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PLENARY SPEAKERS

AGENCY IN PAIN NARRATIVES OF CHRONIC PATIENTS

Monika Gyuró

ABSTRACT

Charmaz (1995) claims that modes of living with pain are embedded in particular activity levels reflected by language use. Therefore, the contribution investigates the concept of agency in a corpus of pain narratives of chronic patients.

The research questions involve the way ill people experience their position related to others in society. According to this, social identity is based on the difference between the in-groups and the out-groups (Tajfel and Turner 1986). Drawing on Critical Discourse Analysis (Wodak& Meyer 2009), strategies of inclusion and exclusion are demonstrated to reveal the individual preferences for in-groups and out-groups' attitudes. Therefore, we can study ill people's subject position with the dominant position of medical professionals. Moreover, CDA considers language as a functionally grounded phenomenon. Therefore, the analysis also uses the Systemic Functional Linguistics by Halliday (1994) and Leeuwen's (2008) socio-semantic approach as a methodological framework. The contribution demonstrates the discourse structures on the representational, positional levels of metafunctions, and giving an account on role allocation and nomination/categorization of social actors framing agency. The study analyzed 14 narratives of people with chronic pain.

In conclusion, the analysis reveals that narrators are active participants in the process of experiencing and coping with pain.

KEY WORDS: agency, inclusion, exclusion, metafunctions, role allocation,

INTRODUCTION

Chronic pain is concerned with the altered body functioning, the integrity of self, and social relationships. Chronic pain (CP) undermines the harmony between body and self (Charmaz 1995); therefore, it interferes with people's daily activities and the connections to the social environment. CP has a severe effect on not only the individual, social relations, but on health care services as well (Duenas 2016). According to the latter author, the Biopsychosocial model (Figure 1) describes CP as it is associated with different fields leading to changes in the quality of life. Figure 1 shows the Biopsychosocial model of pain and consequences on the quality of life.
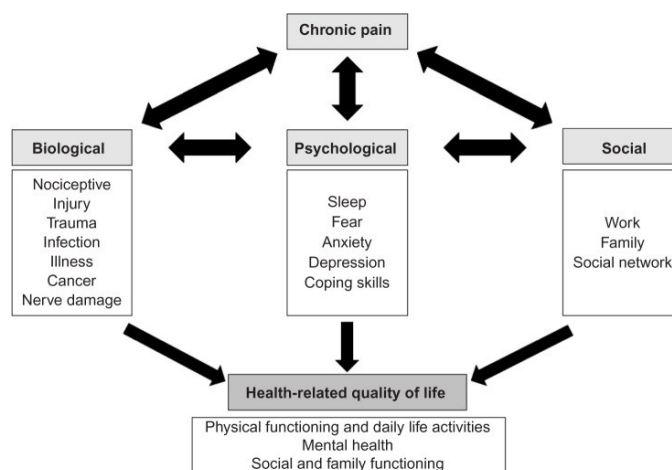
Nevertheless, few studies (Bustan 2016; Gilmore 2012) analyzed the impact of pain on the health care environment and from the perspective of the agency. To achieve the twofold aim above, the study aims to examine the activity level of the self and its social relations with discourse analytic methods.

There are several modes of living with CP. Charmaz (1995) reports that one mode of living with illness may involve struggling against it. The other mode is adaptation, which means not only accepting the health condition but interpreting its causes, searching for solutions, and calling helpers who may empathize with the sufferer in the experience of illness. Living with CP is often characterized by specific attitudes or activity levels. Many people cannot cope with CP; they feel depressed, isolated, and misunderstood. Therefore, they often turn to drugs or alcohol to relieve the symptoms. Adaptation is usually a long process for patients cognizing the following metaphors based on the oppositions, such as the self versus body; ill people versus healthy people; or patients versus health professionals (Purser 1993). In adaptation, the self aims at creating meanings to interpret the experiences to be able to communicate with the social world.

Throughout this study, the study aims to define the role of a person with CP and the relations to other people, namely to relatives and health professionals. This attitude involves acknowledgment of bodily experience and the quest for harmony between self and others. The overall aim of this study is to reveal the role of the patient through agency and the social representations on discourse strategies of personal pronoun use and transitivity patterns.

The research questions include the following concerns:

1. Who are the participants present in the narratives?
2. Who is excluded and included in the narratives?
3. Are the narrators active or passive participants in their stories?

Patient participation plays a vital role in the healing process for human-centered consultations. From this perspective, the agency can be considered as a central issue in the analyses of people's attitudes in the experience of CP. The linguistic analysis of agency and social representations in health care contexts are not widely researched; thus this study endeavors to fill in this gap.

METHODS AND CORPUS

The research questions focus on the way ill people perceive their position in society. The fundamental theory which describes individuals' position in a social framework is the Social Identity Theory by Tajfel and Turner (1986). In this approach, individuals' identity is

based on comparisons between the *in-groups* and the *out-groups*. The *in-group* has to be considered as a positive entity, where the individual belongs, from the *out-group*, which is different from the former group. Therefore, the study adopts a critical analytic approach as a method for investigating the structures of inclusion and exclusion in the language use. Within the framework of Critical Discourse Analysis (CDA), van Dijk (1998) emphasizes that the socio-cognitive approach to CDA plays an essential role in interpreting the connections between the structures of discourse and society. In this way, social cognition means "Social representations that people share with others of their groups or community" (ibid:78). Thus, social representations can be defined as attitudes, ideologies, and values in society.

CDA considers discourse as a functionally grounded and a multifunctional phenomenon (Halliday, 1994; Chouliaraki and Fairclough 1999; van Leeuwen 2008). Therefore, CDA works with functional (Halliday 1994) and critical approaches (Wodak & de Cillia 2009) in linguistic analyses.

In Halliday's Systemic Functional Grammar (SFG) theory (1994), the patterns of language are constrained by social context. The context of the situations is realized by metafunctions that operate simultaneously. These metafunctions are as follows: the ideational, the interpersonal, and the textual metafunctions. The ideational metafunction construes experience of the outer and inner worlds; the interpersonal metafunction enacts social relations, and the textual metafunction weaves together these metafunctions to create text. The term *transitivity* establishes a connection between the systemic semantics and the lexico-grammatical level of language. Transitivity is the grammatical system by which experience is construed in process types via the process itself, the participants, and the circumstances. In this way, transitivity links grammar to metafunctions.

Van Leeuwen (2008) develops the transitivity framework in the representations of social actors. This concept can be regarded as a useful tool for illustrating the analysis of agency in a social context. Examining the roles of agents, Leeuwen (2008) formulates several socio-metric classes. *Activation and passivation* can be found in active and passive voices. In *inclusion and exclusion,* the social actor may or may not occur in the situation, such as agency deletion. Finally, *nomination and categorization of* social actors show persons with full identity or with only their functional names.

The investigation follows the classification of systemic semantics in Systemic Functional Grammar. Firstly, Wodak and de Cillia (2009) claim that the metaphor conveys the fundamental values of people's thoughts. Therefore, it can be analyzed within the ideational metafunction.   Secondly, the agency appears as a position or interpersonal

metafunction in discourse. The way people use pronouns has implications for the relations between self and others. Thirdly, the textual metafunction links the two metafunctions above to create text. The study also applies Leeuwen's socio-metric categories to describe agency in social context.

CORPUS

The study describes the analysis of 14 narratives (N) written by people with chronic pain and accessed from the website: http://www.lifeinpain.org/node/category/personal-stories.

This website is a forum for people who are sufferers from debilitating chronic pain. They are allowed to write about their condition, feelings, and experiences concerning their disease. These writings aim to seek compassion and sympathy from those who suffer from similar causes. The owner of the website does not provide any medical services or medication. The owner does not guarantee the correctness or the quality of the information found via the links of the website. The site does not endorse any specific medical treatment or product.

Coming from the above facts, we can realize the subjective nature of the experiences the narrators who wish to convey their personal feelings and thoughts about pain.

Appendix 1 shows the codes, titles, retrieval dates, and the number of words, characters in each narrative.

ANALYSIS

THE METAPHOR

Following the systemic semantic framework of SFG, the ideational level of analysis investigates the use of metaphors (Wodak and de Cillia 2009). They claim that the metaphor can obscure the agency, thus, the metaphor functions as an intermediary means between the inner and outer worlds within the transitivity framework. According to the cognitive linguistic framework, the metaphor is found to be a general mapping across conceptual domains, (Lakoff and Johnson, 1980; Fauconnier and Turner, 2008). The metaphor demonstrates how we conceptualize one mental (target) domain in terms of another more recognizable (source) domain. Kövecses (2000, p.191) claims that the metaphor helps understand the conceptualization of an emotion or pain. Emotion and pain are interconnected concepts therefore, their mutual analysis is possible in discourse analytic framework (Kövecses 2000). In this way, the metaphor serves a linguistic means between our inner world of emotions and the outer world represented by commonly accepted concepts. The terms of inner and outer

worlds can be transformed into discursive strategies for inclusion and exclusion within the CDA framework.

In the narratives, the sensation of pain appears as a process of experience. The metaphor can be a journey, an enemy of the sufferer, or the war, battle. The perception of pain demonstrates the inner world, whereas war or a journey appears as a category of the outer world.

1. *It's been a difficult journey. ...but I've learned to fight through the pain every single day.*
   ...keep fighting like the warriors you are! (N/1)
2. *Every day is like a little battle....I'm still losing the war....enemy that is pain. ...I've stopped reaching for the white flag.* (N/10)

AGENCY

CDA (Fairclough 2010; Gumm 2009) deals with the way inequality and power are enacted and resisted in discourse (van Dijk 2001, p.352). Therefore, agency is a central issue in this approach. The agent plays an important role in discourse being the source of control. A precise definition is given by Duranti (2004, p.453.) on the agency. "Agency is here understood as the property of those entities (i) that have some degree of control over their own behavior; (ii) where actions in the world affect other entities' (and sometimes their own); (iii) where actions are the object of the evaluation (e.g. in terms of their responsibility for a given outcome)."

The discourse structures that represent agency involve personal pronouns and transitivity. Personal pronouns commonly represent the way the different participants are referred to in the text. Personal pronouns can categorize the speakers and others showing their relations between them (Fairclough 2010, p.125). The transitivity choices of the pronouns can demonstrate the distance between the speaker and other people in the situations and reveal the processes related to addressee-inclusive or addressee-exclusive and speaker-inclusive and speaker-exclusive personal pronouns.

PERSONAL PRONOUNS

Besides the metaphor, personal pronouns are used to demonstrate the inclusiveness and exclusiveness of the social actors in the narratives to be analyzed. The genre of the narratives is close to that of private letters. This genre focuses on the individual's experiences

and thoughts to reveal emotions and communicate them to other people. It is written in the first person singular and addressed to second person singular or plural participants.

The second-person singular/plural pronouns to the addressees indicate inclusion or exclusion according to the intention of the writer. Addressee-inclusive statements speak to people who may understand the pain of the writer.

3. *I completely understand what you're going through….Good luck to you guys and keep fighting like the warriors.* (N/1)
4. *So my advice to you all is, watch out they don't care…*(N/2)

The indefinite pronoun *anyone* is used when the writer targets an unlimited set of people, thus the range of the addressees is wider than using the second person singular cases only. Here, the number of people is more important than the intimacy of using the personal pronoun *you.*

5. *Has anyone ever heard of this happening during an epidural injection?* (N/6)

The writer addresses those people who have never experienced pain. Here, the narrator uses addressee-exclusive statements to target healthy people calling attention to the hidden character of the concern.

6. *You won't notice the struggles that slow me down every second of every day.* (N/1)

Participants other than addressees also appear in the narratives. Besides the obligatory self, nominated by *me,* co-sufferers, nominated by *we* and *you,* occur in the excerpts. These are speaker-inclusive participants in the narratives.

7. *I got diagnosed with sacroiliitis, fibromyalgia, and chronic pain disorder at 16.* (N/7)
8. *We don't need suggestions for cures or diagnoses, we need compassion and understanding.* (N/3)
9. *…you look like you haven't had any sleep.*(N/10)

Third-person singular participants, such as *he* and she, occur in the narratives to a lesser extent. They belong either to family members (N/4) or to professionals who sympathize with the patient. Their role is always favorable for the writer.

10. *My Judge was so disgusted with the medical treatment and couldn't believe all the things wrong with my back, he gave me a fully favorable SSDI. (N/2)*

11. *...she said she's not taking a chance of being paralyzed, maybe she was right. (N/4)*

In contrast to the representation of the inner world of the participants, the speaker-exclusive pronouns demonstrate the outer world. The pronouns *he, she,* or *they* nominate the world of the healthcare doctors and workers. Relatives are usually nominated by the pronouns *he* and *she.* The pronoun *it* refers to the pain itself. The indefinite pronoun *no one* reflects the lack of people who can understand the writer.

12. *He started (anesthesia doctor) putting a needle in my spine, I felt a pop in my back.. (N/12)*

13. *They (health workers) told me he was putting air in to break through. (N/12)*

14. *She (nurse) looked at my MRI report and said it was unremarkable. (N/11)*

15. *He (boyfriend) is very successful and sometimes I feel like he puts a lot of pressure on me. (N/3)*

16. *…she (mom) thinks I'm lazy and just love laying around.. (N/11)*

17. *They (children) both have no medical background and have come to the conclusion… doc is only a drug dealer..(N/9)*

18. *It (pain) took over. It ruined relationships. It scared me. (N/8)*

19. *No one in my life seems to understand how desperate I am to be out of pain.(N/7)*

Figure 2: The distribution of personal pronouns in the narratives

	Inclusive	Exclusive
Addressee	You, anyone,	You,
Speaker	I, she, you, we,	It, they, he, she, no one

	Inclusive		Exclusive	
Addressee	You	16	You	6
	Anyone	2		
Speaker	I	201	It	9
	He	1	They	23
	She	1	He	19
	You	15	She	8
	We	2	No one	2

The use of personal pronouns demonstrates the writers' awareness of their discourses. First-person singular occurs 201 times in the narratives as compared to the fewer occurrences of other persons showing the writers' active participation in the events. Speaker-inclusive personal pronouns also involve the friendly judge and a relative (he and she-1-1-cases), the quoted self (you-15 cases), and the sufferers (we-2 cases). Speaker-exclusive participants involve the health professionals (they-23 cases), the doctor (he-19 cases), the relative (she-8 cases), and the pain itself (it-9 cases). In this way, health professionals represent outgroup or exclusive participation as opposed to the ingroup participation represented by the writer and the sufferers. According to the functional-systemic analysis of the personal pronouns in the narratives, I have come to the following conclusion. The distribution of personal pronouns demonstrated two different worlds for people with chronic diseases. The addressee-inclusive and speaker-inclusive categories involved people who were close to the values of the writer. The addressee-exclusive and speaker-exclusive categories referred to people who were far from the values of the writer. The high occurrences of the first-person singular pronoun expressed extreme awareness of the authors which fact may refute the common belief of the subject character of ill people. As health professionals belonged to the speaker-exclusive group, therefore their role was found to be controversial in the patient-professional relationship.

ROLE ALLOCATION

Van Leeuwen (2008) developed a model of representation of social actors demonstrating power and subordination in discourse. Examining the roles of agents, Leeuwen formulates that *activation and passivation* exist in the traditional active and passive voices. Considering activation, the social actor represents an active part in the situation; passivation occurs when a person is seen as undergoing an activity. In Halliday's transitivity system, there are six types of processes, namely the material, mental, relational, verbal, existential, and behavioral processes. In the material process, the participant is an actor, in the mental process, the participant is a senser, in the relational process, the participant is the attribute, in the verbal process, the participant is the sayer, in the existential process, the participants is the existent, and finally in the behavioral process, the participant is a behaver.

Therefore, active participation involves a variety of different roles, such as the *actor, senser, sayer, behaver, and attribute.*

The analysis applies the categories above to detect the representations of social actors within the healthcare context.

The participant can take up the role of an actor in the material processes:

    20. *I fight through some sort of pain.* (N/1)

The participant may appear as a senser in the mental processes:

    21. *I feel like a prisoner in my own home.* (N/5)

The participant can be a sayer in the verbal processes:

    22. *I told him my legs still burn…*(N/3)

The participant can also play the role of a behaver in the behavioral processes:

    23. *I cannot stand the pain anymore.* (N/9)

The passive roles can take up *beneficiary* and *subject positions*. In the beneficiary position the participant is a recipient in the action, whereas social actors are treated as objects in subject positions.

The participant is in a beneficiary role in the following situation:

    24. *I have also been diagnosed with severe depression.* (N/14)

The participant may also be a goal in a material process when he/she occurs in a subject position.

    25. *I have been kicked in the scrotum.* (N/9)

The analysis detected active and passive participation throughout the narratives. Table 3 shows the distribution for participation in the active and passive roles of the social actors. Active participation outnumbered passive participation more than four times. Based on the numerical data of the representation of the social actors, the following conclusion could be formulated. Narrators played an active role as an actor in the material processes and a senser in the mental processes. Although in passivation, the subject role of the narrators was found to be more characteristic as opposed to the beneficiary role. The difference was not significant.

Figure 3: Active and passive roles of the social actor

	Actor in the material process	Senser in the mental process	Sayer in the verbal process	Behaver in the behavioral process
Active: 299	116	133	32	18
	Beneficiary	Subject		
Passive: 57	25	32		

NOMINATION AND CATEGORIZATION

      Social actors can be nominated to show their unique identity or the functions they share with other people. The former procedure is called nomination, the latter refers to

categorization. Nomination can be formal (surname only), semi-formal (first name and surname), or informal (family name only, as with "Mum"). Nominations may involve titulation with the standard titles or ranks. Nameless characters have functional roles, such as doctors, nurses, and judges. As opposed to this view, specific or family members are usually nominated (Leeuwen 2008).

Nomination is performed when social actors carry unique identity features through the narratives. Nominated persons may own titulation who are characterized by their reliability and respect.

26. *Dr Liu is amazing…*(N/14)

Categorization refers to social functions participants share with other people. The collective names of the health professionals demonstrate these functions, such as the *doctor* (N/2/11), meds (N/2), supervisor (N/11). These names represent impersonality in the narratives.

27. *The doctor laid me on the table and gave me a shot.* (N/2)
28. *Well, 5 years, 15 different meds,* (N/2)
29. *I finally spoke with a supervisor..*(N/11)

The second category is that of the specialists', such as *pain dr (N/2), pediatric doctors (N/13), anesthesia Dr (N/4).* The collective name as a social function occurs with titulation. In this category, the specialty of the doctors refers to respect but the context of the representation is still negative.

30. *…when I had a dnc done basically the anesthesia Dr. when he gave me the shot it felt like nothing I ever felt before the pain had me cussing and jumping off the table…*(N/4)

A positive attitude towards the professionals can be observed if the possessive pronoun is placed in front of the collective name, such as *my Judge (N/2), my doctor (N/11).* The latter referencing makes representation personal and informal.

31. *My doctor refuses to perform these tests.* (N/11)

Family members are often mentioned by their collective names, such as sister (N/9), children (N/9) with negative references despite the possessive pronoun, which shows the only family addressing and not an emotional bond.

32. *My sister screamed at me getting to BJ's to shop for a month is not an accomplishment…* (N/9)

CONCLUSION

The analysis of the narratives has evidenced the use of particular linguistic means which create agency and dominant behavior in a challenging condition that is chronic disease (CD).

First, the writers of the narratives used metaphors to interconnect the outer world with their inner world. Establishing unity in a divided world may help sufferers to interpret their thoughts and feelings to overcome the difficulties of the outer world with its health system, indifferent people, or the disease itself. Second, a broad-spectrum of social actors was presented by the narratives. On the one hand, the participants included the self and the readers being co-partners in pain experience. On the other hand, health professionals, and family members belonged to the group which was opposed to the former group of people with CD. In role-allocation, the active social role of the narrator was overwhelming in each narrative. The active roles were foregrounded demonstrating that people with CD could take initiating roles in their lives. The subject and beneficiary roles of the writers proved the obligation imposed on people by the outer world of healthcare. Third, the narrators applied specific nomination or categorization on participants to demonstrate their closeness or distance from them in situations. The investigation has also proved that the use of personal pronouns expresses the narrators' intention to show the distinction between the inner world of the sufferers and the outer world of healthy people. The addressee-inclusive and speaker-inclusive personal pronouns involved people whose values were close to those of the writer. The addressee-exclusive and speaker-exclusive personal pronouns referred to people whose values were different from those of the writer. The high occurrences of the first-person singular pronouns expressed extreme activity of the authors. Health professionals belonged to the speaker-exclusive category, therefore their role was found to be controversial in the patient-professional relationship.

Nomination and categorization were used by the narrators to show their perceived closeness or distance from other people. Nominated persons demonstrated reliability and respect in the texts. As opposed to nomination, categorization only referred to people by their social functions. In this way, those names represented impersonality and indifference in the narratives.

Several restrictions on the study should be acknowledged. First, the analysis did not cover each metafunctions, such as vocabulary, modals, and collocations, as Halliday (1994) proposed it. Second, the linguistic means of the agency should be elaborated more profoundly. Third, only 14 narratives were analyzed which cannot provide a thorough analysis of the representation of social actors.

As a conclusion, the analysis of the texts reflected the controversial perspective of people with CD by using the agency, role-allocation, and nomination/categorization of the social actors. Moreover, the metaphors mentioned by some narratives demonstrated the divided perception of the self and the outer world.

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APPENDIX 1

N/1. *A Teenager's Journey Dealing with Chronic Pain*. March 23, 2015. 423 words 1802 characters.

N/2. *Cortizone Injection to the c6 and c7.* September 18, 2015. 373 words 1648 characters

N/3. *Thank you. Seriously*. September 16, 2015. 455 words 1878 characters.

N/4. *Excruciating pain from shot for dnc*. September 16, 2015. 376 words 1524 characters

N/5. *Never ending pain*. August 26, 2015. 546 words 2051 characters

N/6. *Epidural Neck Injection Gone Very Wrong*. October 7, 2016. 322 words 1344 characters

N/7. *Well, this is depressing. First time posting*. October 7, 2016. 565 words 2639 characters

N/8. *Fighting to live with Chronic Pain, please help*. April 7, 2015. 282 words 1298 characters

N/9. *I think I'm really screwed finally*. May 29, 2015. 387 words 1666 characters

N/10. *Winning the Battles, but losing the War.* April 17, 2015. 1285 words 5488 characters

N/11. *Chronic pain with no diagnosis*. June 17, 2015. 318 words 1324 characters

N/12. *Is this a normal lumbar ESI*? March 27, 2015. 312 words 1156 characters

N/13. *Just Diagnosed with Suspected LPHS.* February 5, 2016. 196 words 847 characters

N/14. *I need HELP.* April 3, 2015. 556 words 2540 characters

The Future Of English After Brexit – Tendencies And Perspectives / Budúcnosť Angličtiny Po Brexite – Tendencie A Perspektívy

Petra Jesenská

Abstract

English undoubtedly remains the global language often referred to as the lingua franca. However, its dominant role becomes unsure in the EU structures and the definite deadline of Brexit set on 31st January 2020 seems not to help at all. English fulfils the role of lingua franca the way Latin language used to in the past. The comparison of situation between the usage of Latin in the past and English nowadays is a starting point for further discussion on the issue. The paper analyses the current language situation and offers various trends which are possible to develop in the foreseeable future. A special attention is paid to the situation after Brexit in the EU and its language situation, predicting tendencies of the emergence of new varieties of English and consequences it will have on the English language itself.

Key Words: global language, lingua franca, Brexit, dominant language, English language

1. Introduction

It is believed that modern "English is to communication what Microsoft is to computing: unavoidable" (Miall – Milsted, 2018, p. 83). However, this witty statement comparing the position of English usage to the position of Microsoft in IT ought to be perceived as a hyperbole and with a particular sense of critical thinking. Certainly, nothing is utterly unavoidable, inevitable or eternal. That is why we have decided to carry out research on the matter into detail. This paper was motivated by the fact that English is a European lingua franca and also by a recent census in the United Kingdom of Great Britain and Northern Ireland which took place on June 26th, 2016 resulting in Britain´s exit from the European Union definitely planned on 31st January 2020. And despite many British people celebrate their leave from the EU, the question is how this fact will be reflected in the position of English within the EU and on a global scale as well and what the next development of the situation will bring. Is it possible that nothing happens in terms of English position on the global language market? This paper seeks the answers and predicts future tendencies and perspectives of English(es) used within the European Union. Qualitative analysis in this paper is based on works, studies, articles, and papers published by Modiano (2017), Bolton – Davis (2017), Boyle (2016), Crystal (2012), Graddol (2006), Jesenská (2014, 2018), and Rankin (2018). The latest data on the number of language speakers come from *Ethnologue* (2018) and the EU pages *europa.eu* (2018).

2. Current state of affairs

In this part goals and research methods are explained and described (2.1) as well as the current position of the English language around the globe (2.2). Peculiarities of using English within the European Union by native and non-native speakers of English (2.3) are briefly discussed followed by the comparison of English to Latin (2.4) based on the human need to "have" a lingua franca at their disposal.

2.1 AIMS AND METHODS

There are several significant goals to be fulfilled in this paper. Firstly, description and analysis of the current situation of English at the language market in the EU and around the world is planned. Secondly, parallels and differences between the positions of English today to Latin in the past are explained. And thirdly, new trends and possible tendencies after Brexit are introduced based on qualitative analyses presented before.

Thus the aim of this paper is to contribute to the discussion on this highly current but somehow complicated topic. Research methods of observation, description, analysis and comparative approach have been applied to achieve our goals.

As far as Brexit can be viewed from various perspectives as political, economic, and social issues, it is not different with the issue of English language spoken within the EU. English dominance in the EU and around the globe is a complex topic, not limited to the field of linguistics. It goes far beyond the borders of language as it concerns policy (language planning and management), practical financial issues (translation and interpreting services are still costly enough to be neglected), society (travel, communication, study, etc.), sociolinguistic issues (e.g. extreme national and anti-English attitudes) and so forth. It is the reason why so many politicians, economists, writers, journalists and other experts discuss this topic from various perspectives of their interests´ framework, and so resulting in an impression that voices of linguists are hardly heard.

2.2 GLOBAL ENGLISH

Worldwide English, Global English or **Globish** becomes the phenomenon in the mid 20C. Diachronically, English underwent several developing stages from Old English Period to Middle English Period through Modern English Period (compare Crystal, 2012; Graddol, 2006; or Štulajterová, 2013) followed by supernational stage known as Global English in process today, and no one knows how long this period will last. There were various languages fulfilling the role of lingua franca in the past, be it Hebrew, Greek, Latin, Arabic, or French.

Today this role is played mostly by English (though in many parts of the world it may be Spanish, Chinese, Russian, etc.).

It is nowadays believed that it is globalization, and not the policy of the UK or USA, that made English a global language (compare Modiano In: Bolton – Davis, 2017). *Britannica* (2006) defines globalization as a "process by which the experience of everyday life, marked by the diffusion of commodities and ideas, is becoming standardized around the world. Factors that have contributed to globalisation include increasingly sophisticated communications and transportation technologies and services, mass migration and the movement of peoples…" (*Britannica Concise Encyclopedia* 769). D. Crystal (2012) asserts that global language is a language which "achieves a genuinely global status when it develops a special role that is recognized in every country. This might seem like stating the obvious, but it is not, for the notion of ´special role´ has many facets" (Crystal 2006). And he continues arguing that it must be distinguished between:

- English spoken by native speakers (i.e. English spoken as the first language = L1) – there are about 400 million native speakers around the world,
- English spoken as a second language in other countries (L2 – estimations vary between 1,06 billion and 2 billion speakers), and
- English taught as a foreign language in other countries around the world (foreign language). The reason for this categorizing relies in various scale of exposure to English by natives and other English speakers. An important role is also played by language which is an official means of communication. The higher the status (e.g. official language) the higher the exposure of its speakers and higher level (command) of language. Logically, greater exposure to a particular language (English in this case) brings a positive impact on users´ fluency.

English as an official language of various influential international political, economic, sports, art (etc.) institutions, organisations, and associations must be mentioned, including such organisations and structures as EU, NATO, UN (UNICEF etc.), WHO; prestigious broadcasting companies, such as BBC, CNN, etc. There are companies that use English (and not their mother tongue) for broadcasting about their national and world issues, such as *Russia Today* for instance. This fact reinforces the position of English at the global language market.

Mass media together with advertising, broadcasting, cinema, popular culture (pop music), tourism, etc. have a strong impact on the present situation.

English is also the language of aviation (incl. Airspeak) and maritime (incl. Seaspeak) that are communication codes based on restricted English vocabulary and normatively fixed sentence patterns. Their usage is not obligatory, however, in a multilingual world makes the language situation easier and more effective.

World scientific periodicals and papers use English as a communication tool, too. D. Crystal (2012) asserts that in the mid-1990s nearly 90% of 1,500 papers listed in the journal Linguistics Abstract were in English (111 – 112). Michael Specter writing for the New York Times notices in 1996 that "if you want to take full advantage of the Internet there is only one way to do it: learn English, which has more than ever become America´s greatest and most effective export" (In Crystal, 2012, p.117).

