribute to the feeling that style and content in this film achieve a special harmony. As if the symbolic nakedness of the characters (who are deprived and deprive themselves of love, hope or joy) and the nakedness of words (deprived of compassion, feelings, and even a belief in them) could only be expressed through a similar nakedness of style (that deprives itself of emotional means of identification, plot and even action).

By suggesting that there is certain nakedness to the dialogues, I mean that they are stripped of pleasantries and equivocation. He may well confront others with hate and apocalyptic visions of his mind, which gives him no pleasure: it is a form of self-torture and self-despise. Images and words "function" alike, this similarity however does not mean that images are relegated to the role of illustration, but that they come to possess "wordly" features. The strained and tense atmosphere of the dialogues is captured by the shot-reaction shot editing scheme, a narrative technique that makes legible the underlying principles and strategies of character interaction. Johnny's strategy is a calculated one: he sets out with an insult of some kind and independent of the reaction comes to dominate the conversation with verbal wits. This dominance is also revealed stylistically, as for most of the shots he occupies the middle of the frame. Just as he confronts others he is confronted by the frame that – at times – literally imprisons him. In the scene when he decides to leave Lousie and Sophie and "conquer" the streets, he walks tensely between the kitchen and the living room of the house followed by Sophie at whom he finally shouts the following words: "D'you ever get the feelin' that you're bein' followed? Look, will you just leave

me alone – give me a bit of room or somethin'?" (00:28:14–00:24:20). Evidently it is not only Sophie's impendence, but the assertiveness of the camera that angers him, panning from left to right then back, never "letting go" of his evident frustration. The feeling of entrapment is made even more emphatic by the main musical theme, a tense string-tune repeated over and over again. I also see a parallel between the oppressive presence of the cinematic frame and Johnny's long argumentations, pieces of reasoning, which despite their moments of brilliance do not lead anywhere, are dead ends, forms of enclosure. Nakedness after all is a lack of protection against the forces of nihilism, disillusionment, chaos coming from all angles and directions.

I have somewhat wandered off my topic, the description of running sequences. There are two scenes of this kind, one at the very beginning and one at the very end of the movie, not only embracing the whole of the narration, but foregrounding a central and all symbolic motif: the impossibility of escape. The first scene narrates a hasty and troubled escape, photographed by handheld camera with the shots linked together by jumpy editing. The deranged movements reflect an emotional disorder and overpowering panic, even self-disgust. The last scene literally does not contain running, although Johnny should-be running and is trying to, but is too exhausted to do so. Instead he trudges down the staircase from Lousie's house and drags himself along the road with the camera dollying in front of him. The direct explanation of his crippled movement is a twisted ankle, but his lameness is more complex, symbolic, and closely related to what I have mentioned above. In both of the scenes he can be viewed as an allegory of a wasted generation, crippled by social injustice, false values, of a youth deprived of future, ideals and goals. Johnny and practically all the other characters are on the run from something, but since they would have to rid themselves of an utter physical, emotional and intellectual exhaustion, their escapes are destined to failure. What Leigh manages to frame is the permanence and irresolvable nature of this exhaustion; he uses stylistic devices to fully explore a nakedness of the characters that is just as much a result of self-imposed alienation as external dehumanisation.

Trainspotting (1996)

Johnny's crippled running may have been intended as Leigh's quite straightforward allegory of a society in stasis and a state of exhaustion. In *Trainspotting* (directed by Danny Boyle) hopes to address similar concerns with a plot that in its initial and final stages shows a strong resemblance to *Naked*. The opening shots show the result of a disastrous shoplifting attempt: Renton and Spud are on the run. Meanwhile Renton, sounding pretty much like Johnny, delivers a lengthy preaching against the evils of materialism and consumer society. The tone and atmosphere of the two works is, nevertheless, two worlds apart. After all Boyle's film heavily relies on a style most suitable for the young generation "whose natural film language is American, not British and whose God is Quentin Tarantino" (Brown 196). The very first shot – a low-angle

framing – emphasises spectacle in *Transpotting* as opposed to the eye-level shot of *Naked*: a marker of identification. Furthermore, the inclusion of a first-person narrator, Iggy Pop's rhythmic song *Lust for Life* and point-of-view shots marks a significantly different kind of narrative-stylistic strategy. Johnny's flight takes place in the deserted streets of suburban Manchester and the feeling of mayhem is fully absorbed by the cinematic image. Renton and Spud are chased along in the busy town-centre of Edinburgh at daylight and the initial tension (if any) is soon resolved. In the latter, spectacle is of central importance and signs of irony reveal themselves when Renton gets hit by a car only to get up smile at the driver and then into the camera. The characters in this film can get up when they are knocked down, they possess a strong vigour for life, change attitudes and make plans for the future.

Although the film is a story of drug users and their addiction, it does not "moralise" over the events (does not offer a moral perspective on character behaviour), nor does it study closely the sociological-psychological dimensions of addictive personalities, or the cause-effect relations of behaviour under narcotics. In *Trainspotting* the narrative accelerates to such a speed that it leaves no place to mull over such things as moral values, choice, conscience or responsibility. The world Boyle depicts is ruled by relativism and in this respect can be opposed to the world of Loach, Leigh or their most recent disciple Shane Meadows. Boyle's characters are ghostly, drifting like in an infinite dream, one that has replaced reality altogether. The characters avoid judgement and being judged or compared to any model, but this overwhelming relativism leaves a weak narrative foundation for Renton's decision to reform his life, just as ghostly as his character is. Yet it is the desire for a future that motivates Renton when at the dramatic climax of the story he decides to steal from his friends. A similar event appears in *Naked*, yet the similarity is superficial. Renton's self-confident words and smiling face is the very antithesis of Johnny's silence and gloom, the former's overwhelming optimism (part of his new metropolitan image) could not be more different from the latter's cathartic nihilism. Actually, images express his self-assuredness much more efficiently than words. Boyle's final (ironic?) comment on Renton's transformation is also a visual one: as the camera goes out of focus and the contours of his face blur we see the hero as a new member of the league of faceless millions. This is not aesthetics in the likes of traditional social documentary, it does not involve itself with the social issues of internal migration and urban alienation in depth. Nevertheless, it would be orthodoxy to demand from *Trainspotting* and films alike a fidelity to realist representation models, just because tradition taught so. Such criticism would also leave aside a more general teaching according to which social criticism should develop along with society.

Conclusion

Trainspotting and the films that follow in its footsteps borrow much of their stylistic diversity from Hollywood. The main representatives and commercial

successes of the British film industry of the eighties and nineties – amongst others Terry Gilliam, Stephen Frears, Stephen Daldry and Christopher Nolan – have acquired an international style and often work on the other side of the Atlantic. Although their cinema is not exclusively dedicated to social realism, they do express concern for social issues, even if they fail to subordinate style to content.

On one level my paper outlined the transformation that led from a cinema of words illustrated by images to a visual cinema. I believe this change was unimaginable without a more refined understanding of the connection between content and style. The appearance of figurative representation – as my example testifies – steered filmmakers' awareness towards the emblematic nature of film language. The historical approach I undertook pointed out that sequences of running are an ever present icon with complex thematic bearings, the articulation of individualism and collectivism, revolutionism and patriotism, exhaustion and vigour.

On a more general level and in a less direct manner I argued that the hope of British cinema to explore the potentials of realism is closely linked to its willingness to capture social issues through allegories. If my argument holds ground and it is legitimate to suggest that scenes depicting running characters (dominated by visual-aural sets of signifiers) are used as social allegories, then realism by the incorporation of formalism does not contradict, but enriches its very foundation. Nevertheless, such an argument raises further questions and presupposes supplementary inquiries. It requires the study of the theories of realism and needs to prove – through historical evidence – that the cinematic paradigm of realism remains unfaithful to itself until it maintains the blind faith that reality reveals itself undistorted in front of the camera. As long as it believes that facts are there to be taken (reproduced and documented mechanically), the shift from the study of facts to the study of attitudes creating facts is blocked. Further research into post-war British cinema needs to be carried out to give a more perceptive account on how realism received self-reflexivity and advanced as a paradigm towards a state where the documentation of attitudes to reality would become the 'real' facts. This would surely have to understand style as a document of the filmmaker's sensitivity for contemporary sociocultural reality. I believe this paper did so and analysed the cinematic representation of the 'running man' as a document of visual imagination comprehending social concern.

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On the Structure of *for-to* and *for*-less Infinitives

Csaba Czeglédi

1 Introduction

The present paper is a brief critical review of the treatment of nonfinite complements in Huddleston and Pullum 2002 (henceforth: HP[1]). Two outstanding features make HP a superior comprehensive grammar of English. One is its remarkable clarity of expression. Even more importantly, HP is truly exceptional in that it breaks with the long tradition of "description without argumentation." Even though the goal of HP is "to describe the grammatical principles of Present-day English rather than to defend or illustrate a theory of grammar," (p. 18) the authors make it clear that it is impossible to describe English without a theory of grammar because "to bring together the principles that all sentences conform to … means developing a theory" (p. 19). As developing a theory naturally involves careful argumentation, it is only to be celebrated that "a significant amount of space is devoted here to arguing carefully that a particular analysis we have decided to adopt, within the framework of the theory we assume, is the right analysis" (p. 19). In what follows we will discuss some of HP's central arguments for their analysis of English nonfinites.

2 The presence of *for*—begging the question

HP claim that "*to*-infinitivals with overt subject require the subordinator *for*" (p. 1178). The claim is repeated in a slightly different form, saying that "*to*-infinitivals containing a subject are always introduced by the subordinator *for*" (ibid.), which is incidentally more accurate, since HP do not recognize non-overt subjects in infinitives, therefore the adjective "overt" is redundant, and misleading, in the first stylistic variant of the claim. So, infinitives that are sometimes characterized as apparently subjectless in grammar are analyzed as truly subjectless in HP.

HP would like to argue that an NP and a following nonfinite VP constitute what they call a clause (equivalent in conventional generative terminology to a sentence) if and only if the NP + VP sequence is introduced by the complementizer *for*, otherwise such an NP is in construction with the matrix verb, and is not the subject of the infinitive. For example,

(1)   I arranged for John to meet my sister.

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[1] For convenience, with plural subject–verb agreement *HP* denotes the authors; otherwise it always refers to the work.

and

(2)   I wanted John to meet my sister.

are assigned different structural representations. The string *John to meet my sister* is analyzed as a clause in (1), with *John* as subject, but not in (2). In the latter, *John* is claimed to be the object of *want*.

Unusually, the nonfinite VP which has no subject associated with it in (2) is still recognized as a clause—one without a subject. HP assume that subjects are not obligatory constituents of sentence structure in what they call "specific non-canonical constructions such as non-finites and imperatives" (p. 238). Technically, this amounts to saying that the Extended Projection Principle (cf. Chomsky 1981 and 1982) is assumed for most "canonical" finite clauses, but the requirement that sentences have subjects is suspended for nonfinites. The apparently unjustified exception that this rather unusual combination of assumptions makes for nonfinites has far too many peculiar consequences for us to discuss in any detail here. Perhaps it will suffice to point to two that seem most directly relevant. One is strange, the other is truly absurd, though partly hypothetical.

An odd, though expected, consequence of the general claim that nonfinites are clauses in conjunction with the assumption that subjects are not obligatory constituents of infinitives is that sentences like

(3)   She may like it.

are biclausal, [like it] being a (subjectless) clausal complement on *may* (cf. HP, p. 215). If this is combined with the standard assumption, apparently not adopted by HP, that modal auxiliaries, tense inflections, and infinitival *to* are of the same syntactic category (I for *Inflection*), then the absurd conclusion follows that even the simplest English sentences like

(4)   John drinks coffee.

are in fact biclausal, finite *-s* taking the subjectless clausal complement *drink coffee*.

A further general consequence directly jeopardizes some of the essential categorial and structural assumptions in syntax. Note that on the standard assumption that tense inflections and modals fall together in one category, we no longer have "finite VPs", since all VPs are "nonfinite." More accurately, the finite–nonfinite distinction simply no longer applies to VPs. The ±Finite feature will be associated with I, the head of the sentence (in HP's terminology, the clause), leaving all VPs "unmarked" for finiteness, as it no longer applies to them. The general consequence of this combination of assumptions is that the categories VP and "clause" fall together, since, the presence of a subject no

longer a requirement of the latter, the two become completely indistinguishable from each other. Therefore, HP are forced not to adopt the standard assumption that tense inflections, modals, and infinitival *to* are all realizations of the category I, otherwise syntax collapses. We shall not pursue these general issues any further here. Our immediate goals are (a) to determine the adequacy of HP's account of the empirical facts and, more importantly, (b) to evaluate the consistency or otherwise of the assumptions and the validity of arguments on which the account rests. Whatever the conclusions of that analysis, they will be directly relevant for the assumption about the exceptional non-obligatoriness of subjects in nonfinite clauses. The assumption will be either justified or refuted, depending on the adequacy or otherwise of the account it is intended to support.

A general claim HP make is that all nonfinites are clauses—as noted above, some with, some others without a subject, as in the following examples.

(5) a. They arranged for the performance to begin at six.
    b. They expected the performance to begin at six.
    c. They intended (for) the performance to begin at six.

HP observe that "*for* is required after *arrange*, excluded after *expect*, and optional after *intend*" (1179). The absence of the complementizer *for* in the *expect*-sentence is taken by HP as evidence that "the infinitival clause has no subject" and that the post-verbal NP *the performance* is not the subject of the infinitival clause but the object of the matrix verb (1179). HP also claim that (5c) has two different structures depending on the presence vs. absence of the complementizer—when the complementizer is present, the nonfinite complement has a subject (*the performance*), when it is absent, it does not, and then the NP *the performance* is the object of the matrix verb, not the subject of the infinitive.

Clearly, the presence or absence of the complementizer *for* is considered crucial by HP in determining the constituent membership of the post-verbal NP. Interestingly, the same condition is not taken to be decisive about the category of the infinitive—it is assumed to be a clause, even when it contains neither a subject nor a complementizer, both otherwise standard constituents of clause structure, as in (5a). It is interesting to point, in passing, to a conclusion HP do not draw from the absence of a complementizer in (5b)—they do not conclude that *expect* has no nonfinite clause complement in (5b). The conclusion that is thus forced upon HP, though not discussed in any detail at all, is that *expect* in (5b) takes two separate complements—an NP, which is its object, and a nonfinite clause, which contains no subject. The syntactic relation of this subjectless nonfinite clause complement to the matrix verb remains obscure. Similar conclusions follow for the structure of the *intend*-sentence(s). When *for* is present, *intend* takes a single complement—an infinitival clause that has a subject and is introduced by a complementizer. When *for* is absent, the same verb takes two complements—an NP object and a subjectless nonfinite clause. Among other things, this raises some well-known general issues in connection

with the semantic interpretation of nonfinites, which we shall not discuss here (for a detailed discussion see Czeglédi to appear).

To summarize, before we move on, two conclusions are drawn by HP from the occurrence or otherwise of the complementizer *for*. From the presence of *for* HP infer that the post-verbal NP is the subject of the infinitival clause. From the absence of *for* HP infer that the post-verbal NP is not in construction with the infinitive, although the infinitival VP still constitutes a (subjectless) clause.

Setting aside the circularity of the argument for the moment, a missing premise is still required for the first conclusion to follow. The missing premise is that only clauses are introduced by complementizers. This premise is required because without this assumption nothing at all can be directly inferred about the syntactic category of the string of words following the complementizer *for* in (5a) and (5c), or about the constituent membership of the post-verbal NP. It is only with this required assumption, apparently rejected by HP, that one can infer that the material following *for* is a clause. If this is not assumed, the argument does not go through. We return to an additional problem with this argument directly, but let us first consider the second conclusion HP would like to draw.

The second conclusion HP (incorrectly) draw is this: When the complementizer *for* is not present, it is evidence that the post-verbal NP is not in construction with the infinitive. Notice, incidentally, that this conclusion remains invalid even if the missing premise mentioned above is adopted. The necessary, albeit false, assumption for this conclusion to follow is that a (non-null) complementizer is obligatory in clauses with lexical subjects.[2] Without that premise, apparently also rejected by HP, nothing at all can be inferred from the absence of *for* about the constituent membership of an NP followed by an infinitive. Crucially, two things do not follow from the absence of *for*, unless its obligatoriness is incorrectly assumed. Its absence does not entail that the NP VP sequence is not a clause, nor does it follow that the NP is not the subject of the nonfinite clause. As is well known, complementizers are in general optional elements of clause structure.[3] Therefore nothing is entailed by their absence.

