

Radomskie **S**tudia **F**ilologiczne

ISSN 2299-1131
e-ISSN 2720-4979

Nr 1/12/2023



Komitet Redakcyjny

Redaktor Naczelny: prof. dr hab. Dariusz Trzeźniowski
Zastępca Redaktora Naczelnego: dr Agata Buda, profesor URad.

Członek Redakcji: dr hab. Anna Spólna, profesor URad.
Sekretarz Redakcji: dr Rafał Gołąbek

Rada Programowa

doc. Ph.Dr. Klaudia Bednárová-Gibová, Ph.D. (Prešovská Univerzita, Prešov, Słowacja)
doc. Ph.Dr. Lucie Betáková, Ph.D. (Jihočeská Univerzita, České Budějovice, Czechy)
doc. mgr. Vladimír Biloveský, Ph.D. (Univerzita *Mateja Bela*, Banská Bystrica, Słowacja)
prof. dr hab. Władysława Bryła (UMCS, Lublin)
prof. dr hab. Dariusz Chemperek (UMCS, Lublin)
prof. Julie Coleman (University of Leicester)
dr hab. Małgorzata Dubrowska, prof. KUL (Lublin)
dr hab. Ireneusz Gielata, prof. UŚ (Katowice)
dr hab. Eliza Grzelak, prof. UAM (Poznań)
doc. Paed.Dr. Jana Javorčíková, Ph.D. (Univerzita *Mateja Bela*, Banská Bystrica, Słowacja)
prof. dr hab. Grzegorz A. Kleparski (UR, Rzeszów)
prof. dr hab. Anna Malicka-Kleparska (Lublin)
prof. dr hab. Ryszard Koziółek (Katowice)
prof. dr hab. Danuta Künstler-Langner (UMK, Toruń)
prof. dr hab. Danuta Ostaszewska (UŚ, Katowice)
prof. Ph.Dr. Anton Pokrivčák, Ph.D. (Univerzita sv. Cyrila a Metoda, Trnawa, Słowacja)
prof. Ph.Dr. Silvia Pokrivčáková, Ph.D. (Trnavská Univerzita, Trnawa, Słowacja)
dr prof. Taras Shmiher, prof. LNU (Ivan Franko National University, Lwów, Ukraina)
prof. dr hab. Zbigniew Świątłowski (UR, Rzeszów)
prof. dr hab. Dariusz Trzeźniowski (Radom)
dr hab. Marta Wójcicka, prof. UMCS (Lublin)

Redaktor naukowy numeru

Ewa Kłęczaj-Siara

Redaktorzy tematyczni

Anton Pokrivčák (Uniwersytet Trnavski, Słowacja), Dariusz Trzeźniowski (URad), Agata Buda (URad)

Redaktorzy językowi

dr Anna Klas-Markiewicz (j. polski), dr James Dale (j. angielski), dr Jacek Kowalski (j. niemiecki)

Recenzenci

Lista recenzentów jest publikowana na stronie internetowej czasopisma

Wersja papierowa czasopisma jest wersją główną (referencyjną)

Publikacja w całości ani we fragmentach nie może być powielana ani rozpowszechniana za pomocą urządzeń elektronicznych, mechanicznych, kopiujących, nagrywających i innych bez pisemnej zgody posiadacza praw autorskich.

ISSN 2299-1131

e-ISSN 2720-4979

Copyright © by Uniwersytet Technologiczno-Humanistyczny im. K. Pułaskiego w Radomiu,
Wydawnictwo (2023), 26-600 Radom, ul. Malczewskiego 29
www.uniwersytetradom.pl, e-mail: wydawnictwo@uthrad.pl

Wyd. I

SPIS TREŚCI

Z ZAGADNIEŃ LITERATUROZNAWSTWA I KULTUROZNAWSTWA – SEKCJA SPECJALNA: WIELOKULTUROWOŚĆ

Bushra Beegom

MULTICULTURALISM AND HARMONY: UNPACKING THE
CHALLENGES AND CRITICAL NEEDS WITH SPECIAL REFERENCE
TO UNITED ARAB EMIRATES 7

James Dale

DEFINING AUTOLYCUS: IDENTITY CONSTRUCTION
AND THE USE OF VERBAL AND SARTORIAL DISGUISE
IN *THE WINTER'S TALE* 21

Lucia Karasová

ACCEPTANCE OF DIVERSITY IN TODAY'S WORLD
IN THE LITERARY WORK "MERICANS" BY SANDRA CISNEROS 38

Ewa Kłeczaj-Siara

FROM NEGLECT TO REMEMBRANCE – THE RENEWED IMAGE
OF NEW YORK'S HARLEM IN CONTEMPORARY PICTUREBOOKS 50

Eliseo Guardado Salguero

THE MUSICO-CULTURAL INTEGRATION PROCESS OF DAVID
FOSBERG ON *DEATH METAL EPIC* NOVELS..... 62

Z ZAGADNIEŃ JĘZYKOZNAWSTWA I DYDAKTYKI

Inga Dale

VISUAL METONYMY OF BODY PARTS
IN KRZYSZTOF KIEŚLOWSKI'S
"THREE COLOURS: BLUE" (1993), A PILOT STUDY 79

Adriána Hrabčáková

A CRITICAL PERSPECTIVE ON THEORETICAL APPROACHES
AND MODELS IN AUDIOVISUAL TRANSLATION
WITH POSSIBLE DIDACTIC APPLICATION:
CLASSIC VERSUS INOVATION 97

Weronika Kaźmierczak

*DOMSETTEND, WORULDDDEMA OR DEMPSTER? MEDIEVAL
ENGLISH REFERENCES TO THE NOUN JUDGE* 110

Iwona Gryz, Oliwia Liwińska

MULTICULTURALISM IN POLISH SCHOOLS 127

Literaturoznawstwo i kulturoznawstwo

Bushra Beegom RK
University of Kerala
[https://orcid.org/ 0009-0002-2110-1874](https://orcid.org/0009-0002-2110-1874)
bushrabegom@keralauniversity.ac.in
DOI <https://doi.org/10.24136/rsf.2023.001>

MULTICULTURALISM AND HARMONY: UNPACKING THE CHALLENGES AND CRITICAL NEEDS WITH SPECIAL REFERENCE TO THE UNITED ARAB EMIRATES

Abstract: People from various cultural, ethnic and religious backgrounds peacefully coexist in the United Arab Emirates. Even though there are cultural and religious differences among different nationalities, there is no difference between them in terms of education or work. UAE is in general widely known as a multicultural country due to its diverse population which includes nationalities from two hundred different countries. Foreign nationalities are accommodated in different sectors like construction, health care, and education. Government policies contribute to tolerance and peaceful coexistence of Emiratis and foreign nationals. The UAE recruit workers from different nations for the country's development. This article aims (1) to analyse the nature and existence of multiculturalism in the UAE, (2) to understand the challenges and needs of multiculturalism through secondary reviews, and (3) to explore the initiatives and activities for national integration in the UAE.

Keywords: multiculturalism, social integration, social harmony, national integration.

Streszczenie: W Zjednoczonych Emiratach Arabskich pokojowo współistnieją ludzie o różnym pochodzeniu kulturowym, etnicznym i religijnym. Mimo, że istnieją różnice kulturowe i religijne pomiędzy różnymi narodowościami, nie ma między nimi różnic pod względem edukacji i pracy. Zjednoczone Emiraty Arabskie są powszechnie znane jako kraj wielokulturowy ze względu na zróżnicowaną populację, która obejmuje narodowości z dwustu różnych krajów. Obcokrajowcy są zatrudnieni w różnych sektorach, takich jak budownictwo, opieka zdrowotna i edukacja. Polityka rządu w dużym stopniu przyczynia się do tolerancji i pokojowego współistnienia Emiratyńczyków i obcokrajowców. Zjednoczone Emiraty Arabskie rekrutują pracowników z różnych narodowości na rzecz rozwoju kraju. Celem tego artykułu jest (1) analiza natury i istnienia wielokulturowości w Zjednoczonych Emiratach Arabskich, (2) zrozumienie wyzwań i potrzeb

wielokulturowości poprzez źródła wtórne oraz (3) zbadanie inicjatyw i działań na rzecz integracji narodowej w Zjednoczonych Emiratach Arabskich.

Słowa kluczowe: wielokulturowość, integracja społeczna, harmonia społeczna, integracja narodowa.

Introduction: nature of the UAE's multiculturalism

The UAE's new national identity includes non-nationals, such as migrants and expats. Tolerance is the policy adopted by the UAE. They easily accepted other identities and different nationalities. The UAE is highly diverse in terms of languages, religions, and cultures. The motto "Unity through diversity" reflects the country's interest to preserve its multicultural fabric. To promote multiculturalism, the UAE government introduced many cultural events, heritage festivals and cultural centre activities by uniting people from different social backgrounds and nationalities. It boasts open migration policies unrivalled by any other worldwide, actively championing tolerance, inclusivity, and cultural diversity. Nonetheless, it grapples with numerous formidable challenges and obstacles.

Methodology

The UAE is well known for multiculturalism and social harmony. However, it faces challenges and has unique needs, which this research attempts to address. This article aims to analyse the nature and existence of multiculturalism in the UAE, understand the challenges and needs of multiculturalism, and explore initiatives for national integration in the UAE. Secondary sources used in this study include research articles, periodicals, and books. The researcher conducted informal conversations with locals, and notable remarks have been highlighted in this article. This study is based on the author's short-term visit to the UAE. The primary method of data collection was participant observation in a short period, supplemented by semi-structured and informal conversations. The researcher observed the multicultural context in the UAE. Field notes were taken to document observations, interactions and informal conversations. In this article, photographs are used only to provide a visual context. The participants' information is anonymized to protect their privacy. Therefore, the researcher refers to the conversations as Respondent 1, Respondent 2, Respondent 3, etc., in italics. The major objectives of the study are (1) to find out the nature and extent of multiculturalism in the UAE, (2) to analyse the major barriers in relation to social cohesion, (3) to examine the policies and practices that promote or hinder multicultural integration.

This paper aims to highlight the impact of social, political and economic power relations and its influence on multiculturalism. In alignment with the aim of study, the author focuses on the constraints faced in particular by expatriates and natives. Findings indicate that multiculturalism is a multifaceted process consisting

of complex layers. In this context, qualitative methods are used to describe and understand how different factors affect multiculturalism. The sample of expatriates who live at least ten years in the UAE is used in the study. In order to obtain in-depth data, fifteen expatriates who work in public sector are included into the sampling. Unstructured interviews and participant observation are used as the data collection tool in the present study. The informal discussion includes to what extent the expatriates enjoy the multicultural environment and what are the hinderances for social cohesion. The study observed the demographic diversity in the UAE including expatriate communities, migrant workers and local policies. Observation and informal conversations are used in the present study for gathering the first-hand information from the natives and expatriates.

Analysis & Discussion

Why social cohesion is important in a multicultural society?

Social cohesion is indispensable for the growth and development of any nation as it fosters trust and cooperation within society, laying the foundation for progress. Higher levels of social cohesion reduce the conflict and stress, and enhance efficiency in economic activities. When people feel a sense of belonging and inclusion they are motivated to contribute positively to their workplaces. Social cohesion contributes to social capital which includes the networks, norms and trust that enable cooperation and collective action. When social cohesion happens, people are more likely to support each other and share resources. Hence cooperation and cohesion is directly related to social productivity.

Literature review

The UAE's adoption of socio-political norms suggests that it has implemented systems and practices that promote stability, inclusivity, and effective governance. Founders of the UAE always tried to offer tolerance to other religious communities, promote consensus building and social cohesion among people in all seven Emirates. The UAE's economic diversification helped them to reduce its dependency on the revenue from oil and stand out in the field of tourism, green energy and aviation. The most important thing is that they foster peaceful coexistence between citizens and foreign nationals in the country and they criminalise religious intolerance by the Ministry of Tolerance. This study emphasises the UAE's relentless effort in consensus building, economic diversification and tolerance, which made it different from other nations and became one of the happiest countries in the world (Antwi-boateng et al., 2017). It also specifically explains how the political, economic and social norms helped to achieve stability and autonomy to each Emirate and the social cohesion process. The UAE takes immediate steps to religious bigotry and hate speech.

The UAE has taken many initiatives to promote happiness among natives and residents as well. The government gives priority to good governance measures, transparency and accountability in public sector and provisions for feedback

on government operations. The UAE accepted Syrian refugees and it as the world's largest donor of official development aid. The governmental initiatives to ensure peaceful and harmonious coexistence and its effort to concentrate on knowledge economy and FDI contributed further to its development (Antwi-boateng et al., 2017). The UAE has taken steps to institutionalise norms of tolerance within its society and promote coexistence with the expatriate community. It strongly condemns religious bigotry. It signed the Marrakesh Declaration on the Rights of Religious Minorities, and the UAE is the first country which launched the "Tolerance Charter" aimed at internalising norms of tolerance. It also allowed the establishment of worshipping places of non-Arab communities and it became the hub of cosmopolitan culture.

The ramifications of multiculturalism on the lifestyle of Indians in the business hub like Dubai are many. There is large Indian diaspora that can be seen all around the UAE and the cultural variations have certain impact on the lifestyle of Indians in Dubai. Cultural diversity significantly influences Indian expatriates' preferences for celebrating other culture's functions. In a multicultural environment, effective communication often necessitates proficiency in languages beyond one's native language. However, due to the substantial number of Indians, they rely on Hindi or other Indian languages for communication, which can lead to reluctance in learning or using the native language. This preference to communicate within their own linguistic group sometimes limits the interaction with other cultural groups. In her study Jayanthi (2016) reveals that a significant portion of his respondents (31.3%) claimed that they very rarely celebrated other culture's functions. She explains the challenges faced by Indian migrant workers in GCC countries (Ahmad, 2011). The challenges are related to residency status, religious freedom of people, limited freedom of speech and expression, and restrictions in formulating political parties or starting workers union.

The evolution and transformation of the nation clearly reveals the activities taken by government for inclusion of non-nationals without applying force. In order to build national identity that encompasses both natives and residents, the country introduced many national gatherings, institutional activities and media representations. These are, among others, celebrations of heritage festivals and cultural events in order to promote tolerance and to bridge the gap between citizens and non-citizens, fostering a sense of belonging and appreciation for cultural diversity. National branding is the other strategy they adopted for the country's development and to attract foreign investment (Baycar, 2023).

Rule of Law in the UAE explains the historical and contemporary aspects of the UAE legal system and its nuances. The UAE has never been hesitant to adopt sustainable global business practices and to develop a federal government structure. It also pointed out the role played by HH Sheikh Khalifa bin Zayed Al Nahyan and Adi Nasib Al Bitar in shaping the legal system purely based on social justice. The legal system of the country ensures total protection of the natives and expatriates. The role of Federal Supreme Council, Federal Council of Ministers and Supreme Court

are also worth mentioning. Three major factors for the existing development are economic diversification, sustainable development, and the implementation of international best practices. Its commitment to modernize the judicial system and to enhance transparency in major sectors is also the key focus of the document. The amendment made in the constitution is related to banning government officials from engaging in commercial activities while in office in order to follow strong ethical code (Pelton, 2018). The UAE implemented regulations aligned with best practices on the global level to prevent money laundering and ensure strict 'know your client requirements' in the banking and financial sectors. The government focused on modernizing its judicial system by implementing advanced IT programmes and amending judicial procedures. They ratified international anti-corruption conventions and developed a code of ethics to regulate legal practice standards.

When we examine the UAE's statehood and nation building, it is evident that there is an unequal distribution of resources among the seven Emirates, shedding light on the consolidation of power within individual Emirates and its implications in the country's political landscape. Furthermore, the challenges are related to democracy and political participation, examining the country's approach to governance and the potential for democratization. Heard-Bey's document also explores the concept of civil society in the UAE, highlighting the restrictive legal framework governing the establishment of associations and its impact on political activism within the country (Heard-Bey, 2005).

Major Challenges for Social Cohesion

The present study identifies the following factors act as a major barrier for social cohesion:

(1) Language Barriers

The UAE is a home to diverse population from different countries and different language backgrounds. Even though Arabic is the official language, English is also widely used in all fields. Residents of the UAE belong to different nationalities so depending on a single language is very difficult. People use many languages for communication. Even Arabic language and its dialects are different in different regions and tribal groups. As people use multiple languages, sometimes it affects communication. Language barriers affect one's ability to fully engage in the learning process. Due to this, the expatriates face difficulty interacting with the Emiratis. It mainly affects two sectors such as medical field and education. In the healthcare sector effective communication is indispensable, and language barriers affect the quality of service in hospitals. Public schools are mainly using Arabic language and henceforth, the residents are not able to join these schools. The expats face difficulties in integrating into the local community as they cannot speak the local language and have limited proficiency in English. The majority of foreign nationals come for finding a livelihood or a better life option at the average age group 18-35 years. The quality of education and the language they received from their

native place either contribute or influence their language development and it restrict them to learn a new language. It evidently affects residents' attitude towards integration and social cohesion. In the same way the natives also face difficulty using Arabic. When the researcher asked about the challenges of natives in a multicultural environment, one Emirati said that they cannot use Arab everywhere in the market. This sometimes creates confusion and difficulty particularly in the case of elderly Emiratis:

"Emiratis are unable to speak Arabic in all settings due to the numerous languages employed in the public realm. This might cause complications for elderly Emiratis who only speak Arabic. That's why they're compelled to spend in our homes alone. It is very difficult go out and shop from others who does not know the language. The cultural aspects also sometimes feel very strange to me. In the Arab world, you'll find people who speak various languages like English, French, and more. The UAE, in particular, has placed a strong emphasis on education for both men and women. Back in 1975, adult literacy rates were 54 percent for men and 31 percent for women. But today, both genders increased literacy rates close to 95 percent. But even then there are other challenges in terms of language use. One notable challenge is the intergenerational gap. Older and younger generations often use different words from various languages or employ new and colloquial terms. It creates a bit of a communication hurdle between the generations" (Respondent No: 1).

(2) Difference in Cultural Norms:

Emirati culture places great importance on the value of hospitality, known as 'Diyafa', where guests are highly esteemed. Fashion, music, and entertainment sectors have incorporated many elements from both Western and Oriental styles within the multicultural context. However, there have been occasions where the use of incorrect language or stereotypes rooted in cultural backgrounds has resulted in a strong negative reaction from the public. Respecting the elderly is a key cultural value among Arabs. Islam holds a prominent position in Emirati culture and the preservation of strong familial bonds is much esteemed. Emirati culture places a higher emphasis on collectivism over individualism, in contrast to western cultural norms. Traditional gender roles can be observed in Emirati culture. When the researcher asked about adopting the cultural values of other foreign nationalities residing in the UAE, one among the Emiratis responded:

"The UAE is a melting pot of cultures. While Emiratis emphasise solidarity and strong family connections, expatriate populations hold a wide spectrum of views. For example, some western expats place a higher value on individuality and personal liberty. Cultural values vary greatly. But it is important to appreciate and understand the differences in order to build harmony in this heterogeneous context. Sometimes cultural differences resulted in misunderstandings or unfavourable reactions. For example, in certain cases, the use of inappropriate usage of words or reliance

on cultural stereotypes elicited unfavourable reactions from the public. To avoid such misunderstandings, it is critical to be aware of cultural sensitivities and work towards mutual understanding” (Respondent No: 2).

(3) Lack of integration due to the cultural diversity:

The UAE is largely a diverse nation, but stereotypes held by expatriates and residents lead them to view others in a limited way, reinforcing perceptions that have prevented some from integrating with others in the society. Only a small number of citizens prefer to interact with expatriates due to the difference in cultural background and language differences. The expatriate also needs to understand the nature and background of Emirati culture. In order to integrate foreign nationals, the UAE government organises and conducts various national festivals and events aimed at promoting social integration such as National Day on 2nd December, Flag Day on November 3rd, Emirati Women’s Day on August 28th, Zayad Humanitarian Day, the UAE innovation month in February each year and Islamic New Year as per lunar Islamic calendar. As expatriates come from different cultures and a significant number of them are non- Muslims, they are not fully integrated into the UAE’s cultural realm and are comfortable following their own events and celebrations. Another major deterring factor for the interaction between the natives and expatriates is the busy work schedule and demanding responsibilities in family and work sphere. Expats live in certain areas of the UAE on the basis of nationality, language and similar socio-cultural status and shared interest (Fig. 1). Residing with other labourers or sharing the living space with other nationalities is not preferable by labourers in general. For instance, although people from South Asian countries, particularly India, Pakistan, and Sri Lanka, reside in the same building in the UAE, they tend to opt for separate living spaces rather than sharing rooms. Lack of information or ignorance about the national or regional festivals also hinders expatriates to engage in such local events. These factors remain as the major challenges for social integration and social harmony. The relevance of socio-cultural integration is pointed out by the native as follows:

“Our country welcomes people from all regions, yet that variety makes assimilation difficult at times. The UAE’s many ethnicities contribute a plethora of distinct cultures and values. While variety is a source of strength, it has also resulted in communities that survive independently and hold onto their own cultural identities. In some cases, the smooth assimilation of these diverse cultures might be hampered. Addressing these difficulties is vital for all of us, including Emiratis and expatriates. To overcome this difficulty, all of us, whether Emirati or expatriate, must actively seek understanding, embrace diversity, and develop a feeling of community. It is not about weakening one’s cultural identity, about finding common ground that allows us to cohabit peacefully in this varied and vibrant society” (Respondent No: 3).



Fig. 1. An expatriate labourer's Enclave in Dubai¹



Fig. 2. A Native Residential Area in Dubai

(4) Hindrance in Assimilation:

The harmonious coexistence of diverse cultures, assimilation and host country policies are the most essential characteristics of multiculturalism. However, the formation of a new culture is impeded due to different factors. As a result, the salad bowl' theory is more applicable to the UAE, as it exemplifies the notion that diverse cultures can coexist while retaining their individuality, and that each cultural group contributes to the overall richness of the mix without sacrificing its own distinctive qualities. Despite the nation's emphasis on tolerance and inclusivity, the assimilation process is very low. The major hinderances for assimilation are (1) strict regulations regarding residency and citizenship,

¹ The author declares that the photos used in this study do not invade the privacy of individuals or communities. These photos are included only to provide a visual context.

(2) cultural differences and language barriers, and (3) separation of Emirati residence area from the expatriate enclaves.

One expatriate expressed his views on assimilation in the following way:

"I couldn't fully integrate with the local society due to some reasons. One of the biggest things I found is the stringent regulations surrounding residency and citizenship. Here getting permanent residency or citizenship is long and impossible, which acts as a hindrance of our efforts to truly assimilate. Then there's the issue of cultural differences and language barriers. Even though the government is making efforts, the expats like me face a lot of difficulty finding out the nuances of both local customs and norms. And there are some restrictions here on political participation and civil liberties, which makes me believe that I don't belong to this land. I came here to build better life for myself and my family. I myself with my family live in an area where large concentration of expatriates from specific countries resides. There we have our own restaurants, grocery stores and social clubs that cater to our cultural tastes and preferences, which give me the feeling of my homeland and it created a feeling that I don't need to interact with the Emirati society furthermore" (Respondent No: 4).

(5) Gaps in Emiratization need to be addressed:

Emiratisation contributed to social stability and cohesion within the country by addressing unemployment and promoting economic participation of the Emiratis. Before the implementation of Emiratisation, the workforce composition in the country was heavily reliant on expatriate labor. The development of the UAE, particularly in the sectors of oil and infrastructure, led to a significant influx of foreign workers to meet the demands of the growing economy. This resulted in a unique demographic landscape where expatriates, often outnumbering Emiratis, played a substantial role in various industries. The Emiratis were underrepresented in the workforce in certain sectors and many industries solely worked on the basis of expertise of expatriates alone. They faced challenges to engage in the diverse cultural environment where numerous languages are spoken, Emiratisation aimed to address the above challenges by promoting the employment of Emiratis in the workforce. Emiratisation helped to address the challenges by promoting the employment in the workforce. There are challenges in recruiting in the Emiratis due to lack of skills or experience and the Emiratis do not seek employment due to other aspects like lack of development in career, lesser opportunity for promotion and training, low wages, long working hours, discrimination, expatriates' resistance to pass on their knowledge to Emiratis, employers' preference to recruit expatriates due to low salary demands, availability of cheap labour, and so on. The study proposed the strategies to include women in the multicultural work environment (Al-Ali, 2006). Therefore, the multicultural work on environment needs to be changed into gender friendly. The findings strongly suggest that the process

of Emiratization in the private sector should be regulated and monitored. Moreover, child care facilities in the private work sphere would attract a greater number of Emirati women. Additionally, the country should consider the ways in which sociocultural capital influences the presence of Emiratis in the workforce. Therefore, by assuming Emiratization, it encourages engagement and unity among residents, with the additional benefits of reducing unemployment and increasing citizen's participation in the economy and other sectors. Citizens are more inclined to identify with and positively contribute to the development of nation when they feel valued and included in the workforce. This helps to promote a stronger feeling of belonging and social cohesion. When citizens feel valued and included in all sectors, they are more likely to contribute positively to the development of their country. If only the workforce that includes the demographic make-up of the country or reducing potential sources of social tension and grievances related to unemployment or underemployment among citizens, the cohesion process would be finished. In this context the Emiratization process can help to mitigate the social and political challenge and thereby contribute to the development of a society that is more stable and cohesive. On account of this, the smooth existence of many groups would be negatively impacted if there is any gap in the process of Emiratization. Emiratization would increase economic possibilities, social cohesion, cultural unity, and national identity among Emirati citizens. This should be done in order to foster national integration.

Multiculturalism through sociological lens

Hartmann (2016) explores many forms of multiculturalism, including assimilation, cosmopolitanism, fragmented pluralism, and interactive pluralism. Cosmopolitanism prioritises tolerance and individual autonomy by maintaining limited external and internal borders. Fragmented pluralism highlights the need of preserving unique group cultures and focuses significant emphasis on the function of groupings. It is based on procedural standards rather than shared moral connections. It strongly emphasises the importance of groups, resulting in a less distinct macro-social border but highly defined interior groups and boundaries. Hartmann argues that people are assimilated into the group rather than the country. The individuals adhere to disparate norms. Each group has asserted its own set of norms and group rights, the state playing a vital role in facilitating negotiations between these group claims.

As per symbolic perspectives in sociology, modes of dressing, language, etc. are treated as cultural symbols. These symbols are interpreted differently by people from different cultures. These varying interpretations of these symbols cause misunderstandings in communication among people who come from diverse cultural background. The possession or non-possession of cultural capital is also another major factor influencing communication among people. Emiratis have more particular forms of cultural capital such as familiarity with Arab customs and Islamic traditions. Communication between Emiratis and expats is hindered by the lack

of such specific cultural capital, especially for expatriates including the newest ones. If one has to participate meaningfully in a society, the extent of cultural capital is an influencing factor. Social identity theory also explains how individuals put themselves and others into groups that lead to in-group preference and out-group prejudice. Cultural practices such as modes of dress, language and social behaviours contribute towards the formation of social identities. People in general have a tendency to be affiliated to people who share similar cultural practices leading to the formation of in-groups. Consequently, more of these interactions are usually within these groups while obstacles develop when dealing with individuals from different cultures. Structuration theory emphasizes the relationship between social structures and individual agency. In a society, societal norms and cultural traditions act as structures that guide individual behaviour. Here modes of dress, language choices and social practices are influenced by socialisation and role performance in this immediate environment. While the Emiratis follow the mode of behaviour prescribed by the social norms, expatriates deviate from them, which affects communication and interaction between them.

Multiculturalism in different national perspectives

The UAE consists of different foreign nationals along with the Emiratis. The foreign nationals belong to Muslim or non-Muslim groups, including Hindus, Christians, Jains, Jews and others. They carry their beliefs and culture. Cities like Dubai and Abu Dhabi serving as the cultural hubs attract talented professionals from all around the world. Here various cultures co-exist and the UAE government actively promotes a policy of tolerance. Inclusivity initiatives emphasise the importance of hosting several international events. India, the USA, and the UAE each offer unique perspectives on multiculturalism, yet they share common threads in their diverse societies. India is well known for cultural diversity as it consists of various ethnic groups, languages, religions and traditions. It celebrates a multitude of festivals, each with its own cultural and religious significance. Each state in India has its own cuisine, clothing and customs and festivals apart from the national festivals. India is also known for cultural pluralism which leads to the syncretism, and at least a single element of syncretism can be seen in each festivals and events. In the case of the United States, all cultures come together and merge, thus formulating a new culture. Different ethnic and religious groups from different cultural backgrounds work together and shape a new collective identity. Across these three contexts – the UAE, India, and the US - discussions abound on the challenges and triumphs of cultural integration. Each nation grapples with its unique socio-historical and political dynamics, which color the experiences of multiculturalism, revealing both shared struggles and distinct pathways towards unity in diversity.

Result

The factors outlined above paint a vivid picture of the state of multiculturalism in the UAE. From the active promotion of tolerance and inclusivity by the government to the convergence of diverse communities from around the world, the UAE stands as a beacon of cultural diversity and harmony. The government's inclusive policies have been instrumental in fostering the atmosphere that promotes tolerance and harmonious cohabitation. However, there are many initiatives taken by the UAE government for improving the national identity and introducing national festivals. There is certain limitation in the religious freedom, including restrictions in the public celebration of non-Islamic festivals in GCC in general. But in the UAE, there are no restrictions on the freedom of speech and expression. Even though migrants are not allowed to publicly practice their religion, there are no stringent cultural norms related to following one's own cultural practices.

There are many Indians working in the UAE both as white-collar workers and blue-collar workers. Some of them live with their families. One person explains his experience as follows:

“Living here with our families has all its comforts, but there are some limitations we must encounter. While we enjoy the multicultural environment and the opportunities it brings, there are constraints that affect our ability to fully engage in civic life. For instance, we're not permitted to form political parties, associations, or workers unions like that of in India. This restriction hinders our ability to collectively advocate for our rights and interests. Despite these challenges, we strive to contribute positively to our communities within the bounds of the regulations governing our residency here”
(Respondent No: 5).

Multiculturalism in the UAE is not just a result of the population makeup, but a purposeful consequence of government policies that prioritise diversity and inclusiveness. This is evident in several industries, such as construction, healthcare, education, and others, where individuals from all backgrounds actively contribute to the progress of the country. Although the UAE has effectively adopted diversity, it faces some difficulties in the context of everyday life like language barriers, different socio-cultural norms as explained earlier in this article. Most of the Emiratis do their schooling in schools exclusively operated for them, but in higher education centres co-education has been observed. The discrepancies in education and employment, as well as ritual diversity emphasises the need for a more sophisticated understanding of cultural diversity. Hence cultural sensitivity and awareness programmes are essential to solve these issues and develop a more integrated society. The current obstacles involve the requirement for thorough cultural assimilation, especially at important life occurrences. Hence the government policies should expand to include not just the employment

and educational sectors but also the cultural and social domains. Encouraging open communication, advocating for cross cultural interaction and acknowledging the significance of many customs in national occasion can enhance the unity and cohesion of the UAE society.

The role of identity comes to the front in the factors that keep societies together and strengthen their culture of living together. In the postmodernity period where modernity evolved, identities also turned into a form of politics. The concept of multiculturalism, which means the defence of the practice of living together with differences in the midst of the problems of modernity is a solution (Gulerce. H & Gulerce R, 2020). Cultural identity is a fundamental aspect of social life which influences individual perceptions of self and others. Shared beliefs, customs, values, traditions and practices define a group. Hence cultural identity is sociologically very important in shaping the society. When people do not share different identities it affects the social bonds, cooperation and a sense of purpose. But the paradox emerges when efforts are made to preserve tradition while growing cultural diversity. Therefore, maintaining the preservation of culture and inclusion of diverse perspectives becomes a complex and very delicate task. In short, the study found the impact of multiculturalism in the public life. The most important hindrance such as language inclusivity, representation and cultural celebrations. The second objective shows that factors such as language barriers, cultural misunderstandings, social segregation, economic disparities and discriminatory practices hinder the social cohesion. The present study found community interactions and a sense of belonging among different cultural groups are variant due to the abovementioned barriers.

Conclusion

The UAE's effort to embrace diversity and inclusivity are commendable. However, it is essential to tackle the challenges in order to achieve long term national unity and integration. The UAE must continue its inclusive policies, cultivate cultural awareness among Emiratis and expatriates as well as create the opportunities for both of them to mingle with each other. The presence of significant foreign nationals spanning both white-collar and blue-collar workers shows its economic dynamism. Even though some challenges exist in terms of cultural integration, the UAE's commitment to maintain its diversity and inclusiveness is commendable. While Emiratization initiatives aim to enhance employment and career prospects for Emiratis, it is noteworthy that consideration is given to expatriates as well. However, challenges such as language barriers, cultural knowledge gaps, and disparities in the Emiratization process persist and must be promptly addressed. To resolve these challenges, a multifaceted approach is required, encompassing cultural and social awareness programs, community engagement initiatives, and enhanced Emiratization efforts alongside expatriate-friendly policies. By embracing such comprehensive strategies, the UAE can foster greater cohesion and inclusivity, ensuring a harmonious society that thrives on its diverse socio cultural tapestry.

Bibliography

- Ahmad, I. (2011). INDIAN MIGRANTS IN GULF STATES: Issues and Problems: Ishtiyag Ahmad and Bilal Ahmad Khan Source. *The Indian Journal of Political Science*, OCT - DEC., 2011, Vol. 72, No. 4 (OCT - Published by: Indian Political Science Association Sta. 72(4), 1143-1164.
- Al-Ali, J. A. (2006). Emiratisation in the Local Labor Force of the UAE: A Review of the Obstacles and Identification of Potential Strategies. *Australian and New Zealand Academy of Management*, 01-25.
- Antwi-Boateng, O., & Binhuwaidin, M. (2017). Beyond rentierism: the United Arab Emirates' exceptionalism in a turbulent region. *Contemporary Arab Affairs*, 10(4), 522-536. <https://doi.org/10.1080/17550912.2017.1399640>.
- Baycar, H. (2023). Promoting multiculturalism and tolerance: Expanding the meaning of "unity through diversity" in the United Arab Emirates. *Digest of Middle East Studies*, 32(1), 40-59. <https://doi.org/10.1111/dome.12282>.
- Gulercce, H. & Gulercce R. (2020). The Problem of Identity Politics in Turkey and Multiculturalism. *Euroasia Journal Of Social Sciences & Humanities*, 7 (14), 1-10. Retrieved from <https://euroasiajournal.com/index.php/eurssh/article/view/30>.
- Hartmann, D., & Gerteis, J. (2005). Dealing with diversity: Mapping multiculturalism in sociological terms. *Sociological Theory*, 23(2), 218-240. <https://doi.org/10.1111/j.0735-2751.2005.00251.x>.
- Heard-Bey, F. (2005). The United Arab Emirates: Statehood and Nation-Building in a Traditional Society. *Middle East Journal*, Summer, 2005, Vol. 59, No. 3, Democratization and Civil Society 357-375.
- Jayanthi. (2016). (PDF) Impact of Multiculturalism on Indian Nationalities in Dubai-UAE. February. https://www.researchgate.net/publication/294890213_Impact_of_Multiculturalism_on_Indian_Nationalities_in_Dubai-UAE.
- Pelton, V. J. (2018). Rule of Law in the U.A.E.: The Peaceful Path to Nation-building in Abu Dhabi and the U.A.E: The Global Best Practices. *International Lawyer*, 51(1), 87-108.
- Ng, E. S., & Metz, I. (2015). Multiculturalism as a Strategy for National Competitiveness: The Case for Canada and Australia. *Journal of Business Ethics*, 128(2), 253-266. <http://www.jstor.org/stable/24702868>.
- Thirlwall, A., Kuzemski, D., Baghestani, M., Brunton, M., & Brownie, S. (2021). 'Every day is a challenge': Expatriate acculturation in the United Arab Emirates. *International Journal of Cross Cultural Management*, 21(3), 430-451. <https://doi.org/10.1177/14705958211039071>.
- Vora, N. (2012). Free speech and civil discourse: producing expats, locals, and migrants in the UAE English-language blogosphere. *The Journal of the Royal Anthropological Institute*, 18(4), 787-807. <http://www.jstor.org/stable/23321450>.

James Dale

Uniwersytet Radomski

im. Kazimierza Pułaskiego

j.dale@uthrad.pl

DOI <https://doi.org/10.24136/rsf.2023.002>

DEFINING AUTOLYCUS: IDENTITY CONSTRUCTION AND THE USE OF VERBAL AND SARTORIAL DISGUISE IN *THE WINTER'S TALE*

Abstract: Autolycus's importance in *The Winter's Tale* has often been overlooked by critics, which I believe should be rooted not only in his sartorial but especially his verbal disguises. To avoid being recognised as a thief, he employs a series of disguises, proving to be psychologically challenging. In the borrowed discourses of his verbal masks, anxieties surface that range from fear of capture to unease about his social status. Nevertheless, Autolycus's commentary on society is thought-provoking. Indeed, his identity is shaped by the community with which he interacts, illustrating an important reciprocal relationship that helps us to recognise the aims of his identity construction. My analysis considers the methodology of New Historicism, incorporating Rhodri Lewis's perspectives, by applying Stephen Greenblatt's concept of 'self-fashioning' to arrive at a theory of disguise containing the core idea that Machiavellian deception (which guides Autolycus) is at the centre of identity construction.

Keywords: Shakespeare, disguise, New Historicism, self-fashioning, early modern subjectivity, identity construction.

Streszczenie: Znaczenie Autolycusa w „Zimowej opowieści” było często pomijane przez krytyków, co moim zdaniem powinno wynikać nie tylko z jego kostiumu, ale przede wszystkim z jego przebrań werbalnych. Aby uniknąć rozpoznania jako złodzieja, stosuje szereg przebrań, co okazuje się być wyzwaniem psychologicznym. W zapożyczonych dyskursach jego masek werbalnych ujawniają się niepokoje, od strachu przed schwytaniem po niepokój związany z jego statusem społecznym. Niemniej jednak komentarz Autolycosa na temat społeczeństwa daje do myślenia. Rzeczywiście, jego tożsamość kształtowana jest przez społeczność, z którą wchodzi w interakcję, co ilustruje ważną wzajemną relację, która pomaga rozpoznać cele konstruowania jego tożsamości. Moja analiza uwzględnia metodologię nowy historycyzm, uwzględniającą perspektywę Rhodriego Lewisa, poprzez zastosowanie koncepcji renesansowej autokreacji Stephena Greenblatt, aby dojść do teorii

przebrania zawierającej podstawową ideę, że makiaweliczne oszustwo (które kieruje Autolykosem) znajduje się w centrum tożsamości budowa.

Słowa kluczowe: Szekspir, przebranie, nowy historycyzm, autokreacja, wczesnonowożytna podmiotowość, konstrukcja tożsamości.