2.3 ENGLISH WITHIN THE EU

It has already been mentioned that English functions not only as a global language, but also, together with French and German, as a working (or procedural) language of the European Union. It is also one of 24 official languages spoken in the EU. It is estimated that over 39% of all translations are done into the English language within the EU structures. However, there are some attitudes doubting the position of English after Brexit. Every EU member state has a right to nominate a primary language they prefer to communicate within euro-structures. It was only the UK that nominated and registered English as a language of communication for their citizens in the EU. English being an official language of Ireland and Malta, was not nominated by these countries. Instead Gaelic and Maltese have been preferred. This may be explained by the number of English speakers in those countries. In the UK there are 65.64 million English speakers (data from the year 2016), in Ireland 4,773 million English speakers (2016), and in Malta 436 947 English speakers (2016) – in all three countries English is an official language. The UK and Ireland joined the EU in 1973, while Malta "quite" recently, in 2004.

2.4 ENGLISH – CURRENT LATIN OF MODERN AND POSTMODERN TIMES

There are various similarities between both languages as well as differences (see Table 1 below). Parallels that can be observed between usage of English and Latin can be summarized briefly as follows:
- "closest of links between language dominance and economic, technological, and cultural power" (Crystal, 2012, p. 7) is obvious in discussion of position of both

languages because "without a strong power-base (of whatever kind) no language can make progress as an international medium of communication" (Crystal, 2012, p. 7),

- both languages fulfil the role of lingua franca proving this way their dominance in a multilingual world,

- both languages use borrowings from other languages (L⎕Greek; E ⎕300 – 350 languages) and other languages borrow from them, and thus they become borrowers & lenders at the same time,

- both languages are spoken in Europe in a particular period of time,

- both have a strong impact on other languages on various language levels, be it grammar, lexis, etc.,

- scholar languages (education and science),

- both are used as rich sources of register terms of various kinds,

- both become a rich source of international &/or global terms (see table 1 below).

Parallels and differences between the position of Latin and English are specified in the Table 1 below:

Table 1. Position and functions of English and Latin compared

ENGLISH LANGUAGE	LATIN LANGUAGE
working as a global language/lingua franca **now:** ● as a communication tool ● as a source of Anglicisms (words, expressions, syntagmas taken from English into other languages)	working as a "global" language of known world **in the past:** • today used in a restricted code in form of quotations, sentences, and • its register is exploited for terminological base in all branches of science
Spread as a consequence of UK/US policy in the past + globalization today	Spread through Roman Empire mainly by its military forces
Spoken in all continents	Spoken in Europe (when used as a lingua franca)
Used as a global language only several decades in 20 – 21 C	Spoken for several centuries
As a working language of the European Union fulfilled the function of: • an official language amongst other 24 languages spoken in the EU • a procedural language besides German and French languages in the EU	As a language of a Roman Empire fulfilled: • the cognitive function • the communicative function • the aesthetic function (in poetry, drama, etc.)
Continuously developing as a living and modern language – active now	Dead language – active in the past
Literally spoken by anybody, i.e. imposed both ways: bottom-up as well as top-down	Spoken by authorities/elites and other well-educated people, usu. scholars, i.e. imposed on a top-down scale
Low/high prestige (depends on the viewpoint) – language of trade (low) and language of	

literature (Shakespeare, Atwood, etc.), influential organizations and broadcasting companies (high)	High prestige in society (see next point)
Usu. viewed as a language of trade, commerce & tourism and new technologies (the Internet and social networks, i.e. electronic communication)	Usu. viewed as a language of scholars, philosophers, liturgy (Roman Catholicism), and high literature
English is a "new Latin" today (source of lexical borrowings for other languages)	Strong impact on English lexis and grammar in the past and lexically in the present in terms of modern terminology
A rich source of Internationalisms and Globalisms	A rich source of Internationalisms and Europeisms

3. BREXIT TIME

In this chapter British referendum on Brexit issue is discussed (3.1) followed by after-Brexit trends predictions (3.2). The fact that the UK is not the first country leaving the EU, is emphasised in the next subchapter (3.3). Danger of refusal to use English as a dominant language in the EU is discussed in the very last subchapter (3.4).

3.1 UK REFERENDUM IN JUNE 2016 AND SHORTLY AFTER – PRE-BREXIT TIME

Two years ago UK citizens decided that Britain should have left the European Union structures and later on it was politically planned on March 2019 and postponed to October 2019, later to June 2020. It is crystal clear today that Britain leaves in January 2020 having a year transition period. Thus, oficially, Britain is no longer a member state of the EU any more. However, a shortly after the June Referendum 2016, there were many loud voices for "losing its importance in Europe", and that it should be "banned in Brussels" after Brexit, and that it "should no longer be the third language of the Euro-Parliament" (see Table 2 below), etc.

Table 2. Negative statements on English in the EU after Brexit

Statement	Author
"English is our official language because it has been notified by the UK. If we don't have the UK, we don't have English." (June 2016)	Danuta Maria Hübner, a Polish politician and Member of the European Parliament.
"English is losing its importance in Europe" (https://www.theguardian.com/politics/2017/may/05/brexit-english-is-losing-its-importance-in-europe-says-juncker)	Jean-Claude Juncker, the President of European commission
"English can no longer be the third working language of the European Parliament" (2017)	Jean-Luc Melenchon, a French member of the European Parliament

"The English language has no legitimacy in Brussels"	Robert Ménard, French politician
"English should be BANNED in Brussels after Britain leaves"	the Daily Express headline
• "The situation now is quite paradoxical. English has probably never been as present in Brussels at the time when we are talking about Brexit,"[1] • "This domination is not inevitable. It's up to us to set some rules, to be present, and make French the language with which one has access to a number of opportunities."[2]	Emmanuel Macron, the President of France
"Preserving English as an official language of the EU will be problematic if Brexit takes place." [3] (2018)	Victor Ginsburgh, Juan Moreno-Ternero, Shlomo Weber (leading economists)

With the exception of the Daily Express all aforementioned statements in Table 2 have been uttered by non-native speakers of English and it is no coincidence that majority of them are French native speakers. There are, however, the opposite attitudes, saying that British may go, but "their" language remains in the EU. One can agree that English will be used for economic and pragmatic reasons, such as communicative, cultural, traditional, studying, and other causes.

A Polish politician, Danuta Hübner (2016) uses the result of British referendum as the background for assertion that there is no purpose to speak English in the EU if there is no UK in the EU (see the first cell in Table 2 from the top-down perspective).

The French president Emmanuel Macron, known as a fluent speaker of English at Euro-summits, one of the most influential politicians within the EU structures, believes that Brexit is the best time for the French language to take turn at the expense of English. E. Macron sees this opportunity for French as a kind of "a new moment in history" (Chrisafis, 2018). His plan is to impose French worldwide forgetting that using (speaking) a global language is not the matter of a political decision based on the top-down principle, but intention of worldwide language speakers, i.e. decision made bottom-up. According to Guardian E. Macron (2018) argues that "France is the fourth language on the internet, it's the third language on Amazon" (Chrisafis, 2018), and it is still needs French universities to invest means into online courses of French language. And E. Macron (2018) goes even further

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[1] Taken from Chrisafis, A. 2018. Macron launches drive to boost French language around world. In *The Guardian.* 20/3/2018. Available: https://www.theguardian.com/world/2018/mar/20/macron-launches-drive-to-boost-french-language-around-world (22/11/2018)

[2] From Chrisafis, A. 2018. Macron launches drive to boost French language around world. In *The Guardian.* 20/3/2018. Available: https://www.theguardian.com/world/2018/mar/20/macron-launches-drive-to-boost-french-language-around-world (22/11/2018)

[3] Taken from Ginsburgh, V. — Moreno-Ternero, J. — Weber, S. 2018. The fate of English in the EU after Brexit: Expected and unexpected twists. In *VOX CEPR Policy Portal.* 26 August 2018. Available: https://voxeu.org/article/english-language-eu-after-brexit (27/11/2018)

saying that "English is not destined to be the only foreign language Europeans speak," (De La Baume, 2018). His statement may be understood in twofold perspective, firstly, it can either suggest that other languages will be spoken by European citizens or, secondly, that the dominant role of English is to be challenged in the foreseeable future. However, the position of English cannot be determined by a political decision without considering all pros and cons.

Concerning the statement of V. Ginsburgh —   J. Moreno-Ternero — S. Weber (2018) presented in Table 2, one can assert that German and French languages are believed to become dominant during post-Brexit era. The three economists argue that though English is an EU working language for time being, the Court of Justice uses French which can become stronger (i.e. more relevant, dominant, and therefore more frequent within the EU structures) after Brexit.

3.2 AFTER BREXIT IN 2019 – EXPECTATIONS AND TRENDS

The period between 2016 and 2019 was a three-year time of long negotiations finally resulting in what is known as Brexit. In December 2018, the UK Prime Minister Theresa May declared for media that the UK has had three options to leave the EU: 1) to leave it with a deal, 2) to leave it with no deal, or 3) no Brexit at all. The current Prime Minister Boris Johnson prefers no deal at all regardless the political and socio-economic consequences. Whatever the outcome of a transition period, by and large, one thing is clear: there are still strong reasons for English to remain a global language. The reasons are geographical-historical and socio-cultural (compare Crystal, 2012). On one hand, "the English language has already grown to be independent of any form of social control" (Crystal, 2012, p. 190). In other words, English is so wide spread today that no English-speaking country has any power to influence its global development. In early 1990s Salman Rushdie observes that "the English language ceased to be the sole possession of the English some time ago" (Crystal, 2012, p. 140).

But on the other hand, "the USA has nearly 70% of all English mother-tongue speakers in the world (excluding creole varieties). Such dominance, with its political/economic underspinnings, currently gives America a controlling interest in the way the language is likely to develop." (Crystal, 2012, p. 61)

V. Ginsburgh —   J. Moreno-Ternero — S. Weber (2018) argue that after Brexit "without 60 million native speakers of English, other languages become more 'valuable' or important" **(**Ginsburgh —   Moreno-Ternero —Weber, 2018**)** within the EU. However, this is unlikely to happen in the foreseeable future due to the fact that English spoken around the

European continent acquires a character of neutral language without any national (British, Irish or any other) connotations.

In a European context we have been witnessing the emergence of a unique phenomenon in a form of a specific variety of English. This is a European variety of English, European English, or simply Euro-English following rules of British variety, but also including euro-terms, such as specific jargon of EU institutions, lexis, grammar, idiomatic expressions, proverbs, etc. linked to the specific cultures of European societies. M. Berns reacting to M. Modiano´s arguments asserts that "…the removal, or at least weakening, of the link between English and Britain in the EU will then enable continental users [. . .] to shape their variety as a carrier of their values, traditions, and norms – that is, their sociolinguistic realities" (Modiano In Bolton — Davies, 2017, p. 305). In time, such processes, M. Berns further asserts, may well "change the profile of English in Europe and foster the development of European English" (ibid.). It was Marko Modiano (2017), a highly esteemed linguist and the professor of English, who attracted a lot of attention to Euro-English and opened a debate on the topic in the *World Englishes* journal (2017) amongst language and linguist experts, such as Bolton and Davies, Deneire, Crystal, Edwards, Gerritsen, Phillipson Seargeant, Seidlhofer, Schneider and many others who reacted to M. Modiano´s paper (see next paragraph).

M. Modiano (In: Bolton — Davies, 2017, p. 304) argues that there is a good deal of evidence that English will maintain its current status within the EU, although, one major change that will occur will be 'a noticeable lack of L1 users of English present to influence the direction English is to take in the days and years ahead. And he goes even further arguing for the recognition of European English (so-called Euro-English). M. Modiano realizes an important fact – young generation has a strong feeling of belonging to "global society" empowered by communication need on a global scale without any restrictions or limits. The English global lingua franca enables them to communicate with their peers on the other hemisphere of the world. D. Crystal (2017) in his reaction to Modiano´s contribution considers the following "What English do I need in order to understand them, and they me?" (Crystal, 2017, p. 330). By "them" he means non-native speakers within the open multilingual (global) community of second language English speakers and by "me" he understands him as a representative of a native speaker who was taught British Standard at school. He comes to conclusion that by now there is no single Euro-English but Euro-Englishes due to various pragmatic and sociolinguistic language usage and concepts (e.g. stylistic distinctions, cultural identity, language functions, non/usage of idioms, feeling of belonging, etc.). Both, Crystal

and Modiano, are against simplistic description of Euro-English(es) as mere Eurospeak asserting that this term is restricted to Euro-jargon only, and as such related to lexical characteristics of the EU political and administrative terminology (e.g. *flexicurity* or *subsidiarity*) which have Latin and/or Greek origin and therefore can be transformed or translated into all European languages.

D. Crystal (2012) notices a fair point asserting that the best way of defining a genuinely global language is not its usage restricted by countries or any governing bodies. He asserts, that "the largest English-speaking nation, the USA, turns out to have only about 20 % of the world´s English speakers" (Crystal, 2012, p. 140). This is persuasive evidence that English cannot be possessed by any country or any English native speakers. This may lead to the emergence of a kind of World Standard English (compare Crystal 2012, p.185) used for conveying communication during international conferences, congresses, and/or communicating via the internet when using Scype (e.g. for webinars, etc.) amongst interlocutors whose mother tongue is not English. If such a variety of English appears and becomes a neutral global lingua franca, it will be redundant to distinct between British English variety from American English, though British and American English will exist, but "as varieties expressing national identity in the UK and USA" (Crystal, 2012, p. 189), because for global usage World Standard English will be used.

The question is what will happen afterwards. D. Crystal (2012) questions the integrity of English as a homogeneous language asking if English is going to "fragment into mutually unintelligible varieties, just as Vulgar Latin did a millennium ago" (Crystal, 2012, p. 177). He concludes that the future of global English is likely to be multilingualism. This hypothesis is backed up by emergence of New Englishes in the second half of the 20C.

There are voices (compare Bolton — Davis; Crystal; Graddol, Jesenská or Štulajterová) asserting that English is to survive as a global lingua franca and that in "some shape or form, it will find itself in the service of the world community for ever" (Crystal, 2012, p. 191). The current peril of English global dominance is more a wishful thinking of some non-native speakers of English than an actual state of affairs (compare Jesenská, 2018).

C. O'Grady (2017), proceeding her PhD in evolutionary linguistics at Edinburgh University in Scotland, believes that English spoken by non-native speakers helps the English language achieve neutrality whose absence used to be the argument against the usage of English as an official lingua franca of the EU. She thus agrees with M. Modiano (see above) who describes the appearance of Euro-English. C. O'Grady (2017) mentions expressions, named in linguistics as Pseudoanglicisms, such as *Handy* (in German) for a mobile phone or

SMS for texting. These expressions (*handy, to SMS*, etc.) are not part of the British standard and used to be considered wrong or even "bad" English in the past. "The newfound neutrality of English" (O´Grady, 2017) helps this global communication means not only to survive Brexit within the EU, but also to start changing without influence of English native speakers (compare O´Grady, Modiano, Jesenská and others). M. Modiano says that "the UK will no longer have a say in how English is used" (O´Grady, 2017). And C. O´Grady further asserts that:

"The dominance of English as a lingua franca in Europe is startling. It's spoken as a second language by 38% of adults, trailed distantly by French (12%) and German (11%). This dominance is set to grow dramatically, with 94% of secondary students in Europe learning English as a foreign language. The use of English throughout Asia, the Commonwealth, and North America, plus the widespread use of English online and in the media, all encourage English as the ongoing second language of choice."[4]

The high number of non-native speakers of English, i.e. speakers of English as their second language, will modify the language with accordance of known English standards but also with accordance with their communicative needs and necessities. Pragmatics and comprehension, however, are the main decisive criteria to be applied, which means that such expressions and structures will be accepted, that are comprehensible for majority of speakers regardless of British standards. For example, *come from* vs *coming from* can be used interchangeably without any semantic shifts known in the British Standard.

3.3 GREENLAND WAS THE VERY FIRST EU LEAVER

At the very beginning Brexit was a kind of shock because there was no experience with a country leaving the EU. Many want to joint it, but not many want to leave it (though there are some opinions in favour of leaving the EU in all member states). Greenland used to be the part of the EU (known as European Economic Community then) despite the fact that its citizens voted against their membership, which lasted between 1973 and 1985. Greenland entered the EEC as a part of Danish Kingdom which became an EEC member state on January 1st, 1973. The interesting point is that Greenland entered the EU the same year as the UK did. Despite statements about "Britain to be the first one to leave the EU" it is not true. It was Greenland who did. The reason was their disapproval with restricting fishing rights enforced by EEC. However, Greenland´s "divorce" with the EU passed off nearly unnoticed due to several reasons. Firstly, its economic and political significance is not so big compared

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4 Quation taken from Guardian 25/09/2017: https://www.theguardian.com/science/blog/2017/sep/25/without-uk-influence-eu-english-will-be-free-to-morph-into-a-distinct-variety (04/12/2018)

to the UK´s. And secondly, its economic and other tights still remain linked to the EU. There is only one official language spoken in Denmark, and that is Danish. Besides the national language a foreign language, which is English, is spoken by citizens. However, in Greenland Greenlandic is the only official language, while Danish is used only as a minor (and unofficial) language. It does not mean that acquisition of other languages is neglected. Students at Greenland´s schools have to study Danish together with English as well. There is also another possibility to study other foreign languages in Greenland, mostly German and French. The point is that vast majority of Greenland population speaks English as their second language as a result of good educational and political support. And although Greenland is no more a member state of the EU, the English language is still taught and spoken as a second dominant language in their country. Greenlanders keep their English for practical reasons to provide their young generation benefits in terms of study, work, travel, communication, etc. Their approach is the evidence of political common sense applied to language management and policy.

3.4 WHY CAN BE REFUSAL OF ENGLISH AS A DOMINANT EURO-LANGUAGE DANGEROUS?

English as a procedural and dominant language in the EU has been questioned by various influential European clerks and politicians for some time and Brexit issue is to intensify the whole debate. And the truth is that there are too many languages spoken in the EU. As J. Rankin (2018) accents in her article published in May Guardian this year, the EU uses exactly 24 official languages, "making 552 combinations of language pairings, allowing each to be translated into 23 others" (Rankin, 2018[5]). With such an enormous number of language combinations it is more practical, economical, and comfortable to use one dominant language if possible. How much is translation and interpreting of European agenda into other languages? 1 billion euro per year seems extremely costly. Therefore English could become an answer in the European multilingual community. However, M. Deneire (2017) thinks that in the multilingual EU plurilingualism would work much better. Plausibly, it is no coincidence, that M. Deneire is a French speaker working at French university (Lorraine, France).

Even the president of the European Commission, Jean-Claude Juncker, admits that he had been only "joking" when saying that English was losing its importance in Europe

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5 Rankin, 2018, https://www.theguardian.com/politics/2018/may/04/eu-has-no-plans-to-downgrade-use-of-english-after-brexit

(Rankin, 2018). As there are majority of translations and interpretation services done in English it is highly likely this remains unaffected in the future as well.

European officials are not united on the lingua franca issue in the EU. Various language models are plausible, but English seems to be the most effective one by now. Presenting common European foreign policy or discussing European issues are unthinkable without a united language policy framework put into practice based on a neutral lingua franca model represented by English. However, it depends on the scale of preferred integration: whether deeper integration is to be applied with a common language or a looser one with a lot of languages causing economic and comprehension problems.

4. CONCLUSION

There are more parallels than differences between Latin spoken in the past and modern English used on a worldwide scale nowadays (see the comparison presented in Table 1 in 2.4). While Latin used to be imposed top down, the situation with English is different, because it is imposed bottom up and top down at the same time. Bottom-up usage implicates non-professional English language users or laypersons. Top-down usage suggests Euro-officials and politicians in high positions enjoying an enormous influence on language management and policy.

There is no doubt that English is to remain a global lingua franca for some time yet. The question is what its future form will be within the EU (as far as Euro-English is being formed based on British standard) and how Brexit influences its position, if not in the world, so in the EU at least. These are the significant facts influencing this phenomenon: Number of English native speakers is to decrease, while the number of users of English as a foreign language (L2/ EFL) will constantly increase. Though the UK leaves political EU structures, English remains in the EU as a "gift" from the British to the rest of us in the EU. One has to realize that the UK does leave the EU, but it does not leave the map Europe. Leaving the EU is no tragedy and the UK is not the first country to leave the EU (see 3.3). The UK remains the member state of influential organisations, such as NATO and others (see 2.2). English is spoken in world widespread mass media, such as BBC, CNN (2.2). Besides British Standard there are other varieties of English in the world also considered standard, such as American English, Australian English, Canadian English, Indian English (English spoken in India), etc. English has become a common/dominant language of scientific periodicals and academic/scholarly debates of world congresses and conferences (see 2.2). Some (non-native English) speakers will be AGAINST English as lingua franca (see Table 2 in 3.1) – that is a natural and

understandable process (there have always been attitudes in favour of something and/or against it), and thus following their own aims and wishes (e.g. wish to end up with/get rid of English for various reasons – fear, frustration, hatred, etc.).

English thus remains a communicating tool of the internet of English native speakers as well as non-native speakers who represent a global language community, though new varieties of English, such as (neutral) Euro-English, have been emerging constantly.

Unifying role of English as a language of the EU will even grow (500 mil. speakers using 24 official languages need ONE dominant language) and questioning this fact can be viewed as a peril to the EU language planning on one hand, and thus resulting in political and economic troubles (see 3.4). In multilingual community English was established as an important lingua franca in the past and the EU has become an enormous multilingual community in which English can fulfil this task.

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SECTION: LINGUISTICS

ESSENTIAL CHARACTERISTICS OF ENGLISH HAIKU

Mgr. Olha Bohuslavska

ABSTRACT

The current paper aims to reveal essential characteristics of English haiku applying the method of comparative stylistic analysis while implementing aspects of translating cultures in literary translation (cf. Miššíková 2003; 2019). Today both Japanese and Western haiku poets have different point of view on the definition of haiku. Haiku is a form of poetry, which is considered to be the medium for mind communication between the author and the reader. Moreover, it is presupposed that haiku should give readers an opportunity to create their own schemata of experience, to participate in the recorded observation. For Western linguists it is obvious that there are some peculiarities that can be acceptable for Japanese, but a poem should be created considering poetic devices available in the culture it is written. For English writers and poets it is common to use metaphors, simile, personification, rhyme, however, they have considerable influence on the fundamental characteristics of haiku - simplicity and mystery. The other problem occurs while translating haiku from the source language (Japanese) into the target (English) - poets try to preserve the haiku spirit, and somehow imitate the form of the source language (the length of the line, season words, pauses), but at the same time they adjust the form of haiku to the target language, so that it can sound natural. It is believed that although definitions in English use Japanese terms and concepts, they are only used to establish English haiku via allusion to Japanese haiku.

KEY WORDS: Orientalism. Haiku. Haiku Society. Haiku peculiarities.

1. INFLUENCE OF ORIENTALISM

This paper focuses on the analysis of English haiku – an oriental poetic form. The notion of "Orientalism" is still questionable now, that is why it is indispensable to take a close look at this notion, find the peculiar features of Japanese oriental poetry, and show the influence of Orientalism on the development of the genre of English haiku. More and more Western poets are interested in the art of creating and translating haiku, for this reason it is vital to retrace the differences between Japanese and English cultural and linguistic peculiarities.

Said claimed that: "Orientalism was ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, West, "us") and the strange (the Orient, the East, "them") (Said 1978, p. 7). Furthermore, as Claire Gallien and Olivera Jokic claim, Orientalism provided a special medium for analytical concern about "matters related to the construction of tropes, the transformation of Eastern texts as they travelled across countries and continents, the promotion and demotion of genres, the question of canon formation, the birth of the "English" novel, gender, and the impact of other forces than empire, such as the book market, in determining Orientalist fashions" (Gallien & Jokic, 2015).

It is believed that Orientalism in the American literary modernism was represented by the translation of Asians texts into English. Mari Yoshihara claimed that translation was a tool

for a new aesthetics which encouraged writers to rigorously engage foreign literary forms. Many of the translations were accomplished because translators collaborated with scholars who could share their knowledge about translating multilayered literary source texts comprising culture specific phenomena. Their attempts to overcome cultural barriers in literary/ poetic translations and recreate source texts in different settings of a more or less distant culture have proven highly beneficial (Miššíková 2019, p. 31). Similarly, scholars helped to uncover specifics of Asian languages and helped to understand the qualities of Asian literature (Yoshihara 2003, p.104). The spreading of these translations of Asian literature was an impetus for development of another form of literary Orientalism: new creative works, especially poetry, by American writers influenced by Asian forms and subject matter.

2. QUINTESSENCE OF HAIKU AND ITS STRUCTURAL FEATURES

Roland Barthes illustrates haiku as Japan's quintessential art: "The number and the dispersion of haikus on the one hand, the brevity and closure of each one on the other, seem to divide, to classify the world to infinity, to constitute a space of pure fragments, a dust of events which nothing, by a kind of escheat of signification, can or should coagulate, construct, direct, terminate. This is because the haiku's time is without subject; reading has no other self than all the haikus of which this self, by infinite refraction, is never anything but the site of reading; according to an image proposed by the Hua-yen doctrine, one might say that the collective body of all haikus is a network of jewels in which each jewel reflects all the other and so on, to infinity, without there ever being a center to grasp, a primary core of irradiation…" (Barthes 1982, pp.78-79).

Klaus-Dieter, a member of the haiku societies of Germany, Great Britain, France, Belgium/Netherlands, and the U.S claims: "Haiku is a (new) way of perceiving our environment, with ourselves being only a part of the whole, by means of a direct approach: unbiased, alert, receptive, grateful. Haiku is poetry, experience, and elixir of life all in one, as it offers the encounter—though only momentary but comprehensible—with what is valid beyond time" (Verhart 2007).

Martin Lucas, who edited the haiku journal "Presence" since 1996, the president of the British Haiku Society said: "Haiku is only defined by each haiku that is written, and, in a sense, each new haiku redefines haiku.… The trouble is that in talking about it, we mistake the label for the thing, so we think it is meaningful to talk about "haiku" in general terms, whereas the only really meaningful subject is the-light-on-the-field-in-the-distance-where-the-

curlews-feed or midwinter-I-cycle-towards the-setting-moon, or ... you name it!" And the Haiku Society of America has called haiku a "poem in which Nature is linked to human nature", which "is never said to be born until a reader finishes it in their own imagination" (Lucas 2007, p. 36).

Yoshinobu Hakutani believes that haiku, written in English and American haiku in particular, have evolved as a form of modernist poetry under the influence of Zen philosophy, but some of the contemporary haiku in English bear a striking resemblance to postmodern poetry (Hatukani 2017). Barbara Louise Ungar claims that several basic characteristics of haiku differentiate it from any Western poetry:

- brevity: Western reader might consider haiku to be insignificant and trivial;

- insignificance of language: it is sometimes called "the wordless poem";

- ignorance of the poet's voice: its lack of comment, or "objectivity";

- and its demand that the reader is engaged in the process of creating the poem

These characteristics are closely interconnected (Ungar 2007). Representatives of British Haiku Society believe that a haiku should derive from spontaneous, concrete, personal experience in a certain moment of heightened awareness; when putting such an experience into words regards should be had for a certain mellifluity – a haiku should flow easily – a careful choice of words should aim for what Martin Lucas called 'poetic spell'. There is a special moment in haiku (the desired one - jouissance), that can easily be recognized by haiku practitioners. R. H. Blyth in his prominent four –volume study Haiku (1981) called this moment "selflessness", one of thirteen traits which he assumed to be significant states of mind to create and cherish haiku. He compared "selflessness" with "self-identification with nature," or with life (Blyth 1981, pp. 168 – 69). Haiku are meant to present things in simple and such sense-appealing language in order to create the feeling that we can perceive things themselves without words representing them. The creator of haiku tries to form the connection between the poem and the reader; to give the reader the same understanding, not by telling about something, but by objectively presenting the few essential objects or experiences which created this moment, and so giving the reader an opportunity to recreate the process in his own mind.

2.1.   NUMBER OF LINES

The relationship between form and content/message plays an important role in poetic texts. The ways how (parts of) paragraphs and even smaller parts of text, such as sentences, are combined into larger units support the creation of overall force of the message the text

aims to convey   (cf. Miššíková 2003: 77-86). Usually haiku are written in three lines. However, it is believed that since Japanese haiku have one-line form, without any spacing between the segments, no danger of disrupting the flow is preserved in this manner.

The form of haiku which is considered to be traditional is free-form three liners, often written with the second line slightly longer than the first and third. They are commonly written in less than seventeen syllables. However, some of the poets still write in the five-seven-five syllable form, which is now mostly used by schoolchildren as an exercise to learn how to count syllables, by beginners who know little about the true essence of haiku, or by those who prefer to follow a strict form.

