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## EDITORIAL

We are pleased to introduce the first issue of *Acta Anglica Tyrnaviensia* as a bi-annual academic periodical devoted to anglophone studies. We believe that the current research presented in it can contribute to disseminating and furthering the investigations and findings of the included topics offered by scholars and professionals from Slovakia and abroad.

This first issue contains five papers on a variety of themes within linguistics, literature, culture, and interpreting, followed by three book reviews. The initial paper by Alma-Pierre Bonnet will take the reader through the analysis of a corpus of historical speeches, highlighting the importance of storytelling for political image and success. Dealing with recent political rhetoric as well, but from the perspective of the roles and impact of metaphors employed in the speeches made by three main political figures in the parliamentary elections, is the final paper by Agnieszka Uberman. From the domain of interpreting, the volume presents research by Gabriela Siantová and Zuzana Maliariková, focusing on the effect of prior terminological preparation on the quality of the interpreting output. The thematic range further involves an academic excursion by Matúš Horváth to the roots of the so-called Russian literary tradition, with its impact also within American literature, bearing the signs of epitomization of suffering. Included in the volume is also a historical and cultural examination by Laurence Machet of a book-length travel account by a 19<sup>th</sup> century American explorer and ethnologist who traced, analyzed and socio-culturally interpreted the depiction of the meeting of American eastern and western civilizations of that period.

The issue is complete with the book reviews of the English/Slovak, Slovak/English STEM dictionary, the new and contrastive English-Slovak textbook on phonetics and phonology, and the monograph on blended education.

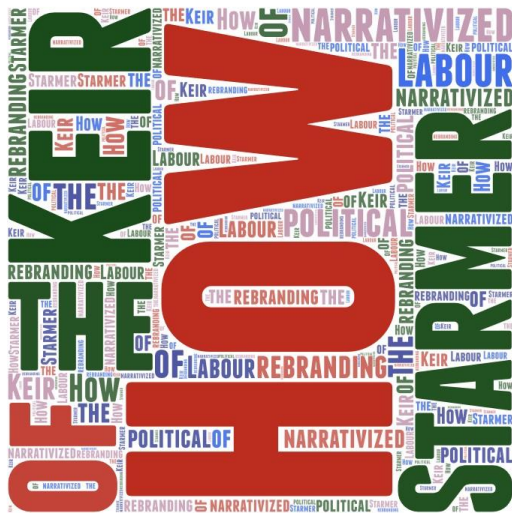
We would like to express our gratitude to the authors of the papers for having trusted this newly arising project and having offered their research for publication in our periodical. We are much indebted to the peer-reviewers who have kindly read the papers, and by their expertise and comments have contributed to the present form of the issue.

In addition, we are much obliged to our colleague Adela Böhmerová, the periodical's editor-in-chief, who not only initiated the project, but her involvement has seen it to its completion. Thanks for the technical and editorial assistance also go to Matúš Horváth, and to Juraj Miština for his providing the electronic availability of the publication.

**Zora Široká**

**Head of the Department of British and American Studies  
University of Ss. Cyril and Methodius**





ALMA-PIERRE BONNET

English Department, Université Jean Moulin Lyon  
3, Lyon, France

## How Keir Starmer Narrativized the Political Rebranding of Labour

**Abstract:** When Keir Starmer became leader of the Labour Party in April 2020, he was faced with two enormous and interrelated challenges: to restore the political image and the credibility of his party after the divisive and controversial tenure of his predecessor, Jeremy Corbyn, and to do so in the middle of a global pandemic, in a country which had been politically polarized by years of Brexit crisis. This paper argues that storytelling, which is the art of telling stories with the aim of capturing the attention or gaining the support of an audience, played an important role in Starmer's attempt to rebrand Labour as an inclusive and caring political organisation fit for the many challenges of the 21<sup>st</sup> century.

**Keywords:** storytelling, Starmer, Labour Party, brand decontamination, communication, Brexit

### Introduction

In a 2021 article for *Political Insight*, Andrew S. Roe-Crines talked about the many challenges facing Keir Starmer as the new Labour leader and argued that, in terms of communication, if Starmer wanted to “re-position the Labour Party towards victory”, he would have to “outline why he wants to be the Labour leader, and why he wants to be Prime Minister” because “traditionally, Labour leaders come from a position of wanting to transform the country around a clearly outlined set of values that are informed by their backgrounds and their own justifications for social democracy” (2021: 22-24). With the benefit of two years' hindsight, this paper proposes to answer Roe-Crines' interrogation by examining how the incumbent

Labour leader has used storytelling to change the image of his party, in order to rebrand it as an inclusive and caring political organisation, after years of infighting.

To achieve this objective, we will analyse a corpus of speeches that Starmer delivered at the three party conferences he has attended as Labour leader, focusing on storytelling. The rationale behind this stated aim, and the theoretical background and methodological approach, will be explained in the first part. This framework will enable us to carry out an in-depth analysis of Starmer's storytelling in the second part, in order to see how he attempted to rebrand his party by reinforcing his ethos as a caring politician, and by developing the image of a healer.

## **1. Contextual approach and theoretical framework**

When Keir Starmer took over the reins of the Labour Party in April 2020, after Jeremy Corbyn, his task was enormous. His party had been in opposition for a decade, and it had lost four general elections in a row. It was a loser party. Worse, the political image of Labour had been tarnished by accusations of anti-Semitism, a particularly hostile press, and inextricable internal disputes between the right and the left of the party (Jackson 2020: 5-6), over the very political identity of Labour (Pike and Hindmoor 2020: 148). At the heart of a global health crisis, Starmer had therefore inherited a deeply divided party, in a highly fragmented political context, made even worse by Labour's recent dithering and uncertainty about Brexit.

In a way reminiscent of the situation of the Conservative Party at the turn of the century under David Cameron, the political decontamination of the Labour brand was therefore required. Starmer had, arguably, to move away from the Corbyn years and to "rebuild the Red Wall" (Cooper 2020) in order to win back traditional Labour voters, whose influence has been significantly – and voluntarily – reduced for more than two decades by Labour's party analysts, so as to focus on "the Southern voter" (Beech and Hickson 2020). This paper argues that storytelling played a key role in Starmer's strategy to improve the image of his party, and to propose a clear and credible alternative to more than a decade of Tory rule.

Traditionally, narratologists differentiate stories and narratives (De Fina, 2017: 234). Abbott (2008: 21) explains that "a story is the series of events at issue, while narrative is the story "mediated" through how the teller presents it". A "story" can therefore be defined as "a sequence of events, experiences, or actions with a plot that ties together different parts into a meaningful whole" (Feldman & al., 2004: 148), whereas a narrative is "one verbal technique for recapitulating past experience" (Labov & Waletzky 1967: 13) which constitutes a cognitive activity (De Fina & Georgakopoulou, 2012: 5) that is inherently subjective and has an emotional (Reisigl 2021) and persuasive (Polleta 2006) effect on the story recipient.

Roland Barthes (1966: 7) argues that there is no society without narratives. The art of telling stories, or storytelling, seems to be a defining element of what it means to be human. As we tend to be more emotional than rational, Clotond and Chetochine (2010: 12) argue that

“human groups have [always] used stories to disseminate knowledge, share experiences and convey messages”. Polletta (2015: 53) highlights the structuring dimension of stories:

Recent research suggests not only that stories are more persuasive than arguments but also that the key mechanism is one of identification [...] We adopt the views of the characters with whom we identify, and we identify with characters who are presented sympathetically. Politically, it is characters, rather than the events in which they appear, who win us over.

The world of politics quickly understood the power of a good story in the shaping of a powerful – and persuasive – ethos. As a matter of fact, it seems fair to assume that storytelling has always been part of political communication, from Julius Caesar to Napoleon, and more recently, from Franklin Delano Roosevelt’s “fireside chats” to Ronald Reagan’s 1985 State of the Union address and David Cameron’s “kitchen interviews”. If storytelling, as a rhetorical device, really took off in the United States in the 1980s, Godin (2014: 123) argues that it was during Clinton’s presidency that it became essential. So much so that Clinton’s pollster, Stan Greenberg, claimed that “a narrative is the key to everything”, and Clinton’s senior spin doctor, James Carville, even boasted that “I think we could elect somebody from the Hollywood Hills if they had a narrative to tell people about what the country is and where they see it” (Polletta 2006: Preface).

On the other side of the Atlantic, British politicians have also resorted to storytelling extensively. For example, the overall structure of Winston Churchill’s wartime speeches relates the heroic tale of Britain fighting evil Nazi Germany alone, for the greater good of humanity as a whole (Bonnet 2018: 356). After the Second World War, both sides of the political spectrum have used storytelling to convey messages of modernity (Harold Wilson), of competence (Margaret Thatcher), or just to show that their party had changed, for the better (Tony Blair, David Cameron). More recently, politicians like Boris Johnson, and of course, Keir Starmer, have also realised the potential of a good story.

## **2. Corpus and methodology**

Our corpus of interest is composed of four speeches delivered by Keir Starmer at the three party conferences he attended as leader, plus his “leadership election victory speech” (see Table 1). Originally, Labour Party conferences were crucial, as they were considered as the party’s own parliament, constitutionally “supreme over party policy” (Leach et al. 2011: 104). Today, they are more about public relations than policy. They are thus carefully orchestrated events that can “result in a significant (if often only temporary) boost in [the] poll ratings” (Ibid.: 105). If their significance has somewhat decreased over the years, party conferences still represent a key moment for the leader, who usually speaks on the very last day. For opposition parties, they provide an important mediatic platform for the leadership to propose a real alternative to the incumbent government. As for Starmer, those three party conferences



represented a great opportunity to establish his ethos as both a unifier and a healer, some might even say a peacemaker, willing to move away from the divisions of the Corbyn years.

Our methodological approach is informed by Galmish's typology of narratives (2015). In her study of the storytelling used by Nicolas Sarkozy and Barack Obama, Galmisch defines three types of narratives: personal, collective and citizens. Personal, or autobiographical, narratives relate episodes of the speaker's life. They are emotional and they help the audience identify with the speaker. They are very often intertwined with collective narratives, which enables the speaker to be seen as part of the nation's heritage, because collective narratives usually appeal to the shared imagination and common memories of a people. They have a founding dimension and a unifying power as they refer to national heroes who supposedly represent the soul of the nation, at least in the mental representation that the speaker shares with the audience, which is essential to the process of persuasion. Citizens' narratives are about other people and they tend to reinforce the credibility and authenticity of the speech, as they related, supposedly, real-life stories. This typology constitutes the theoretical backbone of our analysis and provides a mechanism of categorization that conceptualizes the boundary work that narratives perform, which facilitates the identification of narrative elements by framing their distinctive features.

The extraction of narratives relied on an inductive analysis of the corpus which was informed by an interpretivist approach: we read through the entire corpus to derive "emerging patterns of narratives" (Pennisi di Floristella & Chen 2023, 5). We then classified and analysed them according to the type of narratives they relate ("personal", "citizens" or "collective") and against the backdrop of the political context when each conference was held.

**Table 1.** *Corpus of interest.*

	Venue	Date
CO1	Leadership election victory speech (Online)	4 April 2020
CO2	Party conference (Doncaster)	22 September 2020
CO3	Party conference (Brighton)	29 September 2021
CO4	Party conference (Liverpool)	27 September 2022

### 3. Personal narratives

Personal narratives enable Starmer to use his own background to display the values meant to change the image of his party. He wipes the slate straight, rhetorically, by personally apologising for the recent scandals, in particular, the accusations of antisemitism, which have "been a stain on our party" (CO1), and by committing to changing the situation: "I promised on my first day as leader we will root out the antisemitism that has infected our party" (CO2). In order to convey the ideals that he aims to embody, Starmer lays emphasis on positive values

and focuses on two defining elements: the influence of his parents (the terms “mum” and “dad” are repeated more than 12 times each respectively in the corpus) and his experience as a lawyer before entering the world of politics. Family and work are described as the reasons why he entered politics in the first place, as they represent “the two rocks of my life – the two sources of what I believe to be right and good” (CO3). Those two elements structure his speeches and enable him to highlight the positive values that he cares about (the term “value” is repeated 23 times in the corpus) and the new direction the party will take under his leadership.

Personal narratives reinforce the process of identification. They help justify Starmer’s legitimacy and credibility as a “true” Labour leader, that is, somebody who can be trusted because he knows what working-class people want and need:

I am not from a privileged background. My dad was a tool maker in a factory. He gave me a deep respect for the dignity of work. I saw [...] the pride that good work brings. It puts food on the table and it provides a sense of dignity. I learnt it round the kitchen table. I learnt it at home, from my dad. How pride derives from work. How work is the bedrock of a good economy. And how a good economy is an essential partner of a good society. My mum worked incredibly hard too. She was a nurse in the NHS and a very proud nurse too. I got from my mum an ethic of service (CO3).

Starmer therefore casts himself as a working-class hero who voluntarily distances himself from the previous leadership, who was accused of not connecting with the working class (Shaw 2019). This image of a redeemer, who is driven by positive values, is strengthened by stories about his professional experience as a lawyer:

Today I want to set out how my leadership of this party and, in time I hope, my leadership of this country, will be defined by the values I’ve held dear all my life. By the instincts and beliefs that inspired me to become a lawyer fighting for justice, to become the Director of Public Prosecutions and into Labour politics. The thread that runs through my life and the belief that will inspire my leadership of this Party is the desire to change lives for the better (CO2).

Personal narratives are very often politically-loaded in that they underline the inherent – almost visceral – opposition between Starmer and the then Prime Minister, Boris Johnson. Through his experience as a lawyer, Starmer builds a powerful ethos as an incorruptible and altruistic politician, values that he pits against what he describes as the flaws of Johnson:

And this is the big difference between the Prime Minister and me: while Boris Johnson was writing flippant columns about bendy bananas, I was defending victims and prosecuting terrorists. While he was being sacked by a newspaper for making up quotes, I was fighting for justice and the rule of law (CO2). In 2003, when I was working with the Policing Board of Northern Ireland, while I was learning up close how hard it is to make split-second life-and-death decisions in a riot. As I worked with the police to create a lasting institution in accordance with the Good Friday Agreement. Boris Johnson was a guest on Top Gear where, in reference to himself, he said to Jeremy Clarkson: “you can’t rule out the possibility that beneath the elaborately constructed veneer of a blithering idiot, lurks a blithering idiot”. When, in the autumn of 2010, I was the Chief Prosecutor working with Doreen Lawrence to finally get a prosecution of two of the

men who murdered Stephen, Boris Johnson was writing an article in The Telegraph declaring a war on traffic cones. And when this country was threatened by terrorists who were trying to bring down planes with liquid bombs, I spent the summer of 2010 helping to put those terrorists behind bars where they could no longer pose a danger to British citizens. While I was doing that, what were you doing Mr Johnson? You were writing a piece defending your right not to wear a cycle helmet (CO3).

Personal narratives represent a key element in Starmer's ethos-building process and his will to be seen as the man who will heal the divisions of the nation. The overall narrative structure is straightforward: his personal background, underpinned by positive values, gives him the keys to seeing off the challenges ahead. Starmer seems to depict himself as a hero on a mission who will take on his arch-enemy, Boris Johnson, and who will use his personal experience to change the image of his party and to lead the country towards a better future.

#### 4. Citizens' narratives

The objectives of citizens' narratives are threefold: to show that Labour has changed for the better; to allow Starmer to focus on positive values, such as work and love for the family, and to enable him to both attack the Tories and to showcase the brighter future that awaits people under a Labour government. Ironically, Starmer seems to rely on a similar strategy to the one David Cameron had used to decontaminate the Conservative brand: acknowledging the mistakes of the past and securing permission to be heard (Bale 2010: 285). Storytelling becomes central to the process of brand decontamination. It allows Starmer to claim that his party has changed and that it is now moving back to basics, away from the Corbyn years. By addressing the fears of disappointed – sometimes resentful – working-class voters, Starmer, once again, attempts to erase the memories of the previous leadership:

To those Labour voters who said their grandparents would turn in their graves, that they couldn't trust us with high office, to those who reluctantly chose the Tories because they didn't believe our promises were credible. To the voters who thought we were unpatriotic or irresponsible or that we looked down on them, I say these simple but powerful words. We will never under my leadership go into an election with a manifesto that is not a serious plan for government. It will not take another election defeat for the Labour party to become an alternative government in which you can trust. That's why it has been so important to get our own house in order this week and we have done that (CO3).

Work and family are the two values at the heart of Starmer's citizens' narratives. The following story is a case in point:

I will always remember the day that John and Penny Clough contacted my office. Their daughter Jane was a nurse who had been the victim of terrible domestic abuse. After repeated assaults, Jane had summoned the great courage to report her partner. He was arrested and remanded in custody. But then, very much against the wishes of the Clough family, he was let out on bail. Jane lived in constant fear that he would return to harm her. She tried to ensure she never travelled to work alone. The one morning that Jane arrived at work unaccompanied, he was waiting for her in the hospital car park where he stabbed her 71 times. When Jane's parents got in touch, my office advised me not to see them. "You can't get emotionally involved in cases" they said. I replied: "If I haven't got time to see the parents of a young woman who has

just been murdered, then what am I doing in this job?” On the day that John and Penny were supposed to come and see me, to tell me about the cruel murder of their daughter and how the criminal justice system had let them down, my own daughter was born. We had to push the meeting back. It was an incredibly emotional day for all of us. As I listened to John and Penny tell me Jane’s story, I knew that a great injustice had been done. I made a promise to John and Penny at the end of that first meeting. That I would work with them to make sure that no other family went through what they had been forced to endure. And we rolled up our sleeves and we changed the law. I am delighted to say that John and Penny have become good friends of mine (CO3).

