*P*olonia
JOURNAL

SPIS TREŚCI / CONTENT

Totalitaryzm w literaturze i filmie / Totalitarianism in Literature and in Film

Varia / Miscellaneous

OD REDAKCJI

Niniejszy numer „Polonia Journal" w pełni odzwierciedla interdyscyplinarny charakter czasopisma. Z jednej strony, jest to numer tematyczny poświęcony szeroko pojętym zagadnieniom języków i emocji, zarówno z punktu widzenia językoznawstwa, literatury, jak i kultury. Z drugiej strony, numer zawiera cztery artykuły z konferencji „Totalitaryzm w literaturze i filmie", która odbyła się w dniach 1–3 października 2022 r. w Wyższej Szkole Ekonomiczno-Humanistycznej w Bielsku-Białej. Jednocześnie czasopismo zawiera dział „Varia", w którym publikowane są artykuły na różne tematy wykraczające poza główne tematy numeru.

W dziale tematycznym „Języki i emocje" wydane zostały artykuły poświęcone roli emocji w uczeniu się, nauczaniu i używaniu języków obcych, wyrażaniu emocji w wybranych utworach literackich, a także werbalne i pozawerbalne strategie przedstawiania emocji w filmie. Artykuł Ekateriny Matveevej *Language Alter Ego: Multilingualism, Personality, Identity, and Emotional Expression Across Cultures* (*Językowe alter ego: wielojęzyczność, osobowość, tożsamość i ekspresja emocji w różnych kulturach*) porusza temat językowego alter ego w kontekście wpływu różnych języków na osobowość i wyrażanie siebie przez osoby wielojęzyczne. Autorka przedstawia czternaście elementów, które składają się na językowe alter ego, zarówno kognitywnych, językowych, semiotycznych, jak i emocjonalnych, psychologicznych czy społecznych. Jako że języki różnią się sposobami wyrażania emocji, zarówno z przyczyn kulturowych, jak i z powodu różnic w słownictwie, wyrażanie emocji w po-

szczególnych językach wymaga elastyczności, ale może też powodować u osób wielojęzycznych dysonans, a nawet wrażenie posiadania kilku odrębnych osobowości. Jednocześnie podkreślić należy, że elastyczność ta stanowi atut i narzędzie wspierające komunikację międzykulturową.

Artykuł Teresy Marii Włosowicz *Willingness to Communicate in Speech and in Writing in Spanish as a Third or Additional Language* (*Gotowość komunikacyjna w mowie i w piśmie w hiszpańskim jako języku trzecim lub dodatkowym*) przedstawia wyniki badań autorki na temat gotowości komunikacyjnej studentów filologii angielskiej podczas lektoratów z języka hiszpańskiego na poziomie początkującym. Badania obejmują różnorodne aspekty gotowości komunikacyjnej, zarówno rodzaje wypowiedzi (od pojedynczych słów do pełnych zdań; od spontanicznych wypowiedzi studentów do odpowiedzi na bezpośrednie pytanie nauczyciela, itp.), źródła motywacji do nauki języka hiszpańskiego i obszary, w których chcieliby się komunikować w tym języku, a także lęk językowy oraz postrzeganie stopnia trudności i aspektów języka hiszpańskiego, które sprawiają studentom trudność. Wyniki potwierdzają złożoność gotowości komunikacyjnej oraz wpływających na nią czynników, w tym w znacznym stopniu indywidualną naturę motywacji do nauki języka.

Z kolei artykuł Doroty Sylwii Majewicz *Między performatywnością a emocjonalną przemocą: język i ciało w „Anorze" Seana Bakera – studium kognitywno-językoznawcze* analizuje konstruowanie doświadczeń emocjonalnych w filmie *Anora* zarówno za pomocą środków werbalnych, jak i niewerbalnych. Szczególną uwagę autorka zwraca na emocje liminalne, leżące na granicy między społeczną akceptacją a wykluczeniem: wstyd, samotność i nadzieję. Istotne są też sposoby wyrażania metafor – nie tylko za pomocą środków językowych, ale też pozycji ciała. Jak podkreśla autorka, w narracji filmu *Anora* „język i ciało nie działają równolegle, lecz współtworzą afektywną strukturę znaczeniową".

Pozostałe dwa artykuły w tym dziale tematycznym należą do dziedziny literaturoznawstwa. Artykuł Marcina Hanuszkiewicza *Laughter:*

A Theological Controversy (*Śmiech: kontrowersja teologiczna*) analizuje śmiech jako przedmiot dyskusji teologicznej w powieści Umberto Eco *Imię róży*. Jeden z bohaterów powieści, Jorge, stara się ukryć traktat Arystotelesa o komedii, potępiając zarówno śmiech, jak i wpływ filozofii greckiej na chrześcijaństwo, a także twierdzi, że „Chrystus się nie śmiał". W opozycji do jego poglądów stoją pisma Georges'a Bataille, w których śmiech staje się przedmiotem rozważań filozoficznych. Jak zauważa Hanuszkiewicz, w „filozofii śmiechu" Bataille'a do prawdy o człowieku nie dochodzi się rozumowo, a doświadcza się jej przez śmiech. Śmiech występuje także w Biblii, gdy Bóg obiecuje wiekowemu Abrahamowi syna. Jak wnioskuje autor, śmiech pojawia się w kontakcie ze sferą Boga, gdzie ginie racjonalna idea systemu obejmującego „w pełni poznawalny wszechświat" (tłumaczenie: Teresa M. Włosowicz).

Drugi artykuł literaturoznawczy, autorstwa Zuzanny Kozłowskiej, *Odpływający ogród czy odpływające życie? Motyw domu onirycznego w opowiadaniu Idy Fink*, przedstawia problem holocaustu z perspektywy dziecka będącego jednocześnie uczestnikiem tych wydarzeń. W jej onirycznej wizji świata ogród, który jej rodzina zmuszona jest opuścić, stanowi odpowiednik biblijnego Edenu. Równocześnie utrwalony w pamięci obraz domu onirycznego pozwala Idzie Fink oderwać się od koszmaru zagłady i wierzyć w możliwość powtórnego odrodzenia się świata. Według Kozłowskiej, proza Idy Fink stanowi dowód na to, że prawdziwa sztuka pozwala się odrodzić „[n]awet (i przede wszystkim) po holocauście."

Jak wspomniano powyżej, drugi dział tematyczny numeru obejmuje cztery artykuły na temat totalitaryzmu w literaturze i filmie. Artykuł Imane Ghebache *The Power of Linguistic Distortion in Creating a Totalitarian Regime in George Orwell's "Nineteen Eighty-Four"* (*Moc zniekształcania języka w tworzeniu totalitarnego reżimu w powieści George'a Orwella „Rok 1984"*) omawia rolę nowomowy w przedstawionym w powieści dystopijnym społeczeństwie. Język ten używany jest do ma-

nipulacji masami i kontrolowania ich. Ponieważ zgodnie z teorią relatywizmu językowego Sapira i Whorfa język kształtuje sposób myślenia, przez narzucenie obywatelom nowomowy, Partia przekształca ich sposób myślenia. Jak wnioskuje Ghebache, skuteczne wprowadzenie reżimu totalitarnego opiera się na manipulacji językowej.

Drugi artykuł, autorstwa Sary Calvete-Lorenzo, *Patriarchy, Moralism and the Discipline of Female Bodies in Modern and Postmodern Terror* (*Patriarchat, moralizm i dyscyplinowanie kobiecych ciał w horrorach współczesnych i postmodernistycznych*), omawia obraz kobiety w wybranych filmach z gatunku krwawego horroru (tzw. „Slasher movies"). Szczególnie istotny jest tu motyw Ostatniej Dziewczyny, która w odróżnieniu od innych kobiet przeżywa do końca filmu, i która charakteryzuje się z jednej strony urodą i atrakcyjnością fizyczną, a z drugiej strony moralnym postępowaniem, co odzwierciedla konserwatywne podejście do kontroli nad kobietami, ich ciałami i emocjami.

Kolejny artykuł, autorstwa Ewy Kubas, *Elysium of Totalitarianism Portrayed in Science Fiction Movies* (*Elizjum totalitaryzmu przedstawione w filmach science fiction*), omawia motyw Elizjum, który w filmach science fiction znacznie różni się od swojego mitologicznego pierwowzoru. Podczas gdy w mitologii Pola Elizejskie stanowią odpowiednik raju, filmy science fiction przedstawiają Elizjum jako tajemniczy, niedostępny świat znajdujący się nad Ziemią i pełniący rolę strażnika uniemożliwiającego ludziom łamanie reguł narzuconych przez system totalitarny. Na przykładzie wybranych filmów autorka omawia pięć typów Elizjum: Elizjum dobrobytu, którego mieszkańcy prowadzą szczęśliwe, dostatnie życie, w odróżnieniu od uciskanych Ziemian, Elizjum czasu, którego mieszkańcy są nieśmiertelni i posiadają nieograniczoną ilość czasu, natomiast Ziemianie muszą zarobić czas ciężką pracą, Elizjum bezwzględności władzy, Elizjum sztucznej inteligencji i Elizjum boskości. Jak konkluduje autorka, reżim totalitarny nie tworzy świata przyszłości, a zniekształca ludzkość, odbierając jej prawo do wolności.

W filmach science fiction Elizjum i dystopijny świat ludzi istnieją równolegle, choć nigdy nie mogą się zjednoczyć.

Numer zawiera jeszcze jeden artykuł z dziedziny filmu, *Past Experiences in Lithuanian, Latvian and Estonian National Film Production in the New Market Reality of the 1990s: the Cases of "The Mills of Fate", "Georgica", and "Elze's Life"* (*Doświadczenia przeszłości w narodowej produkcji filmowej Litwy, Łotwy i Estonii a nowa rzeczywistość rynkowa lat 90-tych, na przykładzie "Młynów losu", "Georgiki" i "Życia Elze"*) Audriusa Dabrovolskasa. W czasach, gdy Litwa, Łotwa i Estonia były republikami radzieckimi, z jednej strony, produkcja filmowa była kontrolowana przez totalitarny system, co ograniczało kreatywność twórców i zmuszało ich do gloryfikowania reżimu, lecz z drugiej strony, była ona finansowana przez państwo. Po upadku Związku Radzieckiego natomiast, mimo wolności tworzenia kina narodowego, pojawiły się nowe problemy, takie jak nadejście gospodarki rynkowej, trudności finansowe i konieczność tworzenia filmów komercyjnych, a jednocześnie konieczność odbudowania kultury narodowej i wpisania w nią nowej narodowej kinematografii.

W dziale „Varia" znajdują się trzy artykuły: dwa związane z uczeniem się i nauczaniem języków obcych, choć niedotyczące bezpośrednio emocji, oraz jeden artykuł na temat przemocy i sposobów jej zapobiegania. W tematykę uczenia się i nauczania języków obcych wpisuje się artykuł Elizy Illukiewicz *Wykorzystanie map leksykalnych w nauczaniu słownictwa języka obcego*, przedstawiający tworzenie notatek nielinearnych (map leksykalnych, stanowiących pochodną map myśli) w sposób odzwierciedlający przechowywanie informacji w mózgu. Autorka podaje przykłady ćwiczeń z wykorzystaniem map leksykalnych, tworzonych zarówno w trakcie zajęć jak i indywidualnie przez studentów. Jak podkreśla, zaletę map leksykalnych stanowi ich indywidualny charakter, w znacznym stopniu oparty na doświadczeniach i zainteresowaniach osób uczących się, co sprawia, że komunikacja staje się bardziej

efektywna i przyjemna. Dlatego, chociaż temat artykułu nie jest ściśle powiązany z emocjami w nauce języków obcych, należy zauważyć, że proces tworzenia map leksykalnych obejmuje też czynniki afektywne.

Drugim artykułem z dziedziny uczenia się języków jest tekst Teresy Marii Włosowicz *Metalinguistic Awareness in Multilinguals, as Exemplified by Polish (L1) Students' Perception of the Similarities and Differences between Related Languages* (*Świadomość metajęzykowa u osób wielojęzycznych na przykładzie postrzegania podobieństw i różnic między spokrewnionymi językami przez studentów z językiem polskim jako ojczystym*). Podstawę artykułu stanowią dwa badania autorki dotyczące języków należących do dwóch różnych grup językowych: pierwsze badanie skupia się na postrzeganiu podobieństw i różnic między angielskim, niemieckim i szwedzkim, a drugie między hiszpańskim a portugalskim. Na tej podstawie autorka proponuje wstępny model roli, jaką świadomość metajęzykowa odgrywa w tworzeniu kompetencji wielojęzycznej oraz w użyciu języków obcych przez osoby wielojęzyczne.

Trzeci artykuł w dziale „Varia", autorstwa Elżbiety Jaszczurowskiej, *Suburban Struggles: Factors Influencing Youth Violence in Suburbs* (*Problemy przedmieść: Czynniki wpływające na przemoc wśród młodzieży*) porusza temat przemocy wśród nastolatków na terenach podmiejskich. Autorka analizuje różne czynniki wpływające na zjawisko przemocy, zarówno psychologiczne i społeczne, jak i ekonomiczne i środowiskowe. Na tej podstawie proponuje wieloaspektowe podejście do łagodzenia przemocy wśród młodzieży, obejmujące programy wsparcia ekonomicznego i społecznego, interwencje rodzinne, reformę edukacji, zaangażowanie społeczności lokalnych, jak również świadome rozumienie i korzystanie z mediów.

Teresa M. Włosowicz

FROM THE EDITORS

The current issue of "Polonia Journal" fully reflects the journal's interdisciplinary character. On the one hand, this is a thematic issue devoted to the question of languages and emotions in a broad sense, from the points of view of linguistics, literature, as well as culture. On the other hand, the issue contains four articles from the conference *Totalitarianism in Literature and Film*, which took place from October 1 to October 3, 2022, at the University of Economics and Humanities in Bielsko-Biała. At the same time, the journal includes a 'Miscellaneous' section, which publishes articles on various topics which go beyond the main themes of the issue.

In the thematic section Languages and Emotions, there have been published articles devoted to the role of emotions in foreign language learning, teaching and use, the expression of emotions in selected literary works, as well as verbal and non-verbal strategies of presenting emotions in film. Ekaterina Matveeva's article *Language Alter Ego: Multilingualism, Personality, Identity, and Emotional Expression Across Cultures* deals with the topic of the language alter ego in the context of the influence of different languages on multilinguals' personalities and self-expression. The author presents fourteen elements which compose the language alter ego, cognitive, linguistic, semiotic, as well as emotional, psychological and social ones. Since languages differ in the ways of expressing emotions, both for cultural reasons and because of lexical differences, the expression of emotions in particular languages requires flexibility, but it can also provoke in multilingual people a dissonance,

or even the impression of having several separate personalities. At the same time, it should be stressed that this flexibility constitutes an asset and a tool supporting intercultural communication.

Teresa Maria Włosowicz's article *Willingness to Communicate in Speech and in Writing in Spanish as a Third or Additional Language* presents the results of the author's research on English Philology students' willingness to communicate during university Spanish language courses at the beginner level. The research encompasses different aspects of willingness to communicate, including the types of utterances (from single words to full sentences; from students' spontaneous utterances to their answers to the teacher's direct questions, etc.), the sources of their motivation for learning Spanish and the areas in which they would like to communicate in that language, as well as their language anxiety and their perception of the degree of difficulty and areas of difficulty in learning Spanish. The results confirm the complexity of willingness to communicate and the factors influencing it, including the largely individual nature of motivation for foreign language learning.

By contrast, Dorota Sylwia Majewicz's article *Między performatyw-nością a emocjonalną przemocą: język i ciało w „Anorze Seana Bakera – studium kognitywno-językoznawcze* (*Between Performativity and Emotional Violence: Language and the Body in Sean Baker's "Anora" – a Cognitive-Linguistic Study*) analyses the construction of emotional experiences in the film Anora with both verbal and non-verbal means. The author pays special attention to liminal emotions, lying on the borderline between social acceptance and exclusion: shame, loneliness and hope. What is also important are the ways of expressing metaphors, not only by linguistic means but also bodily postures. As the author emphasises, in the narration of the film *Anora*, 'language and the body do not act in parallel, but they co-create and affective meaning structure' (translation: Teresa M. Włosowicz).

The other two articles in this thematic section belong to the discipline of literary studies. Marcin Hanuszkiewicz's article *Laughter: A Theological Controversy* analyses laughter as an object of theological discussion in Umberto Eco's novel *The Name of the Rose*. Onee of the novel's characters, Jorge, tries to hide Aristotle's treatise on comedy, condemning both laughter and the influence of Greek philosophy on Christianity, and he also says that 'Christ did not laugh.' His views are opposed by the writings of Georges Bataille, in which laughter becomes and object of philosophical consideration. As observed by Hanuszkiewicz, in Bataille's 'philosophy of laughter' the truth about the human being is not arrived at rationally but experienced through laughter. Laughter also occurs in the Bible, where God promises the aged Abraham a son. As the author concludes, laughter appears in contact with God's domain, where the rational idea of a system encompassing 'a fully knowable universe' disappears.

The other article in literary studies, by Zuzanna Kozłowska, *Odpływający ogród czy odpływające życie? Motyw domu onirycznego w opowiadaniu Idy Fink* (*A Departing Garden or a Departing Life? The Motif of the Oneiric House in Ida Fink's Short Story*), presents the problem of the Holocaust from the perspective of a child who also participated in those events. In her oneiric vision of the world, the garden her family are forced to leave constitutes an equivalent of the Biblical Eden. At the same time, the image of the oneiric house preserved in her memory allows Ida Fink to draw her attention away from the nightmare of extermination and to believe in the possibility of a rebirth of the world. According to Kozłowska, Ida Fink's prose constitutes a proof of that real art makes it possible to be reborn 'even (and, first of all) after the Holocaust' (translation: Teresa M. Włosowicz).

As was mentioned above, the other thematic area of the issue encompasses four articles on totalitarianism in literature and in film. Imane Ghebache's article *The Power of Linguistic Distortion in Creating*

a Totalitarian Regime in George Orwell's "Nineteen Eighty-Four" discusses the role of Newspeak in the dystopian society presented in the novel. That language is used for manipulating the masses and controlling them. Since, in accordance with Sapir and Whorf's theory of linguistic relativity, language shapes the way of thinking, by imposing Newspeak on its citizens, the Party transforms their way of thinking. As Ghebache concludes, an effective implementation of a totalitarian regime is based on linguistic manipulation.

The second article, by Sara Calvete-Lorenzo, *Patriarchy, Moralism and the Discipline of Female Bodies in Modern and Postmodern Terror*, discusses the image of a woman in selected 'Slasher' horror movies. Of particular importance is the motif of the Final Girl, who, in contrast to other women, survives until the end of the film and who is characterised, on the one hand, by beauty and physical attractiveness, and on the other hand, by moral conduct, which reflects the conservative approach to the control of women, their bodies and emotions.

The next article, by Ewa Kubas, *Elysium of totalitarianism portrayed in science fiction movies*, discusses the motif of Elysium, which in science fiction films differs from its mythological archetype. While in mythology the Elysian Fields constitue an equivalent of paradise, science fiction films Elysium is presented as a mysterious, unreachable world located above the Earth and performing the role of a guardian preventing people from breaking the rules imposed by the totalitarian system. On the example of selected films the author discusses five types of Elysium: Elysium of prosperity, whose inhabitants live happy, prosperous lives, in contrast to the oppressed Earthlings, Elysium of time, whose inhabitants are immortal and possess an unlimited amount of time, whereas Earthlings have to work hard to earn time, Elysium of ruthlessness of power, Elysium of artificial intelligence and Elysium of divinity. As the author concludes, a totalitarian regime does not create a world of the future, but it distorts humanity, taking away its right to

freedom. In science fiction films Elysium and the dystopian world of people exist in parallel, though they can never unite.

The issue contains one more article in the domain of film studies, *Past experiences in Lithuanian, Latvian and Estonian national film production in the new market reality of the 1990s: the cases of "The Mills of Fate", "Georgica", and "Elze's Life"* by Audrius Dabrovolskas. At the time when Lithuania, Latvia and Estonia were Soviet republics, on the one hand, film production was controlled by the totalitarian system, which limited the creativity of artists and forced them to glorify the regime, but on the other hand, it was financed by the state. By contrast, after the fall of the Soviet Union, despite the freedom of creating a national cinema, new problems emerged, such as the advent of market economy, financial difficulties and the need to make commercial films, and simultaneously the necessity of reconstructing the national culture, including a national cinema.

Finally, the 'Miscellaneous' section contains three articles: two articles connected with foreign language learning and teaching, though not directly connected with emotions, and one about violence and ways of preventing it. The thematic area of foreign language learning and teaching includes Eliza Illukiewicz's article *Wykorzystanie map leksykalnych wnauczaniu słownictwa języka obcego* (*The Use of Vocabulary Mind Maps in Teaching Foreign Language Vocabulary*), presenting the creation of non-linear notes (lexical maps, a derivative of mind maps) in a way reflecting the storage of information in the brain. The author gives examples of exercises involving the use of vocabulary/ lexical maps, created both during the classes and individually by students. As she emphasises, an advantage of lexical maps is their individual character, based on learners' experiences and interests, which makes communication more effective and pleasant. Therefore, even though the topic of the article is not strictly connected with emotions in foreign language learning, it is noteworthy that the process of creating vocabulary mind maps involves affective factors too.

The other article in the domain of foreign language learning is Teresa Maria Włosowicz's text *Metalinguistic Awareness in Multilinguals, as Exemplified by Polish (L1) Students' Perception of the Similarities and Differences between Related Languages*. The article is based on the author's two studies concerning languages belonging to two different language groups: the first one focuses on the perception of similarities and differences between English, German and Swedish, and the second one on those between Spanish and Portuguese. On this basis the author proposes a tentative model of the role which metalinguistic awareness plays in creating multilingual competence and in the use of foreign languages by multilinguals.

The third article in the 'Miscellaneous' section, written by Elżbieta Jaszczurowska, *Suburban Struggles: Factors Influencing Youth Violence in Suburbs*, deals with the topic of violence among the youth in suburban areas. The author analyses different factors influencing the phenomenon of violence, both psychological and social ones, as well as economic and environmental ones. On this basis she proposes a multifaceted approach to the mitigation of violence among young people, including economic and social support programmes, family interventions, and education reform, the involvement of local communities, as well as the conscious understanding and use of the media.

Teresa M. Włosowicz

JĘZYKI I EMOCJE /
LANGUAGES AND EMOTIONS

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LANGUAGE ALTER EGO: MULTILINGUALISM, PERSONALITY, IDENTITY, AND EMOTIONAL EXPRESSION ACROSS CULTURES

JĘZYKOWE ALTER EGO: WIELOJĘZYCZNOŚĆ, OSOBOWOŚĆ, TOŻSAMOŚĆ I EKSPRESJA EMOCJI W RÓŻNYCH KULTURACH

ABSTRACT

This article explores the concept of *Language Alter Ego* as a multidimensional framework that reflects the impact of language learning on personality and self-expression. Drawing on psycholinguistics, psychoanalysis, and sociocultural theory, we examine how multilingual individuals develop distinct personas shaped by the cultural, social, and emotional contexts of each language they speak. The concept of *Language Alter Ego* illustrates the dynamic interaction between language, personality, identity, and emotional expression, highlighting how different languages evoke varied emotional responses, which profoundly affect communication and self-perception. We propose 14 building blocks that contribute to the formation of a *Language Alter Ego*,

encompassing cognitive, social, emotional, and cultural dimensions. The article also discusses how multilingual individuals express emotions across languages, and how adaptability can help them navigate the emotional complexity inherent in switching between languages. This multidimensional view of *Language Alter Ego* underscores the role of language as both a tool for communication and a powerful force in shaping individual personality and identity in today's globalised world.

Keywords: multilingualism; intelligence; culture; emotions; personality

ABSTRAKT

Niniejszy artykuł zgłębia pojęcie Językowego Alter Ego jako wielowymiarowej struktury, która odzwierciedla wpływ nauki języków na osobowość i wyrażanie siebie. Opierając się na badaniach z dziedzin psycholingwistyki, psychoanalizy i teorii społeczno-kulturowej, analizujemy, jak osoby wielojęzyczne rozwijają odrębne osobowości ukształtowane przez kontekst kulturowy, społeczny i emocjonalny każdego z języków, jakimi się posługują. Pojęcie Językowego Alter Ego ilustruje dynamiczną interakcję między językiem, osobowością, tożsamością i ekspresją emocjonalną, podkreślając, jak różne języki wywołują różne reakcje emocjonalne, co wywiera istotny wpływ na komunikację i postrzeganie siebie. Przedstawiamy 14 elementów, które składają się na Językowe Alter Ego, obejmujące wymiar kognitywny, społeczny, emocjonalny i kulturowy. Artykuł omawia również, jak osoby wielojęzyczne wyrażają emocje w różnych językach i jak zdolność adaptacji może pomóc im poruszać się w złożoności emocjonalnej nieodłącznie związanej z przechodzeniem z jednego języka na drugi. Ten wielowymiarowy obraz Językowego Alter Ego podkreśla rolę języka zarówno jako narzędzia komunikacji, jak i potężnej siły kształtującej indywidualną osobowość i tożsamość we współczesnym zglobalizowanym świecie.

Słowa kluczowe: wielojęzyczność; inteligencja; kultura; emocje; osobowość

INTRODUCTION

The concepts of personality, identity and the self have long fascinated scholars across various fields, from philosophy and psychology to

linguistics. In this regard, multilingualism provides a unique lens through which we can examine how language shapes identity. The notion of a *Language Alter Ego* has emerged as a compelling framework for understanding the profound impact that language learning can have on an individual's personality and self-expression. While previous studies have explored the ways in which language influences thought and perception, the Language Alter Ego focuses on how language gives rise to distinct personas, each shaped by the cultural, social, and emotional contexts associated with that language (Malakhov, 2010).

In this article, we will explore the Language Alter Ego as a multidimensional construct, analysing how it forms, what influences its development, and how it contributes to the broader concept of identity in multilingual individuals. We will examine the historical and theoretical foundations of this concept, drawing on psycholinguistics, psychoanalysis, and sociocultural theory, while situating it within contemporary discussions on multilingualism and identity (Humboldt, 1836; Malakhov, 2010; Goleman, 1995; Canagarajah, 2012; Aronin & Singleton, 2019). This exploration aims to illuminate the dynamic interplay between language, personality, identity, and cultural adaptation, offering insights into how language learners can harness their Language Alter Egos for personal growth and enhanced communication.

This article makes use of a specific conceptual vocabulary that may be unfamiliar to some readers. For definitions of key terms such as *Language Alter Ego*, *persona*, *identity*, and related constructs, please refer to the glossary provided at the end of the article.

THEORETICAL FOUNDATIONS OF LANGUAGE ALTER EGO

The idea that language shapes identity is not new. Wilhelm von Humboldt's famous assertion that language forms a "worldview" has

been a cornerstone of linguistic theory. Humboldt posited that each language embodies a distinct cultural perspective, which, when adopted, alters the speaker's perception of reality (Humboldt, 1836). Building on Humboldt's early vision of language as worldview, modern cognitive linguists such as Boroditsky (2011) and Slobin (2003) have demonstrated how linguistic structure can shape not only conceptual framing but also memory, spatial reasoning, and emotional tone. This line of thinking laid the groundwork for what we now understand as the *Language Alter Ego*—a distinct linguistic persona that emerges in response to the social and cultural context of a new language (Malakhov, 2010).

Jung's psychoanalytic framework contributes to our understanding of how deep personality layers are shaped and reshaped across life stages. His notion of the persona—the social mask—parallels the shifts in self-presentation multilingual individuals experience when changing languages (Jung, 1959). The Language Alter Ego, however, reflects a deeper psychological adaptation that extends beyond situational roles. This intrapersonal adaptation is complemented by psycholinguistic findings that demonstrate how language use modulates emotional tone, behaviour, and cognitive processing (Canagarajah, 2012; Byram & Wagner, 2018).

The Language Alter Ego is also informed by modern psycholinguistic research, which highlights the cognitive and emotional effects of speaking multiple languages. Empirical studies have shown that bilingual and multilingual individuals often report experiencing different emotional intensities depending on the language used (Pavlenko, 2005; Dewaele, 2010). For instance, expressions of affection, anger, or humour may feel more or less natural in a speaker's second or third language. Wierzbicka (1999) has further demonstrated that emotion words are culturally and linguistically embedded, and do not always translate across languages with equal emotional weight. These findings suggest that language is not only a communication tool but also a filter through which emotional

life is constructed. This phenomenon is central to Language Alter Ego, which explores how such emotional shifts are tied to personality traits, behaviour, and linguistic performance.

The Language Alter Ego framework draws on several theoretical traditions that approach multilingual development from different angles. Psychoanalytic theory—particularly Jung's work—offers a deep understanding of how personality structures adapt through symbolic and emotional shifts. Jung's concept of the persona aligns closely with the notion of a multilingual self that changes voice, behaviour, and affect in new linguistic environments (Jung, 1959). In contrast, sociocultural theories (e.g., Vygotsky, 1978; Norton, 2000; Goffman, 1959) frame these changes as fluid identity negotiations, shaped by power dynamics and social context. While both perspectives acknowledge change, the Language Alter Ego model leans more toward a personality-based lens—suggesting that new languages activate not only different roles, but distinct and enduring personality traits (Dewaele & Botes, 2020). Cognitive theories contribute by mapping the internal mechanisms behind this adaptation, while linguistic relativism (e.g., Whorf, 1956; Wierzbicka, 1992, Boroditsky, 2011) reinforces the idea that different languages encode and evoke different emotional and cultural schemas. By integrating these models, the LAE framework proposes a layered approach that treats multilingualism as both inner transformation and social navigation.

While this article is primarily theoretical in nature, it is part of a broader research programme currently being implemented. Since the initial drafting of this paper, the author has conducted empirical studies involving multilingual learners and educators in virtual and in-person environments. These studies investigate the development and measurable dimensions of the 14 Language Alter Ego blocks through qualitative interviews, self-assessment tools, and learner reflections. Results are being prepared for publication in 2025–2026. This article

therefore serves as the conceptual foundation for future empirical validation and classroom application.

DEFINING LANGUAGE ALTER EGO
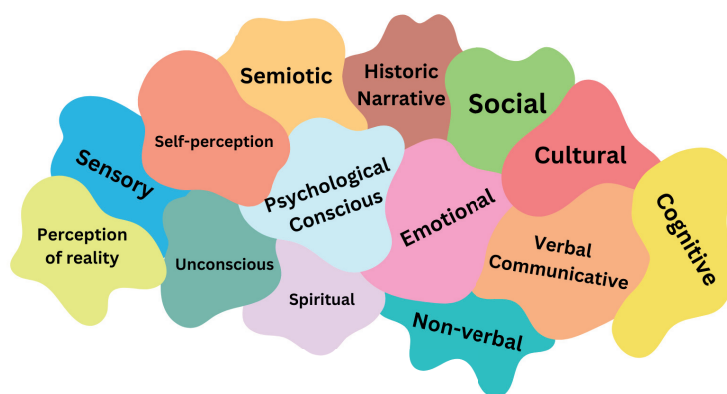
At its core, Language Alter Ego is a multidimensional linguistic personality that emerges through the process of learning and using a new language. It is not merely a functional tool for communication but a holistic personality and identity shift, shaped by cultural norms, social cues, and emotional undertones specific to the language in question (Matveeva, 2016). Unlike the traditional notion of an alter ego, which often suggests a hidden or alternative self, Language Alter Ego is an expansion of the individual's existing identity. It reflects the inherent adaptability of humans in multilingual and multicultural environments, allowing them to express facets of their personality that might remain dormant in their native language (Pavlenko, 2005; Dewaele, 2011, Matveeva, 2021).

The development of a Language Alter Ego is influenced by several factors, including cognitive processes, emotional intelligence,

and cultural integration (Vygotsky, 1978; Goleman, 1995). Language learning, particularly at higher levels of proficiency, requires more than just memorising vocabulary and grammar rules; it involves adopting new ways of thinking, expressing emotions, and interacting socially. As a result, the Language Alter Ego becomes a dynamic, fluid construct that adapts to the linguistic and cultural environment in which the individual is immersed (Pavlenko, 2005; Matveeva, 2015).

THE 14 BUILDING BLOCKS OF LANGUAGE ALTER EGO

To better understand the multifaceted nature of the Language Alter Ego, I have identified 14 distinct building blocks that contribute to its formation and development. These blocks encompass cognitive, emotional, social, and cultural dimensions, each representing a different aspect of how language shapes identity (Malakhov, 2010):

1. COGNITIVE BLOCK

Cognitive Block focuses on the mental processes involved in learning a new language, such as vocabulary acquisition, grammar understanding, and cognitive flexibility. It is based on cognitive psychology and linguistics, including theories from Jean Piaget on cognitive development (Piaget, 1972) and Lev Vygotsky on the role of language in cognitive processes (Vygotsky, 1978). These activities and concepts can be included in the cognitive block:

Vocabulary Acquisition: Learning new words and phrases in the target language.

Grammar Understanding: Mastering the rules and structures of the new language.

Syntax Proficiency: Developing the ability to arrange words and phrases correctly.

Semantic Comprehension: Understanding the meanings of words and sentences.

Memory Encoding: Encoding and recalling memories in the new language, enhancing cognitive flexibility.

Problem Solving: Using the new language to approach and solve problems, leading to cognitive growth.

Mental Organization: Structuring thoughts and ideas according to the new language's framework.

2. VERBAL COMMUNICATIVE BLOCK

Verbal Communicative Block emphasizes the practical aspects of language use. Effective communication is essential for successful interactions in any language. It is based on communication theory and sociolinguistics, including work by Dell Hymes on communicative competence (Hymes, 1972) and Noam Chomsky on syntactic structures (Chomsky, 1965). These activities and concepts can be included in the verbal communicative block:

Speaking Skills: Developing fluency and accuracy in speaking the new language.

Listening Skills: Enhancing the ability to understand spoken language in various contexts.

Reading Comprehension: Improving the ability to read and comprehend texts in the new language.

Writing Proficiency: Achieving proficiency in writing coherent and culturally appropriate texts.

Pragmatic Skills: Using the new language appropriately in various social contexts.

Discourse Competence: Constructing coherent spoken and written texts.

Interaction Skills: Developing conversational skills, including turn-taking and active listening.

3. NON-VERBAL COMMUNICATIVE BLOCK

Non-Verbal Communicative Block plays a crucial role in inter-cultural interactions. Understanding body language, facial expressions, and other non-verbal cues is essential for full linguistic and cultural integration. It is based on non-verbal communication theories, including the work of Paul Ekman on facial expressions (Ekman, 1972) and Albert Mehrabian on non-verbal communication (Mehrabian, 1971). These activities and concepts can be included in the non-verbal communicative block:

Body Language: Adapting gestures and body movements that are culturally appropriate.

Facial Expressions: Using facial expressions that align with the cultural norms of the new language.

Proxemics: Understanding and practicing the cultural norms related to personal space and physical distance.

Paralinguistics (Prosody): Incorporating tone, pitch, and intonation patterns of the new language.

Eye Contact Norms: Recognizing cultural differences in eye contact, such as how it is used to express engagement, confidence, or deference.

Non-Verbal Interaction Styles: Understanding how non-verbal communication styles vary across different social settings and relationships in the target culture.

4. CULTURAL BLOCK

Cultural Block addresses the cultural knowledge and sensitivity required for effective integration into a new culture. It includes understanding cultural norms, values, and traditions, which are fundamental for adapting to a new cultural environment. It is based on Cross-cultural psychology and anthropology, including the theories of Geert Hofstede on cultural dimensions (Hofstede, 1980) and Edward

Hall on high-context and low-context cultures (Hall, 1976). These activities and concepts can be included in the cultural block:

Cultural Sensitivity: Navigating and respecting cultural differences.

Cultural Norms and Values: Learning the cultural norms, values, and etiquette associated with the new language.

Traditions and Practices: Understanding and participating in cultural traditions and practices.

Historical Context: Gaining knowledge of the historical background and significant events of the culture.

A New Cultural Identity Formation: Integrating aspects of the new culture into one's own cultural identity.

5. EMOTIONAL BLOCK

Emotional Block focuses on developing emotional intelligence and expressing emotions appropriately in a new cultural context. It is based on emotional intelligence theories, including the work of Daniel Goleman on emotional intelligence (Goleman, 1995) and Paul Ekman on universal emotions (Ekman, 1992). These activities and concepts can be included in the emotional block:

Emotional Intelligence: Enhancing the ability to perceive, understand, and manage emotions.

Expressive Ability: Developing the capacity to convey emotions effectively.

Emotional Expression: Learning to express emotions in a manner that is culturally appropriate.

Emotion Regulation: Managing and regulating emotions in the context of the new culture.

Empathy Development: Enhancing empathy by understanding and sharing the emotions of native speakers.

Emotional Resonance: Feeling a deeper emotional connection with the new language and culture.

Connection with Emotions: The ability to connect with new emotions in a new language, and name these emotions, especially if these names didn't exist in the native language and exist in a new one.

6. PSYCHOLOGICAL CONSCIOUS BLOCK

Psychological Conscious Block addresses the psychological aspects of integrating a new language and culture into one's identity. It is based on psychology of self and identity, including theories from Erik Erikson on identity development (Erikson, 1950) and Carl Jung on the integration of new aspects of the self (Jung, 1961). These activities and concepts can be included in the psychological conscious block:

Personality Expansion and Integration: Incorporating elements of the new language and culture into one's self-concept.

Attitudes and Beliefs: Adapting attitudes towards the new language and culture.

Motivation Enhancement: Strengthening the drive to learn and use the new language.

Behavioural Adaptation: Adapting new behaviours that are appropriate in the context of the new language and culture.

Trauma Processing: Experiencing and processing new traumas and psychological challenges in the new language and culture.

Mental Health: Maintaining mental health and well-being while navigating the psychological complexities of integrating a new personality.

7. SOCIAL BLOCK

Social Block focuses on sociolinguistic competence, community engagement, and understanding social norms. It is based on socio-linguistics and social psychology, including the work of Erving Goffman on social roles and interactions (Goffman, 1959) and Bourdieu on social

capital (Bourdieu, 1986). These activities and concepts can be included in the social block:

> Sociolinguistic Competence: Using the new language appropriately in different social settings.
>
> Role and Status Awareness: Understanding how social roles and status influence language use.
>
> Community Engagement: Participating in linguistic communities associated with the new language.
>
> Interpersonal Relationships: Building and maintaining relationships with native speakers and others in the linguistic community.
>
> Social Norms: Understanding and adhering to the social norms and conventions of the new culture.
>
> Socio-Political Awareness: Gaining awareness of the socio-political context of the country where the new language is spoken.
>
> Community Engagement: Actively participating in social and community activities related to the new language and culture. Becoming an active citizen of a new culture.

8. HISTORIC NARRATIVE BLOCK

Historic Narrative Block helps learners grasp the historical backdrop that shapes current cultural norms and values. It is based on historical and cultural studies, including theories on historical context and its impact on cultural narratives (Hobsbawm, 1997; Geertz, 1973). These activities and concepts can be included in the historic narrative block:

> Historical Awareness: Understanding significant historical events, movements, and figures that have shaped the culture and society of the target language's country.
>
> Economic History: Knowledge of economic developments, historical economic policies, and their impacts on current economic practices and societal structures in the target culture.

Cultural Milestones: Familiarity with important cultural events, traditions, and practices that have historical significance and influence current cultural norms and behaviours.

Historical Context in Communication: Understanding how historical events and contexts influence communication styles, language use, and expressions in the target language.

Historical Figures and Narratives: Knowledge of influential historical figures and narratives that are frequently referenced or hold cultural significance in the target culture.

9. SPIRITUAL BLOCK

Spiritual Block addresses how learners integrate and respect spiritual aspects of the new culture. It is based on theories of spirituality and cultural integration, including the work of various scholars on the role of spirituality in cultural identity and adaptation (Schein, 2010; Glock & Stark, 1965). These activities and concepts can be included in the spiritual block:

Spiritual Practices: Integrating spiritual practices and beliefs from the new culture conveyed via the new language.

Values and Beliefs: Adopting and respecting the spiritual values and beliefs of the new culture. And learning how to navigate conflicting beliefs from the native and new cultures.

Spiritual Growth: Experiencing personal growth and transformation through spiritual connections in the new language.

10. SELF-PERCEPTION BLOCK

Self-Perception Block explores how language learning influences one's self-image and confidence. It is based on theories of self-concept and self-reflection, including the work of Carl Rogers on self-concept (Rogers, 1951) and William James on the self (James, 1890). These activities and concepts can be included in the self-perception block:

Self-Reflection: Reflecting on how learning a new language influences self-perception and self-concept.

Self-Exploration: Exploring different facets of one's self through the lens of the new language in a new culture. Noticing which personality traits are more manifested in a new language and which behaviours are more present and chosen in a new culture.

Self-Perception: Exploring the confidence level, level of attractiveness, clothing style, and communication style of self in a new language.

11. PERCEPTION OF REALITY BLOCK

Perception of Reality Block addresses how language learning affects cognitive flexibility and worldview adjustment. It is based on cognitive and cultural psychology, including the work of Jerome Bruner on perception and cultural relativity (Bruner, 1990), and linguistic relativity of Edward Sapir and Benjamin Lee Whorf (Sapir, 1929; Whorf, 1956). These activities and concepts can be included in the perception of reality block:

Temporal Understanding: Adapting to different cultural perceptions of time in the new language.

Spatial Awareness: Understanding and navigating physical space and environment as perceived in the new culture.

Worldview Adjustment: Adjusting one's worldview to incorporate new cultural perspectives on reality.

Cognitive Flexibility: Enhancing cognitive flexibility by experiencing diverse perceptions of reality, either by switching between them or simultaneously.

12. SENSORY BLOCK

Sensory Block focuses on how sensory inputs contribute to cultural adaptation. It is based on sensory and perceptual psychology, including

research on how sensory experiences influence cultural understanding (e.g., Hsiao & Spence, 2008; Gutchess, 2011). These activities and concepts can be included in the sensory block:

Taste: Experiencing and appreciating the flavours and culinary traditions of the new culture.

Vision: Observing and interpreting visual symbols, art, and aesthetics of the new culture.

Hearing: Tuning into the sounds, music, and auditory elements of the new language.

Touch: Understanding the tactile aspects, such as customary greetings and physical interactions.

Smell: Recognising and associating scents with cultural experiences and environments.

13. SEMIOTIC BLOCK

Semiotic Block addresses the interpretation of signs and symbols within the new culture. It is based on semiotics and cultural studies, including the works of Juri Lotman (1990), Roland Barthes (1972) on signs and symbols and Umberto Eco (1976) on semiotic analysis. These activities and concepts can be included in the semiotic block:

Visual Symbols: Interpreting cultural symbols, signs, and icons in visual media.

Art and Aesthetics: Appreciating and understanding the cultural context of art, fashion, and design.

Oral Traditions: Understanding stories, folklore, and proverbs that carry cultural significance.

Material Culture: Understanding the cultural meanings behind clothing, artefacts, and other physical items.

Symbolic Language: Recognising symbols and signs in written and spoken language that carry deeper cultural meanings.

Historical Figures: Recognising and understanding the significance of important historical and cultural figures.

Cultural Landmarks: Knowing the meanings and significance of important cultural sites and landmarks.

Cultural Practices: Participating in and understanding the meanings behind cultural rituals and ceremonies.

Festivals and Celebrations: Recognising and engaging in festivals and celebrations that are important in the new culture.

14. PSYCHOLOGICAL UNCONSCIOUS BLOCK

Psychological Unconscious Block explores the unconscious aspects of cultural integration, such as automatic responses and internalised symbols. It addresses how deeply ingrained cultural patterns influence behaviour and thought. It is based on Jungian psychology and theories of the unconscious, including Jung's work on the archetypes, persona and shadow (Jung, 1953). These activities and concepts can be included in the psychological unconscious block:

Daily Habits: Incorporating the new language into daily routines and activities automatically.

Behavioural Integration: Adopting behaviours and practices unconsciously through language and cultural immersion.

Persona Manifestation: Letting out a Jungian persona that reflects the new linguistic personality.

Automatic Responses: Responding instinctively and naturally in the new language without conscious effort.

Automatic Emotions: Emotional reactions that arise spontaneously in response to cultural stimuli, shaped by the new cultural context.

Cultural Triggers: Specific cultural triggers that evoke emotional responses, such as certain festivals, traditions, or interactions.

Personal Symbols: Internalised symbols that have personal significance within the new culture.

Cultural Archetypes: Deep-seated cultural archetypes that influence unconscious behaviour and thought patterns.

Inner Conflicts: How unconscious aspects of the new linguistic and cultural persona interact with or conflict with the native persona.

Shadow Aspects: Recognition and integration of the shadow aspects (hidden or suppressed traits) that may emerge in the new cultural context.

Instinctive Reactions: Immediate, unthinking reactions to cultural situations, such as responses to social cues or environmental changes.

Body Memory: Physical memory of cultural practices, such as dance moves, traditional gestures, or other culturally specific physical activities.

Dreams: How dreams may incorporate elements of the new language and culture, reflecting deeper unconscious integration.

Subconscious Thoughts: Thoughts and associations that arise unconsciously, influenced by the new cultural context.

Each of these blocks interacts to form a cohesive linguistic personality, allowing the learner to engage with a new language on a deep, meaningful level. As these blocks develop, the individual's Language Alter Ego becomes more fully realised, influencing not only how they communicate but also how they perceive themselves and the world around them (Malakhov, 2010, Matveeva, 2024).

EMOTIONS ACROSS LANGUAGES

Language is deeply intertwined with emotion, and the Emotional Block explores how multilingual individuals express and experience emotions differently across languages. This phenomenon goes beyond simple linguistic proficiency; it involves the emotional and cultural

contexts that shape how feelings are communicated and understood. For multilingual individuals, shifting between languages can evoke distinct emotional tones, allowing them to navigate a diverse range of emotional landscapes (Wierzbicka, 1992; Pavlenko, 2005).

Research into multilingualism and emotions has shown that emotions are not universally expressed in the same way across languages and cultures. Each language offers its own emotional palette, complete with unique words and expressions that capture feelings which might be untranslatable or absent in other languages (Wierzbicka, 1992; Matsumoto, 2013). For example, the Japanese concept of *amae*, which refers to the sense of sweet dependency or indulgence between close relationships, does not have an exact equivalent in English. Similarly, the German word *schadenfreude*—the pleasure derived from another's misfortune—does not have a direct counterpart in many other languages. These linguistic nuances impact not only how emotions are expressed but also how they are experienced by speakers.

Multilingual individuals often report that they feel different when speaking different languages. For instance, a person may feel more passionate and emotionally expressive in Spanish, while their emotional tone might become more reserved and controlled in English. This emotional variability is linked to the cultural values embedded in each language. For example, cultures that place a high value on emotional restraint, such as Japanese or Finnish, may encourage more subdued expressions of emotion, while cultures that are more emotionally expressive, such as Italian or Brazilian Portuguese, foster a more vivid and outward display of feelings (Pavlenko, 2005, Matveeva, 2015).

The impact of multilingualism on emotional life and communication is profound. Speaking different languages can activate different emotional frameworks, which in turn affect how people perceive and respond to the world around them. This emotional shift can sometimes lead to a sense of dissonance, where multilingual individuals feel as if they

possess multiple emotional selves. However, it can also be enriching, allowing them to engage with a broader range of emotional experiences and expressions. The flexibility to switch between emotional tones across languages provides a unique depth to communication, enhancing empathy and emotional resonance with speakers of different languages (Dewaele, 2011; Matveeva, 2021).

In practical terms, this emotional flexibility allows multilingual individuals to choose the language that best fits their emotional needs at any given moment. For example, someone might find it easier to discuss personal or sensitive topics in a language that feels emotionally distant, such as a second or third language. On the other hand, they may prefer to express joy or affection in a language closely tied to their cultural identity, where the emotional nuances are more familiar and deeply ingrained (Pavlenko, 2005; Matveeva, 2021). This adaptability in emotional expression can serve as a powerful tool in multilingual communication, fostering deeper connections and more authentic interactions across cultures.

CONCLUSION

The concept of Language Alter Ego offers a fresh perspective on the relationship between language, personality, and identity. It encapsulates the profound adaptability of multilingual individuals, illustrating how language learning can lead to the development of new, culturally inflected facets of the self (Matveeva, 2022). By understanding the cognitive, emotional, and social dimensions that contribute to the formation of a Language Alter Ego, we gain deeper insight into the transformative power of language learning and its potential to expand one's sense of self (Humboldt, 1836; Pavlenko, 2005; Malakhov, 2010).

While the present article outlines the theoretical and conceptual foundations of the Language Alter Ego framework, it does not include

empirical data. However, follow-up studies are in progress. These involve learners and educators across diverse linguistic and cultural settings, investigating how the 14 LAE blocks manifest in behaviour, identity expression, and learner self-perception. Findings from these studies will be published in forthcoming research articles. The aim of this article is to lay the groundwork for such applied and experimental work.

Further research will deepen our understanding of the dynamic interplay between language, personality, identity, emotion, and cultural adaptation—ultimately enriching how we understand the experience of being multilingual in today's increasingly globalised world.

GLOSSARY

The following glossary defines key terms as used within the Language Alter Ego framework. Where applicable, definitions are based on or adapted from existing theoretical sources.

Language Alter Ego (LAE) is a multidimensional personality construct that develops through sustained engagement with a new language and its culture. Unlike a situational persona, the Language Alter Ego reflects deeper emotional, cognitive, and behavioural adaptations across linguistic and cultural contexts. It encompasses 14 developmental blocks (dimensions), including emotional, cognitive, cultural, and spiritual dimensions, through which a new linguistic personality emerges (Matveeva, 2016, 2021, 2024).

Persona is concept rooted in Jungian psychology, referring to the social mask or role that an individual adopts to meet external expectations. It is context-specific and often defensive in nature, helping the individual adapt to social roles without necessarily changing their deeper personality (Jung, 1953, 1959).

Personality is the characteristic patterns of thoughts, feelings, and behaviours that make a person unique. Within this framework,

personality is understood as capable of expansion or transformation through multilingual experience (McCrae & Costa, 1997; Dewaele & Botes, 2020).

Identity is a socially constructed, dynamic sense of self shaped by interactions, group membership, cultural affiliations, and language practices. In multilingual contexts, identity often shifts based on the language being used and the cultural expectations embedded within it (Norton, 2000; Goffman, 1959; Pavlenko & Blackledge, 2004).

Self is a broad psychological construct encompassing both internal personality traits and socially defined roles. In the context of LAE, the self serves as the base layer that integrates native and multilingual expressions of personality and identity (James, 1890; Jung, 1953; Gergen, 2009).

Alter Ego is originally a Latin phrase meaning "other self," the term *alter ego* has historically referred to a secondary or alternative identity within the same individual. In psychological contexts, it has been used to describe distinct personality states or socially constructed roles that differ from one's primary self. In this article, the term is reinterpreted through the lens of multilingualism, serving as the foundational concept for the *Language Alter Ego*—a linguistically and culturally shaped extension of personality rather than a dissociated or artificial persona (Matveeva, 2024).

Linguistic personality is considered as a person, expressed in a language and through a language, a person, reconstructed in their main features on the basis of linguistic means (Karaulov, 1987).

Cultural Adaptation is the behavioural and psychological adjustments individuals make when immersed in a new cultural environment. Cultural adaptation is a core component of the Language Alter Ego framework, reflecting how learners internalise the norms and expectations of the target culture (Kim, 2001; Berry, 1997).

Cultural Intelligence (CQ) is the capability to relate to and work effectively across cultural contexts. CQ includes metacognitive, motivational, and behavioural dimensions and supports LAE development by enhancing learners' sensitivity to cultural and communicative norms (Earley & Ang, 2003; Byram & Wagner, 2018).

Emotional Intelligence (EQ) it the ability to perceive, assess, and manage emotions in oneself and others. In the LAE framework, EQ is essential for developing emotional fluency in new languages and for navigating the emotional dynamics of multilingual communication (Goleman, 1995; Dewaele, 2010).

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WILLINGNESS TO COMMUNICATE IN SPEECH AND IN WRITING IN SPANISH AS A THIRD OR ADDITIONAL LANGUAGE

GOTOWOŚĆ KOMUNIKACYJNA W MOWIE I W PIŚMIE W HISZPAŃSKIM JAKO JĘZYKU TRZECIM LUB DODATKOWYM

ABSTRACT

The present study aims to investigate willingness to communicate (WTC) in Spanish as a third or additional language in both speech and writing in two groups of English Philology students, one at the Mysłowice branch of Ignatianum University in Cracow and the other at the Cracow branch of the University of Social Sciences[1] in Łódź. It used a mixed-methods approach involving, on the one hand, classroom observation connected with encoding instances of the participants' speaking activity during the Spanish classes and recording their willingness to do written tasks and, on the other hand, a detailed questionnaire regarding their motivation to learn Spanish, language anxiety, their perceived competence, etc., which allowed a quantitative analysis. As the results show, the students' WTC was highly complex and largely individual, though

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[1]   Now called 'SAN University' in English, https://san.edu.pl/en [date of access: 20th May 2025]

the differences between both groups were not statistically significant. However, their WTC may also have been constrained by their limited proficiency in Spanish, which permitted only relatively simple communicative activities.

