Études de Stylistique Anglaise
ESA n°7

Traversées / Crossings

Société de Stylistique Anglaise
2014

Ouvrage publié avec le concours de l'Université Jean Moulin-Lyon 3,
du CEL EA 1663 et
de la Société des Angliscistes de l'Enseignement Supérieur

ISBN : 978-2-36442-055-7 / ISSN : 0240-4273

Illustration de 1re page : Jean-Loup Miquel – Service Édition Université Jean Moulin Lyon 3

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COTISATION : **20 euros**

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Éditorial

Manuel JOBERT
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L'atelier de stylistique du 54ème congrès de la SAES à l'Université de Caen invitait à interroger la notion de « traversée ». La stylistique, elle-même traversée par de nombreux courants, était donc au cœur de la thématique retenue. Pendant trois demi-journées, des membres de notre société ont contribué à éclairer la problématique du congrès. Je tiens à remercier **Véronique Alexandre** et **Chris Smith** (Université de Caen) d'avoir accepté de co-diriger notre atelier et d'avoir animé les débats avec beaucoup de pertinence. Nous espérons avoir de plaisir de les retrouver lors de nos prochaines manifestations.

Si les propositions de communication étaient moins nombreuses que d'autres années, cela n'a pas remis en cause la diversité des approches. Le présent numéro d'ESA reprend huit des communications présentées ainsi que deux articles « hors-congrès », l'un émanant de Helen Ringrow (University of Portsmouth) dont Paul Simpson (Queen's University, Belfast) a dirigé la thèse, l'autre de Lynn Blin dont l'article est une reprise d'une communication effectuée dans le cadre de l'atelier « Writing in Non-Standard English » de ESSE 2014 en Slovaquie. La Société de Stylistique Anglaise ne peut que se féliciter de cette ouverture.

Le présent volume est équilibré : cinq études sur dix sont consacrées à la littérature de langue anglaise. L'article de **Sandrine Sorlin** ouvre le numéro avec une étude de l'essai *A Small Place* de Jamaica Kincaid. L'article de **Marie-Agnès Gay**, portant sur le roman *Crossings*, de Chuang Hua, invite à s'intéresser à la littérature sino-américaine. Celui de **Manuel Jobert**, sur *The Buddha in the Attic* de Julie Otsuka, concerne la littérature nippo-américaine. Ces trois articles

interrogent, grâce à l'analyse stylistique, la position du colonisé ou de l'immigré et son rapport au groupe dominant. **Natalie Mandon-Hunter**, propose une analyse minutieuse des poèmes de Wilfred Owen et **Bertrand Lentsch** offre une lecture attentive de *Flow Chart*, de John Ashbery.

Linda Pillière, pour sa part, présente une étude de « stylistique multimodale » impliquant de nombreuses traversées sémiotiques. Dans le même esprit, **Joanna Thornborrow** étudie la poétique des journaux télévisés, ce qui rend nécessaire une prise en compte de différentes modalités signifiantes. **Catherine Chauvin** propose une étude novatrice sur un genre rarement étudié, celui de la *stand-up comedy*. L'article de **Lynn Blin** est consacré à la représentation de l'anglais standard et celui de **Helen Ringrow** à une analyse comparée français / anglais du discours publicitaire.

Notre revue, dont la publication a été assurée par le service édition de l'Université de Paris Ouest Nanterre la Défense (Paris X) pendant plus de trente ans, est maintenant publiée par le service édition de l'Université Jean Moulin – Lyon 3. En conséquence, la maquette évolue : elle devient plus colorée et adopte un graphisme plus contemporain. La chouette chevêche d'Athéna qui ornait le *Bulletin de la Société de Stylistique Anglaise* réapparaît mais de manière moins figurative. Nous espérons que cette maquette rénovée, la dernière avant le passage à la version numérique, vous plaira.