There is a cathartic dimension to this story, as the terrible murder of Jane Clough is seen as a wake-up call to change the law for the better and for the improvement of society as a whole. Starmer plays with powerful emotions to show that, under his leadership, Labour has changed and is now a caring political organisation that places family at the heart of its project. As a lawyer, Starmer is entitled to deal with such emotional cases, which reinforces his ethos as a caring and selfless politician. In terms of ethos-building, citizens’ narratives are important in that people seem to be naturally drawn to Starmer. They want to share their personal stories with him, which in turn, reinforces his charismatic appeal as a man that people can trust. Citizens’ narratives therefore give credibility to Starmer’s speeches and enable him to depict himself as a politician driven by the will to help vulnerable people, once again in opposition to the current Tory government, which is characterized, in Starmer’s narratives, as heartless and incompetent.

## 5. Collective narratives

In the same way as citizens’ narratives, collective narratives have three main objectives: to celebrate Labour’s achievements; to attack the Tories and to propose a brighter future. Starmer’s celebration of Labour’s past is quite significant. It allows him to show the positive influence of his party on the history of Britain, by evoking important values, such as resilience, courage and ingenuity. In the following excerpt, Starmer voluntarily overlooks the Corbyn years and talks about a new chapter in the party’s long and successful history. He, therefore, depicts himself as the worthy successor to powerful and influential Labour politicians, while excluding controversial – and supposedly embarrassing – figures:

In 1945, out of the rubble of the Second World War, we built a land fit for heroes. In 1964, we harnessed the white heat of technology to pay our way in a modern economy. And in 1997, we modernised a country held back by crumbling public services and outdated institutions. It’s time to write a new chapter of Labour Party history about how we built a fairer, greener, more dynamic Britain by tackling the climate emergency head on and used it to create the jobs, the industries, the opportunities of the future (CO4).

Labour is celebrated as “an incredible and powerful force for good” (CO1) that achieved great things in the past and that will contribute to making Britain great again, on condition that they are voted back into office. Collective narratives link together the past, the present and the future to show a coherent narrative about Labour’s achievements and potential.

Collective narratives therefore enable Starmer to be seen as following in the footsteps of successful Labour leaders, which reinforces both his image as a hero on a mission and his ethos as a leader who will reconnect with the glorious past of the party and move away from the recent scandals.

They also highlight the way Britain as a whole is suffering from the (mis)management of the Tories. Once again, Starmer focuses on positive values to contrast with what he calls “the incompetence” of the incumbent government, in particular the way the Covid crisis was handled:

This government’s incompetence is holding Britain back [...] The reason this incompetence angers me is that I think of the sacrifices people have made. I think of the dedication of all those who have worked so hard to keep us safe. The families that had to stay apart. The grandparents unable to hold grandchildren for the first time. Partners denied the chance to be present at scans and births. And in the most tragic circumstances people robbed of the opportunity to say goodbye to those taken before their time. Covid has made us appreciate what we value: that family really does come first. Always. And that the greatest contribution we can make is to care for one another. To be good neighbours. Good citizens. To protect those in need and build strong communities (CO2).

In line with personal and citizens’ narratives, collective narratives highlight the importance of the family and display Labour’s will to focus on the notion of community. Starmer’s leadership is narrativized to heal the divisions of the British society by proposing a new vision for the future. This is of course very important, rhetorically, in fragmented post-Brexit Britain.

Those narratives, arguably, create the image of a unified society, in which the collective ambition to build a better world seems to overcome the Covid uncertainty, the political polarisation and the Brexit divisions. As a matter of fact, Brexit is no longer seen as a problem, as Starmer clearly tries to draw a line on the issue: “On Brexit, let me be absolutely clear. The debate between Leave and Remain is over” (CO2). This attitude can be understood as Starmer’s attempt not to be drawn into what might amount to culture wars, between Leavers and Remainers. Collective narratives enable Starmer to move away from the current problematic situation and to propose a brighter future.

## **Conclusion**

The aim of this paper was to examine the way Keir Starmer has used storytelling to heal the wounds of his party and to mend the Brexit divisions within society. Our analysis has shown that storytelling represents a key element in Starmer’s rhetoric. Drawing on Galmisch’s typology, we have demonstrated that Starmer’s use of storytelling is purposeful in that it enables him to explain that, thanks to his personal and professional background, he will be able to take on the reins of his party, to change its image and to make it electable in the eyes of traditional – and very often disappointed – Labour voters, and beyond. What’s more, we argue that storytelling helps Starmer reinforce his ethos as a rightful and selfless politician who places the interests of his country first. Indeed, by focusing on the examples of his

parents, and his experience as a lawyer, he lays stress on a set of positive values that he wants to convey, in opposition to both his direct predecessor – in order to decontaminate the Labour brand – and just as importantly, in opposition to the incumbent government, and the Prime Minister, who is often depicted as his nemesis.

It seems therefore possible to establish an overall narrative pattern in Starmer's speeches. In a way reminiscent of a heroic tale, Starmer embarks on an initiatory journey to transform his party first, before rescuing his country from what he depicts as the incompetence, even malevolence, of the Tory government. His first speech as Labour leader (CO1) epitomizes this narrative pattern, as the storyline developed in April 2020 would be repeated in all his addresses to the different party conferences he chaired. Storytelling enables Starmer to acknowledge the initial difficulties:

But we've just lost four elections in a row. We're failing in our historic purpose. Be in no doubt I understand the scale of the task, the gravity of the position that we're in. We've got a mountain to climb. But we will climb it, and I will do my utmost to reconnect us across the country, to re-engage with our communities and voters, to establish a coalition across our towns and our cities and our regions with all creeds and communities to speak for the whole of the country (CO1).

Starmer then embarks on a journey ("a mission") to change his party and reach his main objective, that is, the decontamination of the Labour brand, in order to resume power:

Where that requires change, we will change. Where that requires us to rethink, we will rethink. Our mission has to be to restore trust in our party as a force for good and a force for change. This is my pledge to the British people. I will do my utmost to guide us through these difficult times, to serve all of our communities and to strive for the good of our country (CO1).

We might argue that this narrative structure is particularly useful in that it simplifies Starmer's message. In addition to proposing new – and complex – policies, he uses a narrative schema that most listeners will be familiar with: he is a hero on a mission to change a difficult – and unsatisfactory – situation. As the human brain tends to seek patterns (Payne 2017), this approach is all the more relevant, as people will indeed implicitly fill in the gaps: in any story, there is a hero (Starmer) and therefore there is also a villain (Boris Johnson and the Conservative Party in general). Plus, if the road ahead is difficult ("mountain to climb"), temporary setbacks are acceptable, even desirable, as heroes are meant to learn from their mistakes. Last but not least, in most stories, the hero prevails in the end. Thanks to storytelling, Starmer thus creates a positive expectation that Labour will eventually triumph.

Storytelling is crucial to the process of brand decontamination. More than that, as it helps Starmer build his ethos as a healer, storytelling enables him to propose an alternative to the divisions brought – and deliberately fuelled (Leggett 2020) – by the incumbent government.

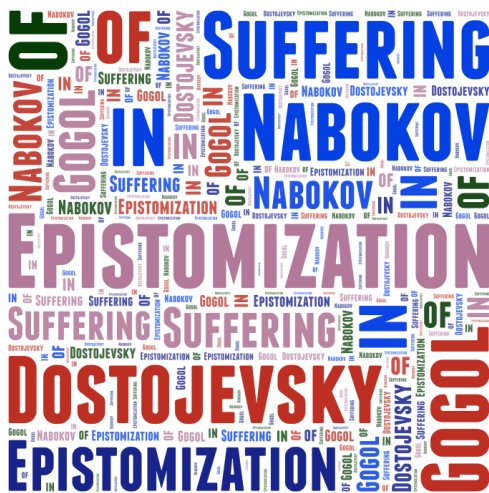
By depicting himself as the hero of the story, Starmer the storyteller – that is, the man in charge of the story – implicitly argues that he has what it takes to take over the reins of his country.

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MATÚŠ HORVÁTH

Department of British and American Studies,  
Faculty of Arts, University of Ss. Cyril and  
Methodius in Trnava, Slovakia

## Epitomization of Suffering in Gogol, Dostoevsky, and Nabokov

### Abstract

*The paper evinces a comparative examination of the representation of suffering within the literary characters in Nikolai Gogol's *Dead Souls*, Fyodor Dostoevsky's *Crime and Punishment*, and Vladimir Nabokov's *Lolita*. The research is an excursion to the roots of the so-called Russian literary tradition bearing the signs of epitomization of suffering as the persisting existential, social, and artistic problem. In comparison to the Western tradition portrayed in Nabokov's famous novel, the characters of the Russian literature of the 19th century often represent the silent voices of Eastern tradition, which obligingly accepts the social, political, and monetary crises characterizing the spirit of the Russian nation of the times in question. The paper puts the selected works of Gogol and Dostoevsky in opposition to Nabokov, who, despite his Russian origin, represents a transitional figure reforming the role and position of a literary character. While preserving the Russianness of his characters at their core, Nabokov creates a new type of character, an independent "Weberian" individual who dissents the miseries of life to acquire and use the benefits of Western society to a maximum extent.*

**Keywords:** Gogol, Dostoevsky, Nabokov, suffering, Russianness, tradition, characters, west

### Introduction

Throughout the centuries of countless contributions to world literature, the spirit and mind of readers around the globe have been teased by several recurring themes and motives that constantly reflect the nature of the inner or outer existence of one's self. Since the times of

influential Greek philosophers, humanity has witnessed multiple discourses being discussed and opposed, and we are still moving onwards.

From Renaissance literature through Romanticism, Realism, or Modernism, humankind reached the threshold of Modernism and Post-Modernism, and it often seems that there is no more to be discussed. Scholars and critics of individual literary movements have debated the problems of life and death, love, personal freedom, and one's pleasures and suffering.

Suffering can take various forms, and it can be either internal or external. The feelings of spiritual enslavement of a romantic bard we have witnessed in Goethe's *The Sorrows of Young Werther*, the physical abuse of enslaved people, and the fight for personal freedom in Harriet Beecher Stowe's *Uncle Tom's Cabin*, torment of a beautiful mind split in two we find in Victor Hugo's *The Hunchback of Notre-Dame* – all such great works provide a commentary on the unspeakable, trauma of a human spirit, still valid in the 21<sup>st</sup> century.

However vast the list of works dealing with suffering in its multiple forms, en bloc almost immeasurable, we can still choose those whose character and message can be juxtaposed to examine yet another tiny part of an enormous problem and bring out a somewhat different approach to the topic discussed in this paper.

Despite numerous attempts, the world has never been united, no matter how big and virtuous the dream is. Centuries after centuries, the magnificent globe has been divided into two main fractions – the West and the East. Even today, humanity is trying to wipe out the differences among nations and cultures. However, we are still a collection of “monkeys throwing nuts at each other” if we borrow the idea from T. H. White's *The Once and Future King*. The concept of unity has already been corrupted numerous times in forms of totalitarianism, dictatorship, or religious oppression. While somewhere, life is still lived in a fashion of an obsolete spiritual peasantry, widespread among the living souls, elsewhere, the fight for one's independence and internal coherence defines the proper and moral way of one's existence. The latter, however, was not the case for a man in 19<sup>th</sup>-century Russia. A man should represent a live and spirited soul, we may say. Is this the case of the individuals portrayed in Dostoevsky or Gogol? This is one of the questions we will attempt to solve in this paper.

### **1. Zeitgeist, Weltgeist, and the nature of soul**

We may be backward, but we have souls (Khrushcheva 180). A quote summarizing the character and spirit of the Russian nation, valid not only in the 19th century but possibly effective also these days, denotes the opening of the debate on suffering. In light of recent events within the politics of modern Russia (as of the current time), one might still consider people(s) of Russia as perennially living in the Hegelian *Volkgeist* of the prominent novels of such prodigious authors as Nikolai Vasilyevich Gogol or Fyodor Dostoevsky.

In his philosophical work *Phänomenologie des Geistes* (Phenomenology of Spirit), Hegel elaborates a two-fold concept of *Geist* (Spirit) – *Weltgeist*, as developed in his phenomenology, and *Volksgeist*, a term already used by Justus Mösner and Johann Gottfried Herder in the 1760s. Hegel’s interpretation of *Weltgeist* is rather a way of approaching and interpreting history, built up by particular central figures of individual eras – *anima mundi*. These great individuals form the history of individual nations. They are perceived as elevated ideas. Subsequently, the term *Weltgeist* then refers to the concept of the world spirit, an idealistic principle explaining the world as it is.

Georg Wilhelm Friedrich Hegel, a famous German philosopher, and a prominent figure of German idealism, is also associated with another term – *Zeitgeist*, despite being preceded by Johann Gottfried Herder and Johann Wolfgang von Goethe. A definition of *Zeitgeist*, as opposed to *Volksgeist*, refers more to the spirit of a particular era, reflecting a specific nation’s art and culture. In the context of the analyzed literary works, *Geist* might then function as a substitute term for *soul*, a crucial element of the Russian nation directly linked to Gogol’s novel *Dead Souls*.

The term *dead souls* refers to the times preceding the emancipation of the serfs in 1861, known also as *Krestyanskaya reforma 1861 goda* (Emancipation Reform of 1861), one of the liberal reforms passed during the reign of Alexander II. of Russia. Before the reforms were entered into force, the serfs were considered mere property of the landowners who could literally buy or sell them as workforce. In registers keeping track of the numbers of the serfs, these were referred to as “souls.”

Regarding the writers in question – Gogol and Dostoevsky – we believe it is suitable to reflect briefly on their works first, what ideas they presented in their prose through their characters, and how these contrast with what Nabokov implemented into his novels.

Nabokov’s prose often implicitly introduces the reader to a rather peculiar term of *poshlost*, an expression widely recognized as untranslatable in English. By means of description, we can speak of spiritual decadency and moral vulgarity. In one of Gogol’s most famous novels, *Dead Souls*, first published in 1842, we observe the story of an exciting protagonist named Chichikov. The reason why we have chosen this novel is the presence of numerous similarities with Nabokov’s prose regarding *poshlost*.

Chichikov, the protagonist of the novel, arrives in a small town and charms locals with his obscurity. People learn nothing about his past or his plan, which, in fact, is to collect the so-called dead souls, a term having both historical and metaphorical meaning:

The newcomer, as it seemed, avoided saying much about himself; if he did speak of himself, it was in generalities, with conspicuous modesty, and his speech on such occasions took somewhat a bookish turn, such as: that he was only an insignificant worm, and did not deserve to be the object of attention, that he had passed through many experiences in his time, had suffered for the cause of justice, had many enemies who had even attempted his life, and that now, desirous of living in peace, he was looking out to find a place for his permanent residence and that being in the town he thought it his bounden duty to show his respect

for its leading dignitaries. That was all that was learned in the town about this new personage who very shortly afterwards did not fail to put in an appearance at the governor's evening-party. (Gogol 63)

Chichikov's primary aim is to unburden local landowners of the "dead souls," the serfs who are no longer living but still stand for the cause of higher taxes the landowners have to pay. Nevertheless, due to suspicion and distrust of the landowners, the formerly celebrated Chichikov is forced to leave the town under the weight of false accusations and bizarre suggestions. The reader is later revealed the true personality of Chichikov, who is, in fact, a government official who avoids jail for corruption. His only goal is to get rich at any price quickly. The passive ignorance of the locals and evident blindness to Chichikov's deeds is one of the most prominent demonstrations of *poshlost*. Chichikov is not an artist. He is a plain trickster whose purpose is not art but riches.

## 2. Various approaches towards suffering

*Poshlost*, the vulgarity of the spirit, and corrupted mind, as identified in the character of Chichikov, represents a form of internal suffering, a torment of a soul. Greed is the driving force for Chichikov. From the external point of view, the suffering in Gogol's novel is demonstrated by silent and passive acceptance (or ignorance) of what is taking place in the small town of 19th-century Russia.

Decades later, world literature was enriched by another great writer whose attitude towards suffering was radically changed by external occurrences. "A unique quality of Nabokov's characters is that, instead of exulting in the spirit of compassion and sympathy, rebellion and submission, that Russian literary characters—certainly those in Gogol and Dostoevsky—are supposed to indulge themselves in, they take responsibility for their own lives." (Khrushcheva 1-2)

If we compare the character of Chichikov with Humbert Humbert from Nabokov's *Lolita*, we might find striking similarities and one crucial difference. Within the context of suffering, in the case of Gogol's novel, the characters do not try to master their lives somehow – they more or less live in passive acceptance of what is, relying on the system that allows them to live the dream in the perfect world, often supported by pious admiration and fear. Nabokov is "An unbending engineer of his fate and his heroes, he possessed a remarkable talent for concentrating his suffering in verbal constructions, making reason, not emotion, its master. Unlike his Russian predecessors, he did not create his masterpieces in order to define life (Fyodor Dostoevsky) or escape it (Nikolai Gogol), he crafted them to conquer it." (Khrushcheva 216) Thus, for Nabokov's characters, life does not represent the limited time of obliging acceptance of suffering, which originates in faith – the only force through which a human being can reach the point of spiritual cleanliness and salvation. "Before him, Russian literature didn't have a prickly 'Western' hero, didn't have an 'individual genius' similar to Nabokov himself, grossly self-absorbed and driven by his own personal interests, in accord with Adam

Smith's utilitarian notion that it is the individual ambition that serves the common good." (Khrushcheva 183)

Nabokov's characters really seem to follow the principle of conquering life rather than passively suffering or complaining. In his debut novel *Mary*, it is the character of Ganin, a Russian expatriate who, despite holding on to an image of a beloved woman, makes a brave step, armed with memories and everything of and from Russia he needs not to succumb but conquer life, and continues his life-journey bravely. In *The Gift*, Fyodor Godunov realizes the links and relations between his life and his past, and instead of crying, he builds on his art. At the end of *Bend Sinister*, a grief-stricken and horrified Krug attacks Paduk. Furthermore, despite the fact that he is killed, it shows the accumulation of anger and determination instead of quiet suffering. Finally, in *Lolita*, it is Dolores Haze, the young girl seduced by a vicious man who might see her as a piece of art but, in the end, is interested only in the physical part of their relationship, who steps out of the passive suffering.