Keywords: willingness to communicate, classroom observation, motivation, language anxiety, perceived competence

ABSTRAKT

Niniejsze badanie ma na celu analizę gotowości komunikacyjnej w mowie i w piśmie w hiszpańskim jako języku trzecim lub dodatkowym w dwóch grupach studentów filologii angielskiej, jednej w mysłowickiej filii Uniwersytetu Ignatianum (wtedy jeszcze Akademii Ignatianum) w Krakowie, a drugiej w krakowskiej filii Społecznej Akademii Nauk w Łodzi. W badaniu użyto metod mieszanych obejmujących, z jednej strony, obserwację lekcji połączoną z kodowaniem wystąpień aktywności ustnej uczestników podczas zajęć z hiszpańskiego oraz dokumentowaniem ich gotowości do wykonywania zadań pisemnych, a z drugiej strony, szczegółowy kwestionariusz dotyczący ich motywacji do nauki hiszpańskiego, lęku językowego, postrzeganej kompetencji językowej, itp., co pozwoliło na analizę ilościową. Jak pokazują wyniki badania, gotowość komunikacyjna studentów miała bardzo złożony i w znacznym stopniu indywidualny charakter, choć różnice między grupami nie były statystycznie istotne. Jednakże ich gotowość komunikacyjną mógł też ograniczać niewielki stopień zaawansowania w języku hiszpańskim, który pozwalał tylko na relatywnie proste ćwiczenia komunikacyjne.

Słowa kluczowe: gotowość komunikacyjna, obserwacja lekcji, motywacja, lęk językowy, postrzegana kompetencja

INTRODUCTION

The purpose of the study is an investigation of English Philology students' willingness to communicate in both speech and writing in Spanish as a third or additional language (De Angelis's [2007] term). This term is used deliberately here because, as will be shown in Section

3.2. below, the participants – native speakers of Polish, Ukrainian or Russian - had fairly complex language repertoires and Spanish was not their L3, but rather L4, L5 or even L6. Even though willingness to communicate is generally associated with speaking [cf. MacIntyre, Baker, Clément, Donovan 2003, p. 590, MacIntyre 2007, p. 564], it can be extended to writing because, first, in a foreign language context, learners are required to perform both speaking and writing tasks and that, due to limited proficiency, they may feel language anxiety while expressing themselves in writing, and second, nowadays a lot of communication occurs on the Internet, where it often takes written forms, such as online chat or posting on social media [Kirkpatrick, Vafaddar, Mohebbi 2024, p. 20, Peng 2025, p. 48].

Since the participants in the study were beginners in Spanish, the possibilities of classroom communication were still limited and their willingness to communicate applied to simple utterances (for example, buying food, explaining a short route to a tourist, etc.), participation in classroom activities (providing answers during grammar and vocabulary exercises) and written home assignments. However, what is important for the study is their willingness to use Spanish in the classroom context and, in the case of written assignments, also at home, in accordance with the following definition of willingness to communicate: "readiness to enter into discourse at a particular time with a specific person or persons, using a L2" [MacIntyre, Clément, Dörnyei, Noels 1998, p. 547].

Nevertheless, not only is the students' willingness to communicate investigated in the context of the Spanish language course, but in the broader context of their motivation to learn this language, taking into consideration possible uses of the language in the future, as well as of their perceived competence and their perception of difficulty, which was likely to influence their language anxiety.

WILLINGNESS TO COMMUNICATE AS A COMPONENT OF FOREIGN LANGUAGE LEARNING

By and large, willingness to communicate constitutes a very complex construct, combining several levels of factors. One of them is undoubtedly motivation, which is the driving force of learning in general. As noted by Peter MacIntyre [2007, p. 566], "[t]he major motivation to learn another language is to develop a communicative relationship with people from another cultural group." However, in foreign language contexts, communicating with people from another culture may seem a distant goal, that is why it is not necessarily perceived as a motivating factor. Consequently, Zoltán Dörnyei [2009] has proposed the concept of the ideal self as an alternative more relevant to foreign language contexts than integrative motivation. Thus, even if one studies Spanish in Poland, one may imagine one's ideal self as speaking Spanish fluently, before having an opportunity to interact with native Spanish speakers. Another alternative to integrativeness is international posture, a construct proposed by Tomoko Yashima [2002], which includes

> interest in foreign or international affairs, willingness to go overseas to stay or work, readiness to interact with intercultural partners, and, one hopes, openness or a non-ethnocentric attitude toward different cultures, among others [Yashima 2002, p. 57].

In other words, in a foreign language context, where integrating into the target language community is virtually impossible, openness towards other cultures and willingness to interact with native speakers – possibly, in the future – can also act as a motivating factor. However, as Anna Mystkowska-Wiertelak and Agnieszka Pietrzykowska [2011, p. 130] have remarked, in the Polish educational context the relationship between international posture and WTC is weak.

In the present study, the participants were studying Spanish in Poland and the course did not involve communicating with native speakers of Spanish. They were also beginners, which further prevented meaningful communication in Spanish on more varied topics. However, they could have some motivation to speak Spanish in the future, for example, as tourists, and therefore the questionnaire (see Appendix 2) included such questions.

In addition to motivation, as Peter MacIntyre, Susan C. Baker, Richard Clément and Leslie A. Donovan observe [2003, p. 591], following MacIntyre et al. [1998], WTC is influenced by an interplay of anxiety and perceived competence, which results in "a state of L2 self-confidence that, when combined with the desire to speak to a particular person, result in WTC in a given situation." More precisely, self-confidence is defined as a combination of perceived competence and a lack of anxiety [Clément, 1980, 1986, in: MacIntyre et al. 1998, p. 549]. According to MacIntyre [2007, p. 565], "[l]anguage anxiety captures the worry and usually negative emotional reaction aroused when learning or using an L2." Yet, anxiety can differ between learners and situations, as it can be of three kinds: trait anxiety, for example, in a neurotic person, situation-specific anxiety (experienced, for example, while speaking the L2 but not the L1) and state anxiety, felt at a particular moment [MacIntyre 2007, p. 565]. The complexity of different factors involved in WTC is reflected in the heuristic model proposed by MacIntyre, Clément, Dörnyei and Noels [1998].

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Figure 1: The heuristic model of variables influencing WTC, proposed by MacIntyre et al. [1998, p. 547][2]:
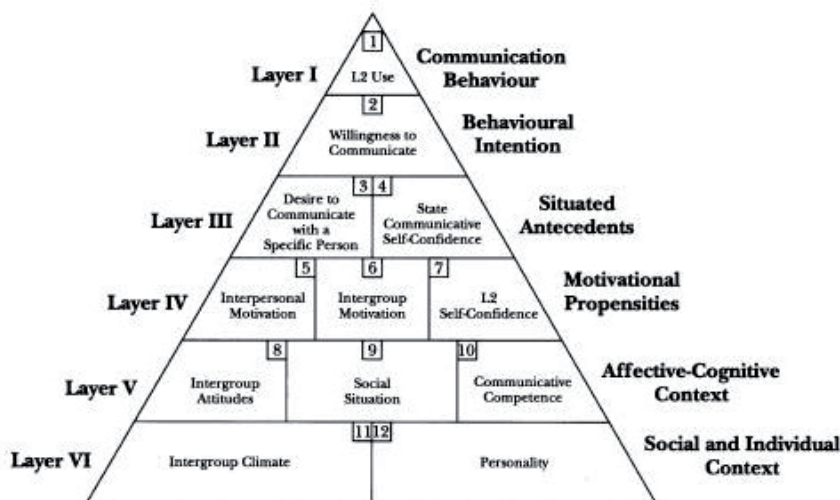
Moreover, WTC is construed as a volitional process. As noted by MacIntyre [2007, p. 571], "[s]tudying volitional choices demonstrates that opposing processes (e.g. approach and avoidance) converge to affect L2 communication." One may be "motivated to learn and inhibited by anxiety" [MacIntyre 2007, p. 572], but if willingness to communicate wins out, one can overcome anxiety. This volitional aspect of WTC is connected with learner autonomy, as it is often the learner's autonomous decision to communicate in the target language in order to practise it. In his study on Iranian students' willingness to communicate in English, Khaki [2013] showed statistically significant relationships between autonomy and both trait-like WTC and situational WTC. As Khaki [2013, p. 106] concludes, "learner autonomy significantly predicts WTC."

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[2] Permission to use the diagram was obtained from Wiley on December 21st, 2024.

However, WTC is not stable but dynamic and changes with time [Pawlak, Mystkowska-Wiertelak 2014]. In fact, it can even fluctuate within a single communicative situation from one moment to another. In a study by MacIntyre and Legatto [2011, p. 153–154], six native English speakers learning L2 French in an immersion setting in Canada performed eight oral tasks, such as ordering a meal, describing a painting, etc. Considerable variation was observed, influenced by each participant's long-term characteristics, the specific demands of the experimental situation and those of each task, as well as immediate experiences, such as forgetting a word [MacIntyre, Legatto 2011, p. 166].

Summarising the complex nature of WTC, Su-Ja Kang [2005, p. 291] has proposed the following definition:

> Willingness to communicate (WTC) is *an individual's volitional inclination towards actively engaging in the act of communication in a specific situation*, which can vary according to interlocutor(s), topic, and conversational context, among other potential situational variables.

Given the importance of communication, according to MacIntyre et al. [1998, p. 547], the aim of language learning should be the development of WTC. Students should be willing to seek out communication opportunities as well as communicate in such situations. However, the context of the present study differs considerably from those of the studies cited above: unlike English, which is now the global language and a prerequisite for a number of jobs, and unlike French being acquired in an immersion setting, Spanish was only an obligatory foreign language studied in addition to English. Even though Spanish is also an international language, it was likely to be perceived as less useful and thus less motivating than English.

THE STUDY

RESEARCH QUESTIONS AND METHOD

The study aimed to answer the following research questions:

First, how can the participants' willingness to communicate in Spanish be described? For example, how high is it, does it vary between participants and groups, etc.? Second, what factors influence it?

The method involved classroom observation and taking notes (marking instances of the students' willingness to communicate on a specially designed form) throughout the academic year. In addition to the classroom observation process the students' home assignments were analysed: who wrote them (not everybody did, in fact), how long and elaborate they were (for example, whether the students wanted to express something more and looked up new words in a dictionary rather than relying on the textbook and what had been done in class), etc.

The answers were encoded on a scale from 0 (no answer), through 1 (single words or phrases, such as a verb and an auxiliary), 2 (longer answers, e.g. an attempt to make a sentence), to 3 (a complete answer, e.g. a full sentence or more); they were also divided into spontaneous (marked with a plus sign) and encouraged (Enc) answers. The classroom observation form with the coding system is presented in Appendix 1. The "Code" column contained each student's initials, as their individual activity during the classes influenced their final grades, whereas under each topic (for example, "Shopping", "Telling the time," "El Pretérito Perfecto," etc) their response types were noted (e.g. 1+, 3+, 1 Enc, etc.).

Moreover, the participants filled in an anonymous questionnaire concerning their motivation to learn Spanish, their willingness to communicate in Spanish in different situations (for example, answering predictable questions, such as doing grammar tasks orally, or formulating a longer answer, such as addressing a shop assistant or giving directions)

and related factors, such as anxiety. The questionnaire is presented in Appendix 2 at the end of the article.

PARTICIPANTS

The study was conducted in 2019 with two groups of English Philology students, one at the Cracow branch of the University of Social Sciences in Łódź (15 students; a mixed Polish-Ukrainian group) and one at the Mysłowice Branch of Ignatianum University in Cracow (6 students), where the present author was teaching at that time. The participants were studying Spanish as a third or additional language. It was obligatory, but regarded as less important than English, which is not only the global language, but which was also the students' degree course. Consequently, they had fewer hours of Spanish classes and the course was given fewer ECTS points. In fact, as is the case in English Philology departments, English was not just one subject, but it was divided into practical grammar, academic writing, integrated skills, etc. Thus, motivation for learning Spanish can be assumed to have been lower and students who were particularly willing to communicate in Spanish might be supposed to have had stronger motivation and, possibly, future goals which went beyond the university context (for example, using Spanish while travelling).

Their level of proficiency in Spanish was basic (A1 or A2 at most), as they had all started learning it at university. As for the participants' gender, sixteen of them were female and five were male.

Their L1s were Polish, Ukrainian or Russian. The six students at Ignatianum University were all native Polish speakers, while the group at the University of Social Sciences comprised nine L1 Ukrainian speakers, four L1 Polish speakers, one native Russian speaker and one Russian-Ukrainian bilingual. The participants' L2 (as a dominant foreign language) was mostly English, but the Ukrainians were either fluent in Russian or had at least some competence in Russian as a second language

and they also had an intermediate level of Polish as a foreign language (or a second language, because they were learning it in Poland, though chronologically it was their L4 rather than L2), and before Spanish, most of them had studied another foreign language (German or French). In fact, as shown by Włosowicz and Kopeć [2018], the Ukrainian students' language repertoires were quite complex and, regardless of the political situation, some of them used Russian, for example, with their grandparents, who had grown up in the Soviet Union. On the other hand, all the Polish students' L2 was English and, although in the questionnaire they indicated only Polish, English and Spanish, on other occasions some of them had mentioned having studied German or French at secondary school [Włosowicz in preparation].

RESULTS

First, as the classroom observation showed, WTC is largely individual and some students are more motivated to communicate, both in speech and in writing, taking into consideration the home assignments, than others, which confirms the present author's earlier study on WTC in English [Włosowicz 2022].

Table 1: Numbers and percentages of spontaneous and elicited oral answers

Response type	Ignatianum University		University of Social Sciences	
	N	%	N	%
0	0	0	2	1.43%
1+	63	46.67%	69	49.29%
2+	12	8.89%	16	11.43%
3+	51	37.78%	47	33.57%
1 Enc	1	0.74%	2	1.43%
2 Enc	2	1.48%	2	1.43%
3 Enc	6	4.44%	2	1.43%
Total	135	100%	140	100%

As shown in Table 1 above, the students mostly tended to answer questions which required short and quite predictable answers, for example, to do grammatical exercises aloud, rated 1 (46.67% of the answers at Ignatianum University and 49.29% at the University of Social Sciences). More complex answers, even based on similar texts that had been done in class (e.g. nobody answered the question of how to get from the University of Social Sciences to the Main Square in Cracow, even though giving directions had been studied [cf. Castro Viúdez et al. 2017, p. 66-67 and 86-87]) were less frequent (rated 3), but they were actually the second most frequent (37.78% at Ignatianum University and 33.57% at the University of Social Sciences), while answers rated 2 were much less frequent (8.89% and 11.43% respectively), which indicates that the students either felt willing to give a short answer (e.g. the right verb form) or a whole sentence, but if they were not sure, they probably avoided talking rather than making an attempt resulting in an incomplete sentence.

At Ignatianum University, even though some students were more active than others, all the six students took the floor at least several times whereas at the University of Social Sciences (SAN), some of the 15 students who filled in the questionnaire did not take the floor (only the answers of 10 of them were noted in the classroom observation form; two did not speak in speak in spite of encouragement).

Table 2: The contingency table for the chi-square test of spontaneous and encouraged answers

University	0	1+	2+	3+	1 Enc	2 Enc	3 Enc
Ignatianum	0	63	12	51	1	2	6
SAN	2	69	16	47	2	2	2

The difference between the groups was then calculated by means of a chi-square test. As shown by the chi-square test comparing the

numbers of spontaneous and encouraged answers classified on the scale from 0 to 3, the difference between the groups was not statistically significant, $p = 0.512$ at $df = 6$.

As for writing in Spanish, given the students' low proficiency levels and the limited number of hours of Spanish classes, only one written assignment was actually meant to be obligatory, namely a dialogue at the doctor's. Even so, four students in each group did not turn that assignment in, and their written work was limited to grammar and vocabulary tests. At Ignatianum University, one person wrote a dialogue at the doctor's consisting of 14 turns, and one person wrote a dialogue at the doctor's (13 turns), a dialogue at the shoe shop (10 turns) and a description of the activities performed during the day. Similarly, at the University of Social Sciences, only one person wrote two assignments (a dialogue at the doctor's consisting of 12 turns and an account of her holidays). The other ten students wrote dialogues which varied in length, ranging from 6 to 16 turns. Those who wrote longer dialogues, of 12 turns (three students), 13, 14 or 15 turns (one student in each case) and 16 turns (two students) may be supposed to have had higher WTC than those who wrote shorter ones (of 6, 8 or 9 turns; one student in each case), as they wanted to express more content in writing.

In addition to classroom observation, the students filled in a questionnaire regarding their WTC in Spanish. Since one of the most important factors influencing WTC is motivation, they students rated their motivation on a Likert scale ranging from 1 (very low) to 5 (very high). On this basis they were divided into groups of low motivation (1 or 2 on the Likert scale), medium (3) or high motivation (4 or 5). The groups were then compared, using a chi-square test in order to determine whether they differed in their overall motivation levels.

Table 3: The contingency table for the chi-test of motivation levels in both groups

University	Low	Medium	High
Ignatianum	2	3	1
SAN	2	4	9

At df = 2, p = 0.193, which means that the difference in motivation levels between both groups was not statistically significant. (Given the small sizes of the groups, significant differences could be assumed to occur at p < 0.05.)

As regards the results of the questionnaire, most of them were measured on a 1 to 5 Likert scale, ranging from 1 – completely disagree to 5 – fully agree, to allow the calculation of means and standard deviations for each group separately, as well as for both groups. The students' sources of motivation to study Spanish are presented in Table 4.

Table 4: Sources of motivation to study Spanish

Item	Ignatianum University		University of Social Sciences		Both groups	
	mean	SD	mean	SD	mean	SD
Overall motivation to learn Spanish	2.67	1.03	3.73	1.03	3.42	1.12
Learning Spanish because it is obligatory	4.33	0.82	2.4	1.12	2.95	1.36
Interest in the Spanish language	4.27	1.41	4.27	0.96	3.90	1.22
Interest in Spanish culture	3.33	1.63	3.2	1.37	3.2	1.41
Desire to travel to Spain	3.17	1.83	4.2	1.26	3.9	1.48
Desire to talk to native speakers	2.33	1.51	3.8	1.32	3.38	1.5
Desire to understand pop songs in Spanish	3.17	1.33	3	1.78	3.05	1.63
Desire to have a job connected with Spanish	1.5	0.84	3.2	1.26	2.71	1.38
Desire to read Spanish books in the original	1	0	2.47	1.46	2.05	1.4

As the results show, the students showed considerable interest in the Spanish language. Even though the mean 4.27 was the same in both groups, the students at the University of Social Sciences generally shared this interest, as shown by the relatively low standard deviation (0.96). By contrast, at Ignatianum University, interest in Spanish as a source of motivation varied considerably (SD = 1.41). Similarly, the students at Ignatianum University mainly studied Spanish because it was obligatory (mean = 4.33, SD = 0.82), which was not the case at the University of Social Sciences (mean = 2.4, SD = 1.12). Similarly, the students' mean overall motivation was higher at the University of Social Sciences (3.73) than at Ignatianum (2.67), and it did not vary much between the participants (SD = 1.03 in each group). Another relatively motivating factor in both groups was interest in Spanish culture, which seems to have been higher at Ignatianum University (3.33) than at the University of Social Sciences (3.2), though in the former group it differed more (SD = 1.63) than in the latter (1.37). By contrast, neither group wanted to read Spanish books in the original. At Ignatianum, the students were fully unanimous (SD = 0) and they all marked the answer 1, whereas at the University of Social Sciences motivation to read Spanish books was slightly higher (2.47), but also quite varied (SD = 1.46).

On the other hand, integrative motivation seems to have been higher at the University of Social Sciences, where the students were more willing to travel to Spain (mean = 4.2) and to talk to native speakers (mean = 3.8), even though their responses varied considerably (SD = 1.26 and 1.32 respectively) than at Ignatianum University (mean = 3.17 and 2.33 respectively), though the responses were very different (SD = 1.83 and 1.51). The only source of motivation that was stronger at Ignatianum was the desire to understand Spanish songs. As English Philology students, the participants were not very willing to have a job connected with Spanish in the future, though at the University of Social Sciences this motivation was higher (mean = 3.2., SD = 1.26), while

those at Ignatianum were unanimous (SD = 0.84) that they did not want such jobs (mean = 1.5).

What is related to the sources of motivation are different aspects of Spanish language use which are perceived by the respondents as more or less important. Table 5 presents those which involve speaking Spanish and Table 6 those which involve writing in that language. Some of these goals are more distant, such as communicating as a tourist or speaking or writing in Spanish at work, while others, such as obtaining good marks or personal satisfaction, could be regarded as connected with the present situation at the time of the study. Table 5: The importance of different aspects of improving one's speaking skills in Spanish

Item	Ignatianum University		University of Social Sciences		Both groups	
	mean	SD	mean	SD	mean	SD
Communicating as a tourist	3.5	1.38	4.07	1.1	3.9	1.18
Desire for a job that involves speaking Spanish	1.67	1.03	3	1.46	2.62	1.47
Communicating with Spanish-speaking friends	1.33	0.82	2.67	1.54	2.29	1.49
Speaking to have a good mark	3.33	1.03	3.8	1.21	3.67	1.15
Personal satisfaction	3.17	1.33	4	1.2	3.76	1.26
Speaking Spanish is not useful	2.83	1.47	2.54	1.61	2.63	1.54

In fact, the source of the strongest motivation for learning to speak Spanish was communicating as a tourist, especially at the University of Social Sciences (mean = 4.07, SD = 1.1); it was less strong and more varied at Ignatianum University (mean = 3.5, SD = 1.38). Similarly, personal satisfaction was also stronger at the University of Social Sciences (mean = 4, SD = 1.2) than at Ignatianum (mean = 3.17, SD = 1.33). As for instrumental motivation for speaking, obtaining a good mark was a fairly strong motivating factor (mean = 3.8 at the University of Social Sciences and 3.33 at Ignatianum), unlike a future job that involved speaking

Spanish, which confirms the students' responses concerning a job with Spanish (not necessarily speaking it) cited above. Communicating with Spanish-speaking friends was not an important factor, though (2.67 at the University of Social Sciences and 1.33 at Ignatianum). A possible reason was that the statement to be evaluated assumed that they already communicated with some Spanish friends, which seemed quite likely in the era of social media, that is why most of the respondents disagreed. Possibly, the item should have been formulated differently, for example: "I would like to have Spanish friends and talk to them." However, neither group thought that speaking Spanish was not going to be useful, as shown by the low means (2.54 at the University of Social Sciences and 2.83 at Ignatianum University), though, as the standard deviations indicate (1.61 and 1.47 respectively) the students' opinions varied.

Table 6: The importance of different aspects of improving one's writing skills in Spanish

Item	Ignatianum University		University of Social Sciences		Both groups	
	mean	SD	mean	SD	mean	SD
Desire for basic written communication skills	2.5	1.38	3.73	1.44	3.38	1.5
Desire for a job that involves writing in Spanish	1.83	0.98	3	1.52	2.65	1.46
Corresponding with Spanish-speaking friends	1.17	0.41	2.73	1.62	2.29	1.55
Writing to have a good mark	3.5	1.05	3.86	1.17	3.75	1.12
Personal satisfaction	3.17	1.33	3.93	1.44	3.71	1.42
Writing in Spanish is not useful	3.17	1.47	2	1.36	2.35	1.46

Additionally, the students were asked about the importance of various aspects of writing in Spanish. Here, the strongest factor was personal satisfaction at the University of Social Sciences (mean = 3.93), but less so at Ignatianum University (3.17), though the responses varied

considerably. At Ignatianum, the most important aspect of writing in Spanish was obtaining a good mark and the students were quite unanimous (mean = 3.5, SD = 1.05), but it was also very important at the University of Social Sciences (mean = 3.86, SD = 1.17). While the students were fairly motivated to acquire basic writing skills in Spanish, especially at the University of Social Sciences (mean = 3.73, though their responses differed considerably, SD = 1.44), neither group wanted to write in Spanish at work. However, writing was perceived as less useful than speaking at Ignatianum University (mean = 3.17 for writing and 2.83 for speaking). At the University of Social Sciences they disagreed that writing in Spanish was not going to be useful to them (mean = 2); possibly, it could be even more useful than speaking, for example, on social media. Yet, as shown by the high standard deviations, the students' opinions on the usefulness of writing in Spanish varied.

Moreover, as shown in Table 7 below, the students did not perceive Spanish as very difficult, so the level of difficulty cannot have been a source of anxiety. At the University of Social Sciences the mean level of perceived difficulty was 3 (SD = 0.85) and at Ignatianum University it was 3.4 (SD = 0.55). The most difficult aspect seems to have been listening comprehension (the mean level of perceived difficulty was 4.5 at Ignatianum and the students were quite unanimous, and 3.93 at the University of Social Sciences).

Table 7: The students' perception of difficulty in Spanish

Item	Ignatianum University		University of Social Sciences		Both groups	
	mean	SD	mean	SD	mean	SD
Spanish as a difficult language in general	3.4	0.55	3	0.85	3.12	0.78
Grammar	3.83	0.98	3.2	1.15	3.38	1.12
Vocabulary	3.33	1.03	2.6	1.12	2.81	1.12
Speaking	3.33	1.03	3.07	1.44	3.15	1.31
Reading comprehension	3.17	0.98	3.2	1.26	3.19	1.17

Writing	3.33	0.82	3.4	1.5	3.38	1.32
Listening comprehension	4.5	0.84	3.93	1.16	4.1	1.09
Pronunciation	2.83	0.98	3.33	1.18	3.19	1.12

Therefore, if anxiety prevented them from using Spanish, it is unlikely to have been caused by the inherent characteristics of the language. Possible reasons for their language anxiety can be inferred from the responses presented in Table 8.

Table 8: Language anxiety related to different aspects of Spanish language use

Item	Ignatianum University		University of Social Sciences		Both groups	
	mean	SD	mean	mean	SD	mean
General level of anxiety while speaking Spanish	4	0.89	2.5	1.16	2.95	1.28
General level of anxiety while writing in Spanish	3.83	0.98	2.73	1.1	3.05	1.16
Preference for speaking during vocabulary and grammar activities	2.83	1.17	3.33	1.35	3.19	1.29
Too little vocabulary and grammar to speak Spanish	4.5	0.84	3	1.2	3.43	1.29
Too little vocabulary and grammar to write in Spanish	4.6	0.89	2.87	1.36	3.3	1.45
Preference for using ready-made sentences from the textbook	2.67	1.03	3.33	1.35	3.14	1.28
Awareness of how little they know	3.5	1.52	3.67	0.98	3.62	1.12
Speaking anxiety for fear of making errors	3.33	1.37	3.21	1.37	3.25	1.33
Writing anxiety for fear of making errors	3.33	1.37	2.79	1.25	2.95	1.28
Preference of writing to speaking	3.33	1.51	3.53	1.19	3.48	1.25
Preference for activities that do not involve speaking or writing	4	1.1	2.8	0.94	3.14	1.12
Trying to use Spanish in spite of errors	2.5	1.05	3.57	1.40	3.25	1.37

As the table shows, the causes of language anxiety were related to the participants' perceived competence and the situation. The general levels of anxiety while speaking and writing in Spanish were quite high at Ignatianum University (4 and 3.83 respectively) and the students were fairly unanimous about it. By contrast, at the University of Social Sciences, the mean levels of anxiety were lower: 2.5 for speaking and 2.73 for writing. While classroom observation had revealed that most of the participants' answers were short (single vocabulary items, verb forms, prepositions, etc.), preference for speaking during vocabulary and grammar activities was not so strong at the University of Social Sciences (mean = 3.33, SD = 1.35), while at Ignatianum no such preference was observed (mean = 2.83, SD = 1.17). However, this does not mean that they preferred to produce longer utterances. To some extent, they preferred writing to speaking, as it could be assumed that writing put less time pressure on them, but this preference was not strong (3.33 at Ignatianum University and 3.53 at the University of Social Sciences; as the standard deviations show, the students' opinions differed considerably). In fact, at Ignatianum they generally preferred activities which did not require writing or speaking (mean = 4, SD = 1.1), which shows that they were quite unwilling to communicate in Spanish. By contrast, at the University of Social Sciences the students mostly disagreed with this statement (mean = 2.8, SD = 0.94), which reflects their willingness to communicate and to practise their Spanish. In fact, willingness to communicate as a volitional act [MacIntyre 2007] was reflected in the last statement: "I am afraid to make errors, but I know that learning always involves errors, so I try to use Spanish anyway". The students at the University of Social Sciences agreed with it more (mean = 3.57), though their responses varied (SD = 1.40). By contrast, at Ignatianum WTC in spite of errors was much lower (2.5) and this attitude was relatively common (SD = 1.05).

As for the relationship between perceived competence and the related language anxiety, it was particularly visible at Ignatianum University: they felt they knew too little vocabulary and grammar to speak (mean = 4.5) and write in Spanish (mean = 4.6) and, as shown by the standard deviations (SD = 0.84 and 0.89 respectively). This feeling was not shared by the students at the University of Social Sciences, who found that their proficiency in Spanish was sufficient for basic communication, that is why they neither agreed nor disagreed with the statement that their knowledge of Spanish vocabulary and grammar was not enough for speaking (mean = 3, SD = 1.2) and they disagreed that it was insufficient for writing (mean = 2.87, SD = 1.36). In fact, writing allowed them to consult a dictionary, look up certain words and structures on the Internet, etc. Similarly, speaking and writing anxiety for fear of making errors was higher at Ignatianum (mean = 3.33, SD = 1.37 in both cases) than at the University of Social Sciences (mean = 3.21, SD = 1.37 for speaking, and mean = 2.79, SD = 1.25 for writing). A possible reason might be the situational context: while at the University of Social Sciences, the students had been following a Spanish course with the present author since the beginning of the first year, and the knowledge was organised and regularly revised, at Ignatianum University the present author took the group over from another teacher at the beginning of the third year. As the students themselves admitted, during the first two years they had done relatively little and had considerable gaps in their knowledge. Consequently, many topics and structures had to be thoroughly revised or introduced for the first time. However, this realisation may have resulted in a low level of perceived competence and increased anxiety on the students' part, which may have influenced their willingness to communicate.

The statement: "Speaking and writing in Spanish make me aware of how little I know and how much I still have to learn" was not meant to provoke language anxiety, but rather to make the students aware of their

current proficiency levels and of what they still needed to learn, in order to motivate them. At the University of Social Sciences the students quite agreed with it (mean = 3.67, SD = 0.98) and slightly less so at Ignatianum University, where their opinions varied more (mean = 3.5, SD = 1.52).

However, both groups realised the importance of creativity in language communication. With the statement: "I prefer copying Spanish sentences from the textbook, from the classes, etc. to making sentences of my own," they either disagreed or agreed only to a limited extent. At Ignatianum they disagreed quite unanimously (mean = 2.67, SD = 1.03), whereas at the University of Social Sciences they slightly agreed (mean = 3.33) but differed in their opinions (SD = 1.35). On the one hand, this shows that the students were willing to realise their own communicative intentions rather than using ready-made sentences from the textbook, which constitutes evidence for their willingness to communicate. Nevertheless, the higher mean obtained at the University of Social Sciences does not have to mean that they were unwilling to be creative. A possible explanation is that, instead of avoidance or message reduction, the students preferred to communicate in Spanish, using prefabricated patterns which fitted in the context [cf. Bolander 1989].

Furthermore, apart from different aspects of improving their Spanish, such as being able to communicate as a tourist, using Spanish at work, obtaining personal satisfaction, etc. (Tables 5 and 6 above), they were asked about more specific thematic areas in which they would like to communicate, such as tourism, ordering meals, shopping, hobbies, etc. (Table 9). As they could mark as many answers as they considered to be true, the sum of the percentages exceeds 100%.

Table 9: Areas in which the students would like to be able to communicate in Spanish

Area	Ignatianum University		University of Social Sciences	
	N	%	N	%
Tourism (booking rooms, buying tickets, asking for directions, etc.)	5	83.33%	14	93.33%
Shopping	5	83.33%	8	53.33%
Ordering meals	6	100%	8	53.33%
Talking to Spanish-speaking friends on different topics	3	50%	7	46.67%
At the doctor's	2	33.33%	7	46.67%
Work-related topics, communication at work	1	16.67%	10	66.67%
Hobbies and interests	4	66.67%	11	73.33%
Other	1	16.67%	2	13.33%

Quite predictably, the topic wanted to master most (93.33% at the University of Social Sciences and 83.33% at Ignatianum) was tourism in its different aspects, probably because Spain is actually a popular tourist destination. Related topics, such as ordering food, were also quite popular, probably because such skills are also useful while travelling. By contrast, communication at the doctor's was not a desired skill (33.33% at Ignatianum and 46.67% at SAN), possibly because nobody wants to be ill on holiday. To some extent surprisingly, the students were quite willing to communicate about their hobbies and interests in Spanish (66.67% and 73.33% in the respective groups). A possible reason is that hobbies involve positive affect and one can talk about them with passion, which could be more motivating than standard "textbook" topics. The relative lack of interest in communication at work confirms the results discussed above (see Tables 5 and 6). As for the "Other" category, only one participant specified what she meant, explaining that there were a lot of memes in Spanish and she wanted to understand them.

Finally, the students were asked whether they studied Spanish on their own and, if so, what they did.

Table 10: Studying Spanish on one's own

Activity	Ignatianum University		University of Social Sciences	
	N	%	N	%
Private lessons	0	0%	5	33.33%
Revising material from the classes	3	50%	10	66.67%
Doing exercises from a textbook	0	0%	7	46.67%
Reading Spanish texts on the Internet	2	33.33%	9	60%
Trying to read Spanish books in the original	0	0%	1	6.67%
Communicating with Spanish-speaking friends living in Poland	0	0%	4	26.67%
Communicating with Spanish-speaking friends by email, on Facebook, etc.	0	0%	4	26.67%
Watching videos in Spanish on YouTube	2	33.33%	9	60%
Only doing homework and studying for tests	3	50%	5	33.33%
Only studying for tests, not even doing homework	1	16.67%	4	26.67%
Other	0	0%	1	6.67%

Predictably enough, their activities mostly focused on tasks and topics related to the classes, such as revising material, studying for tests and doing homework. The results have to be treated with some caution, as the students did not read the options carefully and some of them overlooked the word "only," which suggested that they limited their autonomous work to studying for tests and/or doing homework, and they marked both "only" studying for tests and watching videos, reading Spanish texts on the Internet and even taking private classes. Certainly, using Internet resources proved quite popular, especially watching videos on YouTube and reading, though four students at the University of Social Sciences also mentioned communicating with Spanish-speaking friends on Facebook. Four students mentioned

communicating with Spanish-speaking friends living in Poland, but they did not specify whether they communicated orally or, for example, chatted online. Reading books in Spanish was attempted by only one student, possibly because their proficiency level was not high enough yet. On the other hand, five students reported taking private classes, which shows that they were motivated to attain higher proficiency in Spanish than the course allowed. However, as these results show, the students at the University of Social Sciences were generally more willing to study and use Spanish autonomously than the group at Ignatianum University.

CONCLUSIONS

To answer the research questions, it can be stated that, first, the participants' willingness to communicate varied between the students rather than the groups. The differences between the groups were not statistically significant, but some students were visibly more willing to communicate than others. However, taking into consideration particular factors, such as various sources of motivation, the groups differed considerably, as shown by the means and standard deviations. In general, the students at the University of Social Sciences were more motivated to learn and use Spanish, and thus had higher WTC than those at Ignatianum University, but, in cases in which the standard deviations were high, there were considerable differences between the students within each group.

Second, the main factor which influenced the participants' WTC was motivation, even though it was actually not very high, as the students focused on English and their professional goals seemed to be more important than learning Spanish, whose usefulness was not so obvious. Both instrumental (a good mark in Spanish) and integrative motivation (e.g. an interest in the Spanish language and culture, the wish to travel

to Spain and communicate as a tourist there) were observed. Given the relatively high standard deviations, motivation varied considerably from one student to another. The students at Ignatianum University were studying Spanish mainly because it was obligatory, but this does not seem to have been the case at the University of Social Sciences.

Task type as a situational factor was to some extent relevant. The participants generally preferred writing to speaking, but the preference was not very strong (3.48, SD = 1.25 for both groups). In addition, even though the participants did not confirm this in the questionnaire, as shown by the classroom observation, they tended to speak during activities which required short answers, such as filling in gaps in sentences with the right words or verb forms. In the questionnaire, this preference was only slightly positive (3.19 for both groups; stronger at the University of Social Sciences, where the mean was 3.33) and the students' opinions varied considerably (SD = 1.29 for both groups). In fact, at Ignatianum University the students were not very willing to communicate in Spanish, as the mean preference for activities that did not involve speaking or writing was quite high (4, SD = 1.1). This was not the case at the University of Social Sciences, where the students did not prefer such activities (mean = 2.8, SD = 0.94).

Actually, anxiety was not very high, though higher at Ignatianum than at the University of Social Sciences. Moreover, the participants did not regard Spanish as a difficult language (3.12, SD= 0.78 for both groups), so anxiety can be supposed not to have influenced their willingness to communicate much. However, even though they may not describe their anxiety as very high, their willingness to communicate in spite of errors is not very high (3.25, SD=1.37 for both groups, though higher at the University of Social Sciences, mean = 3.57, and visibly lower at Ignatianum University, mean = 2.5), so there can be supposed to be some anxiety too, probably related to a relatively low level of perceived competence.

In general, it can be concluded that the results confirm the complexity of willingness to communicate. It is influenced, among other things, by motivation, which is largely individual and can be influenced by short-term instrumental goals (a good mark), future goals, such as tourism, but to some extent also by the desire to understand pop songs. A limitation of the study was the participants' limited proficiency in Spanish, so the possibilities of classroom communication were also limited; in the future, it would be advisable to carry out a similar study with more advanced students.

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APPENDIX 1:
THE FORM USED DURING THE CLASSES FOR RECORDING
THE STUDENTS' COMMUNICATIVE BEHAVIOUR
AND THE CODING SYSTEM

+ - a spontaneous answer

E – encouraged

0- No answer (in spite of encouragement)

1 – single words

2 – an attempt at an answer

3 – a good answer

Code	Topic	Topic	Topic

APPENDIX 2:
THE QUESTIONNAIRE USED IN THE STUDY

Questionnaire

Sex: F____/M____

L1: _____

L2: _____

Level of proficiency: _____

L3: _____

Level of proficiency: _____

What other languages have you studied? (Please, indicate your levels of proficiency in them.)

How motivated are you to study Spanish? (1 – little motivated, 5 – very motivated)

1   2   3   4   5

Why do you want to learn Spanish? (Please, indicate the degree to which you agree with the following statements. 1 – completely disagree, 5 – fully agree.)

It is an obligatory subject, so I have to study it.

1   2   3   4   5

I am interested in the Spanish language.

1   2   3   4   5

I am interested in Spanish culture.

1   2   3   4   5

I would like to travel to Spain and communicate in Spanish there.

1   2   3   4   5

I would like to talk to native speakers of Spanish.
1   2   3   4   5
I would like to have a job connected with Spanish in the future.
1   2   3   4   5
I would like to understand pop songs in Spanish.
1   2   3   4   5
I would like to read Spanish books in the original.
1   2   3   4   5
Other (please, specify) _____

How difficult are, in your opinion, the following language skills in Spanish? (1 – very easy, 5 – very difficult)

Grammar	1	2	3	4	5
Vocabulary	1	2	3	4	5
Speaking	1	2	3	4	5
Reading comprehension	1	2	3	4	5
Writing	1	2	3	4	5
Listening comprehension	1	2	3	4	5
Pronunciation	1	2	3	4	5

How difficult do you find Spanish in general?   1 2   3   4 5
In what areas would you like to be able to communicate in Spanish? (You can mark as many answers as you find appropriate.)
☐ Tourism (booking rooms, buying tickets, asking for directions, etc.).
☐ Shopping (in general: clothes, food, etc.).
☐ Ordering meals in bars and restaurants.
☐ Talking to Spanish-speaking friends on different topics (your studies, your family, films, music, etc.).
☐ At the doctor's.
☐ Work-related topics, communication at work.

☐ Your hobbies and interests (communication in a specific area, e.g. films, dancing, history, books, travel, etc.).
☐ Other (please, specify) _____

How important do you find improving your speaking skills in Spanish?
(1 – totally unimportant, 5 – very important)
1   2   3   4   5

Why? To justify your answer, please, indicate to what extent you agree with the following statements? (1 – completely disagree, 5 – fully agree.)
I would like to communicate in Spanish as a tourist.
1   2   3   4   5
I would like to have a job that involved speaking Spanish.
1   2   3   4   5
I have some Spanish-speaking friends and I would like to communicate with them in Spanish rather than in English.
1   2   3   4   5
I want to have a good mark in Spanish.
1   2   3   4   5
It gives me personal satisfaction.
1   2   3   4   5
I do not think speaking skills in Spanish will be useful to me.
1   2   3   4   5
Other (please, specify) _____

How important do you find improving your writing skills in English?
(1 – totally unimportant, 5 – very important)
1   2   3   4   5
b) Why? To justify your answer, please, indicate to what extent you agree with the following statements? (1 – completely disagree, 5 – fully agree.)

I would like to master basic communication skills in writing (emails, etc.) in Spanish.

1   2   3   4   5

I would like to have a job that involved writing in Spanish.

1   2   3   4   5

I have some Spanish-speaking friends and I would like to correspond with them in Spanish rather than in English.

1   2   3   4   5

I want to have a good mark in Spanish.

1   2   3   4   5

It gives me personal satisfaction.

1   2   3   4   5

I do not think writing skills in Spanish will be useful to me.

1   2   3   4   5

Other (please, specify) _____

5. What is your general level of anxiety while speaking Spanish?
(1 – very low, 5 – very high)

1   2   3   4   5

What is your general level of anxiety while writing in Spanish?

1   2   3   4   5

To what extent do you agree with the following statements?
(1 – completely disagree, 5 – fully agree)

I prefer to speak during vocabulary or grammar activities (e.g. provide sentences with the target words or structures) because they are more predictable.

1   2   3   4   5

I know too little vocabulary and grammar to speak Spanish.

1   2   3   4   5

I know too little vocabulary and grammar to write in Spanish.

1   2   3   4   5

I prefer copying Spanish sentences from the textbook, from the classes, etc. to making sentences of my own.

1   2   3   4   5

Speaking and writing in Spanish make me aware of how little I know and how much I still have to learn.

1   2   3   4   5

I am afraid to speak Spanish because I am afraid to make errors.

1   2   3   4   5

I am afraid to write in Spanish because I am afraid to make errors.

1   2   3   4   5

I prefer writing to speaking because writing is a slow-paced activity and I can look up the words I need.

1   2   3   4   5

I prefer activities which do not require speaking or writing (e.g. multiple-choice tasks, where all answers are provided and I only need to choose the right one).

1   2   3   4   5

I am afraid to make errors, but I know that learning always involves errors, so I try to use Spanish anyway.

1   2   3   4   5

6. Do you study Spanish on your own, apart from the classes at university? (You can mark as many answers as you find appropriate.)

☐ I take private lessons.

☐ I regularly revise what we have done in class.

☐ I have bought a textbook and I do exercises on my own.

☐ I read Spanish texts on the Internet.

☐ I try to read Spanish books in the original.

☐ I have some Spanish-speaking friends living in Poland (e.g. Erasmus students).

☐ I have some Spanish-speaking friends with whom I communicate by email, on Facebook, etc.

☐ I watch videos in Spanish on YouTube (not only songs, but also news, educational videos, etc.).

☐ I only do homework and study for tests.

☐ I only study for tests, I do not even do my homework.

☐ Other (please, specify) _____

Would you like to add a comment of your own?

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MIĘDZY PERFORMATYWNOŚCIĄ A EMOCJONALNĄ PRZEMOCĄ: JĘZYK I CIAŁO W *ANORZE* SEANA BAKERA – STUDIUM KOGNITYWNO-JĘZYKOZNAWCZE

BETWEEN PERFORMATIVITY AND EMOTIONAL VIOLENCE: LANGUAGE AND THE BODY IN SEAN BAKER'S *ANORA* – A COGNITIVE-LINGUISTIC STUDY

ABSTRAKT

W artykule podjęto analizę językowo-kognitywną filmu „Anora" (2024) w reżyserii Seana Bakera – jednego z najgłośniejszych i najbardziej poruszających obrazów ostatnich lat, nagrodzonego Złotą Palmą w Cannes. Film, osadzony w realiach współczesnej Ameryki, ukazuje emocjonalną i tożsamościową podróż bohaterki funkcjonującej na marginesie społecznym. Przedmiotem analizy są zarówno werbalne, jak i pozawerbalne strategie konstruowania emocji – z perspektywy językoznawstwa kognitywnego, teorii metafory konceptualnej (Lakoff & Johnson), jak i performatywności języka (Austin, Butler). Artykuł podejmuje problem językowego ujęcia emocji

granicznych: wstydu, pragnienia, samotności i nadziei, a także bada rolę ciała jako semiotycznego nośnika emocjonalnych znaczeń. Uwzględnia również społeczno--dyskursywne tło emocjonalnych zachowań postaci, analizując je w kontekście norm, oczekiwań i przemocy symbolicznej wobec kobiet i osób wykluczonych. Analiza opiera się na kluczowych scenach dialogowych i narracyjnych filmu, przy wykorzystaniu metod z pogranicza językoznawstwa kognitywnego, pragmatyki i analizy dyskursu afektywnego. Wskazuje na nowe tendencje w ukazywaniu emocji w kinie i na rosnące znaczenie ich językowej konceptualizacji w kulturze późnonowoczesnej.

Słowa kluczowe: język emocji, metafora konceptualna, performatywność, dyskurs afektywny, marginalizacja społeczna

ABSTRACT

This article offers a cognitive-linguistic analysis of *Anora* (2024), directed by Sean Baker — one of the most critically acclaimed and emotionally resonant films of recent years, awarded the Palme d'Or at Cannes. Set in contemporary America, the film traces the emotional and identity-bound journey of a protagonist existing on the social margins. The analysis explores both verbal and non-verbal strategies of emotional expression, drawing on cognitive linguistics, conceptual metaphor theory (Lakoff & Johnson), and theories of linguistic performativity (Austin, Butler). The paper investigates how language frames borderline emotions — shame, longing, loneliness, and hope — while also considering the role of the body as a semiotic vehicle of affective meaning. Attention is given to the socio-discursive backdrop of these emotional practices, especially within the framework of symbolic violence and normative pressures placed on women and marginalized individuals. The study engages with key dialogic and narrative scenes through methods situated at the intersection of cognitive linguistics, pragmatics, and affective discourse analysis. Ultimately, the article highlights emerging trends in the cinematic portrayal of emotion and the growing relevance of its linguistic conceptualization within late-modern culture.

Keywords: language of emotion, conceptual metaphor, performativity, affective discourse, social marginalization

W ostatnich latach złożona relacja między językiem, emocjami i dynamiką społeczną zyskała coraz większe zainteresowanie naukowców, szczególnie w ramach lingwistyki kognitywnej i analizy dyskursu afektywnego. Uznany przez krytyków film Seana Bakera *Anora* (2024), który zdobył Złotą Palmę na festiwalu filmowym w Cannes, oferuje studium przypadku pozwalające zgłębić, w jaki sposób doświadczenia emocjonalne są konstruowane, komunikowane i osadzane w narracjach filmowych, zarówno za pośrednictwem środków werbalnych, jak i niewerbalnych. Badania te analizują sposoby, w jakie dialogi i fizyczność filmu służą do artykułowania emocji granicznych, takich jak wstyd, samotność i nadzieja – emocji, które zajmują przestrzeń liminalną między akceptacją społeczną a marginalizacją – oraz jak te stany emocjonalne są zapośredniczone poprzez metafory konceptualne, które kształtują percepcję odbiorców. Ponadto, badanie zgłębia performatywne aspekty języka, opisane w teorii aktów mowy, analizując, w jaki sposób wybory językowe realizują, wzmacniają lub opierają się przemocy emocjonalnej i wykluczeniu społecznemu. Ciało, jako nośnik ekspresji emocjonalnej, jest analizowane pod kątem tego, jak gesty, ruchy i zachowanie fizyczne uzupełniają dyskurs werbalny, uwypuklając złożoną interakcję między performatywnością a afektem w przedstawianiu osób marginalizowanych.

Niniejszy artykuł, z perspektywy kognitywno-lingwistycznej, ma na celu odkrycie mechanizmów, poprzez które dyskursy afektywne utrwalają lub podważają hierarchie społeczne, odzwierciedlając szersze problemy społeczne związane z marginalizacją i odpornością. Integrując spostrzeżenia z zakresu teorii metafory konceptualnej, performatywności i dyskursu afektywnego, analiza ta ma przyczynić się do głębszego zrozumienia, jak język i mowa ciała w filmie służą jako silne miejsca negocjacji emocjonalnych i społecznych, ujawniając ostatecznie niuanse sposobów, w jakie narracje filmowe mogą zarówno utrwalać, jak i kontestować przemoc społeczną i marginalizację. Analizując te re-

lacje w praktyce filmowej, warto zacząć od emocji granicznych, które najpełniej ujawniają dynamikę między językiem a doświadczeniem.

Wstyd, samotność i nadzieja w *Anorze* funkcjonują jako emocje liminalne – zawieszone między społeczną akceptacją a wykluczeniem. Ich językowe i niewerbalne odwzorowanie jest głęboko osadzone w strukturze narracyjnej filmu i rozwoju postaci głównej. Szczególnie wyraźnym przykładem jest scena z filmu, w której Anora, po nieudanym spotkaniu z klientem w hotelowym pokoju, siedzi na brzegu łóżka, unikając kontaktu wzrokowego i mówiąc cicho: „I guess… it's fine… whatever". Ta wypowiedź stanowi przykład werbalnej manifestacji wstydu jako emocji wycofania. Mamy tu do czynienia z aktami mowy pośrednimi, w których wypowiedź pozornie neutralna (*it's fine)* w rzeczywistości komunikuje emocjonalny dyskomfort, poddanie się lub rezygnację. Z perspektywy Lakoffa i Johnsona (1980) w filmie Anora aktywują się co najmniej trzy kluczowe schematy obrazowe (image-schemas):

SOURCE–PATH–GOAL: ruch Anory w przestrzeni odzwierciedla jej emocjonalną trajektorię. Kiedy opuszcza mieszkanie (scena wyjścia), przemieszczenie z wnętrza na zewnątrz sygnalizuje zmianę stanu emocjonalnego – od uwięzienia (SOURCE) ku otwarciu możliwości (GOAL) w przyszłości.

INSIDE–OUTSIDE: kadrowanie bohaterki w ciasnych, zamkniętych pomieszczeniach (np. sceny w pokoju hotelowym) metaforyzuje jej izolację i wykluczenie – INSIDE symbolizuje stan odcięcia, a OUTSIDE niespełnione przynależenie społeczne.

UP–DOWN: pozycje ciała Anory – pochylona sylwetka, opadające ramiona – materializują metaforę „ciężaru" wstydu i rezygnacji. Opadanie w dół (DOWN) wskazuje na emocjonalne obciążenie, podczas gdy sporadyczne napięcie w górę (UP) sygnalizuje momenty nadziei lub oporu.

Dodatkowo, pauzy i zawahania w strukturze składniowej zdania – „I guess… it's fine…" – wprowadzają efekt językowego „wycofania" (*linguistic withdrawal*), który zgodnie z analizą dyskursu afektywnego (Wetherell, 2012) stanowi strategię semiotycznego samo-odcięcia. Postać wyraża emocję w sposób niebezpośredni, unikając jednoznacznych deklaracji i tworząc przestrzeń dla interpretacji – co w języku dyskursów emocjonalnych odczytuje się jako mechanizm obronny i jednoczesne zaproszenie do empatii. W tej samej scenie warto odnotować brak użycia zaimków osobowych w formie silnej – Anora nie mówi „I feel ashamed" czy „I can't do this" – co można interpretować jako wymazanie siebie z dyskursu, typowe dla doświadczenia wstydu i utraty poczucia sprawczości. Z kolei samotność w filmie ujęta jest językowo przez metafory separacji i ciemności. W jednej ze scen, bohaterka wypowiada zdanie: „It's like being locked out of everyone's world". Metafora IZOLACJA TO ZAMKNIĘCIE / ODDZIELENIE operuje tu na poziomie zarówno leksykalnym, jak i emocjonalnym – wyrażając egzystencjalny dystans wobec wspólnoty, ale też wykluczenie jako doświadczenie cielesne, które jest odczuwane, a nie tylko komunikowane. Nadzieja pojawia się w narracji jako przerwanie dominujących rejestrów emocjonalnych. W jednej ze scen końcowych Anora mówi: „Maybe this time, it will be different". Użycie czasownika modalnego „maybe" oraz przyszłej konstrukcji czasowej tworzy strukturę językowej otwartości – nadzieja konceptualizowana jest jako PRZYSZŁOŚĆ TO OTWARTA DROGA, co koresponduje z kognitywnym schematem „zdarzenia jako ruchu w przestrzeni". Wszystkie trzy emocje – wstyd, samotność i nadzieja – współistnieją w dynamicznym spektrum ekspresji, w którym język dosłowny, metaforyczny i cielesny tworzą spójną, afektywną matrycę znaczenia. Ich zestawienie w analizie filmu *Anora* ukazuje, że język emocji nie ogranicza się do pojedynczych słów, lecz rozciąga się na intonację, przerwy, ciało i kontekst narracyjny – czyniąc z języka narzędzie zarówno wyrażania, jak i ukrywania afektywnych stanów granicznych. Ta

dynamiczna interakcja między wstydem, samotnością i nadzieją pod-kreśla potrzebę, aby filmy stosowały niuansowane strategie językowe, które autentycznie reprezentują złożoność ludzkich emocji.