Nous ne pouvons conclure cet éditorial sans évoquer la mémoire de **Geoffrey Leech**, décédé le 19 août 2014 à l'âge de 78 ans. Geoff était l'auteur de plus d'une trentaine d'ouvrages de linguistique anglaise. On se souviendra de son travail décisif en grammaire anglaise, sous l'impulsion de Randolph Quirk, et de son rôle de pionnier en linguistique de corpus. En 1970, il décida que l'Université de Lancaster devait se doter d'un corpus pouvant rivaliser avec celui de Brown pour l'anglais américain. Le Lancaster / Oslo / Bergen (LOB) corpus était né. Les stylisticiens se souviendront surtout de son ouvrage *Style in Fiction* (1981), co-écrit avec Mick Short.

Notre société est fière d'avoir rendu hommage à Geoff en organisant le colloque de Lyon, *Style in Fiction Today: in Honnour of Geoffrey Leech & Mick Short* (actes publiés dans *ESA* 4 en 2013) pour fêter le trentième anniversaire de *Style in Fiction*. Geoff était très heureux

de revenir à Lyon où, enfant, il avait un correspondant. Nos pensées accompagnent son épouse, ses enfants, ses petits-enfants et tous nos collègues de PALA. Qu'il nous soit permis de lui dédier ce numéro.

Ideological crossings: 'you' and the pragmatics of negation in Jamaica Kincaid's *A Small Place*

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Introduction

A Small Place, written by Jamaica Kincaid[1], a West Indian writer living in the US, belongs to her non-fiction prose: this generic crossing is indeed the first surprise the uninformed reader comes across when taking up the book. The second lies in the echoic discourse that Kincaid's prose is based on. It seems to present itself in the manner and style of a travel guidebook to the mesmerizing island of Antigua, directly addressed to the reader in the second person. But the echo soon becomes satirical as discursive twists push the reader to grasp Kincaid's "oppositional irony": more of an anti-travel guidebook, *A Small Place* is often disparaged as being "too angry"[2]. If animated by a rhetoric of anger, I would contend that Kincaid's forceful writing stops short of an excess of anger through a very controlled writing that keeps the reader from rejecting the book entirely while being severely put under attack. The purpose of this paper is to evince how she stylistically manages to back the reader into a corner

[1] Elaine Potter Richardson changed her name to Jamaica Kincaid in order to be able to write about her past as a West-Indian Antiguan girl under British Rule. The change in names was a way for her "to do things without being the same person who couldn't do them—the same person who had all these weights" (see Garis).

[2] Richard Gottleib, the *New Yorker*'s editor of the 1980s rejected its inclusion in his magazine as "too angry" (Kincaid had become a staff worker for the *New Yorker* in 1976, her editorial work in other magazines having come to the attention of the *New Yorker*'s editor of the time: William Shawn).

without entirely antagonizing her; on the contrary, through a successful perlocutionary effect, she compels the reader to take a new footing and sensitively alter her ways of seeing colonial history. One of Kincaid's rhetorical strategies lies in her (meta) deictic use of personal pronouns performing ideological crossings and ironical reversals. Another incisive weapon that Kincaid makes an abundant use of here is negation: *A Small Place* is saturated with diverse negative forms that entertain with their positive counterparts both a satirical and paradoxical relationship.

1. The politics of deixis

1.1. Through the looking glass

In the manner of the travel guidebook, the first lines of *A Small Place* seem to take the reader on a privileged trip to the exotic beauty of Antigua: "If you go to Antigua as a tourist, this is what you will see". The second-person pronoun[3] refers to the implied, ideal reader that might be anyone willing to discover this "nine mile wide by twelve mile long" Caribbean island which became independent from the United Kingdom in 1981. However, Kincaid evokes this generic intertext the better to deconstruct it[4]: the tone soon becomes accusatory. The reader is not invited but compelled to occupy the position of the potential tourist. The "you" is literally assigned a reading posture which it cannot escape, as the identification of the reader with the tourist is incessantly recalled: "since you are a tourist", "you are on holiday, you are a tourist", "you, the tourist". The second person has nothing of the "impersonal or generalized" pseudo-deictic *you* that can be found in proverbs for

[3] "You" here seems to embody "the Instructions and Guide Book you" prototype where "the actual addressee is described as doing things in a possible application of the instructions" (Fludernik 1993, 235). Kincaid seems indeed to describe the typical behaviour of the tourist: "you take a bath, you brush your teeth. You get dressed again; as you get dressed, you look out the window…" (12).