Introduction

Critical reviews of Autolycus in *The Winter's Tale* have in the past fluctuated between commendation and repudiation of the character. Dr Samuel Johnson, for example, praises Autolycus for being “naturally conceived and strongly represented,” (Johnson and Wimsatt, 1969, 8) while later critics consign the rogue to either a superfluous status¹ or even a character unworthy of analysis². Furthermore, critics praising the use of Autolycus’s disguise, have omitted discussion regarding the role of language within his masking strategies. Seth Lerer (2018, 69) is one such advocate expressing approval of the rogue’s “myriad” use of disguise,³ while not proceeding to focus on Autolycus’s verbal masking strategies which confirm him as the central character of the play.

While analysis of Autolycus’s disguise strategies should focus on the range of anxieties triggered by costume changes, it is essential to additionally assess the verbal signs of deep or unconscious identity crises within the character, in which a new identity is desired, assumed and constructed⁴. In the search for these new

¹ Sir Arthur Quiller Couch challenges the reader to “write down what Autolycus does to further the plot,” *Shakespeare's Workmanship*, (Cambridge: Cambridge UP, 1931), 238-239. See also Northrop Frye, “Recognition in *The Winter's Tale*,” in *Fables of Identity: Studies in Poetic Mythology* (New York: Harcourt, Brace and World, 1963). Here, he comments briefly on Autolycus, concluding that he “remains superfluous to the plot, consoling himself with the reflection that doing so good a deed would be inconsistent with the rest of his character” (109).

² See Charles R. Crow, “Chiding the Plays: Then Till Now,” *Shakespeare Survey*, 18 (1965): 1-10. Crow summarises the views of twentieth century scholars that have refrained from an analysis of Autolycus. See also R.A. Foakes’ summary of those questioning Autolycus’s value, in *Shakespeare: The Dark Comedies to the Last Plays: from Satire to Celebration*, (Florence: Taylor and Francis, 2013), 137-138.

³ Notable studies that have focused solely on the relationship between Autolycus’s use of sartorial disguise and identity are; Joan Hartwig, “The tragicomic perspective of the *Winter's tale*,” (1970), *ELH*, 37(1), 12-36 and Richard Knowles, “Autolycus, Cloten, Caliban & Co.: “Comic” Figures and Audience Response in Shakespeare's Last Plays,” Andreas, J., Bennett, W., Cohen, M., Coursen, H., Frey, C., Garber, M., ... & Parker, P. (1997). VPSTART•CROW; 77-95.

⁴ Consequently, perspectives from the materiality of performance are omitted, notably Alan C. Dessen’s categorisation of “disguise(d)” within Shakespearean and other contemporary texts in *A Dictionary of Stage Directions in English Drama 1580-1642*, (Cambridge: Cambridge University Press, 1999). The convention of cross-dressing is also omitted, attractive to feminist critics who address the tensions stemming from the ever-contentious

personae, it is important to examine how Autolycus attempts to conceal a persistent dialectic with his innermost fears. In addition, his verbal disguise must be examined to see if he can reveal repressed aspects of himself.

A theory of disguise

I intend to assess Autolycus's use of disguise through the methodological lens of New Historicism⁵, described in Stephen Greenblatt's *Renaissance Self-Fashioning: From More to Shakespeare* (1980). The intriguing speculation about what it means to be disguised is used by Greenblatt to focus on the individual's use of certain linguistic features⁶. He does not outline a theory of disguise, either on stage or in real life, although similar methods of concealment, camouflage, and protective denial of true intentions are employed in both areas. Yet it is precisely this proximity of contemporary social practices and their imitations on stage that makes Greenblatt's findings, the regularities he uncovers, and the motivations he reveals, of particular interest to theater interpreters. Following the inherent sartorial metaphor, Greenblatt's self-fashioning inevitably involves a change of clothes, whether new garments or various kinds of discourse or behavioural patterns⁷ that help to shape, conceal, or protect the vulnerable, hesitant self. Whether intentional or not, the strategies of stage disguise can only reflect the maneuvers of the anxious, watchful self. The observations I outline are consistent with my claims about Greenblatt's theory of disguise (which he did not write and yet which can be attributed to him because disguise is central to his interpretation of Renaissance culture, which he argues is characterised by the prevalence of rhetoric and pervasive theatricality (1980, 162).

understating of gender roles. See J.C. Bulman, (Ed.), *Shakespeare Re-dressed: Cross-gender Casting in Contemporary Performance*, (Madison and Teaneck, New Jersey: Fairleigh Dickinson University Press, 2008).

⁵ My justification for selecting New Historicism as a relevant methodology is outlined in Dale, I., & Dale, J. "How I have ever loved the life removed': re-interpreting the convention of disguise in Shakespeare's measure for measure," *Radomskie Studia Filologiczne. Radom Philological Studies*, (2021), 1(10); 9-13. I also note here the study of Ronald W. Cooley who investigates Autolycus from the framework of New Historicism's subversion and containment theory. See "Speech versus spectacle: Autolycus, class and containment in *The Winter's Tale*," *Renaissance and Reformation*, (1997), 33(3); 5-23.

⁶ Ton Hoenselaars and Dirk Delabastita have also investigated features of linguistic disguise (not employing Greenblatt's implied model) in Shakespearean characterisation. See *Multilingualism in the Drama of Shakespeare and his Contemporaries*, (Amsterdam and Philadelphia: John Benjamins Publishing Company, 2015).

⁷ I detail these modes of behaviour, desire, and fear within a summary of Greenblatt's theory of self-fashioning in Dale, I., & Dale, J. (2021), 13-15. However, I will briefly re-explain them as they are introduced in this paper.

Greenblatt formulates the idea that self-fashioning (and the resulting engagement with the inherent theatricality of life) constitutes a reciprocation between the analysis of Shakespeare's dramatis personae and the structures of Elizabethan and Jacobean society. In order to maintain the vividness of Autolycus, it is therefore necessary to examine how reciprocity can work (through the character's strategies of disguise) between a Shakespearean character and his society, enabling us to see how the character constructs his identity in his social context⁸. Subsequently, we can recognise the goals of this construction, which deviate from survival, pleasure, control over others to personal advancement. At the centre of Autolycus's identity construction⁹ is the perception(s) of other characters and this study examines the extent to which this is true.

In examining the interaction between Shakespeare's characters and the social structures of the time in which Shakespeare lived, I would like to adopt some astute observations by Rhodri Lewis in *Hamlet and the Vision of Darkness* (2017). His work offers a more conservative interpretation of Renaissance man than Greenblatt's yet remains at the core of New Historicism. As a result, it proves to be a perceptive analysis of the formative pressures of the Ciceronian legacy that permeated humanist moral philosophy. Like Greenblatt, Lewis explores the connection between the creation of a Shakespearean character and his social world (in the creation of a persona) and shows how Hamlet attempts to reject the Ciceronian model of civic existence by questioning and negating the motivations behind an individual's adoption of desirable social roles. Lewis believes this process is emphasised by the ability to deceive others and even oneself (2017, 10). For this reason, he contends, Shakespeare is comparable to Machiavelli as both recognize that "cunning, delusion, and self-interest are simply the currency of human affairs" (Lewis, 2017, 102). Although they express some divergence in their general theoretical framework, Lewis and Greenblatt agree that deception underlies any construct of identity¹⁰.

⁸ This investigation is preliminarily outlined in my doctoral dissertation, "Incognitos: Shakespeare's Uses of Disguise in the Light of New Historicism and Its Legacy," PhD diss., (University of Warsaw, 2021).

⁹ Cultural materialism has reacted strongly to New Historicism's assumptions on identity construction. Catherine Belsey in *Culture and the Real*, (New York and Oxford: Routledge, 2005), challenges Greenblatt's theory, arguing that the articulation of culture and our modern subjectivity can only receive expression and meaning in the realities of our daily lives. This articulation, she claims, cannot be achieved in a fictional "real" for which Greenblatt has argued. This aside, it is important to focus on the rich and rewarding interpretations of literary texts offered by New Historicism.

¹⁰ In *Renaissance Self-Fashioning*, Greenblatt sees a connection between deception and identity construction, referring to Machiavelli's Princes. The "deceptions" that the character performs are done in this way "for one clear reason: to survive" (1980,14). Subsequently, it is the prince, Greenblatt adds, who must construct the identity of "great feigner and dissembler" (14).

The need to survive

To achieve his goal of survival, Autolycus tries to conceal his fears of destitution, capture, punishment, and execution. He informs us that Prince Florizel has released him from court service, relegating the rogue to a life of thievery. This triggers considerable anxiety in Autolycus, often manifesting itself in attempts to verbally disguise his fears, first evident within an introductory biography:

AUTOLYCUS: My father named me Autolycus, who,
being, as I am, littered under Mercury, was likewise a
snapper-up of unconsidered trifles. With die and drab
I purchased this caparison, and my revenue is the silly
cheat. Gallows and knock are too powerful on the
highway. Beating and hanging are terrors to me.
(*The Winter's Tale*, Act IV, Scene III. 24-29)¹¹

The repeating use of 'I' confirms that he alone constructs his identity; he is a thief, a gambler, someone ready to profiteer. Nonetheless, his innermost fears reveal themselves, as "gallows," "beating" and "hanging" surface, straining the effect of his verbal disguise, while adding to the fears of capture, imprisonment and death that now permeate his discourse. As John Pitcher recognises, Autolycus could well be expressing a rejection of the Christian orthodox assumption of eternal life (2010, 253). It is therefore additionally tempting to regard his boasting as a mockery of these religious beliefs.

The influence of self-fashioning is so strong that Autolycus dramatically slips into his next role, akin to the Good Samaritan¹². It offers Shakespeare's rogue with an additional opportunity to continue his mockery of Christian doctrine. In crafting his role and its rhetoric (vital in concealing his inner fears), Autolycus applies his brand of improvisation, desiring financial reward for his counterfeiting:

AUTOLYCUS: O, help me, help me! Pluck but off these
Rags, and then death, death.
(III. 52-53)

The recurring reference to "death" re-awakens in Autolycus the fear of punishment and execution in his discourse. The cry for help points to the inner fears of a man confronted with hardship; he refers to the attire of his lower status which proves too burdensome.

Proceeding to invent his fictional role to the Clown, Autolycus tells us he has been "robbed" and his "money / and apparel ta'en from me, and these detestable things put upon me" (III. 64-66). Through this verbal disguise and adoption

¹¹ I use this version of the play; William Shakespeare, *The Winter's Tale*, *The Arden Shakespeare Third Edition*. (Ed.) J. Pitcher (London: Bloomsbury Publishing, 2010).

¹² See Luke 10:30-37.

of the rhetoric of the Good Samaritan, however, we can catch a glimpse of his deeper fears: he has been dismissed from duty, stripped of his possessions, and facing a life as a wandering thief and beggar. Despite such anxieties, Autolycus's improvisation achieves the desired goal, the clown is robbed, whereupon the rogue ironically concludes:

AUTOLYCUS: You ha' done me a charitable office.
(III. 76)

Autolycus's affectionate words conceal his will to survive and his need to steal. Further proof of his cunning, which is at the heart of his improvised behaviour, is shown in a trick designed to prevent the clown from recognising his own financial depreciation:

CLOWN: Dost lack any money? I have a little money for thee.
AUTOLYCUS: No, good sweet sir, no, I beseech you, sir.
I have a kinsman, not past three-quarters of a mile hence, unto whom I was going. I shall there have money or anything I want. Offer me no money, I pray you; that kills my heart.
(III. 77-83)

Autolycus is now crafting yet another tale as we realise that himself and the kinsman are one and the same.

The fear of destitution is so great that Autolycus is driven by the demands of the self-fashioning subject, accelerating the inner-need to expand his arsenal of sartorial and verbal disguises while continuing his life of crime. When the rogue hears that the clown wants to purchase spices for a sheep shearing festival, Autolycus immediately thinks of how to capitalise from those at the event:

AUTOLYCUS: If I make
not this cheat bring out another, and the shearers prove
sheep, let me be unrolled and my name put in the book
of virtue.
(III. 118-121)

He is confident that he will profit from the festival's attendees, hinting that he must renew his disguise to avoid being recognised (particularly by the Clown) and captured. As the new disguise must also rely on a convincing verbal mask (hoping to conceal the behaviours influenced by the fear of capture), Autolycus resorts to a peddler's discourse listing wares such as "Gloves as sweet as damask roses, / Masks for faces and for noses, / Bugle-bracelet, necklace amber, / Perfume

for a lady's chamber" (III. 222-225). In this way, as David Kaula (1976) argues, Autolycus may also be anticipating a broader rejection of the Catholic veneration and sanctification of everyday objects that we see later in this scene¹³. It seems, then, that Autolycus is practising disguise that involves an element of mockery, suggesting that the peddler's depiction of his wares confers a degree of fraudulence within Catholic practises. The sale of these objects provides him, nevertheless, with two sources of income - the direct sale of the desired object and the opportunity to steal from the buyers. It is also clear that Autolycus casts a disparaging eye on society by emphasising the vulnerability of the acquisitive in the economic, commercial sphere of religion¹⁴.

Autolycus becomes increasingly adept at assuming new roles while disguising and verbalising himself at the festival. The clown again fails to recognise Autolycus while the rogue not only secures a purchase, a ballad, but also the support of someone who had previously called him a coward:

AUTOLYCUS Here's one to a very doleful tune, how a
 usurer's wife was brought to bed of twenty money-bags
 at a burden, and how she longed to eat adders' heads
 and toads carbonadoed.

(IV. 262-265)

Autolycus proves himself to be a persuasive salesperson and in the attempts to sell his lyrical goods and market himself, he has to encase his products in fantastic stories. Verging on the ridiculous, we see that these come from the mode of nonsense, which Greenblatt contends is generated by the inner anxiety prompted by playing an impromptu role. This results, he adds, in a struggle to reconcile an inner identity with a crafted public identity (1980, 54)¹⁵. This extraordinary episode shows Autolycus not only as a self-fashioning subject who uses rhetorical devices and improvisation to deceive his audience, but also as someone who is on the precipice of his sanity. Fictions are asserted as the basis for a disillusioned

¹³ Kaula believes that Autolycus's later lines in this scene (4.4.602-609) echo "the verbal arsenal of anti-Catholic writings in Reformation England" (289).

¹⁴ Within this criticism, references to thieving terminology pepper his discourse, borrowed from Robert Greene's *Cony Catching* series of pamphlets. John Pitcher, *The Winter's Tale, The Arden Shakespeare Third Edition*, 451-52, quotes a modernised passage from Greene's *The Third and Last Part of Cony-Catching* (1592), from which Shakespeare borrows plentifully, shortly after, in Act IV, Scene IV, 600-623. See also Steven R. Mentz's extensive discussion of Shakespeare's borrowing of Greene in "Wearing Greene: Autolycus, Robert Greene, and the structure of romance in 'The Winter's Tale.'" *Renaissance Drama*, (1999) 30; 73-92.

¹⁵ Greenblatt contends that (within this mode) the tension between the two identities generates the appearance of comedy and irony, creating an illusive, senseless shaping of reality.

view of reality in which everyone around him is prepared to invest. By extending the credible, Autolycus widens the range of his verbal disguises by masking the fears of the destitution awaiting the unsuccessful salesperson.

Camillo, Florizel and Perdita then enter the stage and, with their perceptions of Autolycus, help to shape the identity of the rogue in his social context. Camillo's assertion that they could "make an instrument" of Autolycus (III. 629) diminishes the power of those abilities which Autolycus had already used to exploit his public. An eavesdropping Autolycus is convinced that the three have overheard his boastful exploits at the sheep-shearing festival, which triggers a crisis in him. In a brief aside, an expression of the mode of inwardness¹⁶, he admits "If they have heard me now – why, hanging!" (III. 631). The fear of execution, which Autolycus is trying to hide, immediately comes to the fore and he fights bitterly to suppress them. When Camillo sees Autolycus, he realises that the rogue is trembling and tries to calm him down. At this point, we see how quickly Autolycus can react to such an internal crisis and still benefit from a potentially cruel attack on his psyche - he quickly deploys verbal disguises, practises begging and repeatedly uses "I am a poor fellow, sir" (III. 634, 642), enacting his mode of improvisation in the hope of financial reward. In Autolycus, we are presented with the ability of someone firmly in the grip of self-fashioning and rapidly transforming himself into a variety of roles and acquired discourses in response to the crises that address his private anxieties.

Seeking pleasure and control

We have already seen Autolycus as a ballad seller turning songs into commodities, ensuring that his goal of survival is achieved. Elsewhere, he pursues other goals, replete with his melodic additions, that help construct his identity in a social context. One of his aims is to seek pleasure, which entails a tuneful, verbal masking of sexual frustration. His first appearance features a song largely evidencing this but the initial focus on images of pastoral innocence reveal his inner fears of destitution:

AUTOLYCUS: When daffodils begin to peer,
 With heigh, the doxy over the dale,
 Why, then comes in the sweet o' the year,
 For the red blood reigns in the winter's pale.
 (Act IV, Scene III. 1-4)

The reference to "doxy," John Pitcher claims, is already informed by the rhetoric of the experienced vagrant, a slang term for the beggar's partner (2010, 250). "Heigh" is also used as a pun and not only means an expression to cry out, but also refers to the barren image of the withered grass of the valley. The imagery then

¹⁶ See Greenblatt (1980, 45). This mode is characterised by an individual's desire to withdraw to maintain a deliberate separation between the public and inner identity.

changes to what Joseph Ortiz describes as, a “smutty eroticism” (2011, 203). This is evident in “The white sheet bleaching on the hedge,” (III. 5)¹⁷ the final word, as John Pitcher adds, referencing a prostitute (2010, 250). Autolycus’s “pugging tooth” (III. 7) may, as Pitcher claims, also reference his desire for prostitutes. “Jay” (III.10) may also denote a slang term for “whore” (2010, 251) while “we lie tumbling in the hay” (III. 12) is a direct referral to the desire for intercourse. The wearing of “three-pile” is a reference to an elaborate costume made of velvet, worn by pimps and whores (2010, 251). Overall, the effect results in what Marjorie Gerber perceptibly believes to be a release of “sexual energies [not previously] acknowledged or accepted” by the Sicilian world which now so impresses the reader and audience (1981, cited in Sokol, 1994, 180).

The servant’s praise of Autolycus’s musical repertoire not only shows how the rogue exerts control over his public but also it reminds us how others are fundamental to helping construct his identity¹⁸:

SERVANT: He sings
 several tunes faster than you’ll tell money. He utters
 them as he had eaten ballads and all men’s ears grew
 to his tunes.

(IV. 185-188)

Autolycus is perceived with reverence, it is his ballads that enable people to unite. As Katherine Brokaw notes, he can create a “social glue” to Bohemia (2016, 218). The idea, then, is that a performer, through the art of verbal disguise and dexterous employment of language, facilitates the cohesion of society by emphasising its need to celebrate sexuality and thus end its repression.

In his endeavour to exert control, Autolycus struggles with the psychological implications of disguise. This leads to anxieties resulting from a conflict of identity, revealing the struggle between the demands of his public role(s) and his inner self. We recall that he is most at ease when wandering “here and there” (Act IV, Scene III.17) and on his life’s journey he can firmly establish his self-identity, his inner content, a place to which he usually goes “right” (III. 18). In the confrontation with Mopsa and Dorcas, who encourage Autolycus to sing along to a ballad he has offered to them, the rogue confronts his inner fears concerning his identity construction:

AUTOLYCUS: I can bear my part. You must know ’tis my
 occupation.

(Act IV, Scene IV. 296-297)

¹⁷ Jeffrey Knapp, *Shakespeare’s Tribe: Church, Nation, and Theater in Renaissance England* (The University of Chicago Press, Chicago, USA, 2002) sees this reference to white sheets as typical of Autolycus’s mocking of Catholicism (181).

¹⁸ The idea that Autolycus identity is constructed as much by others is supported by Simon Palfrey, *Late Shakespeare: A New World of Words*, (Oxford: Clarendon Press, 2006), 120, where he reminds us how Autolycus is “augmented and mythologized by report.”

On the surface lies the idea that the rogue feels competent within the song's performance, though there are other allusions ('part' for the male genitalia) to a man celebrating his sexuality and his continuing desire to act it out. There is, however, a more urgent reference to his life as a role-player and the strain that his life of self-fashioning (and the need for disguise) places on his inner self. Indeed, there is a recognition by the reader/spectator that his occupation in life is determined by his self-fashioning and that, at least at the level of expression of his public persona, he can confidently handle its power. However, the following "Have it with you" (IV. 297) seems to reveal Autolycus's desire to initiate sex with the shepherdesses, culminating in the revealing of his verbal concealment of sexual frustration. This release of inner anxieties into his discourse is reflected in his symbolic contribution to the catch, the repeated use of "Neither" (IV. 308, 310). This conveys the need for withdrawal, the expression of inwardness so characteristic of the subject within self-fashioning.

The exchange with Florizel provides a stern test of the rogue's disguising ability and he trembles, uncontrollably, at the sight of his former employer which poses immense strain on the ability to continue the disguise. Autolycus wrestles with his inner fears, sensing that the others already know he is before them, while recognising the corrupt means behind their scheming ("I smell the trick on't" – IV. 646). As a result, he expresses reservation at the exchange (fearing recognition by Florizel) and "cannot with conscience take it" (IV. 649-650). However, the sheer force of self-fashioning seizes Autolycus, driving him to complete the exchange. The desire to slip into a different disguise, the guiding principle of self-fashioning, proves irresistible and prevents him from being unmasked.

Using his new clothes in an attempt to disguise himself as a courtier (which also raises fears of entrapment to be discussed later), Autolycus' ability to wear his masks is again put to the test by the psychological strain he feels. His attempts to construct a new public persona as the courtier, and the resulting conflict with the fears of his inner self creates a pressure that produces the mode of violence¹⁹ in his discourse. He outlines the cruel, imaginative projection of his inner fears that define his self-identity:

AUTOLYCUS: He has a son, who shall be flayed alive; then
'nointed over with honey, set on the head of a wasps'
nest; then stand till he be three-quarters-and-a dram
dead, then recovered again with aqua vitae or
some other hot infusion

(IV. 788-791)

¹⁹ See Greenblatt (1980), 65, where he cites examples of both verbalised and non-verbalised violence operating within this mode.

Autolycus speaks in a way that is typical of the self-fashioning subject anchored in its theatricality. He soon expresses a desire to step out of his current role as the strain of self-fashioning proves burdensome. This is shown in a picture of a scoundrel as he is, “these traitorly rascals” whose crimes are “so capital” (IV. 797-798).

Advancement and reinstatement

Autolycus’s desire to return to service at Florizel’s court is often counterpointed by expressions of the fear of entrapment within his social status. He laments having set a seemingly inescapable career path for himself and recalls the time when, leaving behind a range of “many knavish professions” he settled “only in rogue” (Act IV, Scene III.97-98). Aggravating a fleeting mode of loss²⁰ in his behaviour, Autolycus realises the rogue he has become and tells of his previous roles as an “ape-bearer” to “bailiff” (III. 93-94) considered necessary to ensure his survival. By quoting this list, he reveals that he is trapped in another way: by his role-playing, which he wants to end. It is also his reputation that traps him, and at the mention of Autolycus’ name, which concludes this passage, the clown claims that the rogue “haunts wakes, fairs and bearbaitings” (III. 99-100). Autolycus’s reply that he himself is “the rogue that put me into this apparel” (III. 101-102) signifies, according to Lee Sheridan Cox, a statement where “clothes may signify bondage” (1969, 290)²¹— the rogue feels trapped in his clothes and condemned not only to the status they confer, but also to the forces which are seen within self-fashioning, the fears that determine his need for verbal (and sartorial) disguise.

After the exchange with Florizel, there seems to have been a revelation within Autolycus. Life as a thief, thought to be a realm of entrapment, now appears to assist him in achieving his goal of reinstatement as he assumes his livelihood to contain a degree of importance. He can now “understand the business” of his profession and senses that the time can now accommodate “the unjust man” that “doth thrive” (IV. 674, 678). Having witnessed dishonesty in Camillo’s machinations, Autolycus is awakened, through ‘What a boot is here with this exchange!’ (IV. 679-680), and recognises the possible benefits that those unjust, criminal practises can bring.

²⁰ Greenblatt (1980), 9, discusses this mode while commenting on the consequences of the desire to disguise. This inevitably entails, he believes, a departure from the previous identity in the need to find another. In doing so, the self-fashioning subject still presents to those the loss of its former identity.

²¹ Cox later explains that the exchange of clothes with Florizel is a harbinger of “the beginning of a change in Autolycus” (292) but I maintain that any change in the character of the rogue is illusory. Rather, he continues to affirm his belief in the power to cheat, steal, and profit, seeing these powers as integral to his goal of social advancement and reinstatement.

He realises that everyone, regardless of their status, is capable of aspiring to the use of such manipulative and deceitful means.

Autolycus's renewed belief in his chosen profession gathers momentum. The rogue senses that he is deceitful and cunning and will endeavour to prevent Florizel's father, Polixenes, from revealing the plan: "I hold it the more knavery to conceal it, and therein am I constant to my profession" (IV. 684-686). Seeing the clown and the shepherd carrying a bundle and a box, Autolycus recognises another opportunity to profit by noting that "Every lane's end, every shop, church, session, hanging, yields a careful man work" (IV. 687-689). While sensing that the men are returning to Polixenes and want to inform him of Florizel's "pranks," Autolycus replies:

AUTOLYCUS: I know not what impediment this
complaint may be to the flight of my master.
(IV.712-713)

He concentrates on his reinstatement, adopting a further verbal and sartorial disguise as a kind of courtier, retaining Florizel's clothes except for his false beard, which is immediately removed ("my peddlars excrement" – IV. 717).

The new role proves somewhat difficult for Autolycus as he struggles to affect the disguise. As a result, his earlier inner fears relating to his potential discovery and arrest, resurface in his speech. He begins to question the men about the contents of the fardel and immediately contradicts himself; "tradesmen often give us soldiers the lie" (IV. 727-728) and later that "they do not give us the lie" (IV. 729-730). The error is revealed by the clown, while the shepherd asks if Autolycus is a courtier by profession. While the rogue defends his newfound disguise, his speech comedically resembles a mode of mockery²² (at least for those ranking at a high status within society):

AUTOLYCUS: Whether it like me or no, I am a courtier.
Seest thou not the air of the court in these enfoldings?
Hath not my gait in it the measure of the court?
Receives not thy nose court odor from me?
(IV.734-736)

The perception may be facetious, but as William Carroll points out, Autolycus is striving for a greater goal, something that fits well with the rogue's plans for social advancement and restoration. Carroll believes that Autolycus here represents "a socio-political inversion which impersonates the voice and values of those above

²² See Greenblatt (1980), 139. This mode is seen to be one of the important rules of thumb in guaranteeing "sexual and political survival".

them, but also to be that force which naturally seeks to *rise*" (1992, 24). And so the rogue's performative strength instills belief in achieving his aims.

The Clown is won over by Autolycus ("This cannot be but a great courtier" (IV. 752), the Shepherd otherwise less convinced as Shakespeare's rogue "wears not" his garments "handsomely" (IV. 753-754). However, in deciding how he should deal with his colleagues, Autolycus remains committed to achieving his aims of reinstatement and advancement:

AUTOLYCUS: I am courted now with a double occasion: gold,
and a means to do the Prince my master good; which who
knows how that may turn back to my advancement?
(IV. 838-840)

The rogue tries to allay his fears of being trapped by reaffirming his belief in the power of deception, which shortly afterwards leads him to use the method of improvisation to deceive his colleagues and board a ship to Sicily. Autolycus shows here that he is unable to shed his self-fashioning; it remains as a force controlling his behaviour.

Autolycus reappears in the play's final act, attempting to fulfil his verbal disguise as a changed man. His reformation remains dubious, however, when we listen to his soliloquy after the departure of the Gentleman, Rogero, and the Steward. Autolycus goes on to reveal his goal of advancement:

AUTOLYCUS: Now, had I not the dash of my former life
in me, would preferment drop on my head.
(Act V, Scene II.111-112)

The commentary is self-deceptive as it maintains behaviours essential to the life of a rogue, which it seeks to publicly reject. Yet he tries to convince his audience that his past is now only fiction - history is "all one". He tries to substantiate his claim by revealing that if he had learnt the truth about Perdita's situation "it would not have relished among my other discredits" (II. 119-121). At the end of the soliloquy, however, the shepherd and the clown reappear and Autolycus is reminded that he has done them good "against my will" (II. 122). The goal of this will, the striving for advancement, is thus predominant in his mind and it proves impossible to escape from.

To ingratiate himself with the shepherd, Autolycus uses his verbal disguise to deliver a kind of rhetoric²³ which attempts to convince others of a reformation, an abandoning of his roguish practices:

²³ See Greenblatt (1980), 162-163. This mode is characterized using fabricated language, appropriated discourses, accents (or voices) and wordplay.

AUTOLYCUS I humbly beseech you, sir, to pardon me all
the faults I have committed to your Worship and to give
me your good report to the Prince my master.
(II. 146-148)

Despite the seemingly humble and conciliatory eloquence that follows²⁴, suspicion remains that this is part of a plan to make other gullible victims of his fantastic conceit, ending in the promise to change his life – “Ay, an it like your good worship” (II. 152).

Autolycus's use of deception and cunning has now led to him to the point of rejoining Florizel. The clown seems integral to this, as he provides a rhapsodic testimony, claiming the rogue to be "a tall fellow of thy hands" (II. 161). The audience is asked to accept this glowing attestation which serves to remind us that others are crucial in the construction of Autolycus's identity. However, we are made aware that this avowal is itself fantastical. There is a recurring reminder, through an alternative interpretation of 'tall,' that Autolycus is a narrator of those poetic lies which have repeatedly seduced those around him. He is also associated with the use of his hands, the instruments by which Autolycus has profited through his acts of theft.

Conclusion

This study of Autolycus, undertaken with the intention of foregrounding Shakespeare's rogue as a character central to the plot of *The Winter's Tale*, has explored both the social and psychological implications of disguise in relation to the idea that Stephen Greenblatt's concept of self-fashioning (and the resulting assertion about the inherent theatricality of life) creates an important interaction between the interpretation of Shakespeare's characters and Elizabethan and Jacobean social structures. Furthermore, I have explored how this interaction draws attention to the construction of a character's identity in a social context and allows us to recognise the goals of their construction, which can range from survival, pleasure, and advancement to control. As I depicted, despite some differences in their overall conceptual framework, Stephen Greenblatt, and Rhodri Lewis both emphasise deception as the impetus behind identity construction. Autolycus's motives for identity construction are indeed governed by the need to deceive others; he resorts to acts of fraud, upholds his self-importance and praises (as others do) his skills. In creating his fictitious self, he must draw on received discourses to assemble a series of disguises, both verbal and external. These disguised anxieties are evident in Autolycus's bitter and ironic attitude towards his role in society, which

²⁴ I disagree with Jill Phillips Ingram's belief in "'You Ha' Done Me A Charitable Office': Autolycus and the Economics of Festivity in *The Winter's Tale*," *Renascence*, (2012), 65.1: 63-74, that Autolycus strikes a note of reconciliation in this scene (70). Instead, it is Autolycus who satirises it by continuing to verbally disguise his goal of advancement.

testifies to the fear of entrapment within his low social rank, existing alongside the constant dangers of possible unemployment, persecution, or imprisonment. Autolycus survival is dependant on a life of beggary and crime, having suffered demotion from the court. However, he makes use of both outlandish and delusional fantasies to increase his financial gain. The amusement he seeks in exerting control with his musicality is also a verbal mask, an attempt to conceal both his sexual frustration and the psychological strain of constantly exposing himself to his inner anxieties. He is a self-fashioning subject struggling to exert control over his own identity as he attempts to reconcile public and private personas. Others around him help him construct his identity, while Autolycus continues to receive support for his art, however deceptive its premises. His art expresses a release of sexuality into social discourse, coupled with the multitude of his improvised, imaginary analogies that serve his audience well and provide them with entertaining, Apollonian distractions from the Hellenistic cosmos of the play.

Autolycus places improvised behaviour of the rogue at the centre of *The Winter's Tale*, as he makes use of the entire palette of self-fashioning, not least the mode of rhetoric, displaying an impressively skilful linguistic arsenal. He infects the bohemian world with his melodious renditions of nature, peppered with obscene innuendo, which he rightly considers inclusive. It is not always easy to disguise himself (sartorially or verbally), especially when trying to play a courtier; the Shepherd and Jester almost see through it. Autolycus is also a great advocate of the art of improvisation. The life of a thief depends on the ability to quickly identify a source of profit and Shakespeare's rogue proves a master at being able to pinpoint targets and freely steal.

At the play's end, Autolycus confidently brags, according to his "power" (Act V, Scene II.166), he will prove to be a great fellow, confirming his entry into the power system itself. The rogue has grown into this role because he has mesmerised the audience with his fictional art and has conveyed to society the need to integrate and celebrate musicality, imagery, and sexual energy. The sale of a fictional lie is complete, he has leapfrogged his rank in the process. In achieving this status, we are reminded that successful social mobility nonetheless depends on the ability of a self-fashioning subject like Autolycus to populate the stage convincingly and repeatedly with a series of fictional identities that verbally and artistically conceal their fear of participating in the society around them.

Bibliography

- Belsey, C. (2005). *Culture and the Real*. New York and Oxford, Routledge.
- Brokaw, K.S. (2016). *Staging Harmony: Music and Religious Change in Late Medieval and Early Modern English Drama*. Ithaca and London, Cornell University Press.

- Carroll, W.C. (1992). Language, Politics and Poverty in Shakespearian Drama. *Shakespeare Survey* 44: 17-24.
- Cox, L.S. (1969). The Role of Autolycus in *The Winter's Tale*. *Studies in English Literature*, 9, 283-301.
- Crow, C.R. (1965). Chiding the Plays: Then Till Now. *Shakespeare Survey*, 18, 1-10.
- Dale, I. & Dale, J. (2021). "How I have ever loved the life removed": re-interpreting the convention of disguise in Shakespeare's measure for measure, *Radomskie Studia Filologiczne. Radom Philological Studies*, 1(10); 9-28.
- Dale, J. (2021). *Incognitos: Shakespeare's Uses of Disguise in the Light of New Historicism and Its Legacy*. Diss. University of Warsaw.
- Foakes, R.A. (2013). *Shakespeare: The Dark Comedies to the Last Plays: from Satire to Celebration*. Florence, Taylor and Francis.
- Frye, N. (1963). *Fables of Identity: Studies in Poetic Mythology*. New York, Harcourt, Brace and World.
- Greenblatt, S. (1980). *Renaissance Self Fashioning: From More to Shakespeare*. Chicago, The University of Chicago Press.
- Greene, R. (1592). *The Third and Last Part of Conny-Catching: With the New Desired Foolish Art of Foole-taking*. London, Printed by T. Scarlet for C. Burby.
- Hartwig, J. (1970). The tragicomic perspective of *The Winter's Tale*. *ELH*, 37 (1), 12-36.
- Hoensalaars, T. & Delabastita, D. (2015). *Multilingualism in the Drama of Shakespeare and his Contemporaries*, Amsterdam and Philadelphia: John Benjamins Publishing Company.
- Ingram, J.P. (2012). 'You Ha' Done Me A Charitable Office': Autolycus and the Economics of Festivity in *The Winter's Tale*. *Renascence* 65.1, 63-74.
- Johnson, S & Wimsatt, W.K. (1969). *Dr. Johnson on Shakespeare*. London: Penguin.
- Kaula, D. (1976). Autolycus' Trumpery. *Studies in English Literature, 1500-1900*, 16:2, *Elizabethan and Jacobean Drama* (Spring), 287-303.
- Knapp, J. (2002). *Shakespeare's Tribe: Church, Nation, and Theater in Renaissance England*. Chicago, The University of Chicago Press.
- Knowles, R. (1989). Autolycus, Cloten, Caliban & Co.: "Comic" Figures and Audience Response in Shakespeare's Last Plays. •THE•VPSTART•CROW, 9, 77-95.
- Lerer, S. (2018). *Shakespeare's Lyric Stage: Myth, Music, and Poetry in the Last Plays*. Chicago, The University of Chicago Press.
- Lewis, R. (2017). *Hamlet and the Vision of Darkness*. Princeton and Oxford, Princeton University Press.
- Mentz, S.R. (1999). Wearing Greene: Autolycus, Robert Greene, and the structure of romance in "The Winter's Tale." *Renaissance Drama*, 30, 73-92.
- Ortiz, J.M. (2011). *Broken Harmony: Shakespeare and the Politics of Music*. New York, Cornell University Press.

- Quiller-Couch, A., & Thomas, A. (1931). *Shakespeare's Workmanship*. Cambridge: Cambridge University Press.
- Palfrey, S. (2006). *Late Shakespeare: A New World of Words*. Oxford, Clarendon Press.
- Shakespeare, W. (2010). *The Winter's Tale*. The Arden Shakespeare Third Edition. (Ed.) J. Pitcher, London, Bloomsbury Publishing.
- Sokol, B.J. (1994). *Art and Illusion in The Winter's Tale*. Manchester, Manchester University Press.

Lucia Karasová

University of Prešov

lucia.karasova@smail.unipo.sk

DOI <https://doi.org/10.24136/rsf.2023.003>

ACCEPTANCE OF DIVERSITY IN TODAY'S WORLD IN THE LITERARY WORK "MERICANS" BY SANDRA CISNEROS

Abstract: This study explores the complexities of identity and culture in an increasingly interconnected world. Drawing on sociological and literary sources, the research argues that the traditional understanding of identity as rooted in a single culture is no longer tenable in today's globalized society. Instead, individuals navigate a fluid and multifaceted landscape, often embracing multiple cultural identities. The paper analyses the evolution of terms such as "multiculturalism" and "diaspora," highlighting their transformative impact on the perception of human identity. Using Sandra Cisneros' story "Mericans" as a case study, the study examines the challenges and opportunities faced by individuals who traverse cultural boundaries. The analysis reveals that while traditional perspectives prioritize cultural preservation, younger generations embrace hybrid identities, drawing strength from their exposure to diverse cultural experiences. The study concludes that in a globalized world, adaptability and acceptance are essential for fostering inclusivity and promoting a society that values diversity.

Keywords: multiculturalism, diversity, acceptance, society, inclusivity, equality.

Streszczenie: Niniejszy artykuł bada złożoność tożsamości i kultury w coraz bardziej połączonym świecie. Opierając się na źródłach socjologicznych i literackich, badanie dowodzi, że tradycyjne rozumienie tożsamości jako zakorzenionej w pojedynczej kulturze nie jest już możliwe do utrzymania w dzisiejszym zglobalizowanym społeczeństwie. Zamiast tego jednostki poruszają się po płynnym i różnorodnym krajobrazie, często obejmując wiele tożsamości kulturowych. W artykule dokonano analizy ewolucji takich pojęć, jak „wielokulturowość” i „diaspora”, podkreślając ich transformacyjny wpływ na postrzeganie tożsamości człowieka. Wykorzystując opowiadanie „Mericans” Sandry Cisneros jako studium przypadku, w badaniu zbadano wyzwania i możliwości stojące przed jednostkami przekraczającymi granice kulturowe. Analiza pokazuje, że podczas gdy tradycyjne perspektywy traktują priorytetowo ochronę kultury, młodsze pokolenia przyjmują tożsamości hybrydowe, czerpiąc

siłę z kontaktu z różnorodnymi doświadczeniami kulturowymi. Z badania wynika, że w zglobalizowanym świecie zdolności adaptacyjne i akceptacja są niezbędne do wspierania włączenia społecznego i promowania społeczeństwa, które ceni różnorodność.