Again, at the end of Nabokov's publicly most famous novel, we see the determination of the now young woman during the last encounter with Humbert: "I'll die if you touch me," I said. "You are sure you are not coming with me? Is there no hope of your coming? Tell me only this." "No," she said. "No, honey, no." She had never called me honey before. "No," she said, "it is quite out of the question. I would sooner go back to Cue. I mean" She groped for words. I supplied them mentally ("He broke my heart. You merely broke my life") (Nabokov 361)

In such a simple and short word, which *no* definitely is, Nabokov hides the spark that ignites the feelings of independence, self-realization, and individualism. If put side by side, Humbert Humbert and Chichikov would probably agree on many things – they are both portrayed as corrupted minds striving to reach their goals while being on the run. Nevertheless, while for Chichikov, it is the earthly wealth he is trying to gain by purchasing *souls*, for Humbert, it is the wealth of spiritual and physical love he is pursuing. Is the protagonist of *Lolita* stealing the soul of a young girl and oppressing it, which is the cause of the suffering? Maybe so.

However, while Chichikov is a meandering madman, Humbert Humbert's story is no more a mere diary of a corrupted soul but rather a journey of the artist who corrupts his own art for the sake of his own repletion. His story unfolds within the cultural background of America in the 1950s, the nation portrayed by Nabokov, along with all its cultural elements. For Dostoevsky, the nation is *narod*, into which he "incorporates a wide range of folklore genres and popular beliefs, which serve primarily to introduce the worldview of the *narod* into the text" (Ivanits 42).

### 3. Dostoevsky and Nabokov

In his novels, the great Russian author Fyodor Mikhailovich Dostoevsky, whose work is not incomparable with Nabokov, is mainly concerned with the human psyche confronted with

hardships of 19<sup>th</sup>-century Russia as portrayed in his novel *Crime and Punishment*, first published in 1866 as part of *The Russian Messenger* literary journal.

The novel tells the story of a young and poor student, Raskolnikov, living in St. Petersburg, who commits a crime by murdering Alyona Ivanovna, an older owner of the pawnshop. The novel then follows the psychological suffering of the male protagonist, who is tortured by feelings of guilt and remorse. Besides the other many characters surrounding Raskolnikov, *Crime and Punishment* focuses on the internal punishment of the main character. Dostoevsky portrays a young man seeking luck and fortune only to become the victim of corruption or, we may say, *poshlost*.

Several exciting links to Nabokov's prose and its style can be found in Dostoevsky's novel. Firstly, the names of the characters play an essential role. Each of them bears a name with a specific symbolic meaning, which is a prudent use of language. Raskolnikov originates from the Russian word *raskol*, the split, which indicates the dual personality of the character. Razumikhin, the name of Raskolnikov's old friend, is derived from *razum*, a Russian term for mind and intelligence.

Another similarity is the theme of murder and wealth. Such a story can be found in Nabokov's *King, Queen, Knave*, where the main protagonist – also a young man coming to a new town – is involved in the plan of becoming an accomplice to his aunt Martha, who is planning to murder her husband, Dreyer. However, if Dostoevsky uses wealth as the primary motive for murder, in Nabokov, it is the news about a profitable business that prevents Martha from committing the crime.

The third link is represented by the setting of Dostoevsky's novel. St. Petersburg, the place of Nabokov's birth and youth, plays a vital role in the city-life environment. However, if Nabokov's St. Petersburg is a "window to the West," a flourishing city with great future, for Dostoevsky it is a city epitomizing suffering in all possible forms – shabby houses, poverty of the streets, and the noise: "It was terribly hot out, and moreover it was close, crowded; lime, scaffolding, bricks, dust everywhere, and that special summer stench known so well to every Petersburger who cannot afford to rent a summer house – all at once these things unpleasantly shook the young man's already overwrought nerves." (Dostoevsky 23)

The portrait of the city does not avoid the depiction of *poshlost* in various forms. Although Raskolnikov is the central figure, Dostoevsky also incorporates the silent voices of St. Petersburg. The novel contains the story of Semyon Marmeladov, a drunkard, and a hopeless soul. In *Crime and Punishment*, "the Marmeladovs constitute an important part of the popular underworld, but they represent only a tiny fraction of the mostly unnamed workmen, vagrants, prostitutes, and drunkards that throng the streets of the capital." (Ivanits 46) This underworld is the realm of both mental and physical suffering of the obscure characters, which might not play a crucial role within the novel, but Raskolnikov's life is literally paved by the line of the poor, the peasants, the figures of epitomized suffering. "When he finally decides

to go to the police, he must make his way through a group of peasants to reach the station.” (Ivanits 47)

Despite the similarities, there is a significant difference in the presentation of the characters in Nabokov and Dostoevsky. Dostoevsky’s great novel ends with Raskolnikov accepting his fate. He confesses to committing the crime and is sent to Siberia for eight years. Although in Nabokov’s *Lolita*, the main protagonist also ends up in jail after killing Quilty, his confession at the end of the novel – “And presently I was driving through the drizzle of the dying day, with the windshield wipers in full action but unable to cope with my tears.” – (Nabokov 363) shows the rejection of the status quo. He is a character that does not accept things the way they are.

Dostoevsky’s St. Petersburg is a mirror of the deepest feelings and emotions of the main character, as Richard Peace suggests in *Fyodor Dostoevsky’s Crime and Punishment*: “Of these streets and rooms is the Petersburg of Crime and Punishment made up. It is a city of unrelieved poverty. The wealthy are depraved and futile, like Svidrigailov, or silly and obnoxious, like Luzhin. Magnificence has no place in it, because magnificence is external, formal, abstract, cold.” (Peace 32)

Vladimir Nabokov was a thoughtful biographer of several great Russian authors, including Gogol and Pushkin, and he expressed his opinions on Dostoevsky and his work. In the study *Vladimir Nabokov – Lectures on Russian Literature*, we can find the following statement by Nabokov as the lecturer:

My position in regard to Dostoevsky is a curious and difficult one. In all my courses I approach literature from the only point of view that literature interests me —namely the point of view of enduring art and individual genius. From this point of view Dostoevsky is not a great writer, but a rather mediocre one—with flashes of excellent humor, but, alas, with wastelands of literary platitudes in between. In *Crime and Punishment* Raskolnikov for some reason or other kills an old female pawnbroker and her sister. Justice in the shape of an inexorable police officer closes slowly in on him until in the end he is driven to a public confession, and through the love of a noble prostitute he is brought to a spiritual regeneration that did not seem as incredibly banal in 1866 when the book was written as it does now when noble prostitutes are apt to be received a little cynically by experienced readers. My difficulty, however, is that not all the readers to whom I talk in this or other classes *are* experienced. A good third, I should say, do not know the difference between real literature and pseudo-literature, and to such readers Dostoevsky may seem more important and more artistic than such trash as our American historical novels or things called *From Here to Eternity* and such like balderdash. (Bowers 68)

#### 4. The opposition of art and morals

Nabokov’s primary concern in his writing is art. He does not try to implement morals into his novels; his task is not to preach but instead spread art in its purest form. As for the function of art in Dostoevsky’s novel, Nabokov says:

I suggest that neither a true artist nor a true moralist—neither a good Christian nor a good philosopher—neither a poet nor a sociologist—should have placed side by side, in one breath, in one gust of false eloquence, a killer together with whom? — a poor streetwalker, bending their completely different heads over that holy book. The Christian God, as understood by those who believe in the Christian God, has pardoned the harlot nineteen centuries ago. The killer, on the other hand, must be first of all examined medically. The two are on entirely different levels. The inhuman and idiotic crime of Raskolnikov cannot be even remotely compared to the plight of a girl who impairs human dignity by selling her body. The murderer and the harlot reading the eternal book—what nonsense. There is no rhetorical link between a filthy murderer, and this unfortunate girl. There is only the conventional link of the Gothic novel and the sentimental novel. It is a shoddy literary trick, not a masterpiece of pathos and piety. Moreover, look at the absence of artistic balance. We have been shown Raskolnikov’s crime in all sordid detail and we also have been given half a dozen different explanations for his exploit. We have never been shown Sonya in the exercise of her trade. The situation is a glorified cliché. The harlot’s sin is taken for granted. Now I submit that the true artist is the person who never takes anything for granted. (75)

In his novels, Nabokov portrays a new type of character – a human being who is, despite carrying memories or qualities of his or her motherland – transformed into a self-centred individual, not succumbing to passive suffering. Nabokov offers the reader a character, a Western anti-hero. “Nabokov serves as a model for the new Russia – in its attempt to finally create a favourable soil not just for the artist but also for the human being.” (Khrushcheva 17).

## Conclusion

Behind every great story often lie the personal demons of one’s past. For Dostoevsky, his interest in oppression and peasantry can be traced to the years of his early life (Ivanits) when he witnessed the flogging of the failing peasants. For Chekhov, it was his abusive father and later his brother Alexander and the way he treated his wife and children. “Chekhov and Nabokov both undermined the traditional Russian myths of the writer as an oracle and as a suffering subject.” (Shrayer 215) As for Nabokov, although he underwent multiple critical changes in his life – forced escape from his beloved Russia, the life of an émigré in Berlin, a newcomer in America – he never posed himself as the speaker for the oppressed and the suffering.

His prose lacks the sentiment found in Dostoevsky, whose Raskolnikov “can find his way back to the human community only by embracing the simple faith of the *narod* based, as Dostoevsky came to understand it, on charity, repentance, and an acceptance of suffering.” (Ivanits 32) Nabokov himself, being not a religious man, creates the characters who heavily rely on themselves and form a new *narod* – the one which preserves its Russianness at its core, for example, by means of portraying strong female characters, as well as by expressing *poshlost* in his antagonists.

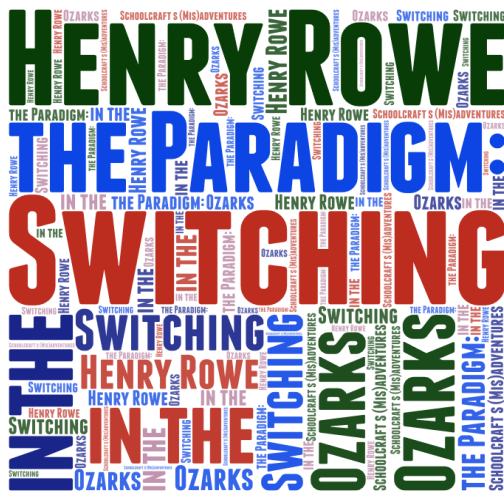
His religion is art. His characters are multicoloured butterflies representing freedom, independence, and the ability to undergo often dramatic transformations. Evolving from a



cocoon into a butterfly does not signify the act of accepting fate but rather the next step to reaching the maximum benefits of the society of Western tradition.

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LAURENCE MACHET

English Department, Bordeaux-Montaigne  
University, France

## Switching the Paradigm: Henry Rowe Schoolcraft's (Mis)adventures in the Ozarks

### Abstract

*This paper examines a book-length travel account by Henry Rowe Schoolcraft, a 19<sup>th</sup> century American explorer and ethnologist. In this book *Journal of a Tour into the Interior of Missouri and Arkansas* (1821), Schoolcraft narrates his three-month trek through the then-largely unexplored Ozarks region of Arkansas and Missouri between November 1818 and February 1819. Basing my reading on Schoolcraft's account, I argue that the backwoods of Arkansas and Missouri are contact zones, i.e. "social spaces where cultures meet, clash and grapple with each other" (Pratt 1992). More particularly, the contacts I explore here are not those with Native Americans but, rather, those between a representative of East Coast civilization (Schoolcraft himself) and the white inhabitants of the wilderness he explores (the white hunters). I demonstrate the ways in which Schoolcraft's personal background informs his response to the people he meets, and how the descriptions of these encounters, along with the vicissitudes of the journey itself, infuse his text and transform his perceptions.*

**Keywords:** *travel account, Schoolcraft, Ozark region, wilderness and civilization, contact zones, frontier.*

### Introduction

This paper focuses on a book-length travel account by Henry Rowe Schoolcraft, the full title of which is *Journal of a Tour into the interior of Missouri and Arkansas, from Potosi, or Mine a Burton, in Missouri Territory, in a south-west direction, toward the Rocky Mountains:*

*performed in the years 1818 and 1819.* I argue that while Schoolcraft provides a seemingly factual account of Arkansas at a critical time in its early history, he in fact creates a narrative of frontier society that can appeal to his readers in the Northeastern states and abroad. Using the theoretical framework provided by Mary Louise Pratt's seminal study *Imperial Eyes* (1992), I examine how the Arkansan environment and Schoolcraft's encounters – fantasized or real – with Indians and, more surprisingly, white settlers, provide the asymmetrical relations characteristic of the contact zone that give impetus to his narrative.

Henry Rowe Schoolcraft is best-known for his magnum opus, *Historical and Statistical Information Respecting the History, Condition, and Prospects of the Indian Tribes of the United States*, commissioned by Congress and published in six volumes between 1851 and 1857. Despite the importance of this multi-volume work and the attention it has garnered, Schoolcraft's early career has attracted relatively little academic attention. To help fill this gap in the scholarship, I focus in this essay on his work as the first explorer to publish an extended description of the Ozarks, a region that straddles the current states of Missouri, Arkansas, and Oklahoma.

Born in 1793 near Albany, New York, Schoolcraft spent his youth in upstate New York, in a village where his father managed the local glassworks (Schoolcraft 1828). He received both a technical training in glass-making from his father, to whom he was apprenticed from an early age, and a more traditional school education. It is not clear whether he actually attended university, but he got tuitions from Frederik Hall, a professor of natural philosophy at Middlebury College. It was, however, his several jobs in glass manufactures, culminating in his being head of a glassworks in his early twenties, that got him interested in and knowledgeable about chemistry, mineralogy and geology. A series of mishaps, the unfavourable economic conditions that followed the War of 1812, and Schoolcraft's own lack of business acumen, all caused the business to go under in 1817<sup>1</sup>. As a result, in a bid to improve his situation, Schoolcraft – still a very young man – decided to go west on a geological expedition that was supposed to also identify the mining potential of the area. As winter was approaching, he and his friend Levi Pettibone<sup>2</sup>, poorly prepared for frontier life, embarked on a 900-mile loop that would take them along the White River to the Ozarks region, an area

approximately fifty-five thousand square miles [...] situated near the center of the continental United States, constituting a majority of the southern half of Missouri, a majority of northern Arkansas, a sliver of eastern Oklahoma, the southeastern corner of Kansas, and perhaps parts of southern Illinois (Howerton: 2019).

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<sup>1</sup> Schoolcraft also recounts his misadventures in *The American Indians. their History, Condition and Prospects* (1851): "As soon as the American ports were opened to these fabrics, the foreign makers who could undersell us, poured in cargo on cargo; and when the first demands had been met, these cargoes were ordered to be sold at auction; the prices immediately fell to the lowest point, and the men who had staked in one enterprise their zeal, skill and money, were ruined at a blow." (Schoolcraft 1851: 5).

<sup>2</sup> Also from the East Coast and who had recently moved to Saint Louis.

Schoolcraft decided to record his observations of the natural and human environment of the area. In that sense, he is heir to this investigating of nature that developed in the 18<sup>th</sup> century both as an intellectual desire to identify and collect in order to know “the variety of the world” (Pickstone: 2000, 61), but also as the pragmatic need of knowing one’s new environment to better use and exploit it. The notes he took during that trip served as a basis for his first book, *A View of the Lead Mines of Missouri*, published in 1819, and it is this account that he revised and turned into another book, *Journal of a Tour into the interior of Missouri and Arkansas, from Potosi, or Mine a Burton, in Missouri Territory, in a south-west direction, toward the Rocky Mountains: performed in the years 1818 and 1819*<sup>3</sup>. In this *Journal*, one can follow the physical progress of the young Schoolcraft and his travel companion, Levi Pettibone, through the Ozarks, a region that was still relatively unknown by European American settler colonists outside the area.

Travelers do not just move through empty space, of course; they also interact with the environment they travel through and with the people they encounter. Schoolcraft’s narrative feeds on such encounters and presents the reader with the adventures of two men coming from the East Coast and reacting to the physical and cultural shock of living in what they perceive as a wilderness.

I first examine how Schoolcraft initially reports on the shifting geopolitical situation of Arkansas and show how his testimony provides valuable information about the relocation of various Indigenous tribes. I will then show how the instability of the environment he describes is typical of a frontier society as defined by Frederick Jackson Turner. Lastly, I will argue that it is the very instability of this territory that constitutes its richness and enables Schoolcraft to forge a specific and enduring identity for Arkansas, an identity which lasts to the present day.

## 1. Reporting on a territory in the making

In August 1818, Schoolcraft reached Potosi, which was the center of Missouri’s mineral production of lead: “I am now at the mines of Missouri, at the village of Mine à Burton, (now called Potosi,) and surrounded by its mineral hills and smoking furnaces” (Schoolcraft: 1821, 3). Once he completed his exploration of the lead mines in the area, he decided to pursue his geological expedition and, along with Pettibone, to travel southwest, into Arkansas, which was still at the time part of Missouri. Schoolcraft was travelling at a period of great changes for the area. The Missouri Territory had just applied to become a state without its southern five counties or the contiguous Indian lands. Its first petition for statehood was presented in Congress on January 8, 1818 (US Congress, 591-592)<sup>4</sup>, with a southern border at the parallel 36° 30’. The inhabitants of the sparsely settled areas south of the parallel in turn petitioned Congress to be organized as a territory of the United States. Arkansas Territory was officially

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<sup>3</sup> The book will be referred to as *Journal of a Tour of Missouri and Arkansas*, for convenience.