[4] This is the principle of satire as studied by Paul Simpson. In his analysis of the discursive processes of satire, the author distinguishes two elements that correspond to two phases of irony: the first element called "the prime" constitutes an intertextual echo of some other discourse (this is the echoic irony phase), here it would be the discourse of the travel guidebook. The second structural element of satire called "the dialectic" is "text-internal"; it embodies "an opposing idea" that comes into conflict with the echoic discourse (this is the "oppositional irony" phase), here the stigmatisation of the tourist (Simpson 2003, 89).

instance[5], its deictic reference is clearly delineated; it addresses the North American or European white tourist:

> You disembark from your plane. You go through customs. Since you are a tourist, a North American or European—to be frank, white—and not an Antiguan black returning to Antigua from Europe or North America with cardboard boxes of much needed cheap clothes and food for relatives you move through customs swiftly, you move through customs with ease. (4-5)

In unambiguously assigning placement, Kincaid brings to light that what we, white readers, perceive as the "universal", natural reference of "you" is in fact a clearly marked-out racial construction. By emphasizing the taken-for-granted reference, "Kincaid […] challenges the monolithic 'you' that implies a universal, deracinated, ideal construct" (Richardson 2006, 33).

In *A Small Place*, the readers, narratologically reduced to the class of "the tourist" (a distinct class determined by the definite article), are forced to face their reflection in the satirical mirror Kincaid is holding to them: "The thing you have always suspected about yourself the minute you become a tourist is true: the tourist is an ugly human being" (14). Uninterested in the historical context of the country they have alighted on, the tourists are here to satisfy their expectations of blue sky, cocktails and bathing in the bluest waters: "you see yourself taking a walk on that beach, you see yourself eating some delicious, locally grown food. You see yourself, you see yourself…". But Kincaid compels the reader to look through the narcissistic mirror and see what is on the other side of exotic beauty; not only is the food not local (or it might be but it has first transited through Florida) but the transparent water the tourist longs so much to bathe in may not have the purity she expects: "the contents of your lavatory might, just might, graze gently against your ankle as you wade carefree in the water, for you see, in Antigua, there is no proper sewage-disposal system" (14). The stereotyping of the tourist ("only a cliché can explain you", 15) is here a purposeful strategy designed to match the objectification the tourist usually subjects the native to. The tourist appropriates the site ("Oh, but you're tired of all this looking, and you want to reach *your* destination, *your* hotel, *your* room, 12, my

[5] There is here complete agreement between the morphological form "you" and its deictic function (addressing) whereas "generalized you" tends to lose its "deictic force" (see Herman 1994).

emphasis), turning the native's miserable existence into "a source of pleasure"[6].

Kincaid lends her voice to the natives, formulating what is usually kept silent for the sake of the tourist industry:

> it will never occur to you that the people who inhabit the place in which you have just paused cannot stand you, that behind their closed doors they laugh at your strangeness (you do not look the way they look); the physical sight of you does not please them; you have bad manners (it is their custom to eat their food with their hands; you try eating their way, you look silly; you try eating the way you always eat, you look silly); they do not like the way you speak (you have an accent); they collapsed helpless from laughter, mimicking the way they imagine you must look as you carry out some everyday bodily function. They do not like you. *They do not like me* (17).

In the virtual confrontation Kincaid performs between the tourist and the native, she presents herself as neither belonging to one party nor to the other ("*they do not like me*"). As an expatriate Antiguan working and living in the US, Kincaid can hold together two distinct ideological perspectives. She never allows the reader to fall back on her naturalised white way of reading and seeing. To do so, she often resorts to parentheses that clearly state from whose perspective the narrator is writing. This typographic sign that slows down the reading is indeed a way for Kincaid to insert a second voice inside the first voice: "And you look at the things they can do with a piece of ordinary cloth, the things they fashion out of cheap, vulgarly colored (to you) twine" (16), "they build enormous (for Antigua), ugly (for Antigua), concrete buildings in Antigua's capital, St John's" (11).