Słowa kluczowe: wielokulturowość, różnorodność, akceptacja, społeczeństwo, inkluzywność, równość.

Introduction

The acceptance of diversity is crucial in today's world for several reasons. First and foremost, it promotes equality and social justice. Embracing diversity allows individuals from all walks of life to have equal opportunities and access to resources, thereby reducing discrimination and inequality. Additionally, the acceptance of diversity fosters a sense of belonging and inclusivity, creating a society where individuals feel valued and respected regardless of their differences. This, in turn, contributes to the overall well-being and mental health of individuals, as they can express their authentic selves without fear of prejudice or discrimination. More detailed information is provided by Safran's theory, introduced by Professor William Safran, who defined concepts about human development in society. He argues: "diasporas were not considered a 'comfortable' sociological category; it was perhaps also because diaspora communities did not want to call attention to their ambiguous collective identity, and hence did not mobilize politically to obtain the kinds of civil and political rights normally accorded to 'indigenous' minorities" (Alfonso, 9). The same can be said for ethnic minorities and multiculturalism; they do not come from a comfortable history, but nowadays these terms are natural for people around the world.

The literary work "Mericans," written by Sandra Cisneros, serves as a good example of the previously mentioned terms. It focuses on issues of bilingualism and biculturalism and is described by the author Sandra Cisneros, who addresses border identity, crossing borders, and the struggle of knowing where one's home is. The story incorporates two cultures and two languages, Spanish and American. The relationship between the children and their grandmother is strained due to differing perceptions of the two cultures. The children often feel lost in both cultures and unsure of where they belong. The grandmother, on the other hand, is unwavering in her beliefs, showing a lack of respect for her grandchildren's feelings. This lack of respect leads to feelings of disrespect and a strong preference for one culture, creating misunderstandings. The grandmother's attitude not only represents cultural issues but also linguistic, religious, and personal ones. She dictates which language her grandchildren should speak, how they should pray, and how they should behave, embodying an outdated way of thinking in contrast to the modern mentality of people today. She fails to consider her grandchildren's feelings and experiences. If they are happy with the place where she forces them to live or with her behavior towards them. However, they

characterize themselves as “Mericans” because they do not feel like Americans or Mexicans. This feeling cannot be accepted by an old way of thinking, as it can cause them to feel like foreigners and simply different from the rest of society. However, this situation these children are in can provide many benefits in their lives. Although they do not want to belong to any culture, being able to speak two languages and understand two cultures makes them multitalented. It is better to belong nowhere and be educated in two languages than to be proud of belonging to one culture and judge others, as their grandmother suggests.

Multiculturalism and its development have been strictly assessed by an older generation who have had trouble accepting something new and outside of their traditions. Judging others based on useless criteria is still prevalent in today’s world, and it needs to be changed. We must strive to live in a world full of acceptance and diversity.

Multiculturalism

The concept of multiculturalism recognizes and supports the diverse races, religions, languages, ethnic groups, and other elements that define each specific culture. In the “ideal” case – one that is, of course, never fully attained in reality, but one that provides useful guidance for understanding what is meant by the support of multiculturalism – the members of all groups would be treated with full respect, would participate with equal opportunities in all aspects of social life, and would be free to maintain and develop their own distinctive cultures. Fear of living a life fully relates to changes that diversity in general provides. This can be characterized as one of the reasons why there are people who reject other cultures or simply do not accept them. In a broader sense, multiculturalism represents an effort to determine adequate legal and institutional frameworks for increasing diversity in the forms of organization of a given society, which includes resolving social conflicts, increasing the freedom of different forms of self-realization, and meeting the needs of respect for diversity of life and the lifestyle of persons or communities. The definition explains it deeply: “Multiculturalism describes the manner in which a given society deals with cultural diversity” (Longley). For better understanding, there is a description of what might happen when people are supporters of this idea: “In Argentina, for example, newspaper articles, and radio and television programs are commonly presented in English, German, Italian, French, or Portuguese, as well as the country’s native Spanish. Indeed, Argentina’s constitution promotes immigration by recognizing the right of individuals to retain multiple citizenships from other countries” (Longley). On the other hand, the work written by Sandra Cisneros entitled “Mericans” represents typical hatred towards a different country and its culture. A grandmother, as one of the main characters in the story, shows how not to behave towards a different culture because she teaches her grandchildren to be like her, to behave as Mexicans, to look like Mexicans, and especially to pray as members of this community. Throughout the story,

she terrorizes these children with her unpleasant words and strictly does not tolerate another culture they come from. She rudely speaks to them only in Spanish and is convinced that her culture is the best.

Multiculturalism in the past

The term 'multiculturalism' became prominent in planning and policy discussion in the 1960s and '70s as a response to the emergence of new social movements in Western societies based on ethnicity, race, gender, sexuality, and nationality. But the definition of multiculturalism raises a question: "How to teach classes on multiculturalism that achieve our desired outcomes for both white students and students of color, students who have widely varying degrees of knowledge about and attachment to their various racial, ethnic, gendered, classed, and other identities, traditions, and histories" (Edelstein, 3). If it were one term without smaller concepts inside, it would not be difficult to easily accept the diversity of a culture. But this includes social, political, cultural, and religious attitudes of people who may or may not accept another culture. It is their decision how to live inside another country. There are many attitudes and theories about a multicultural society and various perceptions we can reject. Multiculturalism has developed hand in hand with feminism, racial equality, and cultural diversity, making it hard to pinpoint when it changed or when people started to accept multiple cultures within one society. Kimberland Crenshaw, a scholar dealing with race theories, came up with the idea of "intersectionality," which states: "The belief that groups, experiences, texts, cultures, and identities cannot be understood in isolation but only in relation is central to the concepts of 'intersectionality' and 'relationality'" (Casey, 310). She used this term for a better expression of her study of race, class, and gender, which were main topics of acceptance in history. Such conflicts show that it is up to people how they want to interact with others, whether they want to live in harm and hatred or in tolerance and respect. Crenshaw argues that the goal of a respectful society is to find a way to each other, to explore another language, traditions, cultures, and other aspects of people from different backgrounds, without judgment. Acceptance and love are the answers for a better life in any society, not hatred and harm. However, many conflicts in the past were based on long-term fighting without finding a way to peace.

Acceptance and tolerance are essential in every multicultural society for it to function properly. Tolerance can be defined as the ability to avoid conflicts. One significant figure in promoting tolerance was English philosopher John Locke, who in the 17th century introduced the idea of religious tolerance and emphasized the importance of living in a culture where people can freely practice their religion without fear of persecution. He believed that "state-recognized churches as the guardians of civil peace, thus rejecting the traditional view that there would be conflict between religious groups and sects within a politically-organized society" (Malfatti, 242).

In general, the idea of multiculturalism is very positive for the development of humankind. People have gone through many social movements, mainly in the 20th century, where they fought on the streets for equality and democracy. There were women who sought more freedom and esteem than in the past, as well as African Americans and people of various colors who stood up for their position in society. Therefore, all these fighters had to learn how to live together, respect each other, and build a society where co-existence would work. Furthermore, multiculturalism has many advantages in the evolution of nationalities and various cultures. For example, people can quickly learn another language, the language of a completely different culture. By learning another language, people can better understand another culture and view diversity from a positive perspective. As a result, people not only become bilingual, but also more empathetic towards the various cultures they live with. From this perspective, living in a multicultural society has become natural, not exceptional, and diversity is now seen as a necessary process of adaptation, not as an enemy that must be accepted. As one scholar has put it, “While multiculturalism for immigrant groups clearly differs in substance from that for indigenous people or national minorities, each policy has been defended as a means to overcome the legacies of earlier hierarchies and to help build fairer and more inclusive democratic societies” (Stiftung, 42). This statement characterizes the shift in people’s thinking towards creating a more democratic society. In contrast to the problematic development of a peaceful world due to many wars and movements, people have started to behave in ways that lead to acceptance.

Multiculturalism in the present

Multiculturalism in the past was not without its challenges, as conflicts often arose between different ethnic groups due to cultural differences and competition for resources. However, the interactions between different cultures also led to the creation of new forms of art, architecture, cuisine, and literature that reflected the diversity of the societies involved. Overall, multiculturalism in the past played a crucial role in shaping the history and development of human civilization. It allowed for the exchange of ideas, practices, and beliefs, leading to the enrichment of societies and the creation of vibrant cultural landscapes. As we look back at the multiculturalism of the past, we can learn valuable lessons about the importance of tolerance, respect, and understanding in building harmonious and inclusive societies. Although assimilation into a mixed society lasted decades, nowadays people can take it for granted as a common form of co-existence. Today, multiculturalism is understood as “the political accommodation by the state and/or a dominant group of all minority cultures defined first and foremost by reference to race, ethnicity, or religion” (Meer, 181). However, in recent times there exist negative opinions, too. Terrorist events such as the globally known one on 9/11 brought speculation about the failure of multicultural policies. Politicians from Europe have marked this situation

as critical, blaming problems related to the lack of social integration of migrants and weakening national security. Multiculturalism in the present day is a topic that has garnered much attention and debate in recent years. With globalization and increased migration, the world is becoming more interconnected than ever before. This has led to societies becoming more diverse and multicultural, with people from different backgrounds, cultures, and religions coming together in the same communities (Shehi, 2023).

Why should multiculturalism be accepted? Despite the historical obstacles of race, identity, and various political or social issues, a multicultural society has helped people to see each other from a different point of view and has taught them to embrace diversity in all aspects of life. People are meant to live in communities, not in isolation, so it is necessary to accept others to coexist peacefully, even if they are different from us. The goal of living together is not to be the same as that is impossible, but to be true to oneself and to respect others for who they are. This type of society fosters motivation and creativity rather than feelings of depression or oppression. In a multicultural society, people develop empathy, get to know each other, change their attitudes towards other cultures, and learn from one another. They do not rush to judgment but instead seek understanding and comprehension. The presence of various languages in one society helps people to find common ground in the workplace and gain a better understanding of differing perspectives. Ultimately, it naturally encourages people to broaden their worldview. Some argue that placing too much emphasis on diversity can weaken national identity and values. However, others believe that a strong sense of national identity can coexist with multiculturalism, as long as there is mutual respect and understanding among different cultural groups (Modood, 2018).

On the other hand, there arises a question if multiculturalism is appropriate for the twenty-first century, as it is analysed in the book *Multiculturalism* by Tariq Modood. He deals with the ideas of the suitability of this phenomenon with the impact on politics and its power. However, multiculturalism has its own distinctive concerns and sensibilities leading to racism or sexism, which can include culturally different sexual norms or gender roles (Modood, 2013). In this case, this fight between nations cannot be considered for a political movement but for the movement of peoples and their norms. The main role of the “accommodation” in a new nation is not based on fitting with others’ philosophies of living but on tolerance and understanding between nations. To argue that multiculturalism cannot belong to a political philosophy is expressed in the work *Rethinking Multiculturalism* by Parekh, who points out that the functions of the state represent national and cultural homogeneity and citizenship that cannot be differentiated other than territorially. Finally, he came up with the argument that multiculturalism does not arise from any political doctrine (Parekh, 2002). Thus, there is a need to educate this term of multiculturalism because, in this century, it is much more needed to understand and tolerate than to follow political movements.

“Mericans” by Sandra Cisneros

The work depicts true multiculturalism through a story of a small bilingual and bicultural family where the children come from different culture than their grandmother. Author Sandra Cisneros explores border identity, crossing borders, and knowing or not knowing that one's home lies in two countries. There are two cultures, and two languages used in the story, Spanish and American. Grandmother represents a typical old way of thinking in terms of perception of a different culture. She is definitely that person who represents such people who force you to be as everyone in a particular culture. Children feel pressure every time they are with her: “We cannot run off and have our picture taken on the wooden ponies. We must not climb the steps up the hill behind the church and chase each other through the cemetery. We have promised to stay right where the awful grandmother left us until she returns” (Cisneros, 1). Thus, grandmother simply wants to teach her grandchildren to be as she is, to do what she does, to do what others in the same culture expect you to do, to be the same as others in one culture.

The children characterize themselves as “Mericans” because they do not feel either Americans or Mexicans. It can cause them to feel like foreigners and simply different from the rest of society. They sometimes feel like aliens in the land they live in. This is what the author highlights, that feeling of alienation and being stuck between two cultures. Children in the story carry double names because of a problem with their double identity. As Safran argues, ethnic minorities: “believe that they are not – and perhaps cannot be – fully accepted by their host society and therefore feel partly alienated and insulated from it” (Safran, 83). These words are approved in the story where one of two children, Michelle, experiences almost any acceptance from her grandmother. According to her, there exists only one right culture for her grandmother, and it is hers. She does not know how to accept another culture, and she puts emphasis also on her grandchildren's identities. Michelle's grandmother feels insulted because her granddaughter has limited knowledge of Spanish culture, language, and traditions, furthermore, she does not behave and pray in the way grandmother wants her to do. As a result, Michelle feels uncomfortable in her relationship with her grandmother. This grandmother illustrates the impact that living between two cultures can have.

Nowadays, diaspora is perceived more as a natural development rather than problematic development of cultures within a single country. According to Safran's theory, “diasporas were not considered a ‘comfortable’ sociological category; it was perhaps also because diaspora communities did not want to draw attention to their ambiguous collective identity, and hence did not mobilize politically to obtain the kinds of civil and political rights normally accorded to ‘indigenous’ minorities” (Safran,72). Thus, the story “Mericans” perfectly depicts a style of behaviour that does not represent present times. Furthermore, there exists a middle way that Safran uses. Safran argues that diaspora identity also depends on the type of relationship the homeland wishes to maintain with its expatriates. It means that it is up to individuals if they want to become a part of a new culture

and maintain their own identity within it, or to forget where they come from. Safran himself has also changed his perception and definition of diaspora: “Over time, Safran’s description of the diasporan has changed from a diasporic consciousness of melancholia, attachment to the past, and to the ‘homeland’ to ‘a state of enduring consciousness of living away from home, adapted to the new social and cultural context’” (Rascanu). One of the most well-known facts about diaspora is that it can be characterized as absence and loss, of alienation and not-at-homeness (Wilson, 74). The concept of diaspora has been evolving over the years, but there is no clear “right” definition because it can be individualized. In this short story chosen for this work, there is a perfect example of upbringing by a grandmother who wants to teach her grandchildren to be like her, to do what she does, to meet the expectations of others in the same culture, and to be the same as others in that culture. However, this should not be viewed negatively because she only wants them not to feel like outsiders: “I put my weight on one knee, then the other, and when they both grow fat as a mattress of pins, I slap them each awake. Micaela, you may wait outside with Alfreto and Enrique. The awful grandmother says it all in Spanish, which I understand when I’m paying attention. ‘What?’ I say, though it’s neither proper nor polite. ‘What?’ which the awful grandmother hears as ‘¿Güat?’ But she only gives me a look and shoves me toward the door” (Cisneros, 2). Here rises a question, why does the grandmother want them to conform to the expectations of others if they are bicultural? The children characterize themselves as “Mericans” because they do not feel fully Americans or Mexican. This can be compared to present times when someone tries to mold you into a different person, not based on your own perception but on someone else’s. On the other hand, this short story captures the diversity in society that allows the author to express her feelings. This is why the story is written in first-person narration. The children she describes come from two cultures, Mexican Americans, which can make them feel like foreigners and simply different from the rest of society.

Diversity can also be seen as uniqueness in a different country. This is exemplified at the end of the story when a man and a woman approach the narrator’s brother and ask to take a photo with him. The couple is amazed by the way Junior looks, and they end up giving him a handful of gum in exchange for the picture. This fact always astonishes native people who do not know that they-children can speak English. At times, they feel like aliens in the land they live in. This is what the author highlights, that feeling of alienation and being stuck between two cultures. Thus, they call themselves Mericans, not fully American nor Mexican. As Safran describes, “they consider their ancestral homeland as their true, ideal home and the place to which they or their descendants would (or should) eventually return – when conditions are appropriate” (Wilson, 74).

Children in the story have double names due to a conflict with their dual identity. The American side represents Keeks, Junior, and Michelle, and it is conveyed in Spanish language as Enrique, Micaela, and Alfredo. A reader

can understand this doubleness as the way of chaos that children carry in knowing their identity. This fact can be perceived when children are waiting in front of the church where their grandmother prays. She tells them what they can do and what they cannot, what should represent them as Spanish inhabitants of the city, not American. She orders them tasks like how to pray, which language they should use, and the main conflict is expressed between a protagonist and a narrator, Michelle and her grandmother. She does not know how to accept another culture, and she puts emphasis also on her grandchildren's identities: "The awful grandmother knits the names of the dead and the living into one long prayer fringed with the grandchildren born in that barbaric country with its barbaric ways" (Cisneros, 2). The whole story represents a typical, old way reaction to someone's different culture. If you are a foreigner and your homeland is outside of your country, you cannot be accepted. Fortunately, present times bring more a positive attitude to multicultural society. It can relate to the idea of the freer world we live in now. It is weird for some countries to lack a blend of different cultures within one culture, as this has become a common aspect of our way of life.

A definition of home and homeland is interconnected with Safran's point from the definition of diaspora: "They regard their ancestral homeland as their true, ideal home and the place to which they or their descendants would (or should) eventually return – when conditions are appropriate" (Safran, 74). The same idea is evident in this short story where children can feel like foreigners in the country where they actually live due to not being fully accepted by the original inhabitants, such as their own grandmother. The author depicts an old image of thinking and living in her homeland because nowadays, people are used to living in multicultural society where they know they should accept one another as the main principle of living in their own freedom and peace. Safran's words support this notion when he argues that members of the expatriate community decide to maintain their relationship with their homeland: "They continue to relate, personally or vicariously, to that homeland in one way or another, and their ethnocommunal consciousness and solidarity are importantly defined by the existence of such a relationship" (Safran, 75). However, his statement is an expression of an individual's attitude towards their own country and culture, showing that it all depends on the subjective decision to belong to one or another. Individuals are free to decide where they want to belong and which values and traditions they prefer to follow.

However, this story embodies the essence of multiculturalism. It illustrates how an individual may feel out of place in a different culture due to the actions of certain individuals rather than the culture itself. It is often unjust how unfriendly people behave towards others, not just in relation to other cultures, but also in terms of race, ethnicity, language, and so on. The author, however, focuses on the main topic of this story, which is life in Latin America, and attempts to explore the similarities and differences between these two cultures.

She is inspired by local people and their customs, which are reflections of their way of life.

The Impact of Living in a Multicultural Society

Living in a multicultural society has both positive and negative impact on individuals and communities. On one hand, multiculturalism offers the opportunity for exposure to different perspectives, ideas, and traditions. This exposure can lead to greater social cohesion, empathy, and understanding among different cultural groups (Ballard, 153). In a multicultural society, individuals have the chance to learn from each other's experiences, enabling a greater appreciation for diversity and the richness it brings. The diverse skills, languages, and perspectives that individuals from different cultural backgrounds possess can contribute to economic growth, innovation, and creativity within a society. However, living in a multicultural society is not without its challenges. Differences in values, customs, and traditions may lead to misunderstandings or conflicts (Verkuyten, 202). This can result in social tensions and divisions within communities. Additionally, individuals may face identity challenges as they navigate between their cultural heritage and the host culture. Striking a balance between cultural preservation and assimilation can be a delicate process.

The future of multiculturalism will likely be shaped by ongoing globalization and migration patterns. Increasing interconnectedness and the movement of people across borders will continue to contribute to the diversity of societies. It is crucial to develop policies and practices that promote intercultural dialogue, respect, and understanding. Education plays a vital role in fostering inclusive societies by promoting cultural literacy and instilling values of tolerance and acceptance. The future will require ongoing dialogue, understanding, and innovative approaches to ensure that living in a multicultural society is a harmonious and enriching experience for all (Arslan, 7). By understanding the historical context, key figures, impacts, and various perspectives on multiculturalism, societies can navigate the complexities of diversity in a more informed and inclusive manner. This perspective recognizes that cultural diversity is a valuable asset that should be protected and nurtured. Multicultural policies, such as the recognition of multiple languages, protection of cultural heritage, and affirmative action, are often employed to foster social inclusion and equality.

Conclusion

The acceptance of diversity is essential in contemporary society, primarily because it fosters equality and social justice. By embracing diversity, individuals from various backgrounds gain equal opportunities and access to resources, which helps mitigate discrimination and inequality. Furthermore, acceptance of diversity cultivates a sense of belonging and inclusivity, allowing individuals to feel valued and respected, thereby enhancing their overall well-being and mental health.

The theory of diasporas, as articulated by William Safran, highlights the complexities of identity within diaspora communities, which often struggle with their ambiguous collective identity. This struggle is mirrored in the experiences of ethnic minorities and multiculturalism, which have evolved from uncomfortable historical contexts to become integral aspects of global society today.

Sandra Cisneros's literary work "Mericans" exemplifies the challenges of bilingualism and biculturalism. The narrative explores the tension between two cultures through the strained relationship between children and their grandmother, who embodies traditional values and expectations. The children, identifying as "Mericans," navigate their dual cultural identities, feeling alienated from both American and Mexican cultures. This situation, while challenging, also equips them with valuable skills, such as bilingualism and cultural understanding, which can enhance their adaptability and empathy.

Historically, multiculturalism emerged in the 1960s and 1970s as a response to social movements advocating for equality across various identities. The concept emphasizes the importance of respecting diverse cultures and creating frameworks that facilitate coexistence and self-realization. Despite the progress made, challenges remain, as some individuals continue to resist cultural acceptance due to fear of change.

In the present context, multiculturalism is recognized as a vital component of societal development. It encourages individuals to learn from one another, fostering empathy and understanding across cultural divides. The evolution of multiculturalism reflects a shift towards a more inclusive and democratic society, where diversity is increasingly viewed as an asset rather than a threat. The ongoing journey towards acceptance and tolerance is crucial for the harmonious functioning of multicultural societies, underscoring the need for continued efforts to promote respect and understanding among diverse groups.

Ultimately, the concept of multiculturalism emerged, promoting freedom of expression and identity. The idea of home is not limited to physical spaces but rather revolves around finding acceptance, love, and understanding in the people who make us feel cherished and celebrated for our unique selves. One of the definitions says: "When home is a person, it doesn't matter where you come from or what you've been through. Home is where you are loved wholly and unconditionally, without barriers, restrictions, judgments, or expectations. Home is where you are most comfortable being your absolute self – where you are treasured and celebrated for the unique flaws and quirks that make you authentically you" (Wesseldyk).

Bibliography

- Alfonso, C. (2004). *Diaspora, Identity and Religion: New Directions in Theory and Research*. Routledge.
- Arslan, H. (2013). *Multicultural Education From Theory to Practice*. Cambridge Scholars Publisher.

- Ballard, R. (2019). *Social cohesion in Gauteng*. Gauteng City Region Observatory (GCRO).
- Casey, Z. (2020). *Encyclopedia of Critical Whiteness Studies in Education*. Brad Porfilio.
- Cisneros, S. (1991). "Mericans." <https://us-static.z-dn.net/files/d19/dff1ab06407169a83d4e870ddc9b1541.pdf> Encyclopedia of Critical Whiteness Studies in Education
- Edelstein, M. (2005). *Multiculturalisms Past, Present, and Future*. Santa Clara University Scholar Commons. <https://scholarcommons.scu.edu/cgi/viewcontent.cgi?article=1090&context=engl>.
- Longley, R. (2020). *What Is Multiculturalism? Definition, Theories, and Examples*. <https://www.thoughtco.com/what-is-multiculturalism-4689285>.
- Encyclopedia of Critical Whiteness Studies in Education Encyclopedia of Critical Whiteness Studies in Education.
- Malfatti, F. (2009). *Multiculturalism in Historical Perspective*. Cliehres-Isha Reader.
- Meer, N. (2012). How does interculturalism contrast with multiculturalism? *Journal of Intercultural Studies*, 33(2):175-196.
- Modood, T. (2013). *Multiculturalism*. John Wiley & Sons.
- Modood, T. (2018). *Remaking the nation: Immigration, integration and multicultural nationalism*. <https://www.abc.net.au/religion/remaking-the-nation-immigration-integration-and-multicultural-na/10214338>.
- Parekh, B.C. (2002). *Rethinking Multiculturalism Cultural Diversity and Political Theory*. Harvard University Press.
- Rascanu, L. (2020). *Diaspora, in Theory and at Crossroads*. <https://www.themarketforideas.com/diaspora-in-theory-and-at-crossroads-a400/>.
- Safran, W. (2004). *Deconstructing and Comparing Diasporas*. University of Toronto Press.
- Shehi, K. (2023). *The Importance of Cultural Diversity in a Globalized World: Why World Day for Cultural Diversity Matters Now More Than Ever*. <https://www.mcislanguages.com/mcis-blog/the-importance-of-cultural-diversity-in-a-globalized-world-why-world-day-for-cultural-diversity-matters-now-more-than-ever/>.
- Stiftung, B. (2012). *Rethinking National Identity in the Age of Migration: The Transatlantic Council on Migration*. Verlag Bertelsmann Stiftung.
- Verkuyten, M. (2013). *Identity and Cultural Diversity, What Social Psychology Can Teach Us*. Taylor & Francis.
- Wesseldyk, G. (2017). *When home is a person*. <https://thoughtcatalog.com/gabrielle-wesseldyk/2017/05/when-home-is-a-person/>
- Wilson, J. (2009). *Re-Routing the Postcolonial: New Directions for the New Millennium*. Routledge.
- Williams, M.H. (2013). *THE MULTICULTURAL DILEMMA Migration, ethnic politics, and state intermediation*. Routledge.

Ewa Kleczaj-Siara

Uniwersytet Radomski im. Kazimierza Pułaskiego

<https://orcid.org/0000-0003-3769-2728>

e-mail: e.kleczaj@uthrad.pl

DOI <https://doi.org/10.24136/rsf.2023.004>

FROM NEGLECT TO REMEMBRANCE – THE RENEWED IMAGE OF NEW YORK’S HARLEM IN CONTEMPORARY PICTUREBOOKS

Abstract: Drawing on the theory of “Black geographies” (McKittrick 2006; Hawthorne 2019) and the dichotomic concepts of “Black space” and “White space” (Anderson 2015), the article discusses the portrayal of New York’s Harlem in two picturebooks, Bryan Collier’s *Uptown* (2004) and Dinah Johnson’s *H is for Harlem* (2022). The article analyses the visual and verbal rhetoric of the narratives which reject a negative image of Black neighborhoods, popularly referred to as “Black ghettos,” and instead produce a new discourse of Blackness which centers on the communities’ assets and contributions to global culture. It argues that the Black culture of Harlem is thriving despite the process of gentrification.

Keywords: African American children’s literature, picturebooks, Harlem, the poetics of Black space.

Streszczenie: Nawiązując do teorii „Black geographies” (McKittrick 2006; Hawthorne 2019) oraz dychotomicznych koncepcji „czarnej przestrzeni” i „białej przestrzeni” (Anderson 2015), niniejszy artykuł omawia dwie książki obrazkowe na temat nowojorskiego Harlemu, *Uptown* Bryana Collier’a (2004) oraz *H is for Harlem* autorstwa Dinah Johnson (2022). Artykuł analizuje retorykę wizualną i werbalną narracji, które odrzucają negatywny obraz czarnych lokalizacji, popularnie nazywanych „czarnymi gettami,” a w zamian tworzą nowy dyskurs czerni koncentrujący się na zaletach i zasługach czarnych społeczności dla kultury globalnej. Wybrane teksty ukazują nieustający rozwój czarnej kultury Harlemu pomimo procesu gentryfikacji.

Słowa kluczowe: afroamerykańska literatura dziecięca, książki obrazkowe, Harlem, poetyka czarnej przestrzeni.

In his 2016 *New York Times* article “The End of Black Harlem,” Michael Henry Adams, a resident of Harlem for the last thirty years, writes about the impact of gentrification on the cultural character of the place. Adams believes that due

to the recent investments the former atmosphere of the neighborhood cannot be regained, and instead it will undergo economic change as any other New York community. Many Black scholars, artists and authors reject this claim maintaining that Harlem will never stop being the mecca of African American culture. Amongst them are African American picturebook creators who believe that “Black landscapes are renewable” and through the right means “can be born again” (Hood, 4). As the preservationists of Black culture and landscape, the authors and illustrators of the books offer new narratives of Blackness as well as “forge a new language for [Black] landscapes” (Hood, 5). In his seminal work *How Racism Takes Place* (2011) George Lipsitz uses the idea of black spatial imaginary to explain “the attachment of existing residents to Harlem and their insistence that the neighborhood should remain black” (245). He maintains that black spatial imaginary is not only about the Black community’s control of the economic status of the place but there is also the cultural element, which is about making sure that Black communities like Harlem do not stop being associated with Black pride and creativity.

As Walter Hood argues in his book *Black Landscapes Matter* (2020), the process of commemoration of a place derives from a period of neglect. He believes that constant erasure of certain images from people’s minds, and replacing them with alternative narratives, is paradoxically “a call to arms against concealment of the truth that some people don’t want to know or see. Erasure is a call to arms to remember” (2). His way of thinking can be used to explain the intentions of picturebook creators. Their narratives respond to media images of Black neighborhoods as “disappearing” locations, neglected by local authorities, and ignored as cultural centers. Such portrayal of Harlem motivates authors and artists to create renewed images of Harlem which are filled with optimism and faith that the neighborhood’s past will not be forgotten.

Black geographies

The relationship between humans and non-human environment has long been in the center of literary studies. In African American literary tradition it has been particularly important as Black people in the United States have often been excluded from public space due to different forms of racial discrimination. Contemporary African American scholars and authors have recognized the need to incorporate Black people’s struggle for control of specific locations into their narratives.

The focus on the cultural and political significance of physical location in literary works has led to the emergence of an interdisciplinary field of study called Black geographies. In *Demonic Grounds*, Katherine McKittrick defines Black geographies as “the terrain of Black political struggle” (2006, 6). She claims that “Black lives are necessarily geographic” (McKittrick, 2006, xiii). African Americans have a deep sense of belonging to specific communities. Yet they constantly face “discourses that erase and despatialize their sense of place” (McKittrick, 2006, xiii). As outlined by Catherine Hawthorne in her article “Black matters are spatial matters,” the idea

of Black Geographies is to prevent the politics of exclusion, “it is a call to center those [Black] subjects, voices, and experiences that have been systematically excluded from the mainstream space of geographical inquiry” (2019, 9). Black geographies does not equate Blackness with oppression and dehumanization, but “opens up possibilities for (...) alternative, anticolonial, and liberatory forms of geographic knowledge and world-making” (Hawthorne, 2019, 9). In their foundational 2007 volume *Black Geographies and the Politics of Place*, McKittrick and Woods argue that Black people’s contributions to geographical locations should be perceived as political acts and expressions. With their social and cultural activism, they make certain areas their own.

The dichotomic concepts of “Black space” and “White space” have always been in the center of debates concerning racial inequalities and marginalization. In his article “The White Space,” Elijah Anderson (2022) writes that the U.S. society is overwhelmed with white neighborhoods and public institutions in which “Black people are typically absent, not expected, or marginalized when present” (10). This belief is reinforced with popular media coverage that refers to Black spaces as “Black ghettos,” associated with crime and poverty. Such a negative image of Black communities has recently inspired many art and literary creators to produce a new discourse of Blackness which centers on the communities’ assets and contributions to global society.

The notion of Black geographies as well as Anderson’s ideas of “Black space” and “White space” serve as a theoretical background for the study of contemporary African American picturebooks which offer alternative narratives of Black space. They present more authentic and nuanced portrayals of Black localities and invite the readers to gaze into the Black way of life and recognize what is not seen through the prism of stereotypes. The aim of the article is to explore the poetics of Black space which does not only involve showing the place as it is but also imagining and feeling the location. As McKittrick points out, the poetics of Black landscape “discloses the underside, unapparent histories and stories that name the world and black personhood” (2006, xxii). It presents the location in the process of making as it is changing in opposition to the outer world.

Harlem – the mecca of Black culture

Although there are a lot of communities that can be referred to as “Black,” Harlem in New York’s Manhattan is the most recognizable place as the center of Black culture in the northern part of the United States. During the Great Migration of the early twentieth century, Harlem became home to over 200,000 Black Americans who left the southern states in order to escape racism and poor economic conditions. Amongst the migrants were many Black artists, writers and musicians who used their creativity to make the place their own. They established Black cultural centers, which attracted even more African Americans to move to Harlem from other parts of the U.S. in the following decades. By the 1940s Harlem became the mecca of African American culture, which has always been political.

Apollo Theater, Cotton Club or Abyssinian Baptist Church are just a few examples of locations that served as centers of Black social and political activism. Harlem had a dominant Black population by the early twentieth century when estate developers began to transform some parts of the neighborhood, thus bringing new white residents. The gentrification process is currently changing the demographics of the place as well as its cultural character. However, contrary to media images of Harlem being no longer Black, it is the view of this paper that the vibe of the location is still dominated with African American cultural institutions.

Harlem – a literary setting

Harlem is one of the most popular locations in contemporary African American picturebooks. The authors and illustrators who are Black find it important to inform young generations of African Americans that the historical Black community is not dead. Its cultural institutions are thriving and it is attracting a growing number of tourists. They contest the vision of Harlem as a Black ghetto, marked with crime, violence and poverty, as well as its recent images of a gentrified neighborhood. Instead, they offer an alternative narrative of Harlem as the Black home and the site of Black creativity and joy.

Although the majority of children's publications on Harlem tell the story of the Harlem Renaissance, the period of cultural growth of the location in the 1920s and 1930s, this article, responding to recent media coverage, focuses on the stories that feature contemporary characters residing in Harlem and enjoying the place despite the overwhelming media narratives. It discusses Bryan Collier's picturebook *Uptown* (2004) and Dinah Johnson's alphabet book *H is for Harlem* (2022), illustrated by April Harrison. Both of the books are a collage of images representing a variety of experiences connected with Harlem, from the atmosphere of the Black home to the power of Black music and arts created in Harlem's performance spaces, museums and community centers. This paper advocates for the use of visual literature as an effective tool for maintaining the view that Harlem connects past and present, as well as continues to shape the future of Black lives in America.

Visual literature

As a genre of visual literature, picturebooks offer unique opportunities to engage readers with a range of social, cultural, and political issues. As Carol Driggs Wolfenbarger and Lawrence R. Sipe observe, "the images and text work so tightly together to convey temporal and spatial information" (2007, 273). The aesthetics of picturebooks is based on the inextricable interaction of text and images which are equal components of the narratives, yet they never tell exactly the same story. They complement each other, extend the meaning of the other, tell different stories, or assert the opposite of each other (Nikolajeva and Scott, 2001, 12). Thus, in order to understand the message of a picturebook, the reader must respond to both levels of the narrative.

The picturebook format (Bishop & Hickman, 1992) plays a very important role in nonfiction texts which focus on highly contextualized locations and experiences, such as living in the Black community of Harlem. Pictures convey social and political meaning of the place in the making that would be hard to express verbally. The collage of diverse images included on particular pages reveal the complexity of the location and how its specific elements relate to each other. Reading visual images thus requires a great deal of attention from the reader, as well as the ability to confront the verbal narrative with the pictures, or, to use Lewis's words, "find routes through the text that connect words and images" (2001, 32).

The following sections of the article analyze the intersection of words and images using the existing methodologies of studying picturebooks (Painter et al. 2014, Nikolajeva & Scott 2001). With sparse text on most of the pages, the understanding of the message of the books means understanding their visual arguments and how they present locations, people, emotions, and changing attitudes.

Uptown

Bryan Collier's picturebook *Uptown* (Fig. 1) takes the readers on a tour of the neighbourhood with a young boy who lives there. He calls Harlem "[his] world," which he defines with such simple phrases as "Uptown is a row of brownstones," "Uptown is a stage," "Uptown is jazz," or "Uptown is a barbershop" (Collier 2000, unpagged). Each of the statements, placed on a separate page, marked with a different color and a larger font than the rest of the verbal narrative, looks like an introduction to a separate chapter of the story of Harlem. The book focuses on Harlem's most famous street as well as its world-famous locations. Rather than elaborating on the history of the location, it draws the reader's attention to its contemporary vibe. Although the book was first published in 2004, it is still relevant in terms of presenting the neighborhood's most popular sites as well as typical streetscapes. Dinah Johnson, the author of another picturebook on Harlem discussed in this paper, calls *Uptown* "a celebration of the sights and sounds, the rhythms and voices of this special neighborhood," as well as "a Harlem, Uptown love song" (Johnson, 2022).

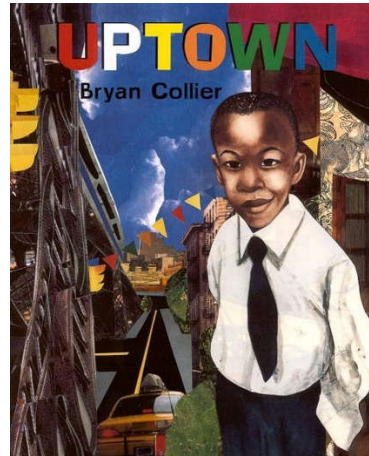


Fig. 1. Bryan Collier , *Uptown* – book cover

Collier's tour of Harlem begins in "a Black home," which is a complex reality, a collage of different experiences he remembers about living there. The author recreates its vibe visually and verbally by referring to its many sounds, smells, and sights. He lets his readers gaze into a Black home through the frame of the brownstone's window. The expressionistic collage illustrations reveal the warmth of the interior and its connection to Black settings in other parts of the country. One of the pictures shows the young protagonist having a meal, which reminds him of the southern Black cuisine. The author provides the following comment: "Uptown is chicken and waffles served around the clock. At first it seems like a weird combination, but it works" (Collier 2000, unpagged). The dish indicates that the southern tradition has not been abandoned and it is integral to Harlem and other Black communities elsewhere. Another place where we can observe the young character inside the Black home is the living room with a myriad of photographs which portray the boy's family history as well as the streetscape of the Harlem past. The photographs, like other home objects, bear witness to significant events in the boy's family, which give him a sense of belonging to his race and culture.

The idea of Black home is not limited to the interior of the boy's apartment, but it is extended into the public space, the streets of Harlem, marked with rows of brownstones. As Summers points out, private spaces in Harlem are extended into the street, which became a location for social exchange and congregation (2019, 148). The buildings are the symbols of intense street life, where Black residents get together on the stoops for community parties and night talks. In Collier's illustrations brownstones are "all dressed up," with canvas and flowers in the windows, and "They look like they're made of chocolate" (Collier 2000, unpagged). The blocks become a nice background for presenting other important elements of Uptown, such as the Black community spirit, artistic creativity, and political resistance.