Metafory konceptualne odgrywają kluczową rolę w dialogu, tłu-macząc wewnętrzne stany emocjonalne na wspólne, zrozumiałe do-świadczenia, tym samym niwelując lukę między prywatnymi uczuciami a komunikacją społeczną. Poprzez stosowanie konwencjonalnych sce-nariuszy, takich jak „GNIEW TO GORĄCO" lub „DUMA TO ZDJĘTY CIĘŻAR", rozmówcy są w stanie artykułować złożone, samoświadome emocje – takie jak wstyd, duma czy zażenowanie – w sposób, który za-równo odzwierciedla, jak i kształtuje ich psychologiczną rzeczywistość [Zoltán Kövecses 2000, s. 23–24]. Te metaforyczne ramy nie tylko zdo-bią język; stanowią one podstawę sposobu, w jaki rozmówcy organizują, interpretują i negocjują własne i cudze stany afektywne, skutecznie two-rząc scenariusze interakcji społecznych i wymiany emocjonalnej[1,2]. Na przykład, gdy rozmówca w dialogu używa metafor, aby opisać uczucie „przytłoczenia wstydem" lub „noszenia dumy", wyrażenia te odwołują się do wspólnego rozumienia kulturowego, umożliwiając rozmówcom empatię i odpowiednią reakcję w zmieniającym się scenariuszu emo-cjonalnym[3]. Metafory konceptualne są zatem głęboko splecione z nar-racyjną strukturą dialogu, pełniąc funkcję zarówno językowych, jak i poznawczych narzędzi, ułatwiających rozpoznawanie i rozwiązywanie samoświadomych emocji. Podkreśla to potrzebę większej świadomości języka metaforycznego zarówno w badaniach, jak i praktyce, ponieważ rozwijanie takiej świadomości może poprawić kompetencje emocjonal-ne i poprawić rozumienie interpersonalne.

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[1]   https://journals.sagepub.com/doi/abs/10.1177/1354067x9953001
[2]   https://journals.sagepub.com/doi/abs/10.1177/00030651010490021601
[3]   https://journals.sagepub.com/doi/abs/10.1177/1354067x9953001;
       https://www.degruyterbrill.com/document/doi/10.1075/cilt.175.09gib/html

Choć analiza metafor ujawnia subtelności komunikacji afektywnej, nie mniej istotna pozostaje rola struktury scenariusza w kształtowaniu emocjonalnego rezonansu. Mimo licznych analiz dotyczących wpływu metafory na rozumienie emocji, nadal brakuje badań nad tym, jak formalne aspekty narracji – tempo dialogu, kolejność scen czy moment ujawnienia afektu – wpływają na identyfikację widza z postaciami[4]. Ta luka badawcza wskazuje na potrzebę opracowania narzędzi, które umożliwią systematyczne badanie zależności między strukturą narracyjną a odbiorem emocji w filmie, zapewniając pełniejsze zrozumienie, w jaki sposób struktura scenariusza łączy się z interpretacją ekspresji emocjonalnej i zaangażowania w narrację przez odbiorców[5].

W filmie *Anora*, ciało nie jest wyłącznie „nośnikiem" emocji, lecz funkcjonuje jako aktywny element dyskursu emocjonalnego – równorzędny wobec wypowiedzi werbalnej. W scenie bezpośrednio po telefonie do matki, Anora siedzi nieruchomo na ławce, z ramionami skrzyżowanymi i głową pochyloną w dół. Milczy, nie wykonuje żadnych gestów poza lekkim drżeniem rąk; taka postawa cielesna stanowi ucieleśnioną metaforę: EMOCJA TO LOKALIZACJA W CIELE / CIAŁO TO MIEJSCE EKSPRESJI STANU WEWNĘTRZNEGO. Gdy nie pojawia się żadna wypowiedź językowa, gesty i postawa przejmują funkcję aktu mowy niewerbalnej – komunikując wycofanie, lęk i izolację. Zgodnie z teorią multimodalnej metafory (Forceville, 2009), ta scena tworzy spójną jednostkę znaczeniową, w której cisza + ciało + kontekst fabularny pełnią rolę narracyjną. Ponadto, gesty Anory podlegają kulturowej semantyzacji: pochylona sylwetka i unikanie kontaktu wzrokowego są nie tylko reakcją afektywną, ale i nośnikiem społecznie zakodowanych znaczeń wstydu i emocjonalnej podatności. Ich funkcja komunikacyjna – podobnie jak w języku – jest kontekstowa i inferencyjna. Analiza ta ukazuje, że ciało może pełnić funkcję semiotycznego translatora emo-

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[4]   http://charris.ucsd.edu/SchererZentner.pdf

[5]   Ibidem

cji, przekształcając wewnętrzne stany psychiczne na społecznie czytelne sygnały afektywne. W ujęciu językoznawstwa afektywnego (Ahmed, Wetherell), cielesność zyskuje status dyskursywnego narzędzia emocjonalnego, które – w zależności od uwarunkowań narracyjnych – może zarówno podtrzymywać marginalizację, jak i ją przełamywać.

Film subtelnie splata werbalny i niewerbalny dyskurs afektywny, pogłębiając zrozumienie złożonych stanów emocjonalnych. Choć język postaci bywa nacechowany leksykalną różnorodnością i intensywnością emocjonalną, towarzyszące mu gesty często sugerują ambiwalencję lub wewnętrzny konflikt. Ta rozbieżność między ekspresją słowną a cielesną unaocznia, jak emocje są zarówno komunikowane, jak i maskowane. Ponadto film celowo umieszcza negatywne emocje – stres, gniew czy frustrację – w pozornie radosnych kontekstach, ukazując złożoność komunikacji afektywnej[6]. Te powiązania między elementami werbalnymi i niewerbalnymi nie tylko wzbogacają emocjonalny krajobraz narracji, ale także wymagają bardziej holistycznego podejścia, obejmującego zarówno język, jak i ekspresję cielesną, by uchwycić pełnię przekazu emocjonalnego.

Ciało bohaterki *Anory* staje się miejscem intensywnie afektywnym — nie tylko odczuwającym, ale także opowiadającym o wykluczeniu społecznym. W jednej z kluczowych scen, Anora leży w pozycji płodowej w ciemnym, pustym pokoju. Brak dialogu i światła, odcięcie od otoczenia oraz bezruch ciała tworzą złożoną strukturę semiotyczną, w której marginalizacja staje się ucieleśnionym doświadczeniem. Z punktu widzenia lingwistyki kognitywnej, scena ta aktywuje metafory takie jak ODRZUCENIE TO PUSTKA, WYKLUCZENIE TO BRAK ŚWIATŁA czy SAMOTNOŚĆ TO SKURCZ. Nie są to jedynie poetyckie wyobrażenia, lecz zakotwiczone kulturowo i poznawczo modele, które pozwalają odbiorcy zinterpretować emocjonalne stany postaci mimo braku werbalnej ekspresji. Metafory te – jak wskazują badania [Lakoff, Kövecses

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6   https://link.springer.com/article/10.1007/s12369-021-00788-4#citeas

1987, s. 195–221] – służą translacji doświadczeń afektywnych na wspólne formy rozumienia społecznego. W przypadku postaci marginalizowanych, brak głosu i cielesna pasywność są nie tylko symptomem emocji, ale też nośnikiem dyskursu opresji. Film posługuje się również metonimią emocjonalną – zmęczone ciało, opuchnięta twarz, niewyraźny makijaż – to nie ozdobniki realizmu, lecz znaczniki społeczne. W kontekście dyskursu afektywnego [Wetherell 2012], ciało Anory staje się przestrzenią, która unaocznia to, co kulturowo wypierane: zmęczenie kobiet, presję ekonomiczną, cielesny koszt zależności. Z tej perspektywy, „Anora" nie tylko ukazuje emocje postaci, ale też demaskuje kulturowe mechanizmy marginalizacji, w których język metafory i cielesność współdziałają jako narzędzia oporu i afektywnego przeżycia.

Jednym z bardziej znaczących momentów performatywnych w *Anorze* jest scena, w której główna bohaterka, po serii upokorzeń i zależności, wypowiada zdanie: „I'm leaving, and you won't stop me." W sensie klasycznym [Austin 1962, s. 100–120], wypowiedź ta stanowi akt performatywny typu deklaratywnego – nie tylko komunikuje decyzję, lecz realizuje ją w języku, konstytuując nową rzeczywistość relacyjną: przerwanie zależności i odzyskanie sprawczości. Z perspektywy językoznawstwa kognitywnego i afektywnego, wypowiedź ta aktywuje ramę emocjonalną PRZEŁOMU. Zmiana intonacji, twarda składnia, brak eufemizmów oraz bezpośrednia adresatywność (*you*) wspólnie tworzą strukturę emocjonalnej rekonfiguracji podmiotu – od obiektu przemocy do podmiotu decyzji. To przykład języka, który czyni, a nie tylko nazywa emocję. Ten akt mowy staje się momentem dramatycznym nie tylko w narracji filmu, ale też w wymiarze symbolicznym: performatywność języka jako opór wobec przemocy emocjonalnej i relacyjnej, co wpisuje się w rozumienie języka jako narzędzia transformacji społecznej [Butler 1997, s. 24–47]. Język w tej scenie funkcjonuje jako mikropolityczne narzędzie emancypacyjne – jego siła nie polega na retorycznej barwności, lecz na afektywnej bezpośredniości. Tym samym

film ukazuje, że emocje wyrażone wprost i z ryzykiem konfrontacji mają największy potencjał performatywny – inicjują zmianę, destabilizują dominację i konstytuują nowe pozycje podmiotowe.

Strategie językowe odgrywają kluczową rolę w umacnianiu marginalizacji lub wspieraniu upodmiotowienia postaci, przy czym wybór języka stanowi fundamentalną oś inkluzji lub wykluczenia. Brak dostępu do oficjalnego języka wyklucza znaczną część społeczeństwa z aktywnego uczestnictwa w debacie publicznej, ograniczając ich sprawczość i pogłębiając poczucie marginalizacji. Promowanie polityki językowej opartej na wielojęzyczności oraz rozwój lokalnych mediów – takich jak audycje radiowe w językach mniejszości – może jednak skutecznie przeciwdziałać tym zjawiskom, wzmacniając reprezentację i zaangażowanie obywatelskie [Piller 2016, s. 45–67]. Te powiązania między polityką językową, dostępem do mediów i zaangażowaniem obywatelskim pokazują, że strategie językowe nigdy nie są neutralne; przeciwnie, są one głęboko splecione z dynamiką władzy, tożsamości i spójności społecznej. Aby zburzyć utrwalone wzorce marginalizacji i wykorzystać potencjał języka, potrzebne są stałe interwencje, które priorytetowo potraktują różnorodność językową w oficjalnej komunikacji, mediach i instytucjach publicznych, zapewniając, że wszystkie głosy zostaną usłyszane i docenione.

Opierając się na ramach metafory konceptualnej, momenty języka performatywnego dodatkowo intensyfikują relacje między postaciami i napięcie narracyjne, przekształcając abstrakcyjne stany emocjonalne w odgrywane wymiany, które wymagają uwagi publiczności. Te wypowiedzi performatywne – czy to zrytualizowane, spontaniczne, czy teatralne – nie tylko odzwierciedlają wewnętrzne uczucia; aktywnie kształtują dynamikę społeczną między postaciami, często demaskując lub renegocjując relacje władzy i etyczne niejednoznaczności w czasie rzeczywistym[7]. Publiczne deklaracje, przeprosiny czy konfrontacyjne

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[7]　https://www.tandfonline.com/doi/abs/10.1080/10462938909365938
https://cora.ucc.ie/items/b2cbfc02-b187-466a-aaed-73f4570afc87

wypowiedzi bohaterów funkcjonują jako akty performatywne, które nie tylko ujawniają ich afektywne lub etyczne stanowisko, lecz także inicjują odpowiedź odbiorców – postaci bądź widzów. Takie akty mowy, głęboko osadzone w oralnej tradycji narracyjnej, wywołują cykle interakcji emocjonalnych, które intensyfikują dramaturgię scen. Ich siła wynika z dialogicznego charakteru – odwołują się do wspólnego repertuaru znaczeń i oczekiwań kulturowych, konfrontując znane z tym, co wymaga uznania lub redefinicji [Langellier 1989, s. 255; Newton 1995, s. 102–105]. Ta interakcja między aktem mowy a kontekstem społecznym ma kluczowe znaczenie dla kształtowania sposobu, w jaki postacie postrzegają siebie nawzajem i siebie nawzajem, a także sposobu, w jaki odbiorcy angażują się w rozwijającą się narrację. Aby uwzględnić tę dynamikę, analiza narracji musi skupić się nie tylko na treści języka figuratywnego, ale także na performatywnych okolicznościach jego przekazu, ponieważ to właśnie one są punktem zapalnym, w którym relacje są kształtowane, poddawane próbie i przekształcane.

Kognitywno-lingwistyczne narzędzia analizy – jak metafory konceptualne, multimodalna teoria metafory, dynamika siły czy mechanizmy metonimiczne – stanowią skuteczne instrumentarium do identyfikowania, jak filmowy dyskurs utrwala marginalizację. Z poziomu mikro pozwalają one śledzić, w jaki sposób konkretne obrazy i wybory językowe konstruują „innych" – jako zagrożenie lub odmienność – naturalizując tym samym ekskluzywne ideologie. Gdy te operacje zostaną zestawione z teoriami dyskursu makro (np. Laclau i Mouffe), ujawniają się zgodności między lokalnymi wzorcami a dominującymi narracjami hegemonii kulturowej: takie zintegrowane podejście umożliwia lepsze zrozumienie, jak język i obraz współtworzą społeczne wyobrażenia o zmarginalizowanych tożsamościach[8]. Aby skutecznie kwestionować i przekształcać te utrwalone mechanizmy, kluczowe jest, aby zarówno naukowcy, jak i twórcy angażowali się w systematyczną, krytyczną ana-

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[8]   https://wsps.ut.ac.ir/article_100132.html

lizę strategii kognitywno-lingwistycznych osadzonych w dyskursie filmowym, promując bardziej inkluzywne i sprawiedliwe reprezentacje.

Dyskursy afektywne odgrywają kluczową rolę zarówno we wzmacnianiu, jak i kwestionowaniu istniejących hierarchii społecznych, kształtując sposób, w jaki jednostkom i grupom wolno – lub oczekuje się – wyrażać i interpretować emocje w określonych kontekstach kulturowych i instytucjonalnych. Rejestry emocjonalne osadzone w dyskursie, takie jak to, które emocje są postrzegane jako właściwe lub autorytatywne, często odzwierciedlają i utrwalają szersze struktury władzy, przypisując prestiż lub marginalizację pewnym wyrazom emocjonalnym, a tym samym podtrzymując stratyfikację społeczną [Koschut i.in. 2017, s. 481–508]. Na przykład dyskursy ceniące inteligencję emocjonalną lub samokontrolę mają tendencję do faworyzowania osób już znajdujących się wyżej w hierarchii, ponieważ normy te są często kształtowane przez grupy dominujące i wykorzystywane do oceny „właściwego" zachowania emocjonalnego [Zembylas 2009, s. 12; Jakimow 2022, s. 513–524]. Jednocześnie te reżimy afektywne nie są statyczne; ich kwestionowanie – na przykład poprzez kontrdyskursy, które eksponują zmarginalizowane doświadczenia emocjonalne – może zakłócać lub rekonfigurować panujące relacje władzy, ilustrując płynność i negocjowalność porządku społecznego [Koschut i.in. 2017, s. 481–508; Zembylas 2018, s. 1–15]. Wzajemne powiązanie norm emocjonalnych, oczekiwań społecznych i ustaleń instytucjonalnych oznacza, że interwencje mające na celu wspieranie krytycznej wiedzy emocjonalnej i kwestionowanie ograniczających norm afektywnych są niezbędne do promowania bardziej sprawiedliwych i inkluzywnych struktur społecznych [Zembylas 2003, s. 107–127].

Skrzyżowanie języka, emocji i kontekstu społecznego odsłania nie tylko złożoność negocjacji znaczeń w relacjach międzyludzkich, ale także uwidacznia wpływ struktur władzy na konstruowanie tożsamości i przeżywanie emocji. W edukacji językowej uczniowie często napotykają bariery w ekspresji i ucieleśnieniu pożądanych tożsamości

– zarówno ze względu na ograniczenia dydaktyczne, jak i dominujące dyskursy społeczne. Paradoks pozycjonowania, który zmusza ich do balansowania między tożsamością narzuconą a własnym przeżyciem, wiąże się z istotnym kosztem emocjonalnym. Konceptualne metafory, odzwierciedlające uczucia takie jak duma czy gniew, stają się narzędziami nadawania sensu tym doświadczeniom – choć jednocześnie ujawniają opresyjny potencjał dominujących narracji kulturowych. Dlatego niezbędna jest krytyczna analiza praktyk edukacyjnych i programowych, które kształtują emocjonalną sprawczość uczących się, oraz wdrażanie interwencji przeciwdziałających reprodukcji nierówności poprzez język [Norton, Toohey 2011, s. 412–446].

Anora operuje subtelną, lecz złożoną strukturą afektywną, w której język, cielesność i performatywność współtworzą dramaturgię emocji. Film rozwija te elementy nie jako osobne kanały komunikacji, lecz jako współzależne warstwy znaczenia, które razem konstytuują podmiotowość bohaterki i napięcia relacyjne. Ciało bohaterki – zmęczone, wycofane, obnażone z teatralności – to przestrzeń, w której niewyrażone słowami emocje znajdują semiotyczny wyraz. Gest staje się tu aktem mowy – nie w sensie symbolicznym, lecz pragmatycznym: Anora reaguje ciałem, zanim przemówi. Z kolei język, szczególnie w kluczowych momentach konfrontacyjnych, inicjuje zmianę, stając się instrumentem przerywania przemocy i restytucji tożsamości.

Moment kulminacyjny filmu, w którym Anora wypowiada „I'm leaving, and you won't stop me", to językowy przełom, w którym afekt, decyzja i tożsamość zlewają się w performatywną wypowiedź, konstruującą nową rzeczywistość emocjonalną i społeczną. Ten akt mowy, osadzony w ciele, tonie, spojrzeniu, przerywa ciągłość zależności, symbolicznie kończy milczenie i rozpoczyna emancypację. Z perspektywy językoznawczej i afektywnej, mamy tu do czynienia z trójkątem znaczeń: język – jako organizator emocji i struktura oporu, ciało – jako nośnik przeżycia i jego znak oraz akt – jako transformator relacyjny, który sta-

je się emocjonalną narracją samą w sobie. Film „Anora" pokazuje, że emocjonalne doświadczenie nie jest dodatkiem do narracji – ono jest narracją. I właśnie dlatego jego analiza wymaga nie tylko podejścia filmowego, lecz także językoznawczego, pragmatycznego i kognitywnego, które potrafi uchwycić subtelności codziennego afektu, zanim zamieni się on w społecznie „czytelną" emocję.

Przeprowadzona analiza filmu *Anora* z perspektywy językoznawstwa kognitywnego i teorii dyskursu afektywnego ukazuje, że emocje graniczne – takie jak wstyd, samotność i nadzieja – są konstruowane nie tylko poprzez środki leksykalne, lecz również poprzez struktury metaforyczne, akty mowy i ekspresję cielesną. Film stanowi przykład narracji, w której język i ciało nie działają równolegle, lecz współtworzą afektywną strukturę znaczeniową, wyrażającą społeczne napięcia, relacyjną przemoc i możliwość sprawczości. Zidentyfikowane strategie komunikacyjne – zarówno werbalne, jak i niewerbalne – wskazują na obecność spójnej i semantycznie zintegrowanej siatki wyrażeń afektywnych, osadzonych w konwencjach kulturowych i pragmatyce sytuacyjnej. Metafory konceptualne, akty deklaratywne oraz cielesne wskaźniki emocji pełnią funkcję nie tylko ekspresyjną, lecz także transformacyjną, przekształcając relacje między postaciami oraz redefiniując status jednostki w przestrzeni społecznej i narracyjnej. *Anora* tym samym ukazuje emocje nie jako statyczne stany psychiczne, lecz jako praktyki dyskursywne – osadzone w języku, ucieleśnione i kontekstualnie uwarunkowane. Wymaga to analizy interdyscyplinarnej, łączącej narzędzia lingwistyki kognitywnej, analizy dyskursu i semiotyki ciała, które razem pozwalają uchwycić dynamikę afektu w złożonych formach reprezentacji kulturowej.

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LAUGHTER:
A THEOLOGICAL CONTROVERSY

ŚMIECH:
KONTROWERSJA TEOLOGICZNA

ABSTRACT

At the base of the article lies a close reading of selected passages from Umberto Eco's The Name of the Rose, namely, the ones where laughter is discussed on theological grounds by the book's characters. These passages serve as a point of departure for, firstly, a comparison between one of the character's arguments against laughter and the role of laughter in the writings of Georges Bataille, whose vision of this affect confirms, as it were, the fictional character's seemingly outrageous theological position; secondly, the peculiar interplay of their views is set against Lev Shestov's interpretation of the interwoven history of philosophy and theology, which ultimately leads to identifying a fundamental flaw in Bataille's understanding of the relationship between laughter and God.

Keywords: laughter, philosophy, theology, Lev Shestov, Georges Bataille, The Name of the Rose

ABSTRAKT

Fundamentem artykułu jest wnikliwa lektura wybranych fragmentów Imienia róży Umberto Eco – fragmentów, w których toczą się między postaciami teologiczne dyskusje na temat śmiechu. Stanowią one punkt wyjścia dla, po pierwsze, zestawienia ze sobą argumentów jednej z postaci przeciwko śmiechowi oraz roli, jaką gra śmiech w tekstach Georges'a Bataille'a, gdzie teologiczna podstawa wspomnianych argumentów znajduje niejako potwierdzenie; po drugie, odkryta w tym zestawieniu swoista wzajemna gra przeciwstawiona jest interpretacji przenikania się historii filozofii oraz teologii, której dokonał Lew Szestow. Wreszcie prowadzi to do odkrycia błędu poczynionego przez Bataille'a w jego rozumieniu kwestii śmiechu a Boga.

Słowa kluczowe: śmiech, filozofia, teologia, Lew Szestow, Georges Bataille, Imię róży

1. INTRODUCTION

> GOD of Abraham, GOD of Isaac, GOD of Jacob
> not of the philosophers and of the learned.
> *– from Pascal's "Memorial"*

Theological disputes play a prominent role in The Name of the Rose, Umberto Eco's classic piece of monastic mystery, and it is in light of such a mode of thinking that we ought to approach one of the questions that lie at the heart of the novel.

Theologically speaking, then, why does Jorge – the old caretaker of his monastery's Borgesian library – keep the very existence of the long lost second part of Aristotle's Poetics secret? In other words, why would a monk hide, even at the cost of the lives of his brethren, Aristotle's treatise on comedy, that is, the art of eliciting laughter?

His first argument is that he withheld knowledge of the text precisely because it was written by none other than Aristotle himself. Jorge

complains that the ancient Greek's philosophical system has already exerted too much influence on Christianity, thereby corrupting it: "the divine mystery of the Word was transformed into a human parody of categories and syllogism"; "it sufficed to rediscover the Physics of the Philosopher to have the universe reconceived in terms of dull and slimy matter"; indeed, "every word of the Philosopher […] has overturned the image of the world" (Eco 1998, p. 473), because the respect commanded by his name disproportionately ennobled heathen notions. What the monk rejects here is, in essence, the very Hellenization of Christianity. We can, therefore, draw a comparison between his position and that of the great irrationalist, Lev Shestov, who – in Athens and Jerusalem, his fideist opus magnum – wrote what follows:

> As long as the Bible was exclusively in the hands of the 'chosen people,' […] it could at all events be assumed that men, when they listened to the words of Scripture, did not always find themselves under the dominion of rational principles and of that technique of thought which has somehow become our second nature, which we consider – without even realizing it – as the immutable conditions for the grasping and possession of truth (Shestov 1966, p. 278).

However:

> When Philo of Alexandria undertook to present the Bible to the cultivated world of the Greeks, he found himself obliged to have recourse to the allegorical method: it was thus only that he could hope to persuade his listeners. Impossible indeed to contradict before educated people the principles of rational thought and the great truths that Greek philosophy, in the person of its most remarkable representatives, had brought to mankind! Furthermore, Philo himself, who had assimilated Greek culture, could not accept the Bible without first verifying it through the criteria which the Greeks had provided him for distinguishing truth from error. The result of this was that the Bible was 'raised' to such a philosophic plane that it could amply satisfy the demands posed by the Hellenistic culture" (ibid., pp. 278–279).

Unable to accept the absolute authority of the Revelation, Philo and his followers, as well as his successors – including the medieval "Scholastics, who called Aristotle to rule over all the domains of theology," because "the Middle Ages already could not without difficulty accept the Bible's logic, which constantly offends the habits of rational thought" (ibid., p. 191) – surrendered it to the judgment of reason, thus formulating a system in which God Himself becomes subordinated to the presupposed rationality of His design; in practice, reason alone was made supreme, "the divine mystery of the Word was transformed into a human parody of categories and syllogism," and "the image of the world" was "overturned."

Jorge's second argument issues forth from the first: if the Philosopher's book on comedy became "an object for open interpretation," it would result in "overturning the image of God" (Eco 1998, p. 473). Contrasting the hitherto carnivalesque function of laughter in society (in a clear reference to Bakhtin's work) with the ramifications of popularizing Aristotle's text, he says: "here the function of laughter is reversed, it is elevated to art, […] it becomes the object of philosophy, and of perfidious theology" (ibid., p. 474). He then elaborates on how this "elevation" of laughter connects with "overturning the image of God," and in so doing, rather accurately mimics the vision of a notoriously transgressive writer, Georges Bataille, once a student of Shestov's, but one whose interpretation of irrationalism followed a different path than that of his erstwhile teacher.

Before we move past the introduction and into a deeper analysis of what this similarity entails, a brief outline of the article is in order.

Firstly, we will scrutinize Jorge' monologue and identify the points at which it intersects with the writings of Bataille; by reading the monk's lines alongside Bataille's idiosyncratic theories of philosophy and theology, we will show that they reflect each other as if in a crooked mirror – what Jorge abhors and warns against, Bataille affirms and puts for-

ward. Secondly, this peculiar interplay shall be set against Lev Shestov's insights into how the interwoven history of philosophy and theology produced an often unrecognized denotative ambiguity regarding the word "God."

Therefore, Eco's literary work interests us here primarily insofar as it synthesizes metaphysical positions, and it shall thus serve mainly as the site of a philosophico-theological critique (nevertheless, we do believe that establishing an intertextual connection between Eco and Bataille carries potential for fruitful future endeavors; after all, both of them were medievalists, and it might be intriguing to consider their oeuvres in light of their parallel beginnings). More specifically, what is to be proven is that Bataille's understanding of the relation between laughter and God – as elucidated in his philosophy-cum-atheology – is fundamentally flawed.

2. "IT BECOMES AN OBJECT OF PHILOSOPHY…"

> In fact, I can say that, insofar as I am doing philosophical work,
> my philosophy is a philosophy of laughter.
> It is a philosophy founded on the experience of laughter […].
> – Bataille 2001, p. 138

Jorge begins by saying that "laughter is weakness, corruption, the foolishness of our flesh," and that it "remains base" (Eco 1998, p. 474); he returns to the "base" nature of laughter further on:

> For centuries the doctors and the fathers have secreted perfumed essences of holy learning to redeem, through the thought of that which is lofty, the wretchedness and temptation of that which is base. And this book – […] which would produce the purification of the passions through the enactment of defect, fault, weakness – would induce false scholars to try to redeem the lofty with a diabolical reversal: through the acceptance of the base (ibid., p. 475).

Let us juxtapose the excerpt above with the "diabolical reversal" achieved below:

> Although within the body blood flows in equal quantities from high to low and from low to high, there is a bias in favor of that which elevates itself, and human life is erroneously seen as an elevation. The division of the universe into subterranean hell and perfectly pure heaven is an indelible conception, mud and darkness being the principles of evil as light and celestial space are the principles of good: with their feet in mud but their heads more or less in light, men obstinately imagine a tide that will permanently elevate them, never to return, into pure space. Human life entails, in fact, the rage of seeing oneself as a back and forth movement from refuse to the ideal, and from the ideal to refuse […] (Bataille 1986, pp. 20-21).

A distorted reflection of one in the other is already visible.

Of course, Bataille did not develop his critique of the vertical axis – stretched between the "lofty" and the "base" – with reference to Aristotle's lost book, but he did develop it nonetheless; in his desire to thoroughly separate his writings from "the thought of that which is lofty," he even spoke of what he called "base materialism," a materialism which would avoid the conceptual trap of thinking about matter the way one thinks about ideas, claiming that "base matter is external and foreign to ideal human aspirations, and it refuses to allow itself to be reduced to the great ontological machines resulting from these aspirations" (Bataille 1986, p. 51).

Elsewhere, Bataille deconstructs the positive valorization of heights and heavens, which is conventionally set against the pejorative connotations that encumber baseness and those depths of soil in which "the ignoble and sticky roots wallow in the ground, loving rottenness just as leaves love light" (Bataille 1986, p. 13). Starting from the example of the so-called language of flowers, he examines the semiotic transpositions effected upon human perception so as to censor such elements of the

world that would betray "ideal human aspirations" – in the case of flowering plants, one's gaze is moved towards the frail and innocent petals, away from not just the worm-like roots, but also the sexually active pistil and stamens. This displacement of attention is symptomatic of all projects of idealization, and it represents, for Bataille, the inevitable failure of all such projects – the petal, though immaculate, is short-lived, and easily gives way to withered strips of matter decomposing itself. Another example might be provided: the snail shell – a harmonious image of a hardy, essential foundation that secures a particular existence – detracts attention from the slimy mollusk that inhabits it; hence, the radical discrepancy between the attitudes towards snails and slugs. Here, the failure implied to apply to idealization would simply be that there is little difference between the slug and the actual snail occluded by the shell, and that the shell – or the meaning of the shell, which is the security (stability) of being – is, in a way, just an illusion.

In order to look at it this way, however, it is necessary to have already "overturned the image of the world." In Bataille, Jorge's fears have already been turned into reality: in his writings, it is the "lofty" that is judged by the "base," by a baseness that finds itself beyond "the great ontological machines" devised by "the doctors and the fathers."

As for Jorge, so for Bataille, laughter partakes of this baseness. But if we are to demonstrate it, we must first paint the scope of Bataille's thought in a few broad strokes.

Throughout Bataille's texts, a peculiar dualism is established; his thought has even been considered in terms of a "dualist materialism" (Hollier 1998). The Durkheimian polarity of the sacred and the profane is extended, across Bataille's many works, into further pairs of opposites, most important of which – in that it encompasses, in a way, all the rest – is the polarity of transcendence and immanence, discussed at length in Theory of Religion (Bataille 1992b). Contrary to popular expectation, the

profane is made there to stem from transcendence, whereas immanence gets melted with the sacred. As Zeynep Direk puts it:

> In Theory of Religion, the secret of religions is the unconscious nostalgia we feel for immanence, our lost intimacy with nature. Immanence is immediacy, sensibility, corporeal communication, and the absence of individuality, whereas transcendence is distinction, separation, individuation, objectivity, subjectivity, and intelligibility. Bataille makes use of these oppositions in order to erase them: his discourse feeds on the awareness that humans, in their very transcendence, are outside as well as inside animality (Direk 2015, p. 186).

Ritual forms (festivals, celebrations, mysteries…) are, therefore, arranged on the transcendent level of thought, language, and organized religion, but their point – their culmination – lies in that sacred instant marked by the collapse of the rational subject, of differentiation, of transcendence itself; there and then, immanence is re-glimpsed, if only for a moment. "Bataille makes it clear in Theory of Religion," writes Jill Marsden, "that it is the human being's resistance to immanence that regulates its resurgence. Indeed, to surrender unreservedly to immanence would result in a loss of sacred tension […]" (Marsden 2004, p. 43).

Thus, Bataille's vision of the human condition is as follows: humanity is precisely the "sacred tension" of transcendence stretched over immanence, which it encysts, apprehending it conceptually in terms of animality, a state of total immersion of a being in being itself. Since, however, "being itself" is outside of transcendence – beyond the ordered existence of separate things, thoughts, objects, persons, and so on – it is nothing, not-thing, not-thing-ness: "the thing – only the thing – is what sacrifice," making sacred, "means to destroy in the victim […]; it draws the victim out of the world of utility and restores it to that of unintelligible caprice" (Bataille 1992b, p. 43). Therefore, a transcendent being experiences immanence as losing oneself, dissolution. After all, animal

being is, in the long run, immanent to the point of passing seamlessly into matter – into death.

Let us return to the issue of laughter. As it was mentioned, the two poles – transcendence and immanence – gather around themselves the antipodal elements of human life, and it is on the latter pole that laughter is found.

Bataille enumerates intoxication, eroticism, sacrifice, poetry, and laughter among "apparently sovereign behaviours" (Bataille 2001, p. 94). In Bataille's view, a man engaged in "sovereign behaviours" is dismissive of the transcendent laws of utility and reason, renounces the purely profane preoccupation with self-preservation and journeys to the extreme limits of experience in a pursuit of the impossible (Bataille 1988b). In so doing, he exposes himself to the unknown, which can manifest itself in human beings by way of contagious affects: "The sudden invasion of the unknown can, depending on the case, have laughter, tears, and not only laughter or tears, but other reactions for its effect" (Bataille 2001, p. 136).

Importantly, this pertains to the laughter provoked by jokes. It is precisely the intrusion of something unexpected or unknown that makes us laugh or is signaled when we laugh. What is experienced upon the delivery of a surprising punchline is a rupture in the continuity of our thoughts, in their transcendent arrangement into known, predictable, everyday patterns.

Bataille states his view most plainly when he writes: "In laughter, ecstasy is freed, is immanent" (Bataille 1998a, p. 103). From a Bataillean perspective, ecstasy is experienced when a transcendent self – the subject of language, the object of reason – loses itself in immanence. Therefore, the immanence of ecstasy in laughter entails that laughing is mutually exclusive with thinking – upon being caught in a chain reaction of laughter, one is no longer a thinking subject. Indeed, the laughing one is not even "one," but rather exists as the communication of

laughter among beings. In other words, to fall prey to this contagion of laughter is to affectively participate in an interpenetration that suspends the functioning of the discursive structures of intersubjectivity. "That is why," Bataille argues, "laughter or excitement or even yawning are not things: we cannot usually feel part of stone or board but we do feel part of the nakedness of the woman in our arms" (Bataille 1986, p. 153); that is also why T. S. Eliot can, upon observing a laughing woman, be "aware of becoming involved in her laughter and being part of it," and of being "drawn in by short gasps, inhaled at each momentary recovery, lost finally in the dark caverns of her throat, bruised by the ripple of unseen muscles" (Eliot 1963, p. 24).

Thus, the prominent feature of "apparently sovereign behaviours" – chief among which is laughter – is that our immanence with one another is restored through them, and transcendent individuation subsides.

> From one end to the other of this human life which is our lot, the consciousness of the paucity of stability, even of the profound lack of all true stability, liberates the enchantment of laughter. As if this life suddenly passed from an empty and sad solidity to the happy contagion of warmth and of light, to the free tumult which the waters and the air communicate to one another: flashes and the rebounding of laughter follow the first opening, the permeability of a dawning smile. If a group of people laugh at an absent-minded gesture, or at a sentence revealing an absurdity, there passes within them a current of intense communication. Each isolated existence emerges from itself by means of the image betraying the error of immutable isolation. It emerges from itself in a sort of easy flash; it opens itself at the same time to the contagion of a wave which rebounds, for those who laugh, together become like the waves of the sea – there no longer exists between them any partition as long as the laughter lasts; they are no more separate than are two waves, but their unity is as undefined, as precarious as that of the agitation of the waters (Bataille 1988b, p. 95).

Such, then, is Bataille's "philosophy of laughter," or rather, anti-philosophy: the truth of man is not to be found through the faculties of rational thinking; instead, the truth of man is experienced in a fit of laughter – it is his "undefined," "precarious" immanence with his fellow beings. Again, we see in Bataille a full affirmation of what Jorge dreads when he says: "That laughter is proper to man is a sign of our limitation, sinners that we are. But from this book many corrupt minds […] would draw the extreme syllogism, whereby laughter is man's end!" (Eco 1998, p. 474)

3. "…AND OF PERFIDIOUS THEOLOGY."

> To the villein who laughs, at that moment,
> dying does not matter.
> – Eco 1998, p. 475

To abandon the quest for transcendence is to assume it has already been completed.

And so, Bataille brings the polarity of transcendence and immanence – used traditionally in reference to the disparity between the metaphysical and the physical – down to the level of base matter(ialism). For him, what has already been transcended was mere animality, and it resulted in the appearance of a peculiar situation of being: humanity. Ironically enough, what distinguishes transcendent humanity in the eyes of Bataille is that it is the sole mode of being capable of sovereignty, which amounts to spurning its own transcendent state for the sake of experiencing immanence (see also: Bataille 1992a).

In Bataille, sovereignty is man's laughter at himself, and as we have seen, Bataillean laughter signals a rupture, a structural fault, an insufficiency. Indeed, granting credence to Jorge's misgivings, Bataille's laughter penetrates the very depths of existence. However, we must still widen our perspective on Bataille's thought before we can properly grasp the

full extent of the role that laughter plays in it, as well as the full extent of Jorge's nightmare.

> With respect to men, their existence is linked to language. Each person imagines, and therefore knows of his existence with the help of words. Words come to him in his head loaded with the multitude of human – or non-human – existences with respect to which his private existence exists. Being is mediated in him through words, which can only arbitrarily give themselves "autonomous being" and only profoundly as "being in relation to." It suffices for a short time to follow the trace, the repeated course of words, in order to perceive, in a sort of vision, the labyrinthine constitution of being (Bataille 1998b, pp. 83–84).

Put another way, language, though it seems our own, bears the imprint of a labyrinth. Understanding – woven in language – forms the transcendent membrane that envelops the animal immanent in man, while the unknown beyond of that understanding is approximated with the image of a maze pressing its shape onto the membrane's surface.

In Bataille's "vision" of "the labyrinthine constitution of being," "two principles – constitution transcending the constituent parts, relative autonomy of the constituent parts – order the existence of each 'being'" (Bataille 1998b, p. 85). Alas, "'being'" is "uncertain" in the world – "being is nowhere" (ibid. p. 82), nowhere in particular, nowhere to be found. In other words, there is no constitution of which we could know – with intellectual certainty – that it transcends each and every constituent part of the universe: "[…] if I envisage the universe, it is […] constituted by a great number of galaxies […]. The galaxies constitute clouds of stars, but does the universe constitute the galaxies? […] The question which surpasses understanding leaves a comical bitterness. It affects the universe, its totality…" (ibid., p. 85). This leads Nick Land to infer that Bataille's "labyrinth is precisely the positive impossibility of privileged scales" (Land 1992, p. 161), of a universal measure that would yield a universal truth.

"I can […]," concedes Bataille, "admit that developing from an extreme complexity, being imposes upon reflexion more than an elusive appearance – but complexity, gradually increasing, is for this more a labyrinth in which it wanders endlessly, then is lost once and for all" (Bataille 1998b, p. 83). Thus, from the two principles mentioned above – "constitution transcending the constituent parts, relative autonomy of the constituent parts" – a third principle emerges: the movement of ipse.

Ipse is either the "elusive appearance" of the identity of a being or, "developing from an extreme complexity," being hypostasized into something "more than an elusive appearance." In human beings, it is a sort of primal consciousness, unconstrained by the metaphysics of the self, but possessed of an intrinsic experience of being itself. It is inherently driven to become the constitution that subsumes all constituent parts. Propelled by this unquenchable thirst for absolute autonomy, (im)possible exclusively through becoming the very "constitution transcending the constituent parts" of all being, ipse struggles to find itself at the summit of the complex organization of being – at the top of a pyramid.

There, a sort of reversal takes place. Whatever is assumed to have found itself at the summit of complexity becomes inextricable from the pyramid's foundation. Although the pyramid can be ascended, it is as if the king occupying the summit had in fact created the pyramid from top to bottom; it is as if the king was both the product and the source of – or the condition for – the pyramid's existence (consider, for instance, the mythical identification of the king and his land). In short, the king has the quality of necessity, and this is what ipse – a random particle, "purely improbable chance" – craves for: to be "all and necessary" (Bataille 1998b, p. 85), the pinnacle of existence.

But the presence of the pyramid does not superimpose a clear-cut verticality onto "the labyrinthine constitution of being":

> Errors, uncertainty, the feeling that power is useless, the faculty which
> we maintain for imagining some supreme height above the first summit,
> together contribute to the confusion essential to the labyrinth. In truth,
> we cannot say of the summit that it is situated here or there. (In a certain
> sense it is never reached). An unknown man, whom the desire – or the
> necessity – to reach the summit drove mad, approaches it more closely,
> in solitude, than the highly placed figures of his time (ibid., p. 86).

Unlike the labyrinths of myth, Bataille's labyrinth cannot be escaped: having wandered "endlessly," sooner or later a being depletes its ipseity and is again indistinguishable from being, which is "nowhere." Furthermore, the summit of the pyramid – which is "only a product of the labyrinth itself, and thoroughly belongs to it" (Hollier 1993, p. 73) – is, "in a certain sense," "never reached." It is not simply a question of being crowned king, of uniting continents or even planets through conquest. The summit is that (im)possible vantage point from which a purely objective view of the universe would be available; the summit can only truly belong to God. But does Bataille's Nietzschean "unknown man, whom the desire […] to reach the summit drove mad," find Him?

Of course, laughter also contributes "to the confusion essential to the labyrinth."

"Laughter frees the villein from fear of the Devil," is how Jorge puts it. "When he laughs, as the wine gurgles in his throat, the villein," the peasant, "feels he is master, because he has overturned his position with respect to the lord" (Eco 1998, p. 474). Jorge and Bataille continue offering each other a crooked mirror image of one another: where the former sees a moment of drunken foolishness and nothing more, the latter perceives that same foolishness, yet defines it as a sovereign instant, as an immanence of men joined together in revelry, basking in what he would call the "insufficiency" of their lord.

In an excerpt we have quoted before, Bataille wrote of how "the contagion of a wave" "rebounds" between "those who laugh," and who

themselves "become like the waves of a sea," because "an absent-minded gesture" or "a sentence revealing an absurdity," a joke, brought forth "the consciousness of the paucity of stability, even of the profound lack of all true stability."

Going beyond "a group of people," the "rebounding of laughter" reverberates across the labyrinth. In the framework of ipse and its Sisyphean striving for absolute sufficiency, laughter is what exposes the flaw, "the unjustified pretense of sufficiency" (Bataille 1998b, p. 90), and thus the very insufficiency that pervades the pyramid at every level.

First, laughter rolls down from the summit – once, from the mouths of emperors and kings – manifesting the insufficiency of lower constitutions, each of which maintains this downward ridicule; eventually, it cascades down to the very bottom, falling upon the dregs of society. Thence, a response: a low-life, "an unknown man," laughs back, sending an upward ripple that initially seems to reinforce the summit, because it makes laughter encroach upon the middle levels from both top and bottom. Ultimately, however – since the middle levels also participate in the upward mockery – the ripple rises towards the summit. "And if it reaches it? This is the agony of God in black night" (Bataille 1998b, p. 90).

Here, indubitably, "the function of laughter" is turned into a "perfidious theology."

Or, as Bataille calls it, "atheology: the science of the death or destruction of God (the science of the thing being destroyed inasmuch as it is a thing)" (Bataille 2001, p. 166). As Jeremy Biles phrases it, Bataille's vision entails "putting God as a thing – an eternal, substantial object – to death" (Biles 2011, p. 135); crucially, such an "incessant sacrifice" (ibid., p. 143) would always be "incomplete, never finished; God always remains" (ibid., p. 136).

The development of Bataille's thought warrants, as it were, Jorge's anxieties, though it does so, as we have mentioned, without recourse to Aristotle: "on the day when the Philosopher's word" – or, more generally,

the edifice of philosophy, of thought – "would justify the marginal jests of the debauched imagination, or when what has been marginal would leap to the center, every trace of the center would be lost" (Eco 1998, p. 475). Is it not a prediction (from within the timeline of The Name of the Rose) of Bataille's labyrinthine vision, wherein "every trace of the center," along with anything "more than an elusive appearance," "is lost once and for all"?

4. REFUTATION

> God hath chosen the foolish things of the world
> to confound the wise.
> – KJV 1 Cor. 1:27

All things considered, we are compelled to conclude that Jorge believes, in a manner of speaking, in the "perfidious" (im)possibilities of laughter exalted by Bataille.

But to believe in the strength of a Bataillean "philosophy of laughter" is to betray the weakness of one's own theology – it is to suspect that laughter can "separate us from the love of God," in spite of St. Paul's enunciation that "neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature" can achieve such a feat (KJV Romans 8:38–39).

"If one day someone could say," laments Jorge, "'I laugh at the Incarnation,' then we would have no weapons to combat that blasphemy, because it would summon the dark powers of corporal matter, those that are affirmed in the fart and the belch" (Eco 1998, p. 477) – affirmed in the base materiality of digestive waste, which contravenes "ideal human aspirations" regarding the human body itself, and thus bestows upon the behaviours connected with it, such as "the fart and the belch," a ridiculous character. An unexpected invasion of physiology on a high-

brow setting necessarily leads to laughter, for it is the transcendent fantasy of immateriality (which is implicit in the denial of physiology) that bursts apart like a pricked balloon. In other words, Jorge's faith is weak: for him, "the dark powers of corporal matter" do trump "the love of God," and even "the Incarnation" is liable to disappear in "the dark caverns" of a throat convulsed in laughter – consumed by the void onto which the rupture of laughter opens. But "the Incarnation" was already laughed at, at the very moment of dying on the cross!

What is more, have the saints not braved base matter? Have they not faced those "dark powers of corporal matter" that go against the grain of "ideal human aspirations" – and prevailed? "One recalls Francis of Assisi" – whom Jorge reproaches for numerous infractions upon the seriousness of the Church (Eco 1998, pp. 477-478) – "who visited leproseries 'to give out alms and left only after having kissed each leper on the mouth'; who stayed with lepers and bathed their wounds, sponging pus and sores" (Kristeva 1982, p. 127). Contrary to Manichean heresies, it is not matter, not even diseased matter, that poses the greatest threat to man: "That which cometh out of the man, that defileth the man," declares Christ (KJV Mark 7:20).

In sum, due to the weakness of Jorge's theology, the corruption of which can be laid out in Bataillean terms, the rebuttal addressed to him can just as well be addressed to Bataille.

"They lied to you," hears Jorge. "The Devil is not the Prince of Matter; the Devil is the arrogance of the spirit, faith without smile, truth that is never seized by doubt. The Devil is grim because he knows where he is going, and, in moving, he always returns whence he came" (Eco 1998, p. 477).

To put it simply, this means that neither Jorge nor Bataille orientated their thinking towards (or away from) "GOD of Abraham, GOD of Isaac, GOD of Jacob." Rather, despite his objections to Hellenization, Jorge actually believed in – whereas Bataille rebelled against – the god

"of the philosophers and the learned," "the arrogance of the spirit," the abstract, impersonal idea of a rational universe.

It is philosophy, not God, that tells man: "non ridere, non lugere, neque detestari, sed intelligere (not to laugh, not to lament, not to curse, but to understand), as Spinoza […] put it" (Shestov 1966, p. 308). In contrast, even Ecclesiastes permits: "A time to weep, and a time to laugh; a time to mourn, and a time to dance" (KJV Eccles. 3:4).

It is the god "of the philosophers, whether he be a material or ideal principle, [who] carries with him the triumph of constraint, of brutal force. That is why speculation has always so obstinately defended the universality and necessity of its truths. The truth spares no one, no one can escape it; it is this, this alone, that has enticed the philosophers" (Shestov 1966, p. 67). This property of "truth," of a "truth that is never seized by doubt," is what enticed Jorge, too, according to his opponent: "He" – Jorge – "was announcing the truth to you and telling you that the truth has the taste of death, and you believed, not in his words, but in his grimness" (Eco 1998, p. 477). Bataille, in turn, recognized the obstinacy of "speculation," whose insistence on "the universality and necessity of its truths" can be related to the very impulse of ipse, which receives, however, a profanely transcendent, bookish form in philosophy. As an heir to irrationalism, Bataille was also aware of its ultimate futility, of the impossibility and nothingness that awaits the Hegelian sage at the end of history.

One last point before we can conclude.

There are arguments on laughter interspersed throughout The Name of the Rose – they offer, of course, a foreshadowing of the climactic reveal. From the moment his character is introduced, Jorge is vehement in his rejection of laughter, which he bases on the supposed fact that "Christ did not laugh"; he prefaces that statement, moreover, by saying that "the spirit is serene only when it contemplates the truth and takes delight in good achieved" (Eco 1998, p. 132) – a most philosophical

perspective! After all, "'contemplation is what is most pleasant and best,' we have heard Aristotle say" (Shestov 1966, p. 120). Returning to the arguments on laughter – at one such occasion, it is pointed out to Jorge that when Christ "invites Pharisees to cast the first stone, when he asks whose image is on the coin to be paid in tribute, when he plays on words and says 'Tu es petrus,'" he can be said to have been "making witticisms to confound sinners, to keep up the spirits of his disciples" (Eco 1998, p. 133). Further examples might be considered, but let us be satisfied with one: is it not peculiarly humorous when resurrected Christ asks the disciples traveling to Emmaus – as if he did not know the recent goings-on – what has gotten them so distraught?[1]

As for Bataille, he seems to have shared a certain common misapprehension regarding the Bible and laughter. During a discussion on sin (participants included, among other notable figures, Jean-Paul Sartre, Gabriel Marcel, and Maurice Merleau-Ponty), he said that "the Bible is truly a book in which no one ever laughs" (Bataille 2001, p. 71). As it happens, we need only to turn to the very first book of the Bible so as to contradict him.

When God describes the covenant Abraham was to enter with Him, the aged patriarch is promised a son. But how does Abraham react? "Then Abraham fell upon his face, and laughed, and said in his heart, Shall a child be born unto him that is an hundred years old? and shall Sarah, that is ninety years old, bear?" (KJV Gen. 17:17)

God's promise is such that it provokes laughter, because God promises the unexpected – his promise breaks apart the interlinked preconceptions of what is possible, thus hinting at the unknown space of (im)possibility. This much is true of many other promises God makes in the Bible; often, it is made explicit that God's will supersedes any "universal and necessary truths" the philosophers could produce – when

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[1] I have to thank Samuel Baron, my Methodist friend, for bringing this to my attention.

Sarah, too, laughs upon hearing the promise, God asks her, "Is any thing too hard for the Lord?" (KJV Gen. 18:14) Likewise, when a mockery is made out of the crucifixion by affixing to the cross a plaque that calls Christ a king, the unexpected happens and the joke is rendered true: Christ is king, indeed, though it be madness and a "foolishness" "unto the Greeks" (KJV 1 Cor. 1:23).

In other words, "GOD of Abraham, GOD of Isaac, GOD of Jacob" does not contradict the rupture signaled by laughter. On the contrary, it is from within that rupture that so many of His works are brought forth.

Thus, what has been demonstrated is that the fundamental flaw in Bataille's understanding of the relation between laughter and God stems from his failure to meaningfully account for the difference between, on the one hand, the god "of philosophers," and on the other – "GOD of Abraham." "The agony of God in black night," envisioned by Bataille as the result of laughter reaching the summit of the pyramid, can only ever refer to the god "of philosophers," to the attempt of ipse to transcend the universe through philosophy by way of positing a rational system that would encompass, and thus complete, a fully knowable universe; it is this abstract, impersonal idea that dies whenever we laugh – whenever we brush against the domain of "I AM" (KJV Ex. 3:14), the unknown space of (im)possibility.

The extent to which Bataille's failure to make this distinction ripples across the entirety of thought is yet to established, though it seems prudent to say that further consideration is warranted. It points, for instance, towards an opportunity to expand the usual contextualization of Bataille, who is most often characterized as a precursor to post-structuralism and contemporary critiques of anthropocentrism, and whose decades-long pursuit for the truth of mysticism (which he rather anthropocentrically situated uniquely within the human experience) is commonly ignored or misunderstood, even to the point of being explained away as a purely textual game; instead, it would perhaps be

beneficial to place his contribution to anti-rationalism within its larger, predominantly Christian tradition, which also predates surrealist shenanigans.

Another crucial avenue for future research would be to rethink other key elements of Bataille's theories with a view to the distinction described herein. This would demand of us to determine exactly how much of what he wrote on God actually pertains to "GOD of Abraham," and how much to the god "of philosophers." Following that, a new and far more adequate theological response to Bataille – one that would not preemptively reject him on the grounds of his openly professed materialism, but would rather recognize within his voice a singular note betraying, so to speak, a persistent call towards something other than the kingdoms of this world – might be given. It is our hope that this article might serve as a blueprint for just such a mode of response (also exemplified in an essay by Andrew Kuiper[2]).

And now, let us conclude with one final detail from Abraham's story.

After the patriarch laughs, God reaffirms His promise and tells Abraham how he should name his promised son: "Sarah thy wife shall bear thee a son indeed; and thou shalt call his name Isaac: and I will establish my covenant with him for an everlasting covenant, and with his seed after him" (KJV Gen. 17:19).

Thus, the lineage of Christ, a "great ontological machine" if there ever was one, begins with a son whose God-given name, Isaac, means: "he laughs."

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[2] https://churchlifejournal.nd.edu/articles/georges-bataille-the-dark-soul-of-the-night/ [accessed: May 21, 2025].

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ODPŁYWAJĄCY OGRÓD CZY ODPŁYWAJĄCE ŻYCIE? MOTYW DOMU ONIRYCZNEGO W OPOWIADANIU IDY FINK

A DEPARTING GARDEN OR A DEPARTING LIFE? THE MOTIF OF THE ONEIRIC HOUSE IN IDA FINK'S SHORT STORY

ABSTRAKT

Niniejszy artykuł dotyczy twórczości Idy Fink, polskojęzycznej pisarski żydowskiego pochodzenia. Problematyka dotyczy Zagłady widzianej oczami dziecka, będącego jednocześnie bezpośrednim uczestnikiem wydarzeń. Celem artykułu jest ukazanie wojennego opowiadania *Odpływający ogród* pochodzącego z tomu *Wiosna 1941* w perspektywie koncepcji domu onirycznego Gastona Bachelarda. Paradoksalnie jednak najistotniejszym zagadnieniem podejmowanym przeze mnie w tej pracy nie jest motyw udomowienia, lecz właśnie utraty rodzinnego azylu i (dotychczas bezpiecznej) domowej przestrzeni. Tekst zawiera dodatkowo analizę onirycznej poetyki utworu, skupiając się również na sposobie ukazywania psychologicznych oraz emocjonalnych stanów bohaterów.