Let us now return to a final problem with the arguments that center around the presence of *for*. It has to do with the category of *for* in the examples under discussion. HP assume that it is a complementizer. Notice, however, that this assumption is absolutely without any justification, unless it is independently shown that the structure of the material following *for* is sentential. If, for example, it is not shown without any reference to *for* that *the performance to begin at six* is a clause in (5a), then there is no justification at all for taking *for* to be a complementizer, rather than a preposition. The only way to derive the non-prepositional status of *for* in such examples is by jointly assuming that only

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[2] Note that a weakened version of this assumption will not do (cf. p. 1179), because to stipulate that the complementizer is obligatory only in infinitival clauses (with non-null subjects) would only add to the exceptionality of the structure of infinitives, with very little left for a syntactic theory to explain about it.

[3] To make things worse for the argument, gerundial clauses never contain a complementizer, a serious problem for the theory, to which we shall return briefly in section 4.

clauses may be introduced be a complementizer and that the material following *for* is a clause. The latter, however, must be demonstrated independently.

Note in this connection that, regardless of whether the clausal structure of the material following *for* is assumed or demonstrated, the argument based on the presence of *for* remains circular. It is because if you assume (or demonstrate) that verbal structures following *for* are clauses, you cannot derive this same assumption as a conclusion from the presence of *for* without circularity. Fatally for the argument, it involves jointly assuming that *for* is a complementizer (because otherwise it does not follow that the material that follows it is a clause) and that the material following this *for* is a clause (because otherwise it does not follow that the *for* that precedes that material is a complementizer). Clearly, such a pair of assumptions will yield neither of them as a conclusion without circularity. It is also clear that the circularity of this argument alone is sufficient to render invalid the argument based on the absence of *for*, since the latter is derivative on the former.

Finally, note a counterfactual prediction HP's theory makes. It is claimed that *for* is excluded in *expect*-sentences like (5b). This incorrectly predicts that we do not have sentences like

(6)   For the performance to begin at six was expected.

It is instructive that HP seem to feel the need to present "several pieces of evidence showing that [the post-verbal NP in *for*-less examples like (5b) above] syntactically belongs in the matrix clause" and that the NP and the nonfinite VP "do not combine to form a single constituent (a clause) but are separate complements of *expect*" (p. 1179). We now turn to the evidence HP present.

3 Passivization

Consider HP's data first (HP's [24i, ii, iii] respectively, p. 1179):

(7)   a.   It was arranged for the performance to begin at six.
           b.   *It was expected the performance to begin at six.
           c.   The performance was expected to begin at six.

HP take the contrast between (7a) and (7b) in conjunction with the absence of *for* in the latter to be evidence that the post-verbal NP *the performance* does not form a constituent (a clause) with the nonfinite VP that follows it in (5b). The argument is that (7b), which involves extraposition of a clausal subject without a complementizer, is ungrammatical because the material extraposed is not a clause, since it is not introduced by *for*.

First, note that the in-situ counterpart of (7b) is equally ungrammatical:

(8)   *The performance to begin at six was expected.

Second, note that with the complementizer added, the sentence becomes immaculate, cf. (6) above.

Finally, observe the following contrasts:

(9)   a.   That John will come is likely/expected.
       b.   It is likely/expected that John will come.

(10)   a.   *John will come is likely/expected.
       b.   *It is likely/expected John will come.

Assuming, quite obviously, that *John will come* is a sentence in (9)–(10), two important conclusions may be drawn from the contrast between them. First, the clausehood of the matrix subject (*that* [*John will come*]) is totally independent of the presence or absence of a complementizer, with or without extraposition. Second, regardless of whether or not the subject clause is extraposed, the complementizer is obligatory, as it always is in subject clauses. Similar conclusions can be drawn from the contrast between (6) and (7b). What the ungrammaticality of the latter shows is not that the string *the performance to begin at six* is not a clause in (5b), (7b), and (8), contrary to what HP would like to derive, but that a complementizer is obligatory in infinitival subject clauses with a lexical subject.

Now consider the following contrast.

(11)   a.   They wanted the performance to begin at six.
       b.   *The performance was wanted to begin at six.

HP correctly observe that "passivisation doesn't provide a necessary condition for objects", and, therefore, they conclude, incorrectly, that (5b) and (11a) must be assigned the same structure, in which the post-verbal NP is the object of the matrix verb, the residue of the complement being a subjectless infinitival clause (p. 1179). Part of the argument is that the contrast between (7c) and (11b) is not, in itself, conclusive evidence that they have different structures. This is correct. But notice that this alone is absolutely no evidence that they have the same structure, as HP would like to assume. If there is independent evidence either way, it cannot be ignored. The relevant facts, curiously ignored by HP, are represented by the following examples.

(12)   a.   They arranged for the students to attend the lecture.
       b.   They arranged for the lecture to be attended by the students.
       c.   *They arranged the lecture to be attended by the students.
       d.   *They arranged the students to attend the lecture.

(13)   a.   They expected the students to attend the lecture.
       b.   They expected the lecture to be attended by the students.

(14)   a.   They intended (for) the students to attend the lecture.
         b.   They intended for the lecture to be attended by the students.
         c.   They intended the lecture to be attended by the students.

(15)   a.   They wanted (for) the students to attend the lecture.
         b.   They wanted for the lecture to be attended by the students.
         c.   They wanted the lecture to be attended by the students.

Several structural properties are clear from these examples. One is that the post-verbal NP and the nonfinite VP that follows it can be freely passivized (with two irrelevant exceptions, to which we will return directly). This is strong evidence that the NP and the infinitive that follows it form a clausal constituent in all of them, contrary to HP's ill-derived conclusion. Secondly, it is also clear from the examples in (12), (14), and (23) that the passivizability of the material following the matrix verb is independent of the presence or absence of the complementizer *for*. In structures where *for* is optional, passivization is possible either with or without it, cf. (14) and (23). Where *for* is obligatory, both the active and the passive *for*-less structures are ungrammatical, cf. (12). This clearly shows that the presence or absence of *for* is totally independent of the clausehood or otherwise of the material that follows it. It may be required, as in (12), it may be optional, as in (14) and (23), or it may be forbidden, as in (13), but this has nothing to do with the category or constituent structure of NP *to*-VP sequences. It is required, optional, or forbidden for independent reasons. Therefore, crucially, its absence is no evidence at all for the non-clausehood of the post-verbal NP *to*-VP sequence. It is puzzling that in the relevant context HP make no reference to data of the kind just discussed, though similar facts and their parallelism with passive finite clauses are not only observed but taken as evidence for constituent structure elsewhere (cf. p. 1183).

HP (incorrectly) assign the same structure to *want*-sentences like (15) and *expect*-sentences like (13a) or (5b). They also claim that the latter have the same structure as *persuade*-sentences like

(16)   a.   They persuaded the students to attend the lecture.
         b.   *They persuaded the lecture to be attended by the students.

As the contrast between (13b) and (16b) clearly shows, that is not correct. HP's general conclusion is that "there is no construction where the sequence NP + *to*-infinitival, with no preceding *for*, behaves as a subordinate clause, a single constituent" (1181). As we have seen, this conclusion is quite clearly both invalid and false.

4 Cases overlooked

HP seem to have overlooked some important empirical facts, including, interestingly, some cases they otherwise discuss. One of these is *there*-infinitives in sentences like

(17)   It's essential for there to be no misunderstanding on this point. (p. 1183)

(18)   I intended there to be more time for discussion. (p. 1232)

(19)   We mustn't allow there to be any repetition of this behaviour. (p. 1234)

(17) is quoted as evidence that, because "NPs following *for* [in such sentences] are the same as those which occur as subject of finite main clauses," including, importantly, "dummy *there*," which "occurs freely here," *for* must be analyzed as a complementizer (pp. 1182–83). This is correct. In a slightly simplified paraphrase, the argument is that if the presence of *there* is treated as independent evidence that *there to be no misunderstanding on this point* is a clause in (17), then the *for* that introduces it must be a complementizer. What does this argument tell us about the constituent structure of infinitives and the category of *for* that may introduce them? Before drawing the fairly obvious conclusion, consider some important empirical facts that HP overlook. Clauses like the one just discussed occur freely as complements without *for*, as the following examples, as well as (18) and (19) above, show.

(20)   They expect there to be no misunderstanding on this point.
(21)   They want there to be no misunderstanding on this point.

As the argument suggests, and as these *for*-less data show, the clausehood (or otherwise) of infinitives is independent of the presence of *for*. In addition, the argument quite clearly, and correctly, implies that for us to conclude anything about the category of *for* in sentences like (17) and, in general, in sentences where *for* introduces infinitives, we must first establish the constituent structure and category of the material that follows it. Therefore, any attempt to reverse the argument by inferring anything about the constituent structure of infinitives from the presence or absence of *for* leads to the kind of circularity we discussed in detail in section 2.

     A possible reason why HP apparently ignore the circularity of the arguments centering around the presence or absence of *for* in infinitival complements might the insufficient amount of attention paid to infinitives (and gerunds) with expletive subjects. As is well known, pleonastic *there* is obligatory in the infinitives above, as well as in gerunds and finite clauses of

essentially the same structure, which is the chief motivation for the general requirement that sentences must have subjects (first proposed in Chomsky 1981 and later identified as the Extended Projection Principle in Chomsky 1982). This requirement is not adopted by HP, who assume instead that nonfinite clauses may occur with or without a subject, as already noted. Beyond the superficial appearance of some apparently subjectless infinitives and gerunds, this assumption remains without any motivation. Worse still, it is in conflict with the fact that pleonastic *there* is obligatory in the infinitives discussed above.

In addition to the resulting descriptive inadequacies and inconsistencies we have noted, which are more or less directly related to this unmotivated (but forced) assumption HP adopt, we finally note a problem the assumption creates for the analysis of gerunds. If, in absence of the requirement that sentences have subjects, the central argument in the analysis of nonfinites is that an NP preceding a nonfinite VP is a constituent of the matrix clause unless it is preceded by a complementizer, the analysis of gerunds in sentences like

(22)   I don't mind / hate / resent / saw / caught you drinking beer.

becomes extremely troublesome, as gerunds, with or without a lexical subject, are never introduced by a complementizer.

Since arguments based on the presence or absence of *for*, considered decisive in determining the structural position of post-verbal NPs in infinitives, are inapplicable in the analysis of gerunds, whatever problems their structural analysis presents must be resolved differently. Indeed, HP turn to a different set of empirical facts and regard some familiar facts differently in their analysis of gerunds, which renders the argumentation partially inconsistent. For example, the possibility or otherwise of passivization around the matrix verb or/and in the complement, largely ignored in the analysis of infinitives, is taken as evidence of constituent structure in the treatment of gerunds. In the analysis of infinitival complements on *want* in sentences like (23a), for instance,

(23)   a.   They wanted the students to attend the lecture.
         b.   They wanted the lecture to be attended by the students.
         c.   *The students were wanted by them to attend the lecture.

the availability of the embedded passive in (23b) and the non-existence of the matrix passive in (23c) are dismissed as irrelevant to the problem of whether the NP *the students* is the object of the matrix verb or the subject of the embedded sentence in (23a). On the other hand, in the analysis of gerunds, the existence of (24b) with a passive clause complement,

(24)   a.   I resented Kim mistreating my cat.
         b.   I resented my cat being mistreated by Kim.
         c.   *Kim was resented mistreating my cat.

the non-existence of the matrix passive in (24c), and the fact that (24ab) are synonyms are quoted as "the familiar kind of evidence" that supports the structural analysis, as well as semantic interpretation, on which the post-verbal NP *Kim* is the subject of the complement clause rather than the object of the matrix verb in (24a) (cf. pp. 1204–05). Clearly, no part of the facts represented in (23–24) may be ignored in a consistent account of the structure of English infinitives and gerunds.

5   "A shoulder on which for you to weep"

Before we conclude, it is appropriate to make a final brief note of a descriptive point in connection with nonfinite relative clauses and the way they are treated in HP. Apparently because it is incorrectly assumed that infinitival relative clauses never contain *for,* HP claim that they "cannot contain an overt subject" (1264). This is factually not correct, as the expression chosen for the title of this section and some more examples below demonstrate.

(25)   As Smither has no record on this issue on which for you to squeal like a spoiled child pointing a finger…

(26)   a permanent and invariable general basis on which for you to act in future

(27)   something for writers to reflect on

(28)   It will make our community a safer and healthier place in which for us to live, and a more conducive environment for college students to learn.

(29)   That is a useful point at which for us to conclude.

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Metaphors in English, German and Hungarian Business Discourse: A Contrastive Analysis

Éva Kovács

1 Introduction

The word 'metaphor' usually makes us think of a device commonly used by poets for aesthetic and rhetorical purposes. As a commonly used figure of speech in literature, it is described by Fowler (1987: 144) as follows: "In general, a metaphor ascribes to some thing or action X a property Y which it could not literally possess in that context".

The American poet, Robert Frost (1874-1963) is notably a poet of metaphors, more than anything else. To Frost, metaphor is really what poetry is all about. In his essay entitled *Education by Poetry* (1931), Frost says the following:

> Poetry begins in trivial metaphors, pretty metaphors, 'grace metaphors,' and goes on to the profoundest thinking that we have. Poetry provides the one permissible way of saying one thing and meaning another. People say, 'Why don't you say what you mean?' We never do that, do we, being all of us too much poets. We like to talk in parables and in hints and in indirections - whether from diffidence or from some other instinct.
> (http://www.en.utexas.edu/amlit/amlitprivate/scans/edbypo.html)

Later on Frost goes on to argue that "all thinking, except mathematical thinking, is metaphorical, or all thinking, except scientific thinking". This observation of Frost's seems to be reflected in the cognitive theory of metaphors, and it will also be of great importance in my analysis as it justifies the central points I will make in my study.

No doubt metaphors play a central role in Frost's poetry. For example, his poem titled *Mending Wall* (1914) is built around one metaphor: *Good fences make good neighbours.*

He is all pine and **I am apple orchard**.
My apple trees will never get across
And eat the cones under his pines, I tell him

He only says, '**Good fences make good neighbours**.'
Spring is the mischief in me and I wonder…

(The Norton Anthology of American Literature 1989: 1719)

In one gem of Heinrich Heine's cyclic poems, *Die Heimkehr* (1823-24) the following metaphors appear:

Der Tod, das ist die kühle Nacht,
Das Leben ist der schwüle Tag.
Es dunkelt schon, mir schläfert,
Der Tag hat mich müd' gemacht.

(*Buch der Lieder* 1973: 144)

Petőfi Sándor, our great Hungarian poet associates sorrow with a big ocean and joy with a little pearl of the ocean in his poem (1846) titled *A bánat? Egy nagy óceán*:

A bánat egy nagy óceán.
S az öröm?
Az óceán kis gyöngye. Talán
Mire fölhozom, össze is töröm.

(*Petőfi Sándor összes költeményei I*. 1966: 402)

 In spite of the novelty of the above metaphorical expressions in these poems, the metaphors used in them are conventional and commonplace, therefore we understand them easily. Metaphors are, however, used not only by poets, but by people in their everyday lives as well. In fact, without metaphors we would not be able to understand such basic concepts as *life, argument, love, thought, society* and *economics,* etc.

    This is what was recognised in the 80s by cognitive linguists, such as Lakoff-Johnson (1980) and later Kövecses (2005), who claimed that our conceptual system is metaphorically structured and defined. Thus, the way we think, what we experience, and what we do every day is often a matter of metaphor. They assume that we structure concepts (e.g. *love, happiness, anger, fear, wealth*, *desire, thoughts, society, politics, economics, communication, time, life, death* and *events,* etc.) on concrete, physical bases (e.g. *human body, health, illnesses, buildings, machines, animals, plants*, sports, *games, cooking and dishes, forces, movements* and *directions,* etc.). In other words, conceptual metaphors always combine two domains: a concrete, well bounded 'source domain' and an abstract, 'target domain'.