The picture of the 125th Street, which is the heart of Harlem, is the most powerful image. It is marked with a multitude of vivid colors and shapes, which reflect the mood of the place. The reader can experience the Harlem culture by looking at the African-style clothing of Black women purchasing things from a street vendor. Their faces are expressively drawn, and their clothes, marked with diverse patterns and styles, together with the street decorations, create a special atmosphere. The text accompanying the illustration says: “The vibe is always jumping as people bounce to their own rhythms” (Collier 2004, unpagged). The overall impression is the people’s determination to make the place their own. Similarly, the expressive picture portraying three Black girls on their way to church, all in Sunday clothes and Afro hairstyle, indicate their sense of belonging to the local culture.

The street leads the reader into specific locations, spaces of Black social life, which define Harlem and its people. The Apollo Theater is one of the central places where one can see Black entertainers or hear the songs of the Boys Choir of Harlem. The fact that the young character tries to enter the building indicates that he wants to join the world of Black entertainers and feel the spirit of Black creativity. Then we can see the inside of a jazz club with Black musicians playing different musical instruments. The yellow and orange patterns on the walls of the club create a special atmosphere of warmth and safety where Black artists can practice their music without limitations. The accompanying text provides a simple explanation of the importance of music in the Black community: “Jazz and Harlem are a perfect match-just like chicken and waffles” (Collier 2004, unpagged). A barbershop is another site that looms large in the Harlem district. It is a common ground for Black residents, where, except for doing their hair, they discuss social and political issues.

Collier’s version of Harlem is a form of renewal, a celebration of the place that was denied its cultural significance in mainstream media. He reclaims the place by drawing the readers’ attention to the beauty of its architecture, the community spirit created by the people mixing up in the streets, or the friendly atmosphere of Black homes which pass the Black culture from generation to generation.

H is for Harlem

Dinah Johnson’s alphabet-structured picturebook defines Harlem with twenty-six keywords placed on individual spreads (Fig. 2). She mentions a diverse blend of people, including famous Harlem residents, as well as places of cultural significance, community centers, restaurants, and retail centers. Within the short descriptions of selected Harlem icons, the author includes her own reflections on the place. The text starting with the letter “H” says that “Harlem is a place like no other in the world,” since “for a long time people have called Harlem the mecca of Black America, a place where African American culture is living and breathing, shining and indestructible” (Johnson 2022, unpagged). Although these words are placed in the middle of the book, they could serve as an introduction to what

other pages present. They piece together the historical richness, which is the tapestry in Harlem.

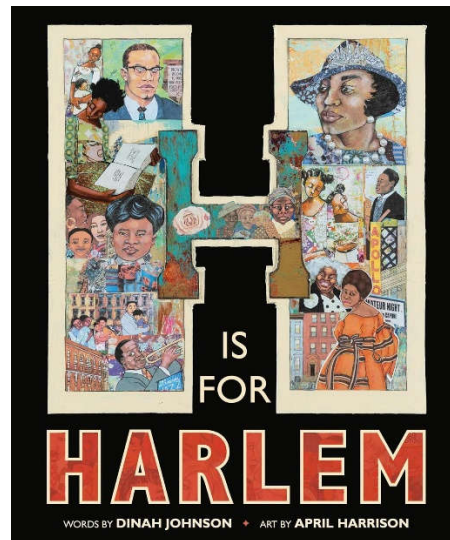


Fig. 2. Dinah Johnson and April Harrison, *H is for Harlem* – book cover

The verbal text is extended with mixed-media collage illustrations by African American visual artist April Harris. The images include iconic buildings and portraits of the people who belonged there, as well as a myriad of details defining specific locations. Due to the episodic nature of the book, each illustration can be analyzed as an individual piece of artwork. However, when brought together, the twenty-six images are a powerful evocation of a unique place.

The images of well-known cultural centers as well as the accompanying verbal narrative prove that Harlem is still a vibrant community. Although some of the sites were established in the Harlem Renaissance period or during the Civil Rights Movement of the 1960s, they continue to shape Black artists and musicians. The collage illustrations depict the continuity of the locations by mixing verbal elements that refer either to the present or the past. For instance, the illustration of the present-day Apollo Theater is combined with the portraits of many legendary musicians, such as Stevie Wonder, the Jackson 5, James Brown, or Aretha Franklin, who started their careers in Harlem. But from the verbal text we learn that Apollo Theater still features the Amateur Night talent shows that promote the stars of today as well as bring new audiences to Harlem. Another place that helped Black people develop their minds is the Schomburg Center for Research in Black Culture, a world-leading research library holding a large collection of materials on African American experiences. *H is for Harlem* honors the founder of the place, Arturo Alfonso Schomburg, as one of the cultural leaders of Harlem. The man's portrait looms large against the background of the library building. The Studio Museum

or the National Jazz Museum are other cultural centers mentioned in the stories. The accompanying illustrations include a myriad of details defining the special atmosphere of Harlem: musical instruments, dancing figures or paintings by famous Black artists. The double spread illustration depicting the exhibition hall of the Studio Museum in Harlem is one of the most telling images of the book. The illustrator recreates paintings and sculptures by acclaimed Black artists such as Romare Bearden, Jacob Lawrence, Karen Walker, Lorna Simpson and Hale Woodruff. We can also see the museum visitors - young girls as well as a grown woman, who are watching the paintings. The facial expressions of the characters reveal how much attention they give to the art.

Both the visual and the verbal narrative of the picturebook emphasize the power of the people who do not stop investing in the neighborhood which they call home. In the section entitled “K is for kinfolk” the story informs the readers about the open community of Harlem now and in the past. The accompanying illustration features Harlemites hugging the newcomers searching their new home in Harlem. The idea of communal support is mentioned in connection with a number of organizations which assist young Harlem residents in their everyday lives. It is Harlem Children’s Zone, founded to create life-changing opportunities for Harlem children lacking proper health care, education and family life. These are art and music groups, such as the Dance Theater of Harlem or the Boys Choir of Harlem, which empower young people to find the right place in the society. Finally, the book mentions Impact Farm and Harlem Grown, groups that educate children about urban farming, sustainability and nutrition. Interestingly, the illustrations depicting all of these organizations do not focus on the locations themselves but on the people who benefit from participating in the social initiatives. Thus, amongst layers of detail, we can notice children enjoying their meal of fresh vegetables in the urban garden, or a loving Black family placed in the background of Harlem’s community center.

The textual snapshot “V is for Voices” is especially important in the context of the story. In the early decades of the twentieth century Harlem gave Black people the opportunity to express their voices freely, beyond the constraints of racial segregation. Since then it has been a mecca of African American culture, with a myriad of spaces shaped by Black artists as well as ordinary people who were regularly excluded from the mainstream society. As the author of the book writes in the “V” section, “You can hear the voices of Harlem as you walk down streets that are humming with history. You can hear the voices of Harlem praying in Abyssinian Baptist Church. You can hear them in hospitals, in living rooms, and bursting from books. Voices laughing and debating, remembering, and planning for the future” (Johnson). The collage illustration placed beneath the text depicts several images of Harlem residents involved in a variety of activities: young girls reading a book with the letter “H” on the cover, middle-aged women gossiping in the street, individuals praying in the church, as well as a number of people doing different jobs. All of those figures are part of the Harlem community, with each and every one playing their role in the development of the place. As the book’s author

maintains, the voices of Harlem can also be “heard” as you walk past well-known locations. Amongst others, these are the homes of social and political activists. The Harlem YMCA building, which offered accommodation to legendary writers, artists and musicians, is one of the historic landmarks mentioned in the story. Harlem’s most famous restaurants, Red Rooster and Sylvia’s, are among the locations that “always have the flavor of Harlem” (Johnson). Finally, it is the bookstores - Liberation Bookstore, Hue-Man Bookstore, and Lewis H. Michaux’s National Memorial African Bookstore – that are an important part of the story of Harlem. They have always been the information centers about Black history and politics, with some still attracting crowds of visitors to their endless literary volumes on Black lives in America. The “V” section of the book reminds the readers that the voices of Harlem residents are always to stay there. They cannot be erased by gentrification or the media narratives of Harlem which no longer define it as a Black neighborhood.

Final remarks

The creators of both picturebooks discussed in this paper demonstrate that culture is central to the development of the place. As Hood observes, “places and environments are maintained, sustained, or transformed by the people or bureaucracies that control them” (2020, 7). Every single illustration in the picturebooks reveals at least one aspect of Black culture that makes Harlem a quintessentially African American community. Black music, art, food, clubs, businesses, or community centers are all these things that shaped the location and define its future.

In accordance with McKittrick and Woods’ concept of Black geographies, Black people’s contributions to geographical locations have always been political. The authors of the picturebooks do not fail to mention this aspect as well. In her discussion of famous Harlem residents, Johnson argues that they have established their own cultural centers in order to have a safe space where they can express their voices. Until now, Harlem museums, theaters or music clubs, established in the Harlem Renaissance period or in the 1960s, are associated with political acts of resistance. The portraits of famous activists in Harlem picturebooks serve the same purpose – they remind the readers that Black political struggle is not over. It connects Harlem residents of the past, the present and the future.

Offering an image of Black life that stands in contrast to the concept of the Black ghetto, picturebooks about Harlem create a new discourse of Blackness. They emphasize the communities’ assets and contributions to global society rather than their problems and dysfunctions. Among the illustrations of famous locations in Harlem, we can see full Black families, youngsters deeply engaged in studying Black culture, or individuals volunteering in community centers. All the characters express positive feelings about belonging to a place that has always been their own.

Visual literature seems to be as an effective tool for telling the urban African American story. It maintains the view that Harlem reconciles the past and the present,

as well as continues to shape the future of Black lives in America. The authors of picturebooks recreate Harlem of the previous decades in order to interfere into current debates on the politics of Black space. They argue that Black contributions to a specific location cannot be forgotten as they are strongly embedded in the place as well as people's minds. As Maria Balshaw maintains in his book *Looking for Harlem*, literary works "perform an act of beautiful historical recreation" (2000, 126), which is frequently in opposition to dominant cultural representations in the media.

The selected picturebooks about Harlem are celebratory rather than critical about the opportunities offered within the city area. Although the books differ in terms of narrative structure and the mode of illustrations, they both focus on the positive effect of living in the Black neighborhood. Collier's Harlem is presented as a domestic space which is friendly to a common person while Johnson's narrative explores a variety of locations offering unlimited opportunities to both celebrities and ordinary residents of Harlem. Such images reverse the still-forceful perception that Black communities, popularly referred to as Black ghettos, do not offer many possibilities to African Americans. The stories of Harlem maintain that the location is not a social entrapment, and one does not have to leave it in order to fulfill their dreams.

The books call for an alternative reading of Black urban experience, drawing the readers' attention to cultural nuances that are absent in mainstream representations. They restore the images of the mecca of Black culture, and potentially change the readers' opinion of the place. As Hood concludes, "The contested and forgotten landscapes, renewed through a myriad of expressions, can give us incentives to obligations for years to come" (2020, 4). It would be good to believe that the recently published picturebooks are opening a new stage in the process of cultural remembrance of Black landscapes.

Bibliography

- Adams, M. H. (2016). "The End of Black Harlem." *The New York Times*, May 27, 2016. <https://www.nytimes.com/2016/05/29/opinion/sunday/the-end-of-black-harlem.html> [accessed Sep. 5, 2023].
- Anderson, E. (2015). The White Space. *Sociology of Race and Ethnicity*, 1(1), 2015: 10-21. <https://doi.org/10.1177/2332649214561306> [accessed Sep. 5, 2023].
- Balshaw, M. (2000). *Looking for Harlem: Urban Aesthetics in African-American Literature*. Sterling, VA: Pluto Press.
- Bishop, R. S., & Hickman, J. (1992). Four to fourteen or forty: Picture books are for everyone. In S. Benedict & L. Carlisle (Eds.), *Beyond words: Picture books for older readers and writers*. Portsmouth, NH: Heineman.
- Collier, B. (2000). *Uptown*. New York: Henry Holt and Company.
- Hawthorne, C. (2019). Black matters are spatial matters: Black geographies for the twenty-first century. *Geography Compass*. 13 (4), July 2019.

-
- Hood, W., Tada, G. M. (2020). *Black Landscapes Matter*. Charlottesville and London: University of Virginia Press.
- Johnson, D. (2022). *H is for Harlem*. Illustrated by April Harrison. New York and Boston: Little Brown and Company.
- Lewis, D. (2001). *Picturing Text: The Contemporary Children's Picturebook*. London: Routledge.
- Lipsitz, G. (2011). *How Racism Takes Place*. Philadelphia: Temple University Press.
- McKittrick, K. (2006). *Demonic Grounds: Black Women and the Cartographies of Struggle*. Minneapolis: University of Minnesota Press.
- McKittrick, K., Woods, C., eds. (2007). *Black Geographies and the Politics of Place*. Toronto: Between the Lines.
- Nikolajeva, M., & Scott, C. (2001). *How Picturebooks Work*. New York: Garland.
- Painter, C., Martin, J.R., Unsworth, L. (2014). *Reading Visual Narratives: Image Analysis of Children's Picture Books*. Sheffield and Bristol: Equinox.
- Summers, B. T. (2019). *Black in Place: The Spatial Aesthetics of Race in a Post-Chocolate City*. Chapel Hill: University of North Carolina Press.
- Wolfenbarger, C. D., & Sipe, L. R. (2007). Research Directions: A Unique Visual and Literary Art Form: Recent Research on Picturebooks. *Language Arts*, 84(3), 273-280.

Eliseo Guardado Salguero

University of Prešov

esalguero486@gmail.com

DOI <https://doi.org/10.24136/rsf.2023.005>

THE MUSICO-CULTURAL INTEGRATION PROCESS OF DAVID FOSBERG ON *DEATH METAL EPIC* NOVELS

Abstract: David Fosberg – a young American bookseller based in Miami USA and an avid metal head – has a dream: to become a successful metal musician. After having “signed” a blood contract, he has a unique opportunity to go on a short European tour with the experimental death metal band Valhalla. Once in Europe, he experiences a lot of challenges and misfortunes while trying to accomplish the Eurometal dream. Hence, this article analyzes David’s new life in Gent, Belgium during the early 1990s, which involves both learning a new language -Dutch- and adapting himself to a different musical style: black metal. The novels used for such analyzes are the three *Death Metal Epic* novels: *The Inverted Katabasis*, *Goat Song Sacrifice*, and *Sinister Synthesizer* written by American novelist and metal music researcher Dean Swinford. This article emphasizes that such musico-cultural integration is both challenging and rewarding in terms of understanding different musico-cultural settings.

Keywords: social integration, metal music, foreign language learning, multilingualism, metal novel.

Streszczenie: David Fosberg – młody amerykański księgarz mieszkający w Miami w USA i zapalony metalowiec – ma marzenie: zostać odnoszącym sukcesy muzykiem metalowym. Po „podpisaniu” krwiowego kontraktu ma niepowtarzalną okazję wyruszyć w krótką europejską trasę z eksperymentalnym death metalowym zespołem Valhalla. Będąc w Europie, doświadcza wielu wyzwań i nieszczęść, próbując spełnić marzenie o Eurometalu. Dlatego w tym artykule przeanalizowano nowe życie Davida w Gent w Belgii na początku lat 90., które obejmowało zarówno naukę nowego języka – niderlandzkiego – jak i przystosowanie się do innego stylu muzycznego: black metalu. Do takich analiz wykorzystano trzy powieści *Death Metal Epic: The Inverted Katabasis*, *Goat Song Sacrifice* i *Sinister Synthesizer*, których autorem jest amerykański powieściopisarz i badacz muzyki metalowej Dean Swinford. W artykule podkreślono, że taka integracja muzyczno-kulturowa stanowi zarówno wyzwanie, jak i satysfakcję, jeśli chodzi o zrozumienie różnych środowisk muzyczno-kulturowych.

Słowa kluczowe: integracja społeczna, muzyka metalowa, nauka języków obcych, wielojęzyczność, powieść metalowa.

Introduction

In an integration process, courses such as language courses and culture courses are even mandatory for students and potential workers to be integrated into another society. Such process also includes other cultural areas such as music since there are different musical approaches according to the region. For example, in metal music, both death metal and black metal are differently played according to the region. American death metal is more technical musically whereas European death metal is more melodic or blast-beat based up to an extent. As for black metal, the leading style of European black metal is Norwegian black metal which is more atmospheric than its North American counterpart that is somehow faster in tempo.

Therefore, in this article, the musico-cultural integration process of death metal musician David Fosberg – protagonist and narrator of the three *Death Metal Epic* realist/quest novel series written by American novelist and metal music researcher Dean Swinford – is analyzed for fathoming David Fosberg's musico-cultural integration in terms of his involvement in both learning Dutch and adapting black metal in his new life in Gent, Belgium during the early 1990s.

The first novel of this series, *The Inverted Katabasis*, first set in Miami in the early 1990s, introduces David Fosberg who is looking for success abroad for their experimental death metal band Valhalla on a European tour – taking place in cities such as Trondheim, some nameless cities in The Rhine valley in North Germany, Prague, and finally Gent to promote Valhalla's recent works.

The second one in this series, *Goat Song Sacrifice*, set also in the early 1990s in Gent, Belgium, continues David's quest after having disbanded Valhalla while in its Euro tour. David then joins the black metal band Desekraton whose main members Nekrokor – leader and producer of Despondent Abyss firm – and Nordikron – Nekrokor's half-brother – were also part of another black metal band called Astrampsycho. Also, Svart – the owner of Record Huis – is involved in the management of Desekraton. Once having joined them, David tries to adapt to their musical style as well as his new cultural environment in Gent.

Finally, the third one *Sinister Synthesizer* continues with David's mission of discovering why he was kicked out offstage by Nekrokor after his last concert with Desekraton in Gent, Belgium. He also tries to find out the plot against him and the other former Desekraton band members. It also presents David's trying to rediscover his love for metal music as well as his aspiration to become a metal musician. After having briefly described the three novels as well as some key works to be used in both the terminology and the analyses of David Fosberg's musico-cultural integration process, the next step shall be to both choose the method and define the terms to be employed in such analyses.

As for the method chosen for analyses, it shall be textual and content analyses based on such experiences by using some key concepts from four sources. The first

two sources are connected with music. These are Simon Frith's *Performing Rites: On the Value of Popular Music* and Thomas Turino's *Music as Social Life: The Politics of Participation*, which shall serve for studying David's musico-cultural integration process from a perspective of musical participation. Whereas the second two sources employed are connected with language learning and cultural integration. Two articles: A'zamjonovna & Murotovna's "Second Language Acquisition" and Omer Kocer & Ali Dincer's "The Effect of Culture Integrated Language Courses on Foreign Language Education" shall serve for studying David's integration process from his language learning experiences based on some key terms from second language acquisition and cultural integration. For that purpose, the following research questions shall be answered:

- 1) Which musical experiences help David in his musical adaptation of black metal on *Death Metal Epic* novels?
- 2) How enriching were David's learning experiences with Dutch in his cultural adaptation of *Death Metal Epic* novels?
- 3) How successful was David's musico-cultural integration process on *Death Metal Epic* novels after having spent a semester in Gent, Belgium?

Defining musico-cultural integration in terms of both multilingualism plus foreign language learning and musical adaptation

To define what musico-cultural integration is, it is necessary to explain two details¹. One, this definition is based on and inspired by the term 'musico-literary studies,' which is an interdisciplinary area concerned with the connections between both music and literature, according to Benson. Yet, for him, both can be subsumed to any "broader cultural critique, historicist or otherwise" (Benson, 2006, 4). This is when this part of the definition of 'musico-literary' is taken out of the musical and literary boundaries. Two, such a definition takes both music and literature into other areas such as education. Moreover, Frith – based on Nicholas Cook's (1990) discussion about how music is imagined and then interpreted – cites the definition of 'musical culture' as a traditional way to "imagining sound as music" which constitute the sounds from "a single note" to a complete musical work (As discussed in Frith, 1996, 63-64). From that view, the music in a musical novel is imagined as well as the situations in which music is included in a certain context. Therefore, after having defined this concept, it is essential to explain both the musical and the cultural aspects which are included in this definition.

The first part of the concept of musico-cultural integration concerns music. Frith – based on Pierre Bourdieu – comments that cultural knowledge is accumulated by experience through education (As discussed in Frith, 1996: 9). Such accumulation

¹ I have previously employed a similar term 'musico-cultural phenomenon' for metal music in the following article: Guardado Salguero, Eliseo (2022). Voice, Polyphony, Metaphor: a narratological analysis of a conceptual triad in the narration of a metal novel. English Matters XII (A collection of papers), Prešovská univerzita v Prešove, 7.

varies according to the instructional means and the educational goals. As music regards, the instruction relies on instrument playing and/or lyric-musical interpretation. Such interpretation serves for both familiarizing with certain music genres and choosing musical preferences and appraisal.

Another cultural aspect of music that can help understand musical genres and how they are arranged is identity markers. Turino explains that both group status: in-group and out-group are established by a wide variety of signs and symbols such as “clothing styles, hairstyles, body decoration, speech styles, and ways of walking” (Turino, 2008: 106). Moreover, Frith also adds that music forms a sense of social identity which “enables us to place ourselves in imaginative cultural narratives” (Frith, 1996, 275). Music, based on the previous explanations, is a tool that helps people integrate into a group and adapt to some musical identity.

Turino also emphasizes that musical participation is fundamental to integrate “new habits of thought and practice as parts of the self and integrating them with other parts of the self” in order to “reduce cognitive dissonance” (Turino, 2008, 230). In that sense, music becomes a conscious, wishing experience that a person chooses to include in one’s life. This process is reinforced when a person takes part in a musical event such as a concert. Such presentational, cultural processes also help adapt not only to musical styles but also different languages since such musical forms are adapted to ways of communication. Such processes are present in almost all musical genres such as rock music (Frith, 1996, 175).

The second part of the concept of musico-cultural integration concerns another cultural activity. Both culture and language, according to JIANG (2000), are part of an iceberg, where language is the visible part of an iceberg, namely the tip, whereas culture lies under the surface of that iceberg. This hidden part is uncovered, either partially or fully, when a student immerses in the learning of a language. This is, as Crawford-Lange and Langes discussed, when “language and culture are no longer just ‘going steady’; they are truly engaged” (Crawford-Lange & Langes, 1984, p. 144, as discussed in Komer & Dincer, 2011, 258).

When it comes to the relationship between language learning and culture adaptation, language is a tool that helps understand a culture from a certain region, e.g., a country. According to Hedge (2004), language is a reflection of a specific culture. On the other hand, “culture can be thought as a key or an instrument for all [if not some] languages” (As cited in Komer & Dincer, 2011: 258). The difference between these two views is that culture can be understood without much reliance of language. This is the reason why a lingua franca such as English helps in the cultural adaptation of foreigners so that they can immerse into the learning of a more specific language.

This process of mastering another language for further immersion and adaption of different culture, according to A’zamjonovna and Murotovna (2023), results in a multilingual accommodation of at least “language systems, one of which is later and therefore it is ‘embedded’ in the already formed earlier system of the native language.” They also mention that such a transfer of experience, as a last step,

is determinant for cultural adaptation because when experiences are shared, another culture is assimilated and ultimately integrated into a person by learning another language which helps “change in the ‘perspective’ on the world around, its concepts, attitudes and values” in which “the meanings of the native language serve to explain the meanings of the second language” (A’zamjonovna and Murotovna, 2023, 5).

There are some advantages of this language learning that help students integrate not only into a certain culture but also into a specific region. According to Kitao (1991), the following advantages are found in this culture-language immersion:

- (1) ... [a] target culture is a cause for them to learn the target language;
- (2) ... learners can associate language forms and its [sic] abstract voices with natural persons and places by learning target languages’ culture;
- (3) Cultural studies not only increase students’ concerns on [sic] target language’s country but also raise students’ motivation towards learning;
- (4) Teaching cultural features in education plays an important role in general education process [sic] of students as well as its advantages for foreign language education at the same time. (As cited in Komer & Dincer, 2011, 259)

These advantages share common experiences students encounter every day not only in their classroom but also in their life.

The ways how a language is learned vary according to every student’s priority and learning routine. According to A’zamjonovna and Murotovna (2023, 6), the first interaction with a language is by reproduction of memorized patterns/structure in terms of both semantics and syntax, which students try to familiarize. What follows then is a translation from the target language to a native language. Or this second interaction is done by direct exposure to specified structures, e.g., learning the phrases by pure practice without looking for other explanations only in the target language. This reflects also that mastering such a second language is made in two stages according to B.V. Belyaev: “translational (the stage of conscious construction...) and non-translational (direct-intuitive proficiency...)” (A’zamjonovna and Murotovna, 2023, 6). Both are essential, yet the second one is the one that takes any student into closer exposure to culture since it deepens the understanding of an authentic cultural interaction without any intervention from a native language.

Hence, musico-cultural integration is a complex process that relies on both music and another cultural aspect. In this study, learning another language is the second cultural aspect taken for defining musico-cultural integration. Music helps anyone understand musical culture and other forms of culture and social interaction. Whereas learning another language is a simultaneous process that helps immerse into such culture by words, phrases, and expressions that are used in a language

of a specified region. In this article, the analyses shall be focused on the main protagonist and narrator of the three *Death Metal Epic* novels: David Fosberg to understand his musico-cultural integration.

David's musical adaptation to black metal on *Death Metal Epic* novels

On *Death Metal Epic I: The Inverted Katabasis*, David's initial experiences with metal music as a musician starts with his first Valhalla formation. He mentions some of his musical influences as well as his current situation with such a band, influential metal bands such as "Metallica, Slayer, Testament on his. DRI, Suicidal Tendencies, King Diamond". (Swinford, 2013, 11-12) This is when David starts mentioning death metal as his main musical influence. As a quartet, Valhalla tries to imitate some parts of trending bands back then in the 1980s such as the lyrical content or the musical style, which is a thrashier version of death metal. In contrast to thrash metal, death metal is slower but more precise in terms of musical performance. Also, their lyrics deal with existence and death as social chaos the most. In this sense, Valhalla also tries to emulate these bands to become a better version of themselves by moving to a bigger record label as well as completing a European metal tour. Before that happens, there is an unexpected influence from a follower.

Once David receives a letter from a follower called Nekrokor, an influential character in *Death Metal Epic* novels who is a black metal musician and owns a label called Despondent Abyss, it is when the assimilation process of a different musical style and a lyrical approach starts influencing on David:

Total death is a systematic pursuit of endings, of death. We have created the audial essence of evil, a torture ritual in pursuit of demise, nothingness, endings. To create a song is to bring about its end. (Swinford, 2013, 114)

In the previous excerpt, not only does Nekrokor define total death, but he also explains his musical vision of metal music which contrasts with the one David plays in Valhalla. It is not another death metal version. Rather, it is a black metal version that Nekrokor seeks to influence David. Black metal is a slower version of death metal which focuses more on darkness and Satanism within their lyrics than death metal lyrics. Black metal was coined in the early 1990s when the metal taxonomy started to be classified by researchers back then. Therefore, the concept of total death and the idea of exploring a different metal style is influential for David to go on a metal tour to Europe.

Once in Europe, David has high expectations on such a metal tour with Valhalla. However, once he is playing his first European concert in Trondheim, Norway, it is when the unexpected happens:

"I strapped on my guitar, and no one moved. [...] I didn't know what to think. I walked to the front of the stage and peered out. [...] The pit was exactly that – an empty hole devoid of life. The room wasn't completely empty,

though. [...] I stepped to the mic and harangued the audience with an aggrieved death grunt ‘Ghooohhh!’ No response. ‘Are you dead? Come on, Trondheim!’ Juan strummed the arpeggio of ‘Kithairon,’ our peppiest number at 55bpm, and I growled, ‘This next one’s about the fate you can’t escape. Kithairon.’ It was the longest ten minutes of my life. I’d never had stage fright, [...] but the complete lack of sound, of motion, of energy coming from the crowd nearly stilled my fingers, silenced my voice.” (Swinford, 2013, 88)

In this scene, David with his new bandmate Juan, interacts as an experimental death-metal duo -having left the quartet version of Valhalla after David’s childhood friends left this band for continuing their studies – with a new audience. This band is playing to a goth/black metal audience, which differs from the death metal audience David used to play in Florida. As he interacts with his death ‘grunt’, i.e., a guttural sound usually employed in death-metal singing, a reluctant and unconvinced audience is not interacting with David’s death-metal voice. David is narrating his experience which was challenging for him since this audience at Trondheim does not seem to engage due to different musical styles: death metal vs. black metal.

The engagement in this concert starts when Juan starts playing “The Song of Amergin” with his ocarina at the end of this event. (Swinford, 2013, 89) David realizes Valhalla is not the band he used to know. He alternatively calls his band Katabasis due to Valhalla’s late release *Katabasis: In Circle of Ouroboros*. (Swinford, 2013, 81-85) Back then ocarinas were not a usual instrument in metal productions not even concerts. Yet, some variety can eventually bring some unexpected, somehow satisfactory results. According to Turino, despite some unsatisfaction by some band members and/or audience when it comes to musical experimentation, “everyone’s contribution to the performance is valued and in fact is considered essential for a performance to be deemed successful.” (Turino, 2008, 33) Therefore, David starts experiencing and somehow adapting to a different style of metal once having arrived in Europe. In that sense, he proposes to change musically to adapt his musical exigence as well. Then Nekrokor gives an Astrampsychos CD to David to study it well. (Swinford, 2013, 109)

At the end of this novel, Valhalla/Katabasis was finally disbanded after both David and Juan had an argument about money misspending, musical differences, etc. Moreover, as they had experienced some failed performances – according to David- in both Norway and Germany plus the eventual breakup in Gent, Belgium, David decided to join the Belgian black metal band Desekration. This is when a new musico-cultural integration starts for David in Europe.

On *Death Metal Epic II: Goat Song Sacrifice*, David deepens his new musical experiences by playing for Desekration, which include mainly the recording sessions for the postponed record *Infernö* as well as his new understanding of how black metal is played. He has also to study Astrampsychos’ music, which is an imitation of a prototypical black metal band. Astrampsychos is an important band in David’s

assimilation of black metal. In such musical adaptation, David is constantly challenged by both the new musical differences between both Nordikron and Svart and living the metal lifestyle in Europe as well as former Astrampsycho members Nordikron and Nekrokor who take the musical and creative control in this band. For example, in the following excerpt, David narrates one of his first new experiences in such recordings for the postponed *Infernö*:

“It was nuance, I just couldn’t get. I had the same problem with my guitar playing. [...] My guitar and I were foreigners unable to make sounds that had meaning. Its sound, downtuned a half step since I first played in Valhalla, was too guttural, too what Svart called ‘chunky.’ ‘Downtuned does not equal evil,’ he’d say, or just ‘Chunkachunkachunka, when will you learn?’ [...] And it sounded so bad. My mighty E minor came out flat, nasal.” (Swinford, 2017, 16)

In this scene, which contains a metal-riff allusion as well as a flashback from David’s previous musical experiences with Valhalla/Katabasis, David tries to adapt his death-metal guitar style of playing, which eventually was dismissed by Svart’s exigences connected with his black metal background. These two metal genres, death metal and black metal, are the common contrastive interaction in David’s flashbacks and current experiences with Desekration.

The musical playstyle Desekration is trying to reach is faster in tempo, which contrasts the experimental death-metal approach Valhalla had with both David and Juan playing the guitar, drum-based keyboard, and other instruments such as ocarina:

In Svart’s room, he flailed his way through the end of the song. The part where, eventually, someone would sing, ‘Winterminion ensorcels winterminion ensorcels winterminion ensorcels winterminion ensorcels winterminion ensorcels winterminion ensorcels’ really fast and, preferably, on a single breath. [...] That was the part he used as his nekrobarometer. (Swinford, 2017, 16-17)

Also, David’s guitar must adapt to such a fast style of playing metal, especially for adapting it to Nordikron’s voice. This is seen in one of the recording sessions for *Infernö*:

I restrung my guitar and used my keyboard to tune it properly. I would no longer follow the well-trod path of downtuned distortion. Quite fucking around, David, I thought as I turned the pegs, strummed a string, then matched the sound against the most basic guitar tone on the synthesizer. Just play it right. [...] I uptuned it. Twisted the pegs a bit too tight. Added a half step to a half step. A full step. I wanted it to make the shrillest banshee shriek imaginable. A rusty chainsaw’s limb-rending whine. I wanted it to sound like Nordikron’s voice. (Swinford, 2017, 64)

This example brings another situation: Nordikron wants with his voice to remark in a song over his bandmates' musical contribution. This is seen in one of the scenes in which David is not content about Nordikron's exigences such as his voice overshadowing Desekraton's music (Swinford, 2017, 114-115). Yet, this is the style that Svart and Nordikrong are looking for Desekraton:

After I finished, the guitar felt taut, tight. Like each string would snap. scorpion-strike my eye, if I dared touch it. When Svart came home later afternoon, I greeted him with a wailing flagellation of the lead in 'Winterminion Ensorcels.' We still didn't have any other songs. He put down his bag, and nodded his head. 'Good, I see you've been studying,' he finally said. "Your guitar. Working on its accent." Swinford (2017, 64-65)

In these two scenes, it is clear that such musical style is similar to that of the first Valhalla's first formation which was originally a quartet trying to sound like Death, Morbid Angel, and other pioneering death metal bands in the late 1980s. However, the difference is that Desekraton, which is a quintet, tries to play fast – not as fast as in thrash metal- and dark in singing. Yet, this is not the "total-death" style that Nekrokor seeks in this band. Such style is the one compared to early 1990 bands such as Mayhem.

When they meet Nekrokor again at Record Huis, he is disappointed with both the new attires they are using and the material they sent him previously. Nekrokor addresses both Svart: "I gave you a chance. [...] But from what I've heard, you haven't taken it seriously" and David: "I gave you a chance. This isn't a summer camp, or a band camp, or something." (Swinford, 2017, 176) Nekrokor continues with his pessimistic critique of Desekraton's new material: "'I've heard the rough mix as well[.] [...] 'The derivative riffs[.]' [...] 'They suck[.]' [...] 'You're not on my label to resurrect antique hair metal.'" (Swinford, 2017, 177) Nekrokor finishes his statement to David: "'Just remember that you are the least,' he said. He continues explaining that 'this music is not for the lowly. It is for the elite[.]'" (Swinford, 2017, 178) In these examples, Frith adds that such musical judgments – despite being biased and selfish to some extent as happens with Nekrokor and Nordikron- are "necessarily a social judgment: does this music understand the genre, is it true to it?" (Frith, 1996, 89)

Despite David's efforts to satisfy Nekrokor, he is eventually kicked out of the new Desekraton formation during their first concert in a club at Gent. While starting to play their first song, David knows something goes wrong, which reminded him of his worse experiences in two of his Valhalla gigs; then Nekrokor appears, kicks David in the chest twice, and as Nekrokor is playing David's solo, David is pushed into the crowd as he is crowd-surfed (Swinford, 2017, 201-202). This situation shows that David's adaptation process is still being challenged by the selfishness of others. This is the opposite side of what Turino previously described about musical participation: when some people cannot be integrated into

a musical event due to musical differences among other reasons. This is when cultural formation, “a group of people who have in common a majority of habits that constitute most parts of each individual member's self” (Turino, 2008, 112), is not completed. Yet, David has reached a potential to achieve such a formation that allows his eventual integration into Desekraton's musical style.

In *Death Metal Epic III: Sinister Synthesizer*, David tries to reform Desekraton since both Nekrokor and Nordikron plotted against David and the rest of the band to get more royalties and eventually abandoned Desekraton. He is also trying to find out what happened with the rest of the band as well as who is the main responsible for David's expulsion from such a band. In contrast to the previous novel, the adaptation process is almost complete for David. Despite not fully being accredited in the final release of *Infernö* except for a tiny mention of international distributors: Azrael Le Fevers: Session (Swinford, 2022, 43-47), his guitar riffs and his old keyboard – sold to Nordikron at the end of *Goat Song Sacrifice* (Swinford, 2017, 105) – were somehow included.

Eventually, he and his bandmates Tomi and Svart could get the royalties of *Infernö* – originally stolen by both Nordikron and Nekrokor – as well as a new bootleg of it every month (Swinford, 2022, 242). Even though he reaches some musical acknowledgment, he eventually decides to return to Florida. Overall, David's decision on returning to Florida is made based on his wish to return to his life there. By considering the previous ideas from both Turino and Frith, David reaches the group identity with the former members of both bands Valhalla and Desekraton in terms of both aesthetics (See Swinford, 2023, 86-89 & 2017, 29-34) and contrasting musical styles: American death metal vs. Belgian black metal. However, the unfamiliar, contrasting musical styles and the chaotic band relationships are the two factors that make David reflect on his future as a musician due to the difficult relationships with his two previous Valhalla band formations as well as his recent Desekraton's breakup and partial reunion with Tomi and Svart to fight for their royalties as well as their musical accreditation in *Infernö*.

Therefore, David's adaptation process in terms of musical integration is temporarily successful. The main reason is that he could adapt his guitar playing to a different musical style. That has enriched him musically. Moreover, in a virtual scenario, once back in Florida, he could reform Katabasis once more and play with a new musical style. That is why, among the three *Death Metal Epic* novels, it is in *Death Metal Epic II* which David engages in such adaptation process the most since he participates in the recordings of Desekraton's *Infernö* and learns a new guitar playing style.

David's learning experiences with Dutch on *Death Metal Epic* novels

In these *Death Metal Epic* series, Belgian Dutch is an unexpected language that plays an important role in David's integration process once he is in Europe, especially in Gent, or alternatively spelled as Ghent, which becomes a crucial place for David to continue his Eurometal dream. The first short references to Belgian

Dutch are found in *Death Metal Epic I*'s last chapters. The first ones are the first phrases David reads once he arrives in Gent, Belgium such as "Wij komen aan in Gent St. Pieters." or "Saint Baafs" (See Swinford, 2013, 128-131), or St. Baafsplein (See Swinford, 2013, 139), or "Vooruit" the first word in Dutch David learned (See Swinford, 2013, 144). As previously discussed in JIANG (2000), this is the visible part of the "iceberg" which is a direct exposure to a new language. Also, such short phrases David is encountering are part of the first learning step: reproduction of memorized patterns/structure in terms of both semantics and syntax.

In *Death Metal Epic II*, the exposure David has to Dutch is stronger than the one in the previous novel. For example, Chapter 2 describes David's adaptation to his new life, especially by learning Dutch "niveau een" with his teacher Helena. Some parts of this novel include Dutch phrases, especially in the names of the chapters, e.g., chapter 2: Ik ben Heel Mooi or Niveau Een in chapter 3 or Het Zieckenhuis. Also, the name Record Huis includes a Dutch name in it: Huis. Also, it contains some common Dutch phrases such as "Hoe heet jij?" or "Hoe gaat het". (Swinford, 2017, 15) From these examples, it is clear that David is getting an advantage of direct exposure to this language, taking into consideration Kitao's (1991) previous discussion about such advantages. Moreover, considering A'zamjonovna and Murotovna's previous discussion, due to the familiarity of Dutch with English, David is using the non-translational approach since David recognizes such a language.