Słowa kluczowe: Ida Fink, dom, dziecko, sen, oniryzm

ABSTRACT

This article concerns the work of Ida Fink, a Polish-language writer of Jewish origin. It addresses the problem of the Holocaust seen through the eyes of a child who was also a direct participant in the events. The aim of the article is to present the war short story *Odpływjący ogród* from the volume *Wiosna 1941* in the perspective of Gaston Bachelard's concept of the dreamlike house. Paradoxically, however, the most important issue I address in this work is not the motif of domestication, but the loss of family refuge and (previously safe) home space. The text additionally contains an analysis of the dreamlike poetics of the work, also focusing on the way of presenting the psychological and emotional states of the characters.

Keywords: Ida Fink, home, child, dream, onirism

W czasie wojny muzy milczą, powiedział przed wiekami Cyceron. Historia literatury pokazała jednak dobitnie, że nie zawsze tak się dzieje. W powojennej Polsce pisarze i poeci, prowadząc liczne dysputy, próbowali dojść do wspólnego konsensusu i wypracować model literatury, który spełniłby wymogi zmienionego przez piętno zagłady świata. Stawiano pytania o rolę kultury w powojennym świecie. Dyskutowano także, w jaki sposób pisać o tym, co się wydarzyło i jaką poetykę winno się obrać, aby wyrazić w słowie traumę minionego czasu. Sławnym i wpływowym stał się gest Theodora Adorno, który w 1945 roku zrezygnował ze swej kompozytorskiej twórczości, głosząc, że „pisanie wierszy po Auschwitz jest barbarzyństwem". Nie brakowało jednak poetów (polskich i zagranicznych), którzy dowiedliby, że poezja po mrocznym czasie zagłady jest nie tylko możliwa, ale i potrzebna – niesie w sobie bowiem nadzieję na odrodzenie człowieka.

Kwestia ta dotyczyła jednak poezji, która – wydaje się – budziła chyba większe emocje. Nadal pozostawało jednak pytanie, co począć z epiką. Można bowiem zaryzykować stwierdzenie, że słowo niewiązane i pozbawione stylistycznych ozdobników samoistnie potrafiło lepiej

i adekwatniej głosić świadectwo ofiar. Jaki jednak powinno przybierać kształt, na jaką formę się złożyć? Stanisław Burkot w swojej monografii poświęconej literaturze lat powojennych stwierdza, że:

> Proza narracyjna z natury rzeczy bierze na siebie inne zadania niż liryka czy dramat. Jej zasadą i celem jest opowiedzenie świata, stworzenie jego, — w miarę adekwatnego, całościowego obrazu. Fabuły, fikcyjne konstrukcje, tylko wówczas zdolne są do udźwignięcia ciężaru doświadczeń, jeśli ich nie trywializują, nie zamieniają w schematy, znane z tradycji _ literackiej (np. powieści przygodowej, kryminalnej, obyczajowej, romansu itd.). Ujęcie wydarzeń wojennych, doświadczeń z obozów koncentracyjnych i z łagrów, codziennego życia w okupowanym kraju w konwencjach epickich okazywało się niemożliwe. Można było nawet mówić o niewydolności tradycyjnego gatunku powieściowego, o jego kryzysie [Burkot 2010, s. 94–95].

Bardzo często, myśląc o prozie wojennej, przed oczami pojawiają się utwory nie tylko realistyczne, co ściśle reporterskie, cechujące się wysokim szacunkiem do szczegółu oraz bezwzględnym obiektywizmem. Wielu twórców uznało, że właśnie taka, nieco zdystansowana i jakby bezemocjonalna (a przynajmniej nie pozostawiająca bezpośredniej oceny) postawa wydaje się najsłuszniejsza i najlepiej oddaje dramat wojny. I czytając chociażby znakomite, choć rzecz jasna porażające, *Medaliony* Zofii Nałkowskiej, można odnieść wrażenie, iż była to decyzja słuszna. Niektórzy twórcy decydują się jednak, aby swoją historię opowiedzieć we własny, subiektywny sposób. Spełniają oni niejako postulat „widzenia bliskiego", które postuluje Zofia Nałkowska w swoim szkicu *Zwierzenia* [Jarosiński 1997, s. 25-26]. Zdaniem pisarki, zdarzenia historyczne oraz rewolucja powojennej zmiany ustrojowej sprawiły, że pisarze pozostali niejako nieprzygotowani do swoich zadań. We współczesnym świecie straciły na znaczeniu tradycyjne środki wyrazu. Świat poznajemy dziś częściej z opowiadanych wspomnień, zasłyszanych rozmów, plotek czy fragmentarycznych relacji. To wszystko sprawia, że pi-

sarz nie może już dłużej przyjmować perspektywy „widzenia dalekiego", czyli widzenia zdystansowanego, lecz zastąpić go „widzeniem bliskim", które w centrum stawia subiektywizm doświadczeń. Jak zauważa Zbigniew Jarosiński:

> Szkic Nałkowskiej nie wywołał oddźwięku. Wskazał jednak problem, przed którym stanęła cała proza mówiąca o doświadczeniach wojny. Skłaniała się ona […] ku relacji wspomnieniowej, opowieści, z której wyraźnie przebija autentyzm przedstawianych wydarzeń, opowiadania, które mówi o przypadkach jednostkowych i nie ma ambicji zobiektywizowanej oceny [Jarosiński 1997, s. 26].

Za częstym wyborem form reporterskich nie stały zwykle motywacje estetyczne, lecz głównie wewnętrzna potrzeba stworzenia świadectwa, utrwalenia zbiorowego losu o wartości dokumentu. II wojna światowa w swoich najokrutniejszych i najbardziej nieludzkich przejawach stanowiła bowiem doświadczenie, które nie dawało się pojąć w kategoriach dotąd istniejących. Stąd też nawet w relacjach sprawozdawczych zawierały się zawsze jakieś próby interpretacji historii, wytłumaczenia natury nieszczęścia. Wybrane przeze mnie opowiadanie Idy Fink zatytułowane *Odpływający ogród* stanowi nie tylko porażające świadectwo mrocznego czasu, lecz dodatkowo są to doskonałe i artystycznie „pełne" utwory, świadczące niewątpliwie o dużej wrażliwości i wysokim stopniu opanowania rzemiosła pisarskiego.

<center>*</center>

Ida Fink to polskojęzyczna pisarka żydowskiego pochodzenia. Miłość do literatury towarzyszyła jej od najmłodszych lat. Na początku lat 40. Fink trafiła wraz z rodziną do zbaraskiego getta, z którego jednak razem z siostrą zdołały uciec po roku i, mając aryjskie dokumenty, wyjechały do III Rzeszy. Po II wojnie światowej pisarka wróciła do Polski.

W swoich krótkich utworach, konstruowanych na wzór „skrawków czasu" czy „śladów", Ida Fink podejmowała wyłącznie problematykę

Holocaustu. Pisze o tragediach pojedynczych ludzi – o ich osobistych dramatach, sposobach przetrwania, szukania ratunku, życiu zdominowanym przez strach i cierpienie [Kotarska 2010, s. 281].

Akcja opowiadania *Odpływający ogród* obejmuje okres II wojny światowej, ale są to jeszcze czasy przed zbrodniami Holocaustu. Bohaterowie przeczuwają już jednak nadchodzącą zagładę i podejmują działania, które mają pomóc w ocaleniu. Miejscem, gdzie rozgrywają się zdarzenia, staje się ogród, wspólny dla dwóch sąsiedzkich rodzin: polskiej i żydowskiej. Jest to przestrzeń, która w symboliczny sposób jednoczy wszystkich mieszkańców, przestrzeń która nie uległa żadnemu sztucznemu podziałowi – autorka w wymowny sposób podkreśla, że nie ma tu płotu, który wyznaczałby jakąkolwiek granicę („płot – mówiono – obcym byłby elementem"[Fink 2009, s. 49]). Oba domy są bliźniacze, ogrody „spojone ze sobą w jeden", a „aleja porzeczkowa zszywała je równym ściegiem". Jak słusznie stwierdza Anna Tatar „Nagromadzenie tak wielu określeń wskazujących na jedność (wspólnotowość) gospodarstw powoduje rozszerzenie jej zasięgu: obejmuje ona już nie tylko wymiar przestrzenny (fizyczny), ale i egzystencjalny (metafizyczny)" [Tatar 2013, s. 253.].

Ogród ten stanowi wyobrażenie miejsca szczęśliwego oraz spokojnej arkadii, nasuwa skojarzenie z biblijnym Edenem. W kreacjach arkadyjskich:

> Dom bliski będzie matczynemu łonu, do którego powraca się we wspomnieniach, ucieka w momentach trwogi lub radości, przypominając sobie chwile z dzieciństwa. To tu dotykamy początku wszystkich spraw i uczuć, z niego, bez względu na porę dnia czy roku, czerpiemy spokój i zrozumienie dla porządku świata [Habdank-Wojewódzka 2007, s. 135.].

W tym jednak przypadku ukazany przez narratorkę dom to azyl, który bohaterowie będą musieli opuścić. Znaczący w tym kontekście wydaje się już sam tytuł opowiadania. Złudzenie odpływającego ogrodu stanowi jednoznaczny obraz ostatnich szczęśliwych chwil, spędzonych

w rodzinnym domu, który choć wciąż jeszcze istnieje i nadal może zapewnić schronienie, w gruncie rzeczy został już utracony. Świadomość tej nieuchronnie nadchodzącej straty nieustannie towarzyszy bohaterce, co stanowi o tragizmie utworu, ale jednocześnie tworzy niezwykły, oniryczny nastrój:

> Ogród Wojciecha, przyjaciela naszego dzieciństwa, drgnął nagle, poruszył się, zakołysał i zaczął wolno odpływać jak wielki zielony okręt. Oddalał się powoli, lecz nieustannie, odległość pomiędzy nim a nami zwiększała się gwałtownie, malał, nikł. Odpływał w dal niedosiężną, nie do pokonania [Habdank-Wojewódzka 2007, s. 135.].

Archetyp domu urastać może „zarówno do symbolu emblematu oznaczającego bezpieczeństwo, jak i wolność od zagrożeń zewnętrznego otoczenia oraz do miejsca idealnego, pozwalającego zorientować się w czasoprzestrzeni" [Habdank-Wojewódzka 2007, s. 134]. Dom narratorki – czyli dom, który wkrótce ma zostać porzucony – stanowi całkowite odwrócenie tego motywu. Dodatkowo warto zauważyć, że obecne w opowiadaniu porównanie ogrodu do okrętu („zaczął wolno odpływać jak wielki zielony okręt" [Fink 2009, s. 51]) nasuwa skojarzenie z biblijną arką, zbudowaną na polecenie Boga przez Noego po to, by mógł on ocalić siebie, swoją rodzinę i przedstawicieli wszystkich rodzajów zwierząt przed Potopem. Biblijny statek staje się więc symbolem schronienia, ratunku przed zagrożeniem, bezpieczną i suchą przestrzenią, nietkniętą jarzmem burzliwego żywiołu. Bohaterowie opowiadania Fink pozostają jednak na brzegu, nie wsiadają na pokład ogrodu-arki, ich statek odpływa bez nich.

Mamy tu do czynienia ze swoistym zachwianiem budowy przestrzeni. Choć ogród powoli niknie za horyzontem, to przecież wciąż jest blisko, w zasięgu percepcji bohaterów. Ale jednocześnie ta bliskość powoli staje się już tylko pozorna, zbyt odległa, nienamacalna, aż wkrótce ulega całkowitemu zatraceniu. I choć zawołana przez swoją siostrę narratorka zauważa, że „w ślad za jej słowami wszystko nagle wróciło na miejsce,

ogród i drzewa, kosze i drabina" [Fink 2009, s. 52], to jednak sama nie daje wiary, że to prawda, że uda się ocalić taki kształt świata. Dawna bezpieczna rzeczywistość stała się już tylko pozorem, wspomnieniem, bo „kto by tam wierzył w takie powroty! Nie ja" [Fink 2009, s. 52]. Teraz jej czas wypełnia tylko oczekiwanie, bierne trwanie w miejscu i przyglądanie się, jak wszystko to, co dobrze znała, odchodzi w przeszłość.

> Bohaterom twórczości I. Fink, wtłoczonym we wrogi sobie czas, towarzyszy świadome poczucie oczekiwania, którego przeżywanie zaczyna dominować w danym momencie nad innymi doznaniami; oczekiwanie staje się pojęciem samym w sobie, żyje jakby dla siebie. Czeka się zawsze na coś ogromnej wagi, co ma zaważyć na życiu w ogóle bądź na danej jego chwili. Czas oczekiwania boleśnie się wydłuża, ciąży i prawie zawsze wiąże się ze śmiercią [Kotarska 2010, s. 292.].

Na uwagę zasługuje także sam sposób myślenia o domu, charakterystyczny dla świadomości narratorki. Fink koncentruje się przede wszystkim na sposobie kreowania przestrzeni opuszczanego przez bohaterów domu. Czytelnik może domyślać się, że utwór ten jest retrospekcją, a świat w nim ukazany to obraz widziany oczami dziecka. Mimo to, w tej wizji domu brak miejsca na dziecięce zabawki, dziewczynka nie marzy o własnym pokoju czy chociażby kąciku do zabawy. Dla niej dom jest utożsamiany przede wszystkim ze schronieniem przed złem świata. To dom, który jest jednocześnie „przeciw-światem" oraz „światem przeciw- ataków" [Bachelard 1975, s. 316.] .Wraz z jego powolnym odpływaniem znika też to, na czym jego mieszkańcy dotychczas budowali własne wartości. Upadek domu jest równoznaczny z utratą poczucia bezpieczeństwa. Jest to szczególnie widoczne, gdy analizując kulturowe znaczenie domu, uświadomimy sobie jego „dośrodkowy" charakter. Kiedy bowiem przebywamy we własnych czterech ścianach „jesteśmy ukryci u siebie w domu i wyglądamy na zewnątrz [...] Dom uświadamia istnienie świata zewnętrznego, który tym bardziej różni się od wnętrza, im dany pokój jest przytulniejszy" [Bachelard 1975, s. 319.]. Dla ma-

łej narratorki takim przytulnym miejscem był symbolicznie jednoczący sąsiadów, otaczający dom ogród, ekwiwalent biblijnego Edenu. Wspomnienie utraconego ziemskiego „raju" zaczyna istnieć w świadomości bohaterki jako odbicie domu onirycznego – domu, w którym już od lat nie zasypia, ale do którego może wracać w swych snach. Jednocześnie „wypędzenie" z przestrzeni rajskiej jest tu swoistą zapowiedzią prywatnego końca małego i jednostkowego świata, którego rezultatem nie jest jednak Potop i – co stanowi jeszcze znamienniejszą różnicę – nie jest on karą zesłaną przez Boga za grzechy, lecz godnym potępienia, karygodnym aktem bestialstwa, którego autorem był człowiek. Ten koniec przychodzi cicho, niezapowiedziany choć w dużej mierze przeczuwany. Pochłania tysiące niewinnych istnień, nie dając szansy na ratunek. Wielu ludzi, których problem Holocaustu nie dotknął osobiście, nie spostrzeże nawet, kiedy nastąpił ów koniec świata dla ich sąsiadów i przyjaciół. Gdy narratorka razem z siostrą czeka na ganku na wynik rozmowy ojca z panią Kasińską w sprawie wyrobienia dla nich aryjskich dokumentów, słyszą dobiegające z sąsiedniej posesji wołanie Wojciecha: „Idziemy zrywać renety!" [Fink 2009, s. 49], który „z przyzwyczajenia" wzywa bohaterki do towarzyszenia podczas beztroskich prac w ogrodzie, dotychczas wykonywanych przez sąsiadów wspólnie. Dla nich jednak „jego okrzyk pochodzi jeszcze z poprzedniej rzeczywistości – sprzed czasów Zagłady. Świadczy o tym, że polscy sąsiedzi zachowali podstawowe elementy swej codzienności, nie została ona w znaczący sposób zakłócona czy przerwana" [Tatar 2013, s. 253.].

Myśląc o swym domu onirycznym, narratorka może nie tylko wracać do radosnych wspomnień z przeszłości, ale również marzyć o tym, co mogłoby się wydarzyć, gdyby losy historii potoczyły się inaczej. Dom oniryczny, choć istnieje tylko głęboko w ludzkiej duszy, pozostaje wciąż fundamentem marzeń i bezpieczeństwa –– albo przynajmniej marzeń o bezpieczeństwie. To jedyna trwała wartość, która nie uległa odwróce-

niu w czasach, gdy światem zawładnęło wojenne piekło. Dom oniryczny trwa wiecznie, nawet wówczas gdy:

> naturalne prawo ludzi do życia zostało unieważnione. W zamian za nie wprowadzone zostało inne prawo jako podstawowe i główne: prawo nakazanego umierania . [...] To jest świat po wyroku i nikt nie podnosi jego prawomocności , nie neguje przesłanek , dowodów ani procedury. Wyrok śmierci wydali i ogłosili ludzie ludziom [Hopfinger 1990, s. 137].

Dom, będący konstrukcją budowlaną, można zniszczyć, a jego mieszkańców przepędzić. Nikt jednak nie może pozbawić ludzi prawa marzeń i snów – to sfera intymności, w której każdy z nas jest wolny. „Prawo nakazanego umierania” prowadziło do dehumanizacji i fizycznego wyniszczenia, nawet jednak tak barbarzyńskie środki nie były zdolne pozbawić żyjącego wciąż człowieka jego duchowości, której korzenie tkwią w rodzinnym domu. I właśnie dlatego:

> przebywanie oniryczne to coś więcej niż przebywanie tam wspomnieniami. Dom snów to wątek głębszy niż dom rodzinny i głębszym odpowiada potrzebom. Dom rodzinny dlatego odgrywa tak istotną rolę, że odpowiada nieświadomym inspiracjom głębszym, intymniejszym [Bachelard 1975, s. 303.].

Formułując swą koncepcję domu onirycznego, Bachelard tworzy swoistą analogię pomiędzy mieszkaniem a drzewem. Wydaje się to przejrzyste, inne bowiem znaczenie w rozumieniu antropologicznym będzie konotować korona drzewa, a inne pień i korzenie. Jednocześnie ze względu na rozmieszczenie pomieszczeń (piwnica, poddasze, dach) możemy uznać, że i dom ma swą koronę i korzenie, a poszczególne miejsca odpowiadają różnym warstwom ludzkiej duszy. W opowiadaniu Fink wspomnienie domu zostaje ukryte w najgłębszej warstwie pamięci, stanowi najcenniejsze wspomnienie, które pomimo upływu czasu nie „odpłynie”, bo, choć sam dom już nie istnieje, to nadal istnieją ludzie, którzy go dawniej tworzyli i noszą w sobie jego oniryczne odbicie. Jak bowiem wskazuje Ewelina Kotarska:

> Żydzi ukazani przez I. Fink to ludzie, którzy już stali się uczniami nowego czasu. Wiedzą, że diametralnie muszą zreorganizować swoje życie, zmienić dawne nawyki, przyjąć nowe zasady. Życie w nowych warunkach nie jest w zasadzie życiem jakimkolwiek – składa się bowiem głównie z czynności wypracowywania pomysłowych i pełnych sprytu sposobów na przeżycia. Mimo konieczności przystosowania się do reguł nowej temporalnej rzeczywistości i uznania jej praw, wielu bohaterów omawianych utworów nie rezygnuje z przechowywania w sobie, w swoich wspomnieniach, cząstek „starego", „normalnego" czasu, w którym żyli i który przeżywali podobnie jak setki innych ludzi przed wojną. Uwięzieni w czasie Zagłady, żyją równocześnie w czasie przedwojennym [Kotarska 2010, s. 288.].

Na szczególną uwagę zasługuje także teza Bachelarda mówiąca, że: „oświetlony dom to latarnia morska wytęsknionego spokoju. Stanowi on centralny motyw bajki o zabłąkanym dziecku" [Bachelard 1975, s. 317]. Narratorka zauważa, że „słońce rozpaliło na masztach drzew ogniska". Motywy światła i słońca kojarzone są z odrodzeniem i nadzieją, że po ciemnej nocy nastanie nowy, piękny dzień. Tu jednak stają się one zapowiedzią zagłady: „skąd mogłam wiedzieć, że to sygnał odjazdu?" [Fink 2009, s. 51]. Nie sposób pominąć jednak pewnego istotnego szczegółu – słońce rozpala „ogniska", płoną korony drzew. Wkraczamy więc w symbolikę ognia piekielnego, siły niszczycielskiej, która prowadzi do unicestwienia domu.

Barbara Engelking dowodzi z kolei, że wojna, wprowadzająca rzeczywistość tak odmienną od zwyczajnej codzienności, niesie w sobie pewne znamiona czasu i przestrzeni sakralnych [Engelking 2001, s. 24–28]. Zarówno w czasie wojny, jak i w czasie świąt zaczynają obowiązywać odmienne wartości i zasady, mamy wówczas do czynienia z przerwaniem stałej linearności czasu, który nabiera cech sacrum i staje się czasem mitycznym. Dla Żydów jednak czas wojny był czasem przeklętym, dalekim od wszelkiej świętości. To szczególny czas panowania piekła na ziemi – i w tym kontekście szczególnie istotna jawi

się właśnie symbolika pożaru, o której wspomniano powyżej. Żydom nie dane było ani umierać za ojczyznę ani doświadczyć wsparcia, braterstwa i wspólnoty ze strony swych rodaków. Ich społeczność została rozbita, a jedynym celem każdej osamotnionej w swym cierpieniu jednostki stało się poszukiwanie sposobów na przeżycie. Powolne zanikanie domu przy wzrastającej równocześnie świadomości nadchodzącej klęski napawa bohaterkę opowiadania Fink poczuciem pustki i utraty: „zrobiło mi się dziwnie przykro, gdyż od dzieciństwa przywykłam do jego bliskości i nie wiadomo, co stałoby się za chwilę, gdyby moja siostra nie powiedziała: «Nie mruż tak oczu. Jak mrużysz oczy, zaraz poznać, że jesteś Żydówką»" [Fink 2009, s. 52]. Głos siostry „wyrywa" narratorkę z przestrzeni onirycznej, przypomina o realnym zagrożeniu „tu i teraz". Słuszne wydają się w tym kontekście słowa Maryli Hopfinger: „Opowiadania Fink przekonują czytelnika jak ważne okazują się zewnętrzne własności postaci – ich fizyczność, cielesność, fizjonomia: kolor oczu, gatunek włosów, kształt nosa: a także wyraz twarzy, sposób poruszania się, poszczególne zachowania" [Hopfinger 1990, s. 139]. Wizja przestrzeni onirycznej zostaje zatem rozbita, w sakralną przestrzeń domu marzeń przenika brutalność teraźniejszości i profanuje sferę marzeń.

Opowiadanie *Odpływający ogród* jest zaprzeczeniem stereotypowej konwencji wojennej literatury. Poetyka oniryczna pozostaje bardzo odległa od sprawozdawczego tonu dzienników, pamiętników czy reportaży wojennych. Ogród i rosnące w nim jabłonie stanowią przestrzeń autonomiczną, bogatą w kształty i kolory, którą cechuje odrzucenie faktu, że jest to przyroda oglądana oczami dziewczynki świadomej grożącej jej śmierci. Ogród odgrywa tutaj szczególnie istotną rolę: nieprzedzielone żadnym płotem drzewa rosną na całej przestrzeni, która uznana jest przez sąsiadów za wspólną. To ludzie są zawsze tymi, którzy budują granice, stawiają płoty i mury, dzielą się między sobą. Takie sztuczne bariery obce są naturze, drzewom, kwiatom i ptakom. Zdolność postrzegania piękna ogrodu jest dla bohaterów ustanowieniem własnej

duchowej autonomii oraz potwierdzeniem istnienia fenomenu, którego źródło jest pozaludzkie i metafizyczne. Utrwala w człowieku przekonanie o rzeczywistym porządku świata, czyli takim, w którym getto jest przestrzenią obcą i sztuczną, bez moralnego prawa bytu, jest swego rodzaju anomalią i patologią, i pozostanie nią tak długo, jak długo wierzy się w istnienie poza granicami getta świata normalnego, opartego na chrześcijańskim kodeksie szacunku i miłości dla bliźniego.

Powszechnie wiadomo, że okres wojenny stanowił dla Żydów czas masowej eksterminacji. Wielu z nich trwale utraciło swój dom, stanowiący schronienie i azyl przed światem zewnętrznym, jak również dom rozumiany w kontekście własnej ojczyzny. Rolę miejsca egzystencji często zaczynało pełnić getto, które jednak stanowiło jednocześnie całkowitą przeciwwagę tego motywu, było „przeciw-domem”, miejscem śmierci a nie życia. Żydzi stawali się więc w pewien sposób tułaczami, których podstawowym celem było uniknięcie zagłady. W warunkach, kiedy człowiek traci podstawowe prawa, jakimi są prawo do życia i do posiadania swej własności, przetrwanie staje się możliwe jedynie dzięki duchowemu zachowaniu własnej tożsamości. Jej fundament stanowi utrwalony w pamięci obraz domu onirycznego. Świadomość, że zawsze można do niego powrócić to cel, dla którego warto walczyć o przetrwanie kataklizmu wojny.

Duchowy powrót do bezpiecznych czterech ścian własnego domu onirycznego pozwala choć na chwilę oderwać się od koszmaru codzienności oraz zbudować w sobie przekonanie, że prawdziwy powrót do rodzinnej przestrzeni po wojnie jest możliwy, a getto na zawsze pozostanie jedynie „przeciw-domem”, nigdy nie stanie się miejscem do życia. Porzucony zaś w czasie wojny dom będzie trwać wiecznie – być może poza zasięgiem wzroku, być może za murami getta, a być może już tylko w marzeniach i upartej wierze w możliwość powtórnego odrodzenia się świata po czasach spełnionej Apokalipsy. Nigdy jednak nie stanie się prawdziwie bezdomnym ten, kto zdoła przechować w sobie obraz domu

ze snów i marzeń, obraz domu, którego fundamentów nie zniszczy ani siła fizyczna ani siła ideologii, obraz własnego domu onirycznego.

Krótkie formy prozatorskie autorstwa Idy Fink stanowią unikalne i dojrzałe przykłady twórczości pokolenia wojennego. Na kartach jej opowiadań holocaust zyskiwał każdorazowo indywidualne rysy, gdyż zagładzie przypisana została twarz zwykłego człowieka. Indywidualizm, szczerość, a do tego niepowtarzalna estetyka decydują o fenomenalnym kształcie i poruszającym odbiorze twórczości pisarki (a zarazem bezpośredniej ofiary i świadka). Doskonale unaocznia ona bowiem ogrom katastrofy, która trwale i nieodwracalnie zmieniła rzeczywistość, a dawne wartości obróciła w proch. Jej proza stanowi jednak żywy dowód na to, że prawdziwa sztuka ma moc, która pozwala się odrodzić – zawsze i w każdym okolicznościach. Nawet (i przede wszystkim) po holocauście.

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TOTALITARYZM
W LITERATURZE I FILMIE /
TOTALITARIANISM
IN LITERATURE AND IN FILM

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THE POWER OF LINGUISTIC DISTORTION IN CREATING A TOTALITARIAN REGIME IN GEORGE ORWELL'S *NINETEEN EIGHTY-FOUR*

MOC ZNIEKSZTAŁCANIA JĘZYKA W TWORZENIU TOTALITARNEGO REŻIMU W POWIEŚCI GEORGE'A ORWELLA *ROK 1984*

ABSTRACT

Truth often adorns different shapes in the realm of literature. The latter presents truth as a versatile concept which is constantly remolded and reinvented in genres such as dystopian fiction. Such fiction heralds and epitomizes the totalitarian regime that circumscribes and hinders truth to prosper through the means of censorship. Such totalitarian practices, which are often portrayed as revolutionary ideas that promote a utopian ideal, distort language as we know it. Indeed, most dystopian writers shed light on the power of language in its salient ability to distort the lexicon by censoring and restricting access to the areas of the mind through a "linguistic distortion" modus operandi. This distortion was further illustrated by George Orwell.

In his novel 1984, Orwell probes the power of language as a tool used by the state to enforce a totalitarian regime on its people. Relying on Hannah Arendt's definition of totalitarianism as seeking to dominate every aspect of its citizens' lives, this paper aims to discuss how such regime tries to undercut the capacity for effective opposition at a cognitive level through the means of "linguistic distortion" as it can be observed in Orwell's 1984 through the linguistic manipulations known as "Double think" and "Newspeak". Indeed, when Arendt refers to the "perpetual motion-mania of totalitarian movements", she is pointing to the fact that, totalitarians, as observed in 1984, pour out endless streams of propaganda, disinformation and lies that can disrupt, suppress, or overwhelm the capacity for calm, reasoned deliberation of truth by reshaping the dynamic of language.

Keywords: dystopia, linguistic manipulation, totalitarianism, Double think, Newspeak

ABSTRAKT

Prawda często przybiera różne kształty w literaturze. Ta ostatnia przedstawia prawdę jako wielostronne pojęcie, które w gatunkach takich jak fikcja dystopijna jest stale przekształcane i wynajdowane ponownie. Ten rodzaj fikcji przedstawia i ucieleśnia reżim totalitarny, który ogranicza i blokuje prawdę, aby prosperować dzięki cenzurze. Takie praktyki totalitarne, często przedstawiane jako rewolucyjne idee promujące utopijny ideał, zniekształcają język taki, jaki znamy. Rzeczywiście, wielu autorów dystopijnych powieści ukazuje moc języka w jego wyraźnej zdolności do zniekształcania słownictwa przez cenzurowanie i ograniczanie dostępu do określonych obszarów umysłu, stosując modus operandi „zniekształcenia języka." Zniekształcenie to zostało dokładniej zilustrowane przez George'a Orwella. W swej powieści *Rok 1984* Orwell eksploruje moc języka jako narzędzia wykorzystywanego przez państwo celem narzucenia narodowi reżimu totalitarnego. Opierając się na sformułowanej przez Hannah Arendt definicji totalitaryzmu jako usiłującego zdominować wszelkie aspekty życia obywateli, niniejszy artykuł ma na celu omówienie, jak taki reżim usiłuje ograniczyć możliwość skutecznej opozycji na poziomie poznawczym za pomocą „zniekształcenia języka," co można zaobserwować w *Roku 1984* Orwella na przykładzie manipulacji językowych zwanych „dwójmyśleniem" i „nowomową".

Słowa kluczowe: dystopia, manipulacja językowa, totalitaryzm, dwójmyślenie, nowomowa

INTRODUCTION

Dystopia is the literary canon of totalitarian regimes. This literary genre, which first emerged in 1924 with Yevgeny Zamyatin's novel *We*, symbolizes the voice of revolution against authoritarian oppression. Indeed, dystopian fiction narrates and admonishes about the political injustices and the cruel totalitarian practices disguised as a utopian ideal which seek to promote order and stability. Such political consistency however, is only a façade that conceals oppressive deeds that restrict individual freedom through the means of censorship. In this regard, dystopian writings often depict a totalitarian government who attacks personal freedom by eradicating privacy, individualism, freedom of speech, and in some cases, freedom of thought as in George Orwell's *Nineteen Eighty-Four* through the psychological manipulation of "Doublethink". The latter, as it will be further discussed in this article, in addition to the linguistic manipulation of "Newspeak", will shed light on language as being a crucial element in shaping an effective and efficient totalitarian regime.

HANNAH ARENDT'S TOTALITARIANISM AND LANGUAGE

As opposed to autocratic governments, totalitarian regimes are often characterized by extreme political repression. Under such an undemocratic government, absolute control over the economy, large scale censorship, mass surveillance systems and widespread usage of state terrorism constitute the tenets of such dictatorship.

To this regard, the German political philosopher Hannah Arendt defines totalitarianism as a "novel form of government"[1] that "differs essentially from other forms of political oppression known to us such

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[1]   Arendt, Hannah. *The Origins of Totalitarianism*. Meridian Books, 1958, 13.

as despotism, tyranny and dictatorship."[2] In the sense that it applied terror to subjugate mass populations. In this respect, she argues that in its apparatus of coercion, "totalitarianism has discovered a means of dominating and terrorizing human beings from within."[3] compared to other autocratic political systems who seek only to gain absolute political power and to outlaw opposition. Indeed, Arendt describes the totalitarian regime as an ideology that transcends these mere authoritarian, despotic or tyrannical ideals. It is a regime that seeks to dominate every aspect of everyone's life. It feeds itself upon people's fears and insecurities by abolishing both class and civil society, often making people live under the false impression of an egalitarian society.

To enable such means of coercion and subservience, the totalitarian regime, Arendt argues, must annihilate any form of intellectual expression. She contends that

> [i]ntellectual, spiritual, and artistic initiative is as dangerous to totalitarianism as the gangster initiative of the mob, and both are more dangerous than mere political opposition. The consistent persecution of every higher form of intellectual activity by the new mass leaders springs from more than their natural resentment against everything they cannot understand. Total domination does not allow for free initiative in any field of life, for any activity that is not entirely predictable. Totalitarianism in power invariably replaces all first-rate talents, regardless of their sympathies, with those crackpots and fools whose lack of intelligence and creativity is still the best guarantee of their loyalty.[4]

Through this passage, Arendt highlights the way mass manipulation occurs. By repressing intellectual, spiritual and artistic expression, totalitarian regimes restrict access to the areas of the mind. Therefore, limiting critical thinking and the ability for any careful reasoned

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[2]   Arendt, *The Origins*, 13.

[3]   Arendt, *The Origins*, 14.

[4]   Arendt, *The Origins*, 25.

deliberation. Such practice allows total domination over people as it shatters the concept of individualism and freedom of expression and thought. It breaks the class system into obedient and subservient masses who have no room for individual cerebration. Accordingly, it is this lack of critical thinking and imagination that renders these individuals the most steadfast followers.

A successful totalitarian regime rests upon its politicians' ability to manipulate and control the people. In addition of an argumentum in terrorem (An appeal to fear fallacy), to appeal to fear amongst its people through the means of propaganda, totalitarian governments also recur to language as an attempt to disrupt the masses at a cognitive level. To this regard, Arendt asserts that "Language was bound to attract and delude precisely those persons who still retained a spark of political idealism."[5] In other words, language was used to manipulate the people who were still considered "rebellious" due to their idealistic policies that jeopardized the regime's totalitarian tendencies. Language therefore, becomes a crucial element for the establishment of an affluent and successful regime insofar as to prohibit the speaking of any language which do not belong to the state. In this respect, Arendt further claims "Some secondary rights, such as speaking one's own language and staying in one's own cultural and social milieu, were in jeopardy."[6] Hence, language, being a vehicle of culture and the communication of ideologies, constitutes a threat to the absolutist stance of totalitarian regimes. For, as Arendt elucidates, "One should also bear in mind that lack of political ability and judgment have been caused by the history of a people without a government, without a country, and without a language."[7] That is to say, the lack of political thinking, rationalism and the ability to assess critically, stems from the non-existing identity

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[5]   Arendt, *The Origins*, 26.

[6]   Arendt, *The Origins*, 28.

[7]   Arendt, *The Origins*, 30.

that ties itself to a government, a country and most importantly, a language. In that, the latter is a tool for self-affirmation and imposition that generates an individual self which may challenge the authorities at hand.

Truth is communicated and delivered through language. Totalitarianism, which reshapes language, therefore ultimately reframes truth. Indeed, totalitarianism is a form of government wherein truth is remolded into anything that pertains and supports the state's ambitions. In this light, Arendt contends that "To a member of a totalitarian movement, knowledge has nothing to do with truth and this being right nothing to do with the objective truthfulness of the Leader's statements which cannot be disproved by facts, but only by future success or failure. The Leader is always right in his actions."[8] Hence, truth as we know it becomes an obsolete subjective concept that only befits the state's aspirations. The leader of a totalitarian state gives little importance to "objective truthfulness" as she argues. His deeds as per truth are purely motivated by a consequentialist perspective that either rewards him with success, or steer away any potential failure. In other words, a totalitarian leader is one that abides by the maxim that the end justifies the means.

In this regard, the masses of a totalitarian regime are made in their government's image. Indeed, such deconstruction of the concept of truth is also used against the masses to educate them in a new obedient fashion. Arendt argues that a totalitarian regime's "members' whole education is aimed at abolishing their capacity for distinguishing between truth and falsehood, between reality and fiction."[9] That is to say, a totalitarian regime discredits truth by making it a malleable word whose loose definition may be easily tempered with to educate the masses in a certain fashion. Such equivocal practices are reminiscent of the Sophists' manipulation of language and truth in a way as to prove

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[8]   Arendt, *The Origins*, 34.

[9]   Arendt, *The Origins*, 46.

or disprove claims based on mere allegations instead of factual evidence to support their claims. Similar to Sophists, totalitarian leaders were satisfied with a passing victory of the argument at the expense of truth.

In the realm of linguistics, the Sapir-Whorf hypothesis confirms Arendt's claims which depict language as a tool for manipulation. Such hypothesis highlights the relative dimension of language, and its ability to shift people's perspectives, behaviors and thoughts from a linguistic level. The linguists Edward Sapir and Benjamin Lee Whorf studied language in its ability to mimic reality and shape human behavior. Benjamin Lee Whorf studied ancient languages as well as how their grammatical structures impacted and shaped thought. One of them is the Indian Hopi language that views space and time differently due to a lack of tenses in its verbs, and a description of events based on their physical properties.[10] Consequently, such linguistic research into the logics of native languages, drew him to the realization that "Language shapes the way we think and determines what we can think about."[11] (Whorf 1956, 22) In other words, language, in its ability to alter our cognition, molds our character, behavior and identity. To that end, the linguists Edward Sapir and Benjamin Lee Whorf, probed language as a powerful medium that has deterministic properties.

Hence, the relative nature of language, renders the latter a subjective experience that is no longer viewed as merely a means of communication, but also a means by which someone develops an identity, and so, a means whereby identity manipulation may occur. As Whorf has further asserted "Language is not simply a reporting device for experience but a defining framework for it."[12] Indeed, it is the versatile and dynamic nature of language that allows such relativism to take place. In this

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[10]   Whorf, Benjamin Lee. *Language, Thought and Reality*. Massachusetts: The M.I.T Press, 1956, 21.

[11]   Whorf, Language, *Thought and Reality*, 22.

[12]   Whorf, Language, *Thought and Reality*, 32.

regard, totalitarian regimes might use language to redefine people's identities in an attempt to render them docile, passive, and subservient to the tyrannical rule of the state.

In the realm of dystopian literature, some writers convey through their fictional narratives language's ability to shape identity and behavior under a totalitarian regime through different linguistic distortions in order to shed light upon such linguistic manipulation. George Orwell's renowned novel, *Nineteen Eighty-Four*, represents a fair illustration of such instance in his ability to dabble with language through neologisms and psycholinguistic innovations adapted by the fictional totalitarian state called The Party.

ORWELL'S DYSTOPIAN CONDITION

Dystopian literature is a genre that portrays the nightmarish vision of a society that is the polar opposite of a utopia. Ever since the appearance of Thomas More's *Utopia* in 1516, dystopias have been evoked over the centuries by a wide range of writers to focus on topics such as dictatorships, poverty, torture, the oppression of populations, and the control of people's minds, in an attempt to denounce the human dystopian condition under totalitarian regimes.

Authors use these dystopian worlds to explore central human concerns, creating visions of the possible consequences of things happening in ways that are unrestrained under totalitarian rule. Yevgeny Zamyatin's *We* (1924) for instance, describes the world of One State, in which people live for the collective good at the expense of individual freedom and personal happiness. In this regard, dystopias focus primarily on imagined futures, and often on the fear of what may arise from new technologies and social change. As a result, dystopian writings are often prophetic tales whose content perpetually echoes throughout the centuries.

In the twentieth century, the threat of a rising totalitarian Stalinist and Fascist regimes which Arendt admonishes in her book *The Origins of Totalitarianism*, and the scenario of its dramatic outcomes have produced powerful dystopias. George Orwell's *Nineteen Eighty-Four* is one of these dystopias. Orwell's fear of rising Stalinism is the starting point of the novel. Although he believed in a democratic socialism, he saw the emerging USSR in which one political party has consolidated complete control, as anything but socialist. In this case, Orwell shared Arendt's perspective on the totalitarian stance rather than a socialist one as far as ideologies such as Stalinism and Fascism were concerned. He painted a bleak vision of a world governed by such vilification in his dystopian novel *Nineteen Eighty-Four,* wherein he depicts a totalitarian government manipulating its citizens through propaganda by flipping truths into lies for the sake of maintaining political power. Consequently, individual lives in this novel have become mere cogs in an overreaching system.

THE LANGUAGE OF TOTALITARIANISM
IN ORWELL'S *NINETEEN EIGHTY-FOUR*

The language of totalitarian regimes is manipulation. Such manipulation occurs through different sly methods that enable them to infuse their political ideologies within the masses. In Orwell's *Nineteen Eighty-Four*, this political brainwash is conveyed through the creation of The Ministry of Truth which curves the definition of the latter by generating psycholinguistic manipulations such as the Newspeak and the Doublethink.

Truth, as Arendt claims, is a thing of the past in totalitarian states. It is nothing but a tool that bends reality for the manipulation of masses. That is, the instrument used to instill fear and "terrorize human beings

from within"[13] To this regard, Orwell creates in his novel The Ministry of Truth or Minitrue whose aim is to intimidate and terrify the population into compliance. This ministry deals with news and the education of the masses, issuing propaganda to control the thoughts of people. Hence, history is revised and rewritten to fit the changing diktats of the state. The protagonist of the novel, Winston Smith himself works in the Ministry of Truth. His main function is to burn original documentation and to edit historical records. Truth, therefore, is reshaped into a new subjective definition to educate the masses into a certain fashion that befits the totalitarian agenda. History as the reader understands it, has stopped. "Nothing exists except an endless present in which The Party is always right."[14] as Winston declares, which echoes with Arendt's assertion that in a totalitarian society, "The Leader is always right in his actions."[15]

Orwell depicts the Ministry's building as an object "startingly different from any other object in sight."[16] "It was an enormous pyramidal structure…" He continues, "… of glittering white concrete, soaring up, terrace after terrace, three hundred meters into the air." (Orwell, Nineteen Eighty-Four 1949, 14).[17] By portraying the Ministry's building as such, Orwell highlights the imposition, and pervasiveness of the totalitarian regime of The Party over its masses. It is a distinguishable object whose "glittering white concrete" cannot be missed and whose outstanding significant height obtrudes and imposes its mighty force and omnipresence upon the people.

The ways in which the state can manipulate and control its citizens are key themes in Orwell's *Nineteen Eighty-Four*. In a totalitarian

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13   Arendt, *The Origins*, 14.

14   Orwell, George. *Nineteen Eighty-Four*, Penguin Books, 1949, 27.

15   Arendt, *The Origins*, 34.

16   Orwell, George. *Nineteen Eighty-Four*, 14.

17   Orwell, George. *Nineteen Eighty-Four*, 14.

system, individual choices and lifestyles largely become the dictates of an overreaching body of governance. The state of Oceania's ruling organization shows that it is determined to maintain its grip on power by weakening personal relationships and eradicating trust and mutuality. In this respect, Orwell traces the psychological and linguistic methods by which the state can coerce either covertly or overtly its own masses into submission.

In this regard, George Orwell sheds light in *Nineteen Eighty-Four* on the significance of language in its ability to alter thought and behavior. In his novel, Orwell creates the world of Oceania, wherein the government of the Party, also known as Big Brother[18] has imposed the language of 'Newspeak' upon its citizens. The latter has replaced the 'Oldspeak' which was the traditional English language readers are familiar with.

Newspeak is a sinister, curtailed form of everyday English devised by the all-powerful state. In time, Oldspeak will be replaced by Newspeak, which is a stark, simple language, purified to express meanings and to meet the ideological needs of Ingsoc, or English Socialism. Because thought requires words, the state has inhibited such language to restrict thought and render some ideas or feelings of dissent unthinkable.

The Oldspeak was deemed by the Party as a controversial and insidious language that "poisoned"[19] thought. Its grammatical structure, as well as its rich vocabulary has "corrupted"[20] the mind of men and generated powerful identities who dared to inquire about the different governmental implementations that ruled the state of Oceania. Such a free language resulted in an allegedly dangerous freedom of thought that threatened the interests of Big Brother. In an attempt to discard the freedom of its people, and to establish an obedient herd of citizens,

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[18]   "Big Brother" is the nickname used to refer to the government of the Party in George Orwell's *Nineteen Eighty-Four.*

[19]   Orwell, George. *Nineteen Eighty-Four*, 28.

[20]   Orwell, George. *Nineteen Eighty-Four*, 28.

the Party has replaced the language of Oldspeak with the Newspeak. In this respect, the character of Syme, who works on a dictionary of the Newspeak exclaims to the protagonist Winston Smith:

> Don't you see that the whole aim of Newspeak is to narrow the range of thought? Every concept that can ever be needed will be expressed by exactly one word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten... Every year, fewer and fewer words and the range of consciousness always a little smaller.[21]

The aim of the Newspeak then, is to circumscribe thought in a behavioral fashion through language conditioning. It also attempts to implement a new perspective on the people speaking it. Such perspective, as implicitly intended within the novel, aims to disable critical thinking and to render people passive and subservient to the regime's totalitarianism. Hence, language seemingly "shapes the way we think"[22] as Benjamin Lee Whorf has claimed. It posits the foundations of thought and raises them into the pillars of identity. Gradually, as the range of thought "narrows", so does the "range of consciousness"[23] that shape the individual's identity, rendering him at the mercy of the language he speaks.

Moreover, Syme further exclaims to Winston "You're still thinking in Oldspeak."[24] as a response to his reckless, heedless and impetuous behavior regarding the policies of The Party. Noticeably, Syme's statement emphasizes on the power of such linguistic distortion over the individual's thinking process. As Whorf contends, not only does language shape the way we think, but it also "determines what we can think about." In this regard, Winston's ability to still understand Oldspeak determines the subjective and relative opinion he expresses towards

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[21]   Orwell, George. *Nineteen Eighty-Four*, 36.

[22]   Whorf, Language, *Thought and Reality*, 14.

[23]   Orwell, George. *Nineteen Eighty-Four*, 36.

[24]   Orwell, George. *Nineteen Eighty-Four*, 56.

the world surrounding him, as opposite to those who mastered the Newspeak and abide by the supposedly objective rules of the Party. That is, Winston's capacity to express himself in traditional English enables him to be alert, critical and prone to dissent and revolutionary ideas, as opposed to the people who submitted themselves to the limited lexicon of the Newspeak. Indeed, Syme explains to Winston the core feature that characterizes his job claiming "Our chief job is not inventing new words. We're destroying words. Scores of them, hundreds of them, every day. We're cutting the language down to the bone."[25] In other words, the Party murders vocabulary as it endeavors to reconstruct language and speech to reshape thought in a limited and restricted fashion. To that end, Orwell incorporates words such as "Bellyfeel"[26] for instance, to denote the blind enthusiastic acceptance of an idea, or "Blackwhite,"[27] which refers to the embracing of whatever one is told regardless of the facts.

In the same lens, Whorf stresses linguistic relativity in his study of the Indian Hopi language, wherein he draws differences between Hopi and English speech and how it impacts their perspective on the world. He provides an instance wherein English speakers say "Look at that wave"[28] whereas Hopis claim "Look at that slosh"[29]. While English speakers describe the motion of a fluid, Hopis depict the physics of wave motion, connoting movement in mass. Whorf contends then that Hopis, whose thoughts about events always include both space and time, are endowed with a unique vision on the world that transcends the limited vision English speakers have in their language.

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[25] Orwell, George, *Nineteen Eighty-Four*, 56.

[26] Orwell, George, *Nineteen Eighty-Four*, 27.

[27] Orwell, George, *Nineteen Eighty-Four*, 27.

[28] Whorf, Language, *Thought and Reality*, 67.

[29] Whorf, Language, *Thought and Reality*, 67.

    Similarly, by imposing the language of the Newspeak on its people, the Party rewires their thinking process. Their perspective of the world shifts from a subjective experience to an objective reality designed by the state. The nuanced grey interpretation of events has made room to a "Blackwhite" rigid definition of facts, and the word skepticism has yielded to the "Bellyfeel" blind acceptance of ideas. Orwell shows then, in a Whorfian manner, how language can be used by totalitarian states to change and mold identity through such linguistic distortions.

    Other words that pertain to the Newspeak and contribute to mind control include the "Doublethink", which in Syme's words also "narrow the range of consciousness."[30] Upon the building of the Ministry of Truth is written in capitalized bold letters the three slogans of The Party; "WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH."[31] These contradictory sentences are a product of the state's new way of thinking known as the 'Doublethink'.[32] The latter is a system of thought imposed by The Party in which an individual ought to maintain two opposed statements or ideas while believing both simultaneously. Arendt contends in this light that in a totalitarian regime,

> [t]he elementary rules of cogent evidence, the truism that two and two equals four cannot be perverted even under the conditions of absolute loneliness. It is the only reliable "truth" human beings can fall back upon once they have lost mutual guarantee, the common-sense men need in order to experience and live and know their way in a common world. But this "truth" is empty or rather no truth at all because it does not reveal anything.[33]

    Once again, "truth" is manipulated and reforged to befit the totalitarian scheme. Such an axiomatic fact as "two plus two equals

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30   Orwell, George, *Nineteen Eighty-Four*, 36.

31   Orwell, George, *Nineteen Eighty-Four*, 21.

32   Orwell, George, *Nineteen Eighty-Four*, 27.

33   Arendt, *The Origins*, 61.

four" that allegedly cannot be disputed, becomes an "empty truth" in a totalitarian state. As a result, men can no longer find comfort in the objective truth of self-evident facts within totalitarian systems. Similarly, the Doublethink is a distorted "truth" that breaks the concept of objective knowledge to pieces. Akin to Arendt's claim, Orwell asserts through the character of Winston that "In the end, The Party would announce that two and two made five, and you would have to believe.[34] This contradictory statement which ought to be believed reflects the slogan of The Party based on the ideology of Doublethink. One must firmly assume that war is the equivalent of peace, freedom a synonym of slavery and ignorance, the metonym of strength.

By imposing such contradictory beliefs upon its citizens, The Party makes sure that people have no room for critical thinking and assessment. Orwell defines through his protagonist this thought system as follows:

> To know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them, to use logic against logic, to repudiate morality while laying claim to it, to believe that democracy was impossible and that the Party was the guardian of democracy, to forget whatever it was necessary to forget, then to draw it back into memory again at the moment when it was needed, and then promptly to forget it again, and above all, to apply the same process to the process itself—that was the ultimate subtlety: consciously to induce unconsciousness, and then, once again, to become unconscious of the act of hypnosis you had just performed. Even to understand the word—doublethink—involved the use of doublethink.[35]

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[34] Orwell , George, *Nineteen Eighty-Four*, 84.
[35] Orwell, George, *Nineteen Eighty-Four*, 312.

The Doublethink then is a process of indoctrination that renders it an efficient tool that facilitates psychological manipulation. This system of thought shows that the masses could be controlled and manipulated merely through the alteration of everyday thought and language. In Orwell's essay "Politics and the English Language" (1946), he elaborated on political language, which according to him "is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind."[36] For, Orwell believed that political language, especially the one belonging to totalitarian states, was deliberately vague or meaningless because it was intended to hide the truth rather than express it. For this reason, in Orwell's work, Doublethink implements the Newspeak words of "Blackwhite" and "Bellyfeel" to thought. Through this, Orwell shows that by narrowing the lexis of traditional English and accepting the peculiar twisted vocabulary of Newspeak, the latter, as well as Doublethink, become forms of cognitive dissonance.

As a result, many people suffer from such cognitive dissonance in totalitarian states. Many become persuaded that black is white and eventually learn to say that they see things in prescribed colors and begin to call them by prescribed names. Exercising Orwell's Doublethink becomes second nature for these people because using the prescribed language alters the perception of reality as Whorf contends. Language provides means to label the world and, by this, takes an active part in shaping our perception, therefore imposing those labels as cognitive categories. Wittgenstein said that the limits of his language defined the limits of his world.[37] Orwell added that the untidiness of our language makes it easier for us to have foolish thoughts implemented within our mind.

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[36] Orwell, *Politics of the English Language*, 2.

[37] Wittgenstein, Ludwig. *Tractatus Logico Philosophicus*. London: Side by Side, 2015, 47

Orwell's vision was far from being unanticipated. He drew inspiration from real life dystopian settings of Russian communism and Nazi Germany. His use of manipulation through language within totalitarian regimes echoes to Victor Klemperer's conviction that the language of the Third Reich helped to create its culture and to impose its totalitarian position. As Klemperer writes, if a government wishes to rid itself from totalitarian truisms, "It isn't only Nazi actions that have to vanish, but also the Nazi cast of mind, the typical Nazi way of thinking, and its breeding ground: the language of Nazism."[38] Klemperer's statement shows the extent to which language is of a paramount significance in the shaping of totalitarian ideologies. Orwell depicts a world akin to Hitler's totalitarian Nazism wherein the subjugated people speak as Klemperer sates, "the language of Nazism", that is, of totalitarianism.

Klemperer corroborates that the role of single words with twisted and distorted meaning helps in the process of thought manipulation:

> The most powerful influence was exerted neither by individual speeches nor by articles or flyers, posters or flags; it was not achieved by things which one had to absorb by conscious thought or conscious emotions. Instead, Nazism permeated the flesh and blood of the people through single words, idioms and sentence structures which were imposed on them in a million repetitions and taken on board mechanically and unconsciously... Words can be like tiny doses of arsenic: they are swallowed unnoticed, appear to have no effect, and then after a little time the toxic reaction sets in after all.[39]

This passage recalls the omnipresent slogans of the Party written in Doublethink which appear in all possible corners to remind the people on how to think. This repetitive distribution bears a Pavlovian

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[38] Klemperer, Victor. *The Language of the Third Reich*. Bloomsbury Academic, 2013, 10

[39] Klemperer, Victor. *The Language of the Third Reich*. Bloomsbury Academic, 2013, 94.

conditioning tone in which people are conditioned to speak, behave and think in a certain fashion. Moreover, the way the Newspeak is gradually implemented through small doses confirms Klemperer's assertion that words are conveyed to people "like tiny doses of arsenic swallowed unnoticed." In other words, language in a totalitarian state becomes a poison that slowly kills freedom and individual identity.