<sup>4</sup> Missouri was ultimately admitted as a slave state on August 10, 1821.

born in March 1819.<sup>5</sup> Schoolcraft was perfectly well aware that he was travelling at a time when boundaries and political status were changing in the area. Meeting a trader from whom he was hoping to draw information regarding the political situation of the area, he was amazed at the man's lack of interest or concern:

[...] who filled the presidential chair, what Congress were deliberating upon, whether the people of Missouri had been admitted to form a state, constitution, and government, and other analogous matters, these were subjects which, to use his own phraseology, "he had never troubled his head about". Such a total ignorance of the affairs of his own country, and indifference to passing events, [...] surprised us. (Schoolcraft: 1821, 68)

Linked to political changes, the human geography of Arkansas was also changing. Starting in 1808, the federal policy of Indian Removal initiated by Thomas Jefferson, saw the displacement of several Indian tribes, moving from their homelands across the southeast into Arkansas. The arrival of these Indians coming from the east of the Mississippi put a lot of pressure on the land and on the tribal peoples who were already living west of the River and led them to cede part of their territories to the federal government. In 1808, for example, the Osages ceded land in northern Arkansas and Missouri to make room for the Cherokees<sup>6</sup> - who were pushed west by the intrusion of white settlers on their own land in Tennessee, Georgia, and North Carolina – and the Shawnees – who were facing a similar situation in the Ohio River Valley<sup>7</sup>. In 1818, the Osages ceded more land between the Arkansas River and the Verdigris River<sup>8</sup>. This agreement is actually mentioned by Schoolcraft who seems to have had a rather naïve faith in the power of treaties to solve territorial disputes:

He also informed us, that a deadly and deep-rooted hostility existed between the Cherokees, who had lately exchanged their lands in Tennessee for the country lying between the Arkansas and Red River, and the Osages, and that they were daily committing depredations upon the territories and properties of each

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<sup>5</sup> "Congress in 1819 carved off the Arkansas Territory by drawing a line from the Mississippi River at thirty-six degrees to the St. Francis River, up that river to the thirty-six degrees thirty minutes parallel, and thence west to the nation's western boundary on the high plains. This new territory encompassed all of the later state of Arkansas, as well as present-day Oklahoma minus the panhandle and a strip along the northern border" (Everett: 2008, 4).

<sup>6</sup> The Cherokees represented about 20% of the population by the time Arkansas became a separate territory. (Bolton: year missing 254)

<sup>7</sup> Treaty with the Osage, Fort Clark, 1808: "We, the chiefs and warriors of the Great and Little Osage, for ourselves and our nations respectively, covenant and agree with the United States, that the boundary line between our nations and the United States shall be as follows, to wit: beginning at fort Clark, on the Missouri, five miles above Fire Prairie, and running thence a due south course to the river Arkansas, and down the same to the Mississippi; hereby ceding and relinquishing forever to the United States, all the lands which lie east of the said line, and north of the southwardly bank of the said river Arkansas, and all lands situated northwardly of the river Missouri." Schoolcraft mentions the arrival in Arkansas of Cherokees from Tennessee (1821, 79).

<sup>8</sup> Treaty with the Osage, Saint Louis, 1818, p. 79 (Schoolcraft 1821): "[...] they have agreed, and do hereby agree, to cede to the United States, and forever quit claim to the tract of country included within the following bounds, to-wit: Beginning at the Arkansas River, at where the present Osage boundary line strikes the river at Frog Bayou; then up the Arkansas and Verdigris to the fall of Verdigris river; thence, eastwardly, to the said Osage boundary line at a point twenty leagues north from the Arkansas river; and, with that line, to the place of beginning."

other. Having but a short time before witnessed the conclusion of a treaty of peace between these two tribes, made at St. Louis under the auspices of Governor Clark, I was surprised to hear of the continuance of hostilities (Schoolcraft: 1821, 38).

In the meantime, the Quapaws whose homeland was in Arkansas were gradually being relocated to Northwestern Louisiana. Paralleling the shifts in the make-up of the Indian population, Arkansas saw its white population – which had been very small under the French – grow exponentially, from under 1,000 to over 14,000 between 1810 and 1820 (Whayne: 2002, 123).

The new settlers were attracted by the potential of the area whose climate made it an ideal place to grow cotton, and whose position south of the 36° 30' parallel, where slavery was legal, enabled those settlers to use slave labour to work their cotton fields. At the time of Schoolcraft's expedition, Arkansas was undergoing the transformation from a territory in which French settlers coexisted relatively peacefully with the Quapaws, to an area in which a new American agricultural society was well under way, and therefore pushing the Native peoples ever farther from their own settlements. Schoolcraft's expedition thus took place at a key moment in the history of this region, at a time when the potential of its rough wilderness was becoming apparent, when the Ozarks<sup>9</sup> were still a frontier zone where old European settlers and Indian peoples were witnessing the influx of new arrivals whose ways of life, languages, religions, customs and education – or lack thereof – clashed. It is into this changing and developing region that Schoolcraft enters on his journey, and we can actually see the diversity of the land and people in his narrative.

## 2. Arkansas as a frontier society and as a contact zone

Mary Louise Pratt first articulated her concept of contact zone in 1991 in an address delivered at the Modern Language Association.<sup>10</sup> In this address and, later, in *Imperial Eyes: Travel Writing and Transculturation*, she defined contact zones as “social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths [...]” (Pratt: 1992, 4). The term has since been used frequently from a post-colonial perspective; and, in the context of American history, it has often been applied to the relationships between the Native American population or the black enslaved workers and the white settlers. Academics have also applied the concept to a wide range of fields, including pedagogy, intergenerational relationships, or multilingualism, the contact zone becoming a figurative space in which any type of cultural conflict could be negotiated. In the context of the exploration of a still relatively uncharted territory by a young, white, well-educated male, one would expect the contact zone to concern the relationships between Schoolcraft and the local Native populations.

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<sup>9</sup> A region that straddles the current states of Missouri, Arkansas and Oklahoma.

<sup>10</sup> Mary Louise Pratt “Arts of the Contact Zone”, *Profession*, 1991, (1991), Modern Language Association.

However, I argue that the contact zone Schoolcraft navigates is of a different kind, as he does not record actually encountering or interacting with Native Americans, even though the Osages especially are very much present in the narrative. It is in fact quite logical that the reference to the tribe occurs over twenty times in the *Journal*, but they are an absent presence. For example, a hunter's wife warns Schoolcraft and Pettibone against the risks of travelling in Osage country, telling them it

was dangerous travelling in that quarter on account of the Osages, who never failed to rob and plunder those who fell in their way, and often carried them in captivity to their villages, on the Grand Osage river" (Schoolcraft: 1821, 6).

Schoolcraft uses the words "rob", "plunder" and "depredate" repeatedly to describe the actions of the Osages (Schoolcraft: 1821, 6, 36, 38, 41, 44). This language use enables Schoolcraft to convey to his audience a sense of impending danger without his ever actually encountering any of the said danger. Schoolcraft also repeatedly mentions signs of Indian occupancy, like a Delaware village inhabited only by elderly people, women and children (Schoolcraft: 6) or, after leaving Fourche à Courtois, he writes that he saw "several Indian camps, all in a state of decay, and bearing the appearance of having been deserted three or four years" (Schoolcraft: 1821, 25). Constructed both as threatening and disappearing, Schoolcraft's Indians remain only a looming, almost mythical presence, and never acquire flesh and blood status.

Given this absent presence of the Osage and other Native peoples, I argue that it is actually the backwoods European settlers of Arkansas who provide for Schoolcraft the asymmetrical relations that Mary Louise Pratt considers as characteristic of the contact zone: Schoolcraft represents mainstream, metropolitan culture, and the white squatters stand for the members of a culture on the periphery. From the very first line of the *Journal*, the reader understands that Schoolcraft's account will hinge on the fundamental opposition between local people living in and with wild nature, and what Schoolcraft considers civilized culture. Schoolcraft quite dramatically announces that he begins his tour "where other travelers have ended theirs, on the confines of the wilderness, and at the last village of white inhabitants, between the Mississippi river and the Pacific Ocean" (Schoolcraft: 1821, 3). He and his companion are thus on the verge of crossing, literally and figuratively, into unknown territory, where their traditional education will not be of any immediate use, and where they will have to learn from the squatters they initially despise. In the context of Pratt's contact zones, we can thus see that the two cultures which meet and mutually influence each other, are not a matter of ethnic or racial difference, but a clash and interrelationship of two very different cultures nevertheless.

In contrast to the settlers they encounter, for example, Schoolcraft and Pettibone seem singularly ill-prepared for an expedition into this area: "being armed with guns and clothed and equipped *in the manner* of the hunter" (Schoolcraft: 1821, 4 *my italics*), yet without having any of the skills necessary to a hunter. As the reader soon discovers, the two ill-prepared

travelers lose their horse because they do not know how to hobble it properly (Schoolcraft: 1821, 5).

By entering into a culturally very different territory, Schoolcraft also faces the challenge of acknowledging gender role reversals, quite new to him. That is, both Schoolcraft and Pettibone get a lesson in wilderness survival from a hunter's wife, who tells them

that our guns were not well adapted to our journey; that we should have rifles; and pointed out some other errors in our dress, equipments, and mode of travelling, while we stood in astonishment to hear a woman direct us in matters which we had before thought the peculiar and exclusive province of men" (Schoolcraft: 1821, 6).

These lines illustrate perfectly what Cynthia Culver Prescott describes – in a different context, that of the settlement of the Far West, yet applicable to what was going in Arkansas in the early 19<sup>th</sup> century –: “during the time on the trail and early years of settlement, the strains of frontier life made women . . . responsible for many non-domestic, ‘masculine’ tasks” (Prescott: 2007, 15). As convincingly argued by Margaret Walsh (Walsh: 1995, 241-243), the frontier tended to be described as a male-dominated environment, women being usually reduced to the roles of passive partners or, at best, helpers. What Schoolcraft is doing here, and in other instances in his report, is recognizing agency and initiative to these women who are as resourceful as their husbands. Schoolcraft is not immune to the prejudices of his time, however, and, after enjoying a meal provided by a different hostess, he regrets that she and her daughters do not possess the necessary social accomplishments that would make conversation agreeable:

In the course of the evening I tried to engage out hostess and her daughters in small-talk, such as passes current in every social corner; but, for the first time, found I should not recommend myself in that way. They could only talk of bears, hunting, and the like. " The rude pursuits, and the coarse enjoyments of the hunter slate, were all they knew (Schoolcraft: 1821, 32).

As Schoolcraft and Pettibone go deeper into the backwoods, they also seem to go deeper into themselves, and their confinement in a cave, in which they find refuge, gives them occasion to ponder their situation:

Thus situated, beyond the boundaries of the civilized world, shut up in a dreary cavern, without books to amuse the mind, or labour to occupy the body, we have had ample leisure to reflect upon the solitude of our condition, and in reverting to the scenes of polished life, to contrast its comforts, attractions, and enjoyments, with the privations and danger by which we are surrounded. (Schoolcraft: 1821, 14).

The *Journal* is permeated by this constant comparison between “savage” and “civilized” life, and Schoolcraft carries with him all the prejudices of the East Coast traveller. He seems particularly concerned with lack of education in the young generations. They are the future of the country and seem most at risk to succumb to the barbarity of their environment and to revert to savagery themselves. This potential contagion of the wilderness has been articulated



by Roderick Nash who argues that the danger was “the opportunity the freedom of wilderness presented for men to behave in a savage or bestial manner” (Nash: 1967, 29). Schoolcraft suggests that, out of the reach of civilization and its rules, these frontier children revert to a state of nature in which *homo homini lupus est*:

Children are wholly ignorant of the knowledge of books, and have not learned even the rudiments of their own tongue. Thus situated, without moral restraint, brought up in the uncontrolled indulgence of every passion and without a regard of religion, the state of society among the rising generation in this region is truly deplorable. In their childish disputes, boys frequently stab each other with knives, two instances of which have occurred since our residence here. No correction was administered in either case, the act being rather looked upon as a promising trait of character (Schoolcraft: 1821, 49).

This passage directly echoes the description Crèvecoeur makes of the hunters’ children in *Letters from an American Farmer*, when he insists on the link between lack of education and brutality: “Their tender minds have nothing else to contemplate but the example of their parents; like them they grow up a mongrel breed, half civilized, half savage (...)” (Crèvecoeur: 1783, 64). Just like Crèvecoeur, Schoolcraft seems to be convinced that the degenerate state these Arkansas families live in is attributable to their occupation as hunters:

The sabbath is not known by any cessation of the usual avocations of the hunter in this region. To him all days are equally unhallowed, and the first and last day of the week find him alike sunk in unconcerned sloth, and stupid ignorance. He neither thinks for himself, nor reads the thoughts of others... (Schoolcraft: 1821, 49).

Here also, Schoolcraft’s lines directly echo Crèvecoeur, for whom hunting was incompatible with living in society, and the true American was a farmer<sup>11</sup> (Crèvecoeur: 1783, 63). As Roderick Nash contends “under wilderness conditions, the veneer civilization laid over the barbaric elements in man seemed much thinner than in the settled regions” (Nash: 1967, 30).

Resisting the pastoral model equated with what comes from the East, and competing with Natives for food, the backwoods settlers’ way of life seems to Schoolcraft dangerously similar to that of the Indians they abhor and fear:

Gardens are unknown. Corn, and wild meats, chiefly bear's meat, are the staple articles of food. In manners, morals, customs, dress, contempt of labour and hospitality, the state of society is not essentially different from that which exists among the savages (Schoolcraft: 1821, 40).

However, the latter’s use of nature comes under his scrutiny and contrasts favourably with the hunters’ profligacy and wastefulness:

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<sup>11</sup> “The chase renders them ferocious, gloomy, and unsociable; a hunter wants no neighbour, he rather hates them, because he dreads the competition”; “If manners are not refined, at least they are rendered simple and inoffensive by tilling the earth; all our wants are supplied by it, our time is divided between labour and rest, and leaves none for the commission of great misdeeds.” (Crèvecoeur 1783, 63)

The Indian considers the forest his own, and is careful in using and preserving everything which it affords. He never kills more meat than he has occasion for. The white hunter destroys all before him, and cannot resist the opportunity of killing game, although he neither wants the meat, nor can carry the skins (Schoolcraft: 1821, 52).

Schoolcraft describes the backwoods settlers of the Ozarks as both unable and unwilling to “transform the wild into the rural” (Nash:1967, 31), which would be, according to him, the path towards civilization. At the same time, they seem incapable of making a reasonable use of the abundant resources available to them. In a way, in this frontier zone they inhabit, it is this negative assessment that enables them to retain their “white” identity.

If Schoolcraft’s assessment of the white settlers in the Ozarks is initially harsh, we can nonetheless notice a shift in his appraisal towards the end of his journal. This shift in tone demonstrates, as Pratt would predict, that Schoolcraft has indeed been schooled, as it were, by his interactions with these uneducated, rural settlers. Besides repeatedly acknowledging the beauty and potential of an area that he had initially described as too dearly paid for by the American government<sup>12</sup>, he admits that the hospitality he and his companion have received from the settlers is a redeeming feature. The hunters, who were initially presented as avaricious and savage brutes, are now described as “hardy, frank and independent” (Schoolcraft: 1821, 80) and Schoolcraft, apparently forgetting some of his previous unhappy experiences among them, praises their rough generosity: “we have been uniformly received at their cabins with a blunt welcome, and experienced the most hospitable and generous treatment” (ibid., 80). One may suppose that Schoolcraft has appropriated not just some of the hunters’ skills and techniques, but has also been modified by their company, gaining a new appreciation for frontier life in the process. As Carl Thompson has observed:

If all travel involves an encounter between self and other that is brought about by movement through space, all travel writing is at some level a record or product of this encounter, and of the negotiation between similarity and difference that it entailed (Thompson: 2011, 10).

### 3. The creation of a local and national identity

In addition to providing valuable information about the geology or the flora of the region he explored, Schoolcraft’s narrative has been instrumental in shaping a specific – though somewhat negative – identity for Arkansas, and more particularly the Ozarks. As stated before, prior to Schoolcraft’s account, the Ozarks had little written representation. As a consequence,

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<sup>12</sup> “When the *Edinburgh Reviewer* estimated that Louisiana only cost three cents per acre, on the average of the whole number of square miles in the territory, he probably had no idea that there was any part of it which could be considered dear at that price. Yet, I think it would be money dearly expended in the purchase of such lands as we have this day traversed” (Schoolcraft: 1821, 17-18).

Schoolcraft's account introduced images and tropes that fostered the region's cultural representations, representations that still have currency today.

Among the negative notions and stereotypes used to depict the Ozarks and their inhabitants, one can list rough living conditions, poor clothing, social isolation, lack of education, and physical violence. Schoolcraft most certainly witnessed such instances of deprivation, but we also have to keep in mind that his target audience was urban, educated and, while fascinated by frontier life, probably also quite desirous to establish clear and definite line between the two worlds. As Howerton contends, much of the entertaining value of the journal comes from this clash of cultures (Howerton: 2019, 7).

Parallel to this at times daunting portrayal of the backwoods Arkansawyers<sup>13</sup>, readers tend to forget that Schoolcraft also commented at length on the natural beauty of Arkansas and Missouri and the rugged sublimity of the Ozarks, their wild environment eliciting feelings of the sublime:

we stood a moment to contemplate the sublime and beautiful scene before us, which was such an assemblage of rocks and water of hill and valley of verdant woods and naked peaks of native fertility and barren magnificence, as to surpass the boldest conceptions, and most happy executions of the painter's pencil, or the poet's pen (Schoolcraft: 1821, 64).

This insistence on the natural beauty of the region has trickled down to the present, so much so that Time Life's *The Ozarks*, one of the twenty-seven volumes in the popular *The American Wilderness* series, published in 1974, states that the Ozarks is "a wilderness intact in the middle of the continent" and that "[t]he entire region, all 55,000 square miles of it, is a land tortuously dissected into precipitous ridges and shadowy hollows" (Howerton: 2019, xxi). Arkansas' current nickname is 'the Natural State', a moniker that stresses its natural scenic beauty. This name could also point to the analogy with the state of nature, playing on the clever double entendre of "the territory where you can see and enjoy nature", while nodding at past descriptions of the unruly first white settlers of the area.