Another example of David's interaction and integration with Dutch language and culture is found on page 102. At the time some Desekration members go around the Belfort Tower in Gent, they see the Gulden Draak at the top. While walking, they watch the Belfort Tower, and in there, the Gulden Draak lies. Both Nordikron and Juan, then, use a recorder for recording the phrase: "The dragon, that old serpent, which is the devil and Satan." (Swinford, 2017, 102) As this inscription is influential for these band members, they transcribe its monolingual essence into English. It is clear that David uses the translational approach. Moreover, as he is with both Belgians Nordikron and Svart, David interacts with native speakers of a language that provides a further reinforcement.

Such an integration process including both studying Dutch and rehearsing black metal, as is seen in chapter 16, infuses some inspiration on David to pass his Dutch course (Swinford, 2017, 126). In that regard, in chapter 19, David passes his Dutch 1 oral exam. Despite satisfied with such an accomplishment, David believes it will not change his destiny for the better. (Swinford, 2017, 156) Yet, this somehow changes when David admires Nordikron's -also known as Mathias- good use of grammar Dutch when he -together with Svart, Juan, and Nekrokor- interact with a clerk in a 'nachtwinkel' (night shop). (Swinford, 2017, 158) Such good use of Dutch inspires David to continue learning Dutch. This is advantage number 3 Kitao (1991) previously discussed, which is one of the most essential advantages in such musico-cultural integration process.

In *Death Metal Epic III*, after David was kicked out off stage by Nekrokor, David tries to regain not only his musical inspiration by playing the guitar again but also his language learning by “conjugating irregular Dutch verbs.” (Swinford, 2022, 9) This example describes how David tries to recover both his love for metal and his practice of Dutch. This process continues when David starts to investigate who is behind this band split as well as how the new Desekraton’s recording *Infernö* sounds in its latest release.

Once at the Record Huis store, David starts asking for the latest Desekraton record to find out how it sounds. In this scene, David interacts with a Dutch speaker:

The Bathory guy [Svart’s coworker] turned to me and said, first in Dutch, then, after a second, in English, “Have you got it yet? Infernö?”
 “Not yet,” I said.
 “The guitarist,” he went on, “I heard he died.”
 “The guitarist?” I asked. Without thinking, I put my hands over my heart. Still beating.
 “You mean they got rid of muh of him?”
 I wasn’t dead yet.
 “No,” he said. “They found his body. Nekrokor’s dead.
 That’s what I heard.” Then he walked away. (Swinford, 2022, 31)

This scene is crucial for two reasons. The first one, the interaction with that coworker starts in Dutch, then switches to English due to David not understanding that coworker. Second, David realizes Nekrokor is dead. This is crucial for the rest of the novel since this gives another reason why David wants to what happens after Desekraton’s dissolution. The previous two examples present new situations in David’s quest.

Whether he is taking another Dutch course or not is another issue in David’s integration process. In chapter 6, David goes back to the language school to pick up his grades. Once there, he is then offered an adaptation course to Belgian culture (Swinford, 2022, 33-34). This is essential for David since he is not interested in continuing to learn Dutch after a semester in Belgium. Yet, he is interested in getting to know about Belgian culture. He is hesitant about whether to live longer there or not, especially when considering the previous chaotic experiences with Desekraton. Once enrolled, in chapter 11, David asks his teacher Helena tips for improving his Dutch in this adaptation course (Swinford, 2022, 71-75). Once there, he meets his Dutch 1 Egyptian classmate Abdul. In this scene, both David, Abdul, and Helene interact in Dutch. This is another reason why culture adaptation courses are a good alternative to intensive language courses to both take a recess from language learning and learn about a new culture.

Another example of language interaction with Dutch is found on page 96. In this part, David finally enters St. Baafs Cathedral. In there he finds Nordikron serving there as an organ player which makes David suspect even more about Nordikron. There is a musical scene adding to that uncertainty David faces:

Eventually, I turned on the audio guide for inspiration. I hoped it would steer me toward something cool. Besides, the organ guy had moved on to more boring fare – he'd rounded out his set list with some drippy tunes. "Bette Davis Eyes" for organ. Maybe it was the background noise or something – the organ, people's steps, low conversations – but I couldn't make out a fucking word of the Dutch wand. I still kept it up to my ear, though. (Swinford, 2022, 96)

In this part, there is a background noise in which David could not understand what was said at the time the organ was being played. As there is a musical event while David is narrating, this background noise, brought by the churchgoers chanting in Dutch, a dissonant polyphony partially complements David's narration. This example shows how difficult Dutch is for David since his level is yet basic.

Once he is back to school, David and Abdul become friends. While on a tour around Gent, both friends make a brief comparison between the architecture and history in Gent and the ones in Abdul's city Siwa (Swinford, 2022, 151-152). In such experiences, when there is a cultural contrast between a home country and a host country, they learn more about their culture than their host culture. In that sense, Komer & Dincer discuss this similar view of some Turkish students from a survey taken by these students taking French culture courses (Komer & Dincer, 2011, 262).

One more example of David and his Dutch learning is when he finds an interview with Nekrokron and Nordikron in Dutch in a metal magazine. In this one, David translates it to English as practice for his Dutch (Swinford, 2022, 160-166). Then while discussing death metal and 'total death,' Nordikron reveals the Intrapsychic Secret which eventually becomes the sinister synthesizer. Moreover, the influence of the Nekronomikon which ties David with them is discussed in this part. This translational activity is one of David's last learning activities with Dutch.

After a semester spent in Europe -mainly in Gent- between summer and winter around 1990, David's integration process in Europe ends after having recovered Desekration's stolen royalties. Eventually, he decides to return to the USA since he has reconnected with his ex-girlfriend Natasha as well as him missing Miami. Hence, David's musico-cultural integration process ends in Gent after having spent a semester there.

When it comes to integration processes such as David's, it is not always a full process. It can be a temporary process that involves learning a language in a semester and a culture course as well. This is a common activity done by exchange university students in, for instance, Europe. This is also done for job seekers who try to spend a year in a country to check any possibilities to work there. Similarly, those granted a contract have to take any language and culture lessons in a company where they work or are about to work so that they adapt to society. As for David, these experiences have rewarded him with both an alternative metal style and learning

of Dutch. Dutch might help him go back to Belgium or go to the Netherlands where Dutch is spoken as well. It is not known whether David would plan to return there once his social situation stabilizes back home. Yet, David could start a new band or try to reform Valhalla with new members and infuse his learning experiences with black metal while he was in Desekraton. This is the ultimate result of his short musico-cultural integration process.

Conclusion

This paper analyzed the musico-cultural integration process of American death metal musician and leader of death metal band Valhalla David Fosberg, who is also both the protagonist and the narrator of three *Death Metal Epic* novels: *The Inverted Katabasis*, *Goat Song Sacrifice* and *Sinister Synthesizer* written by American novelist and metal music researcher Dean Swinford. Such a fictional process took place in Gent, Europe, between the summer and winter of circa 1990. It is concluded that David's integration process to adapt to both Belgian black metal and Belgian Dutch was shortly successful. First in terms of musical adaptation, once having disbanded Valhalla and joined the Belgian black metal band Desekraton, is on *Death Metal Epic II* in which he plays the most important role in his adaptation since it is in such a novel in which he rehearses and records Desekraton's latest record *Infernö*. However, due to power struggles between Svart, Nekrokor, and Nordikron, such chaotic adaptation resulted in David planning his comeback to home in Miami, Florida for a short break. Moreover, in terms of his cultural identity, David could be part of the music and the aesthetics of Desekraton, which made him belong to such a band temporarily despite him being still considered too normal for his former bandmates. Yet, he could rediscover a new love for metal as well as experience a new metal style which historically was a new genre in metal music in the early 1990s.

And second, in terms of learning another language as a cultural activity, David's experiences in both courses Dutch 1 and culture adaptation to Belgium were enriching for him to get to know about Gent in history and culture as well as interact with both Dutch native speakers and other foreign students. In that sense, it is in *Death Metal Epic III* that he is immersed in studying both Dutch and Belgian culture more. Hence, such cultural activity makes him forget both challenges and misfortunes while having tried to accomplish his ephemeral Eurometal dream. Hence, such musico-cultural integration process is always both challenging and rewarding for those who try to explore different settings such as the musico-cultural ones in Europe. For that reason, the analyses made in this article emphasize the importance of such musico-cultural adaptation processes to fathom what international students and workers such as David both encounter and experience in a different region such as Europe.

Bibliography

- A'zamjonovna, Y. S., and K. M. (2023). Murotovna. Second Language Acquisition. *Miasto Przyszłości*, vol. 31, 5-8. Retrieved October 30, 2023, from <http://miastoprzyszlosci.com.pl/index.php/mp/article/view/960>.
- Benson, Stephen (2017). *Literary Music: writing music in contemporary fiction*. Routledge.
- Frith, Simon (1996). *Performing Rites: On the Value of Popular Music*. Harvard University Press. Massachusetts, USA. 1996.
- Kocer, Omer & Dincer, Ali. (2011). The Effect of Culture Integrated Language Courses on Foreign Language Education. *US-China Education Review*, 8. 257-263. Retrieved October 30, 2023, from https://www.researchgate.net/publication/256114173_The_Effect_of_Culture_Integrated_Language_Courses_on_Foreign_Language_Education.
- Swinford, Dean (2013). *Death Metal Epic I: The Inverted Katabasis*. Atlatl Press, Ohio, USA.
- (2017). *Death Metal Epic II: Goat Song Sacrifice*. Atlatl Press, Ohio, USA.
- (2022). *Death Metal Epic III: Sinister Synthesizer*. Atlatl Press, Ohio, USA.
- Turino, Thomas (2008). *Music as Social Life: The Politics of Participation*. The University of Chicago Press. Chicago, Illinois. 2008.

Językoznawstwo i dydaktyka

Inga Dale

Uniwersytet Radomski

im. Kazimierza Pułaskiego

i.dale@uthrad.pl

DOI <https://doi.org/10.24136/rsf.2023.006>

VISUAL METONYMY OF BODY PARTS IN KRZYSZTOF KIEŚLOWSKI'S "THREE COLOURS: BLUE" (1993), A PILOT STUDY

Abstract: The study investigates the role of cognitive tools of PART-FOR-WHOLE or SOURCE-IN-TARGET conceptual metonymy and image schemas inherent in framing in highlighting characters' inner states, emotions, intentions and actions. The study analyses each shot containing a close-up/extreme close-up of a body part in Krzysztof Kieślowski's "Three Colours: Blue" (1993). It further validates research conducted by cognitive film linguists like Coëgnarts (2019a, 2019b), and Coëgnarts & Kravanja (2016a, 2016b, 2016c) who claim that framing techniques elicit image schemas that shape the viewer's perception of the onscreen reality. It is argued that conceptual metonymy is employed to highlight characters' mental states and emotions through body parts and their actions to enable the viewer to identify with the characters' inner states, which the analysis offered confirms.

Keywords: visual metonymy, PART-FOR-WHOLE, image schema.

Abstrakt: Celem analizy jest zbadanie roli metonimii konceptualnej CZĘŚĆ-ZA-CZAŁOŚĆ lub ŹRÓDŁO-W-CELU oraz schematów obrazowych związanych z kadrowaniem w podkreśleniu emocji, intencji i działań bohaterów filmu Krzysztofa Kieślowskiego „Trzy kolory: Niebieski” (1993). Analizie poddany jest każdy kadr-zbliżenie zawierający część ciała bohatera. Wyniki analizy potwierdzają tezy postawione przez kognitywnych lingwistów filmowych, takich jak Coëgnarts (2019a, 2019b) oraz Coëgnarts i Kravanja (2016a, 2016b, 2016c), którzy dowodzą, że techniki kadrowania wywołują schematy obrazowe, które kształtują postrzeganie rzeczywistości ekranowej przez widza. Ponadto, wyniki przeprowadzonej analizy potwierdzają, że mechanizm metonimii konceptualnej CZĘŚĆ-ZA-CZAŁOŚĆ jest wykorzystany w celu ukazania i podkreślenia stanów psychicznych, emocji, intencji i działań bohaterów filmu, aby umożliwić widzowi wgląd w wewnętrzny świat bohatera i wywołać emocjonalne reakcje u widza.

Słowa kluczowe: metonimia wizualna, CZĘŚĆ ZA CZAŁOŚĆ, schemat wyobrażeniowy.

Introduction

Since Ortony's *Metaphor and Thought* (1979) and Lakoff and Johnson's *Metaphors We Live By* (1980) emergence, metaphor has started to be seen as a tool for thinking and imagination, rather than a mere figure of speech confined to literature (Johnson 1987, Lakoff 1989, Danesi 1989, Boroditzky 2000, Boroditzky and Ramscar 2002, Gallese and Lakoff 2005, Fahlenbrach 2016, and others).

Following Fahlenbrach (2016, p. 1) according to the Lakoffian-Johnsonian Conceptual Metaphor Theory, referred to as CMT (investigated by Gibbs 1994; Johnson 1987, 2007; Kövecses 2000, 2002; Lakoff 1987, 1993; Lakoff and Johnson 1999; Lakoff and Turner 1989; Sweetser 1990; Turner 1996), human beings comprehend abstract, complex ideas such as time, life, death, friendship, or emotions e.g. happiness, sadness, fear in terms of more concrete entities – “embodied schemata and gestalts”. They can see, feel, hear, smell, touch, or physically experience using their sensory-motor skills.

Conventionally, conceptual metaphors are written out in small capitals as A IS B where A signifies the source domain (the abstract notion) while B signifies the target domain (the more concrete notion) e.g., LIFE IS A JOURNEY (e.g. *I'm at a crossroads in my life*), TIME IS MOTION IN SPACE (e.g. *time flies*), EMOTIONS ARE FORCES (e.g. *I was swept off my feet*), GOOD IS UP (e.g. *Things are looking up*), SAD IS DOWN (e.g. *I'm feeling kind of low right now*), UNDERSTANDING IS SEEING (e.g. *I see what you mean*). As Forceville (2006, p. 20) states a construal of the metaphor comes down to the relevant mappings from the experientially motivated, heavily rooted in the functioning of the human body, source domain to the abstract target domain¹. This phenomenon is representative of the view of *embodied (or grounded) cognition* according to which the overarching metaphor MIND IS BODY rules metaphorical thinking (Lakoff and Johnson, 1999, p. 249). Considering that conceptual metaphor is a cognitive tool, the study of its manifestation must not be restricted to “verbal” or “written” realms, which could raise issues of *circular reasoning* as argued by Forceville (2006, p. 21) or Coëgnarts². As Fahlenbrach (2016, pp. 1-2) states the study of CMT in other than academic discourse in linguistics or semiotics is still young but flourishing.

As affirmed by Coëgnarts & Kravanja (2016a, p. 110), the film has shown an expanding volume of research within the field of Cognitive Film Studies (a branch of knowledge that developed in opposition to the Grand Theory within film studies)

¹ In the introduction to *Embodied Metaphors in Film, Television, and Video Games*, Kathrin Fahlenbrach (2016, p. 1) exemplifies this notion using ANGER IS HOT FLUID IN A CONTAINER CM where the CONTAINER image schema ‘in-out’ elements are mapped onto the concept of ANGER.

² In addition, Coëgnarts (2019a) in *Film as Embodied Art, Bodily Meaning in the Cinema of Stanley Kubrick*, Academic Studies Press, 13, points out that due to the iconic nature of film as opposed to language, which is by nature conceptual and abstract, the concepts communicated via film can be accessed through the experiential domain of the film viewer.

since the mid-1980s as witnessed in the works of David Bordwell (1985), Noël Carroll (1996), Torben Grodal (2009), and Murray Smith (1995) among others.

The main challenge for the CMT's application as Coëgnarts (2019b, p. 297) states, in the discipline of film, has been the ontological difference between the medium of *language* and *film* (regardless of the structuralist endeavours undertaken by Christian Metz (1974) or James Monaco (2000) to make film systemic) since the latter can be characterized as bearing some similarity to the *status quo* it represents whereas the former does not. Therefore, to overcome the problem of film's high degree of iconicity, Coëgnarts (ibid) argues the solution lies in referring to the film style, which due to its "dense formal structure" (ibid) demonstrates the attribute of manifesting conceptual metonymies and metaphors. Hence, the study aims to answer these three research questions:

- (1) Which key aspects of *film style* aimed at portraying mental states and emotions in Krzysztof Kieślowski's "*Three Colours: Blue*" (1993) can trigger the appearance of image schemas through onscreen reality?
- (2) What role does conceptual metonymy play in highlighting mental states and emotion target domains in Krzysztof Kieślowski's "*Three Colours: Blue*" (1993)?
- (3) What role does conceptual metonymy play in highlighting the protagonist's and other characters' intentions/actions?

The following sections will aim to tackle each of these questions in turn. However, first, before the analysis is presented, the significance of image schema and metonymy regarding K. Kieślowski's "*Three Colours: Blue*" (1993) is discussed.

Image schemas and framing

"Cinema is a matter of what's in the frame and what's out"
Martin Scorsese cited in Brown (2020, p. 86)

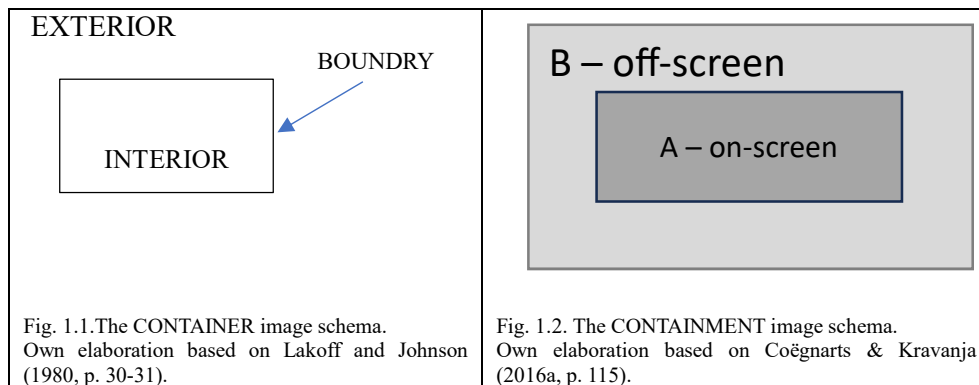
In his 1987 philosophical investigation, *The Body in the Mind*, towards the construal of a theory of thinking, imagination and meaning, Mark Johnson defined an image schema as a persistent, adaptable framework of perceptual exchanges and motor functions, providing organization and structure to our experiences. Furthermore, image schemas encompass a variety of knowledge structures, including conceptual networks, scripted activities, narrative structures, and even theoretical frameworks (Johnson, 1999, p. 13). Simultaneously, this concept was introduced by George Lakoff in the monograph *Women, Fire and Dangerous Things* (1987) as "more of a basic idealized cognitive model" (Lakoff, 1989, p. 114). Thus, *image schemas* are basic, pre-conceptual structures that emerge from our bodily experiences and shape our understanding of the world. They are not fixed or universal, but rather flexible, context-dependent, and subject to cultural variation. As already stated above, it is the formal system of film style that is capable of eliciting the inherent image schematic nature onto the onscreen reality.

David Bordwell and Kristin Thompson, define film style as the operating system within a film's form, representing "the overall system of relations" observable throughout the entire film. Film style specifically refers to the integration of various elements within the film to create a unified and cohesive piece (Bordwell and Thompson, 2008, p. 55).

Coëgnarts (ibid p. 304) lists four cinematic techniques within film style that can make image schemas productive: cinematography, mise en scène, sound, and editing. Since "*Three Colours Blue*" (1993) has been particularly distinguished for its cinematography³ and the portrayal of the protagonist's inner and mental states, the focus of this study is on some of the schemas involving framing which is an inherent element of cinematography. Essentially, a frame is an individual image on a strip of film. When these frames are projected onto a screen in rapid sequence, they create the illusion of movement (University of West Georgia, no date). Bordwell and Thompson (2008, p. 183) emphasize the importance of the frame as a key tool that distinguishes what is visible and what is not visible to the viewer. Consequently, framing can significantly influence an image through:

- (i) The dimensions and form of the frame;
- (ii) The frame's demarcation between onscreen and offscreen space;
- (iii) The impact of framing on the distance, angle, and height of the vantage point within the image, and;
- (iv) The potential for framing to move in relation to the arrangement of elements within the shot.

Coëgnarts (ibid, p. 305) affirms film, via framing, enforces one of the most omnipresent image schemas of CONTAINMENT "onto the world of human perception". Figures 1.1., 1.2. present juxtaposed diagrams of the CONTAINER and CONTAINMENT schemas.



³ According to Marek Haltof (2004) in "Director's Cuts, the cinema of Krzysztof Kieslowski, variations on destiny and chance", Columbia University Press, 123, 'Three Colours: Blue' was awarded Golden Lion at the 1993 Venice International Film Festival. The Best Photography award was given to Sławomir Idziak.

As Coëgnarts and Kravanja (2016a, p. 115) point out the frame has edges in the same way as the container its boundary, within its edges it ‘holds’ the cinematic story world that we see onscreen i.e.: the interior of the container, whereas the set is the outer, off-screen, space. Both of these ‘spaces’ are inherently interdependent and only as *a whole* meet the conditions of the *gestalt* structure of the CONTAINER image schema. Moreover, apart from the notion of the boundary vs. its interior, other aspects of framing play a significant role in eliciting image schemas that shape what the viewer can see on-screen. Figure 1.3. summarizes an overview of the remaining aspects of framing and relevant corresponding image schemas elicited via them as discussed by Coëgnarts (2019b, p. 306) inspired by Bordwell and Thompson (2008, pp. 190 – 191), and Johnson (1987, p. xiv).

Table 1.1. Aspects of framing and image schemas. Own elaboration based on Coëgnarts (2019b, pp. 305-307.)

ASPECT OF FRAMING	DEFINITION	IMAGE SCHEMA ELICITED
ANGLE	Dictated by where the camera is placed in relation to the character or subject; can be directed straight at a 90-degree angle or pointing UP (a high – angle) or DOWN (a low – angle).	VERTICALITY Considered to be derived from our inclination to make use of a UP-DOWN direction in registering relevant composites of human beings’ daily encounters with their surroundings such as an act of walking up a hill, filling up a glass with water, bending down to pick up a crying child, etc.
HEIGHT	Defined by how high the camera is positioned in relation to the floor; the camera can be, for example, positioned at the height of the subject’s eyes (while the subject is standing up or sitting down), at a knee or ground levels;	
LEVEL	This refers to the position of the frame to the horizon. Viewers will notice that the frame is not parallel to the horizon when the subject within the frame looks slightly jagged to the side.	BALANCE This concept is acquired in early childhood with our bodies and springs from toddler balancing acts. At this stage, image balance schemas are developed. As stated by Johnson (ibid), a prototypical balance schema involves force vectors and an axis against which those forces are allocated.
DISTANCE (or shot scale)	Film scholars typically measure it concerning the human body. The closer the subject is to the viewer, the smaller the subject will appear on-screen. Typically, the scale of shots ranges from an extreme long shot (the character is hardly visible) to an extreme close-up (focus on a single detail i.e.: an eye). The FAR/EMPTY image schematic logic applies to an extreme long shot and the NEAR/FULL to the extreme close-up. If the position of the human body (character) within a container frame is motionless, the scale of shots can be altered by the mobile frame (the viewer can see all the different stages between the initial shot and the final one) or cutting from one shot scale to another (the viewer can see some of the shot scales).	NEAR – FAR Alternatively labelled as ‘MOVING TOWARD – MOVING AWAY FROM’; encompasses structural knowledge not only about states but also about processes. Refers to how close or how far the human figure is. FULL (BLOCKAGE) – EMPTY (REMOVAL OF RESTRAINT) Refers to the amount of space ‘taken up’ within the frame-container by the human body of the character.

The means of framing discussed in Table 1.1 apply to other forms of visual arts such as photographs, comics, and paintings (Arnheim, 1997, pp. 10-39). However, as Coëgnarts (ibid, p. 306) highlights film is special as it incorporates techniques that

involve the movement of the camera concerning the subject filmed. These techniques include tilting, panning, and tracking shots. Tilting is used when a fixed camera rotates diagonally whereas panning is when it rotates horizontally from the left to the right and vice versa. On the other hand, a tracking shot entails a camera moving on the ground, in any direction, and following or tracking a subject or subjects being filmed. According to Coëgnarts and Kravanja (2016a, p. 120), these inherent *mobile frame* features enable the incitement of the SOURCE-PATH-GOAL schema, which, as I write elsewhere (Dale, 2022, p. 5), is anchored in our early childhood encounters with MOVEMENT ALONG A PATH, START, and END points. These scholars further assert that image schemas enable filmed events to achieve a formal unity and precision that provides coherence, which can be analysed like language. What's more, depending on the cinematic technique applied, elements such as source, path, goal, front, and back can be identified in the filmed event, although they are not inherently metaphorical. However, these elements can become metaphorical through conceptual extension while the arrangement of these structural elements facilitates metaphorical extensions. Finally, the inferential spatial logic of image schemas, invoked through techniques like camera movement and framing, may be applied to the inferential logic of abstract concepts (Coëgnarts and Kravanja, *ibid.*, pp. 121-122).

The elicitation of the inherent image schematic logic onto the logic of abstract concepts shines through the use of framing techniques employed in Kieślowski's "*Three Colours: Blue*" (1993) as illustrated and discussed in sections 3 & 4.

The Role of Metonymy in Framing

Kövecses and Radden (2007, pp. 1-3), after Lakoff and Johnson (1980, p. 37), state that metonymy is anchored in human beings' sensory-motor experiences of the surrounding world and plays a significant role in human thought and action formation in the same way as metaphor. To exemplify the conceptual nature of metonymy a linguistic manifestation of *She's just a pretty face* is provided. This confirms the prevalence of our conventional way of referring to a person via conceptual metonymy THE FACE FOR THE PERSON. Kövecses and Radden following Lakoff (1989, pp. 79 – 90), contend that all categories exhibit metonymic structuring because a single member of a category can serve as a representation of the entire category, thereby accounting for the emergence of prototypical exemplars. They state inspired by Langacker (1993, p. 30) that metonymy is a cognitive process involving a conceptual metonymy operating as a "reference point" (a vehicle) which enables "mental access" to another conceptual notion being a metonymic target "within the same idealised cognitive model" (ICM)⁴ at which

⁴ According to Radden & Kövecses (2007), inspired by George Lakoff (1989), ICM is a framework, which includes human beings' "encyclopaedic knowledge of a specific domain and the idealized cultural models they are part of," 3. Kövecses affirms that there

heart lies the notion of ‘contiguity’ understood in terms of a vast spectrum of notional associations typically attributed to a term or a phrase. In contrast to metaphor which involves the transfer of conceptual structure to an abstract target domain from a concrete source i.e., LIFE IS A JOURNEY, as I discuss elsewhere (Dale, 2022, p. 5), metonymy arises within a single conceptual domain or ICM (Lakoff and Johnson, 1980, pp. 36-37).

In his definition of the notion of metonymy, Barcelona (2023, pp. 11-12) highlights the *asymmetric* nature of the conceptual structure mappings between the source and the target operating within a single frame and their connection via a “pragmatic function” in such a way that the target is “mentally activated”. The scholar (ibid, p. 12) prefers to use Fillmore’s (1985) term ‘frame’ as it is a model rich in knowledge and recurring, precisely defined “area of experience” while “the pragmatic function”, he defines as “the privileged connection holding between the roles of two entities in a frame” (e.g. AUTHOR and HIS/HER WORK in a frame of LITERARY PRODUCTION). Similarly, following this view, in moving images, we could exemplify the pragmatic function by the connection between a FILM DIRECTOR/CAMERAMAN/ACTOR and HIS/HER WORK in a frame of FILM PRODUCTION/CINEMATOGRAPHY/ACTING.

Brown (2020, p. 18) writes that the camera employs shots of varying degrees of distance concerning the main character’s body and/or its parts (as I mentioned earlier in this paper) at various points of the plot for effective storytelling, which includes ensuring that the viewer is not confused or struggling to make inferences as to what is shown onscreen. What’s more, the viewer’s attention must be guided in a way that he is so absorbed in the story that their mind does not have to wander off and make a conscious effort to comprehend what they can see.

Furthermore, Kövecses and Radden (ibid, p. 2) point out inspired by Langacker (ibid) that metonymies can be produced within an ICM provided that “the addressee’s attention” (the viewer’s attention in the medium of film) is deliberately guided towards “the intended target”, which means that in a given communicative context it has to be possible for the addressee of the message/content to be able to easily gain access to the target concept (which is best achieved when the relationship between the vehicle and the target is clear – cut).

Consequently, as Kövecses and Radden (ibid, p. 8) write *the whole* and *part* distinction is significant since “our knowledge is organised by structured ICMs” that are seen “as whole with parts”. They propose two conceptual construals: (1) WHOLE ICM & ITS PARTS and (2) PARTS of an ICM. The first-mentioned describes access to a part via its whole in the same way as the body of a character in a film can grant access to its body parts such as the head, face, or eyes. In contrast, the latter affords access to a whole via its part meaning zooming in on the hand, fingers, or legs affords access to the whole body. Given that films are narratives

are ICMs of a whole range of ontological realms such as word forms and their meanings, things, states, emotions or events,

involving whole *gestalt-structured* characters (often human beings) who take part in events of cause and effect nature and whose emotions and intentions expressed through their body parts, communicated via acting, are the focal interest of the viewers (Bordwell and Thompson, 2008, pp 74-79), the type of metonymic relationship that is commonly made productive on screen as evidenced by Forceville (2009, pp. 63-64), Coëgnarts (2019b, p. 307-308), Coëgnarts & Kravanja (2014, pp. 168-169), Ortiz (2023, p. 86), etc., is THE PART FOR WHOLE one, in cognitive science referred to as synecdoche (Bierwiazzonek, 2021, p. 13) or as Ruiz de Mendoza (2021, p. 210) claims a SOURCE – IN – TARGET metonymy. According to the scholar, the speaker (in the medium of film – the film director) “is fully aware of the target domain,” but mentions part of it for one of two reasons (or a combination of them):

- (i) The source provides a point of focal prominence within the target that is worth considering.
- (ii) It is expressively economical to mention just the source since the target naturally follows from world knowledge or the context (Ruiz de Mendoza, 2021, p. 211)

As I show in the discussion of the shots from “*Three Colours: Blue*” (1993), Kieślowski makes use of the SOURCE-IN-TARGET metonymy in his framing style of the human (actor’s) body parts for the above-listed reasons.

Through close-ups and extreme-ups the camera can focus the viewer’s attention (at the same time blocking the view of other subjects within a container frame) on a character’s body part zooming in on the head, face, eye(s), mouth/lips, ears, hand(s), finger(s), legs, feet, etc. and eliciting conceptual metonymies such as earlier mentioned in this paper FACE FOR A PERSON. However, as Łukaszewicz (2021, pp. 45-46) argues a close-up of a face plays a key role in communicating emotions to the viewer. As he argues, only when the main character’s face or its elements (eyes, mouth, etc.) are filmed in a close-up the viewer may be able to observe and try to understand the character’s emotions and/or state of mind. The other details, that would normally be made visible in a medium close-up or a long shot, are disregarded. Wierzbicka (2000, p. 158) states that further scientific validation of the FACE /FACIAL EXPRESSIONS FOR EMOTION metonymy can be found in the works of Ekman & Friesen (1975), Ekman & Rosenberg (1997) – among others, who agree that “face is a major source of information about emotion”. Wierzbicka (ibid, pp. 160-164) provides seven expressions of the face and their corresponding meanings, as shown in Table 2.1., which as she argues seem to be culturally universal (at the same time stressing there are bound to be more).

Table 2.1. Culturally universal facial gestures and their meanings. Own elaboration based on Wierzbicka (2000, p. 160-164)

Facial gesture	Meaning
1. Deliberate drawing of the eyebrows towards each other (frowning).	I'm thinking now.
2. Moving one's eyebrows upwards.	I'm thinking about something now. I want to see more. I want to increase my visual field. I want to know more.
3. Open one's eyes wide, make them 'big' and 'round'; do something with one's eyes like a person would want their eyes to be big, for a short time, so that they can see more;	I want to know more.
4. The act of smiling (raising one's mouth's corners)	I feel something good now.
5. Deliberately moving the corners of one's mouth's corners down.	I feel something bad now. I feel uncomfortable.
6. Opening one's mouth not necessarily deliberately.	Surprise or astonishment
7. Pressing one's lips tightly together.	This controlled, non-verbal response conveys the underlying emotional state of anger, yet the person resists the urge to shout or engage in verbal aggression, creating tension between the expressed and suppressed emotions.

In addition to the meaning of eyes wide open as in point 3 in Table 1.2, the meaning of *closed eyes* is explained through the work of an early XIX-century French Symbolism Painter, Odilon Redon who painted several works of art depicting his wife Camille Redon with her eyes closed. In his opinion eyes that are closed signify retreating within, wanting to escape from the surrounding reality, and experiencing visions or hallucinations (Musée d'Orsay, Paris, no date).

The NEAR / FULL image schemas are manifested in a close-up as the body part takes up most of the container frame onscreen space. Likewise in cognitive linguistics, as Coëgnarts (2019b, p. 308) asserts body parts' metonymic source domains and their physiological and/or behavioural responses play a significant role in the film as they are easily identifiable concrete 'objects' that can be photographed, effortlessly perceptually registered by the viewers, and greatly contribute to the creation of conceptual metonyms related to abstract concepts i.e. emotions or mental states, thus, yielding conceptual metonyms, fathered by Kövecses (2000, p. 132-133), such as THE PHYSIOLOGICAL AND EXPRESSIVE RESPONSES OF AN EMOTION FOR EMOTION, EFFECTS OF A STATE FOR THE STATE, FACIAL EXPRESSIONS FOR EMOTION/MENTAL FUNCTION (with its origins in CONTAINER FOR CONTENTS). Kövecses and Radden (2007, p. 7) stress the importance of perception in cognition. Thus, assign it a separate ICM. They also note that it typically "cross-classifies with the Action ICM" (e.g.: INSTRUMENT FOR ACTION). Hence, the scholars distinguish INSTRUMENT/ORGAN OF PERCEPTION FOR THE PERCEPTION such

as EYES FOR SEEING/WATCHING⁵, EARS FOR HEARING, HANDS FOR TOUCHING, HEAD FOR THINKING metonyms.

As elaborated by Forceville (2009, pp. 63-64) concerning visual metonymy in advertising and art film, apart from the head or face, hands are used to refer to a person and to a wide array of actions they can perform, for example, holding and manipulating objects, breaking in. Legs, in turn, according to Forceville (*ibid*), can communicate the sheer act of movement from one location to another or into a particular direction, thus making the metonymy LEGS FOR RUNNING/RUNNING TOWARDS/AWAY productive and guiding the viewer's attention towards an important point in the narrative. Equally importantly, as Forceville (*ibid*) argues the camera films legs first to suspend revealing the character's identity until a later stage of the narrative.

The cinematography in Kieslowski's "Three Colours: Blue" (1993) is rich in close-ups/extreme close-ups including those of the head, face, eyes, lips, hands, fingers, feet and legs (Haltof, 2004, pp. 127-128). This paper focuses on close-ups/extreme close-ups of the head, face, face (body) parts, hands, fingers, legs, and feet.

Analysis and results

The film stills referred to in this section are captures from "Three Colours: Blue" (1993) (Krzysztof Kieślowski, Francja 1993-4, DVD edition: Artificial Eye. 100 min) and were obtained using ELAN 6.7, an annotation tool that enables taking screenshots of shots with a precision of 0.01 seconds. Furthermore, the analysis was conducted using Charles Forceville's guidelines regarding identifying and analysing visual and multimodal metonymy⁶.

In the discussion that follows I refer to specific film stills by stating their exact time of appearing in the film.

At 00:03:32. 669, having undergone a catastrophic car accident on the way back home from a holiday, Julie with spinal injuries is lying in the hospital bed. This film still displays what Wilson (2006, p. 84) calls a *subjectively inflected* POV shot, in which the character's aspects of the visual field at a specific time are influenced by the quality of this character's psychological condition. The result of this onscreen is achieved by employing certain special effects of the lens causing blurred vision, for example, lightning or camera movement. Thus Julie's visual field is blurred representing the condition she is in. The camera is positioned at the height of Julie's head, slightly tilted creating imbalance within a frame reflecting Julie's emotional condition.⁷

⁵ Ning Yu (2004) in *The eyes for sight and mind*, *Journal of Pragmatics*, 36, pp. 663-667, further validates the prevalence of conceptual metonymy EYES FOR SEEING and EYES FOR MENTAL FUNCTION in his linguistic comparative study of Chinese compounds and idioms.

⁶ For a procedure description see: Charles Forceville (2023), *Reflections on Developing Multimodal Theory into Multimodal Trope Theory*. *metaphorik.de*, 34, p. 25.

⁷ For details please see Coëgnarts & Kravanja, (2016a), 127-128.

At 00:03:54.363, the doctor enters Julie's visual field from the right side of the frame⁸. Since Julie's vision is blurred the viewer can only make an intelligent guess regarding the identity of the person entering the frame at that time. At 00:03:58.363, the doctor moves to the centre of the frame and now his torso takes up most of Julie's visual field. At 00:03:57.363, the doctor approaches even closer and his extended hand moves forward, toward the camera, intending to touch Julie. At 00:03:58.363, the doctor's hand touches Julie taking up most of the space within the container-frame. NEAR-FULL image schema manifests itself. So far the visual field of Julie matches the visual field of the viewer. In other words, the viewer is made to feel as if the doctor's hand is getting closer to them to touch them. Therefore, the inferential logic of the SOURCE-PATH-GOAL image schema prevails and manifests itself through zooming in first on the doctor's torso, then on his hand, and finally on his hand touching Julie. Conceptual metonymy HAND FOR TOUCHING (INSTRUMENT FOR ACTION) is at work here. There is a cut to a film still at 00:04:01.165 and the viewer's focus is shifted from the doctor's hand to an extreme close-up of Julie's eye resulting in a change in the point of view as now Julie is looking at the camera, facing the viewer and the doctor. This shift to a character's extreme close-up of an eye confirms her being aware of the doctor's presence yielding conceptual metonymy ORGAN OF PERCEPTION FOR PERCEPTION i.e. EYES FOR SEEING and making the viewer focus on the protagonist's internal and/or mental world. Furthermore, the character's perception of the doctor, as shown at 00:04:05.980, 00:04:13.253 and 00:04:22.780 is achieved through an extreme close-up of Julie's pupils of an eye in which the doctor's head-to-waist body is reflected. This shot is labelled 'semi-subjective' as it shows what the character is seeing or where his or her attention is directed while ensuring the character himself or herself is included in the same shot/frame (Coëgnarts & Kravanja, 2014, p. 162).