CONCLUSIONS

As all the points have demonstrated in this paper, totalitarianism is a regime whose successful implementation resides in linguistic manipulation. Certainly, one cannot deny other means of coercion used by this state such as censorship and state terrorism, but language holds a significant place as it represents the pillar that holds together the structure of such government. Without a suitable language that befits the totalitarian agenda, the latter would falter and crumble into pieces. Arendt's definition of totalitarianism as a state that seeks to impose its rigid ideology through the use of propaganda and tyranny, as well as the way it distorts truth and language in an attempt to do so, in addition to Victor Klemperer's perspectives of language manipulation in totalitarian states, emphasize the importance and the major role that language plays in such political endeavor. To reinforce Arendt's claims, the English writer, George Orwell, shows that in totalitarian systems, the relationship between reality and the pseudo-reality created through language was arbitrary. He showcases in his novel *Nineteen Eighty-Four* such arbitrariness by denoting how linguistic manipulation occurs by creating a new language which he labels as the Newspeak and a new thinking process known as the Doublethink. Therefore, showing how language is an instrument of political domination.

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PATRIARCHY, MORALISM AND THE DISCIPLINE OF FEMALE BODIES IN MODERN AND POSTMODERN TERROR

PATRIARCHAT, MORALIZM I DYSCYPLINOWANIE KOBIECYCH CIAŁ W HORRORACH WSPÓŁCZESNYCH I POSTMODERNISTYCZNYCH

ABSTRACT

Monsters in general, and the psycho in particular, is a complex archetype. Like a perverse reflection in a mirror, the actions of modern perpetrators with respect to the female characters with whom they interact violently, characterise them far better than the clichés to which they are aesthetically reduced. Horror cinema took a revulsive and insurrectionary turn in the late 1960s and part of the decade that followed. The big studios' absorption of the aesthetics, plots and characters characteristic of this genre at the end of the seventies, without taking into account its twilight origins in the crisis of cinematic classicism and the new European cinemas, provoked a gentle cleansing, followed by a marked ethical turn. The big industry set new standards for story and characters, eliminating the caustic and radical sense of the previous decade.

All this affected the female characters as well. Moralism is breaking through, it's not just voyeuristic violence, it is intentionally sobering. The existence of a bias in underhand subtext motivated by a double aspect: on the one hand, to fall outside the desirable female ciché, that is to say, an age, physique or skin tone inappropriate for the prevailing imaginary of desire of the time, will lead the character to a clumsy, morbidly predictable and terrible death. Here we would have the category of the victims. Next to them, there are the Heroines, the Final Gils, those who do kill the monster, those who survive at the cost of desexualising themselves, of behaving well, of being everything that is socially expected of them. Curious these victimisers, who despite their great validity as characters in films that cause us terror and possessing a very powerful revulsive component, for being exponents of the most explicit and disturbing of death and the flesh, are at the same time avengers in the pay of the forgotten Hays Code. But how to connect it with postmodernity and its new referents? The new archetypes, female characters and the irruption of new female directors on the film scene will twist the situation once again. So, what to do with the gaze lost in retro clichés in these new times?

Keywords: body, female, cinema

ABSTRAKT

Potwory w ogóle, a psychopata w szczególności, stanowią złożony archetyp. Jak przewrotne odbicie w lustrze, działania współczesnych sprawców w stosunku do postaci kobiecych, wobec których stosują przemoc, charakteryzują ich dużo lepiej niż stereotypowe wyobrażenia, do których redukuje ich przyjęta estetyka. Horrory filmowe przyjęły odrażającą i buntowniczą formę w latach 60-tych XX wieku i w części kolejnego dziesięciolecia. Wchłonięcie estetyki, wątków i postaci charakterystycznych dla tego gatunku przez wielkie studia pod koniec lat 70-tych, przy pominięciu jego mrocznych początków sięgających kryzysu klasycyzmu filmowego i nowych kin europejskich, wywołało lekkie oczyszczenie, po którym nastąpił widoczny zwrot etyczny. Wielki przemysł filmowy ustalił nowe standardy dla akcji i postaci, eliminując cierpkie i radykalne treści poprzedniej dekady. Wszystko to wywarło wpływ również na postacie kobiece. Przebija się moralizm, nie jest to tylko przemoc dla podglądaczy, ale ma celowo trzeźwiący efekt. Istnienie tendencyjności w podtekście ma podwójną motywację: z jednej strony, wyjście poza stereotypowe wyobrażenie o idealnej kobiecie, co oznacza, że wiek, budowa ciała czy odcień skóry niezgodne z oczekiwaniami dominującymi w tamtym czasie doprowadzą bohaterkę do niezręcznej, makabrycznie

przewidywalnej i okropnej śmierci. W tej kategorii znajdują się ofiary. Obok nich są Bohaterki, Ostatnie Dziewczyny, te, które zabijają potwora, które przeżywają kosztem swej deseksualizacji, dobrego zachowania i spełniania wszelkich społecznych oczekiwań. Paradoksalnie, ci sprawcy, którzy wbrew swej wielkiej wiarygodności jako postacie filmowe wywołujące przerażenie powiązane z bardzo silnym komponentem obrzydzenia, stanowiące przykłady najbardziej jaskrawego i niepokojącego przedstawienia śmierci i ciała, są jednocześnie mścicielami służącymi zapomnianemu już Kodeksowi Haysa. Jak można to połączyć z postmodernizmem i jego nowymi desygnatami? Nowe archetypy, postacie kobiece, a także nowe kobiety-reżyserki na scenie filmowej dokonają ponownego zwrotu sytuacji. Co więc można w tych nowych czasach zrobić ze spojrzeniem zaginionym w stereotypach retro?

Słowa kluczowe: ciało, kobieta, kino

INTRODUCTION

Monsters in general, and the psycho in particular, is a complex archetype. Like a perverse reflection in a mirror, the actions of modern perpetrators with respect to the female characters with whom they interact violently, characterize them far better than the clichés to which they are aesthetically reduced. Horror cinema took a revulsive and insurrectionary turn in the late 1960s and part of the decade that followed. The big studios' absorption of the aesthetics, plots, and characters characteristic of this genre at the end of the 1970s, without taking into account its twilight origins in the crisis of cinematic classicism and the new European cinemas, provoked a gentle cleansing, followed by a marked ethical turn. The big industry set new standards for story and characters, eliminating the caustic and radical sense of the previous decade.

All this affected the female characters as well. Moralism is breaking through; it is not just voyeuristic violence: it is intentionally sobering. The existence of a bias in underhand subtext motivated by

a double aspect: on the one hand, to fall outside the desirable female cliché, that is to say, an age, physique or skin tone inappropriate for the prevailing imaginary of desire of the time, will lead the character to a clumsy, morbidly predictable, and terrible death. Here we would have the category of the victims. Next to them, there are the Heroines, the Final Girls, those who do kill the monster, those who survive at the cost of desexualizing themselves, of behaving well, and of being everything that is socially expected of them. Despite their great validity as characters in films that cause us terror and despite possessing a very powerful revulsive component, for being exponents of the most explicit and disturbing of death and the flesh, these victimizers are at the same time avengers in the pay of the forgotten Hays Code[1]. But how should this be connected with postmodernity and its new referents? The new archetypes, female characters, and the eruption of new female directors on the film stage will twist the situation once again. So, what to do with the gaze lost in retro clichés in these new times? Totalitarianism acts as a disciplinarian on bodies and minds, and although for many years in the history of film, the conservative totalitarianism has been killing, slaughtering, and punishing those bodies, especially of women, who do not join in. The following change of paradigm renews the moral basis for the construction of the filmic horror world and its basic archetypes.

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[1]   The Motion Picture Production Code, better known as the Hays Code, established in 1930, applied from 1934 until it was abandoned in 1967, was a film production code that determined, in American productions, with a series of restrictive rules, what could and could not be seen on screen. Created by the Motion Picture Producers Association of America (MPAA), it described what was considered morally acceptable. It was written by one of the leaders of the Republican Party at the time, William H. Hays, a leading member of the MPAA, and became popular under his surname. It constituted a system of censorship, which prohibited the showing in the United States of most European or independent films that often violated the Hollywood style or did not represent the American way of life.

This paper arises from a broader theoretical study on the filmic treatment of scopic violence on female or feminized bodies in the cinematic evolution of horror. Considering its multiple derivations, both practical and theoretical, its subgenres with specific characteristics, as well as the current theoretical debate on the binarist belonging or generic alterity of corporeality itself.

In particular, this text addresses the Slasher subgenre and the concept of the Final Girl. These are defined in origin and evolution throughout this document. The central idea is to be able to evaluate the chronological transformation of the cliché itself, assessing its evolution in Slasher sagas, which are of exploitation[2] characteristics, whose historical evolution allows us to carry out a critical-comparative analysis of them and their representations both on stage and on the screen. In this case, I take into account a relevant historical perspective, added to the authorship of the different creators and the reinterpretation of the female characters, individual or collective protagonists of these films.

DEFINITION OF THE SLASHER SUBGENRE

Concentrating the aforementioned analysis on the slasher subgenre is not a coincidence, but rather a treatment that is both shocking and predictable at the same time, under specific filmic conditions that will be added to in the text. The Slasher is a subgenre of horror born in the modern and evolved to the contemporaneous; its semantic origin comes from a term of English provenance whose definition could be associated with cut or slice[3]. This category within horror cinema is related to a set of films with a specific narrative and plot features, with a clear temporal progression. Its characteristics could be defined vaguely and with a more

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[2]   For more information, please consult Pulp, Exploitation, Noir, & Melodrama (Cole 2004).

[3]   Synonyms: cut, chop, slice, snip, slit (Cambridge_Dictionary 2022).

intuitive than academic conceptual approach, in spite of the enormous profusion of related terms that will be defined. They are films in which a killer, who is usually armed with a sharp element such as a knife or axe, observes (stalker film) and murders one by one (body count) a group of innocent characters, within a concrete, causal, and closed community or group. As it will be seen later on, the film is particularly fixated on wealthy North American teenagers. In the end, the last survivor defeats the killer, who in the case of most Slashers of their golden age would be the surviving woman, the scream queen, the Final Girl.

The Slasher sub-genre did not remain constant over time, so that one could speak of the classical period, the postmodern period, and the neo-Slashers (Petridis 76). Nevertheless, this paper is much more focused on the character of the Final Girl in these films, so it is necessary to start from their cinematographic antecedents until reaching the contemporary period and its confrontation. In it, a confrontation with the previous totalitarian bias is generated, giving way from a Final Girl, from a unique and special survivor, to a girl gang, which organizes itself, defeats, and terrorizes not only the psycho, but the whole created male imaginary and its related filmic universe.

THE HISTORICAL BACKGROUND OF THE SUBGENRE

As in any other artistic subgenre, its inception is not usually in a particular year or at a specific point in the history of art, but represents an evolution that emerges *a posteriori* with a broader view of the historical perspective. The first official predecessor of the Slasher has been considered *Halloween* (Carpenter 1978), due to its defining characteristics. However, by diving into the history of cinematography, certain antecedents can be found.

A perfect case in point would be the film *Peeping Tom[4]* (Powell 1960). Mark Lewis is a photographer employed in the film business and, in his spare time, a portrait photographer of pornographic or sexually suggestive images of women for a small, modest newsagent's shop. He is obsessed with continuing an audiovisual study of the fear that his father started years ago and which, since he was a child, he has been the victim, collaborator, and experiment subject (Escobar Fernández 2020). The editing and audio-visual narrative related to the murders of women that take place in the film, despite its use of close-ups and shot/reverse shot mode to avoid explicit violence, is clearly an antecedent to what would eventually evolve into the golden age of the Slasher film. Despite its stylistic evolution, it is set in another chronological order, where the formal filmic executions, such as those already cited here, will be added to subjective or stalking shots, hand-held camera close-ups, and one-shots, with a view to building a particular way of looking at the victims in the slasher.

A second example that shares the same year of premiere is *Psycho* (Hitchcock 1960), with its fundamental shower sequence that are, almost undoubtedly, the 78 shots in 45 seconds most analyzed in the history of horror cinema, giving rise to an enormous profusion of academic and cinematographic works[5]. The perfectly planned and executed editing by the director is a perfect example of the application of the attraction phenomenon of the fragments by mutilating the bodies as a mechanism of the horror narrative. Here, the violence is generated by the editing itself, equating it with the device of shock and putting itself at the service of the cutting up of the female bodies in this mechanism of the narrative system of horror.

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[4]   English idiom for voyeur or person who enjoys watching others without being seen.

[5]   One of the most recent of these is the documentary 78/52. The scene that changed cinema (Philippe 2017). This director has also delved filmically into other horror classics such as Alien, The Exorcist, or George A. Romero's zombie film universe.

The recreation of the killer's eye running over Marion's naked body places the audience in a privileged place of observation (González Requena 25). Whereas with the violent explosion that follows, although Hitchcock does not relegate her body to the off-screen, he tears it apart, abstracts it as fragments; that is to say, he removes it from the real. What is remarkable is that the violence does not exist anatomically and physically in the filmed field, but it is only a pure metaphor for the shattering. Finally, the subsequent recreation of the gaze is produced in the trace of the real, in the index, the consequences of the violence exercised on these female bodies in the form of Marion's corpse lying on the bathroom floor.

Obviously, it is impossible to disregard the link between this cinematic explosion and the 1960s in Italy with the emergence of Giallo, an immense number of directors who served as narrative and aesthetic inspiration for the film schools that gave birth to the new American horror, such as Silvio Amadio, Dario Argento, Lamberto and Mario Bava, Alberto De Martino, Ruggero Deodato, Lucio Fulci, and so many others[6]. The importance that the Giallo had on the Slasher is capital, many of the scopic effects on the bodies of their victims, previously commented, having been used in films prior to the birth of the American slasher subgenre itself, in the Italian Giallo, and all these elements were introduced, subtly mixed with the Hitchcockian drifts of the time. some of the examples are Dario Argento's first films, such as *The Bird with the Crystal Feathers* (1970), *The Cat with 9 Tails* (1971), *4 mosche di velluto grigio* (1971), or *The Five Days* (1973), and culminating in the perfect example of Giallo, by definition, *Profondo rosso* (1975).

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[6]   For more information, see: Del Giallo al Gore, Cine fantástico y de terror italiano (Aguilar, y otros 1997).

STARTING AT THE BEGINNING, WHAT IS A FINAL GIRL?

The first detailed definition or study of the Final Girl cliché was published in the book *Men, Women and Chainsaws: Gender in the Modern Horror*, written by Carol J. Clover in 1992. The author defines specific characteristics of this female figure (Clover 26–42) by means of a study of modern horror films, mainly the aforementioned Slasher films, and there are six crucial elements: the killer, the location, the weapon, the victims, the shock, and the Final Girl.

In this type of movie there is always a group of young people who are being murdered by a psycho who can be more or less supernatural, which depends on the film in question, or who evolves from the mundane to the supernatural over the course of the saga. The victims are often unsupervised, which is understood by the lack of adult oversight, as a process of infantilization of youth, and there is exploitation of sexual behavior, drug use, or just morally reprehensible things going on, from a conservative moral perspective.

A further characteristic of this type of cinema is that, being of an exploitative nature, it seeks big box office profits with low budgets invested, so that if the formula works for the massive audience, it generates a high number of sequels. As Sánchez Biosca states, "in postmodern cinema nothing ends and not even the psycho can die" (Sánchez-Biosca 65).

In this film narrative, the concept of the Body Count[7] is well known, that is to say, within this original group, presented at the beginning of the movie, they are killed one by one. Furthermore, this happens in a specific order that can also be analyzable, but whose structure is well known and which could be the subject of another study[8].

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[7] The term "body count" in a filmic context refers to the number of people this character has killed in the course of a film.

[8] On the order of death of the characters in classic slashers, there are multiple bibliography sources available, but basically, the characters that are accessory or not

Carol Clover theorized that a woman always survives, only when she is young and with specific characteristics that reduce her to a simple cliché. It would not be assimilated in this case with a trope or narrative motif, since this category of character creation leaves freedom to the author and the imagination. While a cliché is the opposite, reduced, flat characters who leave no room for anything more than what they have been before in other films, the trope of the Final Girl allows for complex historical updates that this text takes on.

The Final Girl is always a young, white woman with a normative body, in other words, desirable by the standard of beauty of the time and which is deliberately exploited in the film. She has a high erotic capital[9] an triggers an excessive use of the male gaze[10] over her body. She behaves in a morally conservative way, in contrast to the rest of the group of young people, especially her female friends. She does not take alcohol or drugs, she does not have sexual intercourse, at least not in the majority of cases. The presentation is conservative, old-fashioned, and exudes a Judeo-Christian morality of control over female bodies and desires.

While the rest of the group, especially the women, seem numb and low in cognitive ability, she is bright-minded and studious. Moreover, she notices that something strange is going on: her friends are disappearing or dying, and she attempts to investigate the murders. She usually goes through the *crazy phase[11]*, in other words, no one believes her, not her friends, not her parents, not even the police, whom she

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important for the development of the action plot are eliminated, in order for the final duel Final Girl–Psycho to reach the climax.

[9]   Eva Illouz, Dana Kaplan. El Capital Sexual en la Modernidad Tardía. Barcelona: Herder, 2000. Print Book.

[10]   Mulvey, Laura. "Visual Pleasure and Narrative Cinema." Film Theory and Criticism: Introductory Readings (1999): 833–844. Online magazine.

[11]   This cliché is directly related to the madwoman in the attic, in the book the The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination (Gilbert y Gubar 2000) authors analyse the figure in the Victorian novel

normally approaches to request some help. Again, this is a completely conservative reading of female psychology: Understanding women as emotional and not rational basic animals.

This innocent, bookworm girl undergoes a transformation at the end of the film. It is not a natural character arch; it appears more like a sudden mutation. For instance, in *Nightmare on Elm Street* (Craven 1984), the sweet female protagonist undergoes a sudden evolution that turns her into an experimented mercenary, setting hunter traps for Freddy all over the house. In other features, the main female characters suddenly know how to use multiple weapons and possess greater strength and speed than they did earlier in the films. Up until this, the woman defeats the psycho as the only survivor. She does not kill him. She never kills him but only defeats him until the sequel, with the characteristics of endless Slasher sagas that have already been discussed.

WHY FINAL GIRLS?

Final Girls' roots are clearly traditional, linked to religious values and to the concrete conception of what a good woman should be, namely in dualism and exclusionary opposition to the bad woman. That is to say, they are based on a moralistic and instructional terror.

At a certain historical moment, films can begin to represent violence in a more graphic, evident way, recreating the gaze in itself. When the Hays Code[12] inevitably falls, one has to reckon with the socio-political and economic situation, but also with the influence of the new European cinemas and their several waves, and what they triggered in American cinema with the crisis of the Hollywood film classicism, especially the banishment of corporal violence to the off-field (Sánchez-Biosca 62).

as a catharsis of the female authors themselves into the sexual and psychological re-pression of the misogynist society.

[12]   Due to the length of the text, it is not possible to quote all the direct references between Slasher and Giallo, as mentioned above.

The levels of censorship, both internal and external, diminished, in the face of the revulsive concept and revolutionary connotations of the late 1960s and early 1970s within American horror filmmaking, as well as the assumption of horror as a film genre widely reviled by the Academy as a whole. As a result, levels of censorship, both domestic and external, decreased, but American independent filmmaking soon underwent a new moralistic turn, based on the disciplining of bodies from a socio-political basis. This was likened to the Reagan era of the 1980s, as discussed in the book *Hollywood from Vietnam to Reagan* (Wood), in contrast to the hippie and anti-war era of the previous years.

In the horror film tradition, it is a well-known practice to recreate more crudely the death of the supporting character or the less empathetic cast performances in the plot, which, after all, are nothing more than body count numbers. Recalling previous authors (Wood) or (Clover), it is impossible to understand this statement without linking it to the machinery of moralistic punishment and cathartic voyeurism. With the surprising box-office and audience success of new low-budget films with a special focus on explicit scopic violence, the big majors began a process of phagocytization the aesthetics, plots, and characteristic features of this new horror of the late 1970s and the decade that followed led to a sharp ethical shift. The big industry set new guidelines for story and archetypes, eliminating the caustic and radical sense of the previous decade. The form, aesthetics, plots were maintained, but the background and the subtext of the films within this genre changed completely. Also, consequently, the characters also changed, especially in the female version, to a clumsy and morbidly terrible death. This will be caused by a sexuality that appears too obvious or liberated, including non-heterosexual suggestions, according to a conservative moralistic concept, by a body that does not conform to the desirable normativity or other aesthetic or ideological causes, linked to openly Patriarchal concepts. With the sadly famous Hays Code removed from its role in

cinema, many psychos of the era are no more than hired gunmen for the dead body of the Hays Code.

In summary, traditionalist religious disciplinary and sobering moralism about minds and bodies, combined with its patriarchal exploitative portrayal of women's bodies, gives rise to the Final Girls.

HOW ARE FINAL GIRLS BORN? THE RISE IN THE GOLDEN AGE OF THE SLASHER FILM

BLACK CHRISTMAS (BOB CLARK, 1974)

First of all, let me devote attention to *Black Christmas* (Clark), released in 1974 and directed by Bob Clark. It is considered one of the first Slashers, prior to the emergence of Halloween films in the audiovisual panorama. Basically, it is based on the American popular culture and urban horror legend of the babysitter and the killer who calls her from inside the house. Except that in this case the action is set in a college sisterhood. There is an original film and two remakes, of which the last one from 2019 directed by Sofia Takal will be used in this paper for comparative purposes. It is important to highlight that its director, Bob Clark, besides being inspired by other classics such as *The Spiral Staircase* (Siodmak) or *I tre volti della paura* (Bava)[13], shared studies with John Carpenter at the School of Cinematic Arts of the University of Southern California (Zinoman 183–184). The enormous influence that the Giallo exerted on the slasher, already dealt with in previous epigraphs through the director Dario Argento, should not be overlooked.

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[13]   Despite the thematic divergence between Talk to Her (Almodóvar 2002) and Halloween (Gordon 2018), the position of the protagonist's and antagonist's heads are identical, only instead of using the red-blue duality, complementarity is contrived through a play of textures between Lauire's pier and Miers' mask.

In this film, the protagonist Final Girl is the innocent Jess Bradford (played by Olivia Hussey), the last survivor of the university sorority to which she belongs. All of this, in the wake of the attacks of Billy, a psychiatrized patient who escapes from the institution in which he has been incarcerated.

She is a perfect cliché, studious, caring, kind, with a permanent partner. Her only downside, where she differs from the previously presented features, is that she is pregnant. At one point in the film, she talks to her boyfriend about having an abortion, to which he becomes extremely furious, as this is morally reprehensible. Once again, this is an ultra-conservative reading, which does not even allow women to make decisions about their own bodies.

Jess realizes that her companions are disappearing, as the protagonist neither sees the murders nor finds the multiple corpses hidden throughout the sorority building. She goes to the police, but no one believes her, and her classmates continue to disappear. When the police finally track down the source of the threatening phone calls she receives throughout the film, "surprise": the killer is inside the house.

After all the suffering, the discovery of the corpses of her companions and towards the end of the film, she is traumatized, frightened, and hiding in the cellar after saving herself from Billy. Her boyfriend appears, making the audience doubt whether he is the psycho. Jess stabs him to death, just in case, and the Final Girl survives. The last shot of the film consists of the house, where we still hear Billy's breathing in the overhead storage room.

A couple of features here will be repeated in future Slashers. On the one hand, hesitating or making the audience doubt whether the partner or love interest of the main character is the psycho. =This was even played with in *Scream* (Craven 1996), in that meta-created revision of Slayer itself.

On the other hand, the audience is not allowed to see Billy throughout the entire film, we only see his eye through a door or attacks always in backlight, the use of masks, objects, or the light code to hide the psycho, or the menace, will also be recurrent in this film subgenre.

1. *Black Christmas* (Clark): Final Girl main character Jess Bradford after receiving a threatening phone call (left) and Billy's eye, the only thing the audience is allowed to see of the psycho (right).

HALLOWEEN (CARPENTER-HILL, 1978)

This debate leads to the second filmic example and, arguably, the film that started the Slasher subgenre itself. *Halloween* (Carpenter 1978), directed by John Carpenter but which would not exist without the John Carpenter–Debra Hill tandem, it seems unfair to omit her from this reference. This 1978 film lays the foundations of the Slasher and has one of the most famous opening shots in the history of horror films. It should be noted that Carpenter was inspired by *Black Christmas* (Clark 1974) and the short film *Foster's Release* (Winkless), which he saw at film school. Both films begin with a subjective shot of the killer, although neither achieved the fame and acclaim of *Halloween*'s opening sequence shot. This famous shot, handheld camera and in real time, presents the character of Michael Myers, who surrounds the house hiding and watching from the windows, enters to take a large knife from the kitchen,

up the stairs and kills the woman who is in the bedroom. Only when he reaches the outside of the house and an adult removes the clown mask he is wearing, the counter-image gives us back the horror, Michael Myers is a child of about 5 years old with a large knife in his hands.

Halloween is one of the most difficult horror sagas, with remakes, reboots, sequels, and prequels of all manners and quality. Currently, the saga has thirteen films, of which the original movie, and *Halloween* (2018) will be used for comparison. This is a sequel to the original and a semi-boot of the saga; that is to say, it is not a reboot in the usual sense, it does not completely erase what came before, but it obviates it at convenience, being the first of Gordon Green, after the Rob Zombie films, and ignoring part of what has happened in the saga in many existing films but retaining its protagonist Michael Myers.

Here the Final Girl is the world famous Laurie Strode (played by Jamie Lee Curtis). Babysitter again, ingenue again, scholarly again. A psychiatrized character who escapes from the institution where he is confined, Michael Myers develops an obsession with the teenager and begins to stalk her.

This body count is set in a small town on Halloween night, with special significance for Myers, as it is the date on which many years earlier he murdered his sister, where Laurie's friends begin to die in unusual ways. After a few heavy doses of violence, Michael manages to be alone with her in the house of the child he takes care of. Laurie is fighting and escaping from the psycho, until the stellar appearance of Dr. Loomis, Michael's psychiatrist. He feels guilty about his escape and tries to stop him from doing any more harm to the community that locked him up. Loomis manages to throw him out of a window while shooting at him.

But Michael escapes or volatilizes; when they look again, the psycho is gone, and what is left is only a battery of empty shots of the town with

music to end the film. As in Black Christmas, the audience begins to doubt whether the monster is human or not.

2. *Halloween* (Carpenter): Laurie Strode, the main character Final Girl (left)
and the menace of Michel Myers always covered by his mask;
the audience can never see his face (right).

REMAKES, GIRL GANGS, AND FIRE!

The remakes with which the narrative and formal comparative analysis will be carried out belong to the same sagas but are widely separated in time. *Black Christmas* (Takal) from 2019 and *Halloween* (Gordon Green) from 2018.

BLACK CHRISTMAS (SOFIA TAKAL, 1974)

In this case, as already announced in the film's poster, the female characters are already a Girl Gang, a group of armed, powerful women, and as the subtitle with which the movie is advertised indicates, *Slay Girls* (see Picture 3, centered).

The main characters constitute a feminist university sorority. The film begins with them mobilizing for the removal of the bust of a racist and sexist founder of the university to which they attend. They are politically active, relevant personalities with a voice of their own. They use provocation as denunciation at their university , for instance, the

girls do a performance at the Christmas university function, denouncing sexual assaults by men from other fraternities (see Picture 3, top left). They constitute a cohesive group that supports each other, they are political militants, united, they are sorors and active subjects of their own storyline as well as of their individual and group evolution.

The psycho represented in the original film by Billy is modified by a secret organization of faculty and students, who use black magic within the male fraternity of the University's founder. They succeed in saving the bust, and their ancestral task is to murder women they consider rebellious or outside of morally appropriate standards, as a group of antagonistic characters of a conservative totalitarian bent. They center the power of their cult on the bust of the fraternity's founder, previously removed from public space for having links to the university's slave foundations. All the power of the fraternity derives from the bust itself, represented through a black liquid with magical characteristics that they ingest at their initiation.

The girls fight, though not individually, but rather as an organized group. Whilst it is true that not all of them survive, they successfully set fire to the fraternity, to the bust, and watch the psychos burn in revenge for their dead sisters (see Image 3, right, top, and bottom). As can be seen, they are more real, imperfect personalities than girl characters in previous slasher films.

A Final Girl who deserves to survive is no longer required; instead, it is a cohesive team. The girl group discovers that, if they do not fight together, they will be killed separately.

3. *Black Christmas* (Takal): The sorority girls with a performance of the main song about the sexual assaults in the university environment (top left), the girls defending themselves from the threat as a group (bottom left), the main poster of the film (center, Slay Girl), the brotherhood of men burning together with the founder's statue (top right), the reaction of one of the heroines to see her dead sisters finally revenged (bottom right).

HALLOWEEN (CARPENTER-HILL, 2018)

As previously cited, *Halloween* 2018 (Gordon Green) is a sequel to the original *Halloween* (Carpenter 1978), but at the same time it is a reboot, as it erases the content from many films in the saga, ignoring about six or seven of them. With a very Almodovarian promotional poster for the film *I Talked to Her* (Almodóvar, 2002) style, it contrasts the time passing of the Final Girl, who is surprisingly no longer young, with Myers' own mask as the antagonist.

Laurie, who managed to escape from Michael Myers in the first and second films, was left traumatized as the only survivor. Forty years later, now as a grandmother, she lives in complete isolation in a house in the countryside, again as the crazy old woman in the attic.

She has a damaged relationship with her daughter, who blames her for not wanting to pursue a normal life and therefore harming her childhood. This is because Lauri is obsessed with Michael's return and lives in preparation for it, training her daughter in survival and weapons

instruction, and as a result, she barely knows her granddaughter when her child abandoned her because of her persecutory paranoia and tried to find a normal life.

As can be deduced, Michael returns, starts killing again, and focuses on of reaching the family of women in his obsession to destroy the Final Group and its descendants. After complex emotional arcs and several runaways, the three generations of women are finally reunited in their grandmother's fortified and armed house. Using the cliché of the helpless Final Girl, they set a trap in the basement for Michael. Locking him in, they set fire to the basement and watch the monster who terrorized them for so many years burn.

The three women escape, but Michael survives. Michael always survives. Relationships between women are much more complex, and generational breakups and reconnections, as well as their differences of opinion, find their way into a film that at first would not have had room for them.

4. *Halloween* (Gordon Green): The three Strode women closing the trap in the basement (top left), Michael Myers moments before burning alive (bottom left), and the three generations running away after defeating the monster (right).

CONCLUSIONS

The remakes generate more complex, more rounded female characters, and although they are still archetypes, they are no longer simple clichés. They are imperfect female characters who escape from the moralistic and sobering tradition of horror. Women are even allowed to make mistakes without being killed in the film.

There is much more variability in age, skin color, body type, etc. Although it is true that in commercial cinema the main characters must still be women with a high erotic capital, the diversity is more noticeable.

One of the most remarkable conclusions is that there are more survivors, and this tendency from the Final Girl to the organized Girl Gang is making its way into horror cinema. Female characters are more apt to fight, are stronger and more complete, and they can also show weaknesses or doubts, again without being killed for it.

It could be interpreted as a certain historical revenge of the cliché to which women have been reduced in the horror genre, such as Final Girls or Scream Queens. Or, as undesirable beings with planned, ludicrous, and morbid deaths.

It is true that in recent years there has been a rapprochement of women to horror films, from the audiences themselves, something practically unthinkable at the time of the premieres of the first Slashers. On the other hand, we must take into account the positive numerical progression in the role of women directors and filmmakers in recent years, as well as their progressively greater representation at festivals and in the industry itself.

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ELYSIUM OF TOTALITARIANISM PORTRAYED IN SCIENCE FICTION MOVIES

ELIZJUM TOTALITARYZMU PRZEDSTAWIONE W FILMACH SCIENCE FICTION

ABSTRACT

The totalitarian regime pressurises society to subordinate and to exploit it through the implementation of ubiquitous control. The harassment of people and the commission of mass crimes lead the regime from the very beginning of its existence to self-annihilation. Its ineluctable extermination occurs through the enforcement of unification. Totalitarian regime is multivariably portrayed in science fiction theme. Some of them introduce petrifying monsters and their destructive powers or aliens`s hostile attitudes towards human beings, while the others deal with people`s adaptation of the pathology of moral values system, including people`s infernal urges or instincts. Nevertheless, science fiction movies are the base for fictional representation of the world as disparate and verisimilitude of its citizens. The fear for one`s life prompts to negation of the reality as it induces attempts to survive and to vanquish the foreign civilisation. However, the world at risk exacts unorthodox plan of action and serious determination in the attempts of its redeeming. Because human fate is repeatedly deprived of its significance, the overwhelming reality foils the ruling machine. As

a result, the rescue of endangered human life as a part of the planet Earth is the essence of plots in science fiction movies so is the problem of commonly presented psychological torments. Equally important and widely used is the thread of the world of future with accompanying dangers. There is no correlation between the perfectly planned illusionary world and its ability to solve coexisting problems.

ABSTRAKT

Reżim totalitarny wywiera presję na społeczeństwo celem podporządkowania i wykorzystania go z użyciem wszechobecnej kontroli. Uciskanie ludzi i popełnianie masowych zbrodni od samego początku prowadzi reżim do samounicestwienia. Jego nieunikniona zagłada następuje przez narzucenie unifikacji. Reżim totalitarny jest przedstawiony wielowymiarowo w wątkach science-fiction. Niektóre z nich wprowadzają przerażające potwory i ich moce niszczące lub wrogie postawy kosmitów wobec ludzi, podczas gdy inne skupiają się na dostosowaniu się ludzi lub patologii systemu wartości moralnych, łącznie z piekielnymi popędami lub instynktami ludzi. Niemniej jednak, filmy science-fiction stanowią podstawę fikcyjnej reprezentacji świata jako różnego, a także prawdopodobieństwa przedstawionych w nich jego obywateli. Obawa o własne życie podpowiada negację rzeczywistości, inspirując do prób przeżycia i pokonania obcej cywilizacji. Jednakże zagrożony świat wymaga nieortodoksyjnego planu działania i poważnej determinacji w próbach ocalenia go. Ponieważ ludzki los jest wielokrotnie pozbawiany znaczenia, przytłaczająca rzeczywistość torpeduje machinę rządzącą. Wskutek tego ocalenie zagrożonego życia ludzkiego jako części planety Ziemi stanowi istotę tematyki filmów science-fiction, podobnie jak problem często przedstawianych cierpień psychicznych. Równie ważny i często używany jest wątek świata przyszłości z towarzyszącymi mu zagrożeniami. Nie istnieje korelacja między doskonale zaplanowanym świecie iluzji a jego zdolności do rozwiązywania współistniejących problemów.

INTRODUCTION

> "Many ancient philosophers fell into such an absurd that they even denied the existence of things they could experience with their senses. That notion has its roots in their ignorance of the process of existence of things […]"[1].

To provide thorough understanding of the juxtaposition of Elysium and Totalitarianism in the following article, it is mandatory to explain what Elysium really means.

The term "Elysium", also specified as the *Elysian field*s or *Elysian Plains*, derives from Greek mythology and it defines a final resting place for heroes, mortals related to the gods, those chosen by the gods, righteous and heroic after their death. *Elysium* is depicted as a land- a garden full of blooming flowers "...where life is easiest for men. No snow is there, nor heavy storm, nor ever rain, but ever does Ocean send up blasts of the shrill-blowing West Wind that they may give cooling to men".[2] The place is created for people to enjoy everlasting happiness, which a man can pursue through his good deeds. Its inhabitants can now forget about their sufferings and needs they experienced while being alive; thus, as their reward, they are surrounded by exquisite nature and calming music (according to Greek mythology it is the sound of lyres). Their life now is based on strolling, playing and reveling.[3] Elysium (presented below) is equivalent to Christian Paradise.

The physical representation of Elysium in science fiction movies identifies with an illusionary world which is settled above Earth as a stable element; however, it is synchronously inaccessible and unreachable. Elysium in science fiction movies is presented as a land not fully defined

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[1]   G. Berkeley, *Philosophical commentaries*, no. 491, cited in *Istnienie i umysł* by Piotr Szałka, p. 13

[2]   A fragment of Homer`s *Odyssey.*

[3]   J. Parandowski, *Mitologia*, p.150

or possible to be imagined by an ordinary inhabitant of Earth. It is depicted as a territory veiled in secrecy which corresponds to a powerful guardian that prevents people from violating 'proper' behaviour, imposed by the ruling machine. Nevertheless, the illusionary world is perceived by the observer as consistent and credible. The understanding of this phenomenon is adjusted since 'the inner representation of the world is tailored to the outer reality'[4]. A man is able to create an imaginary world – the world which is artifice inasmuch as the illusion projects fake images on the viewers in order to become true after their repetitive exploitation:

Pic. 1 Carlos Schwabe "Elysium",
painted 1903,
source: https://en.wikipedia.org/wiki/
Elysium#/media/File:Schwabe_
Carlos_Elysian_Fields.jpg

Pic. 2 Arthur Bowen Davis 'Elysian Fields',
undated
Source: https://arthur.io/art/arthur-bowen
-davies/elysian-fields-undated

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[4]   R.L. Gregory, *Czucie i percepcja*, p. 37

Pic. 3 Source: https://www.filmweb.pl/film/Elizjum-2013-558960

Pic. 4 Source: https://www.filmweb.pl/film/Alita%3A+Battle+Angel-2019-193450
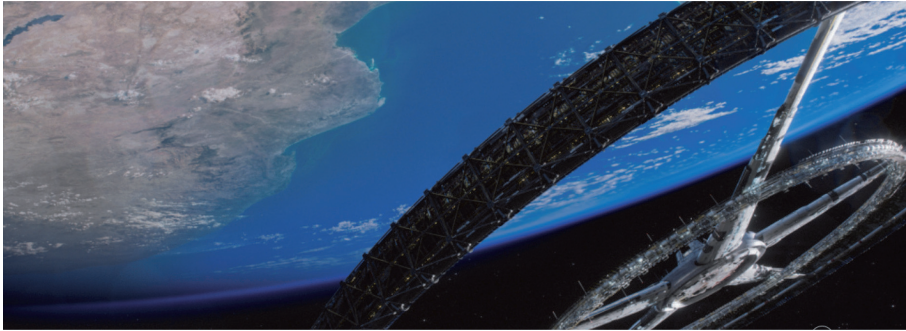
"The artificiality and illusiveness of Elysium visualises fake transparency of the world to introduce a terroristic chaos, to distribute seeds and viruses of radical delusion, the disenchantment of reality so to speak" [Baudrillard, "Zbrodnia doskonała",129]. However, such world is a desired place for earthlings who want to possess it since they long for being a part of it. Therefore, people do not have any other choice but to accept the trail of martyrdom in their hometown to win a better

place in Paradise. People believe in the assumption, albeit their fate is preconceived as it is tangled with numerous restrictions, orders and inhumane approach of their leaders.

Pic.5 Source: https://www.filmweb.pl/film/Dzie%C5%84%2C+w+kt%C3%B3rym+zatrzyma%C5%82a+si%C4%99+Ziemia-2008-442004

The following interpretation of Elysium presented in science fiction movies is linked to the demonstration of various faces of Elysium as the land of realisation of absolute power in which a group of people are the executioners of an ordinary man. Since the land of Elysium of totalitarianism is not fully exposed in science fiction movies, it can be recognised through the bestiality witnessed by a man in his everyday life.

In the following article there are five faces of Elysium being discussed: Elysium of prosperity, Elysium of ruthlessness of power, Elysium of time, Elysium of artificial intelligence and Elysium of divinity. Each of the faces are based on particular science fiction movies which are revealed in detail in further chapters.

2. THE MOVIE 'ELYSIUM' – ELYSIUM OF PROSPERITY[5]

'We were created by a thought born inside us.
What we have become was formed by the thought.
If a human`s brain hides some wrong thoughts,
The man is followed by pain like a carriage follows an ox...'[6]

Pic. 6 The movie 'Elysium', dir. Neill Blomkamp, prod.2013,
source: https://www.filmweb.pl/film/Elizjum-2013-558960

The titular Elysium has not been chosen incidentally for the first discussed science fiction movie. The movie 'Elysium' presents the idea of an artificial world, coexisting but separated from the terrestrial one; yet, prohibited for the earth dwellers. The imaginary world, created as heavenly, is utterly stunning, full of greenery and kept as immaculate. It is perfectly planned and destined only for chosen ones. The world is a unity and it is built on never-ending state of orderliness – full of regulations and rules but at the same time immersed in freedom, prosperity and peace. Each citizen does not need to wish for anything since every of his needs is fulfilled. Therefore, the inhabitants of Elysium are satisfied, they

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[5]   Based on the movie 'Elysium', dir. Neill Blomkamp, prod.2013

[6]   J. Allen, "Tak jak myśli człowiek", p.11

are not deprived of anything desired, nor they can experience any kind of martyrdom. The people do not know or, perhaps, they do not want to possess the knowledge about what life on Earth may be like. On the other hand, people on Earth live their miserable life, life which is full of pain and anguish, the life day by day. Even though tellurians are used for hard work, the work does not give them any benefits as they still suffer from poverty and incurable diseases.

In 'Elysium' both worlds are governed by a female ruler - secretary Rhodes, the role played by Jodie Foster, who seems to control the order in Elysium and the life of ordinary, unprivileged people living on Earth. The will of maintaining the beautiful life in Elysium at any cost, deprives the main character of humaneness. She is aware of the hardship of life on Earth but she does not react properly to people`s everyday sufferings and concerns. She is a callous governess, who deliberately divides people into those who are to face the agony and abuse, and those who can easily benefit from their privilege to live in the paradise. On the one hand, Rhodes attends and cares about her elite, the inhabitants of Elysium. On the other hand, she practises savage ideas of totalitarian regime on Earth. To help her maintain the unity she engages guardians of Elysium, who are technologically advanced robots and other people equipped with weapons, both impossible to be deflected.

The level of people's defence against robots is indifferent, and in spite of nations` enormous attempts to fight for their better conditions of living, the enemy remains infeasible to be neutralised. While people are harassed by the government, they are also degraded and treated as prisoners by the guards. Fear is the factor which blocks their need for defiance and the dreams of a better life do not exist between their excruciating work and daily survival.

The only person who has nothing to lose (because of his accident that happened at work causing his terminal illness) is the protagonist Max (played by Matt Damon), who picks up the gauntlet and attempts to

transport a group of people in need to Elysium. Among the people there is a girl who suffers from a hopeless disease on Earth, though her illness is totally curable on Elysium. The journey becomes Max`s last one as he manages to invade Elysium, although the invaders are detected and partly eliminated, including Max. The advanced technology prohibited for people on Earth cures the small girl and, in addition to that, the conquered Elysium is finally forced to open the gate for every human being from that very moment.

The idea of totalitarianism presented in the movie is obvious because it exhibits omnipresent evil that is spreading destruction and fear all over the planet. The atmosphere of the movie evokes disturbance, injustice but it also introduces mercy and compassion for the protagonists. Neither it is easy to imagine the poignant situation of the abused people, nor the stalemate situation of the characters and their life without any brighter views for the future. Not only their life remains in terror, perturbation and insecurity but it also reflects no chance of escape because there is no escape and nowhere to escape.

Totalitarianism, the ruling machine consisted of privileged people, acquires and directs its power and immeasurable potential to paralyse opposition, to exterminate the weakest ones and those unfit to its imaginary standards. The beautiful face of Elysium is nothing but a powdered face of the regime monster. Rhodes, as the main character representing totalitarian ideas, gloats over her barbarianism since each of her orders help her breathe to bask in glory. The monster cherishes her role which gives her prestige, satisfaction and fulfillment.

3. THE MOVIE 'THE WAR OF THE WORLDS' – ELYSIUM OF RUTHLESSNESS OF POWER[7]

"A monster – (...) is something worth seeing or demonstrating. A monster is the show itself. Monsters are not only shown at a bazaar. (...) A monster causes not only fear and abomination but also strange and ferocious affection. Since it is both obnoxious and attracting, it is conclusively tempting. The monstrosity of a monster (…) creates one's seduction. When the seduction disappears because the monster dies, one can experience relief and disappointment"[8].

Pic. 7 The movie 'War of the worlds', dir. Stephen Spielberg, prod. 2005,
source: https://www.filmweb.pl/film/Wojna+%C5%9Bwiat%C3%B3w-2005-127025

Monsters demonstrated in science fiction movies have an impact on the viewers similar to the effect of a hallucination inasmuch as the embodiment of monsters is to tempt the viewer by their originality, to mesmerise him by the monsters' deeds, to scare and to torment him

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[7]   Based on the movie 'World of the worlds', dir. Steven Spielberg, prod. 2005
[8]   Fernando Savater, Mój słownik filozoficzny, p.204-205

incessantly. Since the idiosyncrasy is imaginary; it is also somehow desired to experience. This phenomenon is based on the repulsiveness of the unreal monsters which is encouraging to observe, though it is a delusive guilty pleasure of experiencing their presence and anticipating their inevitable death in the movie.

A further science fiction movie, in which unrighteousness of power and its sovereignty is portrayed, is the movie 'The war of the worlds', directed by Steven Spielberg. The movie refers to a tremendous peril, developed by extraterrestrial beings, greater than any other terror known by humanity. People`s anxiety is enormous and distinct as they have never witnessed such panic before. Their begging for help is hearable but not listened to by the invaders. Another face of Elysium reflects its ruthlessness of power as an unknown dread and undefined terror, which is unveiled in people`s petrified faces and heard in their screaming. Aliens, who are much more technologically advanced than humans, come to the planet to liquidate every single life and to rule the world. The advancement of aliens is also displayed in their lack of any emotions, as they, like robots, can easily exterminate humans to create a perfect place for their inhabitants. Through the extermination they want to renew, rebuild and feed the dilapidated Earth. The way of the eradication of humans is extremely disturbing because it is based on mincing human bodies in special machines. Human blood is then distributed all over the planet to renew it.

To avoid their eradication, amid the chaos, people start fleeing from the areas where extraterrestrial beings operate, and whose presence is obviously not amicable. Furthermore, the massive escape becomes nonsensical because alien creatures attempt to realise their plan not only locally.

The main characters Ray and Rachel (played by Tom Cruise and Dakota Fanning) experience trauma of learning the terror and the helplessness of life of a human being, juxtaposed with such advanced

entity. The family fight for their survival and search for an efficient way to find a safe place. While striving against their fate, the characters manage to deceive their destiny several times. Aliens` splendid idea of converting the planet into their realm causes much of an obstruction to the cruel monsters as human persistence is strong and the will to fight for their freedom remains without let or hindrance. The hunger for fight determines the main character`s son`s attitude Robbie who, against his father`s will, joins the army to destroy the invaders. However, the war becomes arduous and the victory of alien creatures foredoomed.

The key factor that leads human beings to the triumph is surprisingly trivial. It is the nature that is involved in the disturbance of the foe's plans and to emerge inhabitants of Earth as victorious. The whole planet remains cooperative to regain the peace and to set the planet free from the evilness. Consequently, the straggled family can restart their life together on the rescued planet. The grand finale instills great relief to the viewer after bombarding him with numerous atrocious scenes of people`s sufferings. The message of the movie is obvious: humans` life can result in a fiasco for people do not know much about the life *out there*. The alien entities arriving on our planet before our exploration of theirs evince their higher intelligence, what may cause a lot of concern.

In 'The war of the worlds', unjust and malicious treatment of people is presented as analogous to an insidious manipulation practised in a totalitarian regime. While being fettered by the lack of freedom of speech, thought or chosen way of life, one cannot fully feel unrestraint and content.

The face of Elysium, the inaccessible world, again, is devastative and ruthless for an ordinary man. In particular, it mirrors destruction, eradication of a human race as the worse and redundant. The regime is based on the extermination of human race not only because of its origin, diversity and primitiveness altogether, but also because of the risk of measuring up of its development. Such psychological methods

of oppressing humankind are widely exposed in science fiction movies. The main idea of the following movie is to expose one of the ways of tormenting people psychologically.

4. 'IN TIME' – ELYSIUM OF TIME[9]

"(...) The evolution is known for the notion that it develops whimsically and slowly. Before the evolution realises that it is appropriate to improve something, one has to wait. Long time. Even one hundred thousand years. There is no way to rush time"[10].

Pic. 8 The movie 'In Time', dir.Andrew Niccola, prod. 2011,
source: https://www.filmweb.pl/film/Wy%C5%9Bcig+z+czasem-2011-587175

The totalitarian regime, which characteristics are the lack of a qualm and enhancement of the deprivation of humaneness, directs itself against humanity by ill-treating it physically and psychologically. This phenomenon is analysed in the movie "In Time". The authorities use the pressure of time to control people who are limited by the certain

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[9]   Based on the movie 'In time', dir. Andrew Niccola, prod. 2011
[10]   Piotr Wierzbicki, *Boski umysł*, p. 6

amount of time preassigned for every person for their work, if one is not privileged. Yet, if a person is favoured, which means he or she is an Elysian resident, possesses an enormous amount of time to live. Therefore, they can be even immortal due to the surplus time.

In the movie 'In Time' time of one`s life is defined by virtual money. The characters in the movie can live as long as they work for the Elysium, in other words, their life has to be earned by them. The time in general is a currency which is constantly measured; therefore, people have personal clocks placed under their skin which work far more than just chips or credit cards. One can pay his bills, food, rent with his time earned, indeed. Not one inhabitant can have more than few hours of life on his or her account. Their life is permanently dictated by the amount of time people have to earn. The thought that one can die if does not have enough time on his or her account is extremely distressing. The perfectly planned life of every person on Earth is determined by the time ticking under their skin. People living in Elysium are depicted as protected ones, who possess hundred thousand years of life. The location of Elysium is known but only few people – residents – can have access to it. The vision of the superb world is also restricted in the movie.

The main character Will, an ordinary boy, leads a modest but stable life with his mother. One day he saves a stranger`s life who wanted to commit a suicide. The man comes from Elysium, which means that he is extremely wealthy. Having no other ideas for his life because, as he said, he is bored with it, he gives all his time to Will, and aftermath he commits a suicide. From that moment Will is chased by special forces as he suddenly is one of the richest people on Earth. Since this discrepancy has been revealed (as Will could not have so much time as an ordinary citizen), he is forced to hide himself. The movie, again, presents the fight against inequality and injustice set in the middle of greed, jealousy and contempt.

The time given to people to live acquires deeper meaning as just invaluable, for which one has to fight every day. While the time becomes also the quality of one`s life, it is a part of a system to comply with those who have a lot of time. The characters in the movie are constantly controlled and monitored and with no doubt they feel oppressed since the minutes of their precious life are being stolen on everyday basis. Because there is no other currency than time, people cannot buy it or gain it in a legal way. The thefts of time happen frequently and they are demonstrated in the movie as violent crimes during which people are being robbed and even killed.

The regime of time is a part of people`s oppressiveness, it is money, it is their everyday bread, and a social status. The Elysium of time steals people`s lives because it limits their freedom and happiness of their precious moments. The face of Elysium tames people with the pace of their life. People who work ceaselessly fall into an everlasting spiral without a chance of escape. There is no chance to change the rules by the leaders. People become robots, they work and live like robots as Elysium of time installs a program in people which deprives them of their needs and humanlike behaviour.

5. 'ALITA: BATTLE ANGEL' – ELYSIUM OF ARTIFICIAL INTELLIGENCE[11]

> "Can computers think? Even the simplest piloting
> can maintain a system in balance,
> even though the conditions of environment change"[12].

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[11]   Based on the movie 'Alita: Battle Angel', dir. Robert Rodriguez, prod. 2019

[12]   Joachim Wehler, Zarys racjonalnego obrazu świata, p.111
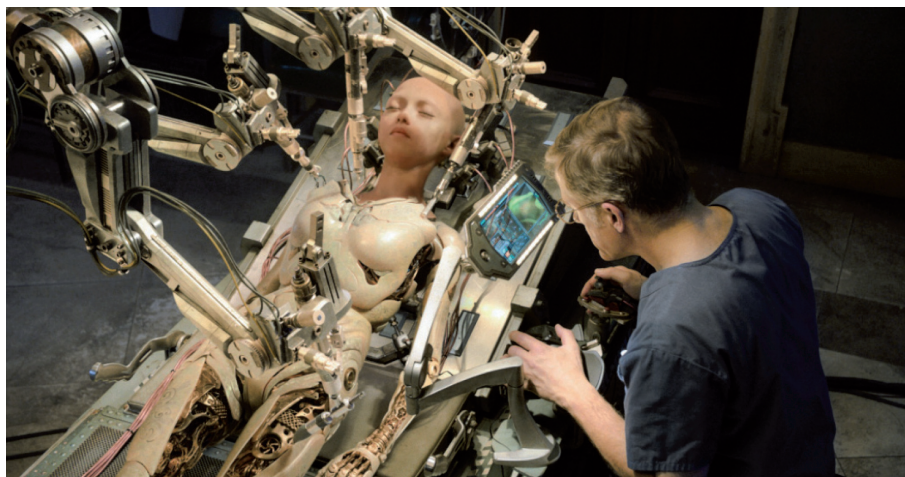
Pic. 9 The movie 'Alita:Battle Angel', dir. Robert Rodriguez, prod.2019,
source: https://www.filmweb.pl/film/Alita%3A+Battle+Angel-2019-193450

Alita is a girl, who wakes up in a futuristic world without remembering what happened to her in the past. What is shocking to her is that her body is partly constructed from prostheses. With the passing of time she discovers her amazing possibilities, which she uses later in the attempt to combat injustice in the world.