The one-line haiku as well as the two-line are also quite popular among poets:

In

the town dump I find a still-beating heart

Swede G (TRS)

The one-line is very hard to write successfully, though some of the most outstanding haiku in English have been in one line:

fisherman reeling in twilight

Swede G (TRS)

Moreover, there are also four-line haiku which are considered to have such advantages as more relaxed tone, greater scope from music and cadence. Stephen Henry Gill once wrote: "I enjoy two things in particular about my own haiku quatrain form ('haiqua,): [1] the extra line-end hiatus, which slows down the delivery of information (for in the Western poetry tradition one pauses at the end of each line), and [2] the increased possibilities for contrast. In three-line haiku, if you want a mid-poem kireji-like emotional pause, you can only contrast one line against two; in 'haiqua,' you can oppose one with three or two with two …" (Gill 1997, p. 24).

the son who
argues everything
I study his face
in a puddle

Swede G (TRS)

Although, it is believed that there is more "implicit" reason for three lines, which is influenced by the structure and the average length of the unit of Japanese speech (and thus in poetry), and by the structure of haiku-images.

2.2.   FLEXIBILITY IN THE SYLLABLE PATTERN

The traditional form for Japanese haiku is 5-7-5 syllables (teikei). In the 1950's, when the poets began to write English haiku, they tried to adopt the above-mentioned form to English-language haiku. And this style (5-7-5 syllables) was considered to be a traditional one for English haiku. However, some years later the majority of poets from North started to discuss the issue 17 English syllables reveal more information than 17 Japanese syllables, and started to write haiku in fewer syllables - mostly in three segments that follow a short-long-short pattern without a rigid structure. This style is considered to be a "free-form" haiku. It is believed that English carries a lot more information per syllable than Japanese and together with the differences in rhythmic structures between languages, mentioned above (cf. Miššíková 2016, p. 32), linguists came to the conclusion that the 5-7-5 form is not obligatory condition for writing haiku in English.

Nowadays, various bilingual poets and translators in North American Haiku Societies agree on the fact that, in order to provide brevity, fragmented quality and approximately the same amount of information as found in Japanese haiku, English haiku should consist of 11 syllables. In addition to this, some American poets prefer writing in 3-5-3 syllables or 2-3-2 accented beats.

While translating haiku from the source language(Japanese) into the target (English) poets try to preserve the haiku spirit, and somehow imitate the form of the source language (the length of the line, season words, pauses), but at the same time they adjust the form of haiku to the target language, so that it can sound natural. As far as there are some differences between Japanese and English, flexibility in the 5-7-5 syllable pattern is allowed in order to achieve the haiku of the best quality. English haiku, traditionally, should be three lines with the middle line longer and totaling no more than 17 syllables.

2.3.   KIREJI AS A CUTTING WORD AND KIGO AS A SEASON WORD

Kireji is known as a special word in Japanese that marks the pause, the end of the clause. In the English language kireji is usually created with a help of punctuation or proper line breaks (it is common for kireji to divide a haiku into two parts, the pause usually occurs

at the end of the first or the second line) due to the fact that no translation for kireji in English can be found. It can be seen in this example:

early spring drizzles . . .
so many shades of green
on the mountain

Bruce Ross (TRR)

Kireji is known as the important technique has used in haiku since the Edo period (the beginning of the 17th century). This technique was vital for creation of contemporary haiku.

Traditionally haiku comprises a seasonal setting word or phrase, which helps to create certain emotional connotations. A special season word is used as a medium for a creation a unique background in which "a haiku event" takes place. Kigo usually expresses the season directly or through connotation. Japan is generally known as the country, where changes of four seasons are vivid and more or less steady, so readers may presuppose how seasonal words such as weather, animal, flower, water, tree, wind, rain, bird can form a certain range of images and associations and how these images can be recognizable by every person disregarding age, gender and nationality. Kigo in English haiku may include the start of Daylight Saving Time (for spring), school letting out (summer), football season (fall), and Christmas (winter). The above-mentioned seasonal elements are considered to be a defining feature of Japanese haiku, significant for their creation. Moreover, in English haiku, kigo words are also frequently used to convey a great amount of connotations with just a few words, e.g.:

early autumn sun -
spider races across
the weathered log

Bruce Ross (TRR)

2.4 CAPITALISATION AND PUNCTUATION

Many prominent haiku poets capitalize proper nouns in order to pay attention to the specific objects or people (for instance, historical personalities):

Buddha gazing

in the museum's Eastern wing

three stout gentlemen

George Swede (TRS)

Traditionally haiku are composed of two juxtaposed parts, where one of the parts usually consists of two lines. In order to indicate the division between two parts, punctuation is used in many haiku - usually an em dash (—) or an ellipsis (. . .). The em dash is used to create a spontaneous transition from one part to the other, as if situations in two parts are both happening simultaneously. An ellipsis creates a moderate pause between the parts and creates the feeling that something has finished and the other action has started. Furthermore, ellipses in haiku journals are usually presented with spaces before and after each period; this technique is very common and highly recommended for haiku. Commas can also be used in haiku, but not so frequently.

commercial break—

the cat and I

head for the kitchen

William J. Higginson (TRH)

thankful for

the books just received . . .

snow piling up

William J. Higginson (TRH)

There is no strict firm rule regarding capitalization and punctuation in English haiku, nor as to whether the haiku comprises a complete sentence. The same applies to the physical arrangement of the poem.

2.5 CULTURAL INFLUENCE AND RHYMES

Classic haiku often refer to some well-known elements of national culture. In this case, a word or two can provide some sort of unseen context and hence help to preserve unique cultural capital of the source language and culture (Miššíková, 2019: 33). Among common

allusions which can intensify the essence of haiku, its origin are quotations from older poems and songs; names of places, rivers; names of clothes, dishes, plants; elements of myths, rites.

Classic haiku do not rhyme, but there exist some rhymed haiku, which is created with a help of pace, alliteration, repetition etc. For instance:

autumn light
beneath the orange leaves
orange leaves

Bruce Ross (TRR)

blue winter sky
the little peck holes
up the pine

Bruce Ross (TRR)

CONCLUSION

Although, English poets try to preserve the essence of haiku, it seems that beyond these characteristics, there is not so much in common between English and Japanese haiku. Many prominent haiku creators believe that experience recorded or build in a haiku is more important in defining peculiar features of oriental poetry than its form. Northrop Frye in his publication Educated Imagination and Other Writings on Critical Theory, 1933-1962 claims that, "The poet's task is to deliver the poem in as uninjured a state as possible, and if the poem is alive, it is equally anxious to be rid of him, and screams to be cut loose from his private memories and associations, his desire for self-expression, and all the other navel-strings and feeding tubes of his ego" (Frye 2006, p. 125). A great variety of English poets, who reject traditional form and season words, often write poem which have seasonal associations and which occasionally fall into a structure near the traditional rhythm. Cultural and language discrepancies between Japanese and English result in the fact that English poets have to apply some borrowed oriental techniques in order to create imagery in English haiku: season words, cutting words modifying them with a help of the specific English language as well as modifying oriental writing and stylistic devises. Moreover, the same problem may occur while translating haiku. Literary translators from Japanese into English try to imitate the form of the source language (the length of the line, season words, pauses) at the same time

adjusting the form of haiku to the target language, so that it can sound natural. The following research can prove that further studies have to be conducted in order to find more discrepancies and similarities between Japanese and English haiku due to the fact that more and more literary translators and English poets want to show us the beauty of haiku moments.

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LIST OF ILLUSTRATIVE MATERIALS

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TRS = Swede G. Haiku.
     [online] Available at: http://terebess.hu/english/usa/swede.html.

TRR = Ross B. Haiku.
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Stylistic Forward-Reference in News Commentary Headlines: Adverbs and Coherence

Alan Dykstra

ABSTRACT

Using a corpus of recent online political news commentary headlines, this research examines their stylistic patterning and categorizes them according to instances of cataphora and forward-reference. Identification and classification of reference in these headlines is broadly based on the phoric reference system developed by Halliday and Hasan (1976) and at the same time focused on distinct instances of discourse deixis as defined by Levinson (1983). To do this, an expanded phoric reference system, a model developed by Blom and Hansen (2015) for working with co-textual and multimodal texts in online discourse environments is utilized to distinguish between the various types of forward-reference. This research itemizes a corpus of headlines accordingly, with a specific focus on adverb forward-reference. This is in order to examine how the cohesive usage of forward-referencing adverbs in the headlines' stylistic structuring can create textually coherent theme zones and indicate discursive common ground (Fetzer 2012). Analysis of the function of adverbs in the headlines of this specific genre of journalism demonstrates how forward-reference coherence is a contextually pragmatic device (cf. Miššíková 2012a; 2012b), strategically deployed to generate anticipation for reading an interpretative representation of a news event.

KEY WORDS: adverb clauses, forward-reference, pragmatic coherence, digital journalism, online news headlines, clickbait

1. INTRODUCTION

Digital news texts, like a type of information currency, are often viewed in economic and social ways, and are frequently discussed in terms of their 'clickbait' and 'sharebait' features. In the contemporary ubiquity of this type of conceptualization, and in the pragmatic aspects of it, we see a reflection of how news texts have become stylistically and rhetorically operationalized for the dynamics of digital reading contexts. Perhaps in large part due to the modern technological affordances and constraints in our digital experience of news, and because of the economics of information in an "attention economy", legacy and digital native news outlets are now said to be reflecting a stylistic drift toward tabloidization, which is reflected in the general "rise of clickbait" in online news discourse (Wu 2016). Other pertinent discussions about news media language style involve the tension in formulating digital news storytelling into truthful but also engaging types of narratives (Groot-Kormelink and Costera Meijer 2015), the news producers' dependency on the audience's transmission of texts on social media platforms and how that impacts the rhetorical strategies of news producers (Ekstrom and Westlund 2019), as well as how online news outlets' content decisions are impacted by the economics of web traffic and web analytics (Tandoc 2014). In

addition, these types of questions are also now being discussed in terms of how algorithmic judgment impacts journalistic judgments and decisions about news production and distribution (Carlson 2018), including how audience analytics data from A/B testing can be used in order to optimize the language in news headlines (Hagar and Diakopoulos 2019).

In online discourse, a preference in the use of a rhetorical principle or device can reflect an interactively strategic persuasive choice (Miššíková 2012a, p. 51-52). Digital and mobile journalistic genres are a domain where such contextual preferences and strategies are evolving. In the everyday practice of journalism and also in the linguistic study of news discourse, there is a resulting acute interest in the dynamics of systemic functional grammar and very specific interest in headline clickbait phenomena such as forward-reference, which can shape readers' expectations about and interest in upcoming text. Forward-reference is "a widely used, but sparsely described, variant of the stylistic and narrative techniques in online news" (Blom and Hansen 2015), and one type of known clickbait lure. As part of the effort to better describe forward-reference in news headlines, this paper will isolate the use of adverbs as forward-reference devices and note patterns in the systemic deployment of adverbs in news headlines from one genre of news discourse.

The aim of this research is to engage the conceptualization of a news headline as artifice and add a contribution to other recent research by discussing the dynamics of forward-reference in headlines in stylistic and pragmatic terms, and by examining forward-reference's significance in the context of digital journalism. In that effort this paper also addresses questions about strategic headline construction, discursive common ground, and the relationship between textual cohesion/coherence and reader anticipation/expectations. Viewing coherence as a pragmatically-determined quality (Miššíková, 2012b, p. 82), we will be asking why and how particular types of lexical-grammatical combinations, as the forward-referencing components in the structuring of the headlines, are functioning to induce the type of interactions that communicators may be hoping to achieve in reaching their contextually communicative goals.

2. THEORETICAL BACKGROUND

2.1 MODELS FOR HEADLINE PHORIC REFERENCE ANALYSIS

Linguistic stylistics studies have noted the distinctiveness of journalistic style and of the textual features in headlines (Miššíková 2003, p. 118). In journalistic text organization, the headline is schematically the starting reference, the point where "the proposition expressed in

the headline is also a strong strategic suggestion to the readers to construct this as the top macro proposition of their mental model of the event to be represented – or to add or modify an opinion already formed in an earlier model when the readers heard about this case", but the headline is not "merely a global proposition" but is also "a clause, with its own lexical (for example) properties" and its formulation "is also a function of the context model" (van Dijk, 2003, p. 99). In a news publishing context headlines are meant to simultaneously reference both exophorically and endophorically. So, the exophoric reference direction can be considered to be to the context of events in the world that a reader may or may not be aware of, but that the news text is pointing to, and which can be understood through social and cultural knowledge, as well as belief-systems and transitory knowledge (Lindemann 1989). When a headline signals exophorically, it is usually to currently occurring and to upcoming situational events in the lived world of the reader or to shared textual knowledge in a community of news readers, as might be found in accumulated information/news about an ongoing story occurring over a time period. On the other hand, the endophoric reference direction refers to movement from parts of the news article to other parts of the article, which is assumed to be starting with the headline unit of text. Due to their conventional position in the genre, headlines generally precede the full text of the news article, and their rich potential for endophoric textual signaling is to be expected.

As a foundation for examining reference, the present research uses the basic phoric reference system from Halliday and Hasan (1976) and adds the expanded phoric reference system from Blom and Hansen (2015), where endophoric reference includes both co-referential cataphora and forward-reference discourse deixis. In part, this expansion is done by incorporating Levinson's configuration/conceptions of co-referential anaphors and deictic reference (1983, p. 85-86). Thus, we can see how forward-reference may introduce new referents that are not necessarily strictly co-referential in the classic anaphor-cataphor sense, and also that a deictic term can be used deictically and anaphorically at the same time (Levinson, 1983, p. 67). The expanded system is designed to work with texts in digital contexts, and the model incorporates the types of cataphora and discourse deixis typically found in online news headlines.

2.2 PRAGMATIC FORWARD-REFERENCE DEVICES IN ONLINE NEWS DISCOURSE CONTEXTS

2.2.1 THE SCOPE OF PREVIOUS RESEARCH

According to Blom and Hansen (2015) and based on their specific findings, in online news headlines there are eight common identifiable manifestations of forward-reference used to gain a reader's attention. These are: demonstrative pronouns, personal pronouns, adverbs, definite articles, ellipsis of obligatory arguments, imperatives with implicit discourse deictic reference, interrogatives referring to an answer given in the full text, and general nouns with implicit discourse deictic reference. Along with Blom and Hansen's (2015) research on the pragmatics of forward-reference in headlines, several other researchers have recently been testing this phenomenon in relation to questions about online clickbait, digital news readers and their news selection decisions in a digital environment. This has been done by measuring how differing types of sensationalistic headline tactics are deployed in order to go viral (Kilgo and Sinta 2016), by examining the enticement effectiveness of different "click bait features" in various types of digital headlines (Kuiken, et al. 2017), by exploring the complex criteria and considerations in news user practices for clicking or not clicking digital headlines (Grook-Kormelink and Costera-Meijer 2017), and by testing the influence of different digital headline types on readers' engagement levels in news information seeking behavior (Scacco and Muddiman 2019). When we look at these studies together, an overall definitive evaluation of the exact effectiveness of forward-reference to induce clicks (for example, in comparison to other types of clickbait language strategies) has not been arrived at. While how to reach this level of measurement remains an unsettled question, the research indicates that forward-reference deserves attention and is definitely one of the fundamental tools in a digital headline writer's repertoire.

2.2.2 THE SCOPE AND AIMS OF THIS RESEARCH

In the previously mentioned studies, among some admitted limitations in the experiments and results there are opportunities for addressing unexplored questions about forward-reference and the many genres within news discourse. One question involves how engagement with specific types of news topics and their genres may impact more localized news-genre-specific headline construction and reception. In order to address this question, the present paper is focused on one specific genre of online journalism, the genre of political news commentary. Another aspect of forward-reference open for exploration involves isolating specific types of forward-reference for close analysis of their particular stylistic structure and function in context. This present paper seeks to, in part, also address this mentioned area for further analysis of forward-reference in digital news discourse. While various types of forward-reference were found in the headlines of the specific corpus I collected, adverbs used as

forward-reference signals were particularly prominent. For this paper, only the headlines using adverbs to forward-reference are isolated for analysis and discussion. Various types of adverb forward-reference usages are identified, and the headlines are analyzed with a focus on how the adverbs work with the other elements in the headline to effect forward-reference.

2.3 FORWARD-REFERENCE: COHESION AND COHERENCE

For analysis, adverb forward-referencing headline examples will be viewed as free/nominal relative clauses, where the information structure between headline and full article texts reflects a theme/topic – rheme/comment sequential type of connectivity. Thus, we can view headlines as potential topical theme zones for their full texts. To add a socio-cognitive pragmatic perspective on this structuring, we can observe that the construal of textual coherence in the theme zone's structure is also intrinsically linked to "jointly constructed discourse coherence and jointly negotiated discursive common ground" (Fetzer, 2012, p. 451-452). The clause-based structure and sequence we can observe in these headlines reflects how coherence is "a dynamic construct, which requires the accommodation of local input provided by adjacent discourse units, and at the same time it is the temporary product of local inferencing processes, which may be modified to accommodate the semantics and pragmatics of further input" (Fetzer, 2012, p. 460). So, when readers encounter the text and engage in the process of constructing meaningful coherence, they navigate both "individual discourse common ground and collective discourse common ground", where among the many types of contextual information they can access, presuppositions and inferencing strategies can be drawn upon in processing the discourse unit (Fetzer 2012, p. 465-466). When looking at this process from a systemic functional grammar perspective, it is clear that the "configuration and linguistic realization of the theme zone" functions to orient readers toward genre "goals and intentions" and signifies how a reader should "construct discourse coherence" (Fetzer, 2012, 1561). It follows that this navigation and negotiation of meaning in moving from a theme zone's topical theme to its constructed discourse common ground is a contextually interactive process occurring at an ideational level.

Because this research is interested in exploring ideational coherence in this discourse space as the place where discursive common ground meets ideological common ground, it is important to outline and acknowledge the complexity in the type of coherence we are examining here. This is because "discourse coherence may be seen as a multifaceted discourse property encompassing conceptual connectedness on the ideational plane

(propositional or topical coherence), evaluative and dialogical consistency on the interpersonal plane (interactional or evaluative coherence), and textual relatedness on the textual plane of discourse (cohesion)" and all three planes must be taken into account (Dontcheva-Navratilova, 2012, p. 132). Here, we are especially interested in specific textual devices (forward-referencing adverbs) as cornerstones for the other planes, precisely because we are interested in how they can "facilitate the construction of continuity of occurrences of conceptual content items in discourse and make explicit logical relations holding between events and phenomena represented in discourse" (Dontcheva-Navratilova, 2012, p. 133-134).

At the textual level, cohesive devices generally can "reference to what has been said, to what will be said and also what could have been said" and in particular, "prospective devices are used to create a slot (to be filled), thereby reducing the number of options" [for adjacency], and they are communicatively dynamic in setting up expectations for new information, while also being associated with "principles of information assessment and iconicity" (Bublitz, 2011, p. 39-40). The cohesiveness of adverbs as forward-reference devices in news headline theme zones fits this definition. We can view these adverbs as formulating a coherence unit in the discourse, creating a free/nominal relative clause headline, which is thus a forward-referencing cohesive device that generates ideational anticipation as it orients readers toward discursive common ground. Also, when speaking in particular about the adverbs in these headlines as cohesive deictic markers, it is notable that because the distance between a deictic device and its co-text is in the writer's control, so is comprehension of that connectedness by a reader, and the "presence of deictic markers in utterances – which make up a discourse situation where a specific topic is pursued – usually contributes to explicitness and clarity. On the other hand, the speaker may choose to withhold the use of deixis, to purposefully obscure his or her message. Finally, it is also possible to use a deictic expression with intent for ambiguity" (Cap, 2010, p. 207). Adverb forward-referencing in headlines demonstrates this intended ambiguity as it can involve implicit meanings and assumptions about common ground knowledge intertwined with the explicit lexical relations. Moreover, these commentary headlines' forward-referencing is intended to be perceived as incomplete, to set up expectations for meanings in the co-text. So, in pragmatic terms, adverb forward-reference and the relative clause construction in these headline examples is not so orderly and straightforward, and it does not adhere to the cooperative principle's maxim of manner in the formation of propositional coherence (Grice 1989). These examples require the triggering/activation of presuppositions and inferences, so the clause structure of these adverb

forward-referencing headlines lacks perspicuity; leaving obscured the exact types and formulations of its open-ended entailments. Thus, this ambiguity in the forward-reference leaves just enough distance to potentially introduce anticipation for filling in the constructed gaps in common ground knowledge. This notion is important for examining news commentary headlines, because the genre tends to generate scenarios for explaining news events, where knowledge gaps are often posited in the headline first, before answers are provided.

My contention is that adverbs used in this way function to serve this type of pragmatic discursive purpose. Adverbs play a key role in evoking a particular type of interactive ideational experience of the headline text, in a genre-specific effort to engage a reader interpersonally. Adverb clause comprehension can waver between precision and imprecision, making these clauses quite useful in this discourse context, where definitional games are being played out around the reported news about political events. By introducing and emphasizing, in the structure of the headline, entailments as well as some strategically inadequate knowledge, the adverb formulation can prompt a reader's anticipation for additional meanings and interest in upcoming co-text. How this occurs will now be looked at in more detail using some selected exemplary headlines from a collected corpus.

3. LANGUAGE MATERIAL AND STATISTICAL RESULTS

3.1 LANGUAGE MATERIAL DESCRIPTION

We have been discussing the digital context for news-related headlines in the introduction, and because of the political subject matter in the corpus collected here, we should now turn to a very brief discussion of commentary news headlines in context. The genre of political news commentary is a part of journalism and political discourse.[6] The corpus here is a genre-specific research pursuit, which is encouraged in previous research on the stylistic and pragmatic aspects of news headline analysis and in clickbait studies. The headlines we are discussing are from the types of articles that are regularly commenting on news events and people, and they are a type of professionally 'reported opinion', which interpolates with 'reported hard news' articles in digital reading environments.

The corpus for this research consists of 180 news commentary headlines gathered from four news websites during January-February 2017. All of the commentary headlines are

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6 For a contextual and ideological analysis, with a critical stylistic perspective on online news commentary headlines in journalism discourse, see (Dykstra 2019).

specifically on the topic of Donald Trump's inauguration as a US president. The date of the inauguration (January 20) is at the center of the collection's time period. In the weeks around this event, there is typically a large amount of commentary about a newly elected president and the new administration, and the Trump case is no exception. Two legacy newspaper sites are included: The Washington Post (WP) and The Guardian (TG). On these sites the opinion sections are clearly labeled and are well developed with daily opinionated columns and articles with subjective analysis, which is commentary content that coincides with their daily hard news reporting. Two digital native news sites are also included: Slate (SLATE) and Vox (VOX). These sites do their own news reporting on specific topics in a much more narrow way than the legacy sites, and to a larger extent contain commentary articles and opinionated analysis about news that has been originally reported by other news outlets.

3.2 STATISTICAL DATA[7]

For the corpus, 180 news commentary headlines were collected and analyzed. From the collection, 55 headlines, or 30.5%, were identified as having at least one type of forward-reference. From the forward-referencing headline grouping, 24 headlines, or 43.6%, were found to be utilizing adverbs for forward-reference. The distribution of individual forward-referencing adverb headline occurrences across the news outlets is as follows: (WP) 13, = 30%; (VOX) 6, = 14%; (SLATE) 3, = 7%; (TG) 2, = 4%.

4. ANALYSIS AND DISCUSSION: ADVERBS IN THE FORWARD-REFERENCING OF HEADLINES

Looked at in general, adverb forward-reference can perform a few different, yet related functions. One function the adverb can perform is to create free/nominal relative clauses. Adverbs like "why" and "how" are most often placed at the beginning of a commentary headline clause, forming a free/nominal relative clause, and this is a headline forward-reference feature used for creating a theme zone and structuring the interplay of information by referring to something to be expected in the text of the article. The nominalizing effects of this construction are a method for carrying the packaged meanings into the following text while generating anticipation for co-text. The adverbs are the containers or 'files' for an implied/entailed proposition. This means that the adverb is also a conduit to proximal textualisation of the implied enumeration, exemplification, explanation, argumentation, or

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7 This data can be compared to data from Blom and Hansen (2015, p. 96), who found 17.2% total forward-reference occurrences in news headlines, primarily in soft news content, and also to data from Scacco and Muddiman, (2019, p. 11), who tested headline forward-reference in information-seeking news selection decisions. Neither study had a variable for isolating news commentary articles.

presentation of evidence or counter-evidence. These are types of completion of the discourse unit, which are to be found in the rheme zone, the full text. Another function an adverb can perform in theme zone forward-reference is to both directly and indirectly pose questions. Adverbs can directly formulate an interrogative clause, and interrogatives referring to an answer in the full text are a main type of forward-reference in headlines. Adverbs can also indirectly pose a wh-question, and this could be considered a type of implicit discourse connective in this context, when the adverb is used to imply that the unstated question preexists. In such cases, inferences are required to make clear the connectedness of the headline to adjacent parts of the discourse, to locate the discourse common ground, and for the headline to have meaningful connectedness and cohere with congruent parts of the whole text. A headline's reliance on these types of inferences tends to imply the validity of the question and also induce interest in its answer. Finally, adverbs work well with other types of cataphora and deixis forward-referencing elements, such as general nouns and narrative mode verbs. Together, these are forming situational coherence for a set of genre-related ideational conceptual modes.

Adverbs do not reference alone here, and other related referencing elements in these headlines are the their own nominal groups, as well as the general nouns and general noun phrases in their resulting relative nominal clauses, which can act as cataphoric advance labels (Francis 1994), and which are therefore concomitant in the forward-reference signaling.[8] So, when the adverb clause (free/nominal relative clause construction) fuses the whole clause into what is also a 'type of general noun phrase' as theme zone, the entirety can be used to forward-reference. The clause is a holding place, or 'file' for the expected added meanings. In particular, as theme zones, these adverb-fronted headline examples typically introduce new, presupposed information using "file-establishing relative clauses" (DuBois, 1980, p. 223-224) and the examples also use "narrative mode verbs" (DuBois, 1980, p. 227) to move forward from the ideational moment of processing the headline text. So, adverbs notably contribute to the overall conceptualization of ideational/topical themes. Since news writing is a form of storytelling, once a conceptual mode is ideationally produced in a headline, forward-reference is key in adding narrative expression to what has been conceptualized. This is due to an interactive ideational world being triggered by the headline, which is inviting the reader into experiential narrative co-construction, through a participatory and enactive process (Popova

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8 As with Blom and Hansen's corpus and results (2015, p. 95-96), general nouns and general noun phrases are found to be another prominent forward-reference device in the headlines of this corpus. While the present paper mentions they contribute to adverb forward-reference, general nouns with implicit discourse deictic reference can be treated as a distinct phenomenon warranting additional analysis.

2014). Viewed in this way, "clicking through" a headline for additional co-text is a moment when the reader grants permission to the author to proceed in leading the narrative development.

We now will note how adverbs are deployed in forward-reference through an analytical description of the construction and function of headlines from ten online news commentary articles. Using these selected examples from the corpus, we will highlight the recurrent strategic discourse patterns being expressed, noting five main types of adverb use in forward-reference, as exemplified in the sample headlines in the following five sections of this paper.

4.1 WHY + NOUN (X7 OCCURRENCES)

"Why" implies underlying reasons and explanations regarding the noun "Trump" will be revealed in upcoming text. These examples most often use a verb in the present tense to make a statement/proposition, which in turn relies on presuppositions to support the nominalized claims. Interest in the presupposed material can occur, which can lead to anticipation for co-textual meanings.

(1) **Why** Trump *can't make* a deal (VOX)
(2) **Why** Trump's con *can't last* forever (WP)

The ideational and conceptual mode here is explaining, and also one of negation in these cases. There is a frame for developing this type of reasoning in a narrative of success/failure. In these relative clauses, the noun phrase is completely nominalized by the clause, implying it is known to be true, but the reasons are contained in the "why" as a forward-reference temporary 'file' for them until a reader clicks through. Added to this, 'con' and 'deal' can be seen as conceptually general nouns, which are general enough to contribute to the overall effect of the forward-reference by requiring more exacting definitions and relexicalization in upcoming text. Complementing the overall conceptualization process, in example (1) there is also an intertextual allusion, referencing Trump's well-known book "Trump: The Art of the Deal", his bestselling memoir/business advice book from 1987.

4.2. HOW + NOUN (X7 OCCURRENCES)

"How" implies that the way that something is happening /will happen is explained in upcoming text. These types of adverb forward-reference constructions use verbs of various tenses, sometimes including modality. As in the previous examples, we find nominalized phrases and their attending presuppositions.

(3) **How** Donald Trump *can succeed* without really trying (VOX)

(4) **How** <u>things</u> *could get worse* for Trump (WP)

Again, these examples exhibit an ideational conceptual mode for explaining, as well as for hypothesizing. The narrative hinted at here is similarly about possible success/failure.   In these clauses, the noun phrases are nominalizing Trump's situation, and the attending presuppositions are rooted in the use of "How" to create the relative clause. In example (4) the word "things" is a conceptually general noun functioning cohesively as an advance label central to the accumulation of meaning, since it is "unspecific and requires lexical realization in its immediate context" (Francis, 1994, p. 88). Incidentally, to add to the conceptualization, there is also an intertextual allusion as in example (1). Reformulated here is "how to succeed in business without really trying", a well-known set cultural/idiomatic phrase, which is exactly referencing the name of a popular 1961 Broadway comedy musical and title of a successful 1967 comedy film.