What's more, only at this point is the doctor's identity confirmed, and the viewer is now assured the protagonist is aware of the doctor's presence in the room. Hence, the perception target domain is metonymically motivated through EYES FOR SEEING. During this extreme close-up the doctor informs Julie that her husband died in the car crash they all experienced. In film following the actor's gaze helps the viewer to establish what and where the actor is looking at. At 00:04:27.872, 00:04:31.484, 00:04:36.737, and 00:04:41.436 Julie's gaze is directed toward the doctor who is now out of the container frame. Julie's eyes are wide open indicating, as stated in Table 1.2. (3), that she wants to know more. Having inquired about her daughter, it is confirmed to Julie that her daughter Anna also died. This brings a change in her reaction as captured at 00:04:44.648 and 00:04:45.648. She turns her head away from the doctor and closes her eyes. The workings of the underlying conceptual metonymy FACIAL EXPRESSION FOR EMOTION are manifested through the actor's acting enabling the viewer to identify with the character's inner emotional pain.

⁸ For a complete overview of the different patterns of character entry, please see Coëgnarts (2019a), 84-90.

Furthermore, at 00:08:44.531 the camera shows Julie tucked away under a duvet with a small TV screen she received earlier from her husband's friend Oliver so that she could watch the funeral of her loved ones. The camera examines her face until it notices a tear going down at the bottom of her nose onto her lips at 00:10:02.807 where she also presses her lips as a response to an emotion (see Table 2.1.) THE PHYSIOLOGICAL AND EXPRESSIVE RESPONSES OF AN EMOTION FOR EMOTION metonymy plays a crucial role in eliciting the target domain of emotion in this scene. Finally, at 00:10:13.876 she looks the camera 'into the eye' facing the viewer and intensifying the viewer's experience during this scene.

At 00:27:12.189 the scene starts with a long shot of Julie leaving her countryside home, carrying a box with a blue chandelier inside it. The chandelier used to hang in her daughter's room and is the only possession from the entire house that Julie decided to keep. As can be seen starting from capture at 00:27:12.189 (SOURCE) through captures at 00:27:15.668, 00:27:17.787 (PATH) and ending at 00:27:20.131 (GOAL) the distance of framing gradually decreases moving from a long shot, through a middle-close-up to a close-up and exemplifying a SOURCE-PATH-GOAL schema at work. The container frame gradually becomes more filled with the figurine of the protagonist while blocking the view of the surroundings and shifting the viewer's attention to Julie's face exclusively. At 00:27:23.218, Julie turns her head to the left, and the viewer's attention is directed to Julie's hand at 00:27:26.911 which she intentionally scratches against the wall. The camera, then, leads the viewer's attention to Julie's face at 00:27:29.911 to disclose her inner pain. At 00:27:30.071 her hand appears in the left bottom corner of the container frame and moves onto her lips at 00:27:31.071. The underlying conceptual metonymies at work in this scene are FACIAL EXPRESSION FOR EMOTION and HAND FOR TOUCHING. In this particular context, though, Julie scratches her hand deliberately against the surface of the wall hence self-inflicting pain on her body. Thus, a novel metonymy in this context is HAND FOR INFLICTING PAIN ONTO ONESELF. However, the cause of such a dramatic reaction of voluntarily scratching one's limb against a sharp surface lies in the need for a release of a built-up of emotions resulting from experiencing a personal tragedy. As earlier discussed regarding a scene where Julie watches the funeral at 00:10:02.807, by pressing her lips Julie suppresses anger, which finds its way out as captured at 00:27:26.911. In addition, Table 1.5. presents a breakdown of all identified PART-FOR-WHOLE metonymies involving the body parts of the protagonist versus the other characters in the film captured in close-ups and extreme close-ups. The analysis conducted validates the significance of the referential function of visual metonymy that is manifested through the framing style employed by the film director within the specific context of the narrative of "Three Colours: Blue" (1993). The analysis also further confirms that the abstract domain of emotion is triggered by the abstract domain of perception. For instance, when the viewer watches Julie looking at the coffins of her loved ones at the funeral on the TV screen, the viewer can observe how Julie presses her lips and sheds a tear. Hence, the fact of seeing (and re-experiencing her loss) led to inducing an emotion and an emotional reaction. The cause-and-effect/response

nature of the emotion scenario visually illuminating in the film aligns with Kövecses's (2000, p. 130 – 132) research on metaphor and emotion within the domain of cognitive studies in the mode of language, in particular, his assertion that emotion is typically conceptualized as a “natural force”, “physical agitation”, or “state of disturbance”, while “an emotional effect” is seen as “physical movement”. The latter can be observed when Julie decides to meet Patrice's (her husband's) mistress and the scene that follows the one in which she makes this decision starts from a close-up of her legs running up the steps of the court building where the mistress is likely to be found. Further evidence of the domain of emotion being elicited by the domain of perception in the visual mode in film studies can be found in the works of Coëgnarts & Kravanja (for example, 2016b, pp. 91 – 107; 2016c, pp. 440 – 446).

Table. 3.1. PART-FOR-WHOLE human body-related metonymies identified in the analysis of Kieślowski's *“Three Colours: Blue”* (1993). Own elaboration.

JULIE / THE PROTAGONIST	METONYMY TYPE/SUBTYPE	No OF INSTANCES	OTHER CHARACTERS IN THE FILM	METONYMY TYPE/SUBTYPE	No OF INSTANCES
EXTREME CLOSE-UPS					
BODY PART PROFILED					
HEAD	HEAD FOR A MENTAL STATE (THINKING)	1	HITCHHIKER	HEAD FOR A MENTAL STATE (THINKING)	2
			LA COPISTE	HEAD FOR THINKING	1
FACE	FACE FOR EMOTION	1	HITCHHIKER	FACE FOR EMOTION	3
EYE	EYE FOR SEEING/WATCHING	1			
LIPS	PRESSED LIPS FOR ANGER	1			
HAND	HAND FOR INFLECTING PAIN ONTO ONESELF	1	DOCTOR	HAND FOR TOUCHING	1
	HAND FOR WRITING/ COMPOSING	1	OLIVER	HAND FOR HOLDING HAND FOR PLACING A DEVICE ON A SURFACE HAND FOR DEMONSTRATING (HOW A DEVICE WORKS)	1 1 1
	HAND FOR TOUCHING (STROKING SOMEONE ELSE'S HAIR)	1	HITCHHIKER	HAND FOR MANIPULATING AN OBJECT (PLAYING WITH AN OBJECT)	1
			LA COPISTE	HAND & FINGERS FOR INDICATING/ HIGHLIGHTING	1
			GUARD IN THE COURTROOM	HAND FOR ORDERING (OUT)	1
FINGERS	FINGERS FOR TOUCHING	3	HITCHHIKER	FINGERS HOLDING FOR (AN OBJECT)	1
	FINGERS FOR INDICATING/ HIGHLIGHTING	1			
	FINGERS FOR HOLDING /MANIPULATING AN OBJECT (IMMERSING A SUGAR CUBE IN A CUP OF COFFEE)	1			
			LUCILLE, THE PROSTITUTE	FINGERS FOR TOUCHING	1

Continued Table 3.1.

CLOSE-UPS					
BODY PART PROFILED					
HEAD	HEAD FOR A MENTAL STATE / (THINKING)	22	JULIE'S MOTHER	HEAD FOR THINKING	2
FACE	FACE FOR A PERSON FACE FOR EMOTION	82 INC. 54	ANNA (JULIE'S DAUGHTER)	FACE FOR A MENTAL STATE	1
			THE HITCHHIKER	FACE FOR A PERSON / FACE FOR EMOTION	3
			OLIVER	FACE FOR A PERSON / EMOTION	8
			JULIE'S MOTHER	FACE FOR A PERSON/EMOTION	2
			PATRICE'S MISTRESS	FACE FOR A PERSON/ EMOTION	7
			LUCILLE THE PROSTITUTE	FACE FOR A PERSON / FACE FOR EMOTION	3
			JOURNALIST	FACE FOR A PERSON	1
			PATRICE	FACE FOR A PERSON /EMOTION	2
EYE	EYE FOR LOOKING (VOYEURISM)	1			
EYES	EYES FOR LOOKING (VOYEURISM)	2	ANNA (JULIE'S DAUGHTER)	EYES FOR SEEING / WATCHING	1
HAND	HANDS FOR BREAKING – INTO (A CABINET WITH MEDICINE)	1	ANNA (JULIE'S DAUGHTER)	HAND FOR MANIPULATING AN OBJECT (PLAYING WITH A BLUE WRAPPER)	1
	HANDS FOR MANIPULATING AN OBJECT (INC. HOLDING, CARRYING, REACHING FOR, DROPPING, HANGING, TOUCHING)	14			
	HANDS FOR SUPPORTING ONE'S CHIN	4	HITCHHIKER	HANDS FOR MANIPULATING OBJECTS INC. LIFTING, CARRYING, THROWING AWAY	3
			OLIVER	HANDS FOR MANIPULATING OBJECTS INC. PACKING DOCUMENTS, LOOKING THROUGH DOCUMENTS	2
			PATRICE'S MISTRESS	HANDS FOR TOUCHING/INDICATING	4
FINGERS	FINGERS FOR TOUCHING / RUBBING ONE'S FACE	2			
	FINGERS FOR MANIPULATING OBJECTS	2			
LEGS	LEGS FOR RUNNING (UP THE STEPS)	1	HITCHHIKER	LEGS FOR RUNNING (TO OFFER HELP)	1
FEET			ELDERLY MAN DOING A BUNGEE JUMP	FEET FOR JUMPING	1

Conclusion

The analysis reveals that out of 28 extreme close-ups involving PART-FOR-WHOLE metonymy, 4 involved the head, 5 – the face, 1 – the eye, 1 – lips, 10 – the hand, 5 – fingers. Furthermore, out of 173 close-ups, 24 signified the head, 82 – the face, 4 – eyes, 29 – the hands, 4 – fingers, 2 – legs and 2 – feet. Thus the majority of the close-ups and extreme-close-ups signified the hands, then, the head, the face, and the eyes. Consequently, the analysis offered in this contribution validates the significance of the role of image schemas such as UP-DOWN, CENTER-PERIPHERY, BALANCE, NEAR-FAR, FULL-EMPTY, BLOCKAGE–REMOVAL OF RESTRAINT, SOURCE-PATH-GOAL and conceptual metonymy in eliciting mental states/emotion target domains through the stylistic features of framing characteristic of the directing style of Krzysztof Kieślowski in “Three Colours: Blue” (1993). Furthermore, the study highlights the manifestation of the SOURCE-IN-TARGET referential features of the following metonymy types in the context of the narrative of “*Three Colours: Blue*”, (1993)

- (i) HEAD FOR THINKING,
- (ii) THE FACE FOR THE PERSON,
- (iii) FACIAL EXPRESSION(S) / FACE FOR EMOTION,
- (iv) THE PHYSIOLOGICAL AND EXPRESSIVE RESPONSES OF AN EMOTION FOR EMOTION,
- (v) INSTRUMENT FOR ACTION ,
- (vi) ORGAN OF PERCEPTION FOR PERCEPTION.

Finally, the study reveals that conceptual metonymies INSTRUMENT FOR ACTION (i.e. HANDS FOR DOING) followed by FACIAL EXPRESSION/ FACE FOR EMOTION play the most significant role in highlighting the characters’ emotions, inner states, intentions and actions.

Further study can be undertaken to identify the type of structural conceptual metaphors that arise from the transfer of inferential logic of image schemas that manifest themselves through the film techniques used in “*Three Colours Blue*” (1993) onto the inferential logic of abstract target domains of mental states and emotions, as elicited metonymically in the film analysed.

Finally, this is a pilot project which forms a part of a doctoral thesis on the subject of visual metonymy in Krzysztof Kieślowski’s feature films. Therefore, further study will encompass an analysis of the remaining two films of the Trilogy, “*Three Colours White*”(1994) and “*Three Colours: Red*” (1994) as well as other Krzysztof Kieślowski’s feature films.

Bibliography

Arnheim, R. (1997) *Art and Visual Perception, A Psychology of the Creative Eye*, The New Version, Berkeley, Los Angeles, London: University of California Press.

- Barcelona, A. (2023) Metonymy-Guided Discourse Inferencing. A Qualitative Study. *Lublin Studies In Modern Languages And Literature*. Maria-Curie Skłodowska University Press. 47 (2), pp. 11-29.
- Bierwiałonek, B. (2021) Prototype semantics: syntaphor in polysemy and beyond. *Studia Neofilologiczne*, pp. 11-29.
- Bordwell, D. (1985) *The Classical Hollywood Cinema*. New York: Colombia University.
- Bordwell, D. & Thompson, K. (2008) *Film art, an introduction*, 8th Edition, Boston: University of Wisconsin.
- Boroditsky, L. (2000) "Metaphoric Structuring: Understanding time through spatial metaphors". *Cognition*. 75 (1), pp. 1-28.
- Boroditsky, L. & Ramscar, M. (2002) "The roles of body and mind in abstract thought". *Psychological Science*. 13 (2), pp. 185-188.
- Brown, B. (2020) *The Basics of Filmmaking. Screenwriting, producing, directing, cinematography, audio & editing*. Abingdon, Oxon: Routledge.
- Carroll, N. (1996) *Theorizing the moving image*. New York: Cambridge University Press.
- Coëgnarts, M. & Kravanja, P. (2014) A study in cinematic subjectivity. Metaphor of perception in film. *Metaphor and the Social World*, 4 (2), pp. 149-173.
- Coëgnarts, M. & Kravanja, P. (2016a) From Language to Film Style: Reassessing the Role of Conceptual Metaphor in Cognitive Film Studies. In L.C. Grabbe, P. Rupert-Kruse & N.M. Schmitz (Eds.), *Image Embodiment New Perspectives of the Sensory Turn*. Büchner-Verlag eG. Darmstadt, pp. 108-134.
- Coëgnarts, M. & Kravanja, P. (2016b) Perceiving casualty in character perception: A metaphorical study of causation in film. *Metaphor and Symbol*, 31 (2), pp. 91-107.
- Coëgnarts, M. & Kravanja, P. (2016c) Perceiving emotional casualty in film: A conceptual and formal analysis. *New Review of Film and Television Studies*, 14 (1) pp. 440-446.
- Coëgnarts, M. (2019a) *Film as Embodied Art, Bodily Meaning in the Cinema of Stanley Kubrick*. Boston, USA: Academic Studies Press.
- Coëgnarts, M. (2019b) Analysing Metaphor in Film: Some conceptual challenges. Applications of Cognitive Linguistics. *Current Approaches to Metaphor Analysis in Discourse*, 39, pp. 295-320.
- Dale, I. (2022) On the conceptualisation of life in the melodrama "The Curious Case of Benjamin Button." *Zeszyty Naukowe Uniwersytetu Rzeszowskiego. Seria Filologiczna*, Zeszyt 117/2022, *Studia Anglica Resoviensia* 19, pp. 5-17.
- Danesi, M. (1989) "The neurological coordinates of metaphor". *Communication and Cognition: An Interdisciplinary Quarterly Journal*. 22 (1), pp. 73-86.
- Ekman, P., & Friesen, W. (1975) *Unmasking the face*. Englewood Cliffs, NJ: Prentice-Hall.

- Ekman, P., & Rosenberg, E. L. (Eds.) (1997) *What the face reveals: Basic and applied studies of spontaneous expression using the Facial Action Coding System (FACS)*. New York: Oxford University Press.
- Fahlenbrach, K. (2016) "Audiovisual metaphors as embodied narratives in moving images". [In:] K. Fahlenbrach (Ed.), *Embodied metaphors in film, television and video games: Cognitive approaches*. London: Routledge, pp. 33-50.
- Forceville, C. (2006) Non-verbal and multimodal metaphor in a cognitivist framework: Agendas for research. In G. Kristiansen, M. Achard, R. Dirven & F. Ruiz de Mendoza Ibanez (Eds.), *Cognitive Linguistics: Current Applications and Future Perspectives*. Mouton De Gruyter.
- Forceville, C. (2009) Metonymy in visual and audiovisual discourse. In E. Ventola & A.J.M. Guiharro (Eds.), *The World Told and the World Shown: Multisemiotic Issues*. Palgrave Macmillan, pp. 56-74.
- Forceville, C. & Jeulink, M. (2011) The flesh and blood of embodied understanding: The source-path-goal schema in animation film. *Pragmatics & Cognition*, 19 (1), pp. 37-59.
- Forceville, C. (2023) Reflections on Developing Multimodal Theory into Multimodal Trope Theory. *Metaphorik.de*, 34, pp. 19-42.
- University of West Georgia. Glossary of film terms (not date) Available at: https://www.westga.edu/academics/universitycollege/writing/glossary_of_film_terms.php.
- Gallese V, Lakoff G. (2005) "The Brain's concepts: the role of the Sensory-motor system in conceptual knowledge". *Cogn Neuropsychol*. 22 (3), pp. 455-479.
- Gibbs, R. W. (1994) *The Poetics of Mind-Figurative Thought, Language, and Understanding*. Cambridge: Cambridge University Press.
- Google Arts & Culture (no date) *Closed Eyes, Odillon Redon. 1890*. Available at: <https://artsandculture.google.com/asset/YAFs-p47BIu9sw>.
- Grodal, T. (2009) *Embodied Visions: Evolution, Emotion, Culture and Film*. Oxford: Oxford University Press.
- Haltorf, M. (2004) *Director's Cuts, the cinema of Krzysztof Kieslowski, variations on destiny and chance*. London: Columbia University Press.
- Johnson, M. (1987) *The body in the mind: The bodily basis of meaning, imagination, and reason*. Chicago: University of Chicago Press.
- Johnson, M. (1990) *The body in the mind, the bodily basis of meaning, imagination and reason*. Chicago: University of Chicago.
- Johnson, M. (2007) *The meaning of the body: Aesthetics of human understanding*. Chicago: The University of Chicago Press.
- Kövecses, Z. (2000) *Metaphor And emotion. Language, culture and body in human feeling*. Cambridge: Cambridge University Press.
- Kovecses, Z. (2002) *Metaphor: A practical introduction*. Oxford: Oxford University Press.

- Langacker, R.W. (1993) Reference-point constructions. *Cognitive Linguistics*, 4, pp. 1-38.
- Lakoff, G. & Johnson, M. (1980) *Metaphors We Live By*. Chicago: The University of Chicago Press.
- Lakoff, G. & Johnson, M. (1999) *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*. New York: Basic Books.
- Lakoff, G. (1989) *Women, Fire, and Dangerous Things*. Chicago: The University of Chicago Press.
- Lakoff, G. (1993) "The Contemporary Theory of Metaphor" in Ortony, A. *Metaphor and Thought*. 2nd Edition. New York: Cambridge University Press, pp. 202-251.
- Lakoff, G., & Turner, M. (1989) *More Than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: University of Chicago Press.
- Łukaszewicz, J. (2021) *Zdarzenie-technika-sztuka. Myślenie sztuki filmowej. Obserwacje*. Karowice: Wydawnictwo Uniwersytetu Śląskiego.
- Ortiz, M. J. (2023). Embodied Cinematography in Mr. Robot. *Baltic Screen Media Review. In focus*, 11, pp. 85-105.
- Radden, G. & Kövecses, Z. (2007) Towards A Theory Of Metonymy. In V. Evans, B. Bergen & J. Zinken (Eds.), *The Cognitive Linguistics Reader*. Equinox. pp. 335-359.
- Ruiz de Mendoza Ibáñez, F. J. (2021) Conceptual Metonymy Theory Revisited: some definitional and taxonomic issues. In X. Wen & J.Taylor (Eds.), *The Routledge Handbook of Cognitive Linguistics*. Routledge, pp. 204-227.
- Smith, M. (1995) *Engaging Characters. Fiction, Emotion, and the Cinema*. Oxford: Clarendon Press.
- Sweetser, E. (1990) *From etymology to pragmatics: metaphorical and cultural aspects of semantic structure*. Cambridge, England: Cambridge University Press.
- Turner, M. (1996) *The literary mind*. New York: Oxford University Press.
- Wierzbicka, A. (2000) The semantics of human facial expressions. *Pragmatics & Cognition*, 8 (1), pp. 147-184.
- Wilson, G. (2005) Transparency and twist in narrative fiction films. In M. Smith & T.E. Wartenberg (Eds.), *Thinking through cinema. Film as philosophy*. Wiley-Blackwell, pp. 81-95.
- Yu, Ning. (2004) The eyes for sight and mind. *Journal of Pragmatics*, 36, pp. 663-667.

Adriána Hrabčáková
University of Prešov (Slovakia)
ORCID: 0009-0005-1220-9375
hrabcakova.adriana@gmail.com
DOI <https://doi.org/10.24136/rsf.2023.007>

A CRITICAL PERSPECTIVE ON THEORETICAL APPROACHES AND MODELS IN AUDIOVISUAL TRANSLATION WITH POSSIBLE DIDACTIC APPLICATION: CLASSIC VERSUS INOVATION

Abstract: The present overview article summarizes some of the models applied in the field of audiovisual translation which has witnessed a significant expansion in academia and translation practice in recent years. The article describes selectively the models as proposed by Karamitroglou in 2000, the NER model (2015), the NTR model (2017) and the FAR model by Pedersen (2017) outlining their advantages, disadvantages, possible didactic application and their employment not only in translation-focused higher education classes but also the translation industry. Furthermore, it briefly outlines other models to illustrate a wealth of research possibilities to be used as an inspiration for those who delve into audiovisual translation.

Keywords: *Karamitroglou model, NER model, NTR model, FAR model, quality assessment.*

Streszczenie: Niniejszy artykuł przeglądowy podsumowuje niektóre modele stosowane w dziedzinie tłumaczeń audiowizualnych, które w ostatnich latach były świadkami znacznego rozwoju w środowisku akademickim i praktyce tłumaczeniowej. W artykule opisano wybiórczo modele zaproponowane przez Karamitroglou w 2000 r., model NER (2015), model NTR (2017) i model FAR autorstwa Pedersena (2017), przedstawiając ich zalety, wady, możliwe zastosowania dydaktyczne i ich wykorzystanie nie tylko w szkolnictwie wyższym ukierunkowanym na tłumaczenie, ale także w branży tłumaczeniowej. Ponadto, krótko przedstawiono inne modele, aby zilustrować bogactwo możliwości badawczych, które można wykorzystać jako inspirację dla tych, którzy zagłębiają się w tłumaczenia audiowizualne.

Słowa kluczowe: Model Karamitroglou, model NER, model NTR, model FAR, ocena jakości.

Introduction

Given the increasing importance of audiovisual translation in translation studies and applied linguistics, as well as the global expansion of audiovisual media in the past few years, the need for a high quality of translated materials in order to meet the demands of a wider audience is highly emphasized (Hu, 2021). Subtitling presents many difficulties for subtitlers to improve and ensure subtitles' quality as there are many restrictions and obstacles present (Abdelaal, 2019). Thus, the present article is aimed to discuss some of the models used in the field of audiovisual translation as well as its research. The first part of the article is devoted to the Karamitroglou model (2000) as the first attempt to study audiovisual translation on the basis of polysystem theory. The second part of the article presents the NER model proposed by Romero-Fresco and Pérez (2015) which is intended to analyse the quality of intralingual subtitles. The third part outlines the NTR model (Romero-Fresco, Pöchhacker, 2017), as an adaptation of the NER model; however, applicable to interlingual subtitles. The last part of the present article is focused on the FAR model by Pedersen (2017), also inspired by the NER model. In addition, I also propose several other models, as in my view, they merit scholarly attention.

The Karamitroglou Model

There have been several publications devoted to the distinctive nature of audiovisual materials since the 1960s and 1970s, of which the work of Fodor (1976) seems to be one of the ground-breaking significance due to investigating lip movement of the characters and translation adaptation in dubbing. Later on, Titford (1982) in his work dedicated to subtitling stresses the connection between text and image in such translation. Moreover, Gottlieb (1997) researched subtitles and idioms and De Linde and Kay (1999) devoted their attention to semiotics in translation, and subtitling for the hard of hearing (Chaume, 2002).

The work *Towards a Methodology for the Investigation of Norms in Audiovisual Translation* by Karamitroglou (2000) presents a methodology to explore the norms applied in the field of audiovisual translation based on Even-Zohar's adaptation of Jakobson's communication and language scheme. It was the first work to indicate that audiovisual translation and its norms can be examined on the basis of the polysystem theory approach¹. The model proposes four factors that are mutually interdependent, i.e., human agents, products, recipients, and audiovisual mode. These factors operate on upper, middle and lower level and they represent components that constitute the overall polysystem, thus "the target translation

¹ The polysystem theory approach perceives literature as a dynamic structure comprised of multiple interconnected and overlapping subsystems, including translated literature. At the same time, it stresses the fact that literary system is connected to and influenced by various systems like language, economics, politics, and more (Camus-Camus In: Díaz-Cintas, Néves, 2015).

system, the target audiovisual translation system and the particular translated audiovisual text or group of texts” (Chaume, 2004, p. 15). The following table provides a schematic representation of the given model:

Table 1. A schematic representation of the Karamitroglou model (2000)

LEVELS		FACTORS		
	Human agents	Products	Recipients	Audiovisual mode
UPPER	Attitude of agents (commissioners, translators, etc.) towards the translation of literary products in general	Realisation of all kinds of translation in general	Attitude of recipients (the public) towards translation products in general	Relation between AV media and other types of literary media (as perceived by the target culture)
MIDDLE	Attitude of AV translation agents (commissioners, translators, spotters etc.) towards overall AV translation	Realisation of overall AV translation products (within all film types and genres)	Attitude of recipients (viewers) towards overall AV translation products	Relation between the 3 AV media: TV, video and cinema (as perceived within the target culture)
LOWER	Status and attitude of a particular AV translation-product’s agents (commissioners, translators, spotters etc.) towards the particular AV translation product	Status and function of a particular translation product (within its own type and genre)	Status and attitude of a particular AV translation-product’s target audience	Status and function of a particular AV translation product’s medium, film type and genre (as perceived within the target culture)

(Source: Karamitroglou, 2000, p. 70)

Every factor in the proposed model is analysed by the author in detail. Therefore, human agents represent people involved in the translation process who either conform to or deviate from the norms when exploring norms in AV translation. The category of products involves the final product of human agents, thus “the accumulation of their normative behaviour, will have to be promoted by the market, accepted by the consumers and finally adopted by the institution” (Karamitroglou, 2000, p. 71). Recipients represent addressees and consumers; however, it is rather the target audience to whom the final product is directed to than the general public. Nevertheless, audiovisual mode is the factor that distinguishes AV translation from other types of translation such as written translation or interpreting. Moreover, there is also the institutional factor, thus context, critics, distributors or TV channels and market factor, meaning the whole system of the target audience. However, both of these are covered in the factors of human agents and recipients (Chaume, 2004).

The Karamitroglou model application and its pros and cons

The model presented in the Karamitroglou's study was applied to children's TV programmes in Greek in the mid 1990; however, it can be used to investigate norms in AV translation in every other language. Moreover, the model with some alternations can be beneficial with other modes of written translation. Thus, the model due to its complex nature might seem valuable not only for AV translation scholars and translators but also to the whole community of translators in general (Karamitroglou, 2000). However, the analysis of the norms by Karamitroglou has been viewed as challenging and thorough, hence meriting "an indisputable place in the basic bibliography on audiovisual translation" (Delabastita et al., 2003, p. 333). Furthermore, it has influenced other scholars in their research, such as Mattson's research of subtitling swearwords and discourse markers in Sweden (2006) or Ferrer Simó's (2016) proposal of the model's adaptation. Apart from its usage in the research area, it can also be employed in the translation practice when making a decision between various AV translation modes, i.e. subtitling or revoicing (Karamitroglou, 2000). On the other hand, descriptive approaches in research usually tend to concentrate on the overall structure of a text while neglecting an in-depth investigation on microstructural level. In many instances, this presents challenges in terms of practical application and demands of professional translators and trainees. Another limitation might be the polysystem theory approach on which the model is based. Such an approach, unfortunately, often overlooks everyday responsibilities of translators and specific requirements of translation trainees (Chaume, 2004). Another rather disadvantage is that the book, thus the model itself, maintains a neutral approach in terms of profound cultural and ideological constraints affecting the screen translation, thus the target audience (Delabastita et al., 2003).

Nevertheless, the model can also be applied in the didactics of translation since it offers a systematic approach to subtitling, stressing the fact that subtitles are just a component of a broader system and subtitlers, or human agents, are not the only element that affects the translation process (Mattson, 2006). Moreover, it can navigate translation students or inexperienced translators in choosing an appropriate AV mode for the given translation task, so it might help them to develop and improve their translation skills.

The NER model

Over the years, the emphasis in AV translation seems to have shifted from quantity to quality among translators and scholars as well. The Named Entity Recognition (NER) model could be interpreted as an advanced approach to evaluating correctness of live subtitling across various countries and languages, provides an analysis of how errors impact the coherence and content of subtitled text (Romero-Fresco, Pérez, 2015). The authors intend to stress that among many other criteria for assessing the quality of subtitles, "linguistic accuracy and closeness

to the original seems to be the main concern for broadcasters and regulators (Piñero, Díaz Cintas, 2015, p. 3). The model is based on identifying errors according to their severity, hence serious, standard and minor errors are recognized with an emphasis on the fact that not every single one of them represents the same difficulty for the audience (Romero-Fresco, Pérez, 2015). Figure 1 displays the fundamental elements of the model:

$$Accuracy = \frac{N - E - R}{N} \times 100$$

CE (correct editings):
Assessment:

Fig. 1. The fundamental elements of the NER model (2015)
(Source: Romero-Fresco, Pérez, 2015, p. 32)

In the given model, one can anticipate that high-quality live subtitles would be those of 98% accuracy rate achieved. *N* represents the total word count (number) of respoken subtitles, encompassing commands, punctuation and speaker identification. *E* stands for editing errors stem from subjective judgements or decision made by a respeaker. Such errors occur when a respeaker opts to omit an idea or a piece of information due to an excessive speech rate in the source text for instance; or the opposite, a respeaker opts to introduce an additional idea resulting in an incorrect piece of information or a loss of information. The details about editing errors are obtained via comparison of a source text and the respoken subtitles and subsequently categorized as serious with a score of 1, standard with a score of 0.5 and minor with a score of 0.25. Recognition errors (*R*) involve substitution, deletion or insertion that arise from incorrect pronunciation, failing to hear the words properly and also limitations of the technology used for subtitling. They are calculated and classified in the same way as editing errors. *CE* embodies correct editings, thus no loss of information by a respeaker with the omissions of redundancies and hesitations being viewed as correct editings rather than errors unless there is cohesion and coherence. It is so due to the challenging nature of producing verbatim subtitles; however, they are calculated as the previous two, by comparing the source text and the respoken subtitles. *Assessment* shows analysis and evaluation of the results with notes to different aspects such as subtitle speed, timing, respeaker's management of the speech rate, correction time, etc. This overall assessment should be prioritized to accuracy rates when deciding on the quality of subtitles in the NER model.

As already mentioned above, errors in the model are categorized to serious, standard and minor. Serious errors alter the original intended meaning and create a new interpretation that might seem logical given the specific text, e.g. substitutions (15% replacing 50%). Serious editing errors result from a respeaker's confusion

or poor choices and offer audiences incomplete or rather misleading information which, unfortunately, might not even be recognized. Although standard errors do not introduce a new meaning, they also occur when a piece of information is omitted. In case of standard recognition errors, they disrupt the flow and often result in a surprise, making it challenging for viewers to grasp the intended meaning (e.g. ‘Halloween’ mistaken for ‘hell of even’). Furthermore, dependent and independent idea units are those which make a difference between standard and minor editing errors. A dependent idea unit usually serves as a complement, thus provides additional information about an independent idea unit, hence a sentence in the spoken language that functions as a message and might consist of several dependent idea units. Minor errors do not cause difficulties with the comprehension of the crucial elements of the original text or its flow, they even might not be noticed as they cover the presence or absence of capital letters or apostrophes. Moreover, corrected errors might also fall into this category of errors, although they might be considered as correct editing in some countries (e.g. Switzerland) (ibid.).

The NER model application and its pros and cons

The given model provides a simple and easily applicable method for quality assessment in live subtitling. It seems to be one of its biggest advantages since it might be feasible for researchers to train all evaluators personally, especially in extensive projects (Romero-Fresco, 2021). It has been opted for by UK television to ensure the subtitles’ quality, as well as by broadcasters, companies and training institutions in various countries including France, Switzerland, Italy and Spain. Moreover, it “has been included in the official Spanish guidelines on subtitling for the deaf and hard-of-hearing (AENOR, 2012) (Romero-Fresco, Pérez, 2015, p. 48). Despite being simple, it is rather impractical for everyday use within a company due to its time-consuming nature as it relies on comparing the original audio with the subtitles, thus it requires a program transcript (Romero-Fresco, 2021). Moreover, assistance of a human operator whose role is to rectify any misrecognitions, punctuation and speaker identification errors before broadcasting subtitles is necessary. However, it seems to be a great tool for AV translation training since it provides respeakers as well as trainees feedback on what areas need to be improved or require further training (Romero-Fresco, Pérez, 2015). Hence, as confirmed by the study by Szarkowska et al. (2018), that resulted in interpreters being the group of respondents who achieved the highest quality in respeaking and excelled in lowest reduction rates due to the skills acquired during the training and professional experience. The model also benefits from a non-metric-based approach that enables more distinctive evaluation, instrumental particularly in art-related fields. Nonetheless, the given approach may result in subjectivity, inconsistency and limited transferability. Hence, the model can also be used in ASR (Automatic Speech Recognition) subtitles with speed and synchronization being the crucial elements. Moreover, it can be applied to whatever target language

or a target country of real-live subtitles and its additional benefit consists in being viewer-oriented because of the error classification based on how many difficulties they mean for the audience (Piñero, Díaz Cintas, 2015).

The NTR Model

The previous model has dealt only with intralingual live subtitling; however, with growing linguistic diversity within the audience of AV materials, the interlingual live subtitling has been desirable in the language industry. As this development used to lack academic attention in terms of the training and quality assessment, thus the NTR model has been proposed by Romero-Fresco and Pöchhacker (2017) to fill the gap. The present model utilizes a similar formula and employs the same grading system for errors as the aforementioned NER model, hence *E* which stands for editing errors in the NER model is replaced by *T* which interprets as translation errors. Figure 2 shows a schematic representation of the given model:

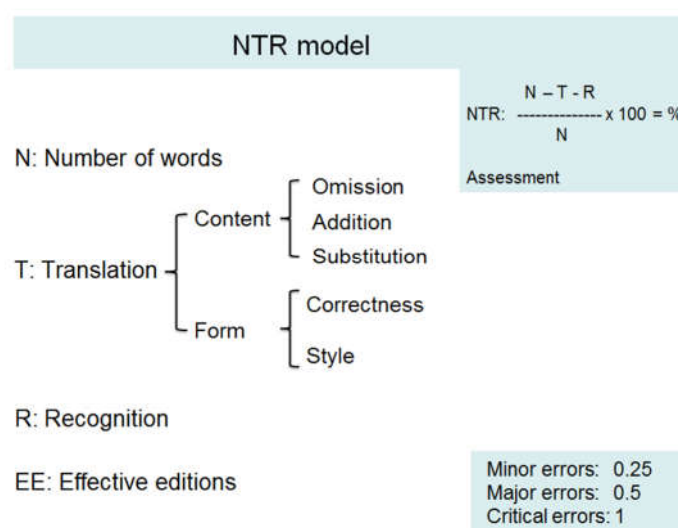


Fig. 2. Schematic representation of the NTR model (2017)
 (Source: Romero-Fresco, Pöchhacker, 2017, p. 159)

Similar to the NER model, the NTR model also offers information about the number (*N*) of words in the subtitles. However, the most important difference is in *T* and *R*. Translation errors (*T*) relate to subtitler's skills to convey the source meaning accurately. This category is further subdivided to *content* errors including omissions, additions, substitution, thus incorrect translations, and *form* errors covering correctness and style, i.e. grammar, terminology, appropriateness, naturalness, register. Recognition errors (*R*) involve errors that occur within

the software interaction. Both categories of errors are evaluated on the three-level scale; however *serious errors* from the NER model are now entitled *critical errors* with a score of 1 and the *standard* ones are referred to as major errors with a score of 0.5. The score of 0.25 is associated with *minor errors*, as in the previous model. Moreover, the category of *CE* (correct editings) from the NER model is termed *EE*, hence effective editions or strategic solutions, which still do not result in any loss of information. This category is not incorporated in the calculation formula for assessing quality; nevertheless, it is part of overall assessment. In addition to the 98% minimum accuracy rate, a 10-point scale has been implemented to the quality evaluation. Subtitles with the accuracy rate lower than 96% represent 0 on the 10-point scale while the accuracy of 100% stands for 10 points. An analysis of the accuracy rate, remarks on effective editions, subtitle speed, delays, etc. and final conclusion are aspects that are also involved in the process of assessing quality in subtitles (ibid.).

The NTR model application and its pros and cons

In the same way as the NER model, the NTR model also seems to be of a rather uncomplicated character and it certainly benefits from its reception-oriented approach. Therefore, the severity when grading errors is based on their impact on a viewer's experience and is effectively combined with the intertextual perspective, i.e. meaning deviations. One way or another, subjectivity in the scoring seems to be a crucial element of any assessment model, and the NTR model is no exception. Nevertheless, the model prioritizes translation errors to editorial errors, which helps to pinpoint areas that are in need of some changes (ibid.). Therefore, the model can also be used as an instrument for evaluation of subtitlers' work, and it can also provide feedback for translation trainees in terms of the areas that need improvement or further training. Moreover, it can also be a challenging instrument in any post-gradual research in the field of audiovisual translation.