    It has been pointed out in several cognitive analyses of metaphors, such as Kövecses (2005: 167-185) that certain conceptual metaphors are 'near' universal. Examining the linguistic expressions of the metaphors HAPPINESS, ANGER and EVENT STRUCTURE in different languages (Hungarian, English, Japanese, Polish, Chinese and Zulu, etc.), the author reaches the conclusion that these metaphors are 'near' universal and their general conceptual structures are

the same. To justify this, let us take some linguistic expressions of the metaphor HAPPINESS in Hungarian, English and German:

> HAPPINESS IS UP
> *Emelkedett hangulatban voltak. They were in high spirits. Sie waren in gehobener Stimmung.*
> HAPPINESS IS HEAVEN
> *A hetedik mennyországban jár a boldogságtól. He is in seventh heaven. Er ist im siebenten Himmel.*
> HAPPINESS IS LIGHT
> *Sugárzik az örömtől. She radiates joy. Sie strahlt vor Freude.*
> HAPPINESS IS DRUNKENNESS
> *Megrészegült a boldogságtól. He was drunk with happiness. Er war vor Freude betrunken.*
> HAPPINESS IS FLUID IN A CONTAINER
> *A látvány örömmel töltötte el. The sight filled him with joy. Der Anblick erfüllte ihn mit Freude.*

It is, however, important to emphasize their being 'near' universal. There are certainly differences even within these three languages, which might be due to their cultural peculiarities. Some other metaphors of HAPPINESS occur in one of these languages while others do not or there are different linguistic expressions for them. Consider the following examples:

> HAPPINESS IS INSANITY
> *Magánkívűl volt az örömtől. Er war vor Freude ausser sich.*
> A HAPPY PERSON IS A HAPPY ANIMAL
> *Örült, mint majom a farkának. He was happy as a lark.*

Metaphors seem to pervade our thinking and use of language. The language of journals introducing and analysing the latest events and developments of business, economics and society are also awash with metaphoric expressions which are based on some conceptual metaphors.

The primary aim of my paper is to highlight what metaphors help us to conceptualize some characteristic metaphoric expressions of the discourse of marketing and sales. Furthermore, I will also address the issue of to what extent they can be regarded as universal, and what special discourse functions they have.

The sources for my analysis are the relevant sections of the following Hungarian, German and English journals, which were published in 2006: *FIGYELŐ Üzlet, Gazdaság, Társadalom, The Economist* and *Focus Money Das Moderne Wirtschaftsmagazin.* The reason why I have chosen these periodicals is that they basically deal with current political, economic and business matters for an audience of both experts and lay readers, like I am.

As outlined above, the first question I will address is what kind of metaphors are involved in our understanding of concepts used in business discourse.

2 Metaphors underlying the metaphorical expressions of business discourse

2.1 BUSINESS IS WAR

Browsing the above mentioned journals, I have found that the metaphor BUSINESS IS WAR is what underlies the majority of metaphoric expressions. Let us see how we can elaborate the correspondences between the source domain WAR and the target domain BUSINESS. Thinking of war, the following aspects of war come usually into our mind: battles, fights, soldiers, weapons, military strategies, and the outcome of war, i.e. victory or defeat. The language of military strategy is full of military expressions, such as headquarters, military forces, troops, battle order, frontline, attack, counter-attack and defence, etc.

In business discourse the battles of war refer to competition in the market, i.e. between the representatives of companies and banks. The enemies are bankers, businesspeople and the scenes of battles are the market and business meetings. Business people also encounter their enemies, i.e. their competitors and try to oust them from the market. While doing so, they use different methods and strategies. In order to achieve success, they have to defeat their enemies. The mappings between the above mentioned source domain and target domain could be schematised as follows:

2.1.1 A BUSINESS MEETING/THE MARKET IS A BATTLE ON A BATTLEFIELD

A BVA és a beruházó Pro-Hill Kft. közel egy éve tartó *csatározását* követően …

The main *battlefield* at present is retail trade.
Any difficulties for an overloaded Airbus today could spill over into efforts to take on Boeing on the new *battlefront.*

Mannesman und Vodafone liefern sich eine erbitterte *Übernahmeschlacht. Der Kamp an allen Fronten* hat begonnen.

2.1.2 BUSINESS PARTNERS/BANKERS ARE SOLDIERS IN AN ARMY

Az Optus *félelmetes ellenfélnek* ígérkezett.
Mint egy *előretörő hadsereg*, a megjósolhatatlan jövőbe haladó vállalat, követhet valamilyen irányvonalat, *csatarendbe állhat* és *lecsaphat*.

That would raise returns for China's *army* of small savers.
Google, having made many *enemies*, must now *fight many battles*.

Für den gebürtigen Leipziger und *seine Truppe* wäre das ein schwerer Schlag.

Als Assistent in Hutschenreuther-Management, hatte er gelernt, wie groβe Werke und Mitarbeiter*heere* funktionieren.

2.1.3 BUSINESS STRATEGIES ARE WAR STRATEGIES

Új marketing*stratégiával* tompította egy potenciálisan erőteljes, új versenytárs *támadását.*
A menedzser gerillavezérre hasonlít, aki *összehívja* az ország minden táján szétszóródott *csapatait*, hogy *összevonják erőiket egy bizonyos csatatérre*.
Szállításvezetőket, termelésprogramozókat kellett *hadrendbe állítani*.
A *védekező pozíciójú* vállalatok előtt felmerülő marketingkihívások…

It is true that the foundation's *strategy* is not to monopolise the field.
Morgan Stanley, an investment bank, *launched* an unusual *attack* on the New York Times Company.
The Hong Kong Monetary Authority fiercely *defended* the peg against massive speculative *attacks.*

Wir bringen unsere DVD-Recorder mit einer klaren *Strategie* auf den Markt.
Die Chancen stehen gut, dass der *Frontalangriff* von Adidas auf Nike gelingt.
Während die Deutschen Nike im Basketball herausfordern, *attackieren* die Amerikaner Adidas auf dem Fuβballmarkt.

2.1.4 KNOWLEDGE/SKILLS USED IN BUSINESS ARE WEAPONS USED IN WAR

A jegybank ezzel a *fegyverrel* próbálná megerősíteni a forintot.

We have to bite *the bullet* and talk to North Korea and Iran.

2.1.5 THE OUTCOME OF BUSINESS IS THE OUTCOME OF WAR: VICTORY OR DEFEAT

Időnként, a *legyőzöttek* ellenállnak a megszületett eredménynek.
A méretgazdaságosság miatt, *döntő csapást tudtak mérni* a kis, helyi gyárakra.
A válság *békés megoldáshoz* vezetett.

The *battle* may have already been *won*.
Why did none of the *besieged* companies bother?
Over the past few years the two men seemed to have agreed on a *truce* in the luxury-goods business.

Als *Gewinner* oder *Verlierer* stehen schon jetzt zwei deutsche Werbeagenturen fest.
Doch weder Bälle und Trikots noch Computerspiele entscheiden über *Sieg* oder *Niederlage*.

2.2 BUSINESS IS A GAME OR SPORT

Games and sports are also often used for metaphorical conceptualisation, thus there are a great number of metaphorical expressions the source domains of which are games and different kinds of sports. Interestingly enough, the SPORT and GAME metaphors often occur with the WAR metaphors together. It is due to the fact that the field of sports shows a number of similarities with that of war and the domain of games is related to sports. Just like war, sports and games also involve competition. Games and sports also have rules, the players and sportsmen are competitors competing with each other individually or in a team, the purpose of a competition is also to defeat the enemy. Players and sportsmen also use tactics and strategies and the a game or sport event is also ends in victory or defeat. Sometimes they obtain a good placing, or even break records, but it can also happen that they don't succeed.

Business life also has its rules, businesspeople are also rivals and contenders using certain strategies, in the hope of a successful business. Business also has its stakes and risks and the outcome of a business negotiation can also be success or failure. To justify these, let us look at the following metaphorical expressions and the conceptual metaphors underlying them:

2.2.1 BUSINESS IS A GAME

A gazdaság *játékszabályai* háttérbe szorultak.
… másodrendű fontosságúnak minősítve azokat a hatalmi *játszmák* következményeihez képest.

So what do the winners do right to succeed in this *tough game*?
French firms interested in further investments in Argentina need clear *rules of the game* in the economic field.
Toyota has shown that it can *play the game*.

Das Netz verändert momentan alle *Spielregeln*.
Wir zählen zu den wichtigsten *Spielern* auf dem Markt.

2.2.2 BUSINESS IS GAMBLING/CHESS/DOMINO

Hihetetlenül magasak voltak a *tétek.*
Ez a lehetőség már rég *benne van a pakliban*.
… hogy vannak-e még lehetőségek, vagy már teljesen *leosztották a lapokat*.
Több száz céget dönthet *a dominó*.

The *stakes* are high for Sony.
But not everyone is *betting on* a simple rise in prices.
There are always punters willing to *gamble on* very risky stocks in the hope of *hitting the jackpot.*
Channel *lays the cards on the table*.
Many observers predict a '*domino*-effect' of further huge mergers.

Für das Weihnadergeschäft hat H&M noch einen attraktiven *Trump* im Ärmel.

2.2.3 BUSINESS IS A SPORT

A cégek egyre gyilkosabb *versenyt vívnak* az ügyfelekért.
Az új fókusz a Geon számára lehetővé tette, hogy *versenyelőnyre tegyen szert*.
Hazánk az átalakuló közép-európai régió *élmezőnyébe* tartozik.
Mindkét szegmensben *dobogós* az Allianz.
A márkák nemzetközi kiterjesztését illetően, csak *a nagyon szerény, 54. helyet értük el.*

A retooled NASDAQ could *compete* hard against the NYE.
That would benefit the economy through increased *competition*.
In industry, as in services India has produced *world-beaters*.

Fachleute erwarten, dass der harte *Wettbewerb* nicht ohne Folgen bleibt.
Mag sein, dass da missgünstige *Wettbewerber* ihr Spielchen treiben.
Die SWX, die unter den europäischen Börsen *den fünften Platz einnimmt*.

2.2.4 BUSINESS IS A TEAMSPORT

9 csapat építő tipp. Így néz ki az ideális *csapat*.
Nyugodtan bízhatunk a *team* bölcsességében.

Dazu soll im Hauptquartier in San Franciso die Vertriebs*mannschaft* von derzeit 20 Mitarbeitern aufgestockt werden.

In many cases certain branches of sport serve as a source domain. As evidence, let us just mention the commonest ones: ATHLETICS (RUNNING, JUMPING), FENCING, HUNTING, SHOOTING, HORSE-RIDING, BOXING, FISHING, FOOTBALL, FLYING and CAR RACING.

2.2.5 BUSINESS IS ATHLETICS (RUNNING, JUMPING)

Célegyenesbe fordultak a tárgyalások.
A gyengén teljesítőket nem cipeljük a hátunkon a *célvonalig*.
A szegmensben ismét nagy *ugrás* várható.
… arra sarkallja a menedzsereket, hogy túl *magasra tegyék a lécet*.

Sberbank has enjoyed *a long run* as the only listed Russian bank stock with any liquidity.
Other foreign banks were in *the race*, *chasing* a dwindling number of profits.
Even for non-core workers, however, there are regulatory *hurdles*.
They cannot give a *headstart* to favoured investors.

Zwischen ihnen und den jungen Gründerfirmen ist *ein Wettrennen* in Gang gekommen.

Die Hürden für den Zuzug ausländischer hochqualifizierter Sebstständiger seien zu hoch.

2.2.6 BUSINESS IS FENCING

A tökéletes megoldás inkább az egymással versenyben álló ötletek, nem pedig a *párbajpozíciók* erőpróbájából származhat.

China's largest bank is to raise $ 19.1 bn in an unprecedented *dual*.
Operating leverage can be a bit of a double edged *sword*.

2.2.7 BUSINESS IS HUNTING

Állást keresve felhívta az a *fejvadászt*, aki korábban megkereste őt, hogy elcsábítsa egy másik pozicióba – akkor sikertelenül.

Although both are adding stores and making money, it is still easy to tell the *hunter* from the *hunted*.

Auf der *Jagd* nach dem schnellen Geld haben die Banken in den Jahren der Börsen-Hysterie ihre Kunden verprellt.

2.2.8 BUSINESS IS SHOOTING

Marketing f*egyver*: A Blog és Internetes gerilla marketing visszafelé is *elsülhet*.
További jó *célpontnak* számítanak a vegyipari cégek.

When they *hit one target*, they immediately *set* another.
A room full of bankers *pulled the trigger*, having watched Macy's *miss one target* after another.

2.2.9 BUSINESS IS HORSE-RIDING

Pedig az indulás nem volt *sétagalopp*.
A menedzserek és az alkalmazottak is *lazítanának a gyeplőn*.

Some institutions were getting close to that level and had to *rein* in new lending.
Saddled with some of the highest labour and tax costs in Europe, German companies compete at the top end of the market.

Spitzenreiter sei in diesen Tagen allerdings Puma.

2.2.10 BUSINESS IS BOXING

… hogy a hálózatok miként *szállnak ringbe* egymás ellen.
A piacra hagyja a konszolidálást, ami pedig *mélyütés* lesz.

All this is *a blow* for freer global trade.
The IMF will hold the *ring* for the process.

2.2.11 BUSINESS IS ANGLING

A menedzsmentnek *két nagyobb halat kell kifognia*: a bizonytalanságot, és a kétséget.

Der größte Fisch am Haken heiβt bislang Electrolux.

2.2.12 BUSINESS IS FOOTBALL, RUGBY, ETC.

E két utóbbi termék esetében, egy újabb *nagypályás játékos* jelentkezett.

Yet Japanese banks are standing on *the sidelines*.
FSA, Japan's financial regulator imposed an unprecedented *penalty* on Chomo.

Damit hat die Bundesregierung womöglich den einzigen *Fehlpass* in der Steueroffensive gespielt.
Das Kurs-Gewinn-Verhältnis lässt weiteren *Spielraum* noch oben.

2.2.13 BUSINESS IS FLYING

Indian business will once more *land* on the ground *with a thump*.
Why is it proving so difficult to engineer the *soft-landing* that the government has been trying for?
China's economy will face *a hard landing* in the future.
The IMF offers rapid access to cash if strong economies are *hit b*y financial *turbulence.*

Auslöser für *Turbulenzen* waren aber nicht Bedenken über die Stabilität der Emerging Markets.
Gibt es *eine weiche oder harte Landung*? Kommt gar die Rezession?

2.2.14 BUSINESS IS CAR RACING

Three years after the *rally* started, they face an array of new investment opportunities.

Wir haben schon viele Korrekturen gesehen im Laufe des jahrelangen *Rallye* an den Emerging Markets**.**

2.3 ECONOMY IS A HUMAN BODY, ITS OPERATION IS THE OPERATION OF A HUMAN BODY

As mentioned in the introduction, the human body, health and illnesses are also regarded to be common source domains in conceptual metaphors. It is noteworthy that drawing a parallel between economy and the human body is not new in economics. Francois Quesnay (1694-1774), an 18th century French physician and economist was the first who studied economy as a system. He compared the circulation of capital to the circulation of blood in the human body between the organs, i.e. the heart, the lungs and the stomach, which represent the different sectors of the economy. In his view, the agricultural labourers represent

the stomach that produces the blood and sends it to the heart. The industrial workers are the lungs that supply the body with oxygen and keep metabolism going. The landowners are the heart that sends out the blood, i.e. the capital to the whole organism (cf. Mátyás, 1992: 36-37). All this can be justified by the following examples:

> A Watere's Holding ZRT. központi *agyként* irányítja a cégcsoport vállalatait, kezeli üzletrészeit, általában a vagyonát.
> A gazdaság 2007-ben a januárra tervezett 3%-os áfaemelés negatív hatásait is gond nélkül képes lesz *megemészteni.*
> Dabei sind die Banken *das Herz* der Wirtschaft. Sie sind es, die das Geld in den ökonomischen *Kreislauf* pumpen.
> Doch haftet der Stadt am Potomac den Ruf an, kluge volkswirtschaftliche *Köpfe* anzuziehen.