4.3 HOW + INFINITIVE VERB (X4 OCCURRENCES)

"How to" using an infinitive verb indicates some type of instructions about how to do something are explained in upcoming text. These headlines imply a scenario that can be played out. "How to" is a 'file' for the instructions that can enact a realization of the scenario.

(5) **How to** *resist* Trump from both inside and out (WP)

(6) **How to** *remove* Trump from office (WP)

"How to" evokes an existing achievable outcome as well as the method for attaining it as a discoverable. Entailed nominalized '*resisting Trump*' (a resisted Trump) and '*removing Trump*' (a removed Trump) are evoked as concepts, and the methods for doing so are also evoked as available as instructions, to be in the text of the article, based on the opinionated knowledge of the author. Interest and anticipation and can develop in the interplay between these two dimensions. In these clauses, the infinitive verb is also a type of 'file' for holding an imagined activity, which will need to be elaborated on with more specificity. As in previous examples, the ideational conceptual mode is one of explaining, but here it combines with a conceptual narrative frame that sets up a type of us/them scenario for the way the story can unfold. Incidentally, as used in the above (5) and also headline example (8), usage of "Trump" can be conceptually conceived of as label for the more general 'a Trump presidency/

administration', going beyond indicating only the single named political person to generally include the person's administration and policies.

4.4 HERE IS + HOW/WHY (X5 OCCURRENCES)

"Here" is explicitly indicating discourse deixis, so "here" is an added demonstrative adverb, to be specifically clear and proximally precise about the location of the expected proceeding text. At the same time, "how" is relatively imprecise about the potential elaborations, enumerations, or explanations contained in the following co-text. So, the general noun phrases become important in these examples, as labels and as devices for adding some level of precision and some amount of expansion, but since they produce interest in nonspecific conceptions, they are still contributing to the overall intentional degree of ambiguity. Thus, these clauses have essentially three types of forward-reference functioning in combination.

(7) **Here's how** *America will change* as soon as Donald Trump takes office (VOX)

(8) **Here's how** *you can deal with Trump* – besides drinking Everclear (WP)

Ideationally these examples are in a conceptual mode of explaining and creating opposition (America/you - Trump), and they have deictic signals for time and space as well as person. The potential narrative frame is one of inevitable transition, and for comparing and contrasting, emphasizing a scenario of before and after, and in both examples the deictic elements (America/you) put the reader's own narrative into proximity with 'the Trump story' and synchronizes with its timeline.

4.5 HOW + INTERROGATIVE (X4 OCCURRENCES)

"How" is used primarily here to construct an interrogative, which is another main forward-reference device in headlines. The "how-question" as used in these types of headlines is often measuring the degree of something or the amount of something. In these examples, the answer to the question is taking place over time, as indicated in the use of future tense "will" and paired with a modulating adverb. The questions convey opinions blended with predictions of events to come.

(9) **How** *quickly will* Trump *lose* his mojo**?** (WP)

(10) **How** *much will* Trump *profit* from the presidency**?** (SLATE)

The ideational conceptual mode is of explaining and hypothesizing, and the frame created for narrative can be for expressing a story of success/failure. In these clauses, the nominalized phrases have adverbs that are potentially evaluative, so that "quickly" and "much" can indicate the stance of the author. We might view the predicate phrases as nominalized noun phrases, especially since "lose" and "profit" are rendered indistinct by the adverb combinations fronting the clause, and therefore they require lexical realization. And in cases like these, when taken together as a nominal group "the head noun is retrospective, but the nominal group is structurally cataphoric" (Francis, 1994, p. 98). The adverbs, then, combined in interrogative use, cause a multiplier effect on forward-reference. An additional aspect to note in these examples is how each headlines creates, and ideationally implies its own retrospective space, the anaphor for itself, by conceptually invoking in (1) '*Trump will lose'*, while the new unknown item/discourse unit, predicted as upcoming co-text, involves '*how quickly*'. Also invoked as known, or anaphor in (2) is the concept '*Trump will profit'*, while the new unknown item/discourse unit, predicted as upcoming co-text, involves '*how much*'.

5. CONCLUSION

In the preceding analysis and discussion, we have applied perspectives from systemic functional grammar and pragmatics to online news headline samples. We have established how adverbs as forward-referencing devices in the theme zones of the headlines are suited to the digital context, noting their pragmatic utility in forming a type of grammatically cohesive unit of text, which might be conducive to prompting clicks/taps from readers who become interested in the co-text. The headline theme zones formulated by adverb forward-reference produce topical, ideational conceptualizations, which are experientially coherently incomplete in order to purposely induce anticipation for upcoming text. There is intentional 'play' in the structural interplay between the headline theme zone and the rheme zone, the full article after the click. Through our exploration of these headlines, we can understand why headline writers view adverb forward-reference, and the free/relative nominal clauses that are formed as an important tool in formulating headlines in a condensed way that also introduces an element of uncertainty into an otherwise declarative sentence headline, especially in the genre of news commentary, where the headline should indicate the flow of an opinionated news analysis article. (Note that when an adverb fronting a clause is removed, the same text unit follows more 'traditional standards' of headline writing.) Similarly, since headlines should function to catch readers' attentions, we can see why the journalism industry's interest in click rates and audience analytics motivates them to discover better ways to ensure clicking through on a

headline, including using adverb forward-reference as one type of potentially engaging clickbait headline formula.

In addition, by extracting political news commentary for this study, we are also pointing out how news genre and news topic can be included in a close analysis of forward-reference. This becomes clear when we note how discourse common ground is defined through textual manipulation and how the process of finding where discourse common ground meets common ground knowledge involves ideational factors, such as conceptual framing, narrative, and ideology. Because of the nominalizations that occur, and the presuppositions required in reading and comprehending these headlines, adverbs and their relative nominal clauses, when used as theme zones, structure the discourse in a way that suits an opinion journalism genre. This includes determining the type of coherence that is produced and specifically shaping it for building anticipation and inducing interaction in a digital news context.

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CORRELATION OF MESSAGE UNDERSTANDING AND PERCEIVED FLUENCY

Peter Kleman

ABSTRACT

The aim of the study was to investigate the relationship of L2 fluency and message understanding through a comprehension experiment, which involved Slovak L2 speakers of English. The participants were trying to correctly answer questions after listening to readings made by their peers, after which they evaluate the speakers' fluency. The data was analysed through a correlation analysis that involves the number of correct answers and the level of perceived fluency that was normalized. The study showed a significant negative correlation between perceived fluency and the communication success of speakers. A significant positive correlation was also observed between the success rate of listeners' understanding of communication and perceived fluency.

INTRODUCTION

The need for successful communication is a necessity in everyday communication. For most people, communication is usually conducted in their mother tongue, but for many, communication in L2 is also common for various reasons, such as education or work-related communication. We presume that communication is most successful in native speakers and therefore there should be a positive relationship between the success of communication and proficiency level in a language. This means that the more proficient speakers are in a language, the more successfully they can communicate messages. On the other hand, communicating messages is not the only purpose of speech. Understanding the communicated message is also important. If others understand what we say, but they do not understand what we mean to say, then in turn we would not be able to call a communication successful. To clarify this statement, communication is a perception-production loop, where we produce messages based on what is perceived from the other participant's speech. If we do not fully understand what the other participant meant, we cannot successfully produce an appropriate response.

A connection between language proficiency and fluency is assumed based on previous research conducted in the study of fluency (Bosker, et al., 2014; Kormos and Dénes, 2004). Speakers of higher proficiency levels usually possess a higher level of perceived fluency. This was also partially shown to be true in our previous study (Kleman & Benus, 2019), where speakers with higher perceived fluency usually belonged to higher proficiency levels. The main focus of that study was the research of the relationship of perceived fluency and phonetic measures of speech rate and pausing. Speakers of various proficiency levels (B1, B2, C1) were conducting a word guessing experiment. The experiment was divided into two parts,

where in the first phase the participants were asked to create verbal cues to a unique set of words, which was provided to them. During the second phase titled the guessing phase, the participants were asked to provide fluency assessments of the speakers. The study found a relationship between phonetic measures and perceived fluency, but it also offered a secondary look on how proficiency and fluency is connected. The fluency assessments showed that speakers of higher proficiency levels do in general get higher scores in fluency assessments.

Reading fluency was more specifically studied by Breznitz (2001, 2006). They defined reading fluency as "an outcome of the quality of the oral reading of words and connected text". This however is not the generally accepted definition of reading fluency, since no consensus has yet been reached on what reading fluency actually is, which was also highlighted in the study. Therefore, the author also provides other viewpoints on reading fluency. It can also be broken down into several linguistic components, which are separately acquired and developed. This point of view shows an approach, where the study of a measure of reading fluency is substituted by the study of its individual parts. Several authors (Lennon, 1990; Riggenbach, 1991; Kormos, 2006; Wang, 2012; Ramanarayanan, 2017) offer a definition that general fluency is the overall proficiency in a language. As with the definition of reading fluency, this is also disputed and several other definitions are also in use. An example of another definition, which is currently used was offered by Meyer and Felton (1999) stating that fluency is "…the ability to read connected text rapidly, smoothly, effortlessly, and automatically with little conscious attention to the mechanics of reading such as decoding".

A more contemporary approach uses a different name for fluency as a whole, where both reading and speaking fluency is grouped together. This newer approach was presented by Segalowitz (2010), who called it perceived fluency. Perceived fluency was defined by Segalowitz (2010) as "inferences listeners make about a speaker's cognitive fluency based on their perception of utterance fluency". Segalowitz defined three distinctive aspects of fluency and therefore used fluency only as an umbrella term. The first was the aforementioned perceived fluency. The other two aspects are cognitive fluency and utterance fluency. For the purposes of this study, we chose to use only perceived fluency, since it ties the closest to the purposes of our current research. The reason for this approach is that we are purely studying the listener's perception of what constitutes as fluent speech. An adjusted definition of perceived fluency was therefore defined, where perceived fluency is the inference that a listener makes about the speaker's oral proficiency, based on their own set of measures. This

means that everybody has a different perception of what constitutes as fluent speech. What may seem as very fluent to a B1 level participant may also seem as less fluent to a C1 level participant. This again infers a connection between fluency and proficiency, which was studied in the current research.

The research conducted in the current paper studies the relationship between the success rate of communication and the level of perceived fluency. The success rate is measured as the number of correct answers in a listening comprehension task. Perceived fluency is measured from the assessments provided by the listeners. This was inspired by a previous study (Kallio, Suni, Virkkunen, and Šimko, 2018) in which the relationship of perceived fluency and prosodic competence of L2 speakers was analysed. The speech of the participants was assessed by expert assessors. A similar approach was also chosen in our previous study (Kleman, 2019), where the participants of a word guessing game assessed the speakers on how fluently they provided cues. These cues were used by the listeners in order to guess the words to which the speakers were providing cues. In the present study, assessments of fluency were also gathered from the listeners.

The current study is a part of a larger project examining various aspects of language and their connection to perceived fluency. The overall aim of the project is to better understand what fluent speech is through the identification of significant aspects that serve as reliable predictors of fluency. The current study aimed to measure the significance of the relationship between perceived reading fluency and the success rate of communication. We presume that there is an observable relationship between the success rate of communication and perceived fluency. The success rate of communication was defined by two different approaches: the success rate of communicating messages by the speakers and the success rate of understanding messages by the listeners. The assumption that there is relationship between these aspects of communication success is based on the idea that speakers of higher proficiency level should be better at communicating messages. As it was already mentioned, a connection between fluency and proficiency was already observed in several studies. Therefore, a connection between communication success and fluency should hypothetically be observable. This would mean that speakers, who possess a higher level of fluency should also be better at communicating messages. On the other hand, a higher level of fluency should also mean that they should be better at understanding messages as well. The research of the aspects of language tied to communication success could therefore provide valuable data for future creation of automated assessment tools.

METHODOLOGY

PARTICIPANTS AND STIMULI

The basis of the study is a listening comprehension exercise involving 13 Slovak L2 speakers of English of varying proficiency levels (B1, B2, C1). The study focused on read speech as opposed to our previous study (Kleman, 2019), which dealt only with semi-spontaneous utterances. The experiment was split up into two main phases involving the participants and one sub-phase used for data analysis. In phase one, each of the speakers was given a text consisting of approximately 400 words. These texts were chosen from the webpage of British Council, where they are used as reading practice for L2 speakers of English. The texts consisted of short articles on various every-day topics of short stories. B1 and B2 level texts were chosen to ensure that all the participants should fully understand the texts they were reading. The participants were asked to skim their texts silently and in case they had any questions about the vocabulary they were given the translations of the unknown words. After the preparation phase, the participants were asked to read the text normally as if they were reading it to someone. The reading itself was recorded using a Roland R-26 hand recorder and a Shure SM-35 headset condenser microphone.

PROCEDURE

In phase two, each participant was given two tasks regarding the texts: to provide answers in a listening comprehension test and to evaluate the speaker's fluency. Each text had a separate questionnaire with five multiple-choice comprehension questions about the text. Some of the questions were taken from the British Council source, while other questions were also created by us. The participants were given time to read the questions before listening. They were also introduced to the evaluation system, in which they scored the speaker's fluency on a scale from 1 to 7 where one was the lowest score they could give and seven was the highest. They were asked to evaluate the speaker's fluency first and then proceed to the comprehension questions. The listeners were also asked not to guess the answers, instead they should just state that they do not know the answer. Both the perceived fluency data and the test answers were collected and recorded in a database. This resulted in the creation of two data sets, first consisting of fluency assessments and the second consisting of listening comprehension test answers.

DATA NORMALIZATION AND PROCESSING

Even though each participant had the same method of scoring, each of them might have applied their own rules regarding the point system. To clarify this statement, although each

participant was given a seven-point assessment scale, not everybody used the full scale. This meant that the data showed a skewed view of the real assessment. Therefore, the objective value of the data could only be extracted after normalization.

A normalization method of using the highest and lowest score was used, as it was previously demonstrated on the Code Academy webpage[9]. Each speaker had their scores recalculated in the following way. The current assessment that was provided by the listener was reduced by the minimum assessment they have given. This number was divided by the difference between the maximal and minimal assessment they gave. Such normalization was conducted on all of the assessment data resulting in a new data set, which was used for data analysis. The outcome of these calculations were numbers between 0 and 1. The normalization equation is shown in figure 1 for easier understanding along with a real-life example.

Figure 1: *Data normalization equation*

	S1_assessment	min	max	Norm
Listener 5	4	1	5	0.75
Listener 6	4	1	6	0.60
Norm = (S1_assessment - min) / (max – min)				

The example in Figure 1 shows a scenario where both Listener 5 and Listener 6 gave a score of 4 to the speaker 1. Although, these scores initially seem equal, we need to understand that the two listeners were using a different subjective scale. Listener 5 gave the minimum evaluation of 1 and the maximum evaluation of 5. This means that Listener 5 is using a five-point scale instead of the original seven-point scale, which was provided. On the other hand, Listener 6 has given the minimum assessment of 1 and the maximum of 6, therefore he/she has used a six-point scale. The resulting normalized values show that a score of 4 given by Listener 5 is different from the score of 4 given by Listener 6, since the normalized value from Listener 5 is 0.75 as opposed to the score of 4 given by Listener 6, which only has a value of 0.60. This proves the need for normalization, since each listener was working with their own subjective measurement scale.

The data collected from the multiple-choice questions was also used in the creation of a data set. These results were used to calculate the mean value of every listener. This figure represented the listener's ability to correctly understand messages by successfully choosing the correct answer. A second set of means was also calculated in relation to the speaker's success rate of communication. This was calculated as the mean of the number of correctly

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9 https://www.codecademy.com/articles/normalization

answered questions by the listeners, while they were listening to this said speaker. Each speaker therefore had a set of five numbers, where each represented the mean for one of the five listening comprehension questions for each of the texts. An average of these numbers was calculated to represent the listener's success rate of communicating messages. To clarify, if a speaker had a higher score, it meant that listeners answered questions correctly while listening to this particular speaker. Both the speaker's success rate of communicating messages and the listener's success rate of understanding messages was used for future analyses.

DATA ANALYSIS

Firstly, the relationship between the speaker's communication success and the listener's communication understanding was examined using a correlation analysis. A Pearson r-value was calculated to assess the relationship. A significant negative correlation was found ($r = -0.519$, p-value < 0.001). The data is visualized in a scatter-plot in Figure 2 below, where B1 level is shown as green, B2 as orange, and C1 as red. All levels are shown with their own trendline and a combined trendline of all the datapoints is also shown in black. These results were an interesting discovery, since it meant that participants that had a high success rate of communicating messages were usually worse at understanding messages.

Figure 2: *Correlation data for speaker communication success and listener communication understanding*
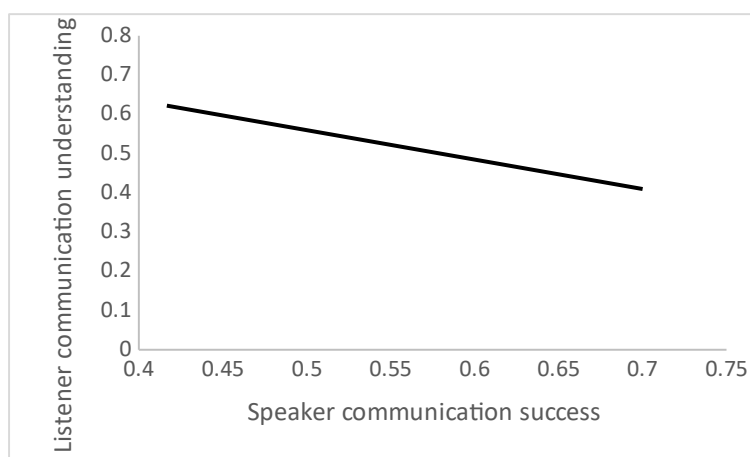
The second correlation was conducted to examine the relationship of perceived fluency and listener's communication understanding. Again, a Person r was calculated to study this relationship. A significant positive correlation was discovered ($r = 0.725$, p-value $= 0.005$). This relationship suggests that the listeners who had a higher success of understanding

communication also generally had a higher level of perceived fluency. This relationship is visualized in Figure 3 below.

Figure 3: *Correlation data for perceived fluency and listener communication understanding*
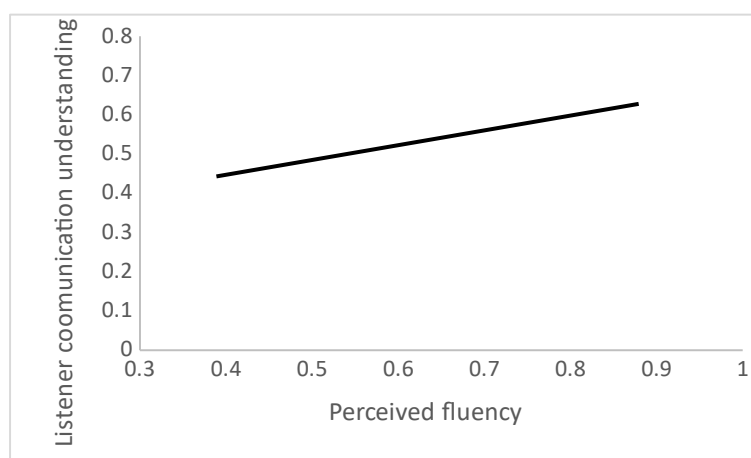
The examination of the relationship of speaker's communication success and perceived fluency was done using the third correlation analysis. A Pearson r was calculated in order to study the relationship between these two aspects. Surprisingly, no significant correlation was found between perceived fluency and speaker communication success (r = 0.062, p-value = 0.840). Figure 4 shows the visualisation of this relationship.

Figure 4: *Correlation data for perceived fluency and speaker communication success*
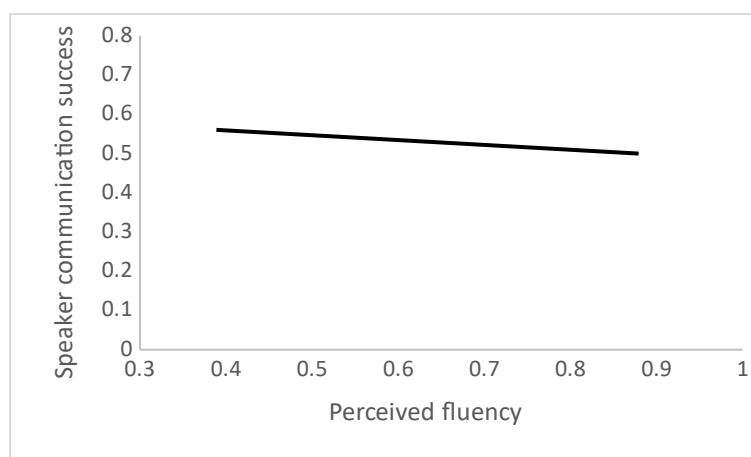
To better understand the data, a fourth correlation analysis was created, which omitted the two far left data points, since they seemed to be strongly skewing the data. A Pearson r was calculated one more time to study the same relationship and a weak negative correlation was found (r = -0.241, p-value = 0.476). As with the previous analysis of this relationship, we can see a high p-value. In this case, a negative correlation indicates that the speakers, who had a

higher level of perceived fluency are less successful at communicating messages. This relationship is visualised in Figure 5.

Figure 5: *Correlation of perceived fluency and speaker communication success (with removed data points)*
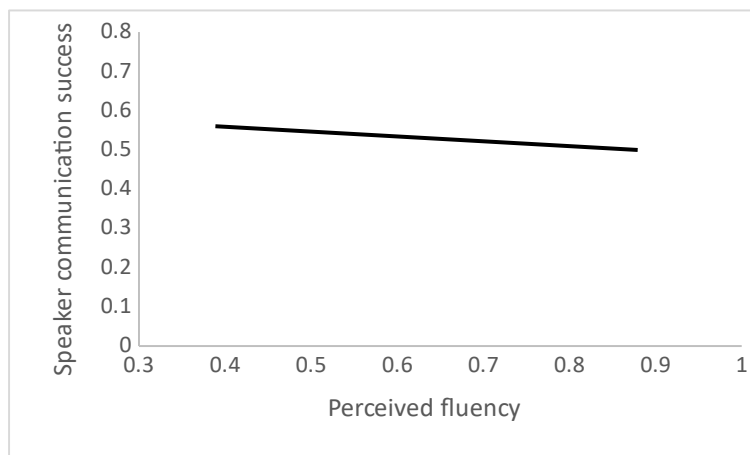
A further analysis of the data was conducted in order to understand how well the B1 and B2 level speakers were able to understand the speech of the C1 level participants. The analysis was conducted on the answer data provided by B1 and B2 participants, when they were answering questions related to the texts, which were read by C1 participants. This analysis found that on average, the B1 and B2 participants were less successful at answering these questions. If we compare their overall listener communication understanding to the understanding when only C1 speakers are taken into account, we can see a negative change in most of the cases. These finding are shown in Figure 6, which included their general listener communication understanding and also their listener communication understanding while listening to C1 level speakers. We can see that on average, there is a negative change of approximately 10%.

Figure 6: Comparison of listener communication understanding of B1 and B2 level speakers

Listeners	General LCU	LCU with C1 speakers	Difference
Listener 2 (B2)	0.50	0.4	-0.1
Listener 3 (B1)	0.35	0.35	0
Listener 4 (B2)	0.62	0.4	-0.22
Listener 7 (B1)	0.52	0.65	+0.13
Listener 8 (B1)	0.43	0.35	-0.08
Listener 9 (B1)	0.43	0.45	+0.02
Listener 10 (B2)	0.57	0.6	+0.03
Listener 11 (B2)	0.53	0.4	-0.13
Listener 12 (B1)	0.48	0.4	-0.08
Average values	0.49	0.44	-0.05

DISCUSSION

The results suggest that there is a statistically significant relationship between speaker's communication success and listener's communication understanding. However, this relationship is negative, which suggests that speakers, who are generally better at understanding messages seem to be harder to understand. This may have been caused, because low proficiency level speakers such as B1 and B2 were used. These speakers may have had difficulties in understand the C1 level speakers. After further examination of the available data, this assumption has proven to be correct. We were able to see a negative difference of approximately 10%. This may have been caused by differences in various phonetic measures of their speech, such as words per second, although the data does not tell us concretely what caused this. This leads us to believe that a future research aimed at speakers of only a specific proficiency level could show a better picture of what the reality is. Another factor, which may be added in the future in order to examine what causes these differences is the correlation analysis between phonetic measures of speech and pausing in relation to the measures of communication success.

A connection between perceived fluency and listener communication success was also observed. In this case, the original hypothesized connection between these two aspects was supported. We saw a significant positive correlation. This meant that participants with higher levels of perceived fluency were better at understanding communication. These findings suggest that the aspect of listener communication understanding may prove to be a useful measure in creation of automatic fluency assessment tools. This would support the overall goal of the project, which is to find reliable measures for automatically assessing the speaker's fluency. In the future, a complex set of tasks involving listening comprehension tests would be needed in the creation of reliable automatic assessment tools. These tasks would build on the data, which was shown in the current study by including listener communication understanding as one of the measures used in predicting the fluency level. In combination with the previous study's findings, which showed that phonetic measures can also be used as reliable predictors, an automatic fluency assessment tool may be possible to create.

The examination of the relationship of perceived fluency and speaker communication success showed no statistically significant correlation. This was a surprising find, since a connection was shown between listener communication understanding and perceived fluency. We think that this data may have been slightly skewed, because participants of lower

proficiency levels were also used. We tested this with the creation of a second correlation analysis, in which we observed a weak negative correlation after two participants with the lowest scores were taken out of the data set. This was done, because of the substantial difference between the scores that these two participants received as compared to the rest of the participants. Both of these participants belong to the lowest tested proficiency level, which was B1. This suggest that there may be a need for individual proficiency level testing. This would therefore mean that a future study could show valuable data if we used only participants of one proficiency level. A possible strong correlation may be observed if we were to use only participants of a high proficiency level, such as C1 or C2 only. This is supported by the previously cited research, which suggested a connection between higher fluency and higher proficiency. Since a connection of listener communication understanding and perceived fluency was shown during the analyses, we presume that there would be a stronger relationship between perceived fluency and speaker communication success, if we were to use participants of higher proficiency levels.

The data showing weak to no correlation between speaker communication success and perceived fluency may be caused by the difference in the way of communication of C1 level speakers and lower level speakers. Again, a future research of the connection between phonetic measures and speaker communication success rate could provide valuable data showing exactly which measures cause these differences in communication success.

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SECTION: LITERATURE

FREAK SHOW: CARNIVALIZATION IN HUNTER S. THOMPSON'S *FEAR AND LOATHING IN LAS VEGAS*

Mgr. Adam Briedik

ABSTRACT

This paper discusses the influence of elements of Bakhtinian carnivalesque in Fear and Loathing in Las Vegas by Hunter S. Thompson. Many of the Bakhtinian ideas are centred on the work of François Rabelais, particularly his five books collectively entitled Gargantua and Pantagruel, and the novels by Fyodor Dostoevsky. Aspects of the complex field of Bakhtinian carnivalesque that have been considered include: the attitudes to authority, the fool figure, and the grotesque imagery. This paper is not concerned with all of Bakhtin's theory, only that which relates to carnival and those aspects which provide a carnivalesque paradigm of understanding. These central tenets are explored in relation to their connection and use within the narrative structures of the novel.

INTRODUCTION

In 1970, Hunter S. Thompson wrote an unconventional magazine article titled *The Kentucky Derby Is Decadent and Depraved* which both raised his profile as a journalist and established him as a writer with counterculture credibility. It also set him on a path to establishing his own sub-genre of New Journalism that he called "Gonzo." Stull points out: "Thompson challenges, for example, the arbitrary nature of conventional journalism forms (stories) and offers a more indeterminate reading of social and personal reality. [. . .] Thompson's journalism may even be seen as the periodic quest for meaning's (Stull, 1993, p. 72)

This basically means his style was essentially an ongoing experiment in which the writer became a central figure and even a participant in the events of the narrative. The narrative technique paved alternative grounds for literary expressions. The style confirmed the subject, being different and alternative in its essence. It also means he prefers to transcendent the universal truth to objectify a fact. Still, Thompson remains best known for *Fear and Loathing in Las Vegas* (1971), a book first serialized in *Rolling Stone* magazine. The novel turned out to be a great success at the time of its publication, and the book was made into a major motion picture in 1998, starring Johnny Depp and Benicio del Toro. Thompson grapples with what he considered the failure of the 60's and the hippie zeitgeist. Thompson (2005, p. 68) described the whole countercultural movement as "a wave." It swept across the nation and "the wave finally broke and rolled over."

The rhetorical context of the time was ripe for publications like *Fear and Loathing*. The rhetoric Thompson uses was characteristic of the political left during the 60s, during this period Thompson was developing his idiosyncratic style and distinctive voice.

This paper explores the elements of carnival and the carnivalesque in Fear and Loathing in Las Vegas by Hunter S Thompson. It applies by the Bakhtinian idea of carnival and investigates to what extent these ideas are incorporated into the novel. This is because many aspects of his narrative construct, from characterization and plot to sub themes, motifs and focalization, incorporate carnivalesque elements.