The FAR model

Another model inspired by the NER model is the FAR model proposed by Pedersen (2017). In contrast to the NER model which is intended for intralingual subtitles, the FAR model is aimed to assess the quality of interlingual subtitles in the areas of Functional equivalence, Readability and Acceptability (FAR). The model also relies on the analysis of errors, giving them a penalty point and further classifies them into minor, standard and serious errors according to their severity. Such errors in interlingual subtitles may be, however, less tolerated by the audiences since the given subtitles are produced in a less demanding setting than intralingual subtitles. Moreover, Pedersen (2007) proposed an interesting concept entitled contract of illusion to describe the connection of viewers to subtitles as the circumstances in which "viewers pretend that subtitles are the actual dialogue" (Pedersen, 2017, p. 215) and they are able to seamlessly overlook them, hence

enhancing their experience. However, it should be noted that the subtitles are not the actual dialogue but “a partial written representation of a translation of the dialogue and text on screen” (ibid.). Nevertheless, the contrast of illusions is an essential component in the fields of quality assessment of the proposed model. Figure 3 provides a graphic representation of the model:

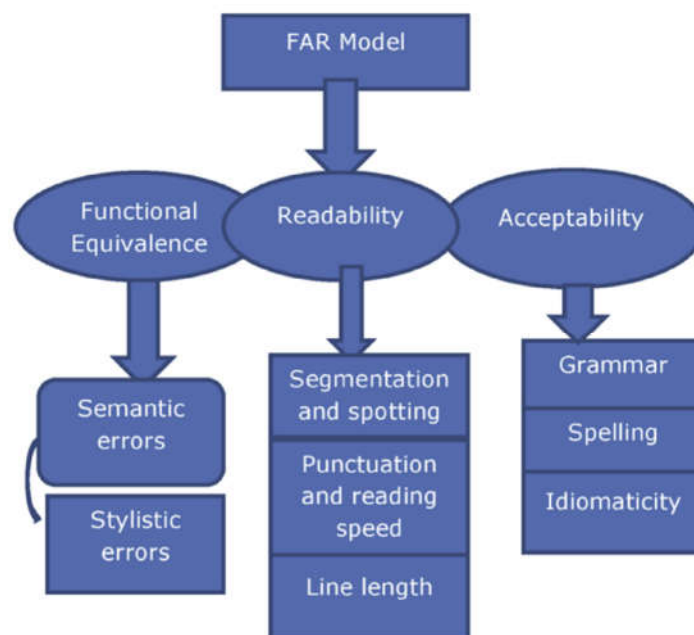


Fig. 3. The FAR model (2017)
(Source: Abdelaal, 2019, p. 9)

The area of Functional equivalence (*F*) provides information about the effectiveness of conveying a message or meaning from a source into a target text rather than translating exact words spoken. Subtitles should rather capture both the literal meaning and intended message. Failing to do either one of those would result in an error. However, errors in this area of the model are further divided into *semantic* and *stylistic*. As semantic equivalence is of great importance in interlingual subtitling, the error score slightly differs from the two previous models. Thus, minor errors include mostly lexical error and terminology errors which do not have a significant impact on the film’s storyline and they are assigned the penalty points of 0.5. Standard errors are assigned a score of 1 and they do not significantly impede audience’s understanding; therefore, some of the intended meaning is maintained or translators fail to translate some crucial plot-related utterances. Serious errors with a score of 2, on the other hand, strongly interfere with the viewers’ comprehension and their engagement with the plot which might result in confusion having an impact

on more than that one specific subtitle. Stylistic errors result in confusion rather than in failure of understanding the intended message, thus they are not as severe as semantic ones. This category of errors includes incorrect terms of address, inappropriate register or language deviations and the scoring is the same as in the NER model.

Another area of the model is Acceptability (*A*), hence the extent to which the subtitles conform to the norms and conventions of the target language. The errors in this domain pertain to making subtitles seem unnatural. Thereby, they disrupt the contract of illusion and they are categorized into errors of grammar, spelling and idiomaticity. The *grammar errors* include instances of missing subject or unfinished sentences: The serious ones result in subtitles being difficult to understand or read, the minor include items that annoy a particular viewer and the standard ones are somewhere in the middle of these two categories.

The perspective on *spelling errors* in this model differs from the NER model in which altering the meaning is considered to be more serious than incomprehension. Therefore, minor errors are spelling mistakes, standard errors are altering a word's meaning and serious errors result in a word's unreadability. The category of *idiomaticity errors* involves language usage that does not sound natural in the target language, i.e. sentences that most likely result in an incorrect interpretation.

The third area in this model is Readability (*R*) which is aimed to evaluate whether the audience can handle the subtitles with no difficulties. It includes *segmentation and spotting errors*, *punctuation and reading speed errors* and *line length errors*. Segmentation errors that occur within lines of subtitles are considered as minor while errors which occur between subtitles are regarded as more serious, i.e. standard. Serious errors are excluded from this category. Such errors are the result of the semantic or syntactic structure being not in compliance with the message. On the other hand, serious errors occur in spotting, i.e. timing, when subtitles are out of synch in several utterances, minor errors refer to a discrepancy of less than a second and standard errors seem to occupy the place in between the two. Another important category, *punctuation*, includes improper use of italics or dashes in subtitles. The severity of such errors is determined by the guidelines which may allow for some variations. The guidelines also influence line length and reading speed, thus the number of characters per second in the case of interlingual subtitles. The author of the model states that 20 characters per second would represent a standard error; however, guidelines, norms and conventions may vary from country to country (Pedersen, 2017).

The FAR model application and its pros and cons

The model is viewed as universal; however, as mentioned above, the evaluation of some errors might be based on the guidelines, norms or conventions of a specific country, thus the model can be widely adapted. Since the model consists of three

areas of assessment, each with its own score, it offers subtitlers even more precise feedback than the previous models (Pedersen, 2017). Moreover, it might be of great use as a didactic tool when applied to courses on translation training, since it might help trainees to get a better grasp of professional AV translation practice. It definitely provides feedback about the areas in need of improvement or further training and it might also be used for a trainees' analysis of case studies or post-gradual research. On the other hand, analysis of all categories encompassed in the model might seem rather lengthy and intricate with a certain probability of subjective judgements in some categories. Another disadvantage is definitely the fact that the model analyses errors, but does not take into account inventive translating solutions when assigning the score or penalty points (Pedersen, 2017). Nevertheless, the model has been established in academia and it has been used more recently in various studies and languages. To mention just a few, Sanatifar and Ghamsarian (2023) used the model when assessing the quality of subtitles in five Persian films. Abdelaal (2019) used the model to investigate culture-bound terms, employed strategies and the quality assessment of the subtitles for the chosen American movie. Additionally, Koglin et al. (2022) used the model for assessing the quality of post-edited subtitles.

Conclusion

To conclude, the increasing demand for subtitles, as one of the most common AV modes, has spurred academia and the language industry to aim for various models to improve the quality of the translated materials (Hu, 2021). Therefore, the aim of this article was to emphasize the need to ensure the best possible quality of the translated AV materials in order to offer audiences a great viewing experience since they have become an inseparable part of many people's lives. Nonetheless, the article focuses only on the four selected models due to its limitations. There are certainly other and more recent models that deserve attention in the research field. To mention just a few, there is a model proposed by Miggiani (2022) which focuses on the quality assessment in dubbing, Multimodal Named Entity Recognition Model (MNER) introduced by Moon et al. (2018) for short social media posts, i.e. tweets and Snapshots, or the Deep Multi-Modal Attention Network (DMMAN) model established by Hu et al. (2021) to navigate the process of sound separation and even localization in videos. Moreover, Oliveira et al. devoted their attention to models for visually impaired users in order to make AV product more accessible also to the audience with visual or hearing impairments (2022). As these models are rather recent, all of them, (and undeniably many others, too) may furnish us with possible avenues for further research since the field of AV translation is constantly changing. Accordingly, the language industry and academia need to adjust to these shifts and reflect on them both theoretically as well as empirically. It remains my hope that this article has sparked a reflection space necessary for this appellative message.

Funding Acknowledgements: This paper has been written as part of the KEGA 004PU-4/2023 research grant project “Innovative Translation Theory and Practice Based on Blended Learning”.

Bibliography

- Abdelaal, M. N., 2019. *Subtitling of Culture-bound Terms: Strategies and Quality Assessment*. In: *Heliyon* 5, pp. 1-27
- Camus-Camus, C., 2015. *Negotiation, Censorship or Translation Constraints? A Case Study of Duel in the Sun*. In: J. Díaz-Cintas, J. Néves, 2015. *Audiovisual Translation: Taking Stock*. Cambridge Scholars Publishing.
- Delabastita, D., Ch. Taylor, D. Katan, P. Fawcett, I. Mason, J. Díaz Cintas, 2003. Book Reviews. In: “The Translator”, vol. 9, no. 2, pp. 333-366.
- De Linde, Z., N. Kay, 1999. *The Semiotics of Subtitling*. In: Chaume Varela, F., 2002. *Models of Research in Audiovisual Translation*. In: “Babel”, vol. 48, no 1, Amsterdam, Netherlands. pp. 1-13.
- Ferrer Simó, M., 2016. *La gestión de proyectos de traducción audiovisual en España. Seis estudios de caso*. Doctoral Thesis. Spain: Chaume University.
- Fodor, I. 1976. *Film Dubbing: Phonetic, Semiotic, Esthetic and Psychological Aspects*. In: Chaume Varela, F., 2002. *Models of Research in Audiovisual Translation*. In: “Babel”, vol. 48, no 1, Amsterdam, Netherlands. pp. 1-13.
- Hu, R., S. Zhou, Z.R. Tang, S. Chang, Q. Huang, Y. Liu, W. Han, E.Q. Wu, 2021. *DMMAN: A Two Stage Audio-Visual Framework for Sound Separation and Event Localization*. In: “Neural Networks”, vol. 133, PP. 229-239.
- Hu, Z., 2021. *A Multimodal Approach to Translation Quality Assessment of Interlingual Subtitling: Theoretical Reflections*. Proceedings of the 7th International Conference on Humanities and Social Science Research (ICHSSR 2021), pp. 297-309.
- Chaume Varela, F., 2004. *Film studies and Translation Studies: Two Disciplines at Stake in Audiovisual Translation*. In: “Meta”, vol. 49, no. 1, Montréal, pp. 12-24
- Gottlieb, H. 1997. *Subtitles, Translation and Idioms*. In: Chaume Varela, F., 2002. *Models of Research in Audiovisual Translation*. In: “Babel”, vol. 48, no 1, Amsterdam, Netherlands. pp. 1-13.
- Chaume Varela, F., 2002. *Models of Research in Audiovisual Translation*. In: “Babel”, vol. 48, no 1, Amsterdam, Netherlands. pp. 1-13.
- Karamitroglou, F., 2000. *Towards a Methodology for the Investigation of Norms in Audiovisual Translation: The Choice between Subtitling and Revoicing in Greece*. Amsterdam, Netherlands.
- Koglin, A., J. G. Pereira da Silveira, M. Aparecida de Matos, V. T. C. Silva, W. H. C. Moura, 2022. *Quality of Post-Edited Interlingual Subtitling: FAR Model, Translator’s Assessment and Audience Reception*. In: “Cadernos de Tradução”, vol. 42, pp. 1-26.

- Mattson, J., 2006. *Linguistic Variation in Subtitling. The subtitling of swearwords and discourse markers on public television, commercial television and DVD*. MuTra 2006 – Audiovisual Translation Scenarios: Conference Proceedings.
- Miggiani, G.S., 2022. *Measuring Quality in Translation for Dubbing: A Quality Assessment Model Proposal for Trainers and Stakeholders*. In: “XLinguae”, vol. 15, pp. 85-102.
- Moon S., L. Neves, V. Carvalho, 2018. *Multimodal Named Entity Recognition Model for Short Social Media Posts*. In: “Proceedings of the 2018 Conference of the North American Chapter of the Association for Computational Linguistics: Human Language Technologies”, vol. 1, pp. 852-860.
- Oliveira, R., J. Ferraz de Abreu, A. M. Almeida, 2022. *Audiovisual Translation Models for Visually Impaired Users of Interactive Television (iTV)*. In: “Procedia Computer Science”, vol. 196, pp. 647-654.
- Pedersen, J., 2007. *Scandinavian Subtitles: A Comparative Study of Subtitling Norms in Sweden and Denmark with a Focus on Extralinguistic Cultural References*. Doctoral Thesis. Stockholm University.
- Pedersen, J., 2017. *The FAR Model: Assessing Quality in Interlingual Subtitling*. In: “The Journal of Specialised Translation”, no. 28, pp. 210-229
- Piñero, R.B., J. Díaz.Cintas (eds.), 2015. *Audiovisual Translation in a Global Context*. Palgrave Studies in Translating and Interpreting. London: Palgrave Macmillan
- Romero-Fresco, P. 2021. *Negotiating Quality Assessment in Media Accessibility: the case of live subtitling*. Universal Access in the Information Society, 20, pp. 741-751.
- Romero-Fresco, P., F. Pöchhacker, 2017. *Quality Assessment in Interlingual Live Subtitling: The NTR Model*. In: “Linguistica Antverpiensia, New Series: Themes in Translation Studies”, vol. 16, pp. 149-167.
- Romero-Fresco, P., J.M. Pérez, 2015. *Accuracy Rate in Live Subtitling: The NER Model*. In: Piñero, R.B., J. Díaz.Cintas (eds.). “Audiovisual Translation in a Global Context. Palgrave Studies in Translating and Interpreting. London: Palgrave Macmillan.
- Sanatifar, S., Z. Ghamsarian, 2023. *Assessing the Quality of Subtitles using FAR Model: A Case of the English Subtitles of five Persian Films*. In: “Media, Practice and Education”.
- Szarkowska, A., K. Krejtz, Ł. Dutka, O. Pilipczuk, 2018. *Are Interpreters Better Speakers?* In: “The Interpreter and translator trainer”, vol. 12, pp. 1-20.
- Titford, Ch. 1982. *Subtitling – Constrained Translation*. In: Chaume Varela, F., 2002. *Models of Research in Audiovisual Translation*. In: “Babel”, vol. 48, no 1, Amsterdam, Netherlands. pp. 1-13.

Weronika Kaźmierczak
Casimir Pulaski Radom University
w.kazmierczak@uthrad.pl
DOI <https://doi.org/10.24136/rsf.2023.008>

DOMSETTEND, WORULDDEMA OR DEMPSTER? **MEDIEVAL ENGLISH REFERENCES TO THE NOUN** ***JUDGE***

Abstract: The aim of the present brief study is to review selected Medieval English lexical representations of the noun *judge* ‘one who tries cases and interprets the laws’ (MED) and their semantic development in the history of English (cf. OE *domsettend*, *dempster*, *worulddema*). The study uses standard databases, such as Bosworth–Toller’s *Anglo-Saxon Dictionary* (B–T), Clark Hall’s *A Concise Anglo-Saxon Dictionary* (CASD), *Dictionary of Old English Corpus* (DOEC), *Dictionary of the Older Scottish Tongue* (DOST), *Historical Thesaurus of English* (HTE), *The Innsbruck Corpus of Middle English Prose* (ICoMEP), *Middle English Dictionary* (MED), the *Oxford English Dictionary* (OED), *Scottish National Dictionary* (SND), *Thesaurus of Old English* (TOE), *A Thesaurus of English Word Roots* (TEWR), *Collins Dictionary* (CD) and *Merriam-Webster Dictionary* (MWD).

A preliminary search for the terms in question confirms either their decline shortly after being first recorded in Old English (cf. *domsettend*, *gesetla*, *worulddema*) or their survival into the Middle or Early Modern English periods (cf. *doomer*, *doomsman*, *judge*). Only two nouns, *judge* and *jurist*, have survived beyond Medieval English and are frequent in current use.

Keywords: judge, references, lexical category, semantic development, Medieval English.

Streszczenie: Celem niniejszego artykułu jest analiza wybranych staro- i średnioangielskich odniesień do terminu *judge* "sędzia" oraz ich rozwoju znaczeniowego w języku angielskim (np. *domsettend*, *dempster*, *worulddema*). W badaniu zastosowano podstawowe bazy danych, takie jak Bosworth-Toller’s *Anglo-Saxon Dictionary* (B–T), Clark Hall’s *A Concise Anglo-Saxon Dictionary* (CASD), *Dictionary of Old English Corpus* (DOEC), *Dictionary of the Older Scottish Tongue* (DOST), *Historical Thesaurus of English* (HTE), *The Innsbruck Corpus of Middle English Prose* (ICoMEP), *Middle English Dictionary* (MED), the *Oxford English Dictionary* (OED), *Scottish National Dictionary* (SND), *Thesaurus of Old English* (TOE), *A Thesaurus of English Word Roots* (TEWR), *Collins Dictionary* (CD) oraz *Merriam-Webster Dictionary* (MWD).

Wstępne rezultaty analizy poszczególnych terminów sugerują ich zanik krótko po pojawieniu się w języku staroangielskim (np. *domsettend*, *gesetla*, *worulddema*) lub też ich przetrwanie do okresu średnio- lub wczesnonowoangielskiego. Jedynie dwa rzeczowniki, *judge* oraz *jurist* przetrwały poza okres średnioangielski i są powszechnie stosowane w chwili obecnej.

Słowa kluczowe: sędzia, odniesienia, kategoria leksykalna, rozwój semantyczny, staro- i średnio angielski.

Introduction

English legal vocabulary has long been the focus of linguistic research, mainly in the sphere of translation studies. But an in-depth analysis of available sources has revealed that scholars have devoted much attention to the diachronic studies of legal vocabulary whose centuries-old tradition draws from written sources such as law-codes, wills and statutes (cf. Tiersma, 1999, Kohnen 2001, Grover – Hachey – Hughson 2004, Goźdz-Roszkowski, 2011, Rodriguez-Puente 2011, Russell 2018, Schneiderová 2018).

Palmer's (1982: 327-334) glossary of legal terms from the period 1150-1350 provides a detailed insight into terminology characteristic of legal practice (e.g. *advowson*, *amercement*, *appeal*, *assize*). In her brief study, (Buczek 2012: 7), draws a comparison between Old Frisian and Anglo-Saxon legal texts, although, her investigation focuses more on their stylistic rather than semantic aspects. As she states, "Old Frisian laws are, most of the time, the result of the analysis of individual cases which are later on generalised, whereas Anglo-Saxon legal codes are of more organized form, prepared for promulgation by one authority." On the other hand, Iglesias-Rabade (2007) discusses twin collocations in the legal discourse of Late Middle English (e.g. *landes and tenements*, *londes and possessiones*, *trusti and well beloued*), while Fangeo (2017) offers an insight into the history of legal discourse, which, as she asserts, "[...] is a register with a long history" (2017: 54). Similarly, Scotto di Carlo (2015) investigates the history of legal records on the British Isles, tracing their development from the Germanic settlement through the Norman Conquest up to the present day, with particular focus given to the discursive, lexical and syntactic features of legal English.

Legal jargon or, more informally, "legalese" refers to a specialised terminology incorporated into the language of legal documents. A preference to complex syntactic constructions combined with Latin terminology makes these texts understandable only to specific audiences. Therefore, it seems appropriate to agree with Moessner (2020: -), whose study centred on the textual and linguistic dimension of Old English law-codes, and who explains that "The genre of law is characterised as being written, legislative and formal."

Apart from a high degree of formality, legalese contains some specific lexical and syntactic features, characteristic of the language of lawyers. Zozula (2019: 69) argues that "Among the most commonly listed features of *lingua legis*

are: conventionalised sentences, performative verbs, Latinisms, euphemisms and time expressions.” Along similar lines, Alcaraz – Hughes (2002) state that “English legal language is no exception to the universal tendency toward stiffness and formality that marks this form of discourse, a tendency heightened by the unusual density of old-fashioned syntax and antiquated vocabulary.” Not only is syntax a highly formal constituent of legal register. Its lexis owes much to Latin and French, both being the building blocks of English lexicon.

Some remarks on Medieval English legal texts

A centuries-long English legal tradition goes back the 6th century with the appearance of the first written Anglo-Saxon law codes by Æthelberht of Kent (550-616):

As the history of Roman law may be said to begin with the code known as the Twelve Tables, so for the history of our own law, we may very well take as our starting point a code, namely, the code of Ethelbert, king of the Kentish men, when about the year A.D 600, by the counsel of his wisemen, he caused the laws of his people to be set down in writing. (Lefroy 1917: 292)

Fangeo (2017) informs that the laws promulgated by King Ethelbert of Kent (c. 558-635 AD) and various other legal codes which followed them, until Cnut’s decrees of the 11th century, were considered to be the earliest Old English legal texts. The text of the manuscript is claimed to be of great historical and linguistic importance due to frequent Latin admixtures used intertwined with Old English words. Such claims find their confirmation in light of historical evidence which assigns *Textus Roffensis* the role of being the first code of English law and, at the same time, the earliest law code written in any Germanic language, preserved in a manuscript in the Medway Studies Centre in Rochester.

A significant compilation of early English legislative texts, the *Gesetze des Angelsachsen* by Felix Liebermann (1903-1916), collates about seventy pre-Conquest texts. Those written before the Norman Conquest include royal legislation, which embraces codified rules issued after king’s consultations with the royal council, as well as charters, writs, wills, contracts and deeds.

The language used in the Anglo-Saxon legal writings has a strongly conservative character, with a tendency towards the preservation of original word forms and avoidance of any linguistic innovations. The *Leges Barbarorum*, a collection of Germanic tribal law codes, dated to 5th-9th centuries, in which vernacular terms co-occur with Latin ones, illustrates the co-occurrence of foreign and native lexical element. Kremer – Schwab (2018: 246) observe that “Vernacular words potentially occur fully interlaced in the Latin syntax without any visible differentiation between the two tongues, in spite of etymological disparity. They can either be presented with a German or Latin inflection.”

Legal documents drafted over centuries in English courts, serve as an invaluable source of information on the position of law in the public sphere. However, a linguist values them as being the source of the relevant linguistic knowledge of language used at court rather than official regulations to outline a commonly acceptable code of conduct.

Research methodology

The present study aims at offering an analysis of Medieval English nouns belonging to the lexical category JUDGE. Attention is focused on the distribution of terms in texts compiled in the *Dictionary of Old English Corpus* (DOEC) and the *Innsbruck Corpus of Middle English Prose* (ICoMEP), both serving as a basis for the empirical research of Old and Middle English vocabulary.

Based on the information available on the DOE's website, "The Dictionary of Old English (DOE) defines the vocabulary of the first six centuries (C.E. 600-1150) of the English language, using twenty-first century technology" (doe.artsci.utoronto.ca). Its structure relies on an extensive corpus which comprises at least a single copy of Old English surviving texts, including prose, poetry, lives of saints, sermons, charms, wills and charters.

An investigation into the beginnings of DOE forces one to step back to 1981, the year of its first release, to finally reach 2009 when the current version was published under the direction of its editors Antonette diPaolo Healey, Joan Holland, Ian McDougall, and David McDougall from the University of Toronto.

With regard to ICoMEP, it is a compilation of 131 works representing various literary genres, whose thematic scope, apart from religious and secular writings of the Middle Ages, covers private correspondence exemplified by the six volumes of the *Paston Letters* and *Cely Letters*, both being compilations of private letters from the 15th century. ICoMEP, part of *Innsbruck Computer Archive of Machine-Readable English Texts* (ICAMET), is has been compiled by prof. Manfred Markus from the University of Innsbruck, who explains that "On the basis of this concept of compilation, the purpose of the corpus has been to encourage studies of complete texts whether of literary, cultural or linguistic interest" (Markus 2002: 465).

To establish a complete list of words for the present study, several dictionaries and corpora have been searched. Data collected from B-T, HTE, MED, the OED and TOE provide a comprehensive overview of terms employed to denote 'one who tries cases and interprets the laws, a judge' (see above).

The search of available text sources reveals that Medieval English contained a range of terms reflecting the core meaning of the noun *judge*. The list of lexemes includes the nouns of native and foreign origin, which differ as regards their subsequent fates in English. Information from HTE, TOE and the OED confirms that some of them were recorded only in the Anglo-Saxon period, while others survived longer, until Middle or even Early Modern English (*deemer*, *doomer*, *doomsman*).

A search for terms to be taken into consideration in the study has resulted in the following list of lexemes, cf.:

- a) OE terms: *dælend, deme, demend, demere, domsettend, domere, gesetla, lahmänn, scrift, worulddema, unrihtdema, yfeldema*;
- b) ME terms: *arbiter, arbitour, arbitratour, arbitresse, arbitroure, dempster, discoverer, doomsman, doomster, judge, judger, judge-man, jurist, overman, oversman, terminer, trier, umpire*;

Lexemes under (A) and (B) present the body of items selected for the present study. The comparison of terms recorded in each period leaves no doubt that it was in Middle English when the majority of the examined terms entered the language, this being triggered by a large-scale influx of French borrowings, cf.

The impact of the Norman Conquest on the English language, like that made by many Norse-speaking invaders, was largely in the word stock, though Middle English also showed some instances of the influence of French idiom and grammar. Suffice it to say that, as a result of the Conquest, English acquired a new look. (Algeo 2010: 115)

The process of borrowing words is always the result of an extensive language contact, occasioned via linguistic and non-linguistic factors, including military interventions, political conflicts, migration and cultural exchanges, which all have played a role in establishing the current shape of English lexicon. Following Serjeantson (1935: 1), “England has always welcomed the alien, and many hundreds of words of non-English origin are now part and parcel of our vocabulary, indistinguishable from native stock (...).” Apart from French and Latin, English also borrowed from Arabic, Dutch, Spanish and Italian but loans from the two Romance languages were hardly identifiable until the 16th century (cf. Serjeantson 1935: 195).

1. Old English terms in the semantic category JUDGE

Chronologically, the first group of items to be accounted for in the present study are the Old English lexemes listed in section 3, all employed to address ‘a person in a court of law who decides how the law should be applied’ or ‘a person who decides who will be the winner of a competition’ (CD). As may be observed, the Anglo-Saxon legal writings encompassed several nouns being equally representative of the semantic category JUDGE, and thus related to the person in charge of upholding the law, some of which fell out of use shortly after having first entered English, while other survived until Middle English or even later.

The Old English lexicon provides one with a range of terms used with the sense ‘judge.’ As TOE reports, the lexemes *dælend, deme, demend* conveyed the meaning ‘judge,’ while *demere*, the last of the three lexemes with the root *dem-*, made reference to God, thus being introduced with the sense ‘God as judge’ (TOE).

The semantics of *dælend* refers to the verb *dælan* ‘to share, to divide’, from which the noun stems. Information from B—T confirms that *dælend* proved to be very productive as regards the number of its derivatives (cf. *on-dælend* ‘one who imparts’, *dælere* ‘divider, distributor, sequester’, *dæling* ‘a dividing, parting’)¹, all reflecting the concept of sharing and dividing. A search for the entry in HTE and TOE proves *dælend* being rendered as ‘judge, arbiter’ and ‘one who judges; decides,’ however, neither dictionaries nor thesauri cite relevant passages to illustrate the meaning under examination. The presence of *dælend* in the categories above (see HTE, TOE) led to classify the noun as belonging to the category JUDGE.

- (1) Ic ðone **déman** in dagum mínum wille weorpian. [Exon. 41 b]
[‘I will worship the judge in my days.’]

The noun *deme* ‘a deemer, thinker, judge, an umpire’ (B—T) survived in English until the 13th century. Owing to its very scant use in texts, the noun was said to be one of the most peripheral lexemes used with the sense ‘judge,’ with only 10 attestations identified in MED.

The emergence of new words in language involves certain linguistic processes, among which derivation and compounding seem to be most common mechanisms responsible for the creation of new words. The forms *unrihtdema* and *yfeldema* exemplify derivation used to generate new lexemes through the attachment of the negative prefix *un-* (cf. *unrihtdema*) or the addition of the noun *yfel* ‘evil’ (cf. *yfeldema*). The attachment of a negative element led to the pejoration of meaning, the process whereby the semantic status of a word declines.

- (2) Se **Déma** gegaderap ðæt clæne corn into his berne. [Homl. Th. ii. 68, 17: i. 526, 21]
[‘The judge shall gather the pure corn into his barn.’]
- (3) Sceall æghwylc ðær riht gehýran dáda gehwylcra, þurh ðæs **déman** múp. [Elen. Kembl. 2564]
[‘There shall every one hear the right of all his deeds, through the judge’s mouth.’]
- (4) Ða **unrihtdéman**, ðe démap áfre be ðám sceattum and swá wendaþ wrang tó rihte. [Wulfst. 203, 25: 298, 19.]
[‘The unjust judge that always judges by property and confuses wrong and right.’]
- (5) Be ðám **yfeldémum**. [Nap. 42, 4.]
[‘By the wicked judge’]

¹ For more such examples, see Bosworth – Toller’s *Anglo-Saxon Dictionary*.

The noun *deemer* did not possess an extensive body of records in the OED (only 6 attestations). Irrespective of its low degree of adaptability, *deemer* presented a very regular semantic development, reflecting the gradual evolution of its closely related senses, where the 10th century use ‘a judge’ (OED) paved the way for ‘one who deems, judges, or opines; †one who censures or (unfavourably) criticizes others’ (15c, OED), the latter continued into the 19th century. The relevant passages have been cited under (6-7):

- (6) God riȝtwis **demere**. [1382 J. Wycliffe Psalms]
[‘God, the just judge.’]
- (7) Þat þowe be not a presumptuose and temerarye **deemer** of oþer men.
[c1410 N. Love tr. Bonaventura Mirror Life Christ]
[‘That who is not a presumptuous and reckless judge of other people.’]

Being the last of all Old English words on the HTE’s list, *domere* (later *doomer*) must be given due attention. Its earliest linguistic evidence goes back to the Anglo-Saxon period with relevant citations in various literary sources, i.a. *Analecta Anglo-Saxonica* or *Laws of King Alfred* and survives until 1580, the period of Shakespeare, Marlowe and their contemporaries. DOEC adduces 7 occurrences of *domer* identified in texts focused on religious and secular matters, i.a. King Alfred’s version of *The Consolation of Philosophy*, *The West-Saxon Psalms* and *Old English Homilies*, while in B–T their number drops to 3 (e.g. *Pastoral Care* by Pope Gregory, *Analecta-Anglo-Saxonica*) cf.:

- (8) Heretogan and **dómeras** hæfdon mæstne weorþscipe [Bt. 27, 4]
[‘Consuls and judges had most honour.’]

The Old English compound *domsettend* serves as another lexical item in the semantic category JUDGE. Evidence from two entries listed in B–T makes it obvious that scribes used the term to designate ‘one who ordains judgement’ and ‘one sitting in judginerit, a judge, a lawyer’. Like the majority of lexemes from the period 500-1100, *domsettend* did not enjoy great popularity, which was further confirmed by its low number of records in dictionaries. As may be observed, DOEC only offers a single instance taken from *Latin-Old English Glossaries* (see 7 below) and so does B–T with a single citation from *A Volume of Vocabularies* edited by Thomas Wright.

- (9) Iurisconsultus, iurisperitus, id est rihtscriffend siue **domsettend**.
[‘The Latin-Old
English Glossary in MS. Cotton Cleopatra A.III]
[‘Lawyer, legally-experienced, one making law, or judge.’]

Owing to its absence in DOEC, *(ge-)setla* confirms its status of being marginalised in the history of English. Originally, *(ge-)setla* designated ‘one sitting beside’, ‘one who sits with another’ (B–T) but further evidence points to the meaning ‘assessor, fellow-judge’ (CASD) to be the possible interpretation.

The noun *lahmann* (cf. AmE *lawman* ‘a law-enforcement officer (such as sheriff or marshal)’ (MWD), originally designated a person appointed to declare the law. However, prior to being assigned its current meaning, *lahmann* went through several semantic changes. Under the entry *laue-man*, MED lists three citations denoting ‘one of a number of local magistrates administering in a borough or town’, (MED), the first of which comes from the *Laws of Edward the Confessor*, while the remaining two have been traced in *Slips written from Winchester Chamberlain’s Roll*. According to 13th century sources, the noun came as the formative of surnames, e.g. *Lageman*, *Lauman*, *Lagheman*, *Laghmon* as well as the name *Layamon*, the author of the poem *Brut*. A passage under (10) exemplifies the noun used in its core meaning:

- (10) xii **lahmenn** scylon riht tácean Wealan and Ænglan vi Engliscne and vi Wylisce.
 Polien ealles ðæs hý ágon gif hí wóh tácen oþþe geláðian hí ðæt hí bet ne cúþon.
 [L. O. D. 3; Th. i. 354, 9]
 [‘XII judges shall teach the law to Welsh and English, vi English and vi Welsh. Let them forfeit all they own if they declare wrong; or clear themselves [on the ground] that they knew no better,’]

Scrift and *worulddema* have been both listed in HTE, TOE and B–T in several categories. As for *scrift*, the noun is rendered as ‘judge’ in B–T, TOE and HTE. Other references made by the noun point to spiritual values such as absolution, penance, punishment and confession.

The compound *worulddema* (*weorold-dema* in B–T) ‘a secular judge’ was, among other terms, almost entirely ignored in the Anglo-Saxon writings. B–T has only its two instances, which may result from the lack of need to introduce the sense ‘secular judge’ in texts. The passage under (11) illustrates the term under discussion:

- (11) Be eorlum. Eorlas and heretogan and ðás **worulddéman** ágan nýðþearfe ðæt hí riht lufian. [Th. ii. 318, 20.]
 [‘By earls, leaders and judges have a need to love right.’]

The fragment comes from Wulfstan’s *The Institutes of Polity* “(...) widely regarded as one of the most remarkable texts of the Old English prose canon” (Reinhard 2020: 1) and which tells about the needs and obligations of judges.

Middle English terms in the semantic category **JUDGE**

Lexemes which passed into English between 1100-1500 were predominantly foreign formations, emerging as a result of a longstanding language contact. As may be observed, the group of Middle English lexemes contains forms morphologically related, for example those built on the morpheme *arbit(r)-* and the preposition *over-*, the latter being a grammatical constituent of the compound *over(s)man*, cf.:

- *ARBITR*²:- *arbitresse, arbitrer/-or, arbitour, arbitrator, arbiter*;
- *DOOM*:- *doomsman, doomster*;
- *JUDGE*:- *judge, judge-man, judger*;
- *OVER*:- *overman, oversman*;
- *Other*: *dempster trier, umpire, discoverer, jurist, terminer*;

The noun *arbiter* produced a range of alternative forms, nonetheless, neither of them gained popularity in the analysed texts. Of all nouns with the Latin root *arbit(r)-* ‘judge’, ‘decided by one’s own discretion or judgement’, 4 attestations of *arbitrer/-or* in the *Paston Letters* (part 2) and its instance in *The Pater Noster of Richard Ermyte* as well as a single record of *arbitrour* in *The Paston Letters* (part 3), identified in ICoMEP, comply with the above claim.

Like *arbiter*, nouns composed with the initial prefixes *doom-* and *over-* developed into new lexemes, being the result of compounding and epenthesis (cf. *doomsman, oversman*), cf.:

- (12) Lest perauenture thin aduersarie take thee to the **domesman**, and the **domesman** take thee to the mynystre, and thou be sente in to prisoun. [c1384 Bible Wycliffite]
[‘By chance your adversary will probably take you to the judge and the judge takes you to the officer and you will be sent to prison.’]
- (13) And if he rigten it ne can, He taune it al his **ouer-man**. [a1325 (► c1250) Genesis & Exodus]
[‘If he cannot set it right, he will show it to the superior.’]
- (14) Thai haue chosin for thame baith to **ouirsman** our Lord Bischoip of Murreff. [1492 Collection Rebus Albanicis]
[‘They have chosen for them our Lord Bishop of Mureff to be the superior.’]
- (15) Ordeine domesmen and **arbitrouris**. [a1382 Bible Wycliffite]
[‘Arranged judges and arbiters.’]
- (16) þe seyð arbitrement and ordinaunce of þe seyð **arbitratores**. [1426-7 W. Paston in Paston Letters & Papers]
[‘The said judgement and ordinance of the said arbiters.’]

² *Arbitr*[®]- comes from Latin *ad-* ‘to’ and *baetere* ‘to come, go’. *Arbiter* originally denoted ‘one who went to a place to judge’ (TEWR).

With regard to *dempster*, its first record dates back to the 13th century. The analysis of the data from ICoMEP reveals only three uses of the noun in 14th-15th century texts. A single instance found in the 14th century religious treatise *Richard Rolle of Hampole* brought a century later two such attestations in *Prose Life of Alexander* and *Richard Rolle and the Holy Book Gratia Dei* (one instance per text).

Despite its limited usage in Middle English writings, *dempster* fixed its position to survive until the 19th century, to be later assigned a new sense ‘the officer of a court who pronounced doom or sentence definitively as directed by the clerk or judge’ (c1600, OED). Undoubtedly, the presence of the noun *dempster* gave rise to the noun *dempstery/demstary* ‘the office of dempster,’ recorded only once in the history of English in 1551, probably due to its being hardly identifiable in the language, as *dempstery* fell into disuse soon after it entered English. A passage under (17) instantiates a single record of *dempster*:

- (17) [He] sal cum befor þe **demstere**. [a1300 Cursor Mundi]
[‘He shal come before the judge.’]

The fact that another noun, *discoverer*, may formerly raise associations with judging is probably the last one to ever come up, as dictionaries predominantly translate the noun *discoverer* as ‘a person who discovers’ (CD). The meaning ‘a person who or thing which makes known, discloses, or reveals a secret; an informer’ (OED) appears to be the first reference with which the term was used (a1325), but a few decades later *discoverer* shifted to designate ‘a judge at a tournament’ (a1400), the sense preserved until 1548, cf.:

- (18) Taborus and trompours, Herawdes, goode **descouerou[r]s**, Har strokes gon descrye. [c1450 (a1400) Libeaus Desconus]
[‘Drummers and trumpeters, heralds, good judges their strokes began crying out.’]

Doomsman and *doomster*, apart from the common root *doom-*, share the meaning ‘judge.’ Basing on HTE, *doomsman* gained the meaning before 1200, unlike *doomster* which was said to have first been attested more than two centuries later, around 1450. The results of the research show that *doomsman* was richly represented in the ICoMEP (63 attestations), solely in 13th -15th century texts. Its earliest use has been identified in *Vices and Vertues*, a 13th century prose dialogue, the Soul’s confession of its sins.

The following paragraph focuses on the development of the pair of morphologically related nouns *doomsman* and *doomster*, both of which present a large semantic overlap with regard to meanings they gained in time. Having first appeared around 1200, *doomsman* survived until the 19th century (1848). The change which *doomsman* underwent involves the specialization of meaning from the general

understanding of *judge* as a ‘social servant’ towards its religious interpretation: ‘The Supreme Judge.’ Such a shift from a more general towards more specific use of a term is defined as semantic narrowing.

- (19) Thou forsothe chose me king to thi puple, and **domysman** of thi sonus and doȝtris. [a1382 Wycliffite Bible]
[‘You really chose me a king of your folk and the judge of your sons and daughters.’]

According to the OED, the noun *doomster* ‘a judge, doomer’ entered English in the first half of the 14th century. Its fairly long presence in English allowed for further meaning alterations as a result of which *doomster* narrowed down to become applied mostly in Scottish law as ‘the official who formerly read or repeated the sentence. According to centuries-old Scottish legal tradition, *doomster* was ‘the official, generally the hangman, who formerly pronounced sentence in Scottish court of law’ (OED), cf.:

- (20) Fadir, Rightwis **domstere**! [c1450 *Cursor Mundi*]
[‘Father, a rightful judge!’]

Beyond doubt, of all nouns under study, the French loanword *judge* (Lat. *iudex* ‘individual appointed to decide a case at law’) ‘adjudicator, arbitrator, public official responsible for administering justice’ (OED) reached the highest frequency in the analysed material. There is a large controversy as regards the origin of the term *judge*, as the term shows some irregular developments, being either a continuation of post-classical Latin *iudicus* or influenced by the French verb *juger* ‘try, judge.’