Metaphorically, the parts or aspects of economy are understood as organs of the body, which can also individually become ill, and then may affect the whole body. As long as the organs work well, the economy works well, thus the general well-being of an economy is understood in economic terms as its economic health. However, sometimes disorders or problems may arise both in the function of a human body and the economy. In the former case, medical aid is necessary to cure the illness of the human body. Similarly, there are also some threats to the economic health. An economy can also suffer injuries or fall ill, and then an economy can also undergo medical treatment, i.e. economic measures are taken to save it from collapsing. If the treatment is effective, the economy, just like a patient will recover, if it is not, the economy will collapse.

Now let us see what elements and aspects of the human body can serve as source domains in the cognitive analysis of abstract expressions used in the language of business, finance and economics. These are as follows: the healthy condition of a human body, illnesses, physical, psychological and psychosomatic conditions and concomitant effects, i.e. the symptoms of illnesses (e.g. *pain, headaches* and *spasms,* etc.), the treatments of illnesses (e.g. *pills, medicine, injection* and *operation,* etc.), and the recovery or the death of patients.

As far as the target domains are concerned, we can talk about the appropriate and inappropriate state of an economy, the signs of difficulties and problems of an economy, measures taken to solve economic difficulties, and recovery or collapse of an economy.

These mappings between the two domains are illustrated by the following examples:

2.3.1 AN APPROPRIATE CONDITION OF AN ECONOMY IS A HEALTHY CONDITION OF THE HUMAN BODY

Ahol az *egészség*, ott a nyereség.
A szervezet *stabilabbá,* és *robosztusabbá* válik.

America *is doing well*, with relatively *healthy* growth in jobs.

India now boasts *robust* economic growth.

Wir haben heute eine *gesunde* Finanzstruktur.
Die Gesundheit des Emerging Markets hat sich in den vergangenen Jahren erheblich *verbessert.*

2.3.2 AN INAPPROPRIATE CONDITION OF AN ECONOMY (DIFFICULTIES, PROBLEMS) IS AN ILLNESS

Az egyesült államokbeli teherautó-flottát hasonló *kór sújtja*.
A megoldandó problémák jelentős része, társadalmunk *akut betegsége.*
Az államigazgatás *neuralgikus* területe az un. országos hatáskörű szervek.

The *malady*'s origins lie in a 1992 decision.
It is not clear whether this *sclerosis* is increasing: the evidence is mixed.
One result of this *paralysis* is an oil-export bottleneck.

2.3.3 SIGNS OF DIFFICULTIES AND PROBLEMS OF AN ECONOMY ARE SYMPTOMS OF DISEASES

Gyengélkedik manapság az amerikai blue chip cégek árfolyama.
Mindez természetesen, nemcsak a vezérigazgatóknak *okoz fejfájást.*
Az *ezer sebből vérző* oktatás problémáinak orvoslására
Így vagy úgy, de a számítógép *megbénította* az IBM-et.

The economy remains strong despite the *symptoms* of "*Dutch disease*".
Without easy credit, dear oil will cause more *pain*.
The German company bought the *ailing* British car producer in 1994.
This is the biggest *headache* of all for the Indian industry as a whole.
The danger is that Wall Street's *sneeze* will bring a *case of flu* with it.

Auch die Union ist *nicht frei von Bauchschmerzen*.
Wenn die USA *niest,* bekommt Asien *eine Grippe*.

2.3.4 ECONOMIC MEASURES ARE MEDICAL TREATMENTS

Szükség van a *korai diagnózisra*.
A tudakozódási folyamat résztvevői *alaposan megvizsgálják* a javaslatokat.
16-18 százalékos alapú hitelekkel *tartják életben* magukat.
Az *orvoslás* minden körülmény között bonyolult és kimerítő lesz.
Jobbnak látták, ha beszállnak a *mentőakcióba*.

They are not ready to *swallow* the nasty *medicine* of change.
Whether a *triple dose* of carmakers is the right *remedy* is less obvious.
Equally unclear is how much money the *donors* actually want to give.
Countries, including Austria, Britain, France and Germany were now trying their own ways *to stop the bleeding*.
One of Europe's finest conglomerates needs more radical *surgery*.
The banks say there is not much point in a *bypass* mechanism.
Two insurers *injected* €450m of capital into the *wounded* bank.

Die Bankgesellschaft Berlin konnte nur mit einer staatlichen Finanz*spritze* von vier Milliarden Mark *künstlich am Leben gehalten werden*. *Operation*: misslungen. *Der Patient* bebt. Das Geschäft is tot.

2.3.5 RECOVERY OF AN ECONOMY IS RECOVERY OF A PATIENT

Ez legalább olyan fontos, mint a gazdaság *lábra állása.*
Az együttműködés évei során elkezdődhetne a társadalom *mentális gyógyulása*.

The capital markets need time and money to *get on their feet*.
Zambia's industry *is coming back to life*.
Latin America's growth figures are boosted by *recoveries* from earlier collapses in Argentina.
Low volability is a reflection of a long period of *healing* in corporate America.
Crysler is good at *coming back from the dead.*

Den drei verbliebenen Groβen, – Deutsche, Commerz, sowie Hypo Vereinsbank *geht es kaum besser.*
Der Index zeigt sich zwar angeschlagen, könnte *sich* aber wieder *erholen.*

2.3.6 COLLAPSE OF AN ECONOMY IS DEATH OF A PATIENT

A *hirtelen halál* veszélye ritka, és általában olyan környezeti változások következménye, amelyek az egyes vállalatok hatókörén kívül esnek.

It doesn't mean that the big guys are going to *die* overnight.
It is too soon to *write an obituary* for traditional software.

Die amerikanischen Investitionsbanken? Schwer angeschlagen. Die Geldhäuser Japans? In *Agonie?*

Besides the metaphors of WAR, GAME, SPORT and the HUMAN BODY and its DISEASES, I found some other metaphors which seem to be less dominant than the previous ones, such as BUSINESS IS MARRIAGE, THE SYSTEM OF ECONOMY IS A FAMILY, ECONOMY IS A MACHINERY and BUSINESS IS ACTING IN A THEARTE/CINEMA. Consider the followig examples:

2.4 BUSINESS IS MARRIAGE

Így a *partnerkeresés*, vagy éppen egy jelentős tőkebevonás az első pillanatra nem tűnik indokoltnak.
A sorozatos *kiházasítási kísérletek* dacára, a *pártában maradt* vállalat menedzsmentje munkavállalói résztulajdonosi programban gondolkodott.

Freescale *gets engaged*, but continues to *flirt* with other *suitors*. It will be less *a love match* than *a marriage of convenience* if the *knot is* eventually *tied* between Freescale and a consortium of private –equity firms.
The *marriage made in heaven* soon turned into the hitch-up from hell.
France's Arcelor, the world's second biggest steelmaker would *jump into a hasty marriage* with Severstal.
Very clearly this is a *marriage of reason*. I hope it will become *a marriage of the heart.*
Scandal scarred Lola is heading for victory, but his *honeymoon* could be short.
A newly created independent regulator, the Financial Services Agency set out to *break* the cosy *ties* between banks and the finance ministry.

Die Ernüchterung an der Börse spiegelt die Ernüchterung innerhalb des Konzerns über die *Hochzeit im Himmel* wieder.
Die defizitäre Konzerntochter wird nicht einfach *einen Bräutigam finden.*

2.5 THE SYSTEM OF ECONOMY IS A FAMILY

A britek érdekeltsége a szerény profit ellenére is egyre inkább aggasztotta az *anya*cég vezetőit.
A terjeszkedés újraindulhat, – elsősorban a szovjet *utód*államokban.
Az OTP Bank 120-200 millió eurót költ oroszországi, romániai és horvátországi *leány*cégei újratőkésítésére.

Each unit including the *parent company* has its own local management.
The IMF and its *sister organisation*, the World Bank…

Das Ergebnis der deutschen *Tochter* Rover hat sich 1999 nicht spürbar verbessert.
… weil er keinen schwerfällig-ängstlichen *Mutter*konzern im Nacken hatte, der ihm den Mund verbot.
Das gröβte *Sorgenkind* ist die IT-Sparte SBS.

2.6 ECONOMY IS A MACHINERY

Kína, ha *lassul* is, még mindig *nagy sebességen pörög*.
A térség gazdasága ismét *dübörög*.

That was the year in which China began trying, with limited success, *to put on the brakes*.
A growing shareholder rebellion threatened to put a spoke in the *wheels* of its proposed merger with Severstal.
How much *fuel* is left in the global housing *engine*?

Soll der Staat abwarten, bis die Wirtschafts*machine* von selbst wieder auf Touren kommt.
Die Krise am Bau ist vorbei, die Branche ist *der Motor* des Aufschwungs.

Dazu müssen sie rasch wachsen, *der Treibstoff* dafür ist selten der Bankkredit.

Sie wollen ihn zu *einer sanfteren Gangart* bei der Haushaltskonsolidierung bewegen.

Wenn der Staat nun eine *Vollbremsung* unternimmt, ...

Das Geschäft lief. Aber es begann erst richtig zu *brummen.*

2.7 BUSINESS IS ACTING IN A THEATRE/CINEMA

Az 1998-as *parkettre* lépéssel arra tettek ígéretet a befektetőknek, …

Szintén az álláspiac *sztárjainak* számítanak a mérnökök.

Minden sikertörténethez kell egy *főszereplő*. Tomóczer K. verenyképessé tette vállalkozását.

Italy, like the La Scala opera house, is in crisis *behind the stage*. Last year, it had zero economic growth.

Bidding for Berliner Bank is seen by many as a *dress rehearsal* for the sale of Bankgesellschaft Berlin next year.

The solution is to have a format whereby the big players talk through their global problems and *act in concert*.

The rising costs of money and raw materials took leading roles in that economic *horror movie.*

Dazu kommen die Millionengehälter der mittleren unterbeschäftigten *Stars* der Investitionsbranche.

Daneben gibt es eine aufgabenspezifische *Rollenverteilung.*

Der Chef der Deutschen Bank ist der bekannte Darsteller in diesem *Schauspiel.*

Nun werden die Misstöne im *Orchester* der internationalen Hochfinanz schriller.

Die Finanzreisen sind Schuld. Sie haben beim eigenen *Drama* von Anfang an die *Regie* übernommen.

Trotz *des Theaters* steht der Konzern fundamental glänzend da.

3 The 'near' universality of metaphors

As noted in the introduction, certain conceptual metaphors can be regarded to be 'near' universal. In the analysis above I attempted to demonstrate that some of the characteristic metaphors of the language of business and finance occur in all of the three languages examined. In the case of English and German it can be attributed to the fact that they belong to the same language family. Certain metaphors can, however, be found in languages independent of each other, such as in Hungarian.

The question can be raised whether this phenomenon is accidental or whether one language borrowed some of these metaphorical expressions from the other, in this case from English. As pointed out by Boers (2003: 236),

foreign words might be the result of the ongoing economic and cultural globalisation, which involves increased cross-cultural contact, and thus increased opportunities for cross-cultural communication. It is a well-known fact that a great number of metaphorical expressions in Hungarian and German business discourse were borrowed from English. For example, *hard landing* and *soft landing* (in German *harte Landung, weiche Landung*) are frequently used economic terms, which refer to the situation in which an economy slows down but does not go into recession. Interestingly enough, there isn't a Hungarian equivalent used for them in Hungarian journals of business and economics (e.g. Melyik verzió jön be: *a hard vagy a soft landing*: Vagyis, hogy az amerikai gazdaság lassulása milyen mértékű lesz).

Another similar example is the term *cash flow*, which refers to the movement of money into and out of a firm or business. It is not only the title of a Hungarian journal of business and economics but it can also be found in German business discourse (*das Cashflow*).

No doubt the majority of economic and business terms both in German and Hungarian have been borrowed from English (e.g. *business, broker, know-how* and *management*, etc.), which seems to be an unstoppable tendency. Nevertheless, I assume that in the case of some metaphorical expressions the underlying conceptual metaphors have some universal motivation.

Even if the same mapping between a source and target domain might occur in the metaphors of all three languages, there might be some differences in terms of their frequency of occurrence and conventionality. For example, I have found that the metaphor THE SYSTEM OF ECONOMY IS A FAMILY occurs especially frequently in German business discourse (*Tochterfirma, Mutterkonzern,* etc.), while in English the metaphor BUSINESS IS MARRIAGE referring to the merging of two firms is particularly common in comparison to the other two languages. Furthermore, the metaphor ECONOMY IS A MACHINERY seems to be used more frequently in English and German business discourse than in Hungarian. These differences might be attributed to the peculiarities of the economy of the relevant countries where these journals on marketing and sales were published.

Finally, let us turn to the discourse functions of metaphors.

4 The discourse functions of metaphors

As pointed out by Hanna Skorczynska (2006: 87), writers' choices of linguistic metaphors are importantly influenced by 2 factors: the text's intended readership and its purpose. As the periodicals used in my analysis are meant for an audience of experts and lay readers and they seek to inform, entertain more generally and persuade its readers, they represent popular business discourse rather than scientific one.

Analysing the uses of metaphors in economic texts, Henderson (1985: 110-11) refers to three types:

- those that serve as a textual decoration or illustration
- metaphors that occur in all language as a central organising device
- metaphor that is a device for exploring specific economic problems and a basis for extending the domain of economic ideas

Skorczynska (2006: 95-99) narrows Henderson's types into two categories:

- generic metaphors that can be found in general dictionaries
- genre-specific metaphors that have primarily decorative or illustrative purpose or are used to explore and extend economic thought

The author's corpus analysis shows that in popular periodicals a high number of genre-specific metaphors (90%) are innovative ones, i.e. they fill terminological gaps with only 10 % having an illustrating role.

It is common knowledge that a piece of writing is more impressive, vivid and expressive if there are metaphors in it. As borne out by Skorczynska's analysis (2006), metaphors often fill a terminological gap in business discourse. Such terms are defined in specialist dictionaries but no synonyms are offered for them, i.e. there is no other conventional way of expressing them in regular use. Let us just think of metaphors, such as 'headhunter' (*fejvadász, Kopfjäger*), 'floatation' (*árfolyamlebegtetés, Floaten*) and 'gallopping inflation' (*vágtató infláció, galloppierende Inflation*), etc.

As far as the occurrence and the discourse functions of metaphors are concerned, I have made the following observations: The first thing to be noticed is that the dominant metaphors, for example WAR and HEALTH metaphors seem to be organised in chains and provide cohesion to the text. Besides this textual function, they also have an interpersonal function in organising relations between the text producer and the recipients, i.e. the readers. By using particular metaphors, writers can define a topic, argue for it and persuade readers. I have found that the metaphors which appear at the beginning of the text help to set the agenda the author has in mind. The ones in the mid-text, on the other hand, reflect the argumentative nature of journalistic texts. The metaphors which cluster towards the end of the text seem to have a persuasive function.

As pointed out by Koller (2004: 66-69) and as is evident from my results as well, the WAR metaphors are most common of all in business discourse. Although they are persuasive throughout the text, they can especially be found at the beginning and at the end of the articles, thus serving a defining and a persuasive function. The SPORTand GAME metaphors are often used together with the WAR metaphors, supporting their argumentative role and often serving to reduce and weaken their strength. Thus, the WAR-SPORTS-GAMES metaphors are very closely-knit.

The metaphors of HUMAN BODY, its HEALTH and ILLNESS have a role not only in defining the topic but they seem to have an elaborating and extending function and help the author to drive the point home to the reader.

Other metaphors, such as MARRIAGE, FAMILY, MACHINERY, THEATRE/CINEMA are too scarce to account for any systematic clusters or

chains and show sketchy patterns. They tend to tie in with the dominant metaphors conceptually, thus supporting them. They very often occur at the beginning of the text, thus denoting the article's topic and serving to raise readers' interest.

5 Conclusion

In my paper I have made an attempt to highlight that metaphors pervade our thinking and conceptualisation, and do not only serve as a poetic and rhetorical device. Metaphors are ubiquitous and as the examples above show, business discourse is awash with them.