First I will give a brief overview of the story before I begin a close reading of passages that literally express and prompt the social angst and survival mode that Thompson goes into, in the attempt to accentuate his experience of the felt unreality of the cultural make-up of society. The first chapter will look at how authority is viewed within carnivalesque theory and subsequently how this is used in the novel. In particular, it will consider how authority is approached, understood, and degraded in the chosen text. The second chapter will explore the role of fool/trickster figure and how this has been adapted to subvert the dominant culture. Last chapter will deal with the grotesque imagery employed by Thompson within the narratives of his novel.

A SAVAGE JOURNEY

Fear and Loathing in Las Vegas begins suddenly by introducing a journalist(Raoul Duke/ Thompson) on the journey to cover the Mint 400 in the desert adjacent to Las Vegas. Raoul Duke and Dr. Gonzo, his Samoan attorney friend, are driving in their red Chevy convertible stacked with a variety of drugs. The first part of the book deals with how they fail to cover anything, mostly due to the desert sand that blocks any view. The story frame of the second part is concerned with an extra journalistic task Duke is assigned, namely the National District Attorney's conference on Drugs and Narcotics in Las Vegas.

The scene is thereby set for the purposes of satire and parody. The book can be read as an immature appraisal of the fun of drugs and ridiculing authorities, but I argue that by putting Thompson in a narrative context and interpreting him alongside his literary techniques. His work also speaks of deeper issues: social issues in terms of right and wrong, meaningful interaction, sentiments of happiness and predictability, alienation from cultural values and the realization of the range of inhibiting social codes embedded in all interaction and how this affects the individual. However, these deeper issues are reflected in his using black humor and self-regarding parody that mark the a story about an absurd vision of two men barely managing to perform their task while trying to make it. The fact that Thompson carries the badge of a journalist on the search for realistic coverage, amplifies the absurd black humor

that permeates the story. This narrative arranges reality from a different point of view, giving normative society an insight into the minds of those who see things differently.

1. THE DEGRADATION OF AUTHORITY

Carnivalisque is a literary mode of presentation that subverts and liberates the assumptions of the dominant style or atmosphere through humor, chaos, and distortion. It originated in Mikhail Bakhtin's *Problems of Dostoevsky's Poetics* and was further developed in *Rabelais and His World.* In Rabelais and his World, Bakhtin traces the history of the popular cultural festivities of the Middle Ages and the impact of Francois Rabelais (1483–1553), a prominent French Renaissance humanist scholar, upon that history. According to Bakhtin (1984, p. 251), the medieval carnival facilitated a disruption of the normal social order and a temporary reversal of the power structure, since in the world of the carnival all hierarchies are cancelled.

Important to and central within carnivalesque theory is the role laughter[10] plays in relation to the forum for public knowledge. Laughter and its many forms can be seen as both rejuvenating force and unofficial truth. They served to counterpoint the official serious tone of the church and were a means of creating a parallel culture that was not restricted by dogma or the rigid social structures that the church imposed upon society. Bakhtin (1984A) believed laughter to counteract:

> "... [T]he serious aspects of class culture are official and authoritarian; they are combined with violence, prohibitions, limitations and always contain an element of fear and intimidation. These elements prevailed in the Middle Ages. Laughter, on the contrary, overcomes fear, for it knows no inhibitions, no limitations. Its idiom is never used by violence and intimidation." (Bakhtin, 1984A, p. 90)

Authority by nature is vested in persons, in office or the positions held within these. The natural course of authority runs with power which is created by a group of individuals and is inherent within a particular group and its resources. To be "in power" implies one group's dominance over another.

When applied to the novel, power and authority were represented through the use of police force, often synonymous with violence. On an official level this is used to symbolize the authority of the government, over morality and common custom. However, authority must, by definition, be unquestioned by those it seeks to dominate. This dominance, its

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10 Bakhtin understands laughter both as a physical activity and its transposition into literary language or genres.

hallmark, is unquestioning recognition by those who are asked to obey; neither coercion nor persuasion is needed. It is exemplified in the following passage from the novel:

> "The cop understood this. "You realize," he said, "that it's a crime to . . ."
>
> "Yeah," I said. "I know. I'm guilty. I understand that. I knew it was a crime, but I did it anyway." I shrugged. "Shit, why argue? I' a fucking criminal."
>
> "That's strange attitude," he said.
>
> [. . .]
>
> "You know," he said, "I get the feeling you could use a nap." He nodded. "There's a rest area up ahead. Why don't you pull over and sleep a few hours?"
>
> I instantly understood what he was telling me, but for some insane reason I shook my head. "A nap won't help," I said. "I've been awake for too long – three or four nights; I can't even remember. If I go to sleep now, I'm dead for twenty hours."
>
> [. . .]
>
> "OK," he said. "Here's how i tis. What goes into my book, as of noon, is that I apprehended you . . . for driving too fast for conditions, and advised you . . . with this written warning" - he handed it to me - " to proceed no further than the next rest area . . . your stated destination, right? Where you plan to take a long nap . . ." He hung his ticket-pad back on his belt. "Do I make myself clear?" he asked as he turned away. (Thompson, 2005, p. 92-93)

The nature of this situation is only of symbolic gesture. In the context of the carnivalesque and the novel, we see this as a suspension from traditional roles and the defining of figures, synonymous with authority. A police officer loses his authority by treating him as an equal, even acting subservient, but to remain in authority requires respect for the person or the office. This particular figure becomes comic due to its one dimensional status. The mode of official form is vaguely defined in terms of action, apparel or mannerisms that define the binary position from which the comic form is fed.

Mockery of the status of forms of authority and its modes of representation are possible due to the exaggeration of specific aspects. The more recognizable the motif of authority, the greater comic invention is possible. Carnivalesque culture took away the serious nature of this official culture and the roles within it, providing a release from rigidly held societal roles. As can be exemplified in the protagonist's second encounter with the executive power of the state:

"Look, fella – I told you I have a postcard here that says I have *reservations* in this hotel. Hell, I'm with the District Attorney's Confference! I've already paid for my room."

"Sorry, sir. You are on the 'late list.' Your reservations were transferred to the . . . ah . . . . Moonlight Motel, which is out on Paradise Boulevard and actually very fine place of lodging only sixteen blocks from here, with its own pool and . . ."

"You dirty little fagot! Call the manager! I'm tired of listening to this dogshit!"

[. . .]

After ten minutes of standing in line behind this little noisy asshole and his friends, I felt the bile rising. Where did this *cop* – of all people – get the nerve to argue with anybody in the terms of Right and Reason? I had been there with these fuzzy little shitheads – and so, I sensed, had the desk clerk. He had the air of man who'd been fucked around , in his time, by a fairly good cross-section of mean-tempered rule-crazy cops . . . So now he was just giving their argument back to them: It doesn't matter who's right or wrong, man . . . or who's paid his bill and who hasn't . . . what matters right now is that for the first time in my life I can work out on a pig: "Fuck you, *officer,* I'm in charge here, and I'm telling you we don't have room for you."
(Thompson, 2005, p. 106 -107)

Mocking the official authority was only one aspect of the situation. This is achieved through police officer's loss of temper and an abrupt vulgar explosion. In carnivalistic sense, it is a dualistic ambivalent ritual that typifies the inside-out world of carnival and the joyful relativity of all structures and order. The act sanctifies ambivalence toward that which is normally considered absolute, single, monolithic.

Duke's interaction with the official authority culminates simultaneously with his attendance at The District Attorney's Drug Conference. He dutifully does so induced with a variety of mescaline, acid and grass as is shown in the following passage, which is Duke's reflection on the quality of the conference:

"There was simply no call, at this conference, for anything but a massive consumption of Downers: Reds, Grass and Booze, because the whole program had apparently been set up by people who had been in a Seconal Stupor since 1964. Here were more than a thousand top-level cops telling each other 'we must come to terms with the drug culture', but they had no idea where to start. They couldn't even find the goddamn

thing. There were rumors in the hallways that maybe the Mafia was behind it. Or perhaps the Beatles. At one point somebody asked Bloomquist if he thought Margaret Mead's 'strange behavior', of late, might possibly be explained by a private marijuana addiction. 'I really don't know,' Bloomquist replied. 'But at her age, if she did smoke grass, she'd have one hell of a trip.'" (Thompson, 2005, p. 110)

Thompson directly addresses the hypocrisy and ignorance played out by chosen representatives from the law-enforcement. The cop's remark about Margaret Mead is read in retrospect as chauvinistic and of double-standards, at a conference in Las Vegas agreeing on symptoms and signs to unveil drug abuse while keeping up their ignorance. Thompson further ridicules the randomness of both his and the cops' behavior at the scene, an attitude that is reinforced by subtly bringing to attention that there are people out there who actually do good for others, making the rhetoric at the scene seem ridiculous.

According to Bakhtin(1984B, p. 160), the carnival sense of the world is opposed to that one-sided and gloomy official seriousness which is dogmatic and hostile to evolution and change, which seeks to absolutize a given condition of existence or a given social order. Similarly, Stull suggests that Thompson's fears for the future and for his own capacity to deal with a normative culture is the central issue of his literary productions, he writes:

> "Thompson's trepidation reveals (on a personal level) a dislike of socially defined and densely populated space and simultaneously establishes (on rhetorical and cultural levels) the central conflict of his writing: the deviant (outsider) confronting a brutal and at times punitive mainstream culture" (Stull, 1993, p. 71)

In both cases, the governing principle is a degradation of the official culture. This is not to say that liberation from all authority and sacred symbols was desirable as an ideology by Thompson. The previous passage from the novel is further amplified by the two characters' propensity to thoroughly be at terms with the drug culture. This is where the trickster role comes in, acting out on established prejudice. By being there, Duke and the Samoan indirectly ridicule the sensationalist image of deviants. Placing these two opposite life-approaches side by side on paper is magnifying the effect and the absurdity that is caused by stereotypes and their stigmatization.

2. THE FOOL/TRICKSTER FIGURE

Bakhtin (1984A, p. 45) assumes that the greatest enemy of authority is contempt, and the surest way to undermine it is laughter.

Laughter was a mean of overcoming the uncertainties of existence and the mysteries of nature. The nature of laughter does not allow for regulation and structure. Writers and performers were able to move beyond the standard, the cliché and the inconsequential to question all aspects of a society. Within the parameters of comedy, all characters had a set role to play and interacted with other "performers". Rabelais viewed the role of the "fool" as being a performer, though with a different purpose than other revelers and an obligation to the truth. According to Bakhtin (1984A), the fool for Rabelais:

> ...presupposes freedom from personal material interests, from managing family and personal affairs; but the language of this foolish truth at this same time is earthy and material. This principle did not have however, a private selfish nature, but a wide popular quality, (Bakhtin, 1984A, p. 262)

Laughter negates authority and the loose conventions of carnivalesque are observed through the role and message delivered by the appointed fool. The message delivered could be an example of farce, satire, political comment or parody. The enveloping culture of carnival allowed for multiple perspectives on areas such as the physical and spiritual body and appetite. It allowed for many uses and forms of humor for the performers of carnival. Similarly, the roles of clowns, fools and harlequins to deliver a form of "unofficial truth", in the language of the market place, was the connection between people and place, wisdom and reassurance. Raoul's role as a trickster figure in relation to civilized American culture is described by Stull:

> "Thompson plays the trickster figure who intentionally- and at times unintentionally- disrupts the social order or shows disdain for certain persons while he underscores his role as deviant or putative outsider. [...] In other words, while Thompson voluntarily offers symbols of his marginality, they may very well represent how the deviant has internalized the culture's perception of how he should dress and behave." (Stull, 1993, p. 96)

Raoul enacts much of the playful and passive-aggressive posturing that characterized the behavior of the counterculture, most notably the hippies. Thompson not only plays the trickster but tacitly acknowledges his awareness of the role he is playing.

In Bakhtin's words:[C]ivil and social ceremonies and rituals took on a comic aspect as clowns and fools, constant participants in these festivals, mimicked serious ritual such as the ritual rendered to victors at tournaments, the transfer of feudal rights, or the initiation of a knight. (Bakhtin, 1984A, p. 6)

Particular festivals were favored with unique rituals that mirrored and inverted the essential elements of religious meaning. One example of Thompson's conscious or unconscious enactment of conventional society's expectations of normal behavior is demonstrated in the very beginning, where Duke and the Attorney pick up a hitch- hiker described as a poor Okie kid, innocent, idealistic and on the search for adventures. It does not take long before the two seasoned adventurers of a different kind begin to unravel in front of the kid, as they are affected with mind altering substances:

> "How long can we maintain? I wondered. How long before one of us starts raving and jabbering at this boy? What will he think then? This same lonely desert was the last known home of the Manson family. Will he make that grim connection when my attorney starts screaming about bats and huge manta rays coming down on the car? If so- well, we'll just have to cut his head off and bury him somewhere. Because it goes without saying that we can't turn him loose. He'll report us at once to some kind of outback nazi law enforcement agency, and they'll run us down like dogs. Jesus! Did I say that? Or just think it?[...] I glanced over at my attorney, but he seemed oblivious- watching the road, driving our Great Red Shark along at a hundred and ten or so. There was no sound from the back seat." (Thompson, 2005, p.5)

In this passage, the Okie-kid is on his journey across the states in order to experience the spirit of America the same way as Jack Kerouac did more than two decades ago. Thompson as the trickster figure functions as an out-of-control persona who challenges his surroundings into reflection by turning their own laws, codes and history against them. The boy represents both naïveté and optimism of America, and Duke and Dr. Gonzo represent a certain disillusionment and experienced cynicism of the failed countercultural movement of the 60´s. The two characters are on a journey where the limits of social perception are challenged during their carnivalistic mésalliance. The scene with the Okie kid represents the departure from the safe and predictable, thereby underscoring Thompson's intention to go all the way, literally and metaphorically. In terms of the American carnivalesque these examples draw in comparison the decent coming-age against the ramblings of a psychotic.

Similarly, the previously mentioned verbal conflict between the police officer and hotel receptionist epitomized Duke´s character as an ultimate fool and trickster. Here is its conclusion:

> "I was enjoying this whip song, but after a while felt dizzy, bad nervous, and my impatience got the better of my amusement. So I stepped around the Pig and spoke directly to the desk clerk. "Say," I said, "I hate to interrupt, but I have a reservation and I wonder if maybe I could just sort of slide through and get out of your way." I smiled, letting him know I'd been digging his snake-bully act on he cop party that was now standing there, psychologically off-balance and staring at me like I was some kind of water-rat crawling up to the desk.
>
> [. . .]
>
> The desk clerk was friendly. " Don´t worry about a thing, sir. Just enjoy you stay here – and if there's anything you need, just call the desk."
>
> I nodded and smiled, half-watching the stunned reaction of the cop-crowd right next to me. They were stupid with shock. Here they were arguing with every piece of leverage they could command, for room they'd already *paid for* – and suddenly their whole act gets side-swiped by some crusty drifter who looks like something out of an upper-Michigan hobo jungle. And he checks in with a handful of *credit card*! Jesus! What's happening in this world? (Thompson, 2005, p. 108)

In this way the role of the comic, the fool or trickster is given the highest honor and 'rank' and leads the procession and the order of events. This inversion of the role thus heeds to the convention of leadership but undermines the traditional view of what this leadership may represent. In fact it may be the only convention given, which allows the freewheeling spirit of the carnivalesque to continue its tradition of attack and parody, to speak the "unofficial truth" as understood by all and to remain in the spirit which carnival designates. The roles - remaining outside the social construction of official roles - assigned in the carnivalesque mock officialdom through the significance given to the patently ridiculous presented in the character.

Whether this is ridicule or satire to diminish the power of authority or a more Bakhtinian construct where the situations created are celebratory, equal and rejuvenating whilst celebrating the comic and absurd, officialdom is reduced by its banishment from the

carnival. In all the instances we have mentioned, the fool is the character used to construct a differing reality.

3. GROTESQUE IMAGERY

"Wonderful luck. By the time the alarm goes off, I can be running full bore somewhere between Needles and Death Valley- jamming the accelerator through the floorboard and shaking my fist up at Efrem Zimbalist, Jr., swooping down on me in his FBI/Screaming Eagle helicopter. -YOU CAN RUN, BUT YOU CAN'T HIDE.- Fuck you, Efrem, that wisdom cuts both ways." (Thompson, 2005, p. 85)

This is only a short glimpse into the frenzy of the novel and it is representative for the overall tone and attitude throughout of the book. Specific areas, which involve the transgression upon bodies in the novel, can be discussed in the context of Bakhtin's ideas of the carnivalised body, the importance of the material bodily world and these concepts can be applied to the selected text.

The fact that internal world is transformative of input from the external world, and vice versa, is also crucial in explaining the importance of bodily functioning as a ritual in the carnival. Bakhtin has stated of bodily functioning that:

"[T]his is why the main events in the life ofthe grotesque body, the acts of the bodily drama, take place in this sphere. Eating, drinking, defecating and other elimination (sweating, blowing ofthe nose, sneezing) as well as copulation, pregnancy, dismemberment, swallowing up by another body - all these acts are performed on the confines ofthe body and the outer world, or on the confines ofthe old or new body. In all these events the beginning and ending of life are closely linked and interwoven." (Bakhtin, 1984A, p. 317)

These "acts" of bodily drama contain elements of release and transformation. The emphasis is placed upon those apertures or features that face the world and are the conduit for the internal to become externalized. Images of the mouth, the nose, the anus and genitals are intrinsic images of the carnivalesque and are important symbolically to the rituals that celebrate the role of the body.

Although the protagonists illicit use of drugs creates a counterpoint to the lives of law abiding citizens and thus a perspective for which organized society can be viewed. The drugs do not serve only as a motif, a prop or for comic effect, they function as an introductory and

catalytic mean for Thompson's "bodily" images. Thompson uses them in this work in order to impose distance between mind and body, high and low, and how this distance is encouraged by the official versions of reality, maintaining control and predictability. The work shows the disillusionment of actual reality imposed on alienated subjects that try to escape these impositions by exacerbating their control of their physical state. The work speaks of an underlying disillusionment and despair on account of the two protagonists, approached with the means of black humor, crude descriptions of their physical and mental state as well as the surroundings, and the enactment of state controlled hypocrisy. These two drug infused characters seem innocent and genuinely disturbed in the way they deal with external social powers they cannot control, and in which they cannot recognize themselves.

Thompson juxtaposes this with the real obscenities of the official culture in this book. It is portrayed through examples of ignorant hatred and suspicion of others, the Vietnam War and its horrors, the excessive mind-numbing entertainment encouraging passiveness, double standards and ignorance by people who have representative authority. The shock tactics were often of an indecent character, so as to repel all notions of moral high grounds, to shock people into reflection and to start them interpreting themselves in their own contexts. It is not only a seeming story of nonsense through the lenses of dialogue, satirical intent and the use of the grotesque as narrative devices, it intends to provoke and remind the reader that it is one man's reflections and a representative description of on the American society of the early 1970s.

Among those who have interpreted the novel, historian William McKeen gave the following conclusion: " Hunter was using Vegas as a metaphor for the American Dream in an arch and many ways scathing denunciation of American culture, yet at the same time it's a celebration of American culture."(McKeen, 2009, p. 169)

Las Vegas is the city that proposes unreal pleasure and a break from the real world, but paradoxically stands as the epitome of American values and aspirations. Trips to Vegas conducted to explore where the outer limits of social interaction are acted every day, as a sanctioned space for social release is, in Thompson, a good place to start exploring the essence in post-modern cultural interaction. The sleaze capital of the world is known under a lot of derisive nicknames: Sin City, Gambling/Entertainment Capital of The World, City of Lost Wages. Also the famous motto: "What happens in Vegas, stays in Vegas," epitomizes the

spirit of carnival and Thompson periodically juxtaposes the city with its barren, scorched surroundings.

Thompson depicts a nonsensical aspect of the entertainment business in Las Vegas that at the end of it bears no consequence on genuine social thought but rather laughs mindlessly with the established social relations and presenting them as unharmful and purely entertaining, while being mind-numbing:

> "Stand in front of this fantastic machine, my friend, and for just 99cents your likeness will appear, two hundred feet tall, on a screen above downtown Las Vegas. Ninety-nine cents more for a voice message.' Say whatever you want, fella. They'll hear you, don't worry about that. Remember you'll be two hundred feet tall.' Jesus Christ. I could see myself lying in bed in the Mint Hotel, half-asleep and staring idly out the window, when suddenly a vicious nazi drunkard appears two hundred feet tall in the midnight sky, screaming gibberish at the world: 'Woodstock Über Alles!' We will close the drapes tonight. A thing like that could send a drug person careening around the room like a ping-pong ball. Hallucinations are bad enough. But after a while you learn to cope with things like seeing your dead grandmother crawling up your leg with a knife in her teeth [...] But nobody can handle that other trip- the possibility that any freak with $ 1.98 can walk into the Circus-Circus and suddenly appear in the sky over downtown Las Vegas twelve times the size of God, howling anything that comes into his head. No, this is not a good town for psychedelic drugs. Reality itself is too twisted." (Thompson, 2005, p. 47)

The grotesque element in this passage is present in the inflated and exaggerated recreation of the self and the hysterical madness that is reflected in the possibility to appear on a gigantic neon-lit screen for all to see. Perhaps it is the unreality of Las Vegas with no boundaries that prompts this urge. The drug persona supposedly tries to escape emptiness and absurdity, and the passive consumer does the same, although embracing hysterical fantasies of greatness for the cost of nothing, a paradox in itself.

Thompson sets out to describe and admit both the freakish nature of himself, and his acquaintances, together with the absurd and freakish nature of civilized man in the city. He does so in the passages where people are transforming into monsters, where they are attacked by some imaginary bats, or in the absurd images and situations experienced in Casino Circus Circus. Thompson finds the grotesque to be a particularly suitable tool in expressing both

man's 'freakish and absurd nature, and the nightmarish malignancy of the modern world, not only its decadency.

The rhetoric that Thompson uses to convey his experience is brutal and aggressive, with a humoristic self-critique. In this book, Thompson applies his emotional and associative abilities to describe social influences, in order to bring cultural structures down to a personal level, by combining observation, perception and description in a joint effort. Thompson thus takes control over his experience, as a Gonzo journalist.

CONCLUSION

This paper has treated Hunter S. Thompson's *Fear and Loathing in Las Vegas* in context of Bakhtin's concept of Carnivalisque. Thompson employs carnivalisque motifs and images to challenge the modern society, its order, and structures. He employs the fool/trickster, for instance, as a narrative device through which he invites mockery of, or even provokes laughter at authority and social expectations. By directing laughter at an exalted authority and entrenched ideologies of the age, and by assigning power to the fool rather than to the authority, the carnivalesque mode which Bakhtin praises as liberating, creates space for Thompson to parody social beliefs. The relationship between the story's narrative dynamics, and Thompson's disillusionment allows him to convey his ideas in an imaginative, multi-faced, pluralistic novel with a characters best described by Thompson's own words: "There he goes. One of God's own prototypes. A high-powered mutant of some kind never even considered for mass production. Too weird to live, and too rare to die." (Thompson, 2005, p. 55) Words that would fit as a slogan for a travelling freak show of biological rarities.

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MONAGH CAHOON IN TROUBLE(S): THE EMBODIMENT OF NORTHERN IRELAND IN STEWART PARKER'S *CATCHPENNY TWIST*

Mgr. Šárka Dvořáková

ABSTRACT

Dramatist Stewart Parker (1941–1988) made it his goal to treat in his writing the complicated political situation of Northern Ireland. Catchpenny Twist *(1977), his second play, blends his trademark wit, and non-sectarian perspective with another of his frequently used devices: the representation of Northern Ireland. The title of the play refers the moment when an artist turns away from art to produce primarily marketable material (Richtarik, 2014, p. 164). The three main characters, a trio of musician, lyricist and singer, a Catholic and two Protestants respectively, realize they live catchpenny lives, but their dream of financial success is keeping them from producing real art (Andrews, 1989, p. 26), and so does their desire to leave overpoliticization behind. Singer Monagh Cahoon is to perform lyrics saturated with "romantic paranoia," more descriptive of the Troubles than the patriotic ballads produced on both sides of the religiopolitical divide (Roche, 206, p. 292). I argue that the character of Monagh is a representation of Northern Ireland during the earlier part of the Troubles, and this paper analyzes her descent into depression caused by her failed professional and personal life and compares her character arc to the socio-political developments in the country she embodies.*

James Stewart Parker was born in Belfast on October 20, 1941, into an "average Unionist family," (Richtarik, 2014, p. 2) which belonged to the Church of Ireland. Neither the political nor religious persuasion of his parents was particularly strong, and only his maternal grandfather actively participated in the Orange marches. As a child of working-class parents, Parker massively benefited from the post-World War II education reforms. His secondary school English teacher, John Malone, first introduced him to the theater and by the age of fifteen, Parker had decided to become a writer (Richtarik, 2014, p. 11). Upon entering Queen's University, Belfast, in 1959, Parker blossomed because he was finally meeting people with similar interests and he soon became a well-known and well-liked figure there (Richtarik, 2014, p. 15). Before finishing his Master's degree, Parker took a teaching position in the United States and he and his wife moved there for five years, returning to live in Belfast shortly after the riots in Londonderry and the subsequent deployment of British troops (Richtarik, 2014, p. 81). Between 1974 and 1975, Parker finally decided to fully commit himself primarily to writing for the theater and he was equally dedicated to explore the Northern Irish Troubles as his main subject.

The success of his first play, *Spokesong* (1975), was international, and Parker dreamed about putting on a play in London. He started making notes towards what would become *Catchpenny Twist* (1977) (Richtarik, 2014, p. 163). *Catchpenny* was staged by Dublin's Abbey Theater to ambivalent reviews, a particularly harsh one coming from the Ireland-based

Sunday Independent, whose critic voiced his weariness with Northern Irish Troubles plays (Richtarik, 2014, 180). Similar reviews followed Parker throughout his entire career, but never giving in to popular tastes, he followed these first two theatre plays with others, most of them Northern Ireland- or specifically Troubles-oriented, *Nightshade* (1980), *Pratt's Fall* (1983), *Northern Star* (1984), *Heavenly Bodies* (1986) and *Pentecost* (1987) as well as several radio plays such as *The Kamikaze Ground Staff Reunion Dinner* (1979), film scripts, e.g. *Blue Money* and a miniseries *Lost Belongings* (1987). Parker died suddenly of stomach cancer on November 2, 1988, at the age of forty-seven, having been considering leaving the subject of the Troubles to the new generation (represented, for example, by his niece, theater director Lynne Parker).

I argue that Parker deliberately wrote certain characters in his plays who could very well be referred to as embodiments of Northern Ireland. In *Catchpenny Twist* it is the female protagonist, Monagh. In this paper, I propose that Monagh embodies the Troubles-era Northern Ireland that Parker was observing at the time of writing in the mid-1970s. She is mentally decaying throughout the play and the same could be said for Northern Ireland shortly before and especially after the United Workers' Council strike of 1974, through which the Protestant faction of Belfast brought down the Sunningdale Agreement by going on a strike in key industries such as the production of electricity. *Catchpenny Twist* is made up of a sequence of short scenes which frequently overlap. It uses several songs, supposedly written by the two songwriter protagonists. The time when the play takes place is not specified, but it is clearly Parker's present at the time of writing (i.e. 1975–1976). The Northern Irish political situation of the period could be summarized in the following way.

The Troubles had been bubbling under the surface for centuries, but the "official" beginning is usually placed in the summer of 1969. Under the influence of the human rights movement in the United States, a prevalently Catholic human rights movement started organizing peaceful marches. They were met by paramilitary Protestant counterdemonstrators. British troops were called in to establish peace. (McKittrick and McVea, 2012, p. 62–63). Once Westminster became involved, they recognized how undemocratic and pro-Protestant the Norther Irish government had been and they started to press for significant changes to better the plight of the Catholics, culminating in the 1972 abolishment of the devolved Northern Irish parliament and establishing direct rule from Westminster (McKittrick and McVea, 2012, p. 80). In 1973, the Sunningdale Agreement was signed between moderate political parties. An essential part of the Agreement was the creation of the Council of Ireland which would give the Republic a say in the matters of Northern Ireland (McKittrick and

McVea, 2012, p. 112). Most Protestant political parties disagreed and their affiliated paramilitary organizations pressured Protestant workers into a strike in May 1974. The strike lasted for two weeks and as a result, the Sunningdale Agreement was cancelled (McKittrick and McVea, 2012, p. 119–120). Just as the Catholic nationalist human rights protests brought down the government, the Protestant unionist strike brought down the attempt at reconciliation. Northern Irish politics reached a blind alley (McKittrick and McVea, 2012, p. 125–126).