[6] Despite the cliché symmetry she tries to re-establish here, Kincaid points out the inherent dissymmetry between the two parties. If the tourist is also a native from some place, the Antiguan tourist can hardly occupy the position of the tourist: "Every native would like to find a way out, every native would like a rest, every native would like a tour. But some natives—most natives in the world—cannot go anywhere. They are too poor. They are too poor to go anywhere. They are too poor to escape the reality of their lives; and they are too poor to live properly in the place where they live, which is the place you, the tourist, want to go—so the natives see you, the tourist, they envy you, they envy your ability to leave your own banality and boredom, they envy your ability to turn their own banality and boredom into a source of pleasure for yourself" (18-19).

1.2. Shifting subject positions and deictic references

In *A Small Place*, Kincaid strategically uses personal pronouns to satirical ends. In his study of satirical discourse, Paul Simpson considers satire a discursive practice embodying three subject positions: A. the satirist (the producer of the text), B. the satiree (the addressee) and C. the satirised ("the target attacked or critiqued in the satirical discourse") (Simpson 2003, 8). In placing the reader in the stigmatized place of the tourist, Kincaid merges the place of the satiree (B) and that of the satirized (C), thus exposing herself to a possible rejection on the part of the addressee[7]. Yet the purpose of satire is here to invite the reader to take a distance from where she can take a renewed look at herself[8]. And paradoxically, in having the reader work through the ironical statements, *A Small Place* manages to bring closer together satirist and satiree[9], for as Elizabeth Black recalls "recognition of irony promotes solidarity" [10]. Solidarity is further encouraged in the second and third chapters as they present a shift in subject positions: position C is there taken up by the English colonizers of the past (chapter 2) and the foreign investors and the corrupted Antiguan independent government of the present (chapter 3). In both chapters, the satirized is referred to with the personal pronoun "they", which tends to simultaneously shorten the bonds between narrator (*I*) and addressee (*you*) and lengthen the connection with target C.

The second chapter indeed relates the story of Kincaid's childhood in Antigua. The reader, still addressed as "you", is here assigned the position of the witness and writing companion: "let me tell you…" Kincaid recurrently says in the second chapter. The "I" of the first chapter shifts towards a collective reference: it morphs into an inclusive "we", forcing in-group consciousness on the reader. Adopting the viewpoint of

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[7] Simpson contends that the closer the satiree is to the satirized, the more likely the satiree is either to not get the irony or to reject the satire completely: "The more closely situated someone is to the target of satire, the less likely or able they are to identify that target" (Simpson 2003, 173).

[8] For Simpson, that is the general purpose of satire: "What satire does is to invite the satiree to concur by reaching a synthesis that offers, in Popper's terms, a 'new way of seeing'" (Simpson 2003, 108).

[9] As Simpson puts it: "the relationship is such that 'successful' satire, in keeping with the general principle of humour delivery and reception, tends to 'shorten' the connection between positions A and B, thereby bringing these discursive positions closer together" (Simpson 2003, 87).

[10] "If we appreciate it we feel ourselves to be part of the 'in-group' addressed, and are therefore not only entertained, but flattered. It engages us more deeply in the text" (Black 2006, 119).

the little girl during British colonization, Kincaid brings into focus the gap between the myth of the superior civilized English they were taught at school and the rude everyday behaviour of the colonizers:

> We felt superior to all these people; we thought perhaps the English among them who behaved this way weren't English at all, for the English were supposed to be civilised, and this behaviour was so much like that of an animal, the thing we were before the British rescued us, that maybe they weren't from the real England at all but from another England. (30)

Bonding with the narrator in the ironical reversal she effects, the reader cannot help but concur with Kincaid in her denunciation of the British colonisation. However, the narrator does not look for a mere approval from her reader, she seeks acknowledgment of responsibility and this is once more obtained through a deictic shift. Taken off guard again, apostrophic *you* returns on the enunciatory plane with a vengeance, no longer referring to the tourist or to the witness-reader but to all the British masters and all their descendants. The "they" of the English suddenly morphs into the "you" of the addressee, thus extending the reference of the second person addressee: "Even if I really came from people who were living like monkeys in trees, it was better to be that than what happened to me, what I became after I met you"(37)[11].