A search of texts included in ICoMEP presents a tendency towards applying the term in religious contexts, where references to the names of deities are often made. *Judge* becomes the form of addressing Jesus Christ being ‘the supreme arbiter; God or Christ in his anticipated role at the Last Judgment as determiner of human moral worth and of consequent reward or punishment’ (OED). As may be concluded from the passage under (21), texts sometimes employed stylistic devices. In the first line of a passage from *The Revelations of Saint Birgitta*, Jesus Christ is first addressed via an apostrophe, to emphasize a sinner’s apologetic and intimate attitude towards his Saviour, and then compared to a judge. It is also worth to remark that the analysed attestations of *judge* were characterized by the use of emotive adjectives to show a person’s inferiority towards Christ (e.g. *rightful judge*, *high judge*), cf.:

- (21) O lord Ihesu Cryste, ryghtfull **Iugge**, sende thy cherite to hem that gostely haue power in þe werlde; [1450+ (a1475) *The Revelations of Saint Birgitta*]
[‘O Lord, rightful judge, send your charity to those having the spiritual power over the world...’]

- (22) Wycked men schal sey to hylles and stones: Falles 3e on vs and hydde vs fro the face of the **Iuge** syttyng of the hye trone, and fro the ire of the lambe. [1450+ (c1450) *Speculum Christiani*]
 ['Wicked men shall say to hills and stones: fall on us and protect us from the face of the judge sitting on the throne. And save us from the ire of the Lamb.']

The social role of judges came to be better established with the advent of the 14th century when the following meanings (1) '(...) any of a series of individuals recognized as holding temporary authority over the Israelites, frequently as military leaders in time of war and crisis' (OED) (2) 'a public official responsible for hearing and trying cases in a court of law, tribunal, or comparable judicial setting, or for administering justice' and (3) 'a person appointed or nominated to decide in a dispute; an adjudicator, arbitrator, or arbiter' (OED) came into use, cf.:

- (23) Sum **iuge** was in sum citee, which dredde not God, nether schamede of men.
 [c1384 Bible Wycliffite]
 ['The judge was in the city which feared nor God neither was ashamed of people.']
- (24) I the forsayde Androw, **juge** betwene the forsayde Syr Robart and John, of their fre assent. [1385 W. Fraser Red Bk. Grandtully]
 ['I, the aforementioned Andrew, the judge between the aforementioned Sir Robert and John of their free conflict.']
- (25) And, of the consente of the parties, [there was reserved jurisdiction to the **judges** tocompel the parties] to the kepyng of the saide composicion. [1450+ The English Register of Oseney Abbey]
 ['And, of the agreement of the parties, there was reserved jurisdiction to the judges to compel the parties to obey the said decision.']

Having traced the evolution of the noun *judge*, one may notice its derivative *judger* and the compound *judge-man*, developed through derivation and compounding (cf. *unrihtdema* and *yfeldema* in Old English). But probably due to their being considerably underrepresented in literary texts, they quickly fell into disuse, leaving *judge* as the only existent lexeme.

Owing to its absence in ICoMEP texts, the 15th century noun *jurist*³ (F *juriste*, Lat. *jurista*) 'one who practices in law, a lawyer, a judge' is said have been

³ Literally, the term *jurist* relates to a person who has a thorough knowledge of law, an expert in the legal system, a legal scholar. With such a reference the term is introduced in the United Kingdom. In the United States, the word applies to a judge. This may be explained by the Latin *iūris cōsultus/jūris cōsultus* 'one skilled in the law' (< Lat. *ius* 'law,' *consultus* 'experienced').

considered as a low-frequency item. The noun has not been evidenced in the corpus material, but the OED delivers two citations in Middle English texts, cf.:

- (26) They..become aduocates and **iuristes** for to amasse and gadre alway money.
[1481 W. Caxton tr. Myrrour of Worlde]
[‘They became advocates and jurists to earn and gather money.’]
- (27) As wel auncyent nobles as **iuristes** and other. [1489 W. Caxton tr. C. de Pisan Bk. Fayttes of Armes]
[‘As well/also ancient nobles and jurists and other(s).’]

Through the first two centuries of its presence in English, *jurist* did not witness a large body of written records. The OED points to three citations identified in texts by 1653, though a slight increase in its frequency dates to the 19th century, when *jurist* is attested there four times.

The Middle English noun *overman* and its later epenthetic variant *oversman* present a large degree of semantic overlap. From the more general sense ‘a man having a position of authority or rule over others’ (OED), *overman* specified to designate ‘an arbiter, arbitrator, umpire.’ It seems likely that, to stabilize its position in the language, *overman* developed its alternative form *oversman*, whose emergence led to competition between two closely related forms.

At the end of the 15th century English saw the replacement of *overman* with *oversman* in the sense ‘arbiter,’ which, in consequence, made *oversman* an obvious continuation of its predecessor.

According to Scottish law, an *oversman* was a third arbiter appointed when two previously selected arbiters disagreed. As pointed out in the OED, the first attestation dates to 1492, while the last two instances come from 1987, being recognised in Robert Hunter’s *Law of Arbitration in Scotland*. Item 28 below contains a citation from *Collectanea de Rebus Albanicis*, a compilation of documents relating to the history of the Scottish Isles, cf.:

- (28) Thai haue chosin for thame baith to **ouirsman** our Lord Bischoip of Murreff.
[1492 Coll. Rebus Albanicis]
[‘They have chosen our Lord Bishop of Mureff as their superior.’]

Terminer, *trier* and *umpire* are the last items considered as the representatives of the category JUDGE, and thus accounted for in the study. As HTE renders *terminer* as ‘one who judges/decides,’ a decision was made to include the lexeme among those belonging to the abovementioned category. *Terminer* was often coupled with *oyer*, to form the phrase *oyer and terminer* ‘a judicial procedure regulated by commissioners appointed by the king, for determining quilt

and assessing punishment or damages for various crimes under special circumstances; also the judicial commission itself,' (MED), cf.:

- (29) The forseide Priour and Chanons hav pursued azeyns us a Commission of **oyer and termynner**.
 [The Parliamentary Rolls of Medieval England 1275-1504]
 ['The previously mentioned prior and canons have pursued against us and the comission of oyer and terminer.']

Oyer and terminer came out in English as a full-fledged collocation to name a legal procedure and commission. Judges of assize, being members of that commission, made a detailed inquiry into any misdemeanours and criminal cases, even those punishable by death or life imprisonment.

From the 14th century onwards, the period when the noun *trier* was said to have been first used, it underwent several developments. The meaning 'one who examines and determines a cause or question; one who examines judicially; a judge,' in which *trier* was first recognised, laid foundations for its further evolution, cf.:

- (30) These persons folowyng be ordeyned & chosen to be **triours** within þis Cite to determyn variances betwixt parties with~in þis Cite as touchyng metes & bondes & Gutters & such oþer. [1472 Coventry Leet Book]
 ['The following persons are ordained and chosen to be judges in the city to resolve issues between parties such as establishing doles, watercourses and other things.']

In the 14th century, *trier* became translated as 'a committee appointed by the King to determine to which court petitions should be referred, and if necessary, to report them to the parliament' (OED). Early Modern English witnessed the sense 'members of the House of Lords sitting as a jury at the trial of a peer for treason or felony' (16c), being originally recorded in documents drawn up by King Henry VIII followed by 'one of a body of commissioners appointed in 1654 for the approbation of all public preachers and lecturers before their admission to benefices' (17c).

The lexeme *umpire*, derived from the Old French adjective *nonper* 'odd number, not even', entered English around 1400, being originally used in Lydgate's *Aesop's Fables* and in *Promptorium Parvulorum* in the sense 'one who decides between disputants or contending parties and whose decision is usually accepted as final,' cf.:

- (31) Among these **owmperis** was werre none, ne stryf. [c1400 J. Lydgate *Aesop's Fables*]
 ['There was neither war no strife among these umpires.']

Later in time *umpire* developed meanings associated with arbitration. In the second half of the 15th century, the noun began to be translated as 'a third

person appointed or called upon to decide a matter submitted to arbitrator who cannot agree' (OED), but a century earlier the meaning 'one who decides a matter when arbitrators cannot agree' was recognised (MED).

Conclusions

The present study was planned to offer a review of Medieval English lexis referring to people appointed to make legal decisions and pass judgments. The semantic category JUDGE in Medieval English was represented by a variety of nouns whose fate differed regarding their frequency in the investigated texts and the exact date they were first evidenced. The analysis of the terms in corpora and dictionaries sheds light on the proportion of Old and Middle English terminology in the lexical category under scrutiny, and illustrates possible rearrangements occasioned by the loss or addition of new words.

Considerable discrepancies in the use of the terms are observed predominantly in the Middle English period. Of all investigated lexical items, several ones have not been evidenced, unlike the remaining nouns recognized in texts with a varied degree of frequency. The nouns *trier*, *dempster*, *umpire* and *doomer* seem not to be given due attention by the compilers of the texts. Such low frequency of use confirms their marginal status in literature, which may be caused by the widespread use of *judge* in place of other lexemes, this being a potential factor responsible for the loss of terms. It is appropriate to assert that *judge*, due to its semantic potential, served as the "umbrella term," and therefore pushed the remaining items to the periphery of the lexical category in question.

The group of nouns strongly underrepresented in the corpus texts includes the derivatives of *judge* (*judger*, *judge-man*), *jurist*. Also *arbiter* and its derivatives display a similar tendency to be considerably reduced in number (*arbitresse*, *arbitroure*, *arbitour*, *arbitrator*) or even entirely omitted.

Another observation to emerge from the study leads one to state that *judge* and *doomsman* most frequently occurred with reference to God or Christ (see 16a), contrary to other items mainly confined to address the institution of judge (e.g. *trier*, *umpire*).

The body of records from the 15th century demonstrates that *judge* and *doomsman* gained a vast majority of their religious meanings at the end of the period, which may be explained by the fact that most of the texts compiled in ICoMEP date to the end of the period. But as regards *doomsman*, there is a piece of conclusive evidence that a few such references appeared a century earlier (e.g. *Richard Rolle of Hampole...and his Followers*, *The Middle English Prose Complaint of Our Lady and Gospel of Nicodemus*, *Deonise Hid Diuinite*) but they form only a fraction of all records.

Nouns belonging to the category JUDGE illustrate changes within the English language at the time when its lexical and syntactic systems were not yet standardized. Some Old English words survived into Middle English with a modified spelling

(e.g. *deme*), but lost competition with their synonyms, and thus fell into disuse either in the course of the period or right after it came to an end.

Bibliography

- Aitken, A.J. — W.A. Craigie. — H.D. Watson — J.A.C. Stevenson (eds.). 1931. *A Dictionary of the Older Scottish Tongue*. Aberdeen: Aberdeen University Press.
- Alcaraz, E. — B. Hughes. 2002. *Legal Translation Explained*. Manchester: St: Jerome.
- Algeo, J. 1964 [2009]. *The Origins and Development of the English language*. Boston: Wadsworth Cengage Learning.
- Bosworth, J. — T.N. Toller. 1898. *An Anglo-Saxon Dictionary*. Oxford: Clarendon Press.
- Buczek, K. 2012. "Old Frisian and Anglo-Saxon legal texts. A stylistic comparison." *Academic Journal of Modern Philology*, 1: 7-12.
- Clark-Hall, J.R. 1916. *A Concise Anglo-Saxon Dictionary* (2nd ed.).
- Collins English Dictionary Online. <www.collinsdictionary.com> [last access: July-August 2023].
- www.ling.upenn.edu [last access: August 2023].
- D'Amato, A. — S. Presser. 2014. *Anglo — Saxon Law*. Available at: <https://ssrn.com/abstract=2431312>.
- Danner, H.G. 2014. *A Thesaurus of English Word Roots*. Lanham: Rowman and Littlefield.
- Dictionary of the Older Scottish Tongue*. www.dsl.ac.uk [last access: August 2023]
- DiPaolo Healey, Antoinette — Joan Holland — Ian McDougall — Peter Mielke (eds.). 1998. *Dictionary of Old English Corpus in electronic form*. Toronto: DOE Project 2000.
- Fangeo, T. et al. 2017. "The corpus of historical English law reports 1535-1999 (CHELAR): A resource for analysing legal discourse." *ICAME Journal*, 41(1): 53-82.
- Goźdz-Roszkowski, S. 2011. *Patterns of Linguistic Variation in American Legal English*. Frankfurt am Main: Peter Lang.
- Grover, C. — B. Hachey — I. Hughson. 2004. "The HOLJ corpus: Supporting summarisation of legal texts." In: S. Hansen-Shirra — S. Oepen — H. Uszokreit (eds.), *(Proceedings of the 5th International Workshop on Linguistically Interpreted Corpora (LINC-04))*. Geneva: University of Geneva.
- Iglesias-Rabade, L. 2007. "Twin lexical collocations in legal Late Middle English." *Studia Anglica Posnaniensia*, 43: 17-47.
- Kay, Ch. — M. Alexander — F. Dallachy — J. Roberts — M. Samuels — I. Wotherspoon (eds.). 2021: *Historical Thesaurus of English Online* www.ht.ac.uk [last access: August 2023]
- Kohnen, T. 2001. "On defining text types within historical linguistics: The case of petitions/statutes." In: L. Moessner (ed.), *Early Modern English text types*. Special issue of *European Journal of English Studies* 5: 197-203.

- Kremer, A. – W. Schwab. 2018. "Law and language in the *Leges Barbarorum*: A Database project on the vernacular vocabulary in medieval manuscripts." In: J. Benham – M. McHaffie – H. Vogt (eds.), *Law and language in the Middle Ages* 25: 235-261.
- Markus, M. 2002. "The Innsbruck Corpus: its concept and usability in Middle English lexicology." In: J. E. Diaz-Vera (ed.), *A Changing world of words. Studies in English historical lexicology, lexicography and semantics* 141: Brill: 464-483.
- Markus, M. 2008. *Innsbruck Corpus of Middle English prose*. Innsbruck: University Innsbruck [last access: August 2023].
- Merriam — Webster Dictionary online. www.merriam-webster.com [last access: July 2023].
- Moessner, L. 2020. "Old English law-codes: A synchronic-diachronic genre study." *Journal of Historical Pragmatics*, 21(1): 28-52.
- O'Brien. B — B. Bombi. 2015. (eds.), *Textus Roffensis: Law, Language, and Libraries in Early Medieval England*. Brepols: Turnhout.
- Oxford English Dictionary online*. www.oed.com [last access: July 2023]
- Palmer, R. 1982. *The County Courts of Medieval England, 1150-1350*. Princeton: Princeton University Press.
- Reinhard, B. 2020. "Cotton Nero A. and the Origins of Wulfstan's Polity," *Journal of English and Germanic Philology* 119(2): 175-189.
- Roberts, J. — Ch. Kay — L. Grundy (eds.). 2017. *A Thesaurus of Old English*. Glasgow: University of Glasgow [last access: July 2023].
- Rodriguez-Puente, P. 2011. "Introducing the Corpus of Historical English Law Reports. Structure and compilation techniques." *Revista de Linguas para Fines Especificos*, 17: 99-120.
- Russell, P. 2018. *The Languages and Registers of Law in Medieval Ireland and Wales*. In: Benham, J. — McHaffie, M., Vogt, H. (eds.), *Law and Language in the Middle Ages*, Brill: Leiden, 83-103.
- Schneiderová A. 2018. "Historical background to English legal language." *Journal of Modern Science*, 2(37): 117-126.
- Scottish National Dictionary*. www.dsl.ac.uk [last access: August 2023].
- Scotto di Carlo, G. 2015. *Diachronic and Synchronic Aspects of Legal English: Past, Present and Possible Future of Legal English*. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Serjeantson, M.S. 1935. *A History of Foreign Words in English*. Great Britain: Routledge & Kegan Paul.
- Tiersma, P. 1999. *Legal Language*. Chicago: The University of Chicago Press.
- Zozula, D. 2019. "Features of the language of law: A comparative Study of Polish, English and Indonesian legal texts." *Legal Discourse*, 4(1): 69-86.

Iwona Gryz

Uniwersytet Radomski im. Kazimierza Pułaskiego
i.gryz@uthrad.pl

Oliwia Liwińska,

Uniwersytet Radomski im. Kazimierza Pułaskiego
oliwia.liwinska@interia.pl
DOI <https://doi.org/10.24136/rsf.2023.009>

MULTICULTURALISM IN POLISH SCHOOLS

Abstract: Nowadays, multiculturalism is highly prevalent, and as a result, there are many challenges in school communities. Culture has a massive impact on the behaviour of individuals and the educational process. Hence, schools should be well-prepared for the challenges related to cultural diversity. Moreover, teachers should be equipped to support the integration of international students and foster positive attitudes towards multiculturalism among learners. Educators should have highly developed multicultural competencies and avoid stereotypes and prejudices. The article discusses how teachers can use their authority to foster the proper attitudes toward multiculturalism among students. It also examines the impact of the increasing number of Ukrainian refugee students on Polish schools and their communities.

Keywords: multiculturalism, cultural diversity, education, teacher, multicultural competencies.

Tytuł: Wielokulturowość w Polskich Szkołach

Abstrakt: W dzisiejszych czasach zjawisko wielokulturowości jest niezwykle powszechne, co w konsekwencji wiąże się z licznymi wyzwaniami dla społeczności szkolnych. Kultura ma znaczący wpływ na zachowania jednostek oraz proces edukacji, dlatego szkoły powinny być dobrze przygotowane na wszechobecną różnorodność. Co więcej, nauczyciele powinni być właściwie wyposażeni do wspierania integracji nowoprzybyłych uczniów i szerzenia właściwych postaw związanych z wielokulturowością. By to robić, muszą mieć wysoko rozwinięte kompetencje międzykulturowe oraz unikać stereotypów i uprzedzeń. Niniejszy artykuł omawia znaczenie autorytetu nauczyciela w edukacji wielokulturowej oraz propagowaniu właściwych wzorców wśród wychowanków. Omówiono również sytuację związaną z przybyciem uchodźców z Ukrainy do Polskich szkół oraz wpływ, jaki wywarła ona na szkolne społeczności.

Słowa kluczowe: wielokulturowość, różnorodność kulturowa, edukacja, nauczyciel, kompetencje wielokulturowe.

Multiculturalism in Polish Schools

In the modern world, many social and educational changes occur. Cultural diversity is encountered daily, and it is essential to understand the issue of multiculturalism and be open to changes. It is crucial to address the unique needs of newcomers and overcome challenges related to cultural differences in society. Hence, schools must aim to provide international students with suitable educational conditions.

In recent years, the interest in multicultural education has grown. It can be observed that the number of foreigners attending Polish schools has increased significantly. Multiple Ukrainian, Belarusian, Vietnamese, and many other nationalities, as well as ethnic minority individuals, have decided to make Poland their permanent home. As a result, there has been a notable rise in the enrolment of international students in the Polish educational system over the last decade. In 2009, the number of foreigners enrolled in the system was 9610; in 2019, it reached 51363¹.

Due to the tense global situation, Polish schools have increased focus on multiculturalism. After the outbreak of war in Ukraine in 2022, many refugees arrived in Poland, and consequently, the number of international students increased. Current data shows that Polish schools and kindergartens have 187.9 thousand children and young people from Ukraine who came to Poland after the Russian aggression against their country². These data indicate that the Polish educational system faces massive challenges, such as organizing assistance for international students and supporting their integration and learning process.

Multicultural education has become increasingly relevant in recent decades, owing to social factors like globalization, greater mobility, and growing migration flows. Schools play a crucial role in facilitating cultural exchange and providing opportunities for daily interaction among diverse groups in society. As globalization continues to blur national borders and people from different countries increasingly interact with one another, the definition of culture is increasingly complex and multifaceted. It encompasses people's way of life, the production of material and symbolic goods, value systems, beliefs, and opinions. It is *"the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways*

¹ <https://www.nik.gov.pl/aktualnosci/ksztalcenie-dzieci-cudzoziemcow-i-powracajacych-do-kraju.html>, [accessed: 11.10.2023.].

² <https://strefaedukacji.pl/blisko-190-tys-dzieci-i-mlodziezy-z-ukrainy-w-polskich-szkolach-mein-sytuacja-sie-ustabilizowala/ar/c5-17433117>, [accessed: 12.10.2023.].

*of living together, value systems, traditions, and beliefs*³. According to this viewpoint, culture is *"established, accepted, passed down from generation to generation, and generally stable laws exclusive to a group of people"* (Matsumoto, Juang, 2007:575). Hence, it tremendously impacts the school environment and relationships between community members.

From the earliest childhood, norms of behaviour that are inextricably tied to culture are instilled in children. With time, schools become an integral part of the upbringing process, where students develop cultural sensitivity and acquire appropriate behaviour patterns typical of their cultural background. They learn to address teachers, build relationships with their peers and adults, and develop specific patterns of behaviour accepted in their cultural circle. The behavioural patterns students adopt result from the norms the community embraces. They are deeply rooted and very often unconscious. Cultural differences can be ascertained through a clash with individuals from a different culture, observing their behaviour and customs, which sometimes seem unusual. When children join a school community in a foreign country, they face many difficulties and challenges related to cultural differences. Education plays a vital role in the cultural integration of children and young people, so schools must be well-prepared to welcome international students (Białek, 2015:7).

Culturally diverse societies are characterized by the complexity of relationships between their members. Students from different cultural backgrounds may unconsciously exhibit behaviours typical of their culture but not understood in the country where they have arrived. Such situations can cause misunderstandings among peers and are also stressful for teachers. Through cultural differences, contact between teachers and parents can also prove challenging. Several factors can impact communication, such as different perceptions of education and learning, contrasts between countries' educational systems, or proficiency in Polish. The multicultural competencies of students and teachers influence relations in culturally diverse school communities, so it is essential to develop cultural awareness (Ibidem, p. 12).

Education has a significant impact on society, as it shapes the culture of a community. Schools play a crucial role in creating an integrated multicultural society, promoting mutual acceptance regardless of skin colour, background or beliefs, and instilling high values in young people. A school operating in a multicultural environment conducts socialisation and educational activities aimed at multicultural education, which is critical for students' socialisation and functioning in social circles. It is a place where students acquire cultural and technical competencies necessary for efficient interaction with others and forming a specific community. Additionally, a school performs essential functions such as advisory, environmental, and culture-forming, creating a space for community-building. In a changing multicultural society, the school becomes

³ <https://policytoolbox.iiep.unesco.org/glossary/cultures/>, [accessed: 14.10.2023.].

an meaningful place for social contact between learners, acquiring and forming attitudes, as well as selecting and systematising knowledge (Szempruch, 2020:85-87).

Multicultural education is essential in countering hurtful prejudices and stereotypes that negatively affect integration into the school community. They lead to discrimination, stigmatisation and even exclusion of individuals and social groups (Welskop, 2013:41). The main objective of multicultural education is to develop cultural awareness among children and young people, building a positive attitude toward diversity, people from different cultures and their customs. In addition, these goals include building cultural identity, learning readiness, developing mutual respect and acceptance, and reducing views based on ethical and religious fundamentalism. Multicultural education aims to provide every student, regardless of national or ethnic origin, equal opportunities and good conditions to learn, develop their potential and achieve their educational goals. In addition, it is essential to build a society free of discrimination and prejudice and develop empathy and multicultural competencies among all school community members (Levinson, 2007:2).

Multiculturalism is associated with the interpenetration of cultures, customs, and diverse patterns that become apparent in behaviour, values, or language. It involves intermingling customs and values of coexisting groups or individuals, greatly influencing each other. It is inseparable from the appreciation of different cultures' uniqueness and the cultivation of one's own. Multiculturalism manifests respect for other people's values while maintaining one's own. The exchange of cultural experiences is significantly developing, helping to expand cultural awareness and create a society based on high values (Welskop, 2013:43).

Multiculturalism in teacher's work

The role of a teacher in multicultural education is crucial. Educators have a significant role in influencing students to develop an open-mindedness towards diversity. Thus, they must have a detailed knowledge of the values learners have been taught in early childhood. Teachers should prepare young people to interact with others in society, regardless of the learner's background or worldview. Hence, it is essential that students freely express their thoughts and reflections, and the educator should demonstrate the ability to interact with them in the teaching process. An educator should foster students' appreciation of diversity, respect for other cultures, and understanding of equality. The role of a teacher is essential, so they should develop multicultural competencies, be open to cultural diversity, and not display prejudices. Teachers must also relate to situations students know, noticeable in their environment. In this way, they will reach out to learners and affect their thinking by showing positive role models and passing on high values to young people (Ibidem, p. 45).

Furthermore, teachers should refer to problems among students related previously acquired prejudices and stereotypes. If such difficulties arise, they should be resolved through open communication to reduce biases and prevent stigmatisation

of individuals with different cultural backgrounds or minority groups. Only sincere dialogue with students can resolve obstacles from deeply rooted, often unconscious, hurtful prejudices. Therefore, teacher's role in settling potential conflicts over cultural diversity is vital (Ibidem, p. 46).

A teacher should also help learners understand their cultural identity, how others perceive them and how they adapt to the expectations of their surroundings. They should also show how perceptions of different cultures are influenced by pervasive stereotypes and how membership in social groups affects the value system, behaviour and beliefs adopted. Stereotypes and biases can sometimes push an individual to conform to the dominant culture and abandon their own; it may also lead to lower self-esteem, which can have unpleasant consequences. Therefore, the teacher's role in combating prejudice and fostering respect and tolerance for diversity is crucial (Byram, 2000:20-21).

Teacher's qualifications for multicultural education

Teachers must possess advanced communicative competencies, including coherence and communicative unity, openness towards other cultures, integration abilities, proficiency in language, and cultural knowledge to ensure the success of multicultural education. In addition to the qualities mentioned above, educators need to display characteristics such as *"tolerance for ambiguity, cognitive flexibility, cultural identity, patience, enthusiasm and commitment, interpersonal skills, openness to new experiences and other cultures, empathy, respect and a sense of humour"* (Welskop, 2013:47). A teacher plays a huge role in the learning process. Therefore, they are more likely to attain teaching success if they possess these competencies. Otherwise, they may find broadening their students' cultural awareness difficult. Hence, teachers need to develop their multicultural competencies constantly.

The teacher's approach to multiculturalism is critical. They should adopt the view that all cultures are equal and should be treated with respect. They should be open to diversity and avoid stereotypes and prejudices. The teacher's task is to foster attitudes of tolerance and acceptance towards individuals from different cultural backgrounds among learners. In classes that address the issue of multiculturalism, the educator should point out the positive features of other cultures while simultaneously trying to shorten the distance and introduce students to different perspectives, broadening their worldview. Such lessons should be based on discussions with students, where they are encouraged to express their views, concerns and doubts freely (Ibidem, p. 47).

Additionally, teachers must be aware that fostering tolerance and respect for diversity in students requires more than just imparting theoretical knowledge about other countries, cultures and customs. It is also necessary to discuss stereotypes and biases in order to teach learners to think critically. Debating differences can lead students to reflect and broaden their worldview, teaching tolerance and mutual respect. Authorities play a significant role in shaping attitudes in young people,

so teachers must manifest highly developed multicultural competencies. The attitudes adopted are relatively fixed and can be challenging to change. Therefore, fostering the right attitudes from early childhood is essential, and multicultural education is necessary. It prepares the individual to live in a culturally diverse society, enhances tolerance and promotes integration (Nikitorowicz, 1995:116-117). Moreover, teachers can become role models for their students. Hence, their contribution to fostering young people's positive attitudes toward diversity is crucial.

The educational impact is inseparable from the authority of the teacher. It is effective when the educator becomes a significant person for the student. Then counselling, punishing or rewarding, as well as other educational interactions, will become effective. Teachers can use their authority to help their students develop multicultural competencies and foster positive attitudes toward diversity. Educators must be consistent with their worldview to promote positive mindsets effectively. Only if a teacher is open-minded and respectful towards people from other cultures will they be able to convey such values to their students. What is more, educators should be culturally aware and constantly develop their knowledge, skills, and competencies to function consciously in a multicultural society. It will enable them to communicate effectively with people from different cultural backgrounds, keep an open mind and broaden their worldview (Kulikowska, 2022:446-447).

Furthermore, teachers, as people in a position of authority, are closely watched by their learners, who quickly recognise the teachers' actual attitudes toward multiculturalism. Based on the behaviour of educators and the signals they give out, their students can quickly identify whether their views coincide with the content they teach. If they are divergent, this will lead to dissonance in the students, consequently weakening their trust in the teacher. As a result, the subsequent educational impact will be hampered. Hence, teachers must work on their beliefs to avoid harmful stereotypes and prejudices. Trust in the teacher is necessary to foster tolerance and cultural awareness among students.

It is worth noting that attitude structures include *"three essential components – 'cognitive, emotional, and behavioural – expressed in knowledge, emotions, and behaviour'"* (Ibidem, p. 448). Regarding the cognitive component, providing students with thorough multicultural knowledge is crucial. Such learning can make students appreciate the immense value of cultural diversity. Nevertheless, having information about different countries and their customs is not enough. Teaching students about the harmfulness and falsity of stereotypes and prejudices towards individuals or social groups is necessary. Such wisdom can push students to rethink and analyse their worldview and approach to diversity and, if necessary, replace erroneous views with the right ones in line with the acquired knowledge.

When discussing multiculturalism, it is vital to address the issue of discrimination, which can negatively impact minority groups. This problem is based on improper and harmful treatment of those discriminated against. It may

happen based on ethnicity, nationality, and race⁴. Discrimination is ubiquitous, so teachers must respond appropriately to any manifestation of it. In such a situation, educators should clearly explain to learners that such behaviour is unacceptable and carries serious consequences. Pointing out an alternative socially acceptable behaviour to students is also vital. Additionally, it is beneficial for teachers to provide learners with positive examples and refer to familiar situations. It is also essential to address the emotional component of the attitude, encouraging students to develop compassion and empathise with the discriminated person (Ibidem, p. 449).

What is also worth mentioning, it is beneficial to encourage learners to reflect on inappropriate actions and strategise how to behave correctly. It is also worth referring to intercultural sensitivity, which requires responsibility, empathy and equal treatment when communicating with people from different cultural backgrounds. Multicultural education can help in fostering such an attitude among young people. Nonetheless, it requires an intended effort and dedication from teachers. The authority figure must encourage cultural relativism among the young people. It is based on trying to explain and comprehend the behaviour of others, taking into account their culture. This approach is founded on respect and understanding towards the differences in verbal and non-verbal communication styles and the dialogue of cultures. It is considered an element of multicultural competencies, essential for coexistence in a diverse society.

Educators may also face difficulties while teaching international students. These individuals have special educational needs and require support from teachers to acclimate to the school community. They may struggle with unpleasant experiences or traumas related to leaving home and migrating. They also often experience culture shock. It can be defined as *"a psychosomatic functioning disorder caused by prolonged contact with a different, unfamiliar culture, perceiving significant differences in functioning in one's own and the new culture"* (Chrzanowska, Jachimczak, 2019:90).

Culture shock is accompanied by anxiety; international students may not understand the behaviour and expectations of others towards them, which can be a source of frustration. Cultural differences manifest themselves in different behaviour patterns, which can negatively affect the relationship and slow down the process of acclimatisation to the new environment. At this stage, newcomers' idealised expectations often clash with reality, which can cause negative emotions. Therefore, teachers should support the integration process by helping learners acclimatise to the new environment while maintaining their identity. International students should not be required to abandon their culture, beliefs or customs, as this is incompatible with fundamental human rights. Integration, on the other hand, is a multicultural approach and benefits all school community members (Ibidem, pp. 90-91).

⁴ <https://bip.mkidn.gov.pl/pages/koordynator-do-spraw-rownego-traktowania/czym-jest-dyskryminacja-i-rowne-traktowanie.php>, [accessed: 18.10.2023.].

Undoubtedly, the teacher's role in multicultural education is crucial. They should support the integration of international learners and consider their unique situation and special educational needs. As authority figures, they can positively influence students' perspectives and behaviour, spreading tolerance and respect for cultural diversity. Thus, teachers must expand their competencies and combat stereotypes and prejudices.

Ukrainian students in Polish schools

It is worth noticing that international students are also refugees who should be provided psychological and pedagogical assistance as they have special educational needs⁵. Due to the outbreak of war, approximately 150,000 Ukrainian students are now attending schools in Poland (CEO, 2023:2)⁶. Such learners require particular attention and support from the entire school community.

Over the past year, many measures have been taken to support refugee students from Ukraine. The Polish school openly welcomed them, trying to meet their needs. The Centre for Civic Education (CEO) has taken many steps to help educators work with new students. More than 50,000 teachers have benefited from such assistance. As part of a project that supports schools hosting refugees, the CEO surveyed Ukrainian students to understand their difficulties better and address the tensions that arise in school communities due to the situation. The research shows what has changed attitudes toward multiculturalism in Polish schools and identifies the most effective solutions to support integration (Ibidem, pp. 2-3).

Despite emerging tensions, the situation in Polish schools is beginning to stabilise. Teachers feel more prepared to work with Ukrainian students and, as a result, are more confident in their qualifications. Over time, there has been a greater emphasis on assimilation, often leading to the exclusion of individuals with difficulty adjusting. Many of them leave schools, which is facilitated by the still high mobility of refugees. Teachers' attitudes have also changed, avoiding special treatment for Ukrainian students to return to normalcy and adapting educational requirements and grading criteria to the general student. It is also an attempt to motivate learners to work actively. Teachers are trying to standardise their approach, focusing on the positive implementation of the core curriculum. It is worth noting that social assistance and support in learning the Polish language are still maintained. Nevertheless, returning to normalcy is a natural consequence

⁵ *Rozporządzenie Ministra Edukacji Narodowej z dnia 9 sierpnia 2017 r. w sprawie warunków organizowania kształcenia, wychowania i opieki dla dzieci i młodzieży niepełnosprawnych, niedostosowanych społecznie i zagrożonych niedostosowaniem społecznym (Dz.U. 2017 poz. 1578);* <https://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WDU20170001578>, [accessed: 20.10.2023.].

⁶ https://ceo.org.pl/wpcontent/uploads/2023/09/Report_Refugee_Students_In_Polish_Schools_CEO_09_2023.pdf, [accessed: 20.10.2023.].

of the progressive integration process and the departure of non-integrated individuals from schools (Ibidem, pp. 20-21).

Ukrainian students usually perceive Polish schools positively. They appreciate the good atmosphere, the openness and friendliness of teachers, engaging in extracurricular activities and school trips, and the opportunity to learn the Polish language. Nevertheless, they point out that they are overloaded with learning and face difficulties understanding certain subjects due to language barriers. Although they rate Polish schools as tolerant and giving space for self-expression, they encounter xenophobic behaviour from Polish students. On the other hand, there has been an increase in frustration and anger among Polish students and teachers, who expect the Ukrainian students to have made more progress in their fluency in the Polish language and integration into the school community, arguing that enough time has passed for them to adapt to the new environment. Frequently, they do not understand why their expectations are unfulfilled and see Ukrainian students as ungrateful and taking advantage of their privileged position (Ibidem, pp. 22-24).

Knowledge of the Polish language is crucial in the integration process, students' educational success and social development. It has been observed that Ukrainian students have mastered the Polish language to varying degrees. The number of additional hours of Polish is sufficient for most of the learners, but many students do not take full advantage of them, and as a result, it is more difficult for them to master the language. The level of fluency also depends on the student's predisposition, parents' approach to education and plans for further schooling. Nonetheless, teachers notice a correlation between Ukrainian students' attendance at Polish classes and their language development, thus building positive relationships with their peers (Ibidem, pp. 37-39).

It is worth noting that Polish students' attitudes vary. Some of them are friendly and positive, openly inviting classmates from Ukraine to their circles. Nonetheless, harmful and even hostile attitudes towards diversity are also clearly visible. Indifference can also often be seen. Polish students frequently feel that they are mistreated, which leads to disagreements. They usually notice favouritism of Ukrainian students by teachers, which is evident in grading and their approach to school rules. Conflicts are often caused by differences in character as well. On the other hand, teachers and staff say that disputes between students are not ethnically based but result from ordinary animosities. Nevertheless, it has been noted that xenophobic narratives are emerging among students, which parental attitudes may influence. It is vital to take steps to foster tolerance, as ignoring manifestations of discrimination based on nationality can lead to the perpetuation of stereotypes and exacerbate conflicts (Ibidem, p. 86).

High-quality multicultural education is crucial. It is also necessary to improve teaching staff qualifications to prepare educators to deal with conflict situations, manage culturally diverse groups and prevent discriminatory actions. Nevertheless, when supporting students from different cultures, teachers should ensure that all students are treated equally, regardless of their background (Ibidem, p. 92).

Bibliography

- Matsumoto D., Juang L. (2007). *Psychologia międzykulturowa*. Gdańskie Wydawnictwo Psychologiczne: Gdańsk.
- Białek K. (2015). *Międzykulturowość w szkole. Poradnik dla nauczycieli i specjalistów*. ORE: Warszawa.
- Szempruch, J. (2020). On the role of the teacher in intercultural education. *Szkola-Zawód-Praca*.
- Levinson, M. (2007). Common schools and multicultural education. *Journal of Philosophy of Education*.
- Welskop, W. (2013). Rola nauczyciela w edukacji międzykulturowej.
- Byram, M. (2000). Social identity and foreign language teaching. W. *Social Identity and the Europe- an Dimension: Intercultural Competence Through Foreign Language Learning*, Byram, M., Tost Planet, M. (eds.). Graz: European Centre for Modern Languages.
- Nikitorowicz, J. (1995). *Pogranicze. Tożsamość. Edukacja międzykulturowa*. Białystok.
- Kulikowska, U. (2022). Rola autorytetów w kształtowaniu postaw dzieci wobec problematyki wielokulturowości. [w:] *Dziecko w historii-między godnością a zniewoleniem, t. II. Godność jako źródło naszego człowieczeństwa*, red. naukowa Elwira J. Kryńska, Łukasz Kalisz, Agnieszka Suplicka, Wydawnictwo Uniwersytetu w Białymstoku: Białystok.
- Chrzanowska, I., Jachimczak, B. (2019). *Uczeń z doświadczeniem migracji w edukacji. Diagnoza potrzeb i obszary wsparcia w ramach edukacji włączającej – uczeń cudzoziemski. Interdyscyplinarne Konteksty Pedagogiki Specjalnej*, Uniwersytet im. Adama Mickiewicza w Poznaniu: Poznań.
- Rozporządzenie Ministra Edukacji Narodowej z dnia 9 sierpnia 2017 r. w sprawie warunków organizowania kształcenia, wychowania i opieki dla dzieci i młodzieży niepełnosprawnych, niedostosowanych społecznie i zagrożonych niedostosowaniem społecznym* (Dz. U. 2017 poz. 1578).
- Raport Uczniowie uchodzący w polskich szkołach CEO wrzesień 2023.