In fact, even the human features that Schoolcraft seems to have initially found so abhorrent, i.e. the violence, laziness or sloppiness of the inhabitants, now simultaneously conjure up other, more positive connotations. Schoolcraft found the backwoods settlers were asocial, but it meant that they were also resourceful, independent, generous etc... (Milson: 2019, 183). This image has trickled down to the contemporary period, and the characters in the 1960s sitcom *The Beverly Hillbillies*. Though the family is from Oklahoma rather than Arkansas, the series nevertheless plays on the image of the Ozarks backwoods settler as a rube, but also as a comic and humorous character. So, the impression of the Ozarks that one gets at the end of Schoolcraft's travel account is much more nuanced than the first few pages suggest.

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<sup>13</sup> Arkansawyer is the archaic form of the word Arkansan.

In addition, Schoolcraft's travel account also contributes, along with a multitude of others, to the building of the frontier Myth that has become an inherent trait of the American character. Schoolcraft's narrative in fact retraces the pattern of the settler's trip to the frontier as identified seventy years later by Frederick Jackson Turner in *The Frontier in American History*:

The wilderness masters the colonist. It finds him a European in dress, industries, tools, modes of travels, and thought. It takes him from the railroad car and puts him in the birch canoe. It strips off the garment of civilization and arrays him in the hunting shirt and the moccasin (Turner: 1920, 4).

In the frontier environment, the relative absence of social restraints on human behaviour, as Richard Slotkin explains, enabled men "to impose (their) personal dream(s) of self-aggrandizement on reality" (Slotkin: 1973, 34). In Schoolcraft's narrative, the white hunters rely only on themselves, and society is organized around its most basic unit, the family. Describing a certain Mc Gary, he notes for example:

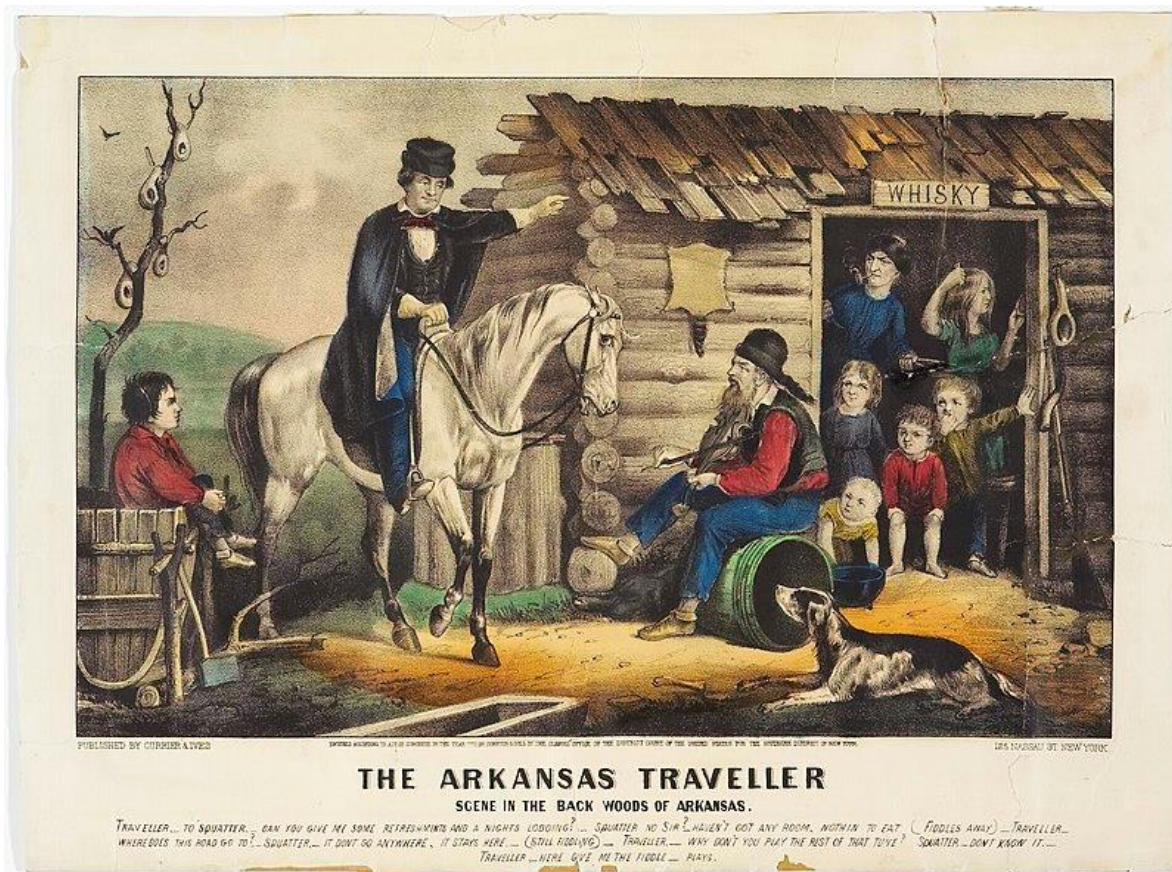
Upon the whole, he appeared to live in great ease and independence, surrounded by a numerous family of sons and daughters, all grown up; received us with cordiality, gave us plenty to eat, and bid us welcome as long as we pleased to stay" (Schoolcraft: 1821, 37).

The family unit as the most important social unit is also identified by Jackson Turner as typical of the frontier environment. This absence of external social bonds and this independence leads to individualism and, for Jackson Turner, "The tendency is anti-social. It produces antipathy to control, and particularly to any direct control" (1920, 30). Frederick Jackson Turner conceptualizes here the dangers inherent in frontier lifestyle, as this reluctance to control allows "a laxity in regard to governmental affairs" (ibid. 32). One may argue that Schoolcraft's narrative, in a way, anticipates all the issues that can spring from reliance on individualism and the resulting opposition to government. His own discomfort may well have been grounded as much in personal dislike as in an intuition of the potential political implications of an unregulated frontier.

## Conclusion

As I have argued here, the *Journal* of Henry Rowe Schoolcraft is more than the narrative of a youthful adventure, as the would-be explorer manages to faithfully depict the shifting political and human physiognomy of Arkansas. His *Journal* is a valuable first-hand testimony of the clashes between white settlers and different Indian tribes fighting against encroachment, and of the inter-tribal conflicts engendered by relocation. Schoolcraft's encounters with the white settlers of the region, while providing him with ample opportunity for unflattering comments about the frontier and its inhabitants, also enable him to define an identity for Arkansas, and redefine his own. By the end of the journal, he no longer comes across as the inexperienced and contemptuous traveller he was when he embarked on his expedition. Rather, he appears

as a savvy explorer, whose intellectual curiosity will in the following years lead him on a future expedition, an exploration of the Great Lakes region. In addition to giving evidence of his new identity, his narrative has had a major influence on the image of Arkansas as – at the time – the ultimate frontier. In a way, Schoolcraft’s adventures anticipate on the story of the *Arkansas Traveler* (Fig. 1).



**Figure 1:** *The Arkansas Traveller*

The Traveler, lost in the Ozarks, asked for directions and hospitality at a squatter’s cabin. Initially reluctant to welcome the stranger, the Arkansan changed his mind when the Traveler offered to play the second part of the tune the squatter was playing on his fiddle. Based on this story, the Currier and Ives print below<sup>14</sup> seems to be a perfect illustration of some of the vivid scenes the reader can find in Schoolcraft’s *Journal*.

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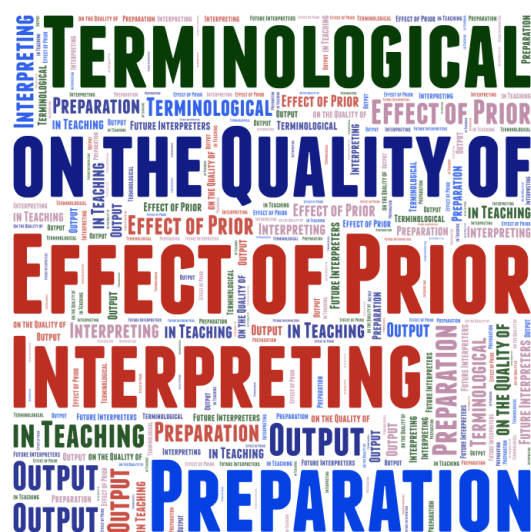
<sup>14</sup> Based on a painting by Edward Washburn.

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GABRIELA SIANTOVÁ – ZUZANA MALIARIKOVÁ  
 Department of British and American Studies,  
 Faculty of Arts, University of Ss. Cyril and  
 Methodius in Trnava, Slovakia

## The Effect of Prior Terminological Preparation on the Quality of Interpreting Output in Teaching Future Interpreters

### Abstract

*Preparation before an interpreting performance should be an inseparable part of the interpreting act. Compiling glossaries containing the related terms forms an essential requirement for interpreting. The length of preparation also plays a significant role in the quality of the resulting translatum. The study focuses on the relatedness of the quality of compilation of the glossaries with the time dedicated to such a process. Two hypotheses were formulated for the present research. The first hypothesis was targeted at proving the correlation of prior preparation with the quality of the interpreting performance, while the second one aimed at comparing the relevance of the length of preparation and its effect on the quality of the translatum within teaching future interpreters. To understand the impact of terminology preparation, questionnaires and subsequent interviews were conducted. The probands were the students of the 4th year (five participants) and of the 5th year (five participants) of studies at the Department of British and American Studies at the University of Ss. Cyril and Methodius in Trnava, Slovakia. The quality of the translatum was measured from an objective perspective – counting the number of captured key units compared with the original text. The results showed a significant positive impact of prior preparation on the quality of the translatum. The length of prior preparation did not play a decisive role, as after two weeks of glossary compilation the average accuracy of the performances was even by*



*8.99% lower than in the case of one week of glossary compilation. The sources for terminology preparation showed the predominance in the use of electronic sources, and the dominance of general dictionaries over the terminological ones.*

**Keywords:** *interpreting, prior terminological preparation, length of preparation, quality of output*

## **Introduction**

Quality of interpreting is considered to be a complex and elusive concept to define. Researchers and interpreting practitioners have not been able to agree on the general model of quality so far. Whether the interpreting output is quality or not is often perceived only subjectively, e.g. it is dependent on the fluency of delivery, the timbre of voice (if it is pleasant to listen to), and flawlessness in terms of speech expression – it means very often a formal view. Undoubtedly, the content view is important, if not even more important than a the formal one, which can take into account the factor of the intelligibility and naturalness of the translated text in the target language.

To deliver a good, quality interpreting performance depends on many factors. This study focuses on one of the factors – good preparation before the interpreting itself, with focus on terminology preparation. Professional interpreters or interpreting students often find it difficult to get bilingual terminology dictionaries on the Slovak market containing the exact equivalents with complete terminological entries. Either the terminological dictionaries in the particular field do not exist at all, or, if they do, they only list a limited number of terms. This can be a serious obstruction, with negative impact on the interpreting performance. Hence, the study is also aimed at exploring the availability of quality terminology sources.

The time dedicated to preparation before an interpreting act also plays a significant role in providing a high-quality translatum in the target language. In the majority of cases, interpreters, not excluding professionals with long-term practice, dedicate a certain time to preparation (the length of preparation can depend on many factors, e.g. whether the interpreter works in a certain field or is a “*generalist*”) before interpreting performance. The study focuses on the correlation between the length of the preparation (considering 2-week or 1-week preparation) and the quality of the translatum.

### **1.1 Quality of interpreting output**

The quality of interpreting can be judged from several aspects. Various authors look at this matter from various points of view. Kalina (2005) approaches the quality of interpreting from several perspectives – that of the potential employer and client; that of the evaluator at formal examination sessions; that of the researcher; that of the user of the service in question; and that of the individual interpreter. Pöchhacker (2016) agrees with Kalina's opinion explaining that quality is a relative and multidimensional concept that can be approached from different

perspectives and assessed through various methods, whether the focus is on the product or the people providing the service. Bühler (1986) made a list of 16 criteria to be evaluated using a four-point scale and asked her 47 respondents to indicate the relative importance of qualities an interpreter should possess, such as preparation, reliability, endurance, poise, pleasant voice, and appearance. Next, she asked the respondents to evaluate eight features of the interpreter's output, such as native accent, fluency of delivery, logical cohesion, sense consistency with the original message, completeness, correct grammar, correct terminology, and appropriate style. The results, among other things, demonstrated what the respondents considered to be relevant in terms of quality assessment – logical cohesion, reliability, thorough preparation, correct terminology, fluency of delivery, correct grammar, completeness, and teamwork. The results of Zwischenberger's study (2010) closely matched those of Bühler's, with only minor differences. Specifically, the criteria of “*fluency of delivery*” and “*correct terminology*” switched places in the order of importance.

Different criteria in different interpreting techniques should be taken into account to evaluate the quality of interpreting as, for example, consecutive technique is not relevant for considering teamwork. The majority of the criteria mentioned, however, is applied to consecutive as well as to simultaneous techniques. One of the most important criteria, however, is the correct terminology and the number of captured key units.

## 1.2 Terminological training

The process of preparation can consist of different phases and different methods that suit each interpreter individually. In this sense, the convenient methods are for example reading parallel texts, or listening to speakers in case of availability of the particular videos on YouTube channels – in this case, the interpreter can “pre-read” the performance of a concrete speaker, their mimics, the tone of the voice, etc.). The time dedicated to preparation can also play a significant role in delivering a quality interpreting output.

Lamberger-Felber's (2001) study on the effect of preparation on interpreting accuracy produced results that support a correlation between the interpreter's prior access to the text that will be interpreted. In the study, twelve conference interpreters were split into three groups and tasked with interpreting three speeches within varying circumstances. In the first situation, the interpreters received the full speech ahead of time and had sufficient time to prepare and use the documents during the interpreting. In the second situation, the interpreters received the full speech shortly before interpreting, leaving little time for preparation, but were allowed to use the documents during the interpreting. In the third situation, interpreters had no prior access to the speech or to any documents. The results clearly showed that the interpreters accurately interpreted almost all proper nouns and numbers in the first and the second situations, when they were given the speech beforehand. The situation where the interpreters had sufficient time for preparing themselves had the lowest error rate.

A standard output of the preparation process is the creation of a glossary that contains mostly specialized terms and their equivalents in the target language. It is difficult to interpret using the correct terminology without being prepared for it even in the case when the interpreter is an expert in a certain field and is in everyday contact with specialized terminology. There can always occur terms in the interpreted speech that the interpreter is not familiar with. The availability and relevance of the sources from which the interpreter draws the information when preparing the glossary also prove to be a serious issue.

## 2. Research

The aim of the research was to demonstrate the correlation between the terminological preparation and the length of time devoted to preparation with regards to the quality interpreting output.

### 2.1 Research sample and methods

The research sample consisted of the involvement of the total of 10 students of the study programme English Language and Culture in Specialized Communication at the Department of English and American Studies of the Faculty of Arts of the University of Ss. Cyril and Methodius in Trnava (Slovakia). The courses in interpreting (consecutive, as well as simultaneous) are obligatory and/or compulsory elective subjects within the study programme. Five of the students/probands were in the 5th year of their studies and the other five were in the 4th year of their studies. For the research the probands were selected based on the criterion that they began attending interpreting seminars in the first year of the Master Degree Programme (the 4th year of their studies) – these are obligatory courses with the possibility to continue with simultaneous interpreting as a compulsory elective course in the 5th year of the study. The research was carried out in December 2022.

The interpreting technique selected for delivering the speech in the target language was chosen as a consecutive one with notation (the source language in the first two videos was Slovak – the mother tongue of the probands, the target language being English; the source language of the third English and the target language was Slovak). The theme of the first two videos was physics. The title of the first video was: “Physics, as you don't know it: The magnetism of objects” (of the total length of 6 minutes and 3 seconds), the second video had the title “Observation of black holes” (3 minutes and 15 seconds).

In the following, we list the terms (in Slovak) that could have been unknown to the Slovak probands. The 1st includes the English terms: “*ferromagnetic material, gravitational field, gravitational force, rubber, aluminium, copper, brass, repulsive force, styrofoam/polystyrene, current, pencil lead/pencil graphite, friction, carbon, material's property, alloy, iron nut/iron matrix*”. The second video contained the English terms the Slovak equivalents of which were probably unknown to the students “*black hole, gravitational lensing, gravitational collapse,*

*event horizon, a hypothetical quark star, a neutron star, radius, rotation, X-rays, singularity, center of gravity, conservation of angular momentum*". The third video was in the direction from the English language to the Slovak language. The theme was literature, and the video had the title "The art of literary translation" (8 minutes and 22 seconds). In the latter case, as it was a field that the students are familiar with, it was assumed that they would cope with the general vocabulary and would easily find the equivalents in the target language. As the probands were not students of physics, it was obvious that the first two video recordings containing the terms would have caused difficulties in searching for a correct equivalent in the target language.

In the research, three research methods were used: analysis of the transcripts (the delivery of the probands was recorded, transcribed and analysed), a questionnaire, and an interview (the interview was needed for clarifying the potential ambiguities or lack of clarity in the answers stated in the questionnaires). Both the questionnaires and the interviews were individually conducted with each proband after their finishing the interpreting.

The accuracy of the interpreting performance was evaluated by measuring the key units – how many of the key units did the probands capture in their interpreting performances in comparison with the original texts. To examine the effect of time devoted to advance preparation, the first recording was shared with the probands two weeks in advance, while the second recording was shared with them one week in advance. The probands could have prepared their glossaries with focus on specialized terminology – physical terms. The third video recording was not shared with the probands in advance, but right before the interpreting the probands were provided with a glossary of literature terminology that could be challenging for them.