Personal pronouns in *A Small Place* have a reflexive critical function that could be called "metadeictic" [12]: through their unstable or shifting references, the pronominal triad (*I*/*you*/*they*) reflects on the general theme of the book. Here, in bluntly addressing the reader with the second person pronoun, Kincaid is performing what Brown and Levinson call a Face Threatening Act in their theory of politeness, impolitely impinging on the reader's territory and desire to be free from "imposition" (Brown and Levinson 1987, 61). Kincaid's narratological intrusion mirrors the impolite, undesired invasion of the English into native territory:

> Let me show you how you looked to us. You came. You took things that were not yours, and you did not even, for appearances' sake, ask first. You

[11] The second person belongs here to what Richardson calls "the autotelic" type, where "you" directly and continually addresses the reader but with a reference that can shift along the way. See for instance his analysis of Italo Calvino's *Se una note d'inverno un viaggiatore* (Richardson 2006, 30-36).

[12] The term "metadeictic" is here to be understood in a reflexive perspective, the use of deixis in the communicative context resonating at the level of the contents of the essay: the choice of deictic forms indeed mirrors Kincaid's global message.

> could have said, "May I have this, please?" and even though it would have been clear to everybody that a yes or no from us would have been of no consequence you might have looked so much better. Believe me, it would have gone a long way. I would have had to admit that at least you were polite. (34-35)

By using the same linguistic form ("you") to refer to the tourist and then to all white colonizers' descendants, she puts on a par past misdeeds and present consequences, thus rendering it impossible for the reader to disengage her responsibility from the past[13].

The third person plural pronoun referring to present-day Antiguans is also "metadeictic". In the third chapter, she blames post-independence Antiguans for passively accepting the place assigned to them by the modern version of colonization that is the tourist industry: "they say these things, pausing to take breath before this monument to rottenness, that monument to rottenness, as if they were tour guides; as if, having observed the event of tourism, they have absorbed it so completely that they have made the degradation and humiliation of their daily lives into their own tourist attraction" (68-69). As Benveniste puts it, excluded from the I/you discourse, the third person constitutes a "non-personne" (Benveniste 1966, 255-256)[14]. The use of "they" in the third chapter thus reflects present-day Antiguans' passive exclusion from a discourse that is taken place without them.

But Kincaid herself, having, as she says, "met the world through England", is "spoken" by a language that is not hers and that is yet her only means to express herself; the opposed points of view that she exposes can only be expressed in the (same) English language that will always favour one point of view against the other: "for isn't it odd that the only language I have in which to speak the crime is the language of the criminal who committed the crime? And what can that really mean? For the language of the criminal can contain only the goodness of the criminal's

[13] As Sabine Broeck puts it, "Kincaid's exhortation 'invites' us in no uncertain terms to cross the critical distance between a disinterested condemnation of colonialism and a recognition of our readerly self being implicated in white ethnocentric practices/habits/fantasies of control, ignorance, and wilful exercise of privilege" (Broeck 2002, 841-2).

[14] As Katie Wales underlines, Benveniste's account of the third person "underplays" its deictic force. The third party may be absent from the *I/you* discourse but still participates in it as listeners (Wales 2006, 22, 54). Here it could be said that potential Antiguan readers of *A Small Place* do participate in the dyad if only indirectly since they are excluded from the place of the "you" addressee.

deed. The language of the criminal can explain and express the deed only from the criminal's point of view /…/ That must be why, when I say, 'I am filled with rage', the criminal says, 'But why?'"(32). Thus interpellated by a language that is not hers and that negates her rage, Kincaid's essay is underlain by a rhetoric of negation and negativity that we shall now turn to.