The presence of half-robots coexisting with humans in one world is highly necessary in the designer world. It is not only a controlled experiment of joining biology and technology but also it is an important test of a type of defence and a weapon for the rulers. Modern technology supervised by the leaders of the world is highly advanced and aimed to be used in various purposes, not necessarily morally appropriate.

Alita does not agree how her governor domineers the world so she decides to wrestle with death for better conditions on Earth. Elysium of power, presented as a distant and unavailable place, takes its advantage to demonstrate its superiority over the citizens. Through the deployment of integrated circuit, minicomputers and remotely controlled prostheses, Elysium can control the robots` and half-robots` performance. It is

a serious impediment for the insurgents since they do not know when and in what way their bodies may be used against their compatriots.

Alita as a half-robot manifests more human-like features than any other human being. She is equally smart and strong as delicate and sensitive. Nevertheless, the sovereign is powerful, and because of his viciousness he despises humans' nonentity, their worthlessness and defectiveness. The citizens are treated unfairly and depersonalisingly. The leaders require absolute conformability and when any convicts appear the antigovernment acts are punishable by death. Nonetheless, no leader punishes the citizens himself – the executioners are robots, half-robots and other people-traitors.

Elysium of totalitarianism portrayed in the movie is the paradise for advanced technology and artificial intelligence which, without hesitation, is able to carry out commands and ensure people of their limitations. The limitations cannot be easily subverted because people from the very beginning are at an inferior position in comparison with so advanced technology. Alita succeeds as after many efforts she meets his ruler face to face and, she annihilates him. However, she cannot be sure whether the leader she killed was not a robot which was also remotely controlled by some other ruler.

Technology helps the authorities influence the quality of managing their citizens. The influence refers to physical and psychological control; thus, people are not aware of the control itself, the time of the control or the device which controls them. Citizens are punished with never-ending supervision, they are being watched and constantly dictated as for their next move. The presented control can be associated with a puppet show, during which a puppeteer manipulates a puppet by pulling its strings or controlling rods to obtain its desired or predictable movements.

6. 'THE DAY THE EARTH STOOD STILL' – ELYSIUM OF DIVINITY[13]

"I was dreaming about reality. I was so relieved when I woke up"[14].

The belief in an intelligent life beyond our planet is widely known. In the third century B.C the philosopher Metrodorus wrote that it is absurd to think that Earth is the only inhabitable world. Moreover, equally absurd is the thesis that there will grow only one blade on a panic grass field[15].

Pic. 10 The movie 'The day the Earth stood still', dir. Scott Derrickson, prod. 2008, source: https://www.filmweb.pl/film/Dzie%C5%84%2C+w+kt%C3%B3rym+zatrzyma%C5%82a+si%C4%99+Ziemia-2008-442004

[13] Based on the movie 'The day the Earth stood still', dir. S. Derrickson, prod. 2008

[14] Stanisław Jerze Lec, *Myśli nieuczesane*, Kraków 1998, cited in Pakt Jasności, Jean Baudrillard, p.5

[15] *Fenomen Obcy* in translation of Andrzej Kaniewski, p.7

Klaatu, the main character played by Keanu Reeves, arrives on Earth to reach his goal - to protect the planet from ourselves. The plan of the extraterrestrial beings covers the protection of animal species, plants and trees but unfortunately, it incorporates the slay of human beings. The movie 'The day the Earth stood still' indeed demands attention of our standstill and contemplating the recent happenings. The raised issue is very up to date and the plot of the movie is genuine but also extremely brutal. The human entity cannot feel safe because he poses a threat to himself. At the moment of approaching of more advanced civilisation, a human being has no chance to survive and to defeat the invader. This is the idea how a human, who will have to die in a very catastrophic way, is presented in the movie. The extermination of people is violent as humans and everything that a human being created is destroyed by micro-insects which decompose all biological material. The prognosis for people for the next hours on Earth is devastating.

Klaatu adopts a human body and examines people`s interactions and their way of life to reconsider (after doctor Benson`s conviction) the destruction of humans` achievements and humanity itself. The prelude to the catastrophe seems to be unstoppable and the massacre is ruthless and decisive. There is no place for negotiations, and the tardiness and inappropriate risk assessment of the nations are completely inadequate to the forthcoming crisis.

The presence of aliens on the planet Earth causes disturbance and the purpose of their presence evokes terror and trepidation. The role of people in the movie 'The day the Earth stood still' is to experience danger, degradation and degeneration, to feel less important than animal species and plants. The humanity has to die because it is dangerous itself and it threatens itself. Neither the development of humanity nor technological evolution are important to the foreign civilisation. The decision of destroying Earth is being evaluated until the last moments of life of the main characters. Totalitarianism introduced in such inhumane way is

finally confuted and the commencing execution disrupted. How small and unimportant people`s achievements turn out to be when juxtaposed with so developed foreign civilisation, which is able to dematerialise everything in only few seconds.

The movie 'The day the Earth stood still' presents a human being as weak and insignificant to the totalitarian regime and, what is more, as detrimental to nature. The paradox of the protection of Earth before ourselves depicts the littleness of a human life in the perspective of foreign civilisations, who seems to worship more biocentrism over anthropocentrism. Every entity has its own perception of the world. According to the movie, aliens, as more developed race, perceive our world as a unity. No creature, not even a human being should be placed higher than others in the hierarchy of importance of life. People neither are the centre nor are in the centre of the world, even though there is no greater entity than a human being.

The universe is a place for equal existence of lives, either it is a plant, a tree, an animal or a human. When a threat of disturbing the order occurs, aliens have the obligation to maintain the conundrum. It does not matter whether the predicament was evoked by humans or not, it has to be dealt with and promptly eliminated as it poses an epic threat to the whole planet. Klaatu represents the system of biocentrism thought to define different perspective of existence of every entity, not necessarily linked to a human being`s. He is a guardian of orderliness who supports equality of significance of things in a world as a unity. No action can be undertaken to withhold his performance unless the planet is secure again. The cost of such decision is enormous and it will affect all human lives since it is the only reasonable way to overcome the violation and the upcoming calamity.

7. CONCLUSIONS

"It is dispensable and deceitful to introduce regulations, sanctions or threats to us, to harness us and to force us to act properly. Knowledge is necessary indeed for the one who does not know the general set of reasons and effects, and who will always assume that he has to complete mysterious tasks coming out of nowhere"[16].

Totalitarian regime as absolute and as an antonym of democracy does not create a world of future; instead, it deforms and neutralises humankind as an individual in its right to freedom. Lack of morality extirpates people`s nature and their civilisational coexistence[17]. The *defragmentation[18]* - the unification of both worlds: the distopian one and the world of Elysium will never be possible, even though their existence is contiguous. Both worlds need repairing and since their existence is illusionary, they are being fought with illusion.

Powdered, mechanical and strange faces of Elysium of totalitarian regime presented in science fiction movies are variform. What conjoins them is that they all reflect the citizens` oppression, they denude the urge of authority, which cumulates knowledge and technology to punish and to exact its demands. Totalitarianism through subverting the democratic ideas does not pursue people to live in harmony with themselves - "(...) to have the minority to accept the will of majority, and the majority to respect the minority." [Savater, "Mój słownik filozoficzny", 86]. "No majority has the right to vote for the compliancy of minority and to deprive it of its rights to the implementation of equality in a political

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[16] Fernando Savater, *Mój słownik filozoficzny*, p. 324

[17] Ibidem, p. 85–86

[18] The process occurs when a system (of a computer) can allocate enough contiguous space to store a complete file as a unit, here: when both worlds can communicate effectively enough to cover each other`s needs and to exist without interrupting each other`s system of functioning, they can cooperate

life due to a different sex, beliefs and social class." [Savater, "Mój słownik filozoficzny", 87]

Science fiction movies prepare humankind for some real scenarios of life concurrently expressing people`s true anxiety and concerns. The viewers can witness the characters` harsh lives, and knowing that they are involved in the system of a symulacrum, they evoke certain emotions to guard the highest standards of morality. Such injection of emotions which people are afraid of experiencing in a real world, work as a vaccination against a disease. The better an organism is prepared for an unwelcome experience, the faster it will maintain its reactions. Elysium of totalitarianism demonstrated in science fiction movies promotes fiction of trammeled fate of mankind, subjected to strive for survival and to get rid of anything what means human.

Where there is resistance to overpass, there is a man who is truly free[19]. "Everyone desires the victory even though his own statements he considers as mistaken and doubtful. However, Machiavelli advises his prince to use his neighbour`s infirmity to invade him because otherwise the neighbour can make use of the prince`s infirmity" [Schopenhauer, "Erystyka, czyli sztuka prowadzenia sporów", 12]. Friedrich Nietzsche believed similarly: "In peaceful circumstances a bellicose invades himself" [Nietzsche, "Poza dobrem i złem", 71].

Przemysław Ziętowski quoted Nietzsche`s words, who used to say that *our times* are the times of an imperfect country, of a half-barbarian society which still has the chance to live in a poetical unreality and, which while heading to a complete *perfection*, surrenders the biggest value of life. [Zientowski, "Krytyka praw człowieka...", 218]. In the prologue to his work 'Boski umysł', Piotr Wierzbicki described a man's impotence in improving himself as 'a biggest scandal: a scandal in the land of learning'. A human being in the era of microscopes, telescopes

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19 Friedrich Nietzsche, *Zmierzch bożyszcz*, cited in *Krytyka teorii* by P. Zientowski, p. 261

and other mechanical *scopes* is not able to replace faulty, imperfect parts of himself. Piotr Wierzbicki called it as 'an offensive state of affairs' and 'a humiliating situation' [Wierzbicki, "Boski umysł", 5]. Nevertheless, a human being cannot know what is the best in himself. [Nietzsche, "Poza dobrem i złem", 158] The question arises whether people are becoming more aware of themselves after watching such horrible stories, as presented in science fiction movies.

Science fiction movies work as a medium of transmitting information and news which cannot be introduced in any other way. They work subtly with the use of metaphorical elements and technological novelties. [Patrzylas, "Totalitaryzm w historii kina science fiction", 11]. In spite of the fact that the elements are just fictional, how true becomes the simulation of an equally real world.

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PAST EXPERIENCES IN LITHUANIAN, LATVIAN AND ESTONIAN NATIONAL FILM PRODUCTION IN THE NEW MARKET REALITY OF THE 1990S: THE CASES OF *THE MILLS OF FATE*, *GEORGICA*, AND *ELZE'S LIFE*

DOŚWIADCZENIA PRZESZŁOŚCI W NARODOWEJ PRODUKCJI FILMOWEJ LITWY, ŁOTWY I ESTONII A NOWA RZECZYWISTOŚĆ RYNKOWA LAT 90-TYCH, NA PRZYKŁADZIE *MŁYNÓW LOSU*, *GEORGIKI* I *ŻYCIA ELZE*

ABSTRACT

The period after Baltic states – Lithuania, Latvia and Estonia restored their independence was difficult for national film production. The shift to the market economy was represented and visualized in films that were produced and as Irina

Novikova has noted, the popular cinemas of Estonia, Latvia and Lithuania of the 1990s and early 2000s were actively involved in the collective visual re-imagining of post-Soviet national communities. As part of this process, they were preoccupied with searching for their cinematic 'vernacular imaginaries', to organize, define and subdue the details of past experiences, to bring the past genealogies into conformity with present-day hegemonic ideologies, 'structures of significance' or 'needs'. From one perspective, there were films that portrayed transition to market economy, where violence, extreme confrontations of aspiring honest entrepreneurs with ruthless loan sharks were part of social reality ("Liktendzirnas", 1997), on the other hand, traumatic experience during Soviet occupation started to be reconsidered in such films as "Georgica" (1998) and lastly Lithuanian films that were produced during 1990s rejected traditional realism and its representation, because of complex transformation of social and political life, therefore, some films were representing other historical periods, for instance 19th century and German cultural influence in Kaliningrad, so-called "Small Lithuania" ("Elzė iš Gilijos", 1999). Consequently, the presentation aims to question how totalitarianism, past (historical memory) and new post-Soviet experiences were portrayed in Lithuanian, Latvian and Estonian films that were produced in the 1990s.

ABSTRAKT

Okres po odzyskaniu niepodległości przez państwa bałtyckie – Litwę, Łotwę i Estonię – był trudny dla narodowej produkcji filmowej. Przejście do gospodarki rynkowej było przedstawiane i wizualizowane w produkowanych filmach i, jak zauważyła Irina Novikova, popularne kina Estonii, Łotwy i Litwy lat dziewięćdziesiątych i wczesnych lat dwutysięcznych aktywnie angażowały się w kolektywną zmianę wizerunku postradzieckich społeczności narodowych. Częścią tego procesu było poszukiwanie kinematograficznych „symbolik lokalnych" celem organizowania, definiowania i opanowywania elementów przeszłych doświadczeń, aby doprowadzić do zgodności między genealogiami przeszłości a współczesnymi hegemonicznymi ideologiami, „strukturami znaczenia" lub „potrzebami". Z jednej perspektywy, istniały filmy, które przedstawiały przejście do gospodarki rynkowej, gdzie przemoc i ekstremalne konfrontacje uczciwych przedsiębiorców z bezwzględnymi rekinami finansowymi były częścią rzeczywistości społecznej („Liktendzirnas", 1997), z drugiej strony, traumatyczne do-

świadczenia czasów okupacji radzieckiej zaczęto ponownie rozważać w takich filmach jak „Georgica" (1998), a ponadto litewskie filmy produkowane w latach dziewięćdziesiątych odrzucały tradycyjny realizm i formy przedstawiania go z powodu złożonej transformacji życia społecznego i politycznego, dlatego niektóre filmy przedstawiały inne okresy historyczne, np. dziewiętnasty wiek i wpływy niemieckie w Kaliningradzie, tzw. „Małej Litwie" („Elzė iš Gilijos", 1999). W związku z tym, celem referatu jest postawienie pytania, jak totalitaryzm, przeszłość (pamięć historyczna) i nowe postradzieckie doświadczenia zostały przedstawione w litewskich, łotewskich i estońskich filmach produkowanych w latach dziewięćdziesiątych.

Słowa kluczowe: państwa bałtyckie, kino narodowe, państwa postradzieckie, przejście na gospodarkę rynkową

INTRODUCTION

The goal of this paper is to question the concept of national cinema, its application in the Baltic film industries, and how this concept was influenced by totalitarianism, past (historical memory) and new post-soviet experiences that were portrayed in Lithuanian, Latvian and Estonian films produced in the 1990s.

The period after the Baltic States – Lithuania, Latvia and Estonia – restored their independence in 1990-1991 was difficult for national film production economically and thematically. Firstly, after the collapse of totalitarian Soviet Union and its highly centralised film production, distribution and exhibition system, film industries in Lithuania, Latvia and Estonia started to be established under the new market economy in the new financial and social reality.

Since 1985, the number of cinema-goers has been declining in all the three Baltic states, with a particularly dramatic fall in numbers at the beginning of the 1990s. Moreover, in Latvia in 1996, only 11 percent, and in Lithuania only 8 percent of the cinemas which were still operating in

1980 survived.[1] Financing for national films in the Baltic States during the first years of independence in 1991–1992 was insufficient and only one or two feature films were produced annually.

Thematically, the depiction of nationality in Lithuanian, Latvian and Estonian films became an issue since the depiction of post-Soviet national communities and the rejection of traditional realism were the only possible ways to search for and deal with a new cultural and political identity. As Irina Novikova notes,[2] the popular cinemas of Estonia, Latvia and Lithuania of the 1990s and the early 2000s were actively involved in the collective visual reimagining of post-Soviet national communities. As part of this process, they were preoccupied with searching for their cinematic 'vernacular imaginaries', to organize, define and subdue the details of past experiences, to bring the past genealogies into conformity with present-day hegemonic ideologies, 'structures of significance' or 'needs.'[3]

From one perspective, there were films that portrayed transition to the market economy, where violence, extreme confrontations of aspiring honest entrepreneurs with ruthless loan sharks were part of social reality (*The Mills of Fate*, Janis Streičs, 1997); on the other hand, traumatic experiences during soviet occupation started to be reconsidered in such films as *Georgica* (Sulev Keedus, 1998). Lastly, Lithuanian films that were made during the 1990s rejected traditional realism and its representation, because of complex transformation of social and political life. Some films were representing other historical periods, for instance 19th century and tried to reveal German cultural influence in so-called "Lithuania Minor" (*Elze's Life*, Algimantas Puipa, 2000).

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[1]   Mathias Ebert, The Audio-visual Industry in Estonia, Latvia and Lithuania (The European Institute for the Media, 1998), 221

[2]   Irina Novikova, Baltic Cinemas – Flashbacks in/out of the House (Tallinn: Estonian Academy of Arts, 2008), 261

[3]   Irina Novikova, Baltic Cinemas – Flashbacks in/out of the House (Tallinn: Estonian Academy of Arts, 2008), 261

ISSUES OF THE BALTIC NATIONAL CINEMA

If we consider motion pictures, and especially artistic arthouse films that were produced in Europe, the concept of national cinema should be the one to begin with. According to Elsaesser,[4] "[a] nation, especially, when used in a context that suggests cultural identity, must repress differences of class, gender, race, religion, and history in order to assert its coherence . Nationhood and national identity are not given, but gained, not inherited, but paid for. They exist in a field of force of inclusion and exclusion, as well as resistance and appropriation". Since Nazi and Soviet totalitarian regimes had an impact for Eastern and Central European film-making in regard to censorship and ideological themes and topics that were allowed to be portrayed, this also affected the cinematographic style with elaborate camera movements, staged long takes, meticulously choreographed scenes, and an extensive use of documentary techniques.[5]

On the other hand, the break-up of the old Soviet bloc equalled the end of the enforced cohabitation of nations that often did not regard themselves as particularly close to each other culturally and a chance to assert their autonomy.[6] After the so-called "singing revolution", which led the Baltic States to the restoration of independence, the market was open, but the size of state film subsidies has fallen so that the existence of newly established small film studios was threatened and they survived only thanks to foreign investors[7]. Filmmakers were unprepared to deal

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[4]   Thomas Elsaesser, European Cinema: Face to face with Hollywood (Amsterdam: Amsterdam University Press, 2005), 36

[5]   Dina Iordanova, Cinema of the Other Europe: The Industry and Artistry of East Central European Film (London: Wallflower Press, 2003), 13

[6]   Ewa Mazierska, Eastern European cinema: old and new approaches (Studies in Eastern European cinema, 2010, Vol. 1, Nr. 1), 9

[7]   Mathias Ebert, The Audio-visual Industry in Estonia, Latvia and Lithuania (The European Institute for the Media, 1998), 218

with the new funding situation and a new type of dependency, the market one, which replaced the political one, in existence before. Moreover, as Iordanova notes,[8] the share of international subsidies for filmmaking in poverty-stricken Eastern European studios quickly increased as the concept of "national cinema" gave way to a "new European" one.

Bjorn Ingvoldstad notes that in the 1990s there was a shift from a Lithuanian national cinema in the Soviet context to an international, i.e. European, cinema in a re-independent national context.[9] State funding on a union-wide basis collapsed. Thus film studios had to search for financing originating from the market, while films in the era of re-independent Lithuania have been fewer in number, largely unpopular with local audiences, and aimed more at global film festivals with mainly European funding.[10] Only one or two feature films were produced annually, and in the contemporary Lithuanian national cinema context it often felt as if it was teetering on the boundary between existence and nothingness. Consequently, the Baltic cinema was considered a "lost cinema"[11] or a cinema that is lost somewhere within East-Central European cinema.[12]

A text-based approach to national cinema[13] raises these questions. First, what are these films about? Second, do they share a common style or world view? Third, what sort of projections of the national character or

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[8]   Dina Iordanova, East Europe's Cinema Industries since 1989: Financing Structure and Studios (The Public, 6(2), 1999), 46

[9]   Bjorn Ingvoldstad, The Paradox of Lithuanian National Cinema (Tallinn: Estonian Academy of Arts, 2008), 149

[10]   Bjorn Ingvoldstad, The Paradox of Lithuanian National Cinema (Tallinn, Estonian Academy of Arts, 2008), 140

[11]   Naripea, Trossek, 2008, eds., Via transversa: lost cinema of the former Eastern bloc (Tallinn: Estonian Academy of Arts, 2008)

[12]   Ewa Mazierska, Eastern European cinema: old and new approaches (Studies in Eastern European cinema, 2010, Vol. 1, Nr. 1)

[13]   Andrew Higson, The Concept of National Cinema (Screen, 30(4), 1989), 132

content do they offer? This approach is useful for a better understanding of concrete traditions, features and motives of a certain nation or state. At the same time, a set of national films performs and serves different functions: artistic and professional, individual and collective, national and community oriented and refers to the constitution of community memory and integration.[14]

When the Baltic states came back into existence, the economic imperatives of the film industries curtailed the real possibility of a continuing national cinema, but while the countries and their film industries were ostensibly freed politically to explore certain themes and issues, the economic imperatives from which the previous system had largely shielded them became a major obstacle to address.[15]

THE TRANSITION FROM A CENTRALISED FILM PRODUCTION SYSTEM TO INDEPENDENT FILM PRODUCTION IN LITHUANIA, LATVIA, AND ESTONIA

After the outbreak of the Second World War, Lithuania, Latvia and Estonia were occupied three times. First, by the Soviet Union in June 1940; then by Nazi Germany in June-July 1941; and finally by the Soviet Union again in 1944–1945. The sovietisation of the society started instantly with the focus on "building socialism". One of the cornerstones of "building socialism" was cultural revolution, which had to suppress national and religious consciousness of the society and to indoctrinate people with the Bolshevik ideology.[16] The demise of the borders between

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[14]   Darta Cerina, Nacionala kino concepts un konteksts (Riga: Latvijas Kultūras Akademija, 2021)

[15]   Bjorn Ingvoldstad, The Paradox of Lithuanian National Cinema (Tallinn, Estonian Academy of Arts, 2008), 149

[16]   Arvydas Anušauskas et al., (Vilnius: Lietuvos gyventojų genocido ir rezistencijos tyrimo centras, 2007), 363

the Soviet republics was fostered, a concept of the merging of nations was raised, and slogans such as that of the "Soviet man" and "Soviet patriotism" became catchwords.[17] Also, the Russian nation, along with its history and the Russian language, were given priority in schools while Latvian, Belarusian, German and Jewish schools were closed down.[18] Whatever had been related to Western culture was attacked and called "bourgeois nationalist ideology". Artists, including filmmakers, had to glorify the totalitarian regime till the end of the occupation, which lasted till 1990-1991. They were controlled by the communist party and the overwhelming state apparatus.[19]

Film production under the state socialism and totalitarian system in Soviet Union worked within a specific framework of cultural administration. Indeed, each country had a government body in charge of film-making, and there was a ministry of culture or a film commission.[20] Thus, many filmmakers did not need to think about fundraising or financing of film production. Everything in regard to film production, distribution, exhibition in Eastern Europe started to change during 1989-1991. This period had a big impact on all spheres of culture and especially on the national film production and formation of national film policies.

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[17]   Arvydas Jakubčionis, The Unarmed Anti-Soviet Resistance in Lithuania in the 1950s and 1960s (Vilnius: Genocide and Resistance Research Centre of Lithuania, 2007), 5

[18]   Arvydas Jakubčionis, The Unarmed Anti-Soviet Resistance in Lithuania in the 1950s and 1960s (Vilnius: Genocide and Resistance Research Centre of Lithuania, 2007), 5, Arvydas Anušauskas et al., (Vilnius: Lietuvos gyventojų genocido ir rezistencijos tyrimo centras, 2007), 364

[19]   Juozapas Romualdas Bagušauskas, Arūnas Streikus, eds., Lietuvos kultūra sovietinės ideologijos nelaisvėje 1940–1990 (Vilnius: Lietuvos gyventojų genocido ir rezistencijos tyrimo centras, 2005), 13

[20]   Dina Iordanova, Cinema of the Other Europe: The Industry and Artistry of East Central European Film (London: Wallflower Press, 2003), 21

If until then film directors who were active in Eastern Europe did not have too many opportunities to move and create freely, after the Cold War their migration to Western Europe became no longer an expression of creative freedom, but a necessity due to the lack of financial resources. Gradually, various themes and storytelling techniques emerged in the films they produced. Following Iordanova, "films focusing on the drab everyday life and moral frustration of post-Communism have replaced the dramas focusing on the depressing everyday life and moral discouragement under Communism itself."[21]

According to Novikova, from the 1990s till the early 2000s, the Baltic cinema industry was actively involved in the collective representation of the post-Soviet national communities.[22] Thus, the cinema was looking for native images and details of the past, trying to introduce the genealogy of the past into the current hegemonic ideologies. Film critic Živilė Pipinytė notes that, after Lithuania had regained its independence, its domestic cinema existed in a completely closed space, and its integration into the national culture was difficult: "cinema is increasingly separated from its national roots, and sometimes there is even doubt as to whether it seeks to integrate into the national culture at all, or perhaps it still wants to remain a foreign body, "a stranger among its own", a purely authorial, elite cinema."[23]

Pipinytė also states that the cultivation of Lithuanian archetypes (the connection with the nature while escaping from the city, folk theatre, etc.) is often underestimated, the films simply become "incomprehensible, too closed, esoteric". Like every small national cinema, Lithuanian

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[21] Dina Iordanova, Cinema of the Other Europe: The Industry and Artistry of East Central European Film (London: Wallflower Press, 2003), 149

[22] Irina Novikova, Baltic Cinemas – Flashbacks in/out of the House (Tallinn: Estonian Academy of Arts, 2008)

[23] Živilė Pipinytė, Lietuvių kino integracija į tautinę kultūrą (Vilnius, Kultūros ir Meno Institutas, 1993), 34

cinematography was also constantly forced to search for a golden mean: on the one hand, to remain close and understandable to its audience, not to remove the exoticism that deceives foreigners, and on the other, to express universal themes and values. Lithuanian filmmakers formulated the tasks of national cinema in a similar way. The integration process was similar to moving in two different directions – on the one hand, to European cinema and on the other, to one's own culture, which is the only one that can make Lithuanian cinema interesting and relevant for other nations.[24]

In Šukaitytė's opinion, Lithuanian cinema has adapted to a specific historic situation by rejecting traditional realism and its representational schemes, because the transformations of social and political life had become too difficult to represent.[25] For instance, the film *Elze's Life* (In Lithuanian *Elzė iš Gilijos*), produced in 1999 and released in 2000, depicts 19th century Lithuania Minor (Prussian Lithuania), where the influence of German culture is manifested. Etnographically Klaipėda region and Koningsberg (Kaliningrad) were connected with German culture through Old Prussians (Baltic tribe) who were conquered and later assimilated by Germans. Close cultural connections started in the 16th century when the youth of Grand Duchy of Lithuania went to study in Germany.[26] These connections intensified even more after Konigsberg university opened in 1544 and became the focus attraction for Lithuanian students.[27]

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[24] Živilė Pipinytė, Lietuvių kino integracija į tautinę kultūrą (Vilnius, Kultūros ir Meno Institutas, 1993), 34-35

[25] Renata Šukaitytė, The New Businesses, Lifestyles and Subjectivities in Lithuanian Cinema since 2000 (Edinburgh: Edinburgh University Press, 2015), 177-178

[26] Zigmantas Kiaupa, Jūratė Kiaupienė, Albinas Kuncevičius, eds., Lietuvos istorija iki 1795 metų (Vilnius: A. Varno personalinė įmonė), 183

[27] Zigmantas Kiaupa, Jūratė Kiaupienė, Albinas Kuncevičius, eds., Lietuvos istorija iki 1795 metų (Vilnius: A. Varno personalinė įmonė), 183

Changes occurred in Latvian cinema in the first decade of independence as well and they were related not only to the content, but also to its form. In Agris Redovičs opinion,[28] "in art cinema, preference is no longer given to pleasant, easy-to-understand stories from life. Of course, we can associate it with the trends of postmodernism, with the fragmentation of consciousness, but it seems to me that new directors have a different approach to both life and cinema. Previous films were made by one generation, but films made in independent Latvia, were made by another. These are not stories about how someone fell in love, broke up, and suffered tragically. These are films renowned not only by the narrative, but also by their form. Now for directors the form of expression is as important as the content. Maybe even more important, because the narrative can be strongly reduced, while the form cannot. Perhaps this period and this generation is characterized by the development of form and its feeling". In this regard, the film *The Mills of Fate* (in Latvian *Liktendzirnas*) is exceptional since it portrays the unstable economic situation of Latvia after 1990.

Meanwhile, in Estonia the implementation of the film financing reform started in 1993, when financing the institutions was replaced by financing individual projects.[29] During that period, applications began to be submitted to the Ministry of Culture and Education, where a film council was formed (originally it consisted of film-makers). After the decisions of the film council, the funding was allocated to the producers from Ministry of Culture and Education. In Estonian cinema besides painful social topics, the transition years revealed a tendency towards a more complicated film language.[30] Sulev Keedus' film *Georgica*, released in 1998, became a major example. This film reveals the painful historical experience of Estonia. All three films will be explored with greater detail in the last part of the article.

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[28]   Viktors Avotinš, Valsts un kino (Kino raksti, Nr. 8, 2002), 36

[29]   Eesti film 1991–1999 (Tallinn: F-Seitse OU, 2000), 13

[30]   Eesti film 1991–1999 (Tallinn: F-Seitse OU, 2000), 5

CHANGES IN FILM GENRES AND STYLES AND NEW DIRECTIONS FOR NATIONAL FILM PRODUCTION IN THE BALTIC FILM INDUSTRIES

The transition to a market economy was quite sudden for many industries, including film. Film production was also affected by price liberalization, privatization, the collapse of centralized production and distribution system, the lack of laws protecting copyrights, and rampant video piracy. Filmmakers also suffered from the general social and moral upheaval and ultimately the quality of the films was affected by it too.[31]

As Iordanova noted, Eastern European popular film genres such as action-adventure or comedy and national narratives contained boorish jokes, the brutal violence and graphic sex scenes, all in the milieu of the underground world of traffickers, drug dealers and pimps that allegedly aimed to appeal to mass audiences.[32] Looking into the main topics, genres and stylistic changes of Eastern European films after 1989, in a greater detail it is worth highlighting the following areas:[33]

1. In what can be seen as a continuation of the socially critical tradition of the "cinema of moral concern", there is a range of new films that focuses on immediate social issues, often reflecting on the drab post-Communist reality and evolving around gloomy and grotesque images of transition;

2. Continuing the tradition that focuses on subtle psychological portrayals of individuals, there is a range of new psychological dramas that deal with an individual's difficulties in social adaptation and living with a life-long trauma. Societies

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[31] Anna Lawton, Before the Fall: Soviet cinema in the Gorbachev years (Washington: New Academia Publishing LCC 2004), 4

[32] Dina Iordanova, Cinema of the Other Europe: The Industry and Artistry of East Central European Film (London: Wallflower Press, 2003), 159

[33] Dina Iordanova, Cinema of the Other Europe: The Industry and Artistry of East Central European Film (London: Wallflower Press, 2003), 150-151

that were living under the totalitarian socialist system were intolerant, distrustful, hypocritical, more scarred and full of traumatic experiences. Psychological research carried out ten or more years after the restoration of Lithuanian independence revealed that the consequences of the Soviet totalitarian regime are still being felt in the lives of both individuals and society;[34]

3. Continuing the existential strand of earlier film-making, the international art-house film-going audience still regularly has a chance to admire fine and often gloomy existential explorations on enduring issues of destiny, death, distress and disorientation;

4. Continuing the tradition of historical film-making, East Central European cinema persists in producing a range of films that focuses on very similar historical experiences and concerns. Most often, historical film-making concentrates on episodes from two world wars, the Holocaust, the Stalinist period, as well as certain glorious moments in national history;

5. Continuing the tradition of films featuring village life and paying tribute to the rich folklore and heritage, a number of new films look into the politics of ethnic identity. The focus is on the past and present relations of various ethnic minorities (Jews, Romanies) and on the patriarchal structure of life in small isolated communities;

6. Continuing earlier trends in entertainment-oriented film-making, the output in popular genres such as comedy, romantic comedy, action-adventure, thriller, crime drama and horror is growing;

7. Reflecting the increasing awareness of changing geopolitical realities, a range of films looks into issues of contemporary migrations and new identities.

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[34] Danutė Gailienė, Lithuanian faces after transition. Psychological Consequences of Cultural Trauma (Vilnius: University of Vilnius, 2015), 10

For instance, Šukaitytė stresses the fact that Lithuania, like the other countries of the former Soviet bloc, have gone through rapid political, economic and social reforms and gradual geopolitical 'redirections' from the East, especially Russia, towards the West, particularly the European Union[35]. Thus, the search for a new cultural and political identity was gradually revealed in Eastern European and Baltic films. The transition to market economy and at the same time the influence of the Western geopolitical and cultural situation, the complex search for a new cultural and political identity became the object of cinema, which was oriented towards mass audience.

On the other hand, it is paramount to note that Baltic film production was influenced by Hollywood. For instance, after 1990s the sub-categories of European popular cinema which guaranteed success, were stars and genres, and the mode of production, which was closely modelled on Hollywood.[36] Contemporary auteurs were not playing the role of national representatives and were focused more on how local/national provenance can communicate with global/transnational audiences[37]. This was also related to the rules of the marketplace since national industries in the Baltic States opened up to international competition while local funding evaporated so local studios tried to stay busy with foreign runaway productions such as *Robin Hood* or *Atila*.

As Iordanova highlighted, communism ended, but many people across the Eastern Bloc were not prepared for the change[38]. While many of the old problems were swept away, a range of new social problems

[35]   Renata Šukaitytė, The New Businesses, Lifestyles and Subjectivities in Lithuanian Cinema since 2000 (Edinburgh: Edinburgh University Press, 2015), 175

[36]   Thomas Elsaesser, European Cinema: Face to face with Hollywood (Amsterdam: Amsterdam University Press, 2005), 489

[37]   Thomas Elsaesser, European Cinema: Face to face with Hollywood (Amsterdam: Amsterdam University Press, 2005), 491

[38]   Dina Iordanova, Cinema of the Other Europe: The Industry and Artistry of East Central European Film (London: Wallflower Press, 2003), 151

were experienced, unforeseen complications by many who had operated within the idealised image of Western prosperity[39]. It was also a difficult period for filmmakers in terms of film production and its financing, but in terms of creativity, they had a lot of space to portray their reality.

THE CASES OF *THE MILLS OF FATE*, *GEORGICA*, AND *ELZE'S LIFE*

The analysis that follows of the three films and the circumstances of their production and distribution is largely based on personal interviews with the individuals involved in their creation. They are the author's 2019 interviews with Sulev Keedus, Kęstutis Petrulis, and Uldis Šteins.

In 1997, Riga Film Studio produced only one national film, which was released before the studio was privatised in 1998. Film director Janis Streičs wrote the script based on the novel *Sniegi* by Jan Klidzej. The film looks at independent Latvia in the 1990s, where economic instability and wild capitalism come to the fore. The main character a doctor (Ivars Kalninš) who inherits a defunct mill. The mill is first renovated, but eventually sold and overtaken by a certain mafia group connected to businessmen and politicians.

The film shows various thematic areas: the difficult economic situation in Latvia, the main character's loved one who cannot see but finally regains her sight after the mill is sold and eye surgery is performed. The love story is portrayed through the struggles of the main character since he suffers from cancer, loses his friend, but still manages to recover.

Examining the characters depicted in the film and its narrative, it seems that the whole society is divided. The action of the film takes place after the restoration of Latvian independence, where both thugs and ordinary citizens are present. According to the film producer Uldis

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[39]   Dina Iordanova, Cinema of the Other Europe: The Industry and Artistry of East Central European Film (London: Wallflower Press, 2003), 151

Šteins, there was no intention to cover the topic of national identity, but rather present Latvian language and Latvian culture. Especially important in the success of the film was the music composed and played by Raimunds Pauls, which plays an important role in regard to Latvian national culture .

According to the producer, it was the fact that the music created by Raimunds Pauls "sounded all over Latvia before the film's release" as the soundtrack was released separately. Consequently, the film had a lot of viewers. It was the most watched film in Latvia at that time. This music and these songs are still sung today."

The film was financed by the National Film Centre of Latvia since "it happened that Richards Piks was the minister of Culture for a short period of time. He was able to get government funding for the entire film. Raimunds Pauls created music almost for nothing. We have agreed that we will make this film completely legally and we have paid all the taxes."

The distribution of the film was problematic, because "there was a lot of confusion at the time. A lot of cinemas have been closed, but not all. The movie was shown in the culture houses, which were not privatized yet. In Latvia the film was shown in all places where they had film exhibition equipment" . According to the National Film Centre of Latvia statistics[40], this film stands in the third position compared with all cinema theatre attendance in Latvia till 2023 (122,882 visitors).

If we compare this film with others that were created after 2000s, for instance, Rigas sargi, The Mills of Fate was produced without any thought of target audience or appeal to the mass audience. In U. Šteins opinion, Rigas sargi can be called a commercial film, the type of film which are still produced nowadays. They are get good distribution, but in 1990s we were not interested in the market, at that time we were interested in the artistic side of the film and its legal production."

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[40] National Film Centre of Latvia, 2024, https://www.nkc.gov.lv/lv/filmu-statistika

In 1998, *Georgica* was completed in Estonia, which was the last feature film started and finished by Tallinnfilm studio before its reorganization. Production started in 1995, but due to the lack of funding it was completed only three years later. As many as 4 film studios contributed to the production of this film (Q Film, Faama Film, Allfilm and Tallinnfilm), but the biggest involvement was by Tallinnfilm and Faama Film .

The film tells a story that took place on a small Estonian island after World War II. A little boy is brought to the island, who for some reason does not speak to his mother, so she decides to cure him by handing him over to one of the missionaries living there. This missionary (Evald Aavik) is taking care of bees, informs the Soviets of nearby bombings and translates Virgil's Georgica from Latin into Swahili so that he can take it to Africa someday. At the same time he teaches the boy (Mait Merekulski) to fish, handle bees and horses. The film also shows the little boy's experiences with his mother and her behaviour.

According to film director and producer Sulev Keedus, "this was the period when Estonia was independent. For the first time we could film without any censorship. I realized that the time has come when we could show history honestly. Before this film appeared, there were many films made about the war but this film promised to show the truth." The production of the film started after Sulev Keedus' first film: "when I completed the first film in the Tallinnfilm studio, I was offered to make a new film. I started the process, but we wrote the script together with another person and it did not work out. However, Tallinnfilm bought this script anyway and we had an agreement that I am the author and they will not shoot this film without me . S. Keedus reflects that: "in the beginning there were many pessimists about the continuation of Estonian cinema. With *Georgica,* the crisis ended and the Estonian Film Institute already functioned and allocated financing for film production. Then a new film policy emerged. I think when we started *Georgica* it

was the most brutal time for cinema. When we finished three years later, it was a new period."

The beginning of the film production was difficult, because, as Keedus explains, "it was a time when there was no financing anywhere. At first, maybe some money was allocated from the Ministry of Culture and Education, but this amount was too small to shoot the entire film. We started writing the script, but "Exit" studio wanted to film a joint production with colleagues from France. We all waited and when we found out that there would be no financing from France, we immediately left "Exitfilm" and started looking for a new studio. There was such a studio called "Balticbroadcast". We started filming, but it was very difficult since no one understood how they would be paid for the work. After that there was a long break, almost a year without financing. The child actor grew up very quickly, therefore, I retained fragments of filmed material and started to look for a new studio and producer. During that period I included Kaie-Ene Raak and she found such a fund in the Netherlands, which gave money to developing countries and their small cinemas. When that foundation decided to allocate financing, then the Ministry of Culture gave more money and we continued shooting. When the production was completed, we started the editing process of the film."

Georgica was distributed only in Estonia, because at that time the number of cinemas was low elsewhere in the country. S. Keedus highlighted that "during that period the contact with the audience was not obvious at all. The movie tickets were expensive and I remember that "Georgica" was exhibited in a cinema theatre in Tallinn for free and there was a half-kilometre queue to see the film" . On the other hand, one of the Finnish and French televisions bought the rights and the film premiered at the Rotterdam Film Festival and was also shown in the festivals in France, Spain, Italy and Russia.

While evaluating the current situation it must be said that the number of film studios has increased, but films are produced more for

commercial reasons: "as a fact back then there were no studios and now there are a lot of studios like "Qfilm". These studios produce one or two films and then disappear. Now it is difficult to figure out what is going on, because commercial issues dominate film production and such areas as the number of spectators, ticket prices, and statistics of attendance gain importance. Back before the independence period cinema was seen as an artwork, while after liberation the focus was on the commercial aspect.

The last example of a cinematic production discussed in this paper comes from Lithuania. In 1999, Lithuanian Film Studio produced *Elze's Life*, based on a story by East Prussian writer Ernst Wichert, adapted from the tale "Šaktarpis". The script was written by Vytautas Žalakevičius, and it was directed by Algimantas Puipa. The film is about 19th century Lithuania Minor, where the influence of German culture is manifested. The period for Lithuanians living in this region was rather complicated, because they started to be germanised. The Lithuanian language was removed from schools, courts, churches and all governments institutions, while Lithuanians had to learn German, the number of mixed marriages between Lithuanians and Germans was increased.[41] Moreover, at the end of the 18th and at the beginning of the 19th century, serfdom in Lithuania Minor was abolished, allowing Lithuanian servants to buy out their land yet stay under the influence of German landlords.

One of the main actors in this film is Kostas Smoriginas, who plays the role of a fisherman. In the film, he is in conflict with the boss of the fishing business (played by Antanas Šurna), his daughter Elze (played by Eglė Jaselskytė) relationship with the son of the rich (played by Andrius Paulavičius), who is killed in Russia at the end of the movie. The film portrays the drama in the form of beautiful cinematographic images.

The issue of nationality was not addressed in this film, because of a complex historical situation of Lithuania where everyone spoke

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[41]   Šapoka, Adolfas, ed. Lietuvos istorija. Lietuvos kultūros fondas, 1989

German or Lithuanian in the past. The main characters were shown as ordinary humans with their own problems. As film producer Kęstutis Petrulis emphasized, 75 percent of financing was allocated by Ministry of Culture and 25 percent you had to get from private funds. Lithuanian Film Studio contributed with their premises, transport, lighting equipment and decorations, because everything was filmed in the Curonian Spit. In comparison to commercial production nowadays such a national production back then never recouped the financial investment.

During that period there was a big financial risk, people's standard of living was completely different than now, therefore, nobody thought about revenue and no such goal was set. Film was distributed by the hired company. In 2000–2002, the film was screened in various film festivals in Berlin, Strasbourg, Ottawa and the United Kingdom. Film premiere was in cinema theatre called Lietuva (Lithuania), however, it was not a go-to film in terms of attendance.

According to Petrulis, mass audience prefers commercial production such as *Redirected*. The task of the Ministry of Culture in allocating funding for national film production was to raise the cultural level of the audience. Another problem was related to the quantity of national films since Lithuanian Film Studio produced only a few in order to maintain the infrastructure ensuring work for the studio employees and raising their level of professionalism. Consequently, in order for the film studio to function properly and be financially viable, it was involved in the commercial television show production such as Robin Hood or Atila.

CONCLUSIONS

Lithuanians, Latvians and Estonians were living under the totalitarian regime for more than 45 years with various cultural limitations, forced assimilation and harsh censorship. The national ideas about previous independent period (Lithuania, Latvia and Estonia were independent

during 1918-1940) between the first and the second world wars were suppressed while the filmmakers had to serve as ideological weapons to control the Soviet society. Only a small portion of individuality of the Baltic culture was allowed, which had to be integrated into Soviet cosmopolitism. From one perspective it had to help to build loyalty for the Soviet regime, on the other hand, it allowed national cinema to exist without a nation-state while being heavily indoctrinated by totalitarian ideology.

After the demise of totalitarianism in the Baltic States, the traumatic experiences of occupation and the transition to the free world slowly started to appear in the national films. Nevertheless, they were incomprehensible, too esoteric, and not interesting for the audience. There were not only financial (insufficient financing), infrastructural (the largest film production studios Lithuanian Film Studio, Riga Film Studio and Tallinnfilm could not pay sufficient attention to the production of national films, closing cinema theatres), but also aesthetic and stylistic difficulties which hindered the portrayal of the traumatic historical past and current reality of transition.

Such films as *Georgica*, *The Mills of Fate* and *Elze's Life* were produced, which were characterized by a developed cinematographic language and storyline, which was more similar to auteur cinema. The characters presented in these films only partially questioned national identity and the search for it, because for the film directors and producers themselves it was more important to convey either the problems that existed during that period, for instance, unstable financial situation after the restoration of Latvia's independence, or to form new cinematographic traditions while conveying a certain historical situation, i.e. World War II in Estonia, and rethinking its effects on the society, as well as the nineteenth century in Lithuania Minor.

Not only had film directors in Lithuania, Latvia and Estonia to find new ways to function in the market economy, find partners in local and

international markets, but also the audience was lost in a way as well since national films produced in the 1990s were attended differently: in Estonia and Latvia *Georgica* and *The Mills of Fate* attracted a large number of spectators and they were shown not only in various film festivals, but also outside the capital cities, wherever film equipment was available, however, Elze's Life did not receive such attention either in commercial or in art-house cinema theatres.

The first years of independence for the Baltic States and their national cinemas was the start of major attempts to reconceptualise their traumatic historical period under totalitarian regime and the development of new cinematographic ways to integrate the past experiences into the new context of national cinemas.

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WYKORZYSTANIE MAP LEKSYKALNYCH W NAUCZANIU SŁOWNICTWA JĘZYKA OBCEGO

THE USE OF VOCABULARY MIND MAPS IN TEACHING FOREIGN LANGUAGE VOCABULARY

ABSTRAKT

Mapy leksykalne, jak również mapy myśli, to notatki nielinearne, odzwierciedlające sposób przechowywania informacji w naszym mózgu [Buzan 2014]. Celem map leksykalnych jest skoncentrowanie uwagi na zakresie słownictwa z danego zagadnienia tematycznego i ułożenie go w sposób systematyczny i logiczny. Choć nauczanie leksyki jest podstawą uczenia się języków obcych, studenci nie znają wielu narzędzi czy technik do nauki słownictwa, często tylko mechanicznie je powtarzają w formie listy/zdań. Niniejszy artykuł przedstawia zalety, sposoby tworzenia oraz możliwe zastosowanie map leksykalnych.

Słowa kluczowe: mapy myśli, mapy leksykalne, języki obce

ABSTRACT

Vocabulary maps, as well as mind maps, are non-linear notes, which reflect the way the brain processes information [Buzan 2014]. The aim of vocabulary maps is to focus on a certain number of words from a given topic and arrange them in a systematic and logical way. Although learning vocabulary is a basis for any new language, students are not familiar with many techniques. Often, they repeat vocabulary mechanically in the form of lists/sentences. This article is an attempt to gather information about vocabulary/lexical maps and enumerate the advantages, methods of creating and possible applications of lexical maps.

Keywords: mind maps, vocabulary maps, foreign language

Nuda to śmierć procesu edukacyjnego
Raúl César Archavala Silva[1]

WSTĘP

Czy jest możliwe, aby jedno narzędzie edukacyjne było uniwersalne i przydatne dla wszystkich uczniów, a jednocześnie zgodne z działaniem naszego mózgu? Mapy leksykalne, czyli pochodna map myśli, autorstwa Tony'ego Buzana, bazują na tworzeniu notatek nielinearnych, co odzwierciedla sposób przechowywania informacji w naszym mózgu. Jednak ich głównym celem jest skoncentrowanie uwagi na zakresie słownictwa z danego zagadnienia tematycznego i ułożenie go w sposób systematyczny i logiczny. Mimo faktu, że nauczanie leksyki stanowi nieodzowny element uczenia się języków obcych, studenci (na podstawie własnych badań) nie posiadają wielu narzędzi[2], technik czy sposobów

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[1]   Tłumaczenie własne z oryginału hiszpańskiego [Archevala Silva 2003, s. 21].

[2]   Ankieta wśród studentów wykazała, że nauczanie słownictwa odbywa się w zróżnicowany sposób, jednak większość ankietowanych studentów uczy się słownictwa za pomocą listy słówek. Natomiast zapytani o sposoby nauki słownictwa nie byli

uczenia się leksyki. Ich sposoby uczenia się słownictwa często sprowadzają się do mechanicznego powtarzania zapisanych (w postaci listy) słówek czy zdań. Tymczasem mapy leksykalne mogą wspomóc proces uczenia się już od poziomu podstawowego, oferując elastyczne i angażujące narzędzie zarówno dla nauczycieli, jak i uczniów.

Celem niniejszego artykułu jest przedstawienie teoretycznych podstaw zastosowania map leksykalnych w nauczaniu języków obcych, analiza sposobów tworzenia i praktyczne wykorzystanie map leksykalnych w procesie dydaktycznym oraz zaprezentowanie wyników wstępnych badań jakościowych dotyczących postrzegania i skuteczności map leksykalnych przez studentów uczących się języków obcych.

Wychodząc z założenia, że proces kształcenia powinien być „pełen życia i kreatywności” [Antonio Gonzalez Ynfante 2013, s. 184] o wiele łatwiej jest rejestrować nam informacje, które są interesujące i stymulujące [Tony Buzan 2014, s. 36]. Wielu szanowanych badaczy [Lew Wygotski 1989, Jean Piaget 1992, Silva Archevala 2003] nawołuje do odejścia od biernego sposobu przyswajania wiedzy. Mapy myśli ułatwiają nam segregowanie informacji w mózgu i zapamiętywanie, w przeciwieństwie do monotonnego systemu notowania, który prowadzi do znudzenia, a w konsekwencji do niemal hipnotycznego odrętwienia, co spowalnia i tłumi proces myślenia [Buzan 2014, s. 47, 49].

NAUKA SŁOWNICTWA JĘZYKA OBCEGO

Nauczanie czy uczenie się języka obcego to bardzo złożony i czasochłonny proces. Wręcz niemożliwy do sprowadzenia do jednego typu czynności, która byłaby powtarzana przez ucznia. Jak twierdzą Blakemore i Frith [2008, s. 143] jest nieprawdopodobne, aby istniał tylko je-

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w stanie zaproponować wielu technik z wyjątkiem: tworzenia kolorowych notatek, spisywania/przepisywania słownictwa do zeszytu, mechaniczne powtarzanie w pamięci, nagrywanie słownictwa i późniejsze odtwarzanie.

den uniwersalny rodzaj uczenia się, odpowiedni do wszystkiego. Aby sprawnie posługiwać się językiem obcym, należy rozwijać jednocześnie wiele kompetencji: komunikacyjną, lingwistyczną, społeczną, dyskursu językowego, socjolingwistyczną, interkulturową oraz strategiczną, które stanowią diagram kompetencji językowych idealnego użytkownika języka [Hanna Komorowska 1999, s. 13–15]. Zatem zdobywanie wiedzy i rozwijanie umiejętności potrzebnych do komunikowania się w języku obcym nie polega jedynie na przyswajaniu gramatyki czy słownictwa.

WIELOŚĆ SPOSOBÓW NAUKI SŁOWNICTWA

W obecnych czasach nauczyciele języka obcego mają do dyspozycji większą niż kiedykolwiek indziej liczbę pomocy dydaktycznych. Począwszy od wachlarza standardowych podręczników papierowych do nauki języka obcego wraz z materiałami dodatkowymi w postaci fiszek, nagrań audio, arkuszy pracy, zadań dodatkowych, testów itp., poprzez mnogość ćwiczeń i gier aktywizujących zarówno możliwych do kupienia w sklepach typu gry planszowe, *story cubes*, serie gier edukacyjnych, jak i darmowych pomysłów gotowych na przeprowadzenie podczas lekcji np. *ice breakers, warmers, fillers*, skierowanych nie tylko do nauczycieli języka angielskiego. Wraz z rozwojem technologii i ogólnodostępnym Internetem, nauczyciele coraz częściej sięgają po wirtualne pomoce dydaktyczne, godnymi wymienienia są tutaj chociażby takie strony internetowe do nauki języków jak *BBC English/Spanish/Italian* itd., narzędzia do tworzenia ankiet, testów i powtórek jak *Kahoot i Socrative,* platformy edukacyjne z darmowym dostępem do kursów (typu *MOOC, Massive Open Online Course*) Akademia Khana, *Coursera*, darmowe kursy z najlepszych uczelni świata na platformie Edx, czy podcasty i filmy edukacyjne ogólnodostępne *TEDtalks, Teachertube* itd., nie wliczając oczywiście licznych blogów i stron internetowych z dostępem (*Open access* lub na licencji *Creative Commons*) do darmowych materiałów.

GRY I ZABAWY JĘZYKOWE

W nauczaniu języków obcych coraz popularniejsza staje się forma pracy skierowana na ucznia (*SCL, student-centered-learning)*. Ma ona na celu pokazanie uczniowi narzędzi, z których sam będzie w stanie wybrać te najadekwatniejsze dla siebie. Nauczyciel staje się facylitatorem, jego rola to wspieranie procesu nauki ucznia i pokazywanie mu wielu różnych metod uczenia się [Cari Crumly 2014, s. 1]. Charakterystyka nauczania języków obcych wielokrotnie wymusza dopasowanie narzędzi pracy z konkretnym uczniem lub grupą. To, co może sprawdzić się z pewną grupą uczniów, studentów może nie przynieść efektów w innej grupie. Lektorzy językowi świadomie bądź nie, często stosują się do formy pracy SCL. Weźmy na przykład otwartą grupę, chętną do współpracy z lektorem, gdzie z powodzeniem można przeprowadzić ćwiczenie polegające na budowaniu historii [Anna Szyszkowska-Butryn 2011, s. 75], polega ono na ułożeniu dowolnej historyjki z własnym bohaterem, perypetią i zakończeniem. Ćwiczenie można wykonać spontanicznie w trakcie zajęć, zachęcając studentów do tworzenia jak najzabawniejszych historyjek. Kolejnym przykładem gry językowej uczącej słownictwa może być „Wytłumacz się" [Szyszkowska-Butryn 2011, s. 114], zdaniem studenta jest podanie wyjaśnienia do niezwykłych lub absurdalnych rzeczy, które „zdarzyło mu się zrobić", np. Dlaczego chodzisz po ulicy z tosterem? Otwarte grupy bardzo chętnie również bawią się w powszechnie znaną grę kalambury. Czasem jednak zdarzają się grupy lub uczniowie indywidualni, którzy niechętnie uczestniczą w kreatywnych ćwiczeniach lub preferują bardziej indywidualny charakter pracy. Wtedy, aby nie omijać ważnego elementu lekcji jakim jest powtórka, warto zaproponować uczniom bardziej „statyczną" formę pracy. Możemy zamienić kalambury na poszukiwanie synonimów lub antonimów lub zakreślanie kolokacji i ciekawszych słów w przygotowanym uprzednio tekście, a następnie tworzenie z nich bloków tematycznych [Szyszkow-

ska-Butryn 2011, s. 86], tj. listy wyrazów z jakiegoś zakresu tematyczne-go lub kategoryzowanie wypisanego słownictwa.