In *Catchpenny Twist,* Martyn Semple, Roy Fletcher, and Monagh Cahoon are school teachers. They are dismissed for drinking and performing a strip tease routine in a classroom at the end of a school year. Monagh moves to Ireland and makes a living as a not very successful cabaret singer while and Martyn and Roy are trying to get by as songwriters in Belfast. They get into trouble after writing ballads for the Catholic paramilitary organization, the IRA, as well as some numbers for a Protestant paramilitary band. After they receive two live bullets in the mail, they hurriedly leave Northern Ireland. They re-establish their connection with Monagh in Ireland and decide to work as a trio: Martyn and Roy will write songs and Monagh will sing them. Roy, who is in love with Monagh, begins an affair with her, but Monagh is in love with a British television producer, Playfair, who, however, is married and refuses to divorce his wife.

The trio produce some songs together, but are still yet to make their breakthrough. The relationships with Monagh become strained and an IRA member appears in Dublin to tell Martyn and Roy the full story behind the bullets in their mail. The paramilitary organizations found out they were working for both sides, and they are now considered British spies because not being involved in the sectarian conflict simply is not an option in Belfast. Martyn and Roy understand this spells a death sentence and decide to move to London. There they find a producer who is interested in collaborating with them, but recommends them to part ways with Monagh. Roy is not fond of the idea but Martyn is fed up with Monagh's lack of commitment. The two decide to continue without her, but first they are to perform at an international song contest in Luxembourg. They receive some media coverage and a drunk Monagh tells the press the whole story of Martyn and Roy's escape from Belfast.

Shortly before their departure to Luxembourg, Monagh receives the news that Playfair has been killed in a shooting incident in Belfast. She performs poorly at the contest, and they lose to an inane number called "The Zig Zag Song." Waiting for their flight home, Martyn and Roy open congratulatory letters and telegrams while a heavily medicated Monagh sleeps

in the background. One of the letters contains a bomb, and the play closes with the surreal image of Martyn and Roy, tattered and covered in blood.

Out of all the characters in *Catchpenny Twist*, Monagh is the most emotionally engaged in the subject of the Troubles and Northern Ireland in general. Monagh's two friends, Roy and Martyn, are a Protestant and a Catholic respectively and they refuse to be involved with the Troubles. The two men hold different views on Monagh, and in my analysis they represent the respective attitudes of the Protestant Northern Irish and the Catholic Northern Irish to their country. Monagh's lover, the British television producer Playfair, represents, as his nationality suggests, Britain's government and its treatment of Northern Ireland. The Republic of Ireland's views are (at least partially) expressed by Mrs. Baker, the Dublin cabaret owner for whom Monagh briefly works. During the play, Monagh undergoes a radical change for the worse; from a singing young teacher with her life ahead of her, she becomes a nervous wreck. Just like Northern Ireland, she had a rather good start, but owing to her own unfortunate actions and some accidents beyond her control, she ends up incapable to take care of herself.

First performed in 1977 (and without any information on the time in which the play should be taking place), I concluded from Monagh's remark that she, Roy, and Martyn have been working at the school for seven years, that they began teaching there at the beginning of the 1969 school year, also known as the time when the Troubles began. "Think of what's been happening in this country," Monagh urges her two colleagues, referring to the past seven years of the Troubles (Parker, 2000, p. 82). She does not think of the Troubles in terms of ideologies, however, but in terms of actual individual human lives lost. Martyn does not react to her existential musings, and Roy simply answers with, "All I want is out" (Parker, 2000, p. 82). Later in the play, Roy and Monagh have a similar dialog. She confronts him about hating Northern Ireland and he replies, "I can think of better places to be born." She only comments that it is "too bad" because he is "stuck with it" anyway (Parker, 2000, p. 105).

Monagh has been working as a music teacher for seven years. She never wanted the job, and she is not satisfied working it. Northern Ireland has been suffering from the Troubles for the same period of time, and the situation in which it finds itself in the mid-1970s could hardly be called satisfactory. On two occasions, Monagh mentions her twenty-first birthday party eight years ago. The party never took place because she came down with shingles. She was therefore unable to celebrate this rite of passage in 1968 or 1969 due to an illness caused by a virus dormant in everyone who has contracted chicken pox earlier in life. Northern Ireland, likewise, instead of coming of age and becoming a stable country, started suffering of

something that for centuries lay dormant in its history and culture: sectarian violence. Just like the human herpes zoster virus, sectarian violence attacked Northern Ireland's neural pathways, and the country was brought to a halt by events such as the UWC strike of 1974.

Having lost her unsatisfactory teaching job, Monagh moves to Dublin to start a new life as a cabaret singer. Her Irish boss, Mrs. Baker, considers Northern Ireland "a bloody silly place," and she considers Monagh a hopeless act because she is too old and does not have much talent, let alone "decent tits" (Parker, 2000, p. 98–99). It does not take long for Monagh to start arguing with Mrs. Baker, and the argument quickly escalates into who is and is not allowed to call herself Irish. Not only does Mrs. Baker offend Monagh by criticizing her appearance and talent, she also does not think of Northern Ireland as a "kind of" Ireland, and says that "the British are welcome to the whole crowd" of Northern Irish citizens (Parker, 2000, p. 99). Starting upon partition, the Republic of Ireland (then called the Free State) was indeed quick to forget the parts of Ulster that it lost as well as the sectarian violence which used to be an island-wide issue. Mrs. Baker, representing Ireland in my analysis, perfectly voices Ireland's opinion that the British are free to take the region with all the good (the successful industry), but they will also have to take the bad (the sectarian violence) with it.

Monagh has a love affair with both Roy and the British producer Playfair. While Roy has been quite devoted to Monagh, telling her that he loves her still, Playfair is married with children. He constantly promises her a divorce, but never acts on his promise. Roy goes as far as to say that Monagh freely decided to love Playfair, in spite of her intelligence and education. "She wants to [love him] badly enough," he complains. "So she does. Bitch" (Parker, 2000, p. 113). While Northern Ireland's Protestants looked up to Britain at the beginning, they were quickly disappointed by how undevoted the British government was to their cause, instead trying to establish peace which necessarily meant making some allowances for the Catholics until then treated like substandard citizens. After the abolition of the devolved Protestant-controlled Stormont government, Protestants were even more dissatisfied because under the influence of the British leadership, their country started to treat them like a "bitch." Any type of return to the majority rule was absolutely out of the question and a lot of work was done to ameliorate the predicament of the Catholics. Roy's complaints that Monagh is "still hooked on that creep" (i.e. Playfair) to run her life for her is very much in accordance with the sentiments of the Protestant Northern Irishmen of that time, especially politicians (Parker, 2000, p. 112). The establishment of the Secretary of State for Northern Ireland position introduced British politicians who are supposed to "run Northern Ireland's life," while the unionist politicians who ran it previously (and thought they were doing a good

job of it) are sidelined. "She can't cope with being a free agent," Roy goes on, and indeed, Northern Ireland does not seem to be capable of running its own life either (Parker, 2000, p. 112). Catholic action brought down Stormont, Protestant action brought down the Sunningdale Agreement—Northern Ireland clearly cannot run itself because there is no common ground for the two groups of its citizens.

"You need a romantic ballad to break nearly any female act," Roy says, suggesting to Martyn they should write a ballad for Monagh with which she could gain the sympathies of the music industry (Parker, 2000, p. 110). After they write the ballad, Monagh is invited to shoot it at a television studio. She is frequently interrupted by the crew, and a girl even asks, "Is there much more of it, love?" when she is only halfway done singing. (Parker, 2000, p. 112). Both Monagh's and Northern Ireland's message is falling on deaf ears, especially when television is concerned. Very early into the Troubles, the public became disinterested in any kind of media coverage of the violence, also asking questions to the effect of whether there was still more of it yet to come. There was, in Monagh's words, still "fifty whole per cent" (Parker, 2000, p. 112).

The only scene which shows Monagh in the feminine role of the housewife shows that she does not make a very good one. She prepares chicken which, as Roy points out, is raw on the inside and he refuses to eat it. Monagh responds with, "Shut your hole!" and angrily throws the chicken, freshly from the oven, at Roy who, trying to catch it, burns his hands (Parker, 2000, p. 124). Then she storms out of the room. "She's trying to wreck my career," Roy whines, while Martyn is trying to tend to his hands (Parker, 2000, p. 124). Northern Ireland's control over its home affairs is as bad as Monagh's. Even though it receives financial and military support from Britain, the country is unable to end the Troubles. The money is wasted on more violent action and the lives of British soldiers are marred as they are often targeted by the IRA. Northern Ireland's innocent civilian citizens meanwhile suffer injuries.

Even though Playfair himself never appears on stage, his wife does. "He himself wishes to end the affair," she tells Monagh, "but he can't bring himself to hurt your feelings" (Parker, 2000, p. 133). The affair, the wife claims, distracts Playfair from his important work as "the only broadcaster in Belfast who's trusted by both sides" (Parker, 2000, p. 134). This attempt on the part of Playfair's "frightfully British" wife (Parker, 2000, p. 133) resembles the various Secretaries of State's (SOSNI) attempts to create a Northern Irish executive to which some powers could be devolved. Britain, they are implying, considers the SOSNI institution temporary and expects Northern Ireland to take care of its own policy (and financing) as soon

as possible, just like Playfair's wife expects to get rid of Monagh as a competing dependent on her husband.

After Roy and Martyn find a producer in London, they are recommended to "lose the lady" (Parker, 2000, p. 141). The Catholic Martyn is fine with doing that; the Protestant Ray, however, is opposed. Martyn's having no problem with sacking Monagh is an attitude representative of that of most Catholics towards Northern Ireland because for many, Northern Ireland is an illegitimate country, and almost all favor the idea of a united Ireland. Eventually, they agree to let her go and break the news to her, none of which, however, happens on stage and the decision can only be perceived as implicit from their further behavior. Without any inhibitions, Monagh acts her worst in front of the producer as well as some people from the business and carelessly tells a young journalist the whole story of Martyn and Roy's narrow escape from Northern Ireland. During the same scene when the trio are schmoozing with the people from the music industry, Monagh surprises one of them with her bleak outlook on the world. "I think you must be a Scorpio, Monagh," the woman says (Parker, 2000, p. 148). Monagh replies that her zodiac sign is actually Cancer. Taking into account the polysemy of the word C/cancer, Northern Ireland can also be viewed as such—definitely by the British population and government. Northern Ireland is a painful malignant growth on the overall political success of the United Kingdom and defies any attempts at healing. The disease spreads, as evidenced by the many IRA attacks in London and elsewhere.

At the Eurovision-like song contest, the trio do poorly. Monagh is in a terrible shape after Playfair's violent death, and she embarrasses herself on the stage. Even though commercial, the song they present, "Crybaby," has much more depth to it than the ultimately winning entry, "The Zig Zag Song." I interpreted this situation on two levels. Firstly, it has been notoriously difficult for Northern Ireland to attract positive international attention. It is more likely to be condemned for having been fighting the same religious war for centuries without reaching any result and for not being able to make a democratic compromise to accommodate all its citizens' human rights. For the general international public, the story of Northern Ireland is too complicated and too long. It will be simplified, judged, refused, but rarely will it be heard out in its entirety. Simple messages, or, as in the case of "The Zig Zag Song," no messages at all, are much preferred. Secondly, one must look at the reason why Monagh did not perform well. She is grief-stricken and heavily medicated after her lover was killed in the Belfast violence. Northern Ireland would be in a similar situation if the IRA attacks actually managed to achieve what they were intended to do: making Britain completely withdraw from Northern Ireland by making it too costly in terms of both lives and

money to stay there (in the play represented as the death of Playfair). Without British financial support and governmental interventions, the prospects of Northern Ireland could look as bleak as those of a singer on drugs who loses her shoe on stage.

Shortly before Martyn and Roy open the letter bomb, Roy observes about Monagh, "Her handbag is full of pills" (Parker, 2000, p. 156). Because she has suffered a mental shock, the pills are most likely to be sedatives. Sedatives, however, do not remove a problem, they just calm the sufferer down during the worst periods so that they could deal with the situation later. In the same way, the various SOSNI's attempts to help Northern Ireland are also sedatives or band-aids, trying to patch up the problem on the surface, but never going into much depth because that would anger the Protestant public, something both Protestant unionist and British politicians have always been afraid of. Once they saw Catholics were being made concessions for, they threatened to strike or overthrow the government, and silently the government always tried to pacify them with making new allowances for them or by compromising the reform so that both sides would be somewhat satisfied.

I would like to conclude this paper by pointing out the situation in which Monagh finds herself at the very end of the play. Roy and Martyn open a letter bomb and are seen "on their knees, hands and faces covered in blood, groping about blindly" (Parker, 2000, p. 159). In other words, both the Catholic and the Protestant are mangled, possibly even killed, by the sectarian violence. Monagh is not affected by the bomb itself, but she is already in such a bad state mentally that it almost does not matter. This is a bleak vision for Northern Ireland's future: its people are blown to pieces, the country as such survives, but it is so scarred that very little hope remains for it. The ending of *Catchpenny Twist* is sudden, heartbreaking, surrealistic but definitely not hopeful. Was this the way Parker saw the future of his country? That is, of course, impossible to say, but he did manage to at least imagine and portray the worst possible future.

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THOMISTIC ELEMENTS IN TOLKIEN'S PHILOSOPHY OF (SUB)CREATION

Mgr. Martina Juričková

ABSTRACT

Tolkien's Middle-earth stories are permeated with a complex underlying philosophy. While he admitted that this was heavily influenced by his faith and religion, he was careful enough to deliberately remove any direct references to it. However, many renown Tolkien scholars have arrived to the conclusion that Tolkien's philosophy was mostly influenced by the ideas of Thomas Aquinas. These include Franco Manni, Alison Milbank, and Jonathan McIntosh, who all agree that Thomistic philosophy is implicitly present in nearly every aspect of Tolkien's story-telling, from his vision of the world's origin, through his depiction of good and evil, up to the understanding of death as a gift through which one can come to the state of blessedness. In this paper I focus on how Aquinas's ideas are reflected in Tolkien's theory of creation and sub-creation—terms whereby he distinguished between the creative power of God and Man—as presented in his essay On Fairy-Stories. This proposed distinction between God's creating and human making, along with the concepts of Fantasy, Recovery, Escape, and Consolation he elaborated in this essay seem to be rooted in Aquinas's theology which presents almost identical ideas.

ORIGIN OF THE PHILOSOPHY BEHIND TOLKIEN'S WORK

To comprehend an author's incentives and aims, it is best to analyse their work using their own literary theory or the philosophies that inspired them. Tolkien explained his understanding of story-making and its purpose, and extendedly also of all art forms, in his essay *On Fairy-Stories*, originally delivered as an *Andrew Lang Lecture*[11] in 1939. Edited and considerably extended, it was eventually published in 1947 in an essay collection dedicated to the memory of his deceased colleague and friend Charles Williams. In it, he not only established the basic principles of his work, but also presented his insights on the purpose of literature (and all art) as a means of—and the role of artists as tools for revealing—the objective truth, restoring morality, and participating in the divine process of creation as sub-creators.

Looking at the years of its delivery and publishing, we see that the essay was being written and re-written at the same time as his magnum opus, *The Lord of the Rings*, so Tolkien's words that the novel was written as a manifestation of this theory (or partly also the other way round, the theory written as a justification of his story-making) are not surprising. However, it must be noted that the theory started developing long before the hobbits entered his imaginary world stories, even long before his mind conceived of Middle-earth at all. The first impulses came in his teenage years at St Edward's School among a group of his closest,

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[11]**Notes:**
An annual series of lectures held by the University of St Andrews, Scotland, in commemoration of a famous British anthropologist, writer, and a fairy tale collector, Andrew Lang.

likeminded friends from the T.C.B.S.[12], who, impressed by the values of chivalric stories they enjoyed reading and upset by the slumping morality of the modern world induced by the increasing egotism brought about by technological progress, viewed themselves as great moral reformers destined to re-kindle the old light in the world, re-establish sanity, cleanliness, and the love of real beauty in everyone's breast, and testify for God and Truth through their art (Garth, 2003, p. 105; Tolkien, 2006, p. 10). Caught in and horrified by the greatest political conflict in the world so far, they set themselves no lesser a goal than to change the world, leave it better than they found it, and restore the hope-losing humanity decimated by the turmoil of WWI to goodness based on the moral values that had been revered for ages before, since Antiquity and all through Middle Ages up to the Victorian Era. Unfortunately, after Smith and Gilson died in the war and Wiseman took up a teaching career, it remained to Tolkien to carry on the noble self-imposed mission. And he did not fail.

In the following years, using his scholarly knowledge of the origins of literature and its relation to religion, he developed a complex theory around this "teenage fancy" to justify it. This now constitutes his theory of Creation and Sub-creation as presented in the afore-mentioned essay *On Fairy-Stories* and pertains to theology. This theology of his has gained increasing scholarly attention only in the last two decades with such scholars as Donald Williams (2006) and Alison Milbank (2009), who recognized Tolkien's inspiration by Chesterton and indirectly, through him, by Aquinas. But the most recent and significant contribution to the field has been made by Jonathan McIntosh (2009) on Thomistic influence on Tolkien's theology, and Josh Radke (2016) and Svajunas Nekrosius (2018) on the theology of fantasy in general and in respect to Tolkien. I myself have written an article on Tolkien's theory of Sub-creation for the *Mallorn* journal (see Juričková, 2016) and will now recapitulate it incorporating the latest knowledge.

THEOLOGY OF FANTASY AND THE THEORY OF SUB-CREATION

Nekrosius, in his thesis *Theology of Fantasy in J.R.R. Tolkien's The Lord of the Rings* (2018, p. 6), derives the definition of the term "theology of fantasy" from Aquinas's definition of theology as a reasonable discourse on God and His creation, mainly Man, as considered from the point of view of God himself, and the definition of fantasy as a "faculty or activity of imagining impossible or improbable things," which, he notes, is basically identical to Tolkien's understanding of fantasy as an ability to imagine things not existent in our primary world, as presented in *On Fairy-Stories* (2001, p. 47). Highlighting the fact that both theology

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12 The other core members of the Tea Club and Barrowian Society were Christopher Wiseman, Geoffrey Bache Smith and Robert Gilson. I commented on their importance and influence on Tolkien's life and work in my bachelor thesis. See Juričková, 2014a, p. 17-18.

and fantasy are concerned with things beyond the real world and considering the relation between God's and human creation—which with humans is the result of their fantasy, or imaginative faculty—Nekrosius (2018, p. 10) provides the following definition of theology of fantasy: "[it is] a reasonable discourse on man, created 'in the image and after the likeness of God,' considering specifically his 'subcreative' ability, […] to image God as a Creator."

Put simply, it is the discourse which analyses the theological patterns within the things created by Man. However, in this discourse, human creating is never independent from God's, but is subjugated to it, even if they do not acknowledge it. Thus, it always bears theological implications, conscious or unconscious. But while human creative power is subjugated to God's, it is fundamentally distinct from it. Nekrosius (ibid., p. 11-12) testifies this difference by pointing out the fact that the original Hebraic Biblical texts use distinct words to describe the activity of God and humans. According to Tolkien (2001), creation, as the ability to make everything out of nothing and to give life, is a competence exclusive to God. On the other hand, Man's ability to make things he calls sub-creation. Sub-creation because it is subordinated to God's. Since Man was created in the image of God the ultimate Creator, he, too, like God, has the ability to create. However, this ability is limited by his human powers, thus he can make new things but cannot infuse them with life. In addition, with their making they participate in God's creation, for nothing can be made and exist if it was not part of God's creation plan. All things were preconceived in His mind from the beginning of time, even though he did not create everything Himself. Instead, He uses man as His agent, a tool through which he makes them.[13] Tolkien tried to depict this phenomenon in the opening part of *The Silmarillion* (1992) where he recounts the myth of the creation of Middle-earth. Here everything was first pre-created in the mind and presented in the song of Eru, the creator god, and then the angelic beings Ainur were given the bare world to create upon it the things envisaged in the god's song. Likewise, Man makes things which originated in God's mind.

The concept of distinct nature between God's and human creation was not new in Tolkien's times. As McIntosh (2009, p. 259) observes, it was introduced by Aquinas, who discussed God's creative power in Question 45 (Articles 5-8) of the First Part of *Summa Theologica* (1999). But it was Tolkien who coined the term *sub-creation* to denote human making.

And how is all this related to the T.C.B.S.'s self-imposed mission? The explanation lies

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13 Of course, in exercise of his free will Man can also create make things which are not in accordance with God's plan; he can make evil things, or misuse good things for evil purposes. Hence such things as torture devices, just to mention one. While God does not hinder their making, it is believed that in the long run he will incorporate these into His plans and they will thus contribute to the overall good. But that is a part of a more complex theological problem which I do not mean to discuss here.

in the fact that sub-creation—which, by the way, is a manifestation, a result of fantasy (Tolkien, 2001, p. 15)—by its nature as a participation in God's creation is at the same time a celebration and a testimony of Him and contributes to the increase and spread of His glory. Because God's imprint is in each of His creations, direct or derivative, every creation reveals Him and the objective truth (unless misused for evil purposes). In accordance with the Biblical proverb "whatsoever ye do, do all to the glory of God," (1 Corinthians 10:31)[14], Men, and especially artists, should thus make the effort to consciously use their talents and the products of their making to praise God and spread the knowledge about Him and/or to benefit humanity. The benefit need not be only in the form of concrete help but may be also in the form of teaching others true beauty, values, goodness, objective truth, and morality. And that is exactly what the T.C.B.S. hoped to do, even though they might not have known that their desire was the most intrinsic (as it should be) to a good Christian and confirmable on theological grounds.

Indeed, Tolkien believed it to be the chief purpose of life that a Man should increase his knowledge of God by all means he has and be moved by it to praise and thanks (2006, p. 400). Joy of this knowledge and Christian charity then requires him not to keep it to himself but to educate others about it (to help them accomplish the purpose), employing all the means he has. Thus, it is not only Man's right, but a duty to use his creative powers "to assist in the effoliation and enrichment of creation" (Tolkien, 2001, p. 73). For writers, this implies that they should through their work lead their readers to goodness by presenting them with good moral models and explaining the importance and praiseworthiness of adhering to principles of objective morality. Tolkien took this even further by claiming that each fantasy story should contain or provide four more quasi-theological elements: recovery, escape, consolation, and eucatastrophe.

Recovery denotes the presentation of well-known, familiar artefacts from a new angle or in an unfamiliar environment, which prompts man to observe them with new curiosity, renew their awareness of the thing, and restore the proper understanding of their essences. Tolkien terms this as "regaining the clear view" (2001, p. 58) and its point is to start seeing thing as we are meant to see them. This concept surpasses the Chestertonian concept of *otherness,* which makes man realize the fantasticality of objects around him, and converges rather to Aquinas's idea of knowing the essence of things.[15] For example, speaking about

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14 See also the parable about talents in Matthew 25:14-30.

15 Man is unable to gain perfect knowledge of things due to the limitations imposed by his physicality, which is, moreover, impaired by the effects of ancestral sin (Aquinas, 1999, p. 954). He can only know them in such a manner as his nature allows him to while the perfect knowledge he will gain only upon reaching the state of

morality, man can reconsider his understanding of a certain sin and its gravity by observing it within some book character. Then, through identification with the character, it can make him aware of his own sins and reconsider his behaviour[16].

Escape provided by fantasy is commonly understood as a relief from the hardship of everyday life in a world governed by selfishness and gain, into a world in which, in accordance with Man's innermost desire, good wins over evil because of justice based on objective morality, and which presents him with the hope, so seldom guaranteed by the stern reality, that one day all wrongdoings will be punished and all misfortune turned into benefits. However, Tolkien (ibid.) emphasized it should not be interpreted only as an attempt to run away or forget one's real duties or problems, but rather viewed as an expression of the wish to go back to the original, natural state of innocence and perfection like in an unstained world from the time before Man's Fall[17]. Concordant with the Church, Tolkien believed that it is an essential component of Fallen Man's nature to desire and seek to escape from this corrupted world, which to him feels like a prison[18], and return back to the state of perfection and eternal happiness as his last end in life. That is what each man, consciously or not, aims for. But while this is only attainable in God's presence in Heaven after death (Aquinas, 1999, p. 1312, 1327), fantasy can present at least an imperfect vision of this state and a partial satisfaction to any of Man's desires, be it the simpler ones like travelling foreign countries or higher ones like understanding the creation, experiencing true good, beauty, or a happy ending.

The hope and knowledge that all wrongs will once be repaid and all good rewarded, although maybe not in this life, which Man gets from fantasy, then help to console him and reconcile him to his hardships, teaching him to bear them patiently and bravely. But the greatest consolation he finds in the moments of eucatastrophe—a sudden joyous turn of evidently desperate events which give him a glimpse of God's power and mercy and heavenly blessedness (Tolkien, 2001, p. 68). However, its occurrence is not automatic but rather miraculous, nor granted to merely anyone. It is preconditioned by the constant exercise of

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sanctity in Heaven. The most complete knowledge of things man can attain during his earthly life can thus be covered by Tolkien's "seeing things as we are meant to see them" upon recovering the clear view. Recovering the clear view can, in turn, refer to the process of realization that things created are in essence distinct from Man and from each other, and while given to his use to sustain his life, they are not subservient to him but independent from him. Their purpose of serving man is secondary to their essence; they would exist even if he did not. Their primary purpose is to proclaim God's glory and manifest his goodness (Passnau, Shields, 2016, p. 171). They are manifestations of His creative power and a representation of certain aspects of His essence, so through knowing them Man can gain knowledge of God (Aquinas, 1999, p. 526).

16 Angus Menuge, quoted in Radke, 2016, p. 1

17 The first sin committed by Adam and Eve in Paradise when they disobeyed God's ban to eat fruit of the Tree of Knowledge (Genesis 2-3). All the corruption in the world, from which Man tries to escape in fantasy, is consequential to this Fall.

18 Indeed, since Adam and Eve were exiled from Paradise into this world as a punishment for their sin, in a sense it became their and their descendants' prison which detains us from the presence of God.

good and comes as a reward for leading a virtuous life. Yet it is never to be counted on to recur even by virtuous people for it is a manifestation of God's utter sovereignty. Tolkien showed that the only way to increase the probability of its happenstance is by following moral imperatives and cultivating virtues. But he also showed what can happen if one slips off the metaphorical journey of their life and abandons the quest for eternal happiness. The unregretted practice of vices results in dyscatastrophe and ultimately leads to damnation. As Nekrosius observes (2018, p. 48), recognition of this underlying reality of truth has a similar purifying effect (though of a considerably different quality) on the human soul as does the sacrament of baptism because they both present an opportunity for the recovery of the state of innocence and absolute renewal[19]. That is why fantasy can be such a powerful tool in the fight against evil (ibid. p. 69).

However, the theological elements of a fantasy should not be too obvious or didactic (like in allegory, which Tolkien strongly disliked), nor the fantastical too extravagant, so that it does not disrupt the inner consistency of reality and discourage the observer (usually a reader). For often, it is knowledge of the ingredients of the metaphorical soup[20] that prejudice man against it and prevent him from enjoying the flavour and absorbing the vitamins. On the contrary, the fantastical should be mediocre to make it believable and relatable, and the theological implicit, for then it becomes blunted. Learning a lesson, even a moral one, is most effective when one is not conscious they are being taught—which Tolkien as a teacher himself was well aware of, and that is why he chose to teach his moral lessons by showing them in characters' actions rather than by preaching. Apropos the inner consistency of reality, by this he understood that the rules whereby the Secondary, sub-created world operates should be consistent with the rules governing our real world, and that not only on the physical level but also on the metaphysical. For that reason, the morality of fairy-stories has to be essentially the same as ours because they both originate from the same source—God.

According to Tolkien, but not only him, the most appropriate mode for presenting these moral and religious truths is the mythopoetic literature, i.e. myths and fairy-stories. This claim can be validated by three arguments, which are interconnected and eventually fuse into one. First, myths had revealed pieces of the universal truth to humanity long before Judaism and Christianity explained them with regard to their God. The pagan mythology was a means of natural revelation and fairy-stories are an extension thereof.

Second, since mythopoesis, like all other kinds of art, speaks in the form of symbols and

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19 The concept of the baptism of fantasy based on the philosophy of C.S. Lewis is extensively explored by Williams in Appendix A of his *Mere Humanity* (2006).
20 See Tolkien, 2001, p. 20.

metaphors, it is the best, or even the fundamental way to convey such facts as people would not be otherwise able to apprehend. Indeed, that is why God did not disclose himself to pagans fully in the same manner as he did to Jews and Christians but only fragmentarily and in the disguise of multiple natural divinities, because they were not so developed as to understand it. This is agreed upon by many theologians who inspired Tolkien, including Chesterton and Aquinas[21]. By speaking in metaphors, it at least gives us an inkling of the truth; moreover, it enhances the feeling of the mysterious and fantastical and partakes in the divine mystery.