In conclusion, it can be stated that we conceptualise many metaphoric terms and expressions used in business discourse via metaphors, the majority of which seem to be 'near' universal in English, German and Hungarian and have similar discourse functions as well. The metaphoric expressions examined in journals of business, finance and economics seem to have shown the following mappings between a target domain and a source domain: BUSINESS IS WAR, BUSINESS IS A SPORT/GAME, ECONOMY IS A HUMAN BODY, THE SYSTEM OF ECONOMY IS A FAMILY, ECONOMY IS A MACHINERY, BUSINESS IS MARRIAGE and BUSINESS IS ACTING IN A THEATRE/CINEMA.

As is justified by the above examples, one target domain (*business/economy*) has several source domains (*war, sport, game, human body, health, illness, family, machinery* and *theatre/cinema*), and the main target domains also have variations. It is due to the fact that our terms and concepts have several aspects, and we need several source domains so that we can conceptualise the various features of a target term.

The strength of the cognitive theory of metaphors used in the analysis above, undoubtedly, lies in the fact that it provides a tool to understand our world better, and to explore our cognitive system through conceptual metaphors. I hope I have been able to give an insight into how the cognitive approach to metaphors can contribute to a better understanding of the language of business, finance and economics as well.

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The Problem of Cultural Context in Translation and Translator Education

Albert Vermes

1. Introduction

The aim of this paper is to show, with the help of examples from the Hungarian translation of Nick Hornby's *Fever Pitch* (see Sources), how differences between the source reader's and the target reader's cultural background assumptions influence the interpretability of a text and what means a translator has to tackle difficulties of interpretation arising from such differences. The paper also aims to highlight characteristics of the translator that the author believes to be essential in dealing with such problems.

The novel is about how the mental and emotional life of a fanatic football fan is interwoven with his devotion to his team and how the vicissitudes of his private life are entangled with the failures and successes of the football team. Thus the novel is not primarily about football but about the mental journey of a football fan.

2. Assumptions, meaning, context and cultural context

In the theoretical framework that I employ, relevance theory, an assumption is defined as a structured set of concepts. The meaning of a concept is made up of a truth-functional **logical entry**, which may be empty, partially filled or fully definitional and an **encyclopaedic entry**, containing various kinds of representational information about the extension and possible connotations of the concept (e.g. cultural or personal beliefs), stored in memory. The content of an assumption is the function of the logical entries of the concepts that it contains and the context in which it is processed is, at least partly, drawn from the encyclopaedic entries of these concepts (Sperber and Wilson, 1986: 89).

Utterance interpretation is an inferential process whereby the audience infers, by combining the stimulus with a set of contextual assumptions (**context** in the narrow sense), the intended meaning of the communicator. For this to happen, the audience must use the context envisaged by the communicator, otherwise, in a **secondary communication situation** (Gutt 1991: 73) where the audience uses a different context, the stimulus may be misinterpreted and the communication may fail. Such problems are likely to occur when the communicator and the audience are representatives of different socio-cultural contexts, that is, when there is a marked difference between their background assumptions and circumstances, which constitute, roughly, the **cognitive**

environment of an individual (Sperber and Wilson, 1986:39). In our cognitive framework, these differences are best regarded, I think, as differences in the **mutual cognitive environments** of groups of individuals, which means a shared cognitive environment in which it is manifest which people share it (Sperber and Wilson, 1986:41). **Culture** (**cultural context**), then, in the wide sense, may be defined as consisting in the set of assumptions that are mutually manifest for a group of individuals and cultural differences are differences between sets of mutually manifest assumptions. **Culture-specificity** thus means that an assumption which figures in the mutual cognitive environment of one community is not present in the mutual cognitive environment of another.

3. The data

I have picked 16 examples from the Hungarian translation. The expressions to be examined are written in bold, page numbers are given in brackets. The English back-translations, where appropriate, appear in square brackets.

> … the games master was a Welshman who once memorably tried to ban us from kicking a **round ball** even when we got home (22) → … a tornatanárunk, egy walesi fickó egyszer emlékezetes módon meg akarta tiltani nekünk, hogy akár csak iskola után is **gömbölyű labdá**val játsszunk*

> * **A walesiek közismerten rögbipártiak; a gömbölyű futball-labdával szemben a rögbilabda tojásdad alakú.** A szerk. megjegyzése. (21)

> [The Welsh are known for their preference for rugby; as opposed to the round ball used in football, the rugby ball has an odd shape. The editor's footnote.]

> **Gazza** (33) → **„Gazza" [Gascoigne – *a ford*.]** (35) [Note by the translator.]

> the **Heysel** tragedy (55) → a **Heysel stadionbeli** tragédia (63) [The tragedy in Heysel stadium]

> **Saint Trevor of England** (126) → **Angliai Szent Trevor (Trevor Brooking – *a ford*.) (152)** [Note by the translator.]

> … I lived with my mother and my sister in a small detached house in the **Home Counties**. (15) → … én az anyámmal és a húgommal éltem egy kis házban egy **London közeli városká**ban. (12) [in a small town near London]

> … and the next day, when **Southern** show the highlights of the game on TV (42) → Másnap pedig, amikor a **tévé**ben mutatják a meccs összefoglalóját… (47) [on TV]

> **Cockney** (50) → **londoni akcentus** (57) [London accent]

… unless one stands on the North Bank, or **the Kop**, **or the Stretford End** (77) → … hacsak nem az Északi Sáncon vagy **bármely másik nagycsapat „táborában"** szurkol (91) [among the die-hard supporters of any other great club]

… what the hell is buried in the subconscious of people who go to **Leyland DAF** Trophy games? (17) → … akkor mi az ördög lehet eltemetve az olyan emberek tudattalanjában, akik képesek elutazni a **Leyland DAF** Kupa meccseire? (14)

Although the temptation to plunge into a warm bath containing dissolved essence of **Kenneth Wolstenholme** is always with me… (29) → Bár mindig erős a kísértés, hogy beleüljek egy forró kádba, amely **Kenneth Wolstenholme** szétolvadt esszenciájával van tele… (29)

In a way nobody can blame any of us, the Mockneys or the cod Irish, the black wannabees or the **pseudo Sloanes**. (49) → Igazából senki sem vádolhat bennünket – feketemajmolókat és **ál-Sloane**-okat (55)

black-framed **Brains-style** National Health reading glasses (54) → fekete keretes **Brains-féle** esztéká olvasószemüveg (62)

Esso World Cup coin collections (38) → **"Esso" vb-gombfocikészletek** (40) [World Cup button soccer sets]

an **Old Firm** game (129) → egy **Old Firm**-meccsen (155)

an entire family, known to everyone as the **Munsters** due to a somewhat outlandish and unfortunate physical appearance (144) → egy teljes család, amelyet mindenki csak „**munsterieknek**" nevezett a némiképp külföldies és szerencsétlen külsejük miatt (175) [known to everyone as the people from Munster]

From **NW3 to N17** (174) → **Csak szurkoló** (212) [only a fan]

At first sight the only thing one notices is that some of the Hungarian renderings are clearly understandable while others are less so or not at all. To be able to evaluate the individual solutions, however, we need to compare them to their English originals.

4. Comparative analysis

After examining the semantic relationship of the English expressions with their Hungarian translations, the data can be divided into two groups, each of which in turn can be subdivided into two further groups.

4.1. Help from the translator

When we examine these expressions, we see that in some form the translator provides help to the target reader in making sense of the expressions which carry some culture-specific content.

4.1.1. Total transfer

In the first group we have those Hungarian expressions which, besides preserving the "dictionary" (logical) meaning of the original, also preserve, in some form, the culture-specific (encyclopaedic) background content.

> … the games master was a **Welshman** who once memorably tried to ban us from kicking a **round ball** even when we got home (22) → … a tornatanárunk, egy **walesi fickó** egyszer emlékezetes módon meg akarta tiltani nekünk, hogy akár csak iskola után is **gömbölyű labdá**val játsszunk*

> * **A walesiek közismerten rögbipártiak; a gömbölyű futball-labdával szemben a rögbilabda tojásdad alakú. A szerk. megjegyzése**. (21) [The Welsh are known for their preference for rugby; as opposed to the round ball used in football, the rugby ball has an odd shape. The editor's footnote.]

> **Gazza** (33) → **„Gazza" [Gascoigne – *a ford*.]** (35)

> the **Heysel** tragedy (55) → a **Heysel stadionbeli** tragédia (63)

> **Saint Trevor of England** (126) → **Angliai Szent Trevor (Trevor Brooking – *a ford*.)** (152)

In these examples, the encyclopaedic contents in question, which the translator considers culture-specific, that is, unavailable to the target reader, are made explicit, or **explicated**, in the translation. Through explication, these contents are made directly accessible to the target reader. In other words, the translator (or the editor) here directly provides help to the target readers to enable them to make sense of the given expressions despite their lack of access to the relevant background information. However, it can also be observed that the method of providing such help is not consistent: there are examples of footnotes, of explanations integrated into the running text, and also of explanatory notes in brackets. And, as can be seen, in the case of the latter even the use of the type of brackets is inconsistent, round and square brackets occurring alike.

4.1.2. Encyclopaedic transfer

In this group we find expressions which are readily interpretable for the target reader but the logical content of which is not the same as that of the English originals.

> … I lived with my mother and my sister in a small detached house in the **Home Counties**. (15) → … én az anyámmal és a húgommal éltem egy kis házban egy **London közeli városká**ban. (12)

> … and the next day, when **Southern** show the highlights of the game on TV (42) → Másnap pedig, amikor a **tévé**ben mutatják a meccs összefoglalóját… (47)

> **Cockney** (50) → **londoni akcentus** (57)

> … unless one stands on the North Bank, or **the Kop**, **or the Stretford End** (77) → … hacsak nem az Északi Sáncon vagy **bármely másik nagycsapat „táborában"** szurkol (91)

What can be observed in these examples is that the logical content of the English expression is substituted in the translation by its encyclopaedic content or by a content that logically follows from it.

> … I lived with my mother and my sister in a small detached house in the **Home Counties**. (15) → … én az anyámmal és a húgommal éltem egy kis házban egy **London közeli városká**ban. (12)

This example can be explained as a sequence of deductive inferences in the following way. Encyclopaedic and other assumptions, following Wilson és Carston (2006), will be represented by small capitals. The source reader has available the following encyclopaedic assumption: EA1 THE HOME COUNTIES ARE THE COUNTIES BORDERING OR SURROUNDING LONDON. (The source of definitions is http://en.wikipedia.org.) The explicit content of the sentence in the context of EA1 implies the following contextual implication: CI1 THE NARRATOR LIVES IN A COUNTY NEAR LONDON. This analytically implies the following (contextually independent) implication: AI1 THE NARRATOR LIVES NEAR LONDON. By processing previous parts of the text, the reader has already stored in mind this contextual assumption: CA1 THE NARRATOR LIVES IN A SMALL TOWN. Thus the translation gives what AI1 implies in the context of CI1: CI2 THE NARRATOR LIVES IN A SMALL TOWN NEAR LONDON.

> … and the next day, when **Southern** show the highlights of the game on TV (42) → Másnap pedig, amikor a **tévé**ben mutatják a meccs összefoglalóját… (47)

In this second example, *Southern* is the name of a TV channel, which is also a background assumption that the assumed Hungarian target reader has no access to. Here this assumption has been substituted for the logical content.

> **Cockney** (50) → **londoni akcentus** (57)

The word *Cockney* signifies a particular variety of the English language, which is used in East London by working-class people. Thus in this case, only a part of the encyclopaedic assumptions carried by the original has been substituted by the translator.

> … unless one stands on the North Bank, or **the Kop**, **or the Stretford End** (77) → … hacsak nem az Északi Sáncon vagy **bármely másik nagycsapat „táborában"** szurkol (91)

Here the target reader lacks the following background assumptions. THE KOP AND THE STRETFORD END ARE PARTS OF THE STADIUMS OF LIVERPOOL FC AND MANCHESTER UNITED, RESPECTIVELY, HOUSING THE DIE-HARD SUPPORTERS OF THE TWO TEAMS. (And the North Bank used to have the same status in Arsenal FC's stadium, but this expression has already occurred at an earlier point in the story.) These background assumptions are partly explicated by the translator and partly inductively generalised, starting from a further encyclopaedic assumption to the effect that Liverpool and Manchester United traditionally belong among the great clubs of English football.

Thus expressions in this group have in common that their logical content is substituted by their encyclopaedic content, or part of it, or by an assumption that is implied by the encyclopaedic content through deduction or induction.

4.2. No help from the translator

In this group of expressions the translator for some reason leaves the readers on their own, without help in making sense of the expressions carrying culture-specific assumptions.

4.2.1. Logical transfer

In this group we have the following expressions:

> … what the hell is buried in the subconscious of people who go to **Leyland DAF** Trophy games? (17) → … akkor mi az ördög lehet eltemetve az olyan emberek tudattalanjában, akik képesek elutazni a **Leyland DAF** Kupa meccseire? (14)

> Although the temptation to plunge into a warm bath containing dissolved essence of **Kenneth Wolstenholme** is always with me… (29) → Bár mindig erős a kísértés, hogy beleüljek egy forró kádba, amely **Kenneth Wolstenholme** szétolvadt esszenciájával van tele… (29)

> In a way nobody can blame any of us, the Mockneys or the cod Irish, the black wannabees or the **pseudo Sloanes**. (49) → Igazából senki sem vádolhat bennünket – feketemajmolókat és **ál-Sloane**-okat (55)

> black-framed **Brains-style** National Health reading glasses (54) → fekete keretes **Brains-féle** esztéká olvasószemüveg (62)

What we find here is that the logical content of the expressions is unchanged in the translation but the target reader receives no help from the translator in activating the culturally bound background expressions needed to interpret the expression.

> … what the hell is buried in the subconscious of people who go to **Leyland DAF Trophy** games? (17) → … akkor mi az ördög lehet eltemetve az olyan emberek tudattalanjában, akik képesek elutazni a **Leyland DAF Kupa** meccseire? (14)

In order o be able to make sense of this sentence, the reader needs to have access to the (culture-specific) background assumption that THE LEYLAND DAF TROPHY WAS THE NAME OF THE ANNUAL COMPETITION ORGANISED FOR THE CLUBS IN THE TWO LOWER DIVISIONS OF THE FOOTBALL LEAGUE BETWEN 1989 AND 1991. In the context of this assumption the sarcasm of the question becomes clear: a person who is willing to travel to see a cup game between two clubs in the lower divisions is obviously not completely sound-minded.

> Although the temptation to plunge into a warm bath containing **dissolved essence of Kenneth Wolstenholme** is always with me… (29) → Bár mindig erős a kísértés, hogy beleüljek egy forró kádba, amely **Kenneth Wolstenholme szétolvadt esszenciájával** van tele… (29)

This sentence cannot be made sense of without the following encyclopaedic assumption: KENNETH WOLSTENHOLME WAS BBC TELEVISION'S FIRST FOOTBALL COMMENTATOR IN THE 1950S AND 1960S, IN THE GOLDEN AGE OF TELEVISED FOOTBALL BROADCASTING. From earlier parts of the text it has already become clear that THE NARRATOR GREW UP IN THE 1960S AND THAT WAS ALSO THE TIME (MORE PRECISELY IN 1968) WHEN HE BEGAN TO SHOW AN INTEREST IN FOOTBALL. In the context of these two assumptions, the sentence becomes easily interpretable as an expression of nostalgic longing into an age when in the narrator's thoughts his childhood, football and Kenneth Wolstenholme were inextricably interwoven.

> In a way nobody can blame any of us, the Mockneys or the cod Irish, the black wannabees or the **pseudo Sloanes**. (49) → Igazából senki sem vádolhat bennünket – feketemajmolókat és **ál-Sloane**-okat… (55)

The missing background assumption is this: THE EXPRESION SLOANES REFERS TO THE YOUNG UPPER- AND UPPER-MIDDLE-CLASS MEN AND WOMEN LIVING IN WEST LONDON'S FASHIONABLE AND WELL-TO-DO SLOANE SQUARE AREA. Thus here in this sentence the narrator is giving a list of the subtypes of wanting-to-

be-someone-else, one of them being the case when one wants to belong to a fashionable social group.