EWOLUCJA MAP MYŚLI W KONTEKŚCIE NAUKI JĘZYKA OBCEGO

Autorem map myśli jest Tony Buzan. Określa on mapy myśli nie tylko jako sposób tworzenia notatek lub zapisu informacji, ale bardziej jako całą metodę interpretowania i ustalania hierarchii nowych infor-macji w naszym umyśle. Według Buzana [2014, s. 57] mapy myśli są wy-razem myślenia wielokierunkowego [promienistego], a zatem naturalną funkcją umysłu. Są odwzorowaniem sposobu myślenia i przechowywa-nia informacji w mózgu.

> *Każda mapa myśli rozchodzi się promieniście od centralnego obrazu. Każde kolejne słowo czy obraz staje się centrum, wokół którego narastają dalsze gałęzie skojarzeń Choć jest tworzona na dwuwymiarowej płasz-czyźnie, odzwierciedla wielowymiarową rzeczywistość, zawierając prze-strzeń, czas i kolor.* [Buzan 2014, s. 55]

Mapy myśli mają przewagę nad standardowymi notatkami, po-nieważ linearny zapis w formie listy (czy jednolitego tekstu) kłóci się z systemem pracy umysłu, gdyż powstająca idea jest odcinana od po-przedzających i następujących po niej myśli, stąd też zostają one odse-parowane od kontekstu [Buzan 2014, s. 83] co z kolei blokuje naturalny tok myślenia. Autor zauważa, że mózg zatrzymuje informacje w formie sieci informacji ze sobą powiązanych. Nie jest on encyklopedią z dany-mi, bardziej przypomina Internet lub trójwymiarową sieć.

MAPY LEKSYKALNE

Mapy leksykalne (lub inaczej semantyczne) polegają na wykorzysta-niu metody map myśli do tworzenia notatki w formie graficznej o ograniczo-nym zakresie słownictwa z danego obszaru tematycznego. W celu stworzenia

mapy leksykalnej należy wykorzystać zasady tworzenia map myśli (opisane poniżej). Powinna zawierać ona ograniczony zakres słownictwa dostosowany do poziomu językowego odbiorcy mapy. Obszerny opis danego tematu mógłby być nieczytelny dla odbiorcy. Przykładem ograniczonej mapy leksykalnej (Rysunek 1.) może być rzeczownik „pies" i wszystkie skojarzenia dotyczące psa, które wypisałam w przeciągu minuty.
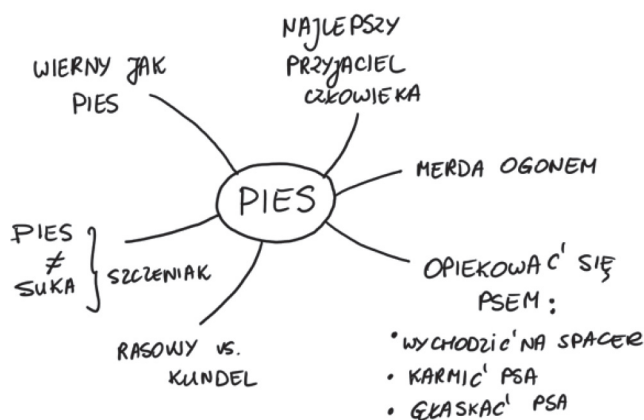
Rysunek 1. Autorska mapa leksykalna „pies"

Dodatkową zaletą jest indywidualny charakter każdej mapy, każdy może mieć swoje skojarzenia dotyczące pasa. Wykorzystując tego typu mapę leksykalną w trakcie zajęć możemy zebrać słownictwo na dany temat i w ten sposób zrobić bardzo efektywną powtórkę.

Tworzenie map leksykalnych

W książce Tony'ego Buzana [2014, ps. 92–105] znajdziemy konkretny opis tworzenia map myśli, który stanowi podstawę do tworzenia map leksykalnych. Bazą do tworzenia mapy jest określenie zagadnienia tematycznego, którego dana mapa będzie dotyczyła. Pośrodku kartki, ułożonej w pozycji horyzontalnej, piszemy lub malujemy (co preferuje

twórca map³) główne zagadnienie tematyczne. Od centralnego zagadnienia odchodzą poboczne ramiona — linie, które mają nawiązywać do zagadnień związanych bezpośrednio z tematem głównym. Na liniach zapisujemy nazwy naszych tematów podlegających pod temat główny, mogą to stanowić np. kategorie, hierarchia, nazwy poszczególnych kroków jakiegoś procesu itd. W trakcie tworzenia możemy wykorzystać kolory, tak aby zapamiętywanie informacji było dla naszego mózgu jeszcze bardziej przyjazne. Kluczową rolę odgrywają obrazy i kolory. Najważniejsze słowa powinny być oznaczone najsilniej. Na linii długości słowa, może znajdować się jedno słowo lub rysunek. Zalecane jest używanie wielu wielkości i stylów liter. Niemniej jednak powyższy opis nie zawsze się sprawdza, czasami trudno jest stworzyć dokładnie tak odwzorowany układ graficzny bez względu na to czy komputerowo, czy odręcznie. Najważniejszymi elementami, które powinny zostać zachowane w mapach leksykalnych, zgodnie z metodą tworzenia map myśli, jest wartość merytoryczna. Sposób podziału zakresu słownictwa oraz odzwierciedlenie sieci połączeń tych zagadnień według tego jak widzimy dany zakres słownictwa w głowie. Przekładamy sieć połączeń danych słów według tego, jak postrzegamy dane zagadnienie w umyśle.

Dodatkowymi elementami już nie bezpośrednio związanymi z wytycznymi Buzana, jest zawarcie na mapie różnych części mowy (nie tylko rzeczowników/ czasowników/ przymiotników) zarówno całych zdań, jak i pojedynczych wyrazów. Bardzo ważnym elementem nauki słownictwa jest nauka całych kolokacji, znacznie ułatwiających późniejsze tworzenie pełnych zdań.

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³ *Rysunek pobudza wszystkie ośrodki w mózgu, przemawia do naszej fantazji i wywołuje więcej skojarzeń niż jakiekolwiek słowa, dzięki czemu zwiększa kreatywność i potencjał pamięci. […] Fakt, że lekceważymy znaczenie obrazów, wynika w dużej mierze z tego, iż w czasach współczesnych status najlepszego środka przekazu nadaliśmy słowom* [Buzan 2014, s. 70].
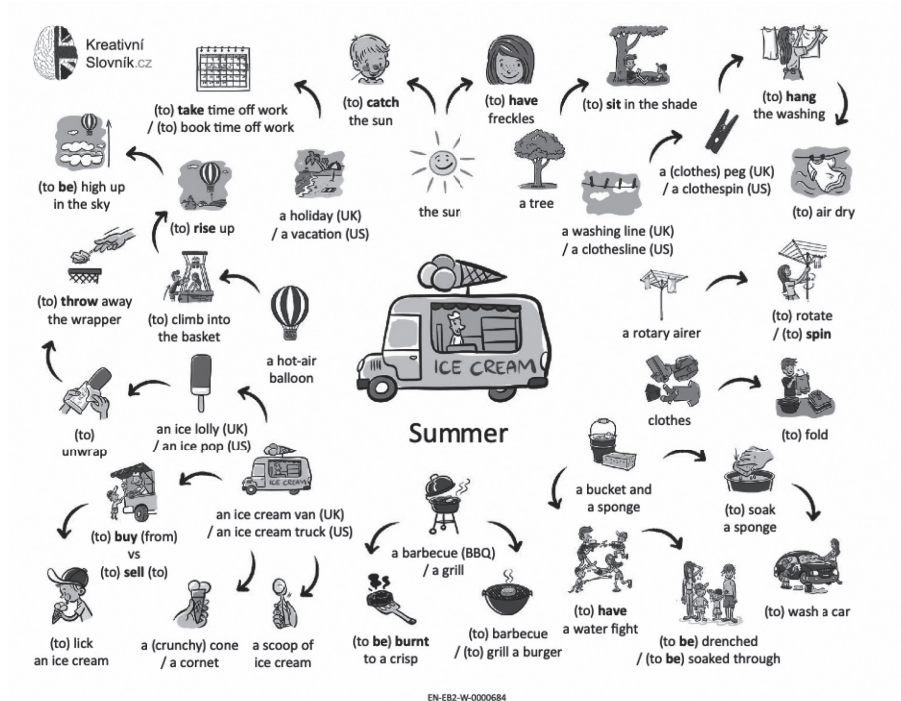
Rysunek 2. Baza słownictwa w formie mapy leksykalnej [Bednar 2017[4]]

Powyższa mapa (Rysunek 1.) zrobiona przeze mnie na potrzeby niniejszego artykułu może być tworzona bezpośrednio w trakcie zajęć przez nauczyciela lub przez studentów/uczniów. Przykład mapy (Rysunek 2.), trudniejszej do przygotowania *ad hoc*, z wykorzystaniem bardziej rozbudowanych obrazów (np. z Internetu z poszanowaniem praw autorskich) może stanowić przemyślaną i systematycznie ułożoną bazę słownictwa do nauki danego zakresu tematycznego.

Rysunek 2. stanowi jednocześnie przykład słownika, który pojawił się jako pierwsza pozycja wydawnicza do nauki słownictwa za pomo-

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[4]   Bednar, T. (2017), *English Vocabulary Maps Workbook*, dostęp 20 stycznia 2020, https://www.indiegogo.com/projects/english-vocabulary-maps-workbook#/updates/all.

cą map leksykalnych [Tom Bednar 2017]. Obecnie dostępna w czterech wersjach językowych do angielskiego, hiszpańskiego, niemiecki, francuski. Pośrodku każdej mapy znajdziemy obrazek, stanowiący temat przewodni całej strony. Natomiast słownictwo rozchodzące się na boki już nie tylko tyczy się głównej tematyki, lecz także staje się nowym centrum mapki. Im dalej od środkowego punktu mapki tym dalej tematyka jest oddalona od centralnego zagadnienia.

Zastosowanie map leksykalnych

Mapy leksykalne możemy wykorzystać nie tylko w trakcie trwania lekcji, nauczyciel może je zadać jako zadanie domowe, ale i jako formę zaliczenia danego przedmiotu lub jako jeden z elementów zaliczenia. Możemy także wykorzystać mapy stworzone wcześniej zarówno przez samych studentów czy nauczyciela, czy te udostępnione w Internecie do tworzenia różnych ćwiczeń.

Zastosowanie map leksykalnych może mieć dwojaki charakter. Możemy wykorzystać mapy myśli do tworzenia notatek twórczych lub odtwórczych. Twórczy aspekt procesu notowania będzie polegał na zastosowaniu notatek w trakcie organizowania i formułowania własnych myśli. Aspekt odtwórczy, bardziej bierny tylko w odbiorze informacji, będzie pomagał uporządkować i reasumować informacje podane przez innych, np. w trakcie przeglądania podręcznika czy notowania podczas lektoratu.

Jak wykorzystać gotowe mapy leksykalne? Studenci w ramach ćwiczenia w trakcie zajęć mogą wykorzystać gotową już mapę leksykalną do utworzenia jakiejś historyjki. Poszczególne odgałęzienia mogą stanowić pewnego rodzaju bodziec do opowiadania kolejnych wydarzeń w opowieści, bazując na podanym słownictwie.

Kolejnym ćwiczeniem, bazującym na przygotowanej uprzednio mapie, może być układanie pełnych zdań, pytań lub przeczeń bazujących na wyrazach, zwrotach czy kolokacjach zawartych na mapie. W za-

leżności od tego jakie zagadnienie gramatycznie aktualnie nauczyciel wprowadził lub chce przećwiczyć.

W trakcie lekcji możemy wykorzystać mapy w celu wprowadzania nowego słownictwa. Nauczyciel może zapisywać nowe słówka w formie mapy, możemy poprosić studentów, aby znaleźli słownictwo z danego zakresu tematycznego i je wypisali. Ćwiczenie może bazować na tekście przygotowanym wcześniej lub zawartym w podręczniku, zadaniem studentów będzie podkreślenie ważnych zwrotów, kolokacji, wyrazów i wypisanie ich w formie mapy.

Inną propozycją wykorzystania tego narzędzia jest rozpoczęcie lekcji powtórką słownictwa za pomocą spontaniczne rysowanej mapy na tablicy. Przykład takiej mapy może stanowić mapa „pies" (Rysunek 1.). Studenci dyktują słowa odnoszące się do danego tematu lub sami podchodzą do tablicy i każdy z nich wypisuje po jednym słowie w dowolnym miejscu mapy.

W trakcie samodzielnej nauki słownictwa przez uczniów w domu możemy ich zachęcić do wykorzystania map leksykalnych zamiast linearnej listy słówek. Uczeń może robić powtórki słownictwa na podstawie już wcześniej utworzonej mapy lub w ramach samej powtórki utworzyć dopiero mapę leksykalną. Odtwarzanie z pamięci całej mapy leksykalnej może być kolejnym przykładem wykorzystania tego typu ćwiczenia.

Przykładem ćwiczenia do nauki słownictwa języka obcego jest bazująca na metodzie map myśli, zaproponowana przez Weronikę Sokołowską, „egocentryczna mapa myśli" [Weronika Sokołowska 2015, s. 104], szczególnie przydatna podczas początkowych zajęć z nowymi studentami. Uczeń powinien się w pierwszej kolejności zastanowić nad tematami, które mają z nim związek. Na ramionach odchodzących od tematu głównego ze środka kartki powinny odchodzić ramiona do zagadnień dla niego ważnych. Następnie szerokie tematy dzielimy na bardziej szczegółowe. Jeśli zbiór tematów jest już przygotowany, należy

poszukać źródeł wypowiedzi o podobnej tematyce, wyszukać przydatne zwroty, a następnie je spersonalizować [Sokołowska 2015, s. 104, 105].

Wykorzystanie idei tworzenia nielinearnych notatek, map leksykalnych, podczas lekcji języka obcego łączy elementy kreatywnej pracy oraz zaangażowanie obecne w trakcie ćwiczeń aktywizujących ze statyczną pracą. Może, lecz nie musi, jednocześnie ograniczać się do pracy indywidualnej. Mapa może być wykonana przez samego nauczyciela, ucznia lub uczniów, spontanicznie lub po uprzednim przygotowaniu. Mapy leksykalne dają wachlarz możliwości do wykorzystania na lekcjach języka obcego niezależnie od wieku, preferencji czy zaplecza dydaktycznego/technologicznego nauczyciela.

Mapy leksykalne w metodzie projektu

Aktywny charakter tworzenia map leksykalnych można z powodzeniem wykorzystać w coraz popularniejszej metodzie projektu, w ramach której studenci są proszeni o przygotowanie własnych materiałów. Założeniem metody jest zaangażowanie ucznia w proces nauczania poprzez udział w czasowo ograniczonym przedsięwzięciu. Definicja metody projektu według samego twórcy interpretuje projekt jako odważne, planowe działanie wykonywane całym sercem w środowisku społecznym [William Kilpatrick 1918, za: Krystyna Chałas 2004, s. 192]. W celu dokładniejszego zaznajomienia się z zaletami wspomnianej metody odsyłam do literatury przedmiotu [Kilpatrick 1918, Mirosław Szymański 2000, Chałas 2004].

Zaletą wykorzystania mapy leksykalnej jako projektu, jest możliwość zastosowania jej już od poziomu podstawowego. W ramach lektoratu języka hiszpańskiego na Akademii WSB w Dąbrowie Górniczej pracuję ze studentami metodą projektu. Zadaniem studentów jest stworzenie oraz przedstawienie własnej mapy leksykalnej, dotyczącej wybranego przez siebie zagadnienia tematycznego, które było poruszane w trakcie naszych zajęć.
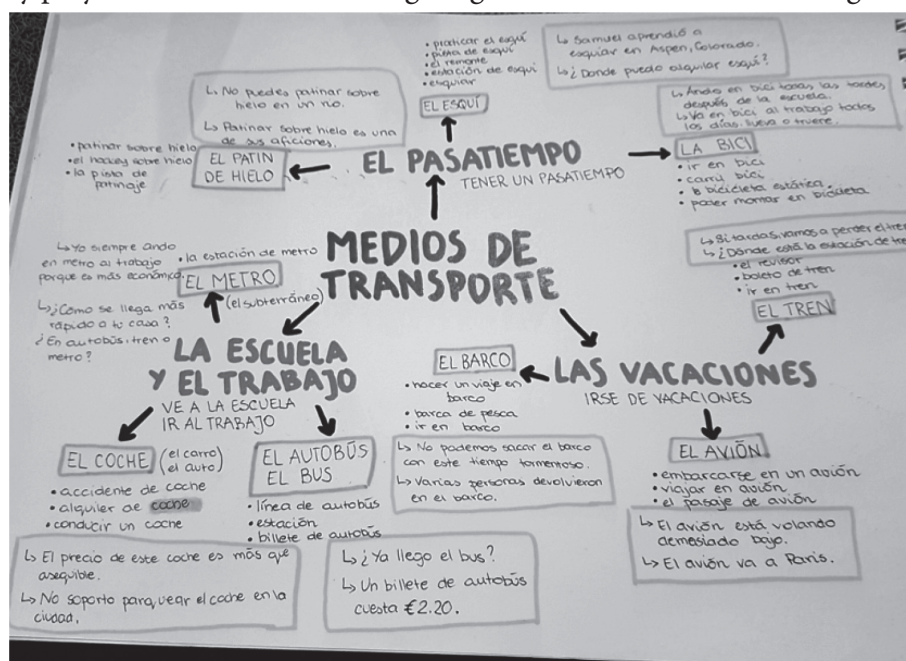
Studenci zostali poinformowani na pierwszych zajęciach o warunkach zaliczenia lektoratu, jednym z nich jest zaliczenie projektu. Projekt ma zawierać jedynie dwie strony, które powinny zostać przygotowane i wysłane do weryfikacji prowadzącemu zajęcia na kilka dni przed prezentacją. W dniu prezentacji studenci przynoszą kopie swoich projektów dla całej grupy. Pierwsza strona stanowi dany zakres tematyczny, który student uprzednio wybrał, i jest przedstawiony w formie mapy leksykalnej. Słownictwo powinno być przedstawione w sposób kreatywny. Podział danego zagadnienia na kategorie powinien być zabawny, oryginalny, tak aby sprowokować mózg do wyostrzenia uwagi. Aby ograniczyć zakres słownictwa, studenci są proszeni o przygotowanie ograniczonej liczby zwrotów/kolokacji (szacunkowo ok 15), zdań (10) oraz różnych części mowy (20). Na mapie znajduje się tylko język hiszpański. Dopiero w trakcie prezentacji student podaje tłumaczenie. Wartym uwagi elementem codziennej komunikacji są dialogi oraz idiomy, dlatego studenci mają za zadanie również zawrzeć w ramach swojej prezentacji krótki dialog (w którym występują pytania i odpowiedzi) oraz idiomy/przysłowia (2). Na co dzień posługujemy się pytaniami, dlatego to właśnie one stanowią główny trzon dialogu. Druga strona projektu zawiera ćwiczenia. Jedno z ćwiczeń może bazować na dialogu. W trakcie swoich prezentacji studenci nie ograniczają się jedynie do ćwiczeń pisemnych takich jak: uzupełnianie luk, rozsypanka słowna, połączenie kolumn, krzyżówka czy dokończenie zdań. Czasem proszą pozostałych studentów o odegranie scenek z wykorzystaniem dialogów, opowiedzenie na dane pytanie z uwzględnieniem własnych preferencji, a nawet angażują grupę w grę w kalambury. Ćwiczenia muszą jednak nawiązywać do zakresu słownictwa z pierwszej strony prezentacji.

Z uwagi na fakt, że studenci zaczynają lektorat języka hiszpańskiego od poziomu podstawowego, mogą wykorzystywać w prezentacji dialogi oraz zakres słownictwa zaczerpnięty z jakiegoś źródła (podręcznika, strony internetowej, hiszpańskiej prasy etc.). Natomiast są wtedy

proszeni są o wypisanie źródeł i podanie tłumaczenia dla pozostałych studentów.

Poniżej przedstawiam wybrane pierwsze strony projektów prac zaliczeniowych studentów Akademii WSB w Dąbrowie Górniczej.

Poniższa mapa[5] została przygotowana przez studentkę odręcznie. Myślą przewodnią mapy *medios de transporte* (Rysunek 3.) były środki transportu. Pojazdy zostały wypisane według tego, jak spędzamy czas, m.in. czym jeździmy do pracy, szkoły na wakacje lub jakimi pojazdami możemy się poruszać w naszym czasie wolnym. Od ramion dotyczących kategorii odchodzą kolejne, które wprowadzają kolokacje, zdania i zwroty przydatne w kontekście danego zagadnienia, a nawet mini-dialogi.

Rysunek 3. Mapa leksykalna *los medios de transporte.*

La cama es cómoda.
La ventana es grande.
las almohadas
la silla
una alfombra rosa
mi cuarto tiene…
LA CASA
¿Por qué es agradable tu habitación?

Voy con el carro.
el Bus número 831
EL TRANSPORTE
¿Cómo llegas a la universidad?
montar en bicicleta
el tren
el taxi
Voy a la universidad con…

LAS COSAS

Yo llevo
el vestido corto
la remera
el sombrero nuevo
el pijama
los zapatos bonitos
LA ROPA
¿Qué llevas puesto?

Veo..
el bolígrafo
la pizarra
el proyector
los libros en español
el cuaderno
la mochila llena
EL AULA
¿Qué ves a tu alrededor?

Rysunek 4. Mapa leksykalna *las cosas.*

Kolejnym przykładem jest mapa leksykalna przygotowana za pomocą darmowego narzędzia internetowego do tworzenia grafiki Canva. Mapa *las cosas* (Rysunek 4.) odnosi się do słownictwa związanego z przedmiotami użytku codziennego. Studentka podzieliła przedmioty na środki transportu, ubrania, wyposażenie domu oraz przedmioty, które mogą znaleźć się w sali uniwersyteckiej czy szkolnej.

Ostatni przykład mapy leksykalnej zaprezentowanej przez studentkę w ramach zaliczania, choć odbiega od standardowego układu treści merytorycznych w mapach myśli, stanowi godny uwagi przykład przedstawienia wizualnego leksyki i z powodzeniem może być stosowany w ramach tej metody. Nie ograniczam studentów do korzystania tylko z układu graficznego centrum-peryferie. Wartości hierarchizowania i systematyzowania treści, które są założeniem tworzenia mapy

myśli uważam, że w bardzo dobry sposób również oddaje Rysunek 5. dotyczący zainteresowań. Tematem przewodnim studentki było hobby. W swojej prezentacji przedstawiła sposoby spędzania czasu wolnego hierarchizując (subiektywnie) je od najnudniejszych do tych najbardziej ekstremalnych, podnoszących poziom adrenaliny. Zawarła również słownictwo, niezwiązane bezpośrednio z hobby, jednak bardzo przydatne w kontekście poszczególnych sportów czy form spędzania czasu wolnego, np. „wspinaczka wysokogórska" jest połączona z terminem „ubezpieczenie na życie".
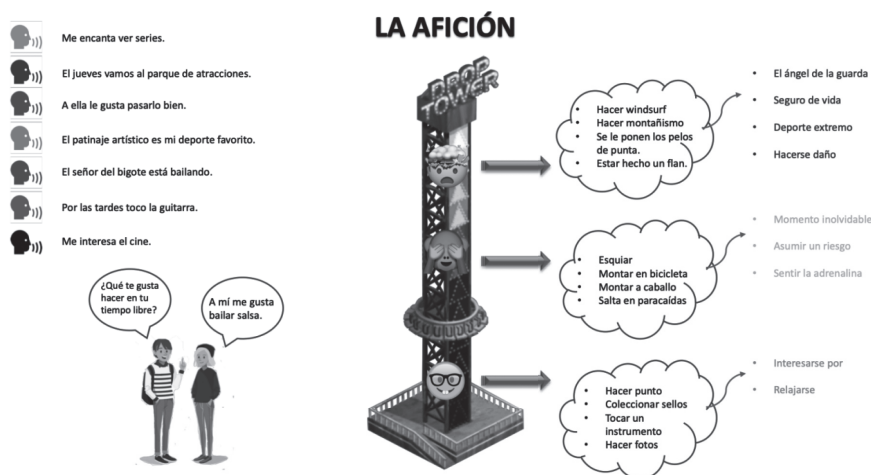
Rysunek 5. Mapa leksykalna *la afición*

PODSUMOWANIE

Niniejszy artykuł stanowi próbę skompilowania informacji dotyczących map leksykalnych, czyli techniki nielinearnego notowania słownictwa z wykorzystaniem elementów wizualnych. Zaprezentowana została ewolucja od map myśli do map leksykalnych, następnie przedstawiłam podstawowe różnice i sposoby tworzenia, propozycje zasto-

sowania oraz konkretne przykłady map leksykalnych stworzone przez studentów w ramach lektoratu z języka hiszpańskiego.

Reasumując, tworząc mapę myśli w języku obcym łatwiej jest nam rozwijać związane ze sobą tematycznie słownictwo. Kiedy wyszukujemy w głowie skojarzenia dotyczące danego tematu są to zwykle te rzeczy, które potencjalnie będąc za granicą użyjemy. W momencie tworzenia mapy leksykalnej dotyczącej np. restauracji, wegetarianin może zawrzeć innego typu słownictwo niż osoba jedząca mięso, alergik natomiast zainteresuje się wyrażeniami dotyczącymi alergenów. Jest to tylko jeden przykład z różnic, jakie mogą stanowić preferencje i doświadczenie do niemalże każdego tematu. Indywidualne doświadczenie każdego człowieka bezpośrednio przekłada się na filtry, którymi postrzegamy świat. Zakres słownictwa jest reprezentacją naszego świata wewnętrznego. Odmienność kultur, ideologii, wychowania, wieku… nie może sprowadzać nas do uczenia się wyłącznie szablonowej listy słownictwa z danego zakresu materiału. Aby komunikacja była efektywna i przyjemna uczeń przede wszystkim powinien mówić to, co chce powiedzieć, a nie to co potrafi, ograniczając przekaz do czasem nieprzydatnych wyrażeń wyuczonych w trakcie zajęć. Mapy leksykalne mają podstawową zaletę bycia neutralnym ćwiczeniem możliwym do wykorzystania w trakcie zajęć lub w domu, zarówno przez ucznia jak i nauczyciela, a jednocześnie wspomagają nasz indywidualny charakter i potrzeby i odzwierciedlają sposób myślenia.

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METALINGUISTIC AWARENESS IN MULTILINGUALS, AS EXEMPLIFIED BY POLISH (L1) STUDENTS' PERCEPTION OF THE SIMILARITIES AND DIFFERENCES BETWEEN RELATED LANGUAGES

ŚWIADOMOŚĆ METAJĘZYKOWA U OSÓB WIELOJĘZYCZNYCH NA PRZYKŁADZIE POSTRZEGANIA PODOBIEŃSTW I RÓŻNIC MIĘDZY SPOKREWNIONYMI JĘZYKAMI PRZEZ STUDENTÓW Z JĘZYKIEM POLSKIM JAKO OJCZYSTYM

ABSTRACT

The study analyses the metalinguistic awareness of multilingual students on the basis of both productive (translation) and receptive tasks (choosing the right translation and error correction), and questionnaires. It focuses on the participants' awareness of similarities and differences between related languages in two combinations: Polish-German-English-Swedish and Polish-English-Portuguese-Spanish. While in the first

study the related languages were German, English and Swedish, in the second one those were Portuguese and Spanish as Romance languages, though English was also taken into consideration, given, first, a number of words of Romance origin and, second, similarities between certain grammar structures. As the results show, the students perceive similarities as a source of facilitation and metalinguistic awareness helps them to avoid some errors, though cross-linguistic interaction being largely dynamic and unpredictable, not all errors can be prevented.

Keywords: multilingualism, metalinguistic awareness, transfer, cross-linguistic interaction, related languages

ABSTRAKT

Badanie analizuje świadomość metajęzykową wielojęzycznych studentów na podstawie zadań zarówno produktywnych (tłumaczenia) jak i receptywnych (wyboru właściwego tłumaczenia oraz poprawiania błędów), a także kwestionariuszy. Skupia się na posiadanej przez uczestników świadomości podobieństw i różnic między pokrewnymi językami w dwóch kombinacjach: polski-niemiecki-angielski-szwedzki i polski-angielski-portugalski-hiszpański. Podczas gdy w pierwszym badaniu pokrewnymi językami były niemiecki, angielski i szwedzki, w drugim były to portugalski i hiszpański jako języki romańskie, chociaż angielski też był brany pod uwagę, ze względu na, po pierwsze, wiele słów romańskiego pochodzenia, a po drugie, podobieństwa między pewnymi strukturami gramatycznymi. Jak pokazują wyniki, studenci postrzegają podobieństwa jako źródło ułatwień, a świadomość metajęzykowa pomaga im unikać pewnych błędów, chociaż w dużej mierze dynamiczny i nieprzewidywalny charakter interakcji językowych sprawia, że nie wszystkim błędom można zapobiec.

Słowa kluczowe: wielojęzyczność, świadomość metajęzykowa, transfer, interakcje międzyjęzykowe, pokrewne języki

INTRODUCTION

The purpose of the study is an investigation of multilingual students' awareness of the similarities and differences between related languages

and their ability to profit from that awareness in foreign language learning and use. The study is based on two earlier studies by the present author: Study 1 was conducted in the combination Polish-German-English-Swedish [cf. Włosowicz 2018a and b] and Study 2 in the combination Polish-English-Portuguese-Spanish [Włosowicz 2017]. Even though the results of those studies have already been partly presented in two articles [Włosowicz 2018a and b] and a conference paper [Włosowicz 2017], the focus of the present article is different. The earlier papers concentrated on multilingual language processing and cross-linguistic interaction, whereas similarities and differences between the languages were considered as contributing to positive or negative transfer and correct or incorrect answers respectively. By contrast, even though the occurrence of negative transfer and interference errors caused by differences between the languages cannot be neglected, the present analysis concentrates on the students' perception of those similarities and differences, the use of transfer as a strategy and the avoidance of negative transfer thanks to the knowledge of differences. It is assumed that noticing similarities and differences between the languages and the ability to capitalise on them in order to facilitate foreign language learning and achieve correct language production constitutes a reflection of multilingual learners' metalinguistic awareness.

As will be explained in more detail below, there is considerable evidence that metalinguistic awareness increases with the number of languages one learns and that in multilinguals it is indeed quite high [e.g. Bono 2011, Hufeisen 2018, Jessner 2006]. The present study takes into consideration two sources of information about metalinguistic awareness: the students' responses to the questionnaires and their actual language production, especially in tasks which involve comparing and choosing the best answer and judgements of correctness. In other words, the focus is both on awareness and on actual language performance. It is assumed that, while awareness is important for using similarities as

a positive transfer strategy and for avoiding negative transfer by applying one's knowledge of differences, there may be other factors involved and certain errors may occur in spite of metalinguistic awareness. Moreover, the present study focuses on the awareness of grammatical structures rather than other aspects of language, such as vocabulary (for example, cognates) or pronunciation.

The study aims to answer the following research questions: First, what is the participants' perception of the similarities and differences between the languages in their multilingual repertoires? Do they perceive more facilitation or inhibition because of those similarities and differences respectively? Second, to what extent does metalinguistic awareness allow them to control cross-linguistic interaction and to avoid negative transfer? Third, do they use positive transfer effectively as a strategy, or do they rather avoid transfer as being possibly negative?

METALINGUISTIC AWARENESS
IN MULTILINGUALS

In general, there is considerable evidence in favour of multilingual learners' increased metalinguistic awareness. For example, Ulrike Jessner [1999] conducted an introspective study on the strategies used by trilingual students in lexical search. As she concludes, '[m]etalinguistic awareness, which is seen as enhanced in multilinguals, plays a central and facilitating role in the acquisition of additional languages' [Jessner 1999, p. 207]. The same author [Jessner 2006] presents an overview of research and the Tyrol study on the use of English as a third language, regarding compensatory strategies based on German, Italian or both. She observes:

> It is suggested that in the TAPs[1] cross-linguistic awareness is expressed either as tacit awareness in the case of intentional switches during lexical

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[1] Think-aloud protocols.

search, or explicit awareness in the case of those switches which were either introduced by metalinguistic expressions or commented on by the informants [Jessner 2006, p. 114].

On the other hand, Martha Gibson and Britta Hufeisen [2006] investigated metalinguistic processing control in detecting grammatical and semantic errors. As they conclude, the multilingual learners show 'impressive skills (…) in teasing apart semantic and structural/ grammatical information' [Gibson, Hufeisen 2006, p. 149]. However, there was no correlation between the number of languages a participant knew and his or her performance. Students who knew four or five foreign languages did not perform significantly better than those who knew two or three. Gibson and Hufeisen [2006, p. 148] conclude that at least for these types of tasks, it is enough to have a certain level of language experience and metalinguistic awareness. In another study, Gibson and Hufeisen [2011] analysed the identification of preposition errors, partially confirming the hypothesis that multilingual experience played a role in that process. They conclude that 'the very experienced multilinguals seemed to be processing the severity of preposition errors in an FL differently from less-experienced multilinguals' [Gibson, Hufeisen 2011, p. 83].

Moreover, Mariana Bono [2011] investigated metalinguistic awareness in speech, including language switches. As she observes,

L3 learners are sensitive to points of commonality between language systems and are able to exploit them to obtain a target language item and to attend to their production in deliberate and, in some cases, highly sophisticated ways [Bono 2011, p. 49].

This increased metalinguistic awareness in multilinguals can, to a certain extent, be explained by the Factor Model 2.1 [Hufeisen 2018] and the Factor Model 2.2 [Hufeisen 2020, p. 78, reprinted in Dietrich-Grappin, Hufeisen 2023, p. 334]. The number of factors involved in

language learning depends on the language (L1, L2, L3, etc.): the biggest difference can be observed between L2 and L3 learning (in the process of L2 learning new factors have appeared, such as 'individual foreign language learning experiences and strategies (ability to compare, transfer, and make interlingual connections), previous language interlanguages, interlanguage of target language(s),...' [Hufeisen 2018, p. 186]). In the case of further languages, the difference is already smaller, as fewer new factors are added (language-specific factors, i.e. specific to the language being learnt, and the interlanguage of the target language). As shown by the Factor Model 2.1 [Hufeisen 2018, pp. 185–186] and the Factor Model 2.2 [Hufeisen 2020, p. 78, reprinted in Dietrich-Grappin, Hufeisen 2023, p. 334], the number of new factors involved is largest in the case of L3 learning, as compared to L2 or L4 learning. Consequently, in terms of metalinguistic awareness, the differences between L4 and L3, as well as between L2 and L1, are not as big as the one between L3 and L2. The difference between the factors involved in L2 and L3 learning is illustrated by Figures 1 and 2 below [Dietrich-Grappin, Hufeisen 2023, p. 334][2].

It must thus be remembered that L2 and L3 learning processes are qualitatively different and such a conclusion is presented by Jessner [1999, p. 207]:

> The third message is that TLA is not a variant of SLA. The acquisition of a third language clearly differs from the acquisition of a second language because prior language learning experience changes the quality of language learning.

Moreover, learners have been observed to seek opportunities to facilitate foreign language learning by relating the new knowledge to their earlier knowledge. As Jessner [1999, p. 206] remarks, '[t]he search

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[2]   Reprinted with the permission of Professor Britta Hufeisen and the Hungarian Journal of Educational Research.

Figure 1: Learning an L2 according to the Factor Model 2.2

Neurophysiological factors: General ability to acquire languages, age, …

Factors external to the learner: Learning environment(s), type and scope of input, **L1 learning tradition(s), cultural heritage, learning objectives, status and role of teacher**

Emotional factors: Motivation, (learner's) anxiety, assessment of own language literacy, perceived closeness/distance between languages, attitude(s) about the languages, about the target-language cultures, about language learning (necessary time and energy), individual life experiences, learning type, …

Cognitive factors: Language awareness, meta-linguistic awareness, learning awareness, learning type, knowledge about own learning type, learning strategies, individual learning experiences, …

L2

Language-specific factors: L1, L2

Source: Dietrich-Grappin, S., Hufeisen, B. [2023, p. 334]

Figure 2: Learning an L3 according to the Factor Model 2.2

Neurophysiological factors: General ability to acquire languages, age, …

Factors external to the learner: Learning environment(s), type and scope of input, **L1 learning tradition(s), cultural heritage, learning objectives, status and role of teacher**

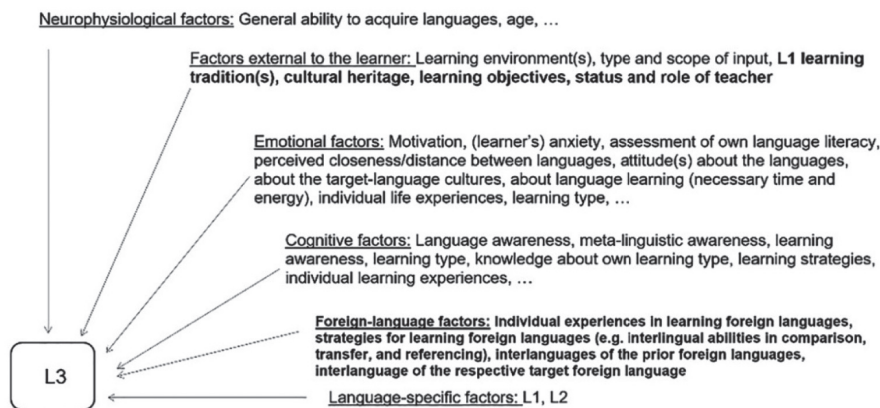Emotional factors: Motivation, (learner's) anxiety, assessment of own language literacy, perceived closeness/distance between languages, attitude(s) about the languages, about the target-language cultures, about language learning (necessary time and energy), individual life experiences, learning type, …

Cognitive factors: Language awareness, meta-linguistic awareness, learning awareness, learning type, knowledge about own learning type, learning strategies, individual learning experiences, …

Foreign-language factors: Individual experiences in learning foreign languages, strategies for learning foreign languages (e.g. interlingual abilities in comparison, transfer, and referencing), interlanguages of the prior foreign languages, interlanguage of the respective target foreign language

L3

Language-specific factors: L1, L2

Source: Dietrich-Grappin, S., Hufeisen, B. [2023, p. 334]

for similarities is a natural feature of language learning'. However, learners sometimes avoid similar structures, for example, Tomasz P. Krzeszowski [1990, p. 240] observed that some Polish learners of English avoided the expression 'from time to time' because they found it too similar to the Polish 'od czasu do czasu'.

Camilla Bardel and Laura Sánchez [2017, pp. 91-96] pay special attention to the importance of noticing, attention and working memory. Referring to earlier research, they observe that representations in long-term memory 'arise from learners' *perception*, *attention* to, and (conscious or unconscious) *noticing* of regularities in the input (Bialystok, 1994a, 1994b; Gass, 1988)' [Bardel, Sánchez 2017, p. 91, their emphasis]. However, subjective perceptions may or may not overlap with objective similarities and differences, and may thus lead to incorrect representations [Bardel, Sánchez 2017, p. 92]. Certainly, an important role is played by the proficiency level, since at an intermediate level of L3 proficiency, having overcome major grammar and vocabulary learning problems, learners could 'regulate prior language activation and prevent transfer' [Bardel, Sánchez 2017, p. 95].

Indeed, learners' perception of similarities and differences is not just an object of research, but it can have practical applications. There are approaches which recognise the presence of multiple languages in learners' repertoires and capitalise on them by making learners aware of how they can benefit from similarities to facilitate their learning. On the one hand, intercomprehension is an approach in which learners are taught to use formal similarities in the comprehension of related languages, even ones which they have not studied yet [Klein 1999, Müller-Lancé 1999, 2002, 2003a & b]. However, in order to use a language as a source of transfer, one must have productive knowledge of it [Müller-Lancé 2002]. On the other hand, translanguaging involves the use of whole language repertoires. It is defined as 'the process of making meaning, shaping experiences, gaining understanding and knowledge through the use of two languages' [Baker 2011, p. 288, in: Lewis, Jones, Baker 2012, p. 655]. As Lewis et al. [2012, p. 655] put it: 'In the classroom, translanguaging tries to draw on all the linguistic resources of the child to maximise understanding and achievement'. Similarly, according to Jim Cummins [2008], learners should be taught how to use transfer effectively.

Yet, it must be remembered that multilingual systems are dynamic and the presence and interaction of different languages within them can both facilitate and inhibit language learning and use. In addition to the traditional terms of 'positive transfer,' 'negative transfer' and 'interference' (often used interchangeably, for example, Janusz Arabski [1996, p. 23] regarded interference as synonymous with negative transfer), Philipp Herdina and Ulrike Jessner [2002, p. 29] proposed the notion of cross-linguistic interaction (CLIN) as an umbrella term for transfer, interference and other interaction phenomena (e.g. borrowing, code-switching, etc.). In their view, transfer is 'a basically predictable static or monotonous phenomenon of the transfer of (the same) structures of L1 to L2' [Herdina, Jessner 2002, p. 29]. Further, they define positive transfer as 'the transfer of structures of LS_1 to the learner system LS_2 that has a positive effect on the development of the learner system' [Herdina, Jessner 2002, p. 29]; it is based on the assumption that the same structure occurs in both languages. By contrast, '[n]egative transfer is based on a structural difference between L1 and L2, which means that transfer leads to deviations in the learner system from those expected in the LS_2.' [p. 29]. However, in their approach, interference is not negative transfer but involves 'those phenomena which are not reducible to either of the language systems involved' [p. 29].

Since positive transfer facilitates learning and results in the production of correct structures, it is more difficult to detect, as the teacher or researcher might have the impression that the learner already knows the target structures. This phenomenon gave rise to Eric Kellerman's [1987, p. 214] 'U-shaped learning' model, which explains why less advanced learners can produce more correct structures than more advanced ones. Since beginners rely extensively on transfer from L1 into L2, in the case of similarities between the languages, they may produce the target structures correctly. By contrast, having been exposed to more L2 input, intermediate learners start testing hypotheses

about L2 structures and may thus commit more errors. The higher their proficiency level, the more correct their L2 production. Consequently, if no further introspection is conducted, such as asking the learner why he or she produced a certain structure, the teacher or researcher might attribute it to the learner's target language competence rather than positive transfer.

Another distinction between transfer and interference has been proposed by François Grosjean [2012, pp. 14–15], who, similarly to Herdina and Jessner, regards transfer as a stable occurrence of elements of L1 in L2, such as a foreign accent, where L2 pronunciation retains certain features of L1 phonology. However, in contrast to Herdina and Jessner, he does not regard interference as not reducible to any of the languages involved, but rather, as 'the dynamic phenomena which are elements of the other language which slip into the output of the language being spoken (or written) and hence interfere with it' [Grosjean 2012, p. 15]. It can therefore be assumed that both in the case of transfer and interference their sources can be identified. While the source of transfer is a better-known language (L1, or in the case of multilinguals acquiring further languages, it might be L2, L3, etc.) which serves as a point of reference and/or a source of structures to compensate for gaps in the learner's competence (hence, strategic transfer), the source of interference is the language from which a word or a structure is accidentally borrowed (or 'slips') into the target language because of dynamic interaction between the languages, time pressure, stress, etc. It is also this interpretation that is adopted here in the questionnaires, in questions asking the students whether they use transfer from as a strategy but also whether they observe any interference in their language production, for example, from Portuguese into Spanish. It is assumed that such a distinction is likely to be more comprehensible to the students. However, if the types of interactions are less relevant to the study, the umbrella term 'cross-linguistic interaction' will be used.

Moreover, in their model of multilingual language production, Sarah Williams and Björn Hammarberg [1998] postulate that different languages play different roles in the multilingual repertoire. For example, the native language may be used for metalinguistic comments, editing one's utterances, etc. (an instrumental role), while the default supplier (the language which functions as a source of words, even unconsciously used) is active all the time, has L2 status, one has a sufficient level of proficiency in it, it is typologically close to the target language and has recently been used.

Finally, regarding the limitations of the conscious use of one's metalinguistic awareness for the effective prevention of errors, the phenomenon of system shift [De Angelis 2005] cannot be neglected. As Gessica De Angelis explains, 'a lexical item is transferred from one linguistic system to another, and the speaker later fails to consciously recognise the source of his or her knowledge in the original linguistic system' [De Angelis 2005, pp. 10-11]. It is connected with two factors: perception of correctness and association of foreignness. The former is defined as 'learners' ability to successfully monitor their production and identify what is correct or incorrect target language output,' while the latter refers to 'the cognitive association that may develop between non-native languages' [De Angelis 2005, p. 11]. This means that, while learners may avoid transfer from their native language, which is perceived as distinct from any foreign language, L2 may actually be regarded as closer to L3 and used as a source of transfer of words and structures into L3, regardless of the actual similarities and differences between those languages.

THE STUDIES

STUDY 1: AWARENESS OF SIMILARITIES AND DIFFERENCES BETWEEN GERMAN, ENGLISH AND SWEDISH

Participants

The study was conducted with 21 German Philology students studying Swedish as L4. The language combination Polish-German-English-Swedish is based on their proficiency levels (higher in German than in English) rather than on the chronological acquisition order.

Method

The method combined a translation task which aimed to test the participants' production of selected Swedish structures, a multiple-choice task where different alternative translations of German and English structures were presented and, relying on their knowledge of Swedish, the students were expected to choose the correct translations, and, finally, a questionnaire regarding their perception of similarities and differences between German, English and Swedish, the tasks they had just completed and their use of transfer as a strategy. The tasks and the questionnaire are presented in Appendix 1 at the end of the article. The instructions and the questionnaire were in Polish, but, as the language of the article is English, in Appendix 1 they are given in English translation.

The translation task involved translating ten sentences from Polish into Swedish. The target Swedish structures were similar to English and German structures which were known to the participants, but between which they might or might not have noticed the similarities. The focus was on the perception of similarities in grammar rather than vocabulary. For example, in the sentence: 'Han är inte elev, utan student' (He is not a pupil, but a student), the conjunction 'utan' is like 'sondern' in German. The difference between 'men' (but) and 'utan' ('but' indicating contrasts)

is the same as between 'aber' and 'sondern' in German. Another example is: Vi har haft en vacker vinter i år. – We have had a beautiful winter this year. The use of the Present Perfect tense is the same as in English here.

The multiple-choice task involved choosing the best Swedish translations of five German and five English sentences, with three options in each case, only one of which was correct. It was a grammaticality judgement task, as the best translation was the correct one. Examples include preposition stranding (the same as in English): 'Vilken kompis talar du om? – Which friend are you talking about?', the verb-second word order: I fjol reste Peter till Amerika. – Last year Peter travelled to America (as in German: Letztes Jahr reiste Peter nach Amerika), etc.

Even though translation and the recognition of correct L4 structures might appear to pose different levels of difficulty, it was assumed in the study that combining them could provide better insight into different facets of the students' multilingual awareness. While grammaticality judgments are used in studying learners' grammatical competence [e.g. Cook 1996], they can only reveal learners' declarative knowledge because, as noted by Brown [1996, p. 195], the learner "tries to match the structure of the target sentence against his or her mental representations of previously encountered structures." It might be argued that metalinguistic awareness is related to declarative rather than procedural knowledge because consciously learnt rules are easier to verbalise. However, some awareness of procedural knowledge is also possible because, even without knowing the appropriate declarative rule, one may notice, for example, that the sentence does not sound correct. Moreover, as translation is a more complex process, it can be assumed to involve both procedural and declarative knowledge. Indeed, as shown by the participants' comments in Gabryś-Barker's [2006, p. 109] L1-L3 and L2-L3 translation study, they were both aware of language structure (declarative knowledge) and of their ability to manipulate language and self-repair (procedural knowledge).

Results

The percentages of correct, incorrect and incompletely translated sentences are shown in Table 1 below. As the results indicate, most of the sentences proved difficult to translate, but certain sentences were more difficult than others. The highest numbers of incorrect translations were observed in the case of the following sentences: 1 (On nie jest uczniem, ale studentem.): 71.43%, 8 (Co jadłeś wczoraj na obiad?): 66.67%, 5 („Czy nie mówisz po niemiecku?" „Tak, mówię."): 61.9% and 3 (Mieliśmy w tym roku piękną zimę (vinter).): 57.14%.

Table 1: Percentages of correct and incorrect responses in the Polish-Swedish translation task

Sentence	Correct	Partly correct	Incorrect	Unfinished/incompletely translated
1	0%	23.81%	71.43%	4.76%
2	14.29%	33.33%	42.86%	9.52%
3	4.76%	33.33%	57.14%	4.76%
4	9.52%	19.05%	33.33%	38.1%
5	9.52%	14.29%	61.9%	14.29%
6	9.52%	14.29%	52.38%	23.81%
7	0%	19.05%	52.38%	28.57%
8	9.52%	9.52%	66.67%	14.29%
9	4.76%	0%	52.38%	42.86%
10	9.52%	38.1%	47.62%	4.76%
Total	7.14%	20.48%	53.81%	18.57%

Source: Włosowicz [2018b, p. 184]

The same results are represented graphically in Figure 1.

Figure 1: Percentages of correct and incorrect responses
in the Polish-Swedish translation task
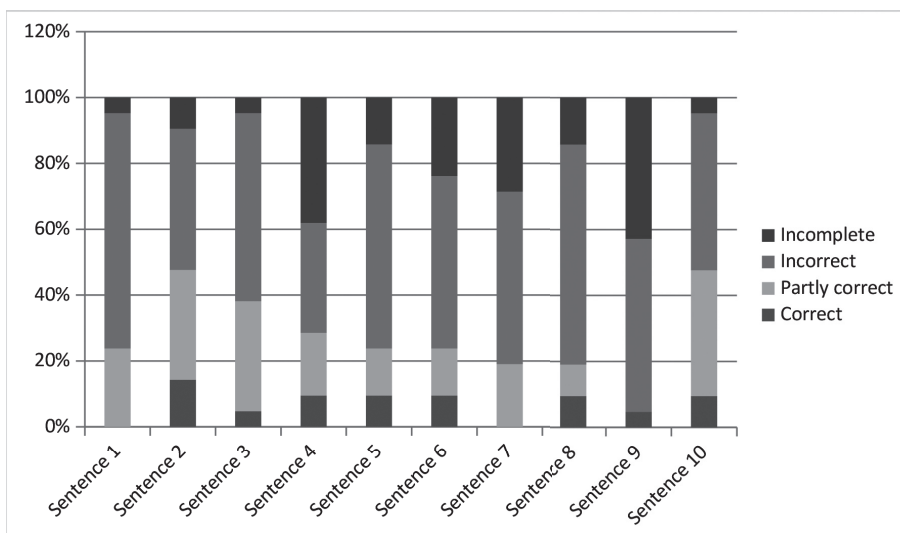
On the other hand, Table 2 shows the most plausible sources of errors observed in the translation task, deduced from the students' responses. As there was no possibility of obtaining think-aloud protocols (TAPs), the analysis has to rely on what Corder [1972, p. 42, [in:] Heine 2004, p. 85] called 'plausible reconstruction.' However, as participants are not always able or willing to verbalise all their thoughts, even TAPs may not reflect all the mental processes occurring during the task [Wlosowicz 2011].

In this study, the percentages of different sources of errors differ from one sentence to another, but they are never due to a single source. For example, in sentence 1, there was visible influence of Polish (35.29%), which does not differentiate between two different kinds of 'but', but uses 'ale' in all contexts. Theoretically, this might have been due to both Polish and English, but, as was concluded elsewhere [Włosowicz 2018a, p. 232], the automatic association between 'men' and its native language equivalent 'ale' seems to have been particularly strong. Yet, Polish was

not the only source of negative transfer or interference here, as shown by such errors as 'Han är inte en elev, han är en student', English must have also influenced the translation, as evidenced by the use of articles before the names of professions ('He is not a pupil, he is a student'). While Polish has no articles at all, German does not use them before the names of professions (Er ist kein Schüler, sondern Student), so the source of negative transfer or, possibly, interference is likely to have been English.

In sentence 8, the main source of errors was the incorrect use of tense forms. Instead of the irregular past tense form, the participants tended to use either the wrong tensed or tenseless form (e.g. the present or the infinitive) or nonexistent past tense forms (e.g. 'ät' or 'ättade' instead of 'åt'). In fact, like 'eat' and 'essen', the verb 'äta' is irregular, but the errors reveal problems with retrieving the target forms. However, some influence of German was observed, for example, in the spelling, e.g. 'på mittag' instead of 'till middag' (for lunch), cf. 'zu Mittag' in German.

Sentence 5 involved two problematic structures which had equivalents in German and English respectively. A positive answer to a negative question requires the affirmative particle 'jo' (like 'doch' in German) instead of the usual 'ja,' used in other affirmative contexts (like 'ja' (yes) in German). It was supposed to be followed by a short answer (det gör jag, which is like 'I do'). However, most probably under the influence of Polish, most of the students failed to retrieve the Swedish rule and to use positive transfer from German and English and translated it literally, for example: 'Ja, jag talar' (literally: Yes, I speak).