Third and last, the use of tales for teaching morality and theology is justified by the fact that God used the same means to do so, be it in the form of metaphorical stories—parables that Jesus told his followers—or in the form of the holy books themselves. As Radke, summarizing the opinions of various religious figures, points out in his paper *The Christian Theology of Fantasy Fiction* (2016, p. 2), the Bible was not written as a mere set of rules, but communicates them through stories presenting concrete individuals and situations. To this Nekrosius (2018, p. 47) adds[22] that thus it effects a "very personal involvement of the reader himself in this theological drama, transforming him from an outside observer into an insider participant of the Quest." This interiorization, usually achieved through identification with the characters, then leads to the realization that we are all part of the same quest, of one big story —the story of human Fall and Salvation—so well captured by Tolkien in a scene of *The Lord of the Rings* when Sam finds himself participating in the same story as the ancient hero Beren (Tolkien, 2011b, p. 712). Furthermore, just like the pagan myths were a foreshadowing of the events of the New Testament, so the stories following it are a foreshadowing of the proverbial new Earth and eternal happiness in the afterlife and an anticipatory sharing in the life of God himself, as Nekrosius suggests (2018, p. 42).

Due to all of the above mentioned, literature, viewed as a product of a proper exercise of human sub-creative power, must necessarily contain what Lewis (2014, p. 238) called the "spilled religion"—more so if it was written in deliberate imitation of God's "fairy-tale". If read as such, we can say with Williams (2006, p. 150-151) that it can open the readers' eyes to universal truths, expand their horizons, deepen their capacity for experience, and transmit and reinforce collective wisdom, and as Nekrosius (2018, p. 51) notes, it enlightens them and

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21 See Aquinas, 1999, p. 2365, 2658, and 2348, where he discusses that objective morality was revealed to gentiles through moral law and that faithful following of this can assure them salvation though less perfectly than the Jews and Christians.

22 Actually, he claims so about Tolkien's work, but in view of the preceding information, it can be extended and applied to the Bible as well, since it is a model story which authorizes all other stories.

existentially changes their perception of reality. As a result, the reader "suddenly finds himself pondering the state of his own soul because he recognizes [it] in each fairy-tale," just like Fr. Schall said about Tolkien's work (quoted in Pearce, 1998, p. 147).

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ALLUSIONS AND PASTICHE IN TERRY PRATCHETT'S WORK

Mgr. Judita Ondrušeková

ABSTRACT

Discworld is a particular series, marked by the author's attention to detail. Terry Pratchett's storytelling method is true to the motto "Write what you know", as he uses familiar and less familiar literary works to create a patchwork of references in the process of world-building. These references range from ancient literary works to classical British literature to fairy tales. Certainly, they affect the tonality of his writing, as he mostly incorporates them into his jokes. However, allusions to Shakespeare or The Little Red Riding Hood are not stand-alone occurrences. In this article, we will focus on presenting how these two aspects of intertextuality, pastiche and allusions affect Pratchett's style, and how he works with these elements to create his own typical fantasy world that blends other works of different time-periods, literary movements and genres with his own writing.

INTRODUCTION

Searching for intertextual connections in Terry Pratchett's *Discworld* series should be simple in theory. As a postmodern comic fantasy saga, the narratives are written as a patchwork of references that connect not only the novels in the saga, but also works outside of the writer's fantasy universe. This brings us to the Night Watch, the 29th entry in the *Discworld* saga, a novel which undergoes a tonal shift while retaining the use of the same subversive techniques that brought humor into the previous novels. The author focuses on character development of Sam Vimes, the sarcastic and cynical Commander of the Watch, who travels through time and reluctantly mentors his younger self in order to keep the time-line stable. The novel's analysis focuses on Pratchett's use of intertextual and transtextual connections in his work and their significance in the novel. More specifically, we wish to ascertain intertextual connections between Pratchett's works and their hypotext; the focus being on literary figure of pastiche as a logical conclusion to the postmodern trend.

TRANSTEXTUALITY

When discussing literary works we discover that some authors reference other works; they create echoes in their stories. Subsequently, these references have been classified according to the type of connection existing between the texts and event then, the definition of intertextuality varies between theoreticians. When discussing Terry Pratchett's works, transtextuality and its subcategories have to be mentioned. His inclusion of references to other works in his own is not always terminologically precise and people simply describe it as referencing, alluding or borrowing from other texts and stories. To rectify this, we have decided to provide a precise overview and analysis of textual connections that can be found in the British author's fantasy novels. To do so, we will use Gerard Genette's classification,

where he uses the umbrella term transtextuality to cover all connections and then divides it into intertextulity, paratextuality, metatextuality, hypertextuality and architextuality. For the purposes of this article, we are interested in intertextuality as "actual presence of one text within another" (Genette, 1997, p. 2), more precisely in the aforementioned allusions that belong into this category.

ALLUSIONS

One of the most intertextual connections used in Pratchett's works are allusions. These indirect references to other works add a layer of humor to the narrative, making its reader a participant who can discover the embedded references to other works of fiction. The novel's title is a reference in its own right – the title and the novel's cover serve as allusions to Rembrandt's work *The Night Watch*. In Pratchett's work, he introduces the reader to the inner workings of police investigation. The unexpected element of this series lies in the author's style and ability to insert allusions and other textual references in his works. The references, even if obvious to a keen-eyed reader, can be difficult to find as Pratchett did not feel the need to restrict himself to a particular author, movement, era, or historical source. Several of his fans have been collecting them to create an annotated version of the novel, where they add a short explanation for the particular reference. For example, he referenced a fairly well-known archetype in detective fiction, where the "random" choice of a password ended up being the word "swordfish":

"He unfolded it. In smudged pencil, but still decipherable, it read: Morphic Street, 9 o'clock tonight. Password: swordfish. Swordfish? Every password was swordfish! Whenever anyone tried to think of a word that no one would ever guess, they always chose swordfish. It was just one of those strange quirks of the human mind" (Pratchett, 2002, pp. 137-138).

The fan explanation categorizes it as "[a] reference to the 1932 Marx Brothers' movie Horsefeathers, in which 'Swordfish' was the password for entering the speakeasy, and passed into history as the archetypical password" (www.lspace.org, 2016). Additionally, it can also be seen as a Pratchett-type of joke, where the reader can simply laugh at the funny thought of every password being "swordfish" and therefore defeating the very need for it.

His other references can be traced to more recent sources, as can be seen in the scene where the group is preparing for attack:

"'Right,' said Vimes.' After all we're heavily armed men going on patrol among civilians who are, by law, unarmed. If we're careful, we shouldn't get too badly hurt.'
Another bad move. Dark sarcasm ought to be taught in schools, he thought" (Pratchett, 2002, p. 239).

The line "Dark sarcasm ought to be taught in schools is a reference to an infamous song by Pink Floyd titled *Another Brick in the Wall (Part II)*, which criticized the controlling British school system and corporal punishment (Walters, 1979, 1-4):

> *"We don't need no education*
> *We don't need no thought control*
> *No dark sarcasm in the classroom*
> *Teachers, leave them kids alone"*

While some people would call this a "low-culture" allusion, the significance remains. All allusions used in *Night Watch* are not obvious to the ordinary eye and require knowledge of various media. They can serve as a bonus for an observant reader, as a reward for being aware of the detective story archetype or spotting a reference to the authoritative system as the protagonist faces the sinister secret police.

PASTICHE

In order to discuss pastiche or parody, we need to return to Genette's classification and properly set the terminology. Both pastiche and parody (along with forgery, caricature, travesty and transposition) fall under the category of hypertextuality. Genette has titled pastiche as "playful imitation" according to his chart (1997, p. 28) for hypertextual connections. What this translates to in practice is an attempt to create a story with similar stylization and narrative as the pre-text. In the case of *Night Watch*, the story does not follow a specific author or their style, it does; however, use parts of the archetypical detective narrative – the hook, reader's active involvement in the mystery, suspenseful mood and language, and a satisfying conclusion to the mystery. As Pratchett writes both parody and pastiche, distinguishing between these two literary figures becomes important for understanding the transformation that was added into the author's writing formula. The technical difference is in the way the text is created – if the author is imitating the style and the subject – usually imitating a singular author, whereas parody starts as an imitation, but has a transformative effect on the imitated subject. In Pratchett's case, the figures both "create humour by evoking the incongruity between the original text, to which reference is made, and the new context, in

which this reference is placed" (Haberkorn, 2018, p. 138). He also adds that while the author creates new context for the reference, his story also needs "some kind of justification for the reference" (2018, p. 138). Considering the fact that *Discworld* has over 40 entries written over the course of several decades, one can imagine that the author's writing style has evolved as the series progressed. "The Discworld is introduced as a world assembled to a large degree from textual references. These references seem to be mostly taken *as is,* rather than transformed into something new" (2018, p. 139). Where Haberkorn did not see any improvements in Pratchett's fiction, I would argue that while the writer's allusions do not have transformative character, his pastiche does and does his parody – by its very definition. The transformation involves author's use of irony and satire in his writing, creating this witty, but cynical protagonist and contrasting him with the naive Carrot who narrated the first book of the City Watch series. As a more world-weary character, Samuel Vimes can subvert the expectations of the reader – as a time traveller and an experienced detective, he is aware that his foreknowledge is useful and is not afraid to change the timeline. His use of pastiche is therefore reliant on defamiliarization of the reader with the end result – use of time travel in a novel should yield the result of a fixed or improved timeline. However, in Vimes' case, his arrogant approach and belief he can accurately predict the future makes him more suspicious and unlikeable to other characters. His characterization as a tough and clever investigator lends himself to pastiche of the traditional independent investigator – PI. Pratchett makes use of the cliches, as Vimes knows the protocol of the city watch, but also its loopholes and the ways people undergo hazing:

"'Regulation bell?'

'Yes, sarge. Sergeant Knock gave it to me.' I'll bet he did, thought Vimes.

'When we get back, just you swap it for someone else's. Doesn't matter whose. No one'll say anything.'

'Yes, sarge.' Vimes waited. 'Why, sarge? A bell's a bell.'

'Not that one,' said Vimes. That's three times the weight of the normal bell. They give it to rookies to see what they do. Did you complain?'

'No, sarge.'

'That's the way. Keep quiet, and pass it on to some other sucker when we get back. That's the coppers' way." (Pratchett, 2002, p. 108).

Waldnerová regards the entire book series as thematically united by this figure: "The use of pastiche is The *Discworld* novels thematically sorted into the City Watch subcategory are written as a pastiche of the detective genre from the police environment" (prel. J.O.).[23] The proposed idea would create a "genre pastiche", where the author employs the stylistic characteristics of a genre, in this case, the detective novel, and used them to create a narrative similar to it. The characteristics are not exaggerated or deformed as they would be in pastiche or caricature because the author is genuinely writing a type of detective novel. In this case, Pratchett added elements of fantasy writing, more precisely science fiction. Adding time travel to detective novel changed the narrative, as the author had the protagonist change the timeline with his entering the past and altering it further with his investigation. This created an interesting parallel, where the protagonist had to gain trust of the officials to be able to conduct his duty and at the same time, the reader was reading a non-traditional detective story where the protagonist had knowledge of the conclusion of his investigation that which he ultimately tried to change the circumstances of. In the end, he prevented one tragedy that claimed lives of a large number of the city watch, but the fantasy side of the narrative had yet to be satisfied. This discrepancy of an altered timeline therefore created a civil war instead of a mundane tragedy. The same people ended up dying to keep the natural order; and Pratchett noted that the changed timeline resulted in the killer being apprehended – therefore the detective storyline could get its satisfying conclusion.

Another element which is strange for a fantasy series but fits into a detective story or a political thriller is the existence of secret police in the city. They are not only mentioned, but their work and interference with the protagonist's investigation serve as major plot points for the novel. If we regard this novel as a detective story, we can reverse the analysis and observe the importance of the other genre Pratchett added to the story; the importance of fantasy. Because the traditional detective story is trying to solve a mystery at the end of the novel and therefore, it provides a motivation to reach the conclusion for the reader, a non-traditional story created a new task. If you remove an element from a traditional storytelling process, in order for the story to retain its quality, you have to replace the missing element logically. Pratchett removed the element of mystery from the ending which meant the motivation for completing the book came from the desire to know more about the fantasy world. This is supported by Pratchett's essay, where he recommends borrowing and leaning on existing fantasy tropes and material to future authors: "You're allowed to borrow, as many will have

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23   Original text: "Uplatnenie pastiša je u Pratchetta rovnako časté ako paródia. Romány *Plochozeme* tematicky zaradené do podskupiny o mestskej hliadke sú napísané ako pastiš detektívneho románu z prostredia policajného okrsku." (Waldnerová, 2014, p. 80).

done before you; if this were not the case there would only have been one book about a time machine" (Pratchett, 2005, p. 112). Genre pastiche is a natural stepping stone for a comedy writer whose previous books have incorporated and sometimes outright mocked tired fantasy tropes. Instead of recycling his older ideas, he has expanded his repertoire and blended two storylines – combining them into a fantasy detective novel.

CONCLUSION

With this analysis we can conclude that *Night Watch* has been written in Pratchett's signature patchwork style. More specifically, the writer has used references of intertextual and hypertextual character, shaping the style and the narrative in both non-transformative and transformative ways. Firstly, he embedded allusions to other literary and non-literary works, amusing the readers with familiar detective archetypes or subtly noting his own tonal shift by acknowledging song lyrics about an authoritative system. Secondly, the author used pastiche and genre pastiche as means to create an original narrative. He subverted the reader's expectations, as the protagonist was unable to follow the same pattern as most time travellers and at the same time, Pratchett himself has created a pastiche that combined elements of a detective story and a fantasy novel, where both had to be fractured to create a cohesive narrative.

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SECTION: METHODOLOGY

ENGLISH FACULTY PERFORMANCE EVALUATION PROGRAMME

Andrea Dawson

ABSTRACT

The paper aims at describing the author´s positive personal experience with English Faculty Performance Evaluation Programme (PEP) at Higher Colleges of Technology in Abu Dhabi, the United Arab Emirates. Designed and used as a tool assisting individual professional development as well as the enhancement of institutional training programmes, PEP encourages every staff member to take a critical review of their professional performance throughout the academic year and identify specific areas they themselves wish to develop in, grow as professionals and thus contribute towards the effectiveness and success of their training programme. Apart from the detailed description of the scheme, the paper contemplates the usefulness of PEP and its applicability in any educational context and at any level.

INTRODUCTION

"Successful organizations are learning organizations, and the potential to learn is present in all who work therein. Staff development is a way of ensuring that people learn and develop and that the organization can grow and respond to a changing environment." (White, Martin, Stimson, & Hodge, 1991, pg. 61) In this respect, English language teaching organizations are no exception. If they wish to thrive and succeed in today´s world, they ought to see growth and development of their staff as a major responsibility. Professional development, though, is a complex process. Day (1999, pg. 4) characterizes it as follows: "Professional development consists of all natural learning experiences and those conscious and planned activities which are intended to be of direct or indirect benefit to the individual, group or school and which contribute, through these, to the quality of education in the classroom. It is the process by which, alone and with others, teachers review, renew and extend their commitment as change agents to the moral purposes of teaching; and by which they acquire and develop critically the knowledge, skills and emotional experience essential to good professional thinking, planning and practice with children, young people and colleagues through each phase of their teaching lives."

This paper reflects on our positive experience with English Faculty Performance Evaluation Programme used in the academic year 2013/2014 at the Higher Colleges of Technology in Abu Dhabi, the United Arab Emirates. We regard it as an effective integration of all the attributes of professional development mentioned in Day´s definition above, and, in the same time, a successful example of how teachers´ learning may be well facilitated and supported by management and how the learning goals can be explicitly negotiated between a teacher and superiors to meet the needs of both parties.

HIGHER COLLEGES OF TECHNOLOGY

The Higher Colleges of Technology (HCT), the largest applied higher education institution in the United Arab Emirates, educates thousands of Emirati male and female students at men´s and women´s campuses in Abu Dhabi, Al Ain, Al Dhafra region, Dubai, Sharjah, Ras Al Khaimah and Fujairah. In the academic year 2013/2014 we were provided with an opportunity to teach English at one of HCT men´s colleges in Abu Dhabi: Rashid bin Saeed Al Maktoum Naval College. The college prepares the students for the career of naval officers and professional leaders to serve in various naval sectors and naval force units within the UAE and the Middle East region. Its undergraduate Bachelor of Naval Sciences study programme offers academic, specialized navy and military science subjects, all taught in English. The Naval College cadets study English language in either general or IELTS preparation courses delivered by English faculty from the USA, Canada, the UK, Ireland, Australia, New Zealand, and occasionally, from a non-English speaking country. All HCT English teaching staff members participate in the institution´s compulsory English Faculty Performance Evaluation Programme, which takes place over a set period each academic year.

PERFORMANCE EVALUATION PROGRAMME (PEP)

In different countries the system of teacher professional development exists in different forms. In effective schools, the needs of institutional and individual professional development are synchronized, so that the needs of both parties are addressed. We strongly believe the HCT PEP is one example of such an effective system, as it provides a formal opportunity for the needs of teachers and their contributions to classroom and the institution they teach at to be regularly evaluated and complemented. The prime reasons why the HCT English teachers are asked to participate in the management inspired and supported PEP seem to confirm our belief:

1. PEP is an important tool to assist individual professional development and the enhancement of HCT training programmes;
2. PEP encourages teachers to take a critical review of their professional performance and what they can do to develop and grow in their profession;
3. PEP is also designed to record individual teacher contributions towards the enhancement and success of their training programme.

We personally experienced PEP in two semesters of the academic year 2013/2014 at Rashid bin Saeed Al Maktoum Naval College in Abu Dhabi, where it represented the major of four strands of the English faculty professional development:

1. PEP – for personal, departmental and institutional goals and self-improvement over the academic year

2. Lesson Observation, Evaluation and Feedback:

    a. Formal *(Chair, Supervisor – planned, recorded, filed)*

    b. Informal ´drop in´ visits *(Supervisor – unannounced, short)*

    c. Peer *(optional throughout the year)*

3. Naval College Professional Development Days

4. Additional Specialized Duties *(as assigned by the Chair or Supervisor)*

PEP provided an opportunity for the teachers to choose development goals for the academic year which would help them in their classroom work and also keep them moving in line with the best practices in the field. All professional development events teachers attended (institutional or off-campus) as well as any presentations they delivered or projects they designed were recorded in the PEP form (please see Appendix 1), following the specific guidelines:

Semester 1:

    A. In Part 1 state your goals for classroom and programme development under the sections clearly stated as Semester 1;

    B. In Part 2, if applicable, list your roles and responsibilities under the sections clearly stated as Semester 1. State your goals for professional development under the section clearly stated as Semester 1;

    C. Meet with your Chair or Associate Dean to discuss your goals.

Semester 2:

    A. In Part 1 and Part 2, in the shaded sections clearly stated as semester 2, highlight the appropriate goal status (C = complete / IP = in progress / NA = not achieved) and summarise what you have achieved or give reason for not completing your goal. If applicable, reflect on your roles and responsibilities;

    B. In section 3a, write a brief critical evaluation of your performance considering both constructive aspects and those in need for further development. In section 3b, state briefly what you plan for next year´s academic professional development;

C. Submit your PEP form to your Chair or Associate Dean with all supporting documents, such as links to any sites you have uploaded materials or projects to, soft copy examples of materials or other projects you have developed, etc.;

D. Meet with your Chair or Associate Dean to discuss his or her observations;

E. Write your feedback in response to your Chair or Associate Dean´s observations and resubmit.

All off-campus professional development events teachers decided to attend needed the Supervisor´s formal approval to ensure the topic was applicable to work at the Naval College and the HCT in general. Each term, every teacher was allowed to attend up to three days of professional development where their lessons needed to be substituted. A further three days of ´days in lieu´ were granted to every teacher for attending professional development event falling on a weekend. Participation in significant events of international and/or national importance, such as TESOL Arabia Conference and Exhibition, were partially reimbursed provided teachers´ active role in the event. This not only demonstrated a high level of engagement of the HCT management in promoting and supporting growth and development of teachers within the organization but also the willingness to offer enough space for the teachers to take part in the process of their evaluation. The latter, as we learn, often remains neglected, even absent, in the existing systems of teacher evaluation in a number of European countries, including Slovakia. (Ďurková, Gadušová, 2017) Providing feedback on the work undertaken lead the HCT management to a clearer understanding of what was involved, and, through discussion with the teachers, to a better perception of how each individual tackled the job. Consequently, suitable training (Naval College Professional Development Days) and, in some cases, a reorganization of the tasks followed, linking PEP and the other strands of the Naval College English faculty professional development into a more meaningful professional development system.

USEFULNESS OF PEP

Our PEP 2013/2014 experience enabled us to get to know clearly what our teaching job consisted of and what standards were expected by our employer. We highly appreciated the formal nature of PEP: its regularity for all English teaching staff, clarity of objectives and the records maintenance for future reference. PEP was a way of encouraging our active involvement in our own professional development and ensuring a greater use of our potential for the benefit of the institution we worked for. PEP helped us develop into, what the literature recognizes as, critically reflective practitioners. In reflecting on "what" and "why"

questions, rather than on the "how to" questions, we began to exercise the control and open up the possibilities of transforming our everyday classroom life. (Richards, Nunan, 1990)

CONCLUSION

If professional development is to effect change, it should be systematic and should take place over a long period of time. Though we could only experience PEP in one academic year, we have come to believe that such system of consciously planned and evaluated professional development activities for individuals, groups and schools, negotiated with and supported by the school management, is beneficial, if not necessary, for any educational context.

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APPENDICES

APPENDIX 1 *(PEP 2013/2014 Form)*

APPENDIX 2 *(Excerpt from Author´s PEP 2013-2014 Form)*

APPENDIX 1 *(PEP 2013/2014 FORM)*

Performance Evaluation Programme

(PEP 2013-14)

Name:	
HID:	
Date of Joining:	
Contract Type:	
Contract Renewal Date:	
Campus:	
Programme:	

Faculty Professional Performance and Development

1. Classroom and Programme Development

Faculty Goals for Classroom and Programme Development		
1.	Semester 1: List how you intend to enrich teaching and learning in your classroom?	
1.	Semester 2: Highlight the appropriate category under 'Goal Status' and list what you have achieved. Give reason for non-completion of goals, if applicable.	
Goal Status * C / IP / NA _____		
2.	Semester 1: List how you want to contribute to the development of the programme you teach on?	
2.	Semester 2: Highlight the appropriate category under 'Goal Status' and list what you have achieved. Give reason for non-completion of goals, if applicable.	
Goal Status * C / IP / NA		

*C = Complete/ IP = in progress/ NA = not achieved

2. Professional Responsibilities and Professional Development

Professional Responsibilities	
1.	<u>Semester 1</u>: List any roles and responsibilities for the academic year, if applicable.
1.	<u>Semester 2</u>: Summarise how effectively you feel you have carried out your roles and responsibilities listed above.
Professional Development	
2.	<u>Semester 1</u>: List how you want to develop professionally within this academic year?
2.	<u>Semester 2</u>: What have you achieved in your plan for professional development? Highlight the appropriate category and summarise what you have achieved or give a reason for not completing your goal. List all PD sessions you have attended.
Goal Status * <u>C / IP / NA</u>	

*C = Complete/ IP = in progress/ NA = not achieved

3. Critical Evaluation of Performance and Future Development (Complete in Semester 2)

3.	How would you evaluate your performance this academic year? Specify any areas that you consider would benefit from development.
3.	In reference to the above areas considered for further development: state briefly what you plan for next year's academic professional development.

4. Performance Discussion

Faculty's observations
Chair/Associate Dean's Feedback

Faculty's Signature	
Chair's Signature	
Associate Dean's Signature	
General Manager's Signature	
Date	

APPENDIX 2 *(EXCERPT FROM AUTHOR'S PEP 2013-2014 FORM)*

Performance Evaluation Programme

(PEP 2013-14)

Name:	**PaedDr. Andrea Dawson** *(née Ambrózová)*
HID:	
Date of Joining:	
Contract Type:	**Full time - English Faculty**
Campus:	**Rashid Bin Saeed Al Maktoum Naval College, Abu Dhabi**
Programme:	**Bachelor of Naval Sciences**

Faculty Professional Performance and Development

1. Classroom and Programme Development

Faculty Goals for Classroom and Programme Development	
1.	Semester 1: List how you intend to enrich teaching and learning in your classroom?

My aim in the Academic Year 2013-14 regarding teaching and learning is to:
- Provide my students with a maximum number of opportunities to experience 'learning by doing', i.e. applying the hands-on, practical approach to acquiring the language
- Bring a variety and challenge to the classroom: different methods, techniques, approaches, tasks and activities, forms of work, information technology, etc.
- Tailor the lessons to individual learning styles as well as the needs of the whole group
- Ensure that the English my students learn is as much real life as possible and also that the tasks and activities they do in the lessons prepare them for their IELTS exam
- Motivate and encourage my students to want to learn English in the classroom as well as outside the classroom
- In addition to teaching the language, I intent to train my students in developing the 21st century skills, most importantly the skill of leadership and responsibility, effective teamwork, critical thinking and problem solving, creativity, communication and collaboration as well as ICT skills
- Achieve that my students are aware of, learn about, understand and respect other nations, cultures and lifestyles while highly valuing their own
- Learn from/about my Emirati students: their history, culture, religion, values and beliefs, ways of thinking and doing things, ways of learning the language and ways of interacting with each other and the teacher

1.	Semester 2: Highlight the appropriate category under 'Goal Status' and list what you have achieved. Give reason for non-completion of goals, if applicable.
Goal Status * C / IP / NA	Although Semester 2 at the Naval College has not finished yet and there is still one full month of teaching ahead of us (*August 2014*), I am able to summarise the achievement of all the above stated goals as **COMPLETE:** - In Semester 1 and 2, my students have been exposed to a great variety of tasks and activities, from easier ones in Semester 1 to more challenging and complex in Semester 2. The students have had numerous opportunities to work with both printed and online language materials and actively engage in tasks and activities in the core textbook (*Global Elementary by Macmillan*) as well as different supplementary materials from various sources. - There has been a lot of individual, pair or group work, and the whole class work. On several occasions, the students have even had a chance to cooperate with their peers from the same level group (*Class G*), and benefit from learning from one another even more than when working with their classmates. - In Semester 1 and 2, we have been studying in both the classroom and all sections of the Naval ILC, i.e. Open Groups Area, Enclosed Computer Lab, DVD Theatre and English Graded Readers Section. Changing the learning environment on regular basis has contributed to students' better performance and motivation to learn the language and catered for all different learning styles, abilities and interests. - In the lessons, all 4 skills and other language areas have been covered, preparing the students for their Semester 3 and 4 IELTS language course study & their IELTS exam: Listening, Reading, Writing, Speaking, Pronunciation, Grammar and Vocabulary. In addition to these, the students have experienced taking responsibility for leading a team in group work activities, helping weaker students or dealing with tasks they had to find solutions for themselves. - Global Elementary textbook have offered a range of culturally diverse topics and areas to discuss, think about and compare/contrast with the reality the Emirati students live in.

2.	Semester 1: List how you want to contribute to the development of the program you teach on?

I would like to align my existing teaching, testing and classroom management skills to the needs of the UAE Navy and contribute to the success of the Naval College Bachelor of Naval Sciences Programme by:
- Familiarizing myself with the entire Naval College English Department Scheme, i.e. terms 1-4 curriculum and syllabi, exams and teaching materials, and thus becoming more flexible to teach a course of any level at any time
- Reflecting on what the best teaching methods, techniques and approaches are when teaching the UAE Navy cadets and applying the latest trends in ELT to my everyday teaching
- Developing and using a variety of supplementary teaching and testing materials and constantly improving the level of my instruction
- Sharing teaching practices and materials with other NC English Department colleagues and contributing to building a high-performing team of ELT professionals at the Naval College
- Collaborating with instructors of specialised subjects and building cross-curricular links
- Mastering the use of latest technology when teaching the language (smart board, iPad, iMac, ILC equipment, etc.)

2.	Semester 2: Highlight the appropriate category under 'Goal Status' and list what you have achieved. Give reason for non-completion of goals, if applicable.
Goal Status * C / IP / NA	**COMPLETE:** - **Becoming more flexible:** teaching at the Naval College is full of challenges, developments and last minute changes. This requires all teachers to be extremely flexible, able to adapt to new circumstances and make quick decisions. I feel I have become a lot more flexible and adaptable than I was before thank to working in this specific environment. - **Applying latest trends in ELT to my teaching:** especially using iPad in my teaching which I had no prior experience with. - **Improving level of my instruction** - **Contributing to team-building:** cooperating daily with a colleague who is teaching the same level course, developing teaching and testing materials together, sharing ideas, planning our lessons together, covering for each-other in case of emergency, etc. are only some examples of our team work. **IN PROGRESS:** - **Mastering use of latest technology:** particularly using iPad in my teaching. I feel I am at an intermediate level of being able to use the iPad in my teaching and hope I can gradually improve to a higher level. **NOT ACHIEVED:** - **Mastering use of latest technology:** I have not mastered use of iMac computers and laptops yet due to time constrains - **Building cross-curricular links:** I have mainly had an opportunity to cooperate with colleagues from the English Department. Apart from one occasion (*Naval College PD Days in February 2014*) where we worked with other instructors and officers and discussed various aspects of our work with the Navy cadets, there has been no other opportunity for me to collaborate with instructors of specialized subjects.

　　*C = Complete/ IP = in progress/ NA = not achieved

2. Professional Responsibilities and Professional Development

Professional Responsibilities	
1	Semester 1: List any roles and responsibilities for the academic year, if applicable.