The purpose of the questionnaire was to clarify some information that may have had an impact on the interpreting performance, and also to learn more about the preparation of the probands. The questionnaire contained the questions focusing on:

- a) the probands' experience with interpreting,
- b) the probands' preparation for the research,
- c) the amount of time spent on preparation,
- d) the sources used for the preparation,
- e) the probands' opinion on the importance of preparation,
- f) how the preparation of the probands affected their performance.

## 2.2 Results and Findings

In the research the following hypotheses were stated:

*"H1: Interpreting performances with preparation will be more accurate on average than interpreting performances without preparation."*

After transcribing all of the probands' interpreting performances, the data were analysed and compared. The focus was on the accuracy of the interpreting performances of the probands. Therefore, the accuracy of the interpreting performance was evaluated by measuring how many key units each proband identified in their interpreting performances in comparison with the original texts. The fourth-year students were listed as probands 1–5, and the fifth-year students were listed as probands 6–10.

The results confirming the first hypothesis could seem to be expected and predictable; however, it is not so unambiguous in every case. This statement can be supported by the results of the research conducted by Bacigalupe (1999) in which the author found the opposite trend in terms of correlation between the prior preparation before interpreting and the quality of interpreting output. In a study of eight students of interpreting he measured interpreting errors in four different conditions. The first was advanced preparation with a script, the second was advanced preparation without a script, the third was access to the script in the booth but not in advance, and the final one was neither script nor preparation. Surprisingly, the students without the possibility of advance preparation or access to the script were the ones with the fewest errors.

In our research, the results showed that the average accuracy of interpreting performance with preparation was 54.38%, in contrast to 40.53% without preparation. Based on the results, prior preparation has a significant impact on the quality of the interpreting performance.

**Table 1:** Average accuracy of interpreting performances with and without preparation

With preparation		No preparation	
Recording 1 and 2		Recording 3	
Total number of captured key units (max. 2,730)	1484.5	Total number of captured key units (max. 2,630)	1,066
The average accuracy of interpreting performance with preparation	54.38%	The average accuracy of interpreting performance with no preparation	40.53%

*“H2: Interpreting performances with 2 weeks for preparation will be more accurate on average than interpreting performances with only 1 week for preparation.”*

The second hypothesis was aimed to prove that the correlation between the length of time and the quality of interpreting output is significant. The first recording was shared with the probands two weeks in advance, the second recording was shared with them only one week in advance.

The hypothesis was disproved. The average accuracy of the performances with 2 weeks for preparation was 50.82%, while the average accuracy of the performances where the probands had 1 week for preparation was 59.81% (see Table 2). The length of time advance of preparation does not seem to play a significant role in the interpreting accuracy. The most probable explanation is that the probands may not have started preparing immediately when the first recording was shared with them, or they may have found the first recording more challenging than the second one.

**Table 2:** Comparison of accuracy of performances with 2 weeks and 1 week for preparation

Number of the probands:	Recording 1		Recording 2	
	Number of captured key units (max. 165)	in %	Number of captured key units (max. 108)	
Proband 1	88.5	54%	72.5	67%
Proband 2	65.5	40%	50	46%
Proband 3	110	67%	81	75%
Proband 4	90	55%	57.5	53%
Proband 5	98	59%	59	55%
Proband 6	82	50%	47.5	44%
Proband 7	82	50%	65	60%
Proband 8	68.5	42%	61.5	57%
Proband 9	62	38%	79.5	74%
Proband 10	92	56%	72.5	67%
Total number of captured key units		838.5	total number of captured key units	646
The average accuracy of performances with 2 weeks for preparation		50.82%	the average accuracy of performances with 2 weeks for preparation	59.81%

### 2.3 Results of the questionnaire

Question 1: *“What is your interpreting experience?”*

This question was aimed at finding out what experience the probands have with interpreting. According to the results, 50% of the probands had experience with interpreting only from seminars at school. Other probands selected the answer “I do not have much experience, but I have already tried to interpret outside of seminars at the university”. When the probands

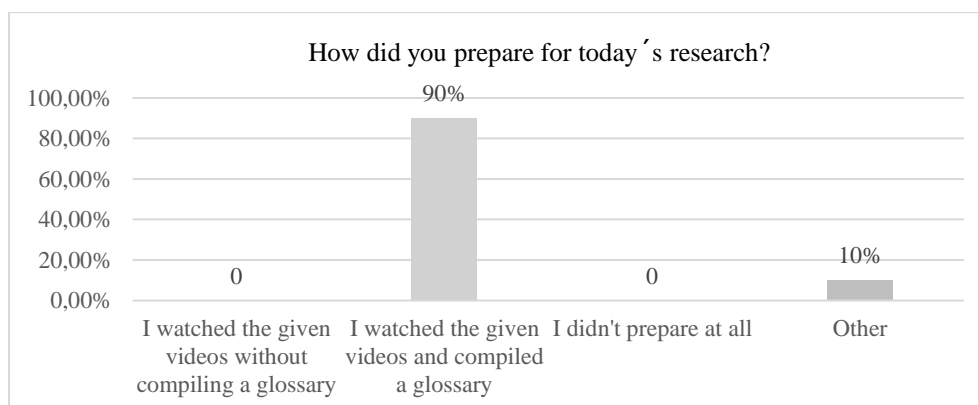
selected the second answer, they had to specify how many hours in total they had spent interpreting so far (see Table 3).

**Table 3:** Time spent on interpreting outside of school

Proband 1 <sup>15</sup>	108 hours
Proband 2	4 hours
Proband 7	20 hours
Proband 9	8 hours
Proband 10	8 hours

Question 2: “How did you prepare for today’s research?”

All of the probands were prepared for the research – 90% of them watched the videos that were shared with them and compiled a glossary. Only Proband 4 reported watching the videos, but translating the whole texts instead of compiling a glossary.



**Figure 1:** Methods of probands' preparation

Question 3: “How much time did you spend preparing?”

Only 40% of probands spent 1 hour preparing. Most of them spent several hours preparing for the research. If the probands selected “several hours”, they were asked to specify how many hours they spent preparing in total. The individual answers of the probands can be seen in Table 4.

**Table 4:** Hours spent on preparation

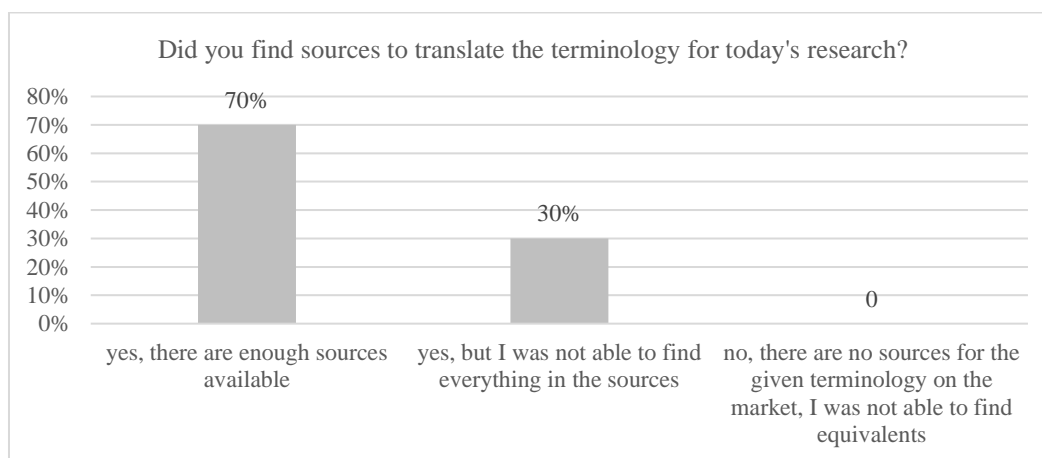
Proband 2	Around 10 hours
Proband 3	2-3 hours
Proband 4	2 hours and 30 minutes

<sup>15</sup> Proband 1 studied Translation and Interpreting for a Bachelor's degree at Comenius University in Bratislava, completing three semesters of consecutive interpreting seminars during this time and taking a few weeks of simultaneous interpreting seminars before leaving the Master's studies.

Proband 5	3-4 hours
Proband 7	2 hours
Proband 10	1 hour and 30 minutes

Question 4: “Did you find sources to translate terminology for this research?”

From the results, it is clear that there are enough sources available on the market, and none of the probands had major problems with finding the terminology used in the recordings. Seventy per cent of the probands found enough available sources to translate the terminology and 30% think that there are enough sources, though they were not able to find everything.



**Figure 2:** Availability of the sources

Questions 5: “What sources did you use to prepare for today's research? Were the sources electronic or printed?”

All the sources that the probands used for their preparation were electronic. This implies that there were enough sources available online, and the probands did not need to search for any printed ones. The probands used various sources and were asked make due references to the sources they used (see Table 5). The most often mentioned source is the Lingea Dictionary which was mentioned four times. Other frequently mentioned sources are DeepL Translate and Wikipedia, which were mentioned three times, and Google Translate and Glosbe Dictionary, which were mentioned two times.

**Table 5:** Names of the used sources

Proband 1	Wikipedia, DeepL Translate, Glosbe Dictionary
Proband 2	Google Translate, Lingea Dictionary (online)
Proband 3	Oxford Dictionary of Physics, Slovak National Corpus, Dictionary of Physics – Ivan Červeň, IATE, Lingea Dictionary (online)



Proband 4	astronomy.com, Wikipedia, nasa.gov
Proband 5	Lingea Online Dictionary, Brittanica, Glosbe Dictionary, Wikipedia
Proband 6	English Slovak dictionary
Proband 7	Lingea, Cambridge Dictionary, Brittanica, Vocabulary.com, Slovník.sk
Proband 8	Google Translate, Oxford Dictionary
Proband 9	DeepL Translate
Proband 10	DeepL Translate

### 3. Conclusion

The quality of interpreting can be measured from different points of view. It can be said that there is no single, universally accepted definition of quality in interpreting. Kalina (2005) supports this view saying that the scientists have not been able to agree on a single, universal, and generally accepted model of quality that could be applied to any type of interpreting. However, one of the most reliable, objective aspects is the aspect of the captured key units and their accuracy. The question of accuracy comes into consideration mainly when speaking about terminology. To be accurate and to provide a quality interpreting output to a client means thorough preparation, of which the creation of glossaries is the most common method. From the research it can be seen that the probands provided verifiably more quality translata when they had prepared for interpreting events. The sources they stated in the questionnaires are mostly online general dictionary sources or translators (Google Translate, DeepL Translate). From the answers it is clear that the probands did not use any specialised translation dictionaries of physics except Dictionary of Physics by Čerňanský et al. consisting of 246 pages, which is not a rich source. Thus, especially in this case, the probands had to rely only on general dictionaries or password dictionaries during the preparation phase or popular scientific websites. This may result in not using the relevant equivalent in the translatum in the target language, which leads to a lower quality of the translatum. The Slovak market does not provide a sufficient amount of reliable, specialized translation dictionaries of physics. In cooperation with physicists, this offers a space for compiling a specialized dictionary of physics for terminographers.

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AGNIESZKA UBERMAN

Institute of Modern Languages, University of  
Rzeszów, Rzeszów, Poland

# Metaphors in Political Discourse: The Case Study of Polish Parliamentary Elections

## **Abstract:**

*One of the features of the language of politics is persuasion. Such forms of expression are also present in political discourse of election campaigns. Persuasive language is often rendered by means of figurative expressions. The present article aims to analyze the metaphors that have been employed in speeches made by three main political figures (the President, the Senate Speaker, and the Prime Minister) in their final address prior to parliamentary elections in Poland in October 2023. The metaphors will be identified and analyzed, in order to note if addresses of politicians contain recurrent figurative expressions and if they are analogous or divergent for the speakers who come from opposing political camps.*

**Keywords:** *political discourse, election campaign, Polish parliamentary elections, speech, metaphor*

## **Introduction**

The campaign for parliamentary elections in Poland officially started on August 8, 2023 (when the President announced the date) and lasted till October 13, 2023. The elections were held on October 15, 2023. Most observers and political commentators claim the campaign was not equal for all participants, as the propaganda machine on the so-called 'national television' greatly favoured the members of the ruling party, their allies, and supporters. The political discourse which was adopted in the campaign was abundant in metaphorical extensions and

figurative interpretations of the actual discourse employed in the utterances. The peak of the campaign was the final week prior to elections.

The opposition members and candidates felt the society is not receiving reliable information through the national media, hence they resorted to a constitutionally guaranteed public address by the Speaker of the Senate. It was broadcast in the prime time on the national television programme on October 12, 2023, after 8 p.m., following the address by the President of the Republic of Poland transmitted after the main news of the day titled *Wiadomości* broadcast daily at 7.30 p.m. This news programme is the main source of information for the supporters of the government and the currently ruling party *Prawo i Sprawiedliwość (PiS)*; other (independent) media have been regularly accused by the ruling party members of being misinformative and anti-Polish. *Wiadomości* has daily provided detestable information addressed at the opposition and its leaders, never mentioning the crucial problems of the society or the scandals in which government ministers or party members had been involved. The message which was broadcast contained information that had not been disclosed, or more precisely, had been carefully omitted by national TV news. The Speaker of the Senate is a member of the opposition party and election coalition. It is important to note that earlier that day, i.e. October 12, 2023 at 8 p.m., the same medium broadcast a public address by the Polish President, who is politically linked with the government and the ruling party *PiS*. Moreover, the following day, i.e. October 13, 2023, another speech related to the approaching elections was delivered by the Prime Minister.

The addresses of the prominent politicians, to be analysed in the discussion to follow, are similar to the election night speeches (Malkmus 2013: 273) in that they are directed at “an absent mass media audience”; however, the viewers’ response or reception can be neither observed nor appreciated by the speaker. Only the potentially envisioned consequences and influence on the viewers’ opinions can be anticipated. It is worth noting that the discursive constructions of US and THEM are universally used in political language expressing prejudices, allegations and stereotypes concerning the opponents (Wodak 2008, Cap 2002). As pointed out above, the campaign was full of accusations and misinformation on the part of the ruling coalition. Hate speech and propaganda were omnipresent, and so was figurative language.

The discussion to follow is aimed at identifying the metaphors that the three of the major political figures on the Polish scene employed in their final addresses to voters prior to the Sunday (October 15, 2023) parliamentary elections. One of the discursive strategies utilized in the addresses is the use of metaphor and metonymy. Metaphors are a common and a powerful tool employed in the language of politics in general, and political campaigns in particular. They focus not only on describing political events, demonstrating opinions, creating an ideologically preferred reality, but also on convincing the audiences and prospective voters to accept a certain viewpoint and gain their support in elections. The aim of the present study is to identify the metaphors embedded in the speeches of three prominent Polish politicians made prior to the election day. The intention is to see how unanimous their messages

addressed at prospective votes and supporters are, and what images are predominantly employed.

Cameron and Maslen (2010: 102) point out that linguistic metaphors can be noted by singling out lexemes and phrases which are considered to some extent inconsistent, unrelated, or unfamiliar in the current discourse, but can be interpreted by means of the transference of meaning in the context. This is how metaphorical expressions employed in the politicians' speeches will be identified for further analysis. No particular corpus analytical tools will be employed for the analysis of the texts, as they are not very extensive and do not require special tools.

Numerous studies devoted to political language analysis suggest that some of the most prevalent metaphors / images refer to the source domain FIRE (Charteris-Black 2017), but they range from HOME, FAMILY, JOURNEYS, FREEDOM, GAME, SPORT, LIGHT and DARK, ANIMALS and PLANTS, LANDSCAPE, WEATHER, to WAR, CONFLICT, SLAVERY and IMPRISONMENT, BADNESS/EVIL, HEALTH and ILLNESS, LIFE and DEATH; and many more (among others: Boyd 2013, Browse 2018, Charteris-Black 2004; 2011; 2018, Fabiszak 2007, Huang and Holmgreen 2020, Neüff 2018).

The present paper examines the recurrent themes and images in the conceptualisation of recent events, in the current political scene in Poland and in the approaching elections. Thus, the research question focuses on recurring metaphors: What are the most frequent images adopted in the final address by the politicians prior to parliamentary elections? Are they similar or different for members of opposing parties? All parties involved are focused on convincing their supporters to help them win the elections, hence the imagery the speakers employ in their addresses is likely to appeal to universal phenomena, such as national identity, security, and prospective success.

## **1. Metaphors in political discourse**

The language that a group of people use is frequently shaped by their common goals and the institutions they represent. They produce discourse that is characteristic and unique, and often reflects the meanings, as well as the values underlying their existence and presence. As noted by Ferrari (2018), when considering politics in democracies, the positive relation between a politician and the masses is essential not only to get the seat they are applying for, but also in sustaining integrity and maintaining the currently held position. It is essential for politicians to be appreciated by their supporters. This is often achieved with the use of various discursive strategies exercised with the application of appropriate rhetorical skills and resources. It has been rightly pointed out by Mayr (2008: 1) that "institutions' power and politics are frequently exercised through the discourse of their members". Moreover, as emphasized by Thornborrow (2002: 7), "within social theories of power, language, or perhaps more appropriately discourse, has been seen as an important site for both constructing and maintaining power relations". As accurately noted by Fetzer, Weizman and Berlin (2015: 1), in

the present-day society political discourse cannot be seen as a static but only as a dynamic phenomenon, and from this perspective it has to be considered as conforming not only to the conditions, but also to the restrictions of the context in which it originated and was employed.

The changes that the modern societies undergo largely influence the process mentioned above, i.e. the dynamics of the political discourse viewed as the language of politics, i.e. texts produced by politicians and political institutions (Mayr 2008, van Dijk 2008, Wodak 1989, and others).

Chilton (2004: ix) stresses the fact that the analysis of political discourse is not a novelty. He claims that “The western classical tradition of rhetoric was in its various guises a means of codifying the way public orators used language for persuasive and other purposes”. He also summarizes that (2004: 23)

“...political discourse involves, among other things, the promotion of representations, and a pervasive feature of representation is the evident need for political speakers to imbue their utterances with evidence, authority and truth, a process [...], in the context of political discourse, [referred to] as ‘legitimation’. Political speakers have to guard against the operation of their audience’s ‘cheater detectors’ and provide guarantees for the truth of their sayings”.