> black-framed **Brains-style** National Health reading glasses (54) → fekete keretes **Brains-féle** esztéká olvasószemüveg (62)

Lacking the appropriate encyclopaedic assumption, the target reader may think that *Brains* was perhaps the name of an optometrist, but that is not the case. The missing assumption is the following: BRAINS WAS A CHARACTER IN AN ANIMATED TV SERIES CALLED "THUNDERBIRDS", SHOWN ON BRITISH TV IN THE 1960S, WHO WORE CHARACTERISITIC BROAD BLACK-FRAMED GLASSES. In possession of this assumption, a possible translation providing more help to the target reader could have been formulated as follows: „vastag fekete keretes esztéká szemüveg" [broad black-framed "Social Security" glasses].

Naturally, this variant is not equivalent with the original in several respects. The mentioning of Brains's name in the original text may ignite a chain of associations, activating a range of assumptions relating to the personality traits of the character, his style, or the story of the animated film. These associated assumptions, as part of the context, may further enhance, or add further tones to, the meaning of the expression. Obviously, these possible routes of interpretation are blocked by the "broad black-framed" version as it does not make accessible the above-mentioned associated assumptions.

On the other hand, it is interesting that in the same noun phrase the expression *National Health* is rendered by a peculiar way of encyclopaedic transfer. Here the endpoint of the deduction process is an assumption containing the colloquial name, "esztéká", of an institution which is characteristically Hungarian, the *SZTK* (Workers' Union Social Security Centre), from which, by activating the encyclopaedic contents related to this name, we can deduce the assumption that was probably also implied by the original: THE READING GLASSES IN QUESTION WERE OF A CHEAP AND NOT PARTICULARLY GOOD-LOOKING KIND. Beyond this, however, the expression "esztéká", exactly because of its being bound to Hungarian culture, can give rise to further associations which the English original surely did not. Thus, with this solution the translator somewhat overstepped the mark by making this segment of the text culturally heterogeneous.

Within this single example, we can notice what is beginning to become clear from the discussion so far: at certain places the translator tries to help his target reader in interpreting the text but at other points he leaves the reader alone in this task. I will later return to the question of what might have been the reason for this duality.

4.2.2. Zero transfer

The last four examples belong here:

> **Esso World Cup coin collections** (38) → „**Esso" vb-gombfocikészletek** (40)

> an **Old Firm** game (129) → egy **Old Firm**-meccsen (155)

> an entire family, known to everyone as the **Munsters** due to a somewhat outlandish and unfortunate physical appearance (144) → egy teljes család, amelyet mindenki csak „**munsterieknek**" nevezett a némiképp külföldies és szerencsétlen külsejük miatt (175)

> From **NW3 to N17** (174) → **Csak szurkoló** (212)

These solutions are characterised by an inaccessibility of both the logical and the encyclopaedic content of the original to the target reader.

> **Esso World Cup coin collections** (38) → **„Esso" vb-gombfocikészletek** (40)

As regards the logical content: obviously, the proper Hungarian correspondent of the expression *coin collection* is not "gombfocikészlet" (button soccer set) but "érmegyűjtemény". The missing encyclopaedic assumption is this: THE ESSO WORLD CUP COIN COLLECTION WAS A COLLECTION OF 30 COINS ISSUED BY THE ESSO OIL COMPANY TO COMMEMORATE THE 1970 FOOTBALL WORLD CUP, FEATURING PORTRAITS OF THE MEMBERS OF THE ENGLISH NATIONAL TEAM. What happened here, probably, is that the translator himself did not have this piece of background information and, for lack of it, tried to work out an interpretation of the expression that would seem appropriate in the macrocontext of the book (football). In other words: he guessed – and made a mistake.

> an **Old Firm** game (129) → egy **Old Firm**-meccsen (155)

When the translator transfers a source language expression into the target text in its original form, by definition the logical content of the expression gets lost. The only exceptions are those expressions which for some reason have already been adopted into the target language, taking with them their logical content as well as certain encyclopaedic assumptions. The expression *Old Firm* is obviously not such a phrase in Hungarian, known only to some football fanatics, perhaps. We mustn't forget, however, that this book is not written exclusively, not even primarily, for football fanatics. The missing encyclopaedic assumption is the following: THE TERM OLD FIRM REFERS TO THE RIVALRY BETWEEN THE SCOTTISH FOOTBALL TEAMS CELTIC F.C. AND RANGERS F.C., BOTH BASED IN GLASGOW. And the source of the expression, as Wikipedia explains: "The expression derives from Celtic's first game in 1888, which was played against Rangers. A newspaper report stated that both sets of players 'got on so well that you would believe that they were old firm friends.'"

> an entire family, known to everyone as the **Munsters** due to a somewhat outlandish and unfortunate physical appearance (144) → egy teljes család, amelyet mindenki csak „**munsterieknek**" nevezett a némiképp külföldies és szerencsétlen külsejük miatt (175)

To interpret this expression, the following encyclopaedic assumption would be needed: THE MUNSTERS WAS A HORROR COMEDY SERIES SHOWN ON AMERICAN TV IN THE 1960S, DEPICTING THE LIFE OF A FAMILY OF MONSTERS. Beyond this, the expression is also a pun, based on a formal similarity between the words *Munster* and *monster*. Although such puns can almost never be rendered into another language without a residue, and for this reason they often fall victims in the process of translation, here it would have seemed necessary for the translator to find some solution as in this form the Hungarian version is utterly senseless. It seems to make reference to people from the southernmost province of Ireland, Munster, but I think it fails on the following three grounds. First, it is unlikely that an average Hungarian reader is aware that Munster is an Irish province. Second, provided that such readers do exist, it is even more unlikely that those Hungarian readers would have any encyclopaedic assumption available to them concerning the people of Munster that would make this sentence meaningful in some way. And finally, supposing that some readers are actually able to interpret the target sentence as an allusion to the physical appearance of the people of Munster, this would clearly be an utterly misguided interpretation.

From **NW3 to N17** (174) → **Csak szurkoló** (212)

This is the title of one of the key chapters of the novel, in which the narrator relates how Arsenal's win over Tottenham in a cup semi-final helped him overcome his depression. The chapter begins with these words:

> If this book has a centre, then it is here, on the Wednesday night in March 1987 that I travelled from a psychiatrist's office in Hampstead to White Hart Lane in Tottenham to see a Littlewoods Cup semi-final replay.

The game was won, amidst circumstances that would cause a release of monstrous surges of adrenalin, by Arsenal, the narrator's team, and the resulting delirium of the triumph somehow moved him over his long-time depression and also enabled him to separate his personal fate from Arsenal's. The chapter ends in this way:

> That night, I stopped being an Arsenal lunatic and relearnt how to be a fan, still cranky, and still dangerously obsessive, but only a fan nevertheless.

The title of the chapter in the English original is metaphorical: the codes of the two London districts signal the journey leading from the psychiatrist's office, depression, to Tottenham's stadium, redemption from depression. The Hungarian translation makes possible the recovery neither of the background assumptions that serve as the basis of the metaphor nor the metaphor itself. What remains in the translation is the endpoint of the metaphorical journey – and even a narrowed down and impoverished sense at that.

5. Lessons for translator education

The first thing that strikes the eye during the analysis of this translation is the inconsistency of the translator. In some cases he tries to help the target readers where they do not have access to the necessary encyclopaedic assumptions, while in other cases he fails to provide help. We can even find examples when he does both within one and the same sentence ("Brains-style National Health reading glasses"). It seems that the translator did not have a conscious strategy for dealing with such problems.

On the other hand, the translator also seems inconsistent in the way he provides help to the reader. Here we can think of the explanatory expressions in footnotes and in brackets, or of the use of different types of bracketing.

What can be the reason for this inconsistency? At several places, the analyst has the impression that the translator perhaps does not even notice that the interpretation of a text segment rests on some culture-specific encyclopaedic assumption ("ESSO coin collection"). In other words, he does not realise that he is facing a secondary communication situation. At other places, where he notices this and is able to make sense of the expression himself, he attempts to help his reader ("Heysel tragedy"). However, where he was not able to interpret the source expression, he seems to have failed even to check out the missing contextual assumptions and he left his readers on their own ("pseudo-Sloane", "the Munsters") or skirted around the problem in some other way ("From NW3 to N17").

In sum we can have two principal objections concerning the translation: one is its inconsistency, the other, its occasional superficiality. It appears that the translator's primary aim was not producing as good a translation as he could but to get over it with as little effort as possible. This, of course, can also be a legitimate aim for a translator, as Heltai (1999) points out in introducing the concept of **minimal translation**, but probably not in the area of literary translation.

Perhaps the most important thing a translator needs to learn is that translation is a kind of interpretation, in at least two senses. On the one hand, translators interpret the source text for themselves. This is an indispensable prerequisite for producing a translation that the target reader will be able to make sense of: that is, for interpreting the source text for the target reader. It is important to distinguish these two kinds of interpretation because the translator and the target reader occupy two different positions with regard to the source text: the translator is a direct interpreter, while the target reader is a subsumed interpreter, dependant on the translator's assistance.

Therefore translators cannot be satisfied with a superficial interpretation of the source text. If they themselves are not able to make sense of a text segment, it is very likely that this will also make the translation impossible to interpret. Translators need to learn that there are no compromises in interpretation. (Naturally, I am only talking about the lower levels of interpretation).

In a secondary communication situation one prerequisite of correct interpretation is that translators recognise that they are working in a secondary communication situation. They must be aware that their task also involves a bridging of the differences between cultural contexts. The translator is not merely an expert of linguistic mediation but also of cultural mediation, and this is also true of non-literary translation. Of course, not even the translator can know everything but today it does not take much time and energy to find things. We do not even have to leave our desks to carry out research, since all the information we need is there in front of us, a few clicks away on the Internet. If the translator does not know what the expression *Old Firm game* means, the only task is to copy it into the search window of a search engine and click on the ok button. With the help of the Internet and some ingenuity, we can find a quick solution to almost any such problem today.

The translator also interprets the original for the target reader by producing a target text that the reader will be able to interpret. Apart from the fact that the way this is done is a function of several factors (the intended target reader, the type of text, translation norms, the needs of the client etc.), two basic approaches are commonly distinguished: the **foreignising** and the **domesticating translation strategies**. The essential difference between them is that in the case of the former the translator assumes that the target readers think it important that they learn new things about the source culture and for this end they are willing to exert some cognitive effort. In such a case, there can be no objection against a rendering of *an Old Firm game* as "Old Firm-meccs". The other strategy is built on the assumption that the source text needs to be approximated towards the target reader's cognitive environment so that the reader will be able to interpret the text with as little cognitive effort as possible. In this case, the word *Cockney* may be appropriately rendered into Hungarian as "londoni akcentus". However, when solutions based on the two approaches appear at different places of one and the same text, this alludes to the fact that the translator had no clear idea regarding his task.

If I had to briefly summarise what, on the basis of my experience in translation and the teaching of translation, I consider most important to pass over to students, it is not the technical skills, because those can be learnt while practising translation, but the need of careful reading and interpreting, the importance of correctly assessing the cognitive environment of the intended target reader as opposed to that of the source reader, and consistency in implementing a conscious strategy to the task.

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Book Reviews

Once More on *Irony* - A Benefit Performance[*]

Éva Antal

> *Will there ever be another – safe – 'age of irony'?*
> *Did one ever really exist?*
> *(Linda Hutcheon)*

Irony has become one of the central topics in critical writings recently and our age seems to be dedicated to the narrative of irony. Departing – or rather, growing out of - the conventional 'saying something but meaning something else' definition, we cannot avoid 'ironising', and irony is thematised in post-postmodern literary theory, in philosophy and in literature from the 80s. Since 2000 several interesting works have been published that are concerned with the problems of irony.[1] Professor Prickett in his stimulating book*, Narrative, Religion and Science (Fundamentalism versus Irony, 1700-1999)* claims that today we experience the overwhelming importance of story-telling in science, theology and philosophy. Instead of 'grand narratives' and 'Grand Theories', we are offered 'just-so stories' as our postmodern age "embraces […] pluralism […] meanings, rather than meaning" (17). Besides echoing Lyotard's famous definition of postmodern as 'incredulity toward metanarratives', he also emphasises that irony is "endemic to narrative, and to the so-called grand narratives in particular" (38).

In her *Irony* Claire Colebrook undertakes a mission (impossible) when she writes a critical guide on irony, 'the rhetorical trap', 'the trope of tropes', or 'infinite absolute negativity' - only to mention a few of its famous labels. She was asked by John Drakakis, the editor of the New Critical Idiom series to provide "a handy, explanatory guide to the use (and abuse) of the term" offering an overview and a cultural context in a clear and lively style with lots of examples – recalling the editor's credo in his "Preface" (vii). Having written her doctoral dissertation on irony titled *The Concept of Irony with (Continual) Reference to Kierkegaard*, the reviewer was really enthusiastic about

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[*] Although I planned to review the chosen book, Claire Colebrook's *Irony* (The New Critical Idiom. London: Routledge, 2004, 195 pp.) in 2006, I was not able to finish it. Consequently, in the present text I do not only write about *Irony*, but also about the irony of my hesitation in writing about *Irony*.

[1] See, for instance, Stuart Sim, *Irony and Crisis* (London: Icon, 2002); Stephen Prickett, *Narrative, Religion and Science - Fundamentalism versus Irony, 1700-1999* (Cambridge: Cambridge UP, 2002); Claire Colebrook, *Irony in the Work of Philosophy* (Lincoln and London: University of Nebraska Press, 2002); and, of course, the reviewed book, Colebrook's *Irony* (London and New York: Routledge) from 2004.

Colebrook's little book on irony.[2] More precisely, it is not only simply enthusiasm, but mixed with a kind of awesome respect since I reckon that only a maniac dare discuss irony, its types and 'history'. Reading the titles of the chapters, we can think that Colebrook had the ability to control irony mapping its rhetorical, philosophical and literary territories. We can see that the first five chapters (roughly) try to give a historical account of the different types of irony: the first two are centered on the original philosophical meaning of the term, the middle two are concerned with literature, and the fifth provides different focuses in its discussion. The final three chapters concentrate on the relation of irony and the other forms of the comic because satire, humour and parody are investigated together with irony. Although the structure seems 'plausible', reading the individual chapters, we should realise that irony prevails and escapes the discussion of 'its' *use and abuse*.

The first introductory chapter together with the second on Plato and Socrates is supposed to give an overview of the complexity of the concept, where the author is more or less successful.[3] In spite of the haphazard remarks and the puzzle-like quality of the work, it provides interesting ideas. One of Colebrook's most instructive remarks is that "[i]rony [...] by the very simplicity of its definition becomes curiously indefinable" (1), which makes the whole history of 'ironology' impossible. Moreover, she clearly sees how the original Greek *eironeia* was distorted and closed up in the concept of *ironia,* the rhetorical figure, by the Roman orators. While the latter became well-known in Quintilian's 'saying something but meaning the opposite', the former, Socratic irony was a more complex verbal and ethical-pedagogical practice of dissimulation aimed at distancing from fixed positions and at the (re)questioning of values and definitions. Following this path of reasoning, Colebrook calls attention to the ironic potentialities hidden in all meanings, contexts and narratives. As she says, "[r]eading ironically means, in complex ways, not taking things at their word; it means looking beyond standard use and exchange to what this or that might *really mean*" (4) – and she ironises/italicises the *real meaning*

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[2] The context of my research is given by my doctoral thesis on irony, where I studied several ironological (irony-theoretical) texts of primary importance as the term has a fascinating history starting from its earliest appearance in the Greek philosophers', Plato's and Aristotle's, then in the Roman rhetoricians', Cicero's and Quintilian's works through the Jena Romantics' and Hegel's fragmentary statements to Kierkegaard's outstanding doctoral dissertation (and life-work). In the last part I discussed the irony-conceptions of New Criticism and deconstruction relying on mainly Cleanth Brooks's and Paul de Man's ironological writings.