Sentence 3 required the Present Perfect tense, since the time reference was the same year, as in English: 'Vi har haft en vacker vinter i år.' One source of errors was certainly the use of tenses, for example, 'vi har' (we have), 'vi ha' (we + have (infinitive)), 'vi hade' (we had), etc., though other problems were also observed, for instance, 'på den år' instead of 'i år,' attributable to intralingual interference or overgeneralisation in Swedish, such as the use of non-target prepositions.

A detailed analysis of the sources of transfer and interference is presented in Table 2. The percentages of the sources differ from those in Table 1 above, as they have been calculated for the overall sums of errors made in each sentence. If a student committed errors attributable to more than one source, his or her errors were classified separately (e.g. one as L1 and the other as L2 influence). Consequently, the percentages could be calculated for more than 21 items.

Table 2: Percentages of correct responses and sources of errors due to CLIN in the translation task
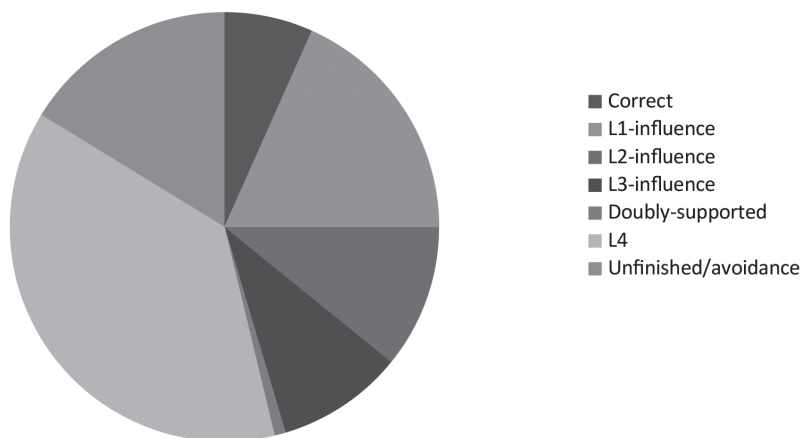
Sentence	Correct	L1-influence	L2–influence (German)	L3-influence (English)	Doubly supported	L4-Swedish	Unfinished/avoidance
1	0%	35.29%	2.94%	29.41%	0%	29.41%	2.94%
2	13.63%	4.54%	27.27%	4.54%	4.54%	36.36%	9.09%
3	4.76%	38.1%	0%	0%	0%	52.38%	4.76%
4	13.04%	0%	17.39%	8.7%	0%	26.09%	34.78%
5	8.7%	52.17%	0%	13.04%	0%	21.74%	13.04%
6	9.52%	19.05%	9.52%	0%	0%	38.1%	23.8%
7	0%	20%	16%	8%	0%	32%	24%
8	9.09%	0%	31.82%	4.54%	0%	40.9%	13.63%
9	4.67%	0%	4.67%	4.67%	4.67%	45.83%	39.13%
10	8.7%	8.7%	4.34%	13.04%	0%	60.86%	4.34%
Total	6.67%	18.33%	10.83%	9.58%	0.83%	37.5%	16.25%

Source: Włosowicz [2018a, p. 231]

The total percentages of the influences attributable to the different sources are presented in Figure 2.

Figure 2: Correct answers and sources of errors due to CLIN
in the translation task (total percentages)

Correct responses and sources of errors

- ■ Correct
- ■ L1-influence
- ■ L2-influence
- ■ L3-influence
- ■ Doubly-supported
- ■ L4
- ■ Unfinished/avoidance

It can thus be seen that the main source of errors was intralingual interaction in Swedish as L4, such as confusing Swedish verb forms or prepositions. However, the participants' native language, Polish, remained an important source of transfer, which, in this case, was often negative because of the distance between Polish and Swedish. The other languages in the students' repertoires, German and English, led to fewer errors, but it is also possible that some of the correct translations were due to positive transfer.

On the other hand, the results of the multiple-choice task are presented in Table 3 and then, graphically, in Figure 3. As no avoidance was observed, the figure only shows percentages of correct and incorrect answers.

Table 3: Percentages of correct and incorrect responses in the multiple-choice task

Sentence	Correct	Incorrect	Avoidance
1	85.71%	14.29%	0%
2	42.86%	57.14%	0%
3	38.1%	61.9%	0%
4	80.95%	19.05%	0%
5	71.43%	28.57%	0%
6	28.57%	71.43%	0%
7	52.38%	47.62%	0%
8	57.14%	42.86%	0%
9	47.62%	52.38%	0%
10	33.33%	66.67%	0%
Total	53.8%	46.2%	0 %

Source: Włosowicz [2018b, p. 186]

Figure 3: Percentages of correct and incorrect responses
in the multiple-choice task
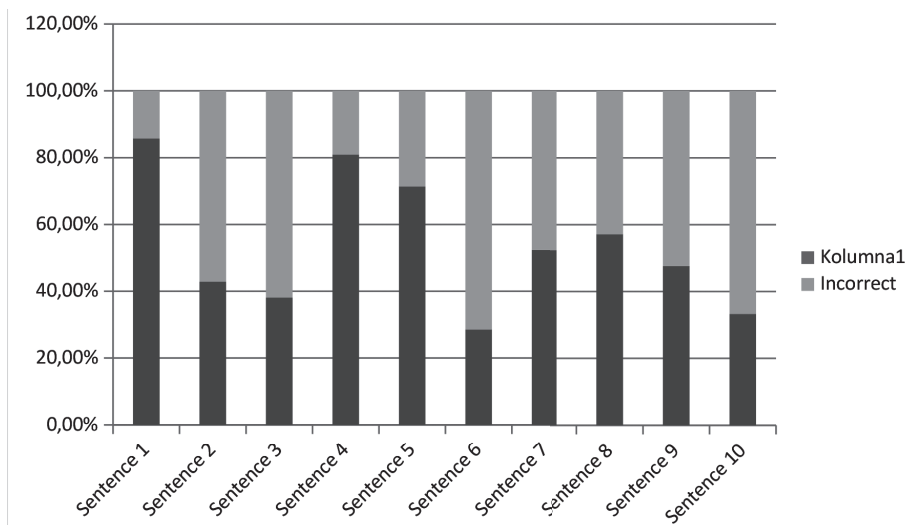
The absence of avoidance shows that the students always tried to mark an answer, even though they were not always sure. Sentences 1

(Jag vet inte om hon har sålt sin bil), 4 (I fjol reste Peter till Amerika) and 5 (När Sven ringer till dig, bjud honom till oss) seem to have been particularly easy, as shown by the percentages of correct responses (85.71%, 80.95% and 71.43% respectively). These sentences were not very likely to provoke negative transfer or interference and similarities between the languages could be helpful, for instance, sentence 4 required the verb-second word order, as in German. However, even the apparently easy sentence 1 provoked some negative transfer from German (one person chose the verb-final word order: 'Jag vet inte, om hon sin bil sålt har') and from Polish and English combined (two students chose: 'Jag vet inte om har hon sålt sin bil'). In the latter case, the inversion may have been provoked by the existence of inversion in English questions, even though in embedded (indirect) questions inversion does not occur. Even so, as Polish learners tend to use the same word order in direct and indirect questions in English (e.g. *It is important to know how do children acquire English), the influence of Polish cannot be neglected. Although Polish questions do not contain inversion, they are embedded into complex sentences without any change, that is why doing the same in English or Swedish can be attributed to L1-Polish influence. By contrast, in sentence 5, the sequence of tenses in the conditional sentence is the same as in German and English ('När Sven ringer till dig', cf. 'Wenn Sven dich anruft' and 'When Sven phones you'). However, negative transfer from Polish ('När Sven ska ringa till dig...,' as in 'Kiedy Sven do ciebie zadzwoni...' with the verb in the future tense, literally: '*When Sven will phone you') and from German (with the verb-final word order: 'När Sven till dig ringer') was also observed.

On the other hand, the most difficult sentences proved to be 6 (Vem skrev du brevet till?), 10 (Victoria tänker besöka Spanien i sommar) and 3 (Jag menar bara att du inte vet vad du talar om). The first one involved preposition stranding, which occurs in very few of the world's languages, including English and Swedish [cf. Klein 1995]. However, the

majority chose the option which included 'pied-piping' (putting both the question word and the preposition at the beginning, 'Till vem skrev du brevet?', as in: 'To whom did you write the letter?'), possibly under the influence of both Polish and German. In sentence 10, the structure 'to be going to' was used in the sense of an intention (Victoria tanker besöka Spanien… literally: Victoria is thinking of going to Spain), while the other sentences differed in meaning. 'Komma att' is translated as 'to be going to' in contexts where there are already some signs of a phenomenon, e.g. 'Det kommer att regna' ('It is going to rain', used when there are black clouds in the sky, etc. cf. Włosowicz 2018b, p. 187). On the other hand, 'Victoria går besöka Spanien' is a literal translation, which indicates movement, not an intention. Finally, 'Jag menar bara att du inte vet vad du talar om' involves both a negation preceding the verb in a subordinate clause (…att du *inte* vet, that you *do not* know, dass du *nicht* weißt) and preposition stranding (vad du talar *om*, what you are talking *about*). Even though the students might have used positive transfer from German and English in addition to their knowledge of the Swedish rules, only 38.1% of them chose the correct alternative.

To summarise the results, a number of errors can be observed in both tasks, so both the production and multiple-choice task caused the participants considerable difficulty; the multiple-choice task proved to be slightly easier (the recognition of correct structures rather than production). CLIN operates in various directions, even L1 influence can be observed, although Polish is typologically distant. There are also cases of 'doubly supported interference' [Näf, Pfander 2001], or more precisely, doubly supported negative transfer (e.g. from both Polish and English). This confirms Hufeisen's [1991] observation that the native language remains an important point of reference, even in learning a distant language. In fact, not only interlingual, but also intralingual interference was observed, for example, the confusion of Swedish words. It is possible that the students tried to mobilise their whole

language repertoires, as in the case of translanguaging, though unlike in translanguaging, they did not use code-mixing freely, but rather tried to choose forms which at least looked or sounded Swedish.

As remarked by the present author [Włosowicz, 2018a, p. 238], even though similarities do not guarantee positive transfer, controlling interference requires considerable language awareness and its active use, which was not always the case. Noticing similarities and differences between languages in general does not guarantee the acquisition and correct use of particular structures.

In addition, the questionnaire asked the participants about their perception of the similarities and differences between the languages in their multilingual repertoires. The results of the questionnaire show that similarities between German and Swedish were observed by 21 participants (100%) , similarities between English and Swedish were observed by 18 participants (85.71%), while similarities between Polish and Swedish were not observed (0%). Two students noticed similarities between Swedish and other languages: Danish and Norwegian (one person) and French (one person; perhaps because of some borrowings, e.g. paraply – umbrella).

Generally, similarities were recognised to have a facilitative effect on learning Swedish. Similarities between German and Swedish facilitate learning Swedish according to 18 (85.71%) participants, and similarities between English and Swedish facilitate learning Swedish in the opinion of 14 (66.67%) participants. This confirms the observation made by a student of Hufeisen and Marx [2004] that English and German facilitate learning Swedish a lot, though, apparently, German is perceived as closer to Swedish and thus more helpful. Alternatively, as the participants were German Philology students, they might have tended to rely on German as a source of transfer more than on English because they knew German better and it was more active in their minds.

On the other hand, differences between Swedish and German make learning Swedish more difficult according to 10 (47.62%) participants, whereas three (14.29%) claim they facilitate learning Swedish, one person (4.67%) reported no influence, one did not pay attention (4.67%) and six answers were unclear or inconclusive, e.g. 'sometimes'). Differences between Swedish and English make learning Swedish more difficult for 11 (52.38%) participants; they facilitate learning Swedish for two participants (9.52%),while the other answers were: 'I do not pay attention' (one person), unclear or inconclusive (four, 19.05%); 'hard to say' (one), and no answer (two). It can be concluded that, in the case of differences, the answers are more varied and the perception of the influence of the differences on learning is more individual and probably more subjective.

Regarding the occurrence of cross-linguistic interaction (CLIN) in the tasks carried out in the study, twelve participants noticed the influence of German, eight noticed that of English, and one – that of Polish (six did not reply, and two did not notice any influence), and for twelve of them those influences facilitated the tasks and for three, they made the tasks more difficult (in fact, two of those three participants mentioned both facilitation and inhibition).

STUDY 2: AWARENESS OF SIMILARITIES AND DIFFERENCES BETWEEN PORTUGUESE AND SPANISH

Participants

The participants were 19 Portuguese Philology students (L1-Polish) who also studied Spanish and who had earlier studied English. 12 of them had the combination Polish-English-Portuguese-Spanish, 5 reported the combination Polish-English-Spanish-Portuguese, and two had Polish-French-Portuguese-Spanish (but they had also studied

English earlier). More precisely, as Portuguese Philology students, they were originally assumed to have a higher proficiency level in Portuguese, but in the questionnaire five of them claimed to be more advanced in Spanish, so the five participants' language combination must be assumed to be Polish-English-Spanish-Portuguese.

Since two participants were more advanced in French than in English, their combination was classified as Polish-French-Portuguese-Spanish and they received a different version of the test. However, the two students with French as L2 are not included in the calculation of the results, that is why all the percentages presented below have been calculated for the 17 students with a higher level of proficiency in English, but without French in their language repertoires.

Thus, all the foreign languages are to some extent related because English, though not a Romance language, has quite a lot of Romance vocabulary (even some of the students mentioned it in the questionnaire). As the tasks were performed in both directions (from Portuguese into Spanish and from Spanish into Portuguese) and both languages were co-activated, it might be assumed that small differences in proficiency between Spanish and Portuguese did not play an important role. Moreover, even if five students had started studying Spanish earlier than Portuguese, as Portuguese Philology students, they were focusing on Portuguese and studying it more intensively.

Method

The task involved translation from Portuguese into Spanish (5 sentences), translation from English (or French) (5 sentences), translation from Spanish into Portuguese (5 sentences), and translation from English (or French) into Portuguese (5 sentences), followed by the correction of errors in 5 Portuguese and 5 Spanish sentences. Hence, as in the German-English-Swedish study, both the students' production and recognition of structures were tested.

The sentences also contained structures and expressions which differed partly between Spanish and Portuguese, even though the structure is generally similar, e.g. 'A Isabel acabou de comer uma sandes' (Isabel has just eaten a sandwich), while Spanish uses 'acabar' in the present tense: Isabel acaba de comer un bocadillo. Even though Spanish shares with English both a number of cognates of Romance origin and similar grammatical structures [Włosowicz in preparation], the focus of this particular study was on the perception of similarities as well as subtle differences between grammatical structures, rather than between lexical items. In the case of English, there were also structures similar in English and Spanish but different in Portuguese, e.g. Have you ever been to Germany? – Has estado alguna vez en Alemania? Portuguese uses the past tense: Já estuviste na Alemânia? (not: tens estado).

The tasks were followed by a questionnaire regarding the participants' perception of the similarities and differences between Spanish and Portuguese and their use of transfer between these languages, also in the study. Both the task and the questionnaire are presented in Appendix 2 at the end of the article. As in the previous study, the instructions and the questionnaire, which were originally in Polish, have been translated into English.

Results
Given the variety of tasks and items in each task, the results are summarised in Table 4, paying special attention to the overall numbers of correct, partly correct, incorrect answers and avoidance. Unlike correct ones, partly correct answers either involved less serious errors or the sentences were not translated completely (for example, one word was missing), though the correct structure had been used correctly or almost correctly. As for partly correct answers in the error correction task, the errors had been identified but not corrected, or the attempt at correcting them had been unsuccessful. Incorrect answers involved

more serious errors, whereas avoidance meant either not translating a sentence or not marking any error, or translating a very small part of a sentence (e.g. a word or two). The percentages of correct, partly correct and incorrect answers as well as avoidance are presented in Table 4 and then, graphically, in Figure 4.

Table 4: A summary of the results obtained by the English-Portuguese-Spanish group

Task	Correct	Partly correct	Incorrect	Avoidance
Portuguese-Spanish translation	18.09%	32.98%	29.79%	19.15%
English-Spanish translation	30.59%	17.65%	35.29%	16.47%
Spanish-Portuguese translation	44.76%	37.65%	14.12%	3.53%
English-Portuguese translation	38.82%	24.71%	32.94%	3.53%
Error correction in Portuguese	53.68%	16.84%	27.37%	2.11%
Error correction in Spanish	63.33%	6.67%	28.89%	1.11%

Figure 4: The results obtained by the English-Portuguese-Spanish group (percentages)
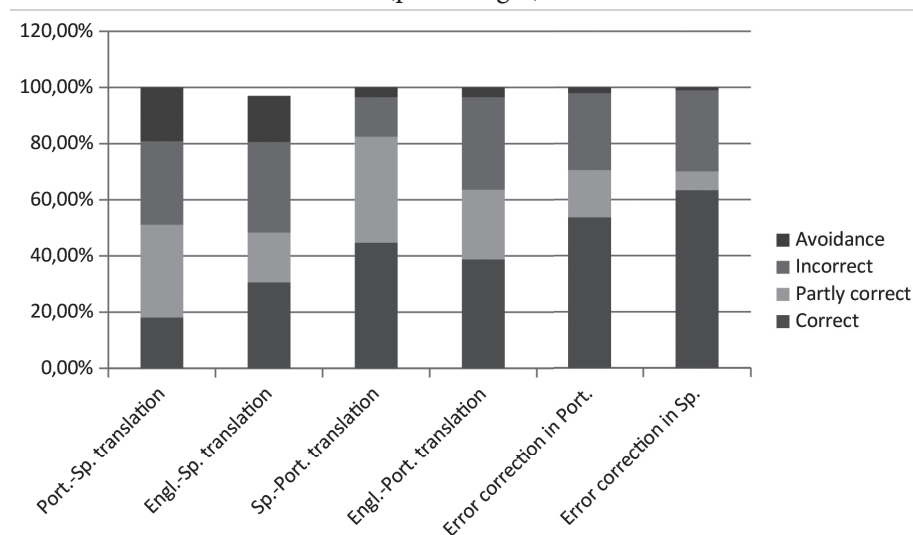
Generally, as in Study 1, the students performed better on the tasks which required the recognition of structures (error correction). This

confirms that metalinguistic awareness is easier to apply to declarative knowledge and to match the structures against previously learnt rules. In production, they were better at translation into Portuguese than into Spanish, probably because they did more oral and written production in Portuguese in their studies.

As for the higher number of correct answer in error correction in Spanish than in Portuguese, the Portuguese error correction task involved some items particularly prone to interference from Spanish, for example: 'Já deste flores a tua profesora?' (Have you given your teacher flowers yet?), which required a stress mark (Já deste flores à tua profesora?) to indicate the direct object, unlike in Spanish (¿Has dado ya flores a tu profesora?). This confirms that subtle differences between otherwise similar structures can cause particular difficulty and require a particularly high level of awareness and attention to form.

Finally, as shown by the results of the questionnaire, Portuguese was perceived by 18 participants (94.74%) to be more difficult than Spanish; only one person (5.26%) wrote it was difficult to say. As for the use of transfer as a strategy, twelve (63.16%) used transfer from Portuguese into Spanish, which is a higher proportion than in the case of transfer from Spanish into Portuguese (nine students, i.e. 47.37%), though nine of them admitted using transfer from English and one (5.26%) from French. (That is, one of the 17 participants with English as L2 had some knowledge of French and used it as a source of transfer. In fact, since French, Spanish and Portuguese are all Romance languages, not only was the perception of similarities likely, but the student could also perceive transfer-based forms as correct, cf. De Angelis 2005). They mostly use transfer in the areas of vocabulary and grammar, ten (52.63%) claim that transfer facilitates learning, but for twelve (63.16%) it makes learning more difficult.

As for the students' motivation for learning both the languages, they were supposed to mark their motivation levels on a Likert scale

ranging from 1 (very low) to 5 (very high). Their mean motivation for learning Portuguese was 4.47 (SD = 0.697), which indicates that they were highly motivated and quite unanimous about it. On the other hand, their motivation for learning Spanish was lower and more varied. The mean level was 3.74, but the standard deviation was much higher, SD = 1.19. This is quite comprehensible, as they were studying Portuguese Philology, while Spanish was an additional foreign language within their degree course.

Even though motivation itself does not seem related to language awareness, there is actually a link. Learners who are more motivated put more effort in studying the language and are also likely to focus on form in order to produce correct structures, that is why they may also develop higher language awareness. Arguably, they would not content themselves with simple or even incorrect structures, allowing only basic communication.

The percentages of the areas in which they usually observed interference from Portuguese into Spanish and from Spanish into Portuguese while using these languages are presented in Table 5.

Table 5: Areas in which the participants observed interference (numbers and percentages)

Direction	Vocabulary		Grammar		Spelling		Pronunciation		Other	
	N	%	N	%	N	%	N	%	N	%
Portuguese-Spanish	15	78.95	8	42.11	7	36.84	5	26.32	1	5.26
Spanish-Portuguese	17	89.47	4	21.05	3	15.79	2	10.52	2	10.52

As the above results show, the participants noticed interference mostly from Portuguese into Spanish, which could be quite predictable, as they were more proficient in Portuguese and that language was also more strongly activated by regular use. However, rather surprisingly, more participants noticed interference from Spanish into Portuguese

in vocabulary. It might be supposed that, Portuguese being their major, they monitored their performance in that language more carefully and, when a Spanish word slipped into their Portuguese, they noticed such interference more easily than in the case of Portuguese words slipping into their Spanish.

In the tasks they had just performed, seven participants (36.84%) indicated that they had used transfer from Portuguese into Spanish as a strategy, five (26.32%) had used transfer from Spanish into Portuguese, and five from English into Portuguese (26.32%). On the other hand, 11 (59.79%) had noticed interference from Portuguese into Spanish, six (31.58%) from Spanish into Portuguese and two (10.52%) from English into Portuguese.

CONCLUSIONS

To answer the research questions, it can be stated that, first, predictably enough, the participants perceive similarities and differences between the languages, but while they perceive similarities as a source of facilitation, in the case of differences their responses are more varied. Differences make learning more difficult for some students and easier for others. Possibly, those who regard differences as facilitating feel that they can better distinguish between the languages and mark some borders between them. Second, metalinguistic awareness helps the students to prevent some errors, as shown especially by the recognition of correct structures and error correction. However, because of CLIN, awareness does not necessarily prevent errors and some structures seem to be more prone to errors than others. Third, as for positive transfer, it is more difficult to detect because it results in correct structures and may be taken for the learners' knowledge of a given structure (Kellerman, 1987, Bono, 2011). The participants admit that similarities between the languages make learning easier and that they use transfer, which

indicates that the perception of similarities allows them to use transfer as a strategy. Avoidance was not very frequent (more frequent in Polish-Swedish and Portuguese-Spanish translation), so they tried to perform the tasks, even using possible negative transfer, rather than avoiding the tasks altogether for fear of negative transfer. However, as errors attributable to negative transfer and to interference were observed, metalinguistic awareness in not enough to prevent them.

In general, it might be concluded that, although metalinguistic awareness allows students to perceive similarities and differences, especially while learning related languages, in production in which all their languages are co-activated, it is not always possible. Especially related languages are difficult to keep apart and a 'system shift' [De Angelis 2005] can occur in vocabulary, grammar, spelling, etc. However, they notice interference at least to some extent and, presumably, correct such errors. Indeed, their performance on the error correction tasks suggests that they know the rules and use their knowledge consciously.

Figure 5 below presents a tentative model of the role of metalin-guistic awareness in multilingual learning and performance. Following Bardel and Sánchez [2017], it is assumed that the perceived distance between the languages plays a more important role than the actual distance, established by linguists, that is why the lines are thicker. (Certainly, they can also vary in length from one language combination to another, but this is a general model.) Input is conceived of as contributing to both noticing and declarative knowledge, as in formal settings input includes explanations by the teacher, the textbook, etc. Competence forms an interconnected multilingual system rather than separate systems [cf. Herdina, Jessner 2002] and L1 competence is also subject to cross-linguistic interaction and restructuring caused by the presence of other languages [Cook 1996]. Focus on form may or may not involve declarative knowledge, as it may also, for example, result in the memorisation of a whole sentence known to be correct, without

knowing the underlying rule (e.g. because a native speaker said it was correct). Cross-linguistic interaction is assumed to influence not only performance, as in the case of interference errors, but also competence (the restructuring of competence due to dynamic interaction; using positive transfer to combine new knowledge with existing knowledge) and metalinguistic awareness (e.g. becoming aware of negative transfer and consciously avoiding it in the future). In this model, metalinguistic awareness plays an especially important role, both in the development of competence (awareness of language distance, including similarities and differences, awareness of possible interference, declarative knowledge of rules, noticing regularities in the input, etc.) and in performance (sentence and utterance planning, self-repair, etc.).

Figure 5: A tentative model of the role of metalinguistic awareness in multilingual competence and performance
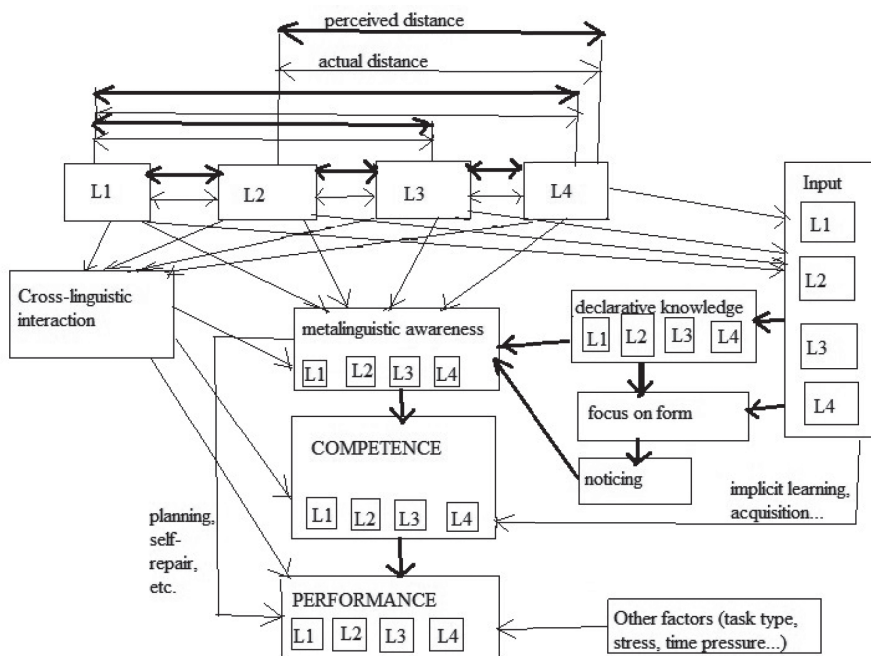
Finally, the present study has some limitations which should be addressed by future research. First, since the article presents two different studies, conducted in relatively small groups possessing different language combinations, its results are unlikely to be generalisable to the whole multilingual student population, that is why it would be advisable to conduct similar studies with more numerous participant groups. Second, these are pen-and-paper studies in which the participants' multilingual awareness can only be deduced from their written translation, answers chosen in a multiple-choice task and responses to the questionnaires. Moreover, the questionnaires being completed after the tasks, they were retrospective rather than conducted in real time, when structures from different languages were still on the participants' minds. Therefore, similar studies involving think-aloud protocols might provide more insight into their language awareness and its use. For example, if students explicitly admitted to relying on similarities between the languages, it would be evidence of positive transfer used as a strategy.

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APPENDIX 1:
THE TASKS USED IN THE GERMAN-ENGLISH-SWEDISH STUDY

1) Translate into Swedish:
   1. On nie jest uczniem, ale studentem.
   2. Zadzwonię do Ciebie, jeśli przyjadę jutro do Göteborga.
   3. Mieliśmy w tym roku piękną zimę (vinter).
   4. Może być trudno teraz znaleźć pracę.
   5. „Czy nie mówisz po niemiecku?" „Tak, mówię."
   6. Britta zawsze najbardziej lubiła lody.
   7. O którym koledze mówisz?
   8. Co jadłeś wczoraj na obiad?
   9. Dużo się nauczyła, od kiedy zaczęła tu pracować.
   10. Nigdy nie pisałam długich listów.

2) Which of the following Swedish sentences in the best translation of the German or English sentence above?
   1. Ich weiß nicht, ob sie ihren Wagen verkauft hat.
      a) Jag vet inte om hon har sålt sin bil.
      b) Jag vet inte, om hon sin bil sålt har.
      c) Jag vet inte om har hon sålt sin bil.
   2. Maria kommt nicht aus Polen, sondern aus Spanien.
      a) Maria kommt inte från Polen, men från Spanien.
      b) Maria kommt inte från Polen, utan från Spanien.
      c) Maria komm från Polen inte, men från Spanien.
   3. Ich meine nur, dass du nicht weißt, worüber du sprichst.
      a) Jag menar bara att du inte vet vad du talar om.
      b) Jag menar bara att du vet inte vad du talar om.
      c) Jag menar bara att du inte vet om vad du talar.
   4. Letztes Jahr reiste Peter nach Amerika.
      a) Sista år reste Peter till Amerika.

      b) I fjol Peter reste till Amerika.

      c) I fjol reste Peter till Amerika.

  5. Wenn Sven dich anruft, lade ihn zu uns ein.

    a) När Sven ska ringa till dig, bjud honom till oss.

    b) När Sven ringer till dig, bjud honom till oss.

    c) När Sven till dig ringer, bjud honom till oss.

  6. Who did you write the letter to?

    a) Vem skrev du brevet till?

    b) Vem skrev du brevet?

    c) Till vem skrev du brevet?

  7. What a beautiful flower!

    a) Vad för vacker blomma!

    b) Vad vacker blomma!

    c) Vilken vacker blomma!

  8. Margit has never liked boring films.

    a) Margit har aldrig gillat tråkiga filmer.

    b) Margit gillade aldrig tråkiga filmer.

    c) Margit gillade inte aldrig tråkiga filmer.

  9. When I had finished the washing up, I drank coffee.

    a) När jag hade slutat diska drack jag kaffe.

    b) När jag slutade diska drack jag kaffe.

    c) När jag slutade att diska, jag drack kaffe.

  10. Victoria is going to visit Spain in the summer.

    a) Victoria kommer att besöka Spanien i sommar.

    b) Victoria går besöka Spanien i sommar.

    c) Victoria tänker besöka Spanien i sommar.

 3) The questionnaire used in the study (translated from Polish into English)

1. L1: _____ Time of study/proficiency level: _____

    L2: _____ Time of study/proficiency level: _____

L3: _____ Time of study/proficiency level: _____

L4:_____ Time of study/proficiency level: _____

What other languages have you studied? Please, indicate your proficiency levels.

2. You find the Swedish language:
☐ easy
☐ rather easy
☐ difficult
☐ rather difficult
☐ hard to say
Justify your choice:

3a) Do you notice similarities between Swedish and:
• German:
• English:
• Polish:
• other languages (which ones?)

b) What kinds of similarities do you notice (syntax, vocabulary, etc. – please, give examples)?

4a) Do the similarities between Swedish and German make learning Swedish easier or more difficult for you?

In what way?
b) Do the similarities between Swedish and English make learning Swedish easier or more difficult for you?

In what way?

c) Do you use them in your strategies of learning Swedish?

5a) Do the differences between Swedish and German make learning Swedish easier or more difficult for you?

In what way?

b) Do the differences between Swedish and English make learning Swedish easier or more difficult for you?

In what way?

6a) In the task carried out a moment ago, did you notice any influence of other languages (which ones?) on your Swedish? (Please, give examples.)

b) Do you find those influences positive (they facilitated the task) or negative (they made it more difficult)?

c) Did you use transfer from other languages (which ones?) as a strategy? (Please, give examples.)

APPENDIX 2:
THE TASKS USED IN THE PORTUGUESE-ENGLISH-
SPANISH STUDY

I) Translate into Spanish:
  1. Ultimamente o Miguel tem trabalhado muito.
_____
  2. A Isabel acabou de comer uma sandes.
_____
  3. Não brinques com este cão, porque é perigoso.
_____
  4. Em geral, o Carlos deita-se muito cedo.
_____
  5. A Maria disse que estava a ler um livro muito interessante.
_____

  1. Have you ever been to Germany?
_____
  2. This pencil is mine and that one is yours.
_____
  3. It's very cold today.
_____
  4. Last week my aunt made a good chocolate cake.
_____
  5. I have been studying Spanish for eight months.
_____

Translate into Portuguese:
　　1. A Susana le gusta llevar vaqueros.

_____
　　2. Felipe ya ha preparado la cena.

_____
　　3. Carolina suele ir en autobús a la universidad.

_____
　　4. A Elena le duele la pierna.

_____
　　5. Estamos en la cocina, haciendo una sopa.

_____

　　1. If I were you, I wouldn't reject that offer.

_____
　　2. Margaret has always been interested in geography.

_____
　　3. If you find Joan's telephone number, please, inform me.

_____
　　4. I'm very thirsty.

_____
　　5. Don't worry! I'll try to repair it.

II) In your opinion, are the following sentences correct? If not, please, correct the errors.
Portuguese:
　　1. Agora vamos a almoçar e depois vamos a visitar o museu.

_____
　　2. Se tenho tempo, irei na excursão contigo.

_____
　　3. Já deste flores a tua professora?

_____

4. A semana passada o Paulo viajou ao Brasil.

_____

5. O Alberto chama-me nunca.

_____

Spanish:

1. Pedro dio un regalo à su novia.

_____

2. Este hombre nunca tiene visto un canguro.

_____

3. Si yo comprar manzanas, te daré algunas.

_____

4. ¿Conoces mi prima Patricia?

_____

5. Este reloj es para ti. Regalaré-to en la Navedad.

_____

2) The questionnaire used in the study
   (translated from Polish into English)

Gender: F_/M_

1. L1: _____

L2: _____ Time of study/proficiency level: _____

L3: _____ Time of study/proficiency level: _____

L4: _____ Time of study/proficiency level: _____

2. What other languages have you studied? Please, indicate your proficiency levels.

The relationship between Spanish and Portuguese:
a) In your own opinion, are you better at Spanish/Portuguese
   (please, mark the right answer)? On what basis do you think so?

b) Which of these languages is more difficult in your opinion
   and why?

c) Please, evaluate your motivation (1 – very low, 5 – very high)
   for learning:
   Spanish   1   2   3   4   5
   Portuguese   1   2   3   4   5

d) Do you use transfer as a strategy?
☐ from Spanish into Portuguese
☐ from Portuguese into Spanish
☐ from other languages (which ones?) into Spanish or Portuguese

What does that transfer concern (grammar, vocabulary, etc.)?

Does the transfer facilitate your learning of
   a) Spanish, b) Portuguese? Please, justify your answer.

e) Between your languages, you usually observe interference
   from Spanish into Portuguese
☐ in vocabulary
☐ in grammar
☐ in spelling
☐ in pronunciation
☐ other (please, specify)

   from Portuguese into Spanish
☐ in vocabulary
☐ in grammar
☐ in spelling
☐ in pronunciation
☐ other (please, specify)

3. a) In the study conducted a moment ago, did you use transfer:
☐ from Spanish into Portuguese
☐ from Portuguese into Spanish
☐ from English into _____
   (please, indicate the language[s])
☐ from French into _____
   (please, indicate the language[s])
☐ from Polish into _____
   (please, indicate the language[s])
☐ from other languages
   (from which ones into which ones?)

What did the transfer concern? Please, give examples.

b) Did you notice any interference during the study?
☐ from Spanish into Portuguese
☐ from Portuguese into Spanish
☐ from English into _____
   (please, indicate the language[s])
☐ from French into _____
   (please, indicate the language[s])
☐ from Polish into _____
   (please, indicate the language[s])
☐ from other languages (from which ones into which ones?)
Please, give examples.

c) What caused you particular difficulty in today's study and why?

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SUBURBAN STRUGGLES: FACTORS INFLUENCING YOUTH VIOLENCE IN SUBURBS

PROBLEMY PRZEDMIEŚĆ: CZYNNIKI WPŁYWAJĄCE NA PRZEMOC WŚRÓD MŁODZIEŻY

ABSTRACT

Hereby article is the attempt to delve into the problem of growing rate of violence among teenagers and young adults, especially those living in suburban and/ or unprivileged areas like modern blocks of flats. The introduction outlines the origins of violence basing on the literature of the matter, pointing out the very early manifestation of cruelty and violence, such as kannibalism and torture. Author also provides the analysis of the stages of the transformation of violence from physical cruelty to mental and economic presenting general overview of violence, its forms and historical insight in the phenomenon from anthropological point of view. The article provides detailed analysis of forms of aggression and its causes, particularly with the reference to teenagers and young adults coming from unprivileged communities. In consequence the author attempts to analyse the causes of violence and cruelty amongst

teenagers and young adults in modern times. Finally the author attempts to suggest mitigation policies to reduce aggression among peers at schools and in the community.

Keywords: violence, aggression, teenagers, young adults, suburban areas

ABSTRAKT

Niniejszy artykuł stanowi próbę zgłębienia problemu narastającej przemocy wśród nastolatków i młodych dorosłych, zwłaszcza tych mieszkających na przedmieściach oraz w nieuprzywilejowanych rejonach, takich jak nowoczesne osiedla mieszkaniowe. Wprowadzenie przedstawia genezę przemocy, bazując na literaturze przedmiotu. Autor wskazuje na jej najwcześniejsze przejawy, takie jak kanibalizm i tortury, analizując proces ewolucji przemocy – od brutalności fizycznej po jej formy psychiczne i ekonomiczne. Artykuł ukazuje szeroki obraz zjawiska, jego różnorodne formy oraz historyczne ujęcie z perspektywy antropologicznej. Szczegółowo omówione zostały rodzaje agresji oraz ich przyczyny, ze szczególnym uwzględnieniem nastolatków i młodych dorosłych pochodzących ze środowisk nieuprzywilejowanych. Autor podejmuje próbę analizy czynników prowadzących do wzrostu przemocy i okrucieństwa wśród młodych ludzi we współczesnym świecie. W końcowej części artykułu przedstawiono propozycje działań mających na celu ograniczenie agresji wśród rówieśników – zarówno w szkołach, jak i w społecznościach lokalnych.

Słowa kluczowe: przemoc, agresja, młodzież i młodzi dorośli, dzielnice podmiejskie

INTRODUCTION:
THE ORIGINS OF VIOLENCE

The problem of growing violence amongst teenagers and young adults has been an issue many scientists and politicians have been trying to analyse recently. In order to understand the causes of growing violence it is crucial to explore the origins of violence.

According to the World Health Organization, violence is defined as "the intentional use of physical force or power, threatened or actual,

against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment or deprivation".[1] Violence is not only a major cause of death and disability, but also a source of human suffering, social injustice, and economic loss. Violence also undermines the values and principles of human rights and dignity which are essential for peaceful and harmonious coexistence. Therefore, understanding the origins of violence among people in general and the youngsters in particular is an important step towards preventing and reducing it. The purpose of this paper is to examine the historical, biological, psychological, and sociological factors that contribute to violence among people. The paper will analyse causes from various disciplines and perspectives that explain how violence has emerged and evolved in human history and how it is influenced by various factors. The paper will also discuss the implications and recommendations for violence prevention and intervention based on the current knowledge and research on violence.

One of the oldest and most controversial forms of violence among people is cannibalism. Cannibalism has been documented in various prehistoric and ancient human societies across the world, such as the Neanderthals in Europe, the Homo erectus in Asia, and the Homo sapiens in Africa, Australia, and the Americas. Cannibalism can have different motives and meanings, such as dietary, ritual, survival, or hostile. However, it is often difficult to determine whether the victims of cannibalism were killed violently or died of natural causes before being eaten. Moreover, it is unclear whether the cannibals and the cannibalized belonged to the same or different groups of people. Some scholars argue that cannibalism reflects a violent and savage nature of human beings, while others suggest that it is a cultural and symbolic practice that can express solidarity or domination [Patou-Mathis 2020, pp. 112–115]. It

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[1] https://www.who.int/groups/violence-prevention-alliance/approach [accessed: 21. 02. 2025].

is not easy to identify particular acts of cannibalism in archaeological excavations as the fractured skeletons do not give clear explanations as to the causes of death. Also in literature there are scarce if no reliable evidence [Felton, Warburton 2024, p. 281]. However, on the bases of anthropological findings we can assume that cannibalism has existed as a form of rituals in some ancient tribes.

Another form of violence that has been prevalent in human history is homicide. Homicide can occur in various contexts and situations, such as interpersonal disputes, family conflicts, revenge attacks, ritual sacrifices, or executions. Homicide can also be classified into different types according to the relationship between the perpetrator and the victim, such as acquaintance homicide, stranger homicide, or serial homicide. Homicide rates vary widely across time and space, depending on factors such as population density, social organization, cultural norms, legal systems, and availability of weapons. According to archaeological and historical evidence, homicide rates were much higher in prehistoric and ancient times than in modern times. For example, a study of skeletal remains from twenty one prehistoric sites around the world estimated that 15% of deaths were caused by homicide [Pinker 2011, p. 49]. The reign of the House of Plantagenet is another example of bloodthirsty period of the British, where the fight for power and succession presented unimaginable cruelty and violence [Pinsey, Morgan 2011, p. 68].

A third form of violence that has characterized human history is warfare, which is organized and collective violence between groups of people for political, economic, religious, or ideological reasons. Warfare can involve various forms of aggression, such as raids, battles, sieges, massacres, and genocides. Warfare can also employ various types of weapons, such as clubs, spears, bows, swords, guns, bombs, and nuclear devices. Warfare can also have complex causes and consequences, involving factors such as competition for resources, territory, or power; alliances and coalitions; ideologies and beliefs; emotions and motivations;

and strategies and tactics. The origins and evolution of warfare among humans are debated among academics, with some arguing that warfare has existed since times immemorial among primitive tribes of human species, while others suggesting that warfare is a learned and contingent phenomenon of human culture [Fry, Söderberg, 2013, pp. 184–189]. Terrorism is another ideological form of violence the origins of which can be traced back as the religious conflicts worldwide [Strom, Irvin 2012, p. 261].

A fourth form of violence that has been widespread in human history is torture, which is the deliberate infliction of physical or psychological pain on another person for purposes such as punishment, coercion, intimidation, or entertainment. Torture can involve various methods and instruments, such as beating, burning, cutting, crushing, stretching, impaling, or drowning. Torture can also target various parts of the body and mind, such as skin, muscles, bones, organs, nerves, senses, emotions, and cognition. Torture can have severe and lasting effects on the health and well-being of the victims and their families. Torture can also reflect and reinforce the power and domination of the perpetrators over their victims. Torture has been used by various actors and institutions throughout history, such as states, armies, police forces, courts, prisons, religious authorities, and individuals [Rejali 2007, p. 89]. Recently the issue of verbal violence became the matter of concern among sociologists and psychologists. This concerns teenagers and young adults versus the internet which plays crucial role due to its anonymity. We can argue whether or not it is the form of torture, yet some of the methods can prove this theory.

CAUSES OF VIOLENCE AMONG YOUNG PEOPLE IN SUBURBAN AREAS

Youth violence in suburban areas has been a growing concern for policymakers, educators, and community leaders. This paper examines the multifaceted causes of such violence, analysing social, economic, psychological, and environmental factors. Drawing from empirical research, sociological theories, and case studies, this study aims to provide a comprehensive understanding of the phenomenon and potential policy interventions.

Violence among young people in suburban areas has increased over the past decades, challenging the notion that violent crime is primarily an urban issue. Suburban communities, traditionally considered safe, have witnessed a rise in gang-related activities, school violence, and domestic conflicts spilling into public spaces. This paper explores the root causes behind this disturbing trend.

Comparative statistics on teenage violence in suburban areas of the USA and Poland are limited, as most data aggregates urban and rural regions without specific focus on suburban locales. I have chosen American cases due to the fact that Being the English language linguist specializing in the history and culture I am very much interested in this particular case. However, available information provides some insights:

UNITED STATES:

School-Related Violence: A 2007 survey by the Centers for Disease Control and Prevention reported that 5.9% of high school students carried a weapon on school property in the preceding 30 days. Additionally, 12.4% had been involved in a physical fight on school grounds within the past year[2].

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[2] https://nces.ed.gov/programs/coe/indicator/a13/student-weapons-firearms [accessed: 01. 02. 2025].

Gun-Related Incidents: In Oakland, California, firearms were the leading cause of death for individuals under 24 between 2019 and 2023[3].

Pandemic Impact: During 2020, U.S. cities experienced a 30% increase in homicide rates, with significant contributions from unemployed men and out-of-school teenage boys, particularly in low-income neighbourhoods[4].

POLAND:

Specific statistics on teenage violence in suburban areas of Poland are scarce. National data indicates that youth violence is less prevalent compared to the USA. According to the European School Survey Project on Alcohol and Other Drugs, 8% of Polish students reported involvement in physical fights, lower than the European average of 13%. However, detailed data distinguishing between urban, suburban, and rural areas is not readily available[5].

Violence among peers: according to WHO approximately 6% of teenagers in Poland use violence towards their peers, and 11% were the victims. Cyber violence is growing – 12% of youngsters admit being the victims, and 15% experience it regularly.

Child abuse: Foundation "Dajemy Dzieciom Siłę" indicates that 79% of children and teenagers have experienced violence in their life, and 52% only in the last few years. Most common forms of violence is from peers (66%) and from the family members (32%)[6].

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[3]   https://www.theguardian.com/us-news/2024/dec/30/gun-violence-oakland--youth-deaths [accessed: 02. 02. 2025].

[4]   https://www.axios.com/2024/12/19/unemployed-men-teens-pandemic-homicides [accessed: 02. 02. 2025].

[5]   https://www.euda.europa.eu/publications/joint-publications/espad-report-2019_en [accessed: -2. 02. 2025].

[6]   https://fdds.pl/co-robimy/raporty-z-badan/2023/diagnoza-przemocy-wobec-dzieci-w-polsce.html [accessed: 17. 02. 2025].

While both countries face challenges with youth violence, the United States reports higher incidences, particularly related to firearms. The lack of specific data on suburban areas in both nations highlights the need for more targeted research to understand and address the unique factors influencing teenage violence in these communities.

PSYCHOLOGICAL FACTORS

Fear and insecurity can lead to the acts of violence. People in critical situations may find aggression a form of defence – this may come from atavistic behaviour which still exists in animal world. Trauma and abuse coming from past experience of violence can make individuals act more violently, bringing back past acts of violence whether experienced or witnessed.

Mental Health issues cannot be ignored as some disorders (impulse or emotional control issues, PTSD) can contribute to violent behaviour. It is sometimes very difficult to detect such growing disorders in children, and many parents seem not to notice or ignore first symptoms. When they are fully developed it might be hard to eradicate without serious medical help.

SOCIOECONOMIC FACTORS

One of the primary drivers of violence among youth is socioeconomic disparity. Suburban areas often exhibit stark contrasts between affluent communities and low-income neighbourhoods. Economic inequality contributes to social exclusion, leading to frustration, resentment, and criminal activity among young people who feel marginalized [Sampson, Wilson 1995, pp. 37–54]. Additionally, limited employment opportunities and underfunded social programs exacerbate delinquent behaviour [McAra, McVie, 2010, pp. 179–209].

The sociological factors for the violence and aggression are the social structures and institutions that shape the patterns and forms of violence at different levels of analysis, such as individual, group, community, and state. We cannot ignore cultural norms as some cultures and subcultures may justify, or glorify violence and strength and power constitute norms of behaviour. Serious factors contributing to violent behaviour are poverty and inequality – the lack of material resources lead to frustration, which in consequence may trigger violent behaviour directed to those better well-off. Unemployment is frustrating especially among young males. Having nothing to do and no perspective, due to the lack of qualifications or poverty inheritance in the approach to career development, can cause serious psychological and social misconduct.

FAMILY AND DOMESTIC INFLUENCES

Family structure and household dynamics significantly impact youth behaviour. Children from dysfunctional families, experiencing abuse, neglect, or domestic violence, are more likely to engage in aggressive and antisocial behaviour [Farrington 2005, pp. 177–190]. Parental supervision and involvement play a crucial role in shaping children's attitudes toward violence and conflict resolution.

Growing up in household violence increases the likelihood of violent behaviour. Children who experience or witness domestic violence , may perceive this behaviour and natural methods of solving conflicts, thus convey them onto their peer environment. Growing number of child abuse cases some of them fatal, may trigger aggression among those youngster who witness such acts.

PEER PRESSURE AND GANG AFFILIATION

Social influence from peers is another major contributing factor. Many suburban youth turn to gangs for protection, identity, and a sense

of belonging. Gang involvement exposes young people to violent be-
haviour, illicit activities, and substance abuse [Esbensen, Huizinga 1993,
pp. 565–589]. The normalization of violence within these groups per-
petuates a cycle of aggression and retaliation.

Gangs and social groups may encourage violent behaviour. Bullies
at schools may seem like heroes with whom nobody dares to mess up.
This, in consequence, advocates such behaviours to be copied by more
vulnerable students who perceive it as a form of protection.

MEDIA INFLUENCE AND DIGITAL SPACES

Exposure to violent media, including video games, movies, and
social media, plays a role in shaping youth behaviour. Studies suggest
that prolonged exposure to violent content can desensitize individuals
to aggression and increase the likelihood of violent behaviour
[Anderson et al., 2003, pp. 78–91]. Media exposure of young people to
violent movies, video and computer games as well as social media can
normalize aggression. Social media, in particular, has been linked to
cyberbullying, online conflicts escalating into physical violence, and the
glorification of gang culture.

EDUCATIONAL CHALLENGES
AND SCHOOL ENVIRONMENT

Lack of education or exclusion from high quality education limits
conflict resolution skills, particularly in the areas where suburbs are
situated to affluent residential areas. In public schools on the outskirts
of big cities, teenagers are not motivated to better performance , as the
teachers are not ready to face the challenge of passiveness or aggression
from the students. Schools in suburban areas, particularly those facing
resource constraints, often struggle to provide adequate support systems
for at-risk youth. Bullying, academic pressure, and lack of mental health

services contribute to frustration and violence within school settings. Schools that fail to implement effective anti-violence policies and conflict resolution programs witness higher rates of student altercations [Cornell, Mayer 2010, pp. 7–15].

SUBSTANCE ABUSE AND MENTAL HEALTH

Substance abuse is a significant risk factor for violent behaviour among young people. The use of drugs and alcohol impairs judgment, lowers inhibitions, and increases aggression [White et al., 2013, pp. 1–25]. Substance abuse like alcohol and drugs lower inhibitions and can trigger aggression even at the slightest stimulus. While neurological damage e.g. brain injuries can affect impulse control. Additionally, untreated mental health disorders, including depression and conduct disorders, are strongly correlated with violent tendencies [Swanson 1994, pp. 221–228].

COMMUNITY DISORGANIZATION
AND LAW ENFORCEMENT

Suburban areas experiencing community disorganization, lack of social cohesion, and minimal police presence often become hotspots for youth violence. The absence of effective neighbourhood watch programs and inadequate law enforcement responses contribute to an environment where crime flourishes [Bursik, Grasmick 1993, p. 184]. In case of American society unlimited access to weapon – dramatically raises the tragic consequences of even small disagreements. Colombian School massacre can serve as the best example, unfortunately not a separate case. One of the recent causes of violence is verbal abuse and hate in social media. Misinformation and disinformation can be detrimental to peaceful conflict solutions. Fake news and online hate speeches can incite violence.

CONCLUSION

Violence and aggression is nothing new to human species, it takes many forms and methods. From early, primitive forms such as cannibalism, death penalty, corporal penalty and tortures, to more sophisticated ones like verbal abuse or libel. Adults like parents, politicians teachers, they create reality in which children grow up. Nobody is born evil, unless seriously disturbed. However, it is hard to fight biological factors and triggers, yet it is possible to mitigate others.

Youth violence in suburban areas is a complex issue requiring comprehensive solutions. By addressing the underlying socioeconomic, familial, peer-related, and institutional factors, communities can work towards reducing violence and fostering safer environments for young people.

To mitigate youth violence in suburban areas, a multi-faceted approach is required:

Economic and Social Support Programs – investment in job training, after-school programs, and social services can provide positive alternatives for at-risk youth. Fighting exclusion and inequalities, at the very early stage , advocating equality and cooperation in schools, fostering empathy is only one of many methods to flatter economic differences.

Family Interventions – parenting workshops, domestic violence prevention initiatives, and family counselling can reduce home-related stressors contributing to violent behaviour. There are services paid by the country budget to monitor and help those in need, may this be material exclusion, health deficiencies, domestic violence physical or economic.

Educational Reform – schools must implement anti-bullying policies, mental health support, and conflict resolution training to reduce violence among students. More attention should be placed upon

out-of-school behaviour of the youngsters to prevent gang formation and aggressive behaviour towards the weaker or less fortunate, including those of special education needs. Lessons conducted by psychologists should be introduced, to prevent not when it is too late and something tragic happened. Teachers must not turn a blind eye to even the slightest symptoms of bullying, or maltreatment of the children or teenagers

Community Policing and Engagement – Strengthening law enforcement-community relationships, increasing patrol presence, and fostering neighbourhood solidarity can help prevent crime. Development of community culture centres, [particularly in the suburbs of big cities or in tall blocks, where neighbours do not know one another, which leads to indifference to brutality and violence „next door" will significantly improve the situation.

Media Literacy and Digital Awareness – Teaching young people to critically engage with media content and recognize the impact of online behaviour on real-world violence is essential. Again, education, yet in this case directed to media literacy. Schools must improve the curricula and put more attention to media education. Such courses should start as early as in primary schools, as children get their first mobile phone soon after they get to the first grade.

We have to be realistic, violence and aggression is atavistic and will never be completely eradicated, yet we have instruments to mitigate it and prevent the most drastic and fatal consequences.

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