Ferrari (2018) notices that persuasion is considered a common, unavoidable, active and collaborative process between at least two parties or interlocutors. It is a goal-oriented procedure by means of which interlocutors, actors or parties intend to impact or originate the action projected to evoke changes in the addressee(s)’ activity or a system of beliefs.

Auerbach and Castronovo (2013: 2) point out that:

As a cultural practice, propaganda concerns nothing less than the ways in which human beings communicate, particularly with respect to the creation and widespread dissemination of attitudes, images, and beliefs. In this way, the study of propaganda has tremendous relevance for art history, history, theology, communications, education, media studies, public relations, literary analysis, rhetoric, cultural theory, and political science.

They also highlight the fact that the term is, more often than not, used as a clearly disapproving term referring to one’s (political) opponent; however, “propaganda can more neutrally be understood as a central means of organizing and shaping thought and perception” (2013: 2). It is also seen as “the fuel that feeds the machinery of war. It is key in generating the public support that is one of war’s most essential requirements” (Steuter and Wills 2008: 17).

Whether or not it shows features of propaganda, the language of politics is also full of figurative uses and meanings. Numerous scholars have argued for universal omnipresence of metaphors in language and thought (Evans 2007, Evans and Green 2006, Kövecses 2002; 2015, Lakoff and Johnson 1980, Uberman 2022, among others). As noted by Steuter and Wills (2008: 3):

Metaphors matter. We choose our words from within a dominant system or frame of metaphor that offers us a specific lexicon of language, that defines words in certain specific ways, and that shapes both the “what” and the “how” of our communication. In this way, figuratively and often literally, through metaphor we make meaning. Our most common metaphors help us to understand problems and conflicts in certain ways, offering us certain available responses, and negating or obscuring others. Metaphor operates in the realm of thought, but its workings reverberate in concrete, active, tangible ways. Metaphor operates through the interplay of language’s denotative value, what it says clearly and obviously, and its connotative value, what it evocatively and often subjectively calls up, its overtones, allusions, and associations. Public discourse, which relies on metaphors both obvious and tacit, can harness its power to shape opinion, set or justify policy, and direct action.

Metaphors are treated as tropes of central importance in human language and thought. As observed by Steen and Gibbs (1999: 2)

The basic assumption behind this two-way traffic between language and thought is the idea that metaphor needs a home base. This foundation for metaphor does not lie in language as an abstract system of signs or symbols and rules or conventions; instead, metaphor is a significant part of people’s everyday conceptual systems. Conceptual metaphor and its relation to linguistic expression is the central area of investigation for cognitive linguists who are interested in meta-phor<sup>16</sup>.

Kövecses (2010: 4) points to the fact that in “the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain”. He then goes on to note that:

A convenient shorthand way of capturing this view of metaphor is the following: CONCEPTUAL DOMAIN A is CONCEPTUAL DOMAIN B, which is what is called a **conceptual metaphor**<sup>17</sup>. (...) A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another. A conceptual domain is any coherent organization of experience.

Expressions such as “*She’s without direction in life*” or “*We’ve gone through a lot in life*” are interpreted as representative of the metaphor LIFE IS A JOURNEY (Kövecses 2002, 2010), while “*run for public office*” or “*the idea of running for president*” exemplify the metaphor A POLITICAL CAMPAIGN IS A SPORTS RACE (Uberman 2022).

Metaphors are present in daily communication, hence, it comes as no surprise that both metaphor and metonymy are also readily utilized by politicians and are part of the language of politics. Beard (2000: 19) states that “They are only one aspect of political discourse, but they are useful starting points for looking at some of the ways in which political language operates”.

Charteris-Black (2018: 49) draws attention to the fact that figures of speech affect the audience by focusing on meanings other than the central ones and diverting the listeners’ or readers’ attention to other options within the associative range, which can be used by the given language user to achieve the particular aims or evoke the intended values and emotions.

<sup>16</sup> The dash has been used in the original source (Steen and Gibbs 1999).

<sup>17</sup> The bold type has been used in the original source (Kövecses 2010).

Metaphors are thus understood as “a shift in the sense of a word or phrase from its earlier more concrete or more embodied sense to a later sense that is more abstract or less embodied” (Charteris-Black 2018: 51). Schjerve (1989: 70) highlights the fact that the use of metaphor, among other stylistic devices, provides room for manipulation and emotionally-tinted language use.

Chilton (2004: 203) is of the opinion that “Cross-domain metaphorical mappings make it possible to draw inferences that could not be drawn on the basis of direct evidence or the basis of direct experience. In political discourse, metaphors are often not just embellishments of literal propositions, but modes of reasoning about, for example, the future and about policies”. Universal metaphorical language use is also confirmed by the presence of the recurrent source domains in political discourse, such as “the container image schema and the path schema” (Chilton 2004: 204). As observed by Charteris-Black (2004: 7) metaphors are archetypally applied in persuasive language forms to express certain ideas or opinions in a novel manner. He also notes (2011: 33) that metaphors are used in political rhetoric to create an image of the speaker as an authentic foundation of authority and power who appears knowledgeable and attacks the rival(s) with pointed arguments instead of weapons. Metaphors, according to Charteris-Black (2018: 193), can be often identified as an element of a politician’s rhetorical style and primary narrative structures that he calls ‘myths’, but which are also referred to as ‘metaphor scenarios’ (Musolff 2004).

In the following subsection the analysis of the three addresses will be made, in which the metaphorical readings present in the discussed utterances will be provided. The addresses will be presented in the order they appeared on the Polish national medium (TVP), i.e. by the President of the Republic of Poland (October 12, 2023 at 8 p.m.), by the Senate Speaker (October 12, 2023 at 8.05 p.m. right after the President’s address), and finally by the Prime Minister (October 13, 2023). The metaphors that have been identified in their speeches will be listed together with the actual expressions uttered by the politicians. Due to the fact that the analyzed texts are not very lengthy, all instances of figurative language use will be listed and discussed. As the addresses were obviously made in Polish, the translation into English (by the author of the paper) will also be provided. Recurrent metaphors will then be identified.

## **2. Analysis of political speeches**

Trying to interpret the choice of words for the address, a certain background knowledge is necessary, namely, the schemata and frames of political speeches, as well as the course of events that have led to a particular moment in history and in parliamentary debate. Moreover, as pointed out by van Dijk (2008: 3):

...producing and understanding text and talk crucially involves what is traditionally and informally called the “context” of this speech, involving such categories as participant identities and roles, place, time, institution, political actions and political knowledge, among other components.



It is therefore obvious that “we do not properly understand complex phenomena without understanding their context. This is also true for parliamentary speeches” (van Dijk 2008: 5).

The addresses given to the nation by the Polish President, the Senate Speaker, and the Prime Minister were delivered on the national television (TVP) on the final days of the parliamentary campaign, and they were all aimed at convincing the largest representation of the Polish society to take part in the approaching elections. As mentioned in the introductory section, the addresses by the President of the Republic of Poland and the Speaker of the Senate were given on October 12, 2023, in the evening broadcasts following the main news report of the day; the address by the Prime Minister was given the following day, i.e. October 13, 2023.

The **President of the Republic of Poland** addressed the nation in 556 words. The speech contained the following 13 instances of figurative language. The expressions that were employed in it are presented below:

ABILITY TO VOTE IS SUPERPOWER: [pol] *mamy w rękach moc* – [Eng] we have power in our hands;

POLITICS IS A MALLEABLE SUBSTANCE: [pol] *aby wspólnie kształtować politykę* naszej Ojczyzny – [Eng] to shape the politics/policy of our Homeland;

ELECTION IS A JOURNEY: [pol] (o głosowaniu) *wyznaczenie(m) kierunku* – [Eng] (referring to voting) setting a direction;

PROGRESS IS AN IMAGE: [pol] *różne wizje rozwoju* – [Eng] various visions of development;

DIFFICULTY IS CHALLENGE: [pol] *Żyjemy w niebezpiecznych czasach, [...] szereg poważnych wyzwań* – [Eng] We live in dangerous times [...] a sequences of serious challenges;

FACING CHALLENGES IS TAKING EXAMS: [pol] *Polska w tych trudnych czasach zdaje egzamin* – [Eng] Poland is passing an exam in those difficult times;

A NATION IS A STUDENT: [pol] *Polska w tych trudnych czasach zdaje egzamin* – [Eng] Poland is passing an exam in those difficult times;

A POLITICAL SYSTEM IS A POWERFUL INDIVIDUAL: [pol] *Dziś demokracja w Polsce jest silniejsza niż kiedykolwiek* – [Eng] Today democracy in Poland is stronger than ever;

CONVICTIONS ARE CONTAINERS: [pol] *głęboko wierzę* – [Eng] [I] deeply believe;

ELECTIONS ARE SPORTS EVENTS: (a) [pol] (o wyborach) *rekordowej frekwencji* – [Eng] (referring to elections) record attendance/turnout;

(b) [pol] (o wyborach) *uda się poprawić wynik* – [Eng] (referring to elections) [we] will manage to improve the result;

A NATION IS A HOME: [pol] *Polska jest naszym [...] domem* – [Eng] Poland is our home;

FUTURE IS APPEARANCE: [pol] (o przyszłości Polski) od nas zależy, jak *będzie wyglądać* – [Eng] (referring to the future of Poland) it depends on us what it will look like.

The address by **the Senate Speaker** was broadcast on national television following the address by the President. It was, however, preceded by a special announcement issued by the TV Board of Directors which claimed that the speech contains political / election propaganda (online source<sup>18</sup>). This was clearly aimed at evoking a negative attitude of the audiences towards the speaker from the opposition collation, and was considered laughable by the former Head of National Electoral Committee. He stated that the politician had the constitutional right to address the nation, his activity was justified and bore no features of political propaganda.

The speech delivered by the Speaker of the Senate is 658 words in total and contains the overall of 26 metaphorical expressions (one of which has two instances of use). The following figurative interpretations were identified:

A NATION IS A LOVED PERSON: [pol] *ukochana Ojczyzna* – [Eng] beloved Homeland;

A HOMELAND IS A BUILDING: [pol] (o Ojczyźnie) *dobry i przyjazny dom* – [Eng] (referring to Homeland) a good and friendly home;

A NATION IS AN INDIVIDUAL: [pol] (of Poland: kraj) *wolny i dumny* – [Eng] (referring to Poland: nation) free and proud;

PROVIDING INFORMATION IS FEEDING: [pol] *jesteśmy karmieni propagandą sukcesu* – [Eng] we are being fed with the propaganda of success;

BLAMING SOMEONE IS THROWING DOWN WEIGHT: [pol] *zrzucił całą winę na wojsko* – [Eng] [he] threw the whole guilt at the army;

THE MILITARY / THE ARMY ARE THE SANCTITY: [pol] *Polska armia, polski mundur, polski żołnierz to dla nas wszystkich świętości* – [Eng] Polish army, Polish uniform, a Polish soldier are for all of us a sanctity;

THE PRESENT GOVERNMENT ARE A DISTRUCTIVE POWER: (a) [pol] *obecna władza [...] systematycznie dewastowała wszystkie instytucje demokratycznego państwa* – [Eng] the present authorities [...] have systematically destroyed all institutions of a democratic state;

(b) [pol] *czego się ta władza nie dotknie, to psuje* – [Eng] whatever this government touches, it is destroyed;

THE PRESENT GOVERNMENT ARE A PIECE OF MACHINERY: [pol] *rządząca większość stała się [...] bezrefleksyjną maszynką do głosowania* – [Eng] the ruling majority have become [...] a thoughtless voting machinery;

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<sup>18</sup> <https://wiadomosci.radiozet.pl/polska/polityka/specjalny-komunikat-w-tvp-zostal-nadany-przed-oredziem-grodzkiego>

EDUCATION IS A BRITTLE OBJECT: [pol] *dewastowanie* edukacji – [Eng] destroying / devastating of education;

ELECTIONS ARE A HOLIDAY: [pol] *święto demokracji* – [Eng] a celebration / feast of democracy;

A metonymic association is rendered by NATIONS ARE HUMANS: [pol] *wspólnota demokratycznych państw* – [Eng] a community / union of democratic states;

LIFE IS A JOURNEY: [pol] kraj został postawiony przez rządzących na *ścieżce konfliktu* ze Wspólnotą – [Eng] the nation was placed on a conflict path with the Community (EU);

A NATION IS AN OBJECT: [pol] *kraj został postawiony* przez rządzących na *ścieżce konfliktu* ze Wspólnotą – [Eng] the nation was placed on a conflict path with the Community (EU);

ELECTION IS A MEANS TO REGAINING A POSITION: [pol] wybory są tak ważne, gdyż zdecydują na lata, czy [...] *odzyskamy nasze należne* miejsce we Wspólnocie – [Eng] elections are so important as they will decide for years to come if [...] we regain our rightful position in the Community;

A NATION IS AN ANIMATE OBJECT: [pol] *wyprowadzenie nas* z Unii Europejskiej – [Eng] leading us out of the European Union;

NATIONAL SECURITY IS A SENSITIVE INDIVIDUAL: [pol] (o wyprowadzeniu nas z Unii Europejskiej) *osłabi* [...] nasze *bezpieczeństwo* – [Eng] (referring to leading us out of the European Union) will [...] weaken / impair our security;

FREEDOM IS AN ANIMATE OBJECT / SECURITY IS AN ANIMATE OBJECT / NATIONAL UNANIMITY IS AN ANIMATE OBJECT: [pol] *wolność, bezpieczeństwo i zgoda narodowa* *nie przyjdą* same – [Eng] freedom, security and national unanimity will not come on their own;

FREEDOM IS A SENSITIVE INDIVIDUAL / SECURITY IS A SENSITIVE INDIVIDUAL / NATIONAL UNANIMITY IS A SENSITIVE INDIVIDUAL: [pol] (o wolności, bezpieczeństwie i zgodzie narodowej) *One wymagają* naszego wysiłku. I *zależą* od nas. – [Eng] (referring to freedom, security and national unanimity) They require our effort. And they depend on us.;

POLITICAL ELECTIONS ARE SPORTS EVENTS: [pol] (o wyborach) *by zatriumfowała* demokracja – [Eng] (referring to elections) for democracy to triumph / to be triumphant;

RIGHTS ARE INDIVIDUALS: [pol] *aby prawa kobiet* były znów *szanowane* – [Eng] for female rights to be respected again;

A NATION IS A COMMON GOOD: [pol] *by Polska, nasza Ojczyzna, była* znów *Polską dla wszystkich* – [Eng] for Poland, our Homeland, to be again Poland for everyone;

A FUTURE LIFE IS A WISH: [pol] *Szczęśliwej Polski* już czas! – [Eng] it's time for happy Poland!

The speech delivered by the **Prime Minister** was 611 words long. In the metaphorical readings, 18 in total (with one of them featuring three instances of use), the expressions selected for the address are the following:

HUMAN CONFLICT IS A THEATRE PLAY: [pol] widzimy [...] kolejną *odtęną konfliktu* na Bliskim Wschodzie – [Eng] we can see [...] another scene of conflict in Middle East;

MIGRATION IS A TIDE: [pol] rusza kolejna *fala migrantów* – [Eng] another wave of migrants is setting off / starting;

MIGRATION IS A BUSINESS DEAL: [pol] *pakt(em) migracyjny(m)* – [Eng] migration pact;

MIGRATION IS A FORCEFUL ACTIVITY: [pol] *przymuswą relokację* nielegalnych imigrantów – [Eng] involuntary relocation of illegal immigrants;

EU OFFICIALS ARE FORCEFUL BUREAUCRATS: [pol] (o relokacji) *forsowanym przez bruksleskich biurokratów* – [Eng] (referring to relocating) forced by Brussels bureaucrats;

A case of metonymy can be noted in the expression [pol] *brukselskich biurokratów* – [Eng] Brussels bureaucrats; where ‘Brussels’ stands for European Union authorities;

POLITICS IS WAR: [pol] (a) (o potencjanych zwycięzcach z opozycji) rząd [...] będzie szukał byle pretekstu, by *wywołać chaos* [...] i *rozpocząć niszczącą* nasz kraj *wojnę* – [Eng] (referring to potential winners on the opposition) government [...] will look for any pretext to cause chaos [...] and start a war destroying the nation;

(b) [pol] (o rządzie) *walczy bez kompleksów* – [Eng] fights without complexes;

EMOTIONS ARE MOVABLE OBJECTS: [pol] kampanijne *emocje opadną* – [Eng] lit. campaign emotions will fall down;

CHALLENGES ARE OBJECTS: [pol] *wyzwania* stojące przed Polską – [Eng] lit. challenges standing before Poland (challenges Poland faces);

A GOVERNMENT IS AN INDIVIDUAL: [pol] rząd, który *troszczy się* o Polaków – [Eng] a government that is caring about Poles;

A CRISIS IS AN ANIMATE ENTITY: [pol] *kryzysy przyjdą* do Polski – [Eng] crises will come to Poland;

A CRISIS IS A MOVABLE OBJECT: [pol] (o kryzysach) państwo polskie *weźmie je* na siebie – [Eng] lit. the Polish nation will take them onto itself (the Polish nation will shoulder the responsibility);

MONEY IS FLUID: (a) [pol] pieniądze [...] *łyną* do budżetu – [Eng] lit. money [...] is flowing into the budget;

(b) [pol] (o pieniądzech) *łyną* [...] do kieszeni [...] obywateli – [Eng] (referring to money) it flows into the pockets of citizens;

(c) [pol] (o pieniądzech) *plyną* [...] do tysiecy gmin – [Eng] (referring to money) it flows to thousands of local governments;

SOCIAL POLICY IS A BUILDING STRUCTURE: [pol] *zbudowaliśmy politykę społeczną* – [Eng] we have built the social policy;

PROGRESS IS A PLANT BEARING FRUIT: [pol] *owoce wzrostu* – [Eng] lit. the fruit of progress / increase / development

SOCIAL INEQUALITY IS A TRENCH / DITCH: [pol] *zasypaliśmy podział* na Polskę A, B i C – [Eng] we have filled in the divide into Poland A, B and C;

SPENDING MONEY IS A SPORTING ACTIVITY: [pol] skala wydatków [...] jest *rekordowa* – [Eng] the scale of expenses [...] is record-high;

LIFE IS A JOURNEY: [pol] *zejdziemy z obranej drogi* – [Eng] we will leave the chosen route / path;

AN ARMY IS A BUILDING STRUCTURE: [pol] *budujemy najsilniejszą armię* – [Eng] we are building the strongest army.