1. My main professional role at the Naval College in the Academic Year 2013-14 is the one of an **English Instructor.**
The areas of my responsibility include the following:
- Class Teacher - elementary level junior cadet courses - term 1,2
- Substitute Teacher - all levels/courses – covering for colleagues on leave, sick, etc.
- Invigilator - NC exams
- Scrutinizer - NC exam papers
- Other - extra tutorials, extra remedial lessons, NC administrative work, NC SAT plans, etc.

2. My additional professional role at the Naval College in this academic year lies in the field of **Teacher Training and Teacher Development**, with the focus on **ELT methodology.**
The areas of my responsibility include:
- Assisting the English Department Supervisor with the PD activities organised at the NC
- Initiating and fine-tuning the NC English Staff PD Programme for 2013-14
- Creating and materializing the English Staff Departmental PD Project 2013-14
- Maintaining and updating the NC PD information bulletin board

1	Semester 2: Summarise how effectively you feel you have carried out your roles and responsibilities listed above.

COMPLETE:

In both Semester 1 and Semester 2 I have tried my best to perform my main and additional duties on time and as professionally as possible. I feel particularly satisfied with helping to create the English Staff Departmental PD Project which, I believe, greatly contributed to the development of all the colleagues at our Department.

NOT ACHIEVED:

I have not been able to start the tradition of the NC PD information bulletin board due to time constrains.

Professional Development	
2	Semester 1: List how you want to develop professionally within this academic year?

By the end of the Academic Year 2013-14, I will have become a better and more experienced ELT professional and will have attended:
- All PD events organised by the NC and CERT
- A minimum of 10 PD events/days organised by recognised educational institutions in the UAE
- A minimum of 3 International Conferences in the UAE which cover topics relevant to my profession

In addition to the above, I will have:
- Presented at one International ELT Conference in the Gulf Region
- Published an article in the TESOL Arabia Journal
- Observed a minimum of 2 English lessons taught by my colleagues and learnt about their ways of teaching
- Reflected on my own teaching by self-evaluating some of my recorded lessons as well as by receiving and analysing the feedback from my Supervisor

This academic year, I will also have:
- Enriched my knowledge about the Emirati society, history and culture and become more aware

		of the local traditions, values and language
2.		Semester 2: What have you achieved in your plan for professional development? Highlight the appropriate category and summarise what you have achieved or give a reason for not completing your goal. List all PD sessions you have attended.
Goal Status * C / IP / NA		**COMPLETE:** I have attended and enjoyed very much all **PD events organised by HCT, NC and other educational institutions in the UAE** (*hard copies of programs and certificates available + details of all the events uploaded on Portal*): 1. ECSSR 4th Annual Conference, Abu Dhabi (Sept 2013) 2. TESOL Arabia Abu Dhabi Chapter on READING (Oct 2013) 3. NC PD Week, Abu Dhabi (Oct 2013) 4. ECSSR Lecture, Abu Dhabi (Nov 2013) 5. TESOL Arabia TESTING SIG *Project 1,* Dubai (Nov 2013) 6. IC Symposium on Smart Learning, Abu Dhabi (Nov 2013) 7. TESOL Arabia Abu Dhabi Chapter on Technology (Nov 2013) 8. ECSSR Lecture, Abu Dhabi (Dec 2013) 9. HCT - Cambridge CFR Conference, Dubai (Dec 2013) 10. HCT mFestival, Dubai (Dec 2013) 11. TESOL Arabia TESTING SIG *Project 2*, Dubai (Jan 2014) 12. NC PD Days on 'Motivating Students', Abu Dhabi (Feb 2014) 13. TESOL Arabia Pre-Conference Course - Use of Mobile Devices in Teaching, Dubai (March 2014) 14. TESOL Arabia International Conference, Dubai (March 2014) 15. OMNI RAVE Smart Board Training, Abu Dhabi (March 2014) I have recorded and listened to three of my lessons and reflected on my teaching in order to improve as a professional. I have formally self-reflected on one of the lessons, submitted my self-evaluation to the Supervisor and received her feedback. I have listened to lesson recordings of 10 of my NC colleagues and shared my thoughts with our Supervisor in order to help her generate a more balanced and more objective feedback. **IN PROGRESS:** - **I am still learning about the Emirati society, history and culture** **NOT ACHIEVED:** - **Presented at one International ELT Conference in the Gulf Region:** My Speaker Proposal Form for the *International ELT Conference at SQU in Muscat, Oman* was accepted in February 2014 and I have been invited to present at the event. - **Published an article in the TESOL Arabia Journal:** The article I was planning to publish in the TESOL Arabia *'Perspectives'* Journal was meant to reflect on my experience at the above mentioned conference.

*C = Complete/ IP = in progress/ NA = not achieved

READING FOREIGN LANGUAGE TEXTS IN LOWER SECONDARY SCHOOL WITH DYSLECTIC CHILDREN

Mgr. Zuzana Vogelová

ABSTRACT

Diagnosis F81.0 is dyslexia. Dyslectic children have problems with reading and decoding texts. Their working memory is slow, not efficient, and they have problems with syntactical and morphological structures. Their vocabulary in foreign language is limited. In 20th century these children could read by heart. Their self- confidence was low. J.F. Herbart´s system placed teacher in the centre of education. The tools like threat, inspection, and command were used to make children quiet. The main teaching procedures were having speeches, answering the questions orally and doing homework.

Has the situation with these children in 21st century changed? In our research we want to look at the changes that this century has brought or should have brought. We have tested many ways how to help these children -such as multisensory approach, global method, drama, using visual materials, applying digital technologies, and knowledge of neurolinguistics and many others. This century is to become the century of change – our change. The child is to be put into the centre of education. The teachers are not leaders but they are to become helpers and counsellors, they should guide their pupils to facilitate their education.
We do understand that children with dyslexia must be taught differently. Their problems teach us to have empathy, tolerance and patience.

Reading is one of the basic skills in teaching a foreign language. Already in the first year of primary school we learn to read words and match them to pictures. Later we answer short closed questions from the text that we read and at lower secondary level in the fifth grade we begin to deal with open questions after reading the text.

This is a description of the work of those students who become good readers. They probably liked to play with letters and were actively interested in books. They were pupils who enjoyed reading for pleasure, the pupils are strongly motivated and curious to learn more by reading, which bring information about the world around us but also about us. They are the pupils who have their hands first up to show everyone that they understand the text.

The teacher enjoys such pupils and is pleased with their achievements. On the other hand, we have pupils who are weaker in this skill, the causes may have different character and depth. There is also the possibility that we have pupils with developmental learning disabilities, probably with dyslexia, which closes the imaginary gate to reading literacy.

The aim of our presentation is to identify the predictors of reading comprehension and to integrate them into foreign language teaching to teach the dyslexic learners with methods and strategies that will help them to overcome the barriers to their knowledge journey.

We are asking ourselves: Which predictors of reading comprehension will help these pupils to become successful in understanding the text and then using the information in personal, professional and social life?

Our paper will focus on describing reading difficulties of dyslexic children and their comprehension, the difficulty of preparing for education by the educator, but also the cooperation and readiness of dyslectic pupil classmates. We will mention new research in neuropedagogy.

We must not forget the active and positive cooperation with the pupil's parents, which is one of the key for the child's success with dyslexia. Neither dyslexic has the same symptoms or difficulties, and therefore our recommendations for working with them will be at the level of individual approach to each of them.

1.1 DYSLEXIA, THE THEORETICAL VIEW OF THE FIELD

Who is a dyslexic person? What does the dys prefix represent? Does dyslexia cause reading difficulties only or does it affect the whole teaching process? We will outline the answers to these questions in this section. The prefix dys means contradiction, deformation. The second part of the name is taken from the Greek designation of the ability that is affected. "Dyslexia is a learning disability" (Zelinková, 2015, p.8) Dyslexia is the most well-known of the whole group of learning disabilities (dysgraphia- impaired the acquisition of spelling and grammar rules, dyscalculia- impaired the ability to understand and understand mathematical skills), dyspraxia (impaired ability to move freely), which we will only mention marginally unless they are related to dyslexia. In most cases, dyslexia is not diagnosed alone. It is associated with ´dys disorders´ or ADD- attention deficit disorder with manifestations associated with lack of concentration (Munder, Arcelus, 2006, p.14) or ADHD (attention deficit hyperactivity disorder) and thus complicates the life of an individual with dyslexia many times over. In medical terminology, specific learning disabilities are assigned under the recognition code F81, and specific dyslexia is recognized under the code as F81.0 (Zelinková, 2015, p.12) Dyslexia is discovered not long before a child enters primary school, because only in this institution does the child begin to have difficulty in performing the individual tasks required by the educator. It is a specific learning disorder that is the first recognizable in the mother tongue in the first year of primary school. A child with dyslexia often responds slowly when naming the necessary words, does not quickly remember a particular word, has a problem with short memory and working memory, can not remember definitions, names, numbers or exact instructions to solve the task. If we can teach the dyslexic pupils to work

with strategies that will help them to overcome the deficiency of their functions, we will be able to provide them the hope that they need . In our work we will deal with the various methods and strategies that are recommended for dyslexics and children with specific learning disabilities. Dyslexia has many perspectives that offer us a closer look at it. Symptoms can affect many areas of learning and function and can be described as specific difficulties in reading and writing. One or more areas may be affected. The disorder also includes difficulties in counting, writing notes, motor function, and organizational skills. Despite the fact that it relates mainly to the command of the written language, the spoken language may be disturbed to some extent. (British Dyslexic Association, 1997).

Dyslexia has four levels:

1. Phonematic Dyslexia – lack of mastery of the phonematic system of language.

2. Optical Dyslexia – manifested by disturbances of visual and visual space analysis, insufficient differentiation of shapes, disturbances of visual memory and spatial perception and spatial memory.

3. Agramatic Dyslexia- it is manifested by insufficient mastery of grammatical forms, morphological and syntactic generalizations.

4. Semantic Dyslexia- it is manifested by a lack in understanding the meaning of the text.

The psychoanalytic approach to dyslexia is based on the assumption that dyslexia is a disorder of the relationship between the child and the environment, a disorder of communication. At the biological-medical level, we are talking about the structure and functioning of the brain. On the cognitive level, the following deficits have been demonstrated: phonological deficits, visual deficits, speech and language deficits, automation deficits, memory deficits, time order deficits affecting the speed of cognitive processes, a combination of deficits. At this stage, we ask ourselves: What is the importance of learning a foreign language of individuals with specific learning disabilities and especially of dyslexia? Isn't it easier to free these pupils from a foreign language? We must clearly take our position. Foreign language skills offer young people today the opportunity to communicate with a foreigner in that language. To know how to use this ability helps in presenting their plans and visions for the future. There lays the possibility to discuss topics that go beyond the culture of individual countries and look for solutions in difficult situations. If we go back to an individual with dyslexia, we must be sure that a foreign language will not be an insurmountable barrier to him. We can do this, with strategies and methods that allow the dyslexic to build his own 'know how' to help him understand the text in a foreign language at the desired level. The benefits of this approach are clearly defined: the ability to contribute

ideas to the international community, the ability to access information that moves the individual to his or her goal, the opportunity to engage in a position that represents the individual's target, leisure, the opportunity to be there when the individual, based on the strategies offered, brings new solutions, ideas, ideas and changes the world that we know better. Our task in this research will be to bring and present precisely these methods and strategies that will help the individual to use the provided information for their own benefit and for the whole society. We must not forget that individuals with dyslexia are among people with average to above-average intelligence who are creative and creative under appropriate conditions. Recent research has shown that dyslexic individuals are able to work with their mother tongue at the level of listening and communicating well, and therefore there is no reason to worry that they cannot master a foreign language when properly selected methods and strategies. No research has so far confirmed the misstatement of this assertion (Crombie 1995, 2003, p.4) Therefore, we believe that by knowing talents, skills, thinking, remembering and learning we can offer individuals with dyslexia the ability to understand the text read in a foreign language. How? This question is a key issue in our research project. Dyslexia affects 4-8% of primary school pupils in European countries, as reported by the Support Center for Students with Special Needs at UK in Bratislava.

1.2 WORKLOAD IN THE WORK OF A TEACHER AND ITS IMPACT ON DYSLEXICS

The teaching profession is one of the most demanding because of the mental and physical stress that teachers face daily. These demands are: supervision before school, supervision during breaks, long standing in classes that cause pain or swelling of the legs. From mental stress we can mention insufficient communication between special pedagogues, teachers and parents, insufficient information about dyslexia and ways of children management, insufficient communication between teachers, pupils and parents, constant changes in school system and curriculum, teacher's family environment, life events, imbalance between female and male representation in the teaching staff, low support and support from colleagues and school management, pupils behavior during breaks and during lessons, the technical and technological problems in schools, disproportionate tasks for teachers, conflicts between colleagues and subordinates and subordinates, work in constant noise, lack of rest during breaks, poor eating, lack of food time. Conflict between self-beliefs and requirements of supervisory authorities, high level of responsibility for results in their subject, extracurricular activities, competitions and pressure from the school to rank first. All these factors create tensions in the teaching profession and the teachers bring them with them

into their teaching. According to Petlák (2005 p. 22-23), teachers should have autonomy, which is not only an autonomy for them, but it is characterized by specific abilities:

1. Ability to work creatively. The teachers adjust the educational goals so that they make sense for the pupils. Students often ask why they learn something. The teachers should be able to set up educational and ethical goals for pupils in the classroom so that pupils can see their meaning and meaning in their lives.

2. Ability to accept and adapt to their work all the latest methodologies on studying, observing the environment and looking for ways and solutions to inform their colleagues and school management. Convince them of their adequacy or the need to introduce or use innovations that can simplify and improve not only the work of pupils, but also enrich colleagues with new information and methods.

3. The right and ability to choose their own implementation of educational content. The present requires informal work with the content of the curriculum, pupils are different than they were years ago. Teachers should work with multimedia technology. The teachers should not be afraid if they do not understand anything about ICT technologies. Today's pupils are willing to help if the teachers show an effort to learn. It is not possible to keep up with the new generation, as their ICT skills far exceed those of teachers who are learning courses. In this case, the teachers have a unique opportunity to show pupils that they, too, continue to learn. Ideally, the teachers learn from another teachers or the teachers learn from the students.

4. Ability, but also the right of definition, setting conditions for didactic work. Today's traditional teaching should be changed and we should advance the flexibility of the number of pupils in the classroom, the flexibility of the number of hours. Herbart's traditional school should remain in the last century, and our education should take the path of innovation and lifelong learning.

5. Ability to create a real pedagogical and didactic environment for pupils. Creating a positive climate in the classroom, a positive attitude towards the teachers, but also the good relationship between pupils. We will discuss this theme in more detail in the next section.

6. The ability of the teachers to bear some risk, but also the ability to take responsibility for their own work. When using innovative methods and strategies, the teachers run the risk that their decision may be wrong and must be prepared to take responsibility for this risk. On the other hand, there are teachers who have a classically organized teaching because they are not interested in changing anything.

By naming the elements of the teacher's workload, we can understand why it often happens that the teachers are overworked and unable to respond properly to a dyslexics who are not the only one who need help and support in the classroom.

1.3 CLASSROOM RELATIONSHIPS

The 21st century brought a change in settings not only in the school system, but also in family education. Traditional education is in decline. Children are brought up to express their opinion and express their will at the expense of not respecting the authorities, not only in the home environment, but also at school. Changes in the traditional values chart have put the career and money at the forefront. Many parents do not have time for their children because they have long working hours or two jobs. We have more frequent marriage breakdowns and children are taken into alternating care or assigned to one of their parents. This is only one part of the problems that affect classroom relationships and atmosphere. Parents rarely approach children to teach tolerance, kindness, goodness, and help. On the contrary, they teach their children aggressiveness, narcissism, egoism and suppress all other personalities in the classroom by their own example.

Today's children have problem with discipline on one hand and lack of emotional education from their parents. As Zelina (2019) states in the weekly Opinion: Education in the sense of Montessori pedagogy is an example of such education. The children should feel that the parents like them and that is why they are strict on them, in this case we understand that these kind of parents are are "bad" because they like them. It might cause problems to understand that these are our tasks, a common solution to this will be the family dinner with very simple questions like which book we read and why we broke our bike, and the word we have to (we have to learn, clean the room…) here does not sound like terror, but like showing confidence in our children we feel together that it is the supreme good for all of us – the children and the parents. Due to misunderstanding of the role of the parents, short-circuit reactions occur in the school environment. Pupils solve conflicts aggressively, they are not able to cope with their own or other pupil's differences.

They have a fundamental problem in tolerance, empathy or a kind approach to other children in the class, but of course also to teachers. The teachers must not disclose the diagnosis of the pupils and the pupils feel in an unfair position against the dyslectic pupils who are allowed to write a fill in activity instead of the dictation. Instead of a written reply from a foreign language, they can answer orally. Dyslectic pupils need longer time to elaborate the task, or simplify questions. Pupils are often unfair to a dyslectic pupil because

they do not know about their difficulties, they cannot accept the attitude of teachers towards them. The teachers are the creators of the atmosphere in the classroom and can influence the positive formation of relationships in the team. It is absolutely inappropriate to compete with those pupils that read the text given for reading faster. The aim of the teacher should be to create group work and work in pairs that would bring calm and joyful atmosphere in the classroom.

Pupils who feel accepted by the teachers and know that they like them even when they make a mistake, such pupils will also help classmates who suffer from dyslexia or any other disorder. They learn from the teachers that kindness and empathy are gifts that we can give to others to feel good about our actions. The class team is like a family. There is never a situation where all family members are satisfied, but they always find a solution and it is the solution that does not always favour the same members. Without moral principles, good qualities and self-example, the teachers cannot expect their pupils to behave as expected. Pupils must feel the sincerity of the teacher's conduct towards all members of the class, and particular justice, which should be an essential element of the teacher's personality.

Often, the teachers create their favorite pupils who become an obstacle to the team being cooperative and understanding, and that otherness is no more a problem but an interesting experience in life. As Janíková (2011,p.17) mentions the author J. Pelikan, who points out that the relationship between teachers and pupils is not a relationship between subject and object. The role of the teachers is the role of the wizards. It encourages teachers not to forget the role of a persons in their work. The teachers should not be afraid to come out of their role and reveal their interior. It is through this step that the teachers will acquire the pupils and will not have difficulty working with them, even if they require demanding tasks or assistance in working with dyslexics.

1.4 THE MOTIVATION OF A PUPIL AND A TEACHER

Motivating is the most important skill of teachers. Without motivation, the class is apathetic and has no interest in working on tasks and the teachers. They are frustrated that they have failed to attract pupils to the topic. The basic prerequisite for pupils motivation are motivated teachers. If the teachers do not like their subject and do not feel the need to draw pupils into it, there can be no motivation from the pupils. Only a creative personalities can motivate others. As stated by Petlák et al. (2005, p.28) in contemporary school, only the creative personalities of the teachers can motivate.

We can talk about motivation through problem-based teaching, methods of differentiated task selection, project method, method of engaged learning, creation of discussion books, methods that are not only motivation but also develop pupil's personality. We can mention masters of learning in which it can not happen that any pupil is behind, because of the pace of each individual.

There are three kinds of teachers:

1. Teachers who want to teach because they want to help and guide young people. They see their professions as a mission.

2. Teachers who teach because their parents or other adults have suggested this profession to them.

3. Teachers who teach but do not know why they chose this profession and cannot do nothing else.

All these types are in our school system. If we could choose, we would choose for a child suffering from dyslexia a teacher who chose the vocation as a mission. The teacher is happy to get up to work and looks forward to pupils at school; Such a teacher would be chosen by our parent because the teacher who knows why there was the decision to work at school might be able to overcome obstacles both at work and in life. The teachers that can motivate themselves their own innovations and new strategies are ones who can manage the class with dyslectic children and help not only pupils with dyslexia but also other pupils in the class. The teachers must become friends of the pupils at some stage, who are understandable but also require work from them. Humanism without duties is just a phrase in the textbook.

The humanist teachers should be tolerant but also demanding, and the pupils should know where the boundaries are if they can go. The teachers should not motivate pupils only for their subject, but for life. They should be an example of how problems can be overcome and life happiness can be achieved. If the teachers are balanced and satisfied their pupils are also. They are able to stand up for the weaker ones and can cope even in life situations.

1.5 THE REALITY OF THE SITUATION TODAY

Here we are asking: What is the reality? What personalities of teachers do we have in primary schools? Can they motivate, help pupils with dyslexia?

Dyslexia is often recognized before the child enters the primary school. The problem is that each dyslexic child is different and each requires a different approach. We must think about family conditions, the combination of dyslexia with other developmental or behavioral disorders. Busy parents or excessive protection does not help the dyslexic work.

We can also talk about the lack of information in the Slovak language and very few recommendations when working with dyslexics. Insufficient education of teachers who have no experience with dyslexics and we must not forget the lack of awareness of students preparing for the teaching profession. Also, the views of some educators do not contribute to positive changes in dyslexic learning.

Common views are: "He is a lazy child, does not want to learn it, his parents do not care for him, does not prepare for teaching, forgetting aids."

In fact, these statements create the problem for dyslexics. If the child was handicapped, everyone might feel sorry for the child and ready to help just because of seeing the problem. Dyslectics have not written on their forehead note for help. Even they look like common pupils, the school is a stressful institution for them. They don't trust this institution, they try to avoid duties. They do not believe in themselves or adults, they see their problems as insurmountable. They learn more than other children, but their results are worse. At this point, we ask ourselves: What can be done with this situation? The only thing we would recommend is to teach differently. To teach as if all the children were dyslexic, to create friendly relationships and not to be afraid to reveal our personality to the pupils.

Show them that we trust them and they can trust us. Using our own example to help them go through difficulties at school but also help their parents in the family environment. Listen to them and learn to remain silent instead of instructing. Support them, on the path of life. As we mentioned in the introduction, dyslexics are intelligent and creative people. If we can help them, they will become people who are happy in their lives. We believe that some of them will become teachers and under our own example they will support the next generation of children. We are all responsible for what happens at school. Each of us should contribute to a peaceful and joyful atmosphere in the classroom. We are all human and each of us has a mission in the world. The path is often very difficult, but when we overcome the barriers , the reward is our joy in the work we chose for which we were born.

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NOTES ON CONTRIBUTORS

Monika Gyuró is an associate professor with specialization in English for Medical Purposes. She also has extensive experience in teaching health communication for students with a nursing major. Her recent activities include teaching Hungarian medical language for foreign students and speech skills to Hungarian students.

She has published several articles ranging from health interviews to medical slang. Thus far, she has published two monographs, as follows:

4. A klinikai interjú mint az alkalmazott érvelés példája (The clinical interview as an example of applied argumentation)
5. Egészség, betegség, diskurzus: Kvalitatív megközelítések az egészségügyi kutatásokban (Health, illness, and discourse: Qualitative approaches in health research)

Gyuró's professional purpose is to establish an understanding between health sciences and linguistics. To achieve this aim, she is researching in the fields of cognitive linguistics, discourse analysis, and linguistic argumentation.

Faculty of Health Sciences at Pécs University, Hungary, 7624-Pécs, Bartók Béla str.38., Hungary, E-mail: gyuro@etk.pte.hu

Petra Jesenská focuses her research on dynamics of English language changes in terms of semantics as well as word-formative processes. She has published several studies and textbooks on these topics. Another research subject matter she focuses on is gender as a social phenomenon influencing the perception of females in and by society. Her other research target is the status of the English language. The researcher also teaches English lexicology and sociolinguistics.

Department of English and American Studies, Faculty of Arts, Matej Bel University, Banská Bystrica, 40 Street Tajovského, 974 01 Banská Bystrica, Slovakia, E-mail: petra.jesenska@umb.sk

Olha Bohuslavska is a first year PhD. student at Constantine the Philosopher University in Nitra, Slovakia. She started working on her dissertation under the supervision of doc. Olga Ruda[†], PhD. and currently continues under the supervision of doc. Elena Ciprianová, PhD. at the Department of English and American studies, Faculty of Arts.

Department of English and American Studies, Faculty of Arts, Constantine the Philosopher University in Nitra, Štefánikova 67, 949 74 Nitra, Slovakia, E-mail: olha.bohuslavska@ukf.sk

Alan Dykstra is currently working on a PhD. in English linguistics at the Faculty of Arts at Constantine the Philosopher University in Nitra in the Department of English and American Studies, and his supervisor is prof. PhDr. Gabriela Miššíková, PhD. His research focus is on language in the media and he is currently researching the stylistics and pragmatics of news commentary headlines in contemporary digital journalism contexts.

Department of English and American Studies, Faculty of Arts, Constantine the Philosopher University in Nitra, Štefánikova 67, 949 74 Nitra, Slovakia, E-mail: aland.ukf@gmail.com

Peter Kleman is a third year PhD student at Constantine the Philosopher University. He is a member of the department of English and American studies under the supervision of doc. Mgr. Štefan Beňuš, PhD. His most significant publication is titled: Correlation of perceived fluency with phonetic measures of speech rate and pausing, which was prepared for the ITAT 2019 conference. His research mainly focuses on fluency assessment, communication effectiveness, and perception of fluency.

Department of English and American Studies, Faculty of Arts, Constantine the Philosopher University in Nitra, Štefánikova 67, 949 74 Nitra, Slovakia, E-mail: peter.kleman@ukf.sk

Adam Briedik is a post-graduate student of English studies in the Department of English and American studies at the University of Constantine the Philosopher, Nitra. He currently resides in Norway. His research interests focus on the post-colonial studies, dystopian and transgressive literature, literary theory, and criticism. His supervisor is doc. PaedDr. Jana Waldnerová, PhD.

Department of English and American Studies, Faculty of Arts, Constantine the Philosopher University in Nitra, Štefánikova 67, 949 74 Nitra, Slovakia, E-mail: a.briedik@centrum.sk

Šárka Dvořáková is a first-year PhD. student at Palacký University Olomouc, Department of English and American Studies. Her focus is British Literature, particularly the Northern Irish playwright Stewart Parker—the topic of her Master's research—and her current research topic is contemporary Scottish crime fiction with female investigators. Her supervisor is Mgr. Ema Jelínková, Ph.D.

Department of English and American Studies, Palacký University Olomouc, Czech Republic, E-mail: sarka.dvorakova05@upol.cz

Martina Juričková is a third-year PhD. student at Constantine the Philosopher University. Her studies are focused on literature and her speciality is the work of J.R.R. Tolkien. The topic of her thesis is Virtue and Vice in J.R.R. Tolkien's Works, which she is writing under the supervision of doc. PhDr. Mária Hricková, PhD. Her most significant publication is titled: "What punishments of God are not gifts?" The meaning of suffering in Tolkien's life and work, and it was published in Ars Aeterna in 2018.

Department of English and American Studies, Faculty of Arts, Constantine the Philosopher University in Nitra, Štefánikova 67, 949 74 Nitra, Slovakia, E-mail: martina.jurickova@ukf.sk

Judita Ondrušeková is a third year PhD. student at Constantine the Philosopher University in Nitra. Under guidance of her supervisor doc. PaedDr. Jana Waldnerová, PhD., her research mainly focuses on the study of humor, satire and intertextuality in contemporary fantasy, in particular in the works of Terry Pratchett. The author's most notable publication has been in Ars Aeterna with an article titled: *Morality and values in Pavel Vilikovský's The Autobiography of Evil*.

Department of English and American Studies, Faculty of Arts, Constantine the Philosopher University in Nitra, Štefánikova 67, 949 74 Nitra, Slovakia, E-mail: judita.ondrusekova@ukf.sk

Andrea Dawson teaches English for specific purposes at the Institute of Communication and Applied Linguistics of the Faculty of Electrical Engineering and Information Technology, the Slovak University of Technology in Bratislava, Slovakia. Currently, she is pursuing a PhD. degree in Language Pedagogy at the Faculty of Arts of Constantine the Philosopher University in Nitra, Slovakia, under the supervision of prof. PaedDr. Zdenka Gadušová, PhD. and her research work focuses on teacher self-reflection and self-evaluation as tools increasing the effectiveness of foreign language teaching.

Faculty of Electrical Engineering and Information Technology, Slovak University of Technology in Bratislava, Ilkovičova 3, 81219 Bratislava, Slovakia

Faculty of Arts, Constantine the Philosopher University in Nitra, Štefánikova 67, 949 74 Nitra, Slovakia, E-mail: andrea.dawson@stuba.sk

Zuzana Vogelová is a first-year PhD. student whose focus is lingvo-didactics. She works at the Primary School Topoľová in Nitra, which is a model in the integration of children with learning and behavior disorders in Nitra. Her research is focused on the benefits of integrating dyslexic children in mainstream classrooms in relation to teachers and classmates. Under the supervision of prof. PaedDr. Zdenka Gadušová, Csc., it takes a closer look at the issue of reading as a key moment from the perspective of dyslexics, parents, teachers and the pupils themselves.

Department of English and American Studies, Faculty of Arts, Constantine the Philosopher University in Nitra, Štefánikova 67, 949 74 Nitra, Slovakia, E-mail: vogel @stonline.sk