[3] Although the origin of irony is discussed in a detailed way and important insights are given, some convincing links are missing in its pseudo-history. For instance, the concept, *eironeia*, is more strongly related to the Greek comic figure, the *eiron*, than it is stated, or rather referred to. Examining the list of references, the reviewer has the feeling that the primary sources (for instance, Aristotle's works) are chosen randomly. Moreover, it is totally incomprehensible why the really important secondary sources – mainly, Vlastos's works - were not studied in a more thorough way. The deeper understanding of the Socratic *eironeia* and its distortion, or efforts made at its understanding in Aristotle's, Theophrastos's, Cicero's, and Quintilian's works, could have helped to find a lucid framework of the discussion and to define the (later) types of the concept. We should admit that – as usually - irony does its job very well.

of the statement. As a result, in different contexts, a text can go beyond its original intent and conventions; for instance, Plato's anti-ironic wise *Symposium* about love can be read as an ironic text because it *ironically* displays the true nature of the Socratic dialogue depicting an ironic Eros (31). In her final remark on Socrates, Colebrook presents the Greek philosopher as the proto-ironist, as the *figure* of irony: "He [Socrates] disrupts conventions and opinions by suggesting a higher moral truth, but in refusing to state just what this truth is he leaves us in a position of perpetual reading: for Socrates is a *figure* to be interpreted, an enigma presenting contradictory possibilities" (37. Italics are mine).

The author also tries to classify ironies – such as cosmic, dramatic or tragic irony, verbal, stable vs. unstable irony – but she does not go beyond simply mentioning of the conventional types, and does not really make a distinction between their meanings (13-15). Instead, she moves towards a more problematic definition of irony emphasising its political and ethical dimensions related to the ironic tensions implied in language. However, the real meaning of her vague warning against/in our postmodern age in the first chapter becomes explicit only in the last section of the book, where she criticises the male violence of the deconstructive irony in Rorty's, Derrida's and de Man's works.

After the first two philosophical chapters, in the third and fourth Colebrook focuses on the theorising of irony. She discusses the Jena Romantics' - the Schlegel brothers', Tieck's, Solger's, and Novalis's - ideas on irony embedded in their vision about 'New Poesy'. The Early German Romantics demanded poetry in all fields of life, and they wanted to create themselves making their life 'poetic' (cf. Greek *poiesis* means 'making'). Consequently, they regarded human life as continuous becoming in the process of self-creation and self-destruction, that is, they saw human life ironic as it is "*essentially* capable of being other than any fixed *essence*" (48., italics in the original). It is not by chance that their favourite form of writing was the fragment, and they also imitated Socratic dialogue claiming the perfect dissimulation of Socratic irony.

In the same chapter titled "Romantic Irony", besides theorising about irony, Colebrook moves towards literature referring to several writers' rather different works so as to show the versatility of their irony. The Jena Romantics themselves tended to evaluate the great writers; for instance, they frequently found their ironic examples in Shakespeare's, Goethe's, Sterne's, and Diderot's works. But instead of referring to the 'classics', Colebrook presents new examples and draws striking parallels creating strange pairs. Thus, Swift is placed next to Blake regarding their similar though rarely discussed criticism of human reason (60-61), while on the basis of Swift's criticism of satire, he is paired with Byron.

In the analysis of Blake's songs Colebrook pays attention to the 'performative contradiction' of the speaking voice. His "London", for instance, gives direct social criticism while the voice ironises its own disillusioned tone emphasised by the ironic repetition of the word *every* (57-58). We can take it as a contradiction, but I suggest reading it as an example of the complexity of

Blake's irony expressed in the different tones of his voices. Looking for a Colebrookian 'performative contradiction', I would rather refer to the contradictory ironic 'so' used *so* frequently in Blake's *Songs of Innocence and Experience* when the voice logically and slavishly follows and accepts another way of thinking and value-system without really questioning it. However, later, in connection with "The Tyger" (which ironically, or in the German Romantic spirit, is quoted fragmentarily with the last two stanzas missing!), she admits that "[t]here is no single coherent voice in Blake's work. Like the Socratic dialogues invoked by the German Romantics, it is in the multiplicity of voices that life is opened up for question, no longer reducible to any of its expressions" (66).

In the chapters and subchapters on irony of literary works, one of Colebrook's most interesting ideas that actually characterises the whole book is concerned with the ways of overcoming irony. In the case of Blake and Swift, not only is the pair ill-matched but also the explanation of the matching is dismissed, while in the chapter "Beyond Irony and Subjectivity: Byron and Swift", some great insights are revealed. Starting from the subjectivising power of Romantic irony, Colebrook points out how Swift was able to go beyond the scope of his satire on humanity even satirising the satirical voice with his irony. She discusses that Swift is both satirical and ironic in *Gulliver's Travels*: on the one hand, in Gulliver's voyages, through his voice, humanity is criticised, and on the other hand, Gulliver's 'gullibility' and the limitation of satire is also attacked (85-89). Going one step further, in his satirical *Don Juan* Byron turns against Romantic irony and Augustan satire playing them off against each other while showing their limitations. As is summed up in a later passage: "Byron combined irony and satire […] he used satire to debunk all the high ideals of Romantic striving, all the ideals of an elevated poetry. On the other hand, he used irony against a certain satirical tendency" (113-4). Here another topic is introduced, namely, the connection between irony and satire, which will be discussed in details in the last part of the book, where irony is analysed in its relation to satire, humour and parody.

The two chapters concerned with irony in literature are followed by the 'deconstructive' "Irony out of Context", where Derrida's, Nietzsche's and de Man's ideas are highlighted. Actually, this chapter is the least successful because in 15 pages Colebrook tries to cover such difficult problems as the origin of post-structural irony in Nietzsche's 'geneologies', or, the Derridean irony of impossibility implicit in narratives and in his 'aconceptual' concept, *différance*. About de Man's allegory and irony not much is said, though we do learn that de Man "turns back to Romantic irony and gives it a post-structuralist twist" (110). According to Colebrook, in deconstruction romantic irony becomes all-consuming, while all meanings, texts and contexts are potentially ironic. Therefore, she suggests thinking beyond irony and offers some ways out of deconstructive ironising.

I think, ironically, the best part of *Irony* is when the author discusses the ways and practices of going beyond irony. As I have mentioned, in the first 5 chapters only haphazard remarks indicate this intention, while in the last three

chapters Colebrook tries to open up new dimensions in the understanding and overpowering of irony. Referring back, or going on the path paved by Swift's ironic satire and Byron's satirical irony (plus, McGann's related books[4]), she calls attention to how satire is concerned with theories of man, while irony with theories of subject (119). Here she also suggests that "the task of a post-ironic ethics cannot be a return to satire" (ibid). This statement, on the one hand, clearly shows how Colebrook mixes different categories taken from different human fields (cf. literature, linguistics, philosophy, ethics), which, otherwise, could be exciting with sufficient explanation given in a well-organised structure of study. On the other hand, she articulates again a desirable plan for the future: we should go beyond irony and leave behind satire as well. It is not a surprise that in the last section of the chapter "Satire and the Limits of Irony", the feminist Judith Butler's "parodic and performative step" is elaborated, namely, she analyses how our real selves are constructed and performed in the *system* of language, of society, and community (126-7). I do not want to simply enlarge the list of systems with logic, reason, grammar, and cultural context but I should underline the importance of parody in the brief discussion of Butler's ideas, which will be the topic of the very last chapter titled "Postmodernism, Parody and Irony: Rorty, Hutcheon, Austen, Joyce and Carter".

But before the postmodern chaos of the last chapter, in "Humour and Irony: Deleuze and Gattari", which is obviously her best chapter, Colebrook overtly attacks irony and concentrates on humour that can lead us out of the labyrinth of 'meanings meaning other meanings'. The reader should realise that in this section Colebrook is absolutely in her playground (which definitely *should* be outside the domain of irony), as in 2002 she published a thorough monograph on *Gilles Deleuze* in the Routledge Critical Thinkers series. Relying on Deleuze's irony-criticism, her main point is that while intellectual irony is concerned with the depths of meaning in the ascent of thinking, bodily humour traditionally focuses on sensible singularities in the descent of laughter (132-135). Humour takes you closer to the depths of life as it shows the flows of becoming, while fixing a viewpoint, irony "strives to create a concept of the subject as such – that point from which all concepts emerge" (138). That is, 'reactive' irony freezes life and active humour frees it. Accordingly, irony "delimits human life by positing an elevated concept that is not realised" (145); that is, irony is life-denying and powerful like the unseen law. Opposed to it, satire is related to humour as it examines life displaying either the animalism of man (in Swift's *Gulliver's Travels*), or human follies and weakness (e.g. in Jane Austen's novels). Moreover, Colebrook shows the greatness of Swift "anticipating the problems of irony; [adopting] a position of subjectivity above and beyond life [that] is not only the creation of an image of reason, it is also a reaction against

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[4] Colebrook frequently refers to McGann's works, sometimes without giving the exact source. But in her "References", she lists McGann's *Don Juan in Context* (Chicago: University of Chicago Press, 1976) and his *The Romantic Ideology: A Critical Investigation* (Chicago: University of Chicago Press, 1983).

the forces of bodies" (148). Although this chapter on humour is the most inspiring in the book, it has not much to do with the theory of irony.

The last chapter is dedicated to postmodernism and, I think, is the least coherent in the whole book. Besides experiencing the complexity of our post-postmodern age, we can also *sense* Colebrook's strengthening feminist voice. Three out of the five presented writers are female and the selection of two philosophers and three novelists seems rather weird resulting again in ill-matched pairs. Austen and Joyce are forced into the awkward "Free-indirect Style" sub-chapter, while Linda Hutcheon is recalled to 'master' Rorty's male ironism. The 'ill-treated' philosopher Richard Rorty in his *Contingency, Solidarity and Irony* (1989) expresses the universality of irony emphasising the importance of multivocality and the lack of a final, single *vocabulary*. A person's (final) vocabulary contains the words in which he tells the story of his life, while an ironist is aware of the contingency of her and others' final vocabulary. I deliberately use 'she' in my vocabulary here so as to follow Rorty's path as he emphatically refers to the ironist as 'she'. Thus, according to Rorty, the ironist "(1) has radical and continuing doubts about the final vocabulary she currently uses, because she has been impressed by other vocabularies, vocabularies taken as final by people or books she has encountered; (2) she realizes that argument phrased in her present vocabulary can neither underwrite nor dissolve these doubts; (3) insofar as she philosophizes about her situation, she does not think that her vocabulary is closer to reality than others, that it is in touch with a power not herself".[5] I should admit, Colebrook is right stating that the ironist's position is 'meta-stable', but I cannot accept her criticism of Rorty's "violent and masculinist" irony. Drawing parallels between Rorty's ideas and, for instance, Ellis's *American Psycho* or Tarantino's *Reservoir Dogs* is striking and flattering but not convincing. Although all of them are contextualised in the ironic spirit of our age, we cannot blame Rorty expressing views that can easily be distorted to become the credo of "the white male subject of capitalism" (158). Moreover, I think, Colebrook's chosen opponent, Hutcheon seems rather naive to call the attention to the political and ethical force inherent in irony, while, relying on the responsibility of the West, she asks for the rejection of the gesture of irony. Then the novelist Angela Carter is given a separate section simply titled as "Angela Carter", which does not help the reader find the missing link. Similarly to the feminist Andrea Dworkin, who attacks pornography actually repeating its sexual discourse (*Pornography: Men Possessing Women*), Carter re-writes, or rather violates, classical fairy tales. In her collection, *The Bloody Chamber,* though the narratives are embedded in masculine constructions, female voices are adopted telling 'their' stories of being created, used and abused by male desire.

Despite the opening up of feminist dimensions, the conclusion, being shorter than a page, together with the clumsy "Glossary" is rather puzzling. In the end the author seems to heighten the postmodern reader's discomfort when

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[5] Richard Rorty, *Contingency, Irony, and Solidarity* (Cambridge: CUP, 1989), 73.

she concludes that irony is inescapable in the world of discourses. Quoting from a lengthy passage of her conclusion:

> We can only read texts ironically, seeing the tensions and relations between what is said and not-said, what is and is not the case, if we commit ourselves to a sense and truth towards which speech and language strive. […] Irony can, then, neither be achieved nor overcome. One cannot remain in a naively postmodern position above and beyond any discourse. (177)

Moreover, as we know from Paul de Man, irony escapes its being thematised in critical writings and "any theory of irony is the undoing, the necessary undoing, of any theory of narrative".[6] However, we cannot do anything else but try working on theories keeping it in mind that our theory "will always be interrupted, always be disrupted, always be undone by the ironic dimension which it will necessary contain" (ibid.). If someone wants to elaborate on irony, she should play on its own ground letting its rhetoric work. Consequently, to avoid making futile attempts at overcoming its power, the reviewer had better dis-simulate *and so* play along giving *free* way to ironic dis-play.

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[6] Paul de Man, "The Concept of Irony," in *Aesthetic Ideology* (Minneapolis/London: University of Minnesota Press, 1996), 179.

Micheal McCarthy & Felicity O'Dell. English Phrasal Verbs in Use Advanced. Cambridge: Cambridge University Press, 2007.

Éva Kovács

- Where does the object come: before or after the particle in a verb + particle combination?

- When and how are phrasal nouns and adjectives used?

- What kind of words do phrasal verbs collocate with?

- Are phrasal verbs really typical of more informal English?

- How are the literal and metaphorical meanings of phrasal verbs connected?

- How are new phrasal verbs formed?

- What meanings do particles contribute to the meaning of the whole combination?

- What kind of meanings do the lexical verbs in phrasal verbs carry?

- How is it possible to learn phrasal verbs in topic-based exercises?

The new level of *English Phrasal Verbs in Use* written by Michael McCarthy & Felicity O'Dell gives you the answer to these and some other questions related to English phrasal verbs. This excellent book, including 1000 phrasal verbs, is a major new reference and practice book specifically designed for advanced level students wishing to improve their knowledge of this notoriously difficult area of the English language.

As all books of the popular *In Use* series are informed by the CANCODE corpus, a unique collection of five million words of naturally-occurring spoken English developed by *Cambridge University Press*, it is ensured that the phrasal verbs selected in the book are not only up-to-date but they are presented and practised in natural contexts as well.

As far as the arrangement of the material is concerned, the 60 two-page units are organised into different sections. The first nine units are concerned with some important aspects of phrasal verbs, such as the grammar of phrasal verbs, phrasal nouns, phrasal adjectives, collocation and phrasal verbs, register, meaning and metaphor, idioms using phrasal verbs and new phrasal verbs. The next section covering units 10-16 deals with some of the most important

particles used in forming phrasal verbs, for example *down, in, off, out* and *up*, etc.

Similarly to *English Phrasal Verbs in Use Intermediate,* the real merit of *English Phrasal Verbs in Use Advanced* is that a considerable part of it (units 17-31) is also devoted to phrasal verbs that are related to different concepts, such as time, cause and effect, change and memory, etc. as well as functions, such as supporting and opposing people or views, discussing problems, deciding and influencing, etc. These sections are followed by a large number of topic-based units (units 32-55) focusing on issues like nature, weather, places, transport, the news, technology, food and drink, etc.

The final section (units 56-60) looks at some of the most common verbs, such as *come, get, go, keep* and *take* which are used to form phrasal verbs. This section and the one practising particles justify the new approach to analysing phrasal verbs, according to which phrasal verbs are not an arbitrary combination of a verb and one or two particles, but the particles also contribute special meanings to the meaning of the whole combination.

The book ends, admirably, with a key to all the exercises and a useful *Mini dictionary*, which provides clear and easy-to-understand definitions of all the phrasal verbs that appear in the preceding units.

A wide range of interesting and enjoyable exercises provide exposure to phrasal verbs in a natural context, such as dialogues, e-mails, word puzzles, questionnaires, headlines, commentaries, encyclopaedia entries, horoscopes, private diaries, radio interviews, situations, short texts, pictures, charts and summaries, etc. These practice exercises contain, among others, error correction, answering questions, opposites and synonyms, completing and rewriting sentences with phrasal verbs, matching clauses, putting words in the correct order and explaining play on words, etc. As illustrated by the examples below, the latter type of exercise will enable learners to realize how playfully phrasal verbs are sometimes used by native speakers: 'The twins *doubled up* laughing.' or 'The carpenter *screwed his face up* as the job was very difficult.'

What makes phrasal verbs a much dreaded area of vocabulary learning is the fact that the meanings of phrasal verbs seem to have no connection with the words that they consist of. In fact, many phrasal verbs are metaphorical, and if learners understand the metaphors they use, it will be easier for them to understand and remember their meanings. Recognising this important feature of the semantics of phrasal verbs, the authors refer to the metaphorical meanings whenever it is possible. Consider the following 'weather' phrasal verbs used metaphorically: *breeze in* ~ 'walk in quickly and confidently', *storm out* ~ 'leave in an angry way' and *freeze up* ~ 'become so afraid that they can't do or say anything'.