### 3. Discussion and concluding remarks

It can be noted, based on the exemplars from politicians' addresses provided above, that metaphors are indeed frequently implemented to convey the messages and the intended imagery to the listeners. By far, the speech by the Speaker of the Senate employed the most numerous instances, and it was also the longest one. The fewest metaphors were embedded in the address provided by the Polish President. Obviously, the length of the speech affects the number of metaphorical expressions used; however, it has to be noted that in the address by the Senate Speaker such tropes were used most frequently as compared to the remaining part of his speech; the ratio of metaphorical language within the text was the highest.

The President in his address focused on convincing Polish citizens to participate in the approaching elections (ABILITY TO VOTE IS SUPERPOWER; ELECTION IS A JOURNEY; ELECTIONS ARE SPORTS EVENTS) and praising Polish achievements to date (A POLITICAL SYSTEM IS A POWERFUL INDIVIDUAL; A NATION IS A STUDENT; PROGRESS IS AN IMAGE). He also wanted to build and empower national affiliation (NATIONAL SECURITY IS A SENSITIVE INDIVIDUAL; A NATION IS A HOME).

The speech by the Speaker of the Senate mainly focused on the need of restoring democracy and the rule of law, as well as strong support for the army (ELECTION IS A MEANS TO REGAINING A POSITION; BLAMING SOMEONE IS THROWING DOWN WEIGHT; THE MILITARY / THE ARMY ARE THE SANCTITY). He pointed out the devastating activities of the present Polish authorities and their inadequacy in various walks of daily life (THE PRESENT GOVERNMENT ARE A DISTRUCTIVE POWER; THE PRESENT GOVERNMENT ARE A PIECE OF MACHINERY; EDUCATION IS A BRITTLE OBJECT). He stressed the necessity to continue as a

strong member of the EU community is a prerequisite to national security (A NATION IS A LOVED PERSON; FREEDOM IS A SENSITIVE INDIVIDUAL / SECURITY IS A SENSITIVE INDIVIDUAL / NATIONAL UNANIMITY IS A SENSITIVE INDIVIDUAL; NATIONAL SECURITY IS A SENSITIVE INDIVIDUAL). The focus was also placed on the wellbeing of all citizens (A NATION IS A COMMON GOOD; A FUTURE LIFE IS A WISH).

The Prime Minister in his address aimed at downplaying the role of the European Union (HUMAN CONFLICT IS A THEATRE PLAY; EU OFFICIALS ARE FORCEFUL BUREAUCRATS) and showed a clearly negative attitude towards migration (MIGRATION IS A TIDE; MIGRATION IS A BUSINESS DEAL; MIGRATION IS A FORCEFUL ACTIVITY). He strongly criticized the opposition coalition (POLITICS IS WAR), but also glorified the present Polish government and its accomplishments (A GOVERNMENT IS AN INDIVIDUAL; A CRISIS IS AN ANIMATE ENTITY; A CRISIS IS A MOVABLE OBJECT) and boasted of social programmes and money issues (MONEY IS FLUID; SOCIAL POLICY IS A BUILDING STRUCTURE; PROGRESS IS A PLANT BEARING FRUIT; SOCIAL INEQUALITY IS A TRENCH / DITCH; SPENDING MONEY IS A SPORTING ACTIVITY).

Even through some messages communicated by the President and the Prime Minister were of similar nature and favourable of the government currently in office, the metaphors employed in their speeches were not overlapping.

Incidentally, only two metaphors were employed in more than one speech. LIFE IS A JOURNEY was the metaphor used by both the Prime Minister and the Senate Speaker. Both of them referred to it while addressing the audience, even though their messages were of a divergent nature.

Also, two politicians, i.e. the President and the Speaker of the Senate, referred to the NATIONAL SECURITY IS A SENSITIVE INDIVIDUAL metaphor scenario in their addresses. However, the President used it with reference to empowering national affiliation, while the Senate Speaker highlighted it as a threat of leaving the European Union.

Interestingly, but perhaps unsurprisingly – owing to the strong dislike and disagreements between the main opposing parties – no instances of the metaphor A NATION IS A FAMILY can be identified in the quoted addresses. A family is universally associated with unity and support, and this type of metaphorical representation is frequently featured in political campaign speeches which aim at creating the imagery of unison and evoking the feeling of belonging together. The closest in meaning and imagery was the metaphor used by the Senate Speaker evoking A NATION IS A LOVED PERSON, as well as NATIONAL UNANIMITY IS A SENSITIVE INDIVIDUAL. Also, the President once in his address employed the metaphor A NATION IS A HOME, which could be considered as reminding of and related to a family.

In conclusion, it should be noted that even though the frequency of metaphorical language use was different for all three speeches, various metaphors were interwoven in them not only to ornament the addresses, but chiefly to persuade the audiences to accept the speakers' point of view. Only two metaphors were recurrent, i.e. LIFE IS A JOURNEY and NATIONAL SECURITY IS A SENSITIVE INDIVIDUAL, but they were not used by each of the politicians, and

they were employed by different speakers. It must be stressed that on both occasions the same images were evoked by representatives of opposing political groups. Other figurative meanings that were resorted to in the analysed corpus of texts were employed by the politicians in order to present their viewpoints and values in a pictorial manner to make the discussed phenomena clearer and to convince the audiences of their importance.

The foregoing discussion has clearly shown that all politicians whose speeches were analysed, employed a significant number of figurative expressions with the aim of bringing the intangible political concepts closer to their prospective voters and supporters. This process of metaphor application is aptly summarised by Charteris-Black (2011: 33) in the following words: “Many political issues are complicated and abstract – about which the majority of people have only a partial understanding [...], so it is valuable to political audiences when abstract issues are explained by image-based metaphors that make them more intelligible by representing them as visual and tangible”. Undoubtedly, such was the intention of the speakers in the analysed speeches presented and discussed above.

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Special announcement by national television authorities referring to the address by the Speaker of the Senate: <https://wiadomosci.radiozet.pl/polska/polityka/specjalny-komunikat-w-tvp-zostal-nadany-przed-oredziem-grodzkiego>

Address by the Senate Speaker:

<https://www.senat.gov.pl/aktualnoscilista/art,15846,oredzie-marszalka-senatu-rp.html>

Address by the President: <https://www.prezydent.pl/aktualnosci/wypowiedzi-prezydenta-rp/wystapienia/oredzie-prezydenta-rp,76188>

Address by the Prime Minister: <https://www.gov.pl/web/premier/wystapienie-PRM-wybory-parlamentarne>



# English Slovak – Slovak English STEM Dictionary

*English Slovak – Slovak English STEM Dictionary – Ingrid Cíbková et al. (co-authors Gabriela Siantová, Katarína Mitaľová, Darina Peterková, Marianna Hudcovičová). 1<sup>st</sup> ed. – Prague (Czech Republic): Verbum, 2023. 471 pages. ISBN 978-80-88507-14-7.*

The English-Slovak – Slovak-English Terminological STEM Dictionary presents 400 bilingual terms arranged alphabetically. It encompasses a core vocabulary for STEM fields, including science, technology, engineering, biochemistry, and biotechnology. Each entry provides an equivalent, definition, context, and sources. Terms were meticulously selected from specialized texts, textbooks, and scientific papers through comparative terminology analysis. This bilingual resource is designed for teachers, students, and experts, supporting education and translation within the STEM domain. The STEM, i.e. Science, Technology, Engineering and Mathematics designation, stands for a significantly innovative element of the presented terminography output.

STEM activities incorporate an engaging environment for English language learners. STEM focuses primarily on education by delivering a professional-popularizing approach to learning, preparing curricula, and developing effective learning that integrates these subjects. The English-Slovak – Slovak-English STEM Dictionary is a specialized terminology resource for Slovak-English language students, those studying philology, translation, and interpreting studies, and for teachers and other experts in STEM fields.

Effective teaching and learning of terminology require students and teachers to identify and apply specialized terms, analyze linguistic and terminological information, verify data, select equivalents from parallel texts, and execute language processes before, during, and after communication. Accurate terminology use is essential for professional communication and translation. This dictionary, focusing on practical and professional terminology, should prepare students to confidently apply their knowledge in professional contexts, ensuring they are well-prepared for their future careers. Thus, the dictionary is a valuable resource for anyone engaged in STEM fields, providing immediate applicability in their professional journey.

The dictionary adheres to established terminography standards and offers comprehensive information on terms, concepts, and bibliographic references. It incorporates the latest terminology, a crucial aspect of the rapidly evolving STEM field. As a non-commercial publication, the dictionary provides free access to its content, benefiting experts in the field.

The dictionary could benefit English-learning science students and specialists in technical translation. Its alphabetical organization and highlighted terms enhance usability and efficient term location.

The dictionary's value is significantly boosted by its alignment with the STEM concept, rooted in polytechnic education. This approach emphasizes practical skills and theoretical knowledge in science, technology, engineering, and mathematics, ensuring that the dictionary is not just a collection of terms, but a relevant and practical tool for the target users. The English-Slovak – Slovak-English terminology dictionary is also a handy resource, especially in the context of the emerging STEM education.

The dictionary's strength lies in the wide range of terms and terminological records compiled by renowned experts in the mentioned professional disciplines of the natural sciences, whereas the dictionary editor is an expert in the field of terminological work and linguistics, with a focus on the English and Slovak languages. Expertise in terminology within the conceptual area related to the dynamics of expanding professional vocabulary, along with methodological-linguistic principles, constitutes the most critical part of every terminography output. Next to the print version, a digital format would also be desirable to accommodate the dynamic nature of terminology.

The STEM dictionary represents a significant step towards integrating terminology-terminography knowledge into educational and professional settings.

As a foundational element of broader domains, the dictionary's potential for further exploration in various communication contexts for diverse user groups warrants dedicated research.

Jozef Štefčík

## New Publication on English Pronunciation

***Phonetics and Phonology. Segmental Aspects – Božena Petrášová. Reviewers: Pavel Kolář, Daniel Lančarič. University of Ss. Cyril and Methodius in Trnava, Slovakia. 2023. 167 pages. ISBN 978-80-572-0308-7.***

Learning and using a foreign language and the desired communicative competence in it inherently entails the need for mastering correct pronunciation within the dynamic times of the impact of globalization and the high requirements as to the quality of the linguistic command of English. The publication under review is a welcome new academic contribution in this domain to educational materials for Slovak students and teachers of English, offering concise, insightful and reliable guidance for achieving this goal. While as a theoretical and educational material, it has been specifically designed for the Extended Studies of future teachers of English as models and educators of good pronunciation, its applicability is much wider. It can and is being effectively used in university courses for the teaching and studying of English phonetics and phonology.

While the publication builds on the existing theoretical sources, its author as an experienced teacher and an expert in these disciplines has made an original contribution to them, as testified by its concise design, complexity, as well as its scholarly and pedagogical merit. Within the selected domain of phonetics and phonology in the ten chapters of the theoretical part, after outlining these disciplines, their basic notions, the system of phonetic transcription and transliteration of speech sounds, and in detail describing the articulatory organs, as well as the geographical varieties and accents of English, the publication focuses on the particular segmental aspects of pronunciation.

Presented and contrastively evaluated is the English and the Slovak system of speech sounds and the inventory of phonemes, together with outlining in detail the physical aspects of articulation and phonation. Of specific importance is the highly original chapter on speech intelligibility based on the author's own research within acoustic/experimental phonetics, its parameters entailing frequency, intensity, duration, and amplitude, as represented also in presented spectrograms. As the author states (p. 127), "everything that happens in spoken communication is derived from acoustic information, which is the principal stimulus for recognizing the speech mechanism".

A most welcome, original, and innovative contribution in the theoretical part is the chapter on teaching pronunciation which is undoubtedly of paramount importance for both the current and the future Slovak teachers of English on various levels of linguistic studies and training. Teaching appropriate and most accurate pronunciation, as the author stresses, should be an inevitable part of the education process targeting foreign language learning (p.

122). She stresses that creative and flexible teachers vary the materials and methods, the principal aim being motivating and challenging the students for achievable goals.

In this context, she points out that instead of merely using traditional techniques and classroom methodology, teachers should reach out also to numerous new and innovative sources. Many of them are available online and are targeted not only at the proper pronunciation of isolated sounds but also at their occurrence on higher linguistic levels. For teaching authentic pronunciation to children, she recommends the method denoted as Jolly Phonics as a comprehensive online programme based on the proven, fun and multisensory synthetic phonics method that gets children reading and writing from an early age, and efficiently serves for encoding a decoding English.

Within other methods available she recommends e.g. Bingo as a popular activity, as well as sound shopping or password. In the author's words (p. 12), the objective of the theoretical part is "to prepare the core information background for completing different types of practical pronunciation tasks" in the second part of the textbook that on nearly thirty pages comprises numerous tasks aimed at pronunciation and related linguistic phenomena. These include multiple choice tasks aimed at basic terminology, classification of sounds and the manner of their production, phonetic transcription, or pronunciation of geographic variants.

All in all, within the selected domain, the publication under review presents both a synthetic and systematic account of the partly already classical theoretical approaches, and new, original and innovative additions both concerning the theoretical aspects, namely in comparing English and Slovak, as well as being equipped with materials and challenge for training pronunciation in the cross-linguistic context.

Adela Böhmerová

## Blended Education

***Blended Education for University of 21<sup>st</sup> Century – Ivana Pondelíková.***  
*Reviewers: Ivana Šimonová, Jana Pecníková, Lucia Dančíšinová. University of Ss. Cyril and Methodius in Trnava. First edition. 2023. 131 pages. ISBN 978-80-572-0396-8.*

Recently, during the pandemic period, the world of traditional education suddenly changed. One virus caused a change in our traditional methods, opened new possibilities, and perhaps even brought us closer to the perception of the digital world in which our students live. This was a great challenge and led us to many reflections on how to effectively link hybrid/blended learning to our practices, how to maintain the quality of education and, above all, what new methods to use. As the pandemic disappeared, we have returned to classrooms. But the connection of today's students with modern technologies should not be underestimated, because it is a natural part of their life.

In this context, the publication of Ivana Pondelíková provides us with precious information. It is not just about learning itself; it is looking at those we teach, at diverse generations. The differences among them are sometimes abysmal. Time accelerates, and they change with it, though the school system reacts sluggishly and with delay. However, as the author states in the first chapter, educational systems have been in a constant process of transformation, essentially since the beginning of civilization. The school of today, i.e., the 21<sup>st</sup> century, should be characterized by the development of new skills. There are 16 of them and are divided into three main areas: foundation literacies, competencies, and character qualities (p. 14). In addition, concepts such as creativity and critical thinking are emphasized, in connection with the pitfalls of virtual reality. Today's students face many threats, and the school should teach them how not to be vulnerable in the digital space.

The monograph is organized into seven distinct chapters. The initial section offers a comprehensive overview of the historical development of education, tracing its origins up to the contemporary era. Chapter two places central emphasis on the dynamic shifts in educational standards, highlighting the demand for innovative teaching methods as required by the current Generation Z cohort. Chapter three delves into the characterization of various generational groups, while section four focuses on defining blended education. The empirical part of the monograph encompasses chapters five, six, and seven. Chapter five is dedicated to outlining the research methodology and describing the research sample, the sixth chapter is dedicated to exploring the research findings and providing their interpretation, and the final chapter is dedicated to evaluating the research and presenting practical recommendations.

The author writes very clearly about the differences between schools in the 20th and 21st centuries. The comparative table also contributes to the understanding of this topic. This is immediately followed by a look at traditional and innovative educational methods. I consider this chapter to be crucial in the theoretical part of the book. I would recommend its reading to all (not only) university teachers, as it makes us think about our own ways of teaching. The time when the teacher comes to the course and lectures on the topic almost without a break to breathe is coming to an end. The demands to update our habits are urgent. On page 27, for example, Kolb's Cycle of Experiential Learning is mentioned, which requires direct student involvement, active participation, and a different concept of teaching leadership than we are used to. It is also the case of design thinking, which is still underdeveloped in our system, while in many other countries, it is already an important part of education or life-long learning. In the chapter, of course, many more modern methods are listed.

I found very beneficial the research part of the publication. The author managed to collect 160 responses from students representing four Slovak universities, which geographically covered a sample of the entire territory. Based on the questionnaire, the author examined the confirmation or refutation of four hypotheses. The aim was to find out the answers to the following scientific questions: *What are the personal preconditions of university students for the educational process in the online environment? What is the digital experience of university students in the field of education? What is the university students' experience in the field of social interaction in the online space? What is the overall impact on university students' online performance?* But I do not want to reveal the answers, they are written and explained unambiguously in the publication. From my own perspective, I agree with the statement (p. 104) that *"in the context of Slovak universities, implementing blended education poses a considerable challenge, primarily due to the inadequate preparation of teachers. This challenge lies in the competing demands of teaching commitments, research and publications, project engagements, and personal time."*

What kind of education can attract Generation Z? How can they gain information through hybrid/blended learning? What is the role of student and teacher? Many of these questions guided me through reading this scientific monograph. I think the added value of this book is that it opens the broader social questions of what the roles in modern education are. Finally, I can only agree with the statement (p. 106) that *"in the age of technological advancement, the enhancement of organizational and thinking skills remains irreplaceable."*

Jana Pecníková



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