The flexibility of phrasal verbs and their sensitivity to context account for the fact that new phrasal verbs are constantly being invented, especially in informal English and scientific and technical areas. As a result, the book also introduces such new combinations as *poodle around* ~ 'wander around in a

relaxed way', *phish for* ~ 'fraudulently obtain people's financial details through dishonest websites' or *sex down* ~ 'make something less exciting', etc.

As another unique feature, the book also includes some useful study tips (e.g. *If you notice a phrasal verb in a text, it may be useful to copy out the whole sentence. This can help you to be able to use it as well as understand it.*) and follow-up tasks (e.g. *Women's magazines are full of articles about relationships. Find an example of one. Make a note of any phrasal verbs you find in the article you choose and write them down.*) that help learners deepen their understanding of how phrasal verbs are used.

All through the book special attention is given to the differences in register in the usage of phrasal verbs. For example, *cotton on* ~ 'begin to understand' (informal), *bat sth around* ~ 'discuss different ways of dealing with an issue' (slightly informal) and *adhere to* ~ 'obey' (formal), etc.

As phrasal verbs are introduced and practised in natural contexts, the exercises provide some useful information about typical collocations of phrasal verbs, i.e. what typical words they combine with. Consider the following examples:

He *dug up* **some unpleasant facts**.

It was obvious she *was choking back* **her anger**.

Her voice *trailed off*.

Aimed primarily at advanced learners, the book also has reference to idioms using phrasal verbs, such as ***throw*** *the baby* ***out*** *with the bathwater,* ***let off*** *steam,* ***put in*** *a good word for me,* ***dig*** *your heels* ***in*** ~ 'refuse to do what others try to persuade you to do' or ***wake up*** *and smell the coffee* ~ 'be realistic' (informal), etc.

Reading the key features pointed out on the back cover of the book, one would expect to find certain error warnings to help students avoid making common mistakes. The only criticism of the book is that it contains only one single error warning: *We say 'I went into the garden and* ***picked*** *some flowers.' Don't say 'picked up some flowers';* ***pick up*** *is used for things which are on or have fallen to the ground* (p. 36). I'm sure that there are some more difficult aspects of learning English phrasal verbs than the one mentioned above. All the same, they would be really useful to make learners aware of the areas of difficulties in the usage of phrasal verbs.

In spite of the above criticism, *English Phrasal Verbs in Use Advanced* is of an invaluable help to anyone who wants to take their knowledge of phrasal verbs to a more advanced level. Not only does it address the major problems associated with this colourful and complex area of the English language, but it also presents and practices phrasal verbs in typical contexts. I am convinced that it will be a welcome addition to the bookshelf of any learner and teacher of English.

New Horizons in the Study of Language and Mind.
BY NOAM CHOMSKY. Cambridge: Cambridge University Press, 2000. Pp. xvii, 230.

Tímea Friedrich

Over the last fifty years, Noam Chomsky has played a pivotal role in the development of modern generative linguistics and has provided the impetus for a recent evolution of linguistic theory, the Principles and Parameters approach, currently embedded within the Minimalist Program, an effort to investigate the role of deeper organizing principles in language design. Chomsky has also been a key figure in the development of cognitive science in general: his theory of generative grammar was an important factor in the development of the cognitive revolution of the 1950s (see Chomsky 2004b), and our current conception of the working and the architecture of the mind owes much to ideas drawn from his work. Perhaps less widely known is Chomsky's key role in analytic (Anglo-American) philosophy, though he has significantly contributed to the philosophical study of language and mind over the past fifty years (see Chomsky 1975, 1980 among others), defending his internalist and naturalistic approach to language, while at the same time critically commenting on the empiricist philosophical proposals of Willard Van Orman Quine, Michael Dummett, Hilary Putnam, and Donald Davidson, among others.

New Horizons in the Study of Language and Mind is Chomsky's most recent contribution to the philosophy of mind and language. The book is a collection of seven essays, accompanied by a foreword by Neil Smith, most of which have previously been published (the earliest about fifteen years ago), but in rather diverse places, hence collecting them all in a single volume allows the reader to get a broader overview of the spectrum of philosophical issues discussed by Chomsky over the last fifteen years. In these essays Chomsky covers philosophical topics of a wide range, addressing central problems and long-standing debates in the philosophical study of language and mind: the mind-body dichotomy, the problem of consciousness, methodological naturalism vs. methodological dualism in studying the mental, the metaphysics and the epistemology of meaning, the nature of language and reference, investigations of radical translation and radical interpretation, and public vs. private language, just to mention some of the issues that the essays focus on. The volume also discusses Chomsky's fascinating new approach to the study of language, the Minimalist Program, which provides the possibility to raise new questions that were previously impossible even to formulate, let alone address (for recent

discussions of the Minimalist Program, see Chomsky 2001, 2002, 2004a, 2006, Boeckx 2006).

In the foreword, the work is seen as "clearing some of the underbrush of confusion and prejudice which has infected the philosophical study of language" (p. vi.) and mind. This statement reflects Chomsky's sharp criticisms of influential philosophical proposals in the study of mind and language throughout the book and his conclusion that much of the philosophical discussion in this domain is wholly misconceived (see Stone and Davies 2002). Chomsky, however, not only challenges empiricist philosophical objections raised to his internalist and naturalistic approach to language, but at the same time supports his own view of the nature of language with compelling evidence. Linguists, philosophers, cognitive scientists, and scholars interested in what the latest developments in the internalist and naturalistic study of language might imply for the philosophical study of this unique human possession and wishing to gain some insight into the philosophical debates on mind and language will welcome this collection of essays. It is also an essential reading for anyone interested in Chomsky's thoughts on language in general. This review cannot address all the topics covered in the volume as their range is too vast to consider each in detail, and instead will focus on those that reappear throughout the book and most directly relate to Chomsky's own approach to language.

A distinction between the notions I-language and E-language was first proposed in Chomsky 1986. E-language ("E" to suggest "external", "extensional") is something outside the mind/brain of individuals, a shared social construct. I-language (where "I" stands for "internal", "individual", and "intensional"), in contrast, is internal to the brain of an individual: it is a state of some component of the human mind/brain, namely, an attained state of a specialized cognitive organ dedicated to language, the faculty of language FL. Chomsky argues that the notion "E-language" cannot be coherently specified, and E-languages are not appropriate objects for scientific inquiry; rather, what the scientific study of language should concentrate on as the objects of inquiry are I-languages. Chomsky adopts and defends this internalist view of language in the present volume of essays and argues against externalist conceptions of language, claiming that the notion of language as an object external to the human mind/brain is fundamentally incoherent, in other words, language cannot be treated as an entity existing outside and independently of human beings. Accordingly, the philosophical tradition that views language as an external object, seeking a relation between language and the external world, fails to account for the essential properties and nature of human language. According to the purely internalist approach that Chomsky adopts, the true nature of language can only be captured if we understand it to be something internal to the human mind/brain, in which case knowledge of language is interpreted as the linguistic competence that an individual possesses in his/her mind/brain, i.e. an I-language. In other words, I-language is the internalized linguistic knowledge of a native speaker of a language that is mentally represented in his/her mind/brain, a mental construct which is identified with our knowledge of language. The

strictly internalist study of language that Chomsky advocates, namely, I-linguistics, concerns itself with mental representations and computations and the performance systems that access them in the use of language. Consequently, the central object of study in such an approach is the human FL, the initial state of FL, the states that FL later assumes and the infinite array of internal expressions that the I-language (an attained steady state of FL) generates. FL is regarded as a mental organ embedded within and interacting with other cognitive systems of the mind/brain (systems which are language-external but organism-internal) at two interface levels, the sensorimotor (SM) system related to sound and the conceptual-intentional (C-I) system related to meaning. An I-language is an attained state of FL, consisting of a Lexicon and a computational procedure which is capable of generating an infinite number of expressions, each a complex of properties that serve as instructions to SM and C-I systems with which FL interacts (for a detailed discussion, see Chomsky 2001, 2002, 2004a, 2005, 2006, forthcoming; for discussions on the nature, the evolution and the autonomy of FL, see Hauser, Chomsky and Fitch 2002, Fitch, Hauser and Chomsky 2005, Pinker and Jackendoff 2005, Jackendoff and Pinker 2005).

A corollary of this internalist view of language is that linguistics "can reasonably be interpreted as part of psychology or, more broadly, human biology" (p. 1.) (the study of language in a biological setting is termed "biolinguistics"). That is, the approach to our knowledge of language that understands it to be a state of a cognitive module of the mind/brain views language as a psychological, and ultimately a biological object, insofar as FL is part of our biological endowment, an organ of the body that actually exists in the human brain, and I-language is understood to be an internal state of an organ, FL. In this respect, both FL and I-languages qualify as natural, real objects, physically realized in the human brain, hence should be studied as elements of the natural world, on a par with the visual system, for example. In other words, language should be studied just like any other biological system, and the study of language is in fact the study of a subcomponent of the human brain at the level of abstract (computational-representational) models (on the study of language from a biolinguistic perspective, see also Chomsky 1980, 1988). If language is regarded as a natural object, Chomsky argues, then the study of language falls within naturalistic inquiry, i.e. linguistics is one of the branches of natural science. This natural scientific approach to the study of language and mind is considered to be the appropriate way to investigate the nature of language, which is therefore "to be studied by ordinary methods of empirical inquiry" (p. 106.). Thus Chomsky advocates the position of methodological naturalism in the study of mind and language, according to which mental aspects of the world – including language – should be investigated just like any other phenomena – chemical, electrical, optical, etc. – in the natural world that we subject to naturalistic inquiry. Once the naturalistic approach to language is taken for granted, we should also accept that linguistic theories are assessed by the same criteria that any other theory that falls within natural scientific inquiry must meet, and it is unwarranted to demand that the analysis of language satisfy

constraints in addition to or different from those that apply to other branches of natural science, such as chemistry or physics. Further, the theoretical constructs and entities posited by linguistics should have the same theoretical status as those postulated by theories of physics or chemistry, and we should not impose arbitrary stipulations concerning the categories of evidence required for confirming linguistic theories. The study of language should proceed the same way as any other empirical discipline does: it should follow the Galilean-Newtonian style in science (see also Chomsky 2002, Boeckx 2006), seeking to construct the best theories for the phenomena under investigation, with no concern for conformity to common-sense intuitions and aiming at eventual unification with the natural sciences. Similarly, as is expected in any branch of natural science, naturalistic theories of language and mind should not use common-sense concepts of ordinary language in formulating explanatory principles. Rather, it is the constructed concepts of the science-forming faculty (SFF, another component of the human mind, along with FL), possessing properties distinct from those of natural language terms, that enter into naturalistic inquiry. Chomsky emphasizes that although the methodological principles that apply to a natural scientific approach to language are the same as those that are at work in physics or chemistry, this does not entail that linguistics can be reduced to physics or the brain sciences; the goal is not reduction, but unification, "with no advance doctrine about how, or whether, it can be achieved" (p. 112.).

Most contemporary philosophers of language and mind, however, do not adopt methodological naturalism, and adhere to the view that the mental, and hence language, should be investigated in some manner distinct from the way we study other aspects of the natural world: either tacitly or explicitly, they advocate some form of methodological dualism, isolating linguistics and the study of the mental from other empirical disciplines. Methodological dualism, in Chomsky's words, is "the view that we must abandon scientific rationality when we study humans 'above the neck'… imposing arbitrary stipulations and a priori demands of a sort that would never be contemplated in the sciences" (p. 76.) and that "in the study of language and mind, naturalistic theory does not suffice: we must seek 'philosophical explanations'" (p. 142.). Chomsky explicitly rejects methodological dualism, and argues against the non-naturalist assumptions that pervade much of the discussion in contemporary philosophy of mind and language, critically commenting on the a priori stipulations imposed in the study of the mental by philosophers such as Michael Dummett, Hilary Putnam, Donald Davidson or Willard Van Orman Quine.

Chomsky's treatment of the mind-body problem clearly reflects his rejection of philosophical dualism. The mind-body problem is the central issue in the philosophy of mind that seeks to account for the causal interaction between the mental and the physical, in other words, it hopes to find an explanation for how mental processes can influence bodily states and how the body can affect the mind. Chomsky addresses the problem of mind-body dichotomy in several of the essays, and provides a solution by turning to

developments in the history of modern science. According to Chomsky, "the mind-body problem made sense in terms of the mechanical philosophy that Newton undermined, and has not been coherently posed since" (p. 86.). The mechanical philosophy was the idea that the natural world is a complex machine, and most phenomena of nature can be accounted for in mechanical terms. Aspects of human nature like thought and language, however, do not fall within mechanical explanation, which led Descartes to formulate his theory of mind-body dualism, with mind and body postulated to be two distinct substances, thus posing a unification problem as to how they interact. This Cartesian model of mind-body dualism collapsed when Newton refuted the mechanical philosophy, showing that no phenomena in the natural world can be explained in terms of the mechanical model. With the abandonment of the mechanical philosophy, there remains no coherent concept of body, matter or the physical. Chomsky argues that lacking a useful notion of body, we cannot even formulate the mind-body problem – not until a new concept of body is proposed. Accordingly, "there is no special metaphysical problem associated with attempts to deal naturalistically with 'mental' phenomena" (p. viii.): given that the traditional mind-body problem disappeared, we can do no more than study the mental along with various other aspects of the world, seeking to construct "bodies of doctrine" and hoping for unification (on the mind-body problem, see also Chomsky 1988, 2000, 2002, 2004b; for a critical discussion of Chomsky's treatment of the mind-body problem, see Lycan 2003).

Both Chomsky's approach to the nature of meaning and his view on the role of consciousness in our knowledge and use of language follow from his internalist and naturalistic approach to language. Thus, in an attempt to account for the nature of linguistic meaning, Chomsky adopts the position of semantic internalism, the view that "meanings are in the head", as opposed to semantic externalism, the idea that meanings are externally determined. Much of contemporary philosophy of language advocates externalist theories of meaning that seek a relation between linguistic expressions and things in the world and ask to what thing a word refers. Chomsky considers such externalist views on meaning to be utterly mistaken, arguing that "the question 'to what does the word X refer?' has no clear sense… in general, a word, even of the simplest kind, does not pick out an entity of the world, or of our 'belief space'" (p. 181.), and that there is no coherent notion of reference as a relation holding between words and external objects. The approach that Chomsky adopts is semantic internalism, according to which words are signs of concepts in our mind, and meanings are part of our mental contents. Such an internalist semantics assumes that humans possess an array of innate concepts in their minds as part of their biological endowment, which is universal among humans and available prior to any experience. Accordingly, the task of the child acquiring the vocabulary of his/her native language is reduced to discovering what labels are used for preexisting concepts (see also Chomsky 1988). Chomsky's view on consciousness as related to our knowledge of language and the products of our mind is also a direct corollary of his naturalistic approach. Chomsky explicitly

rejects the assumption that takes consciousness to be the mark of the mental and the speculation that we have access, in principle, to the linguistic rules that constitute our knowledge of language and govern our language use, i.e. that linguistic rules are potentially conscious. According to Chomsky, such assumptions reflect a form of dualism: he argues that "none of these questions arise in naturalistic inquiry, which has no place for such notions as 'access in principle' or 'potenitally conscious'" (p. 97.). Chomsky contends that certain mental phenomena – among them the principles that make up our knowledge of language – are not accessible to consciousness *in principle*, they lie "beyond *potential* consciousness" (p. 97.) (see also Chomsky 1980).

New Horizons in the Study of Language and Mind is a distinguished contribution to the philosophical study of mind and language. This excellent work permits the reader a comprehensive and unique insight into Chomsky's views on language and mind. It is remarkable not only for its extraordinary scope and breadth of coverage, but also for the wealth of new arguments, examples and compelling evidence that Chomsky provides for defending his position on language. The importance of this book is enormous in the sense that it shows how the results of the scientific study of language might inform philosophical discussions of language and mind, and illuminates how historical developments and ongoing work in other branches of science might relate to developments in linguistics. All in all, this fascinating collection is invaluable for all those who are seriously interested in the study of language and mind.

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