2. Negative and positive polarities

2.1. Satirical negation

Negation serves Kincaid's rhetoric of anger as regards the attitude of the white tourist. It enables her to attenuate the force of her attacks while paradoxically accentuating the strength of her satire. Combined with modalization, negation has indeed a devastating satirical effect: "and since you are on your holiday, since you are a tourist, the thought of what it might be like for someone who had to live a day in, day out in a place that suffers constantly from drought, and so has to watch carefully every drop of fresh water used […] must never cross your mind" (4). The obligation ("must never cross your mind") is expressed by the deontic modal "must" imposed on the tourist by the tourist herself: the latter must go on repressing these thoughts if she is to enjoy her holidays. But "must" can also here be interpreted epistemically, implying a certain judgment on the part of the narrator (of the type "this idea has certainly never crossed your mind"). In recurrently stating what the tourist should not do ("but you should not think of the confusion that must lie in all that…and you must not think of the damaged library", "it's better that you don't know that…"), the narrator contrariwise states what they should be doing. Using a kind of preterition[15], the indirectness of Kincaid's negations are in fact more effective than direct reproach: this is part of the "meaning-making resource" of negation" (Nørgaard 2007, 49). Negation tends to foreground what is denied and thus to bring it into sharper psychological relief: the negated information is not discarded, it "is retained in the

[15] *Praeteritio* consists in speaking about something after saying one won't talk about it. Kincaid's *praeteritio* is somewhat reversed here: she says what she has to say and then only concludes that the reader should not give in to such thoughts.

ongoing mental representation" (Nahajec 2009, 115[16]). Indeed rather than carrying on its function of negating, eliminating information, negation paradoxically forces the denied information onto the reader's mind: "you must not wonder what exactly happened to the contents of your lavatory when you flushed it. You must not wonder where your bathwater went when you pulled out the stopper. You must not wonder what happened when you brushed your teeth" (13-14). The reader can no longer pretend that what has been said has not been said except through a process of denegation which is precisely what Kincaid wants to denounce.

Negation has other satirical effects in *A Small Place*. Kincaid uses the whole gamut of negation, resorting to its multi-functionality to diverse effects. As a pragmatic device, negation hinges on a cooperative process between writer and reader as it "activate[s] implied rather than explicit meaning" (Nahajec 109). A negative evokes its positive counterpart at the moment it denies it; it presupposes its positive counterpart. Hence in the following example, the reader cannot not infer the implied meaning contained in the negation: "You disembark from your place. You go through customs. Since you are a tourist […] you move through customs swiftly, you move through customs with ease. Your bags are not searched" (4-5). Without saying it, Kincaid evokes the possibility of bags being searched: in the contrast she establishes between white tourists and Antiguans, we implicitly understand whose bags are usually searched. If negations express positive alternatives, positive statements also exploit the negative polarity. Kincaid gives vent to her denunciation by eliciting implied denials: in saying "if you were to ask why…" (7), she seems to imply the negative "but of course you don't/won't". She also plays on the expectation of the reader, leading her down a certain logical path before offering a twist that produces "contra-expectation"[17]. The following question "Have I given you the impression that the Antigua I grew up in revolved almost completely about England?" seems to announce a qualification, a rechanneling of the path taken so far by the narration. The answer defeats our expectation as it is met with a positive statement

[16] Nahajec draws here on the work of Giora, Balaban, Fein & Alkabets, "Negation as Positivity in Disguise", in H.L. Colston (ed). *Figurative Language Comprehension: Social and Cultural Influences*, Mahwah, NJ, Lawrence Erlbaum Associates, pp. 233-55.

[17] Defined by Simpson (2003, 82) as what "cuts right across the fabric of the text that precedes it".

("Well, that was so"). This dispreferred[18]/marked answer disrupting the reader's grammatical and semantic expectations has the effect of reinforcing all the more England's presence.

Negation also performs a conjoined effect with the numerous repetitions that characterise Kincaid's style. In the following example, negation performs oppositional irony. What is said is not the opposite of what is meant, as is traditionally said about irony, but it comments on the inappropriateness of the negated reality:

> The government built a refinery. Something went wrong. The refinery is rusting. The tanks are rusting. The platform is rusting. The foreigner who did the bad things in the Far East was involved in this. **He is not rusting**. He is very rich and travels the world on a diplomatic passport issued to him by the government of Antigua. (67, my emphasis)

"He is not rusting" makes internal reference to the three "is rusting" that precede it, expressing by contrast an expectation that is not fulfilled: he should be rusting like the rest of the refinery left behind. Thus the negation does not play a simple descriptive role here. In using the same aspectual and verbal construction, the negative mention is a satirical echo that is up to the reader to infer.

There is one last use of satirical negation in Kincaid's vast array of negative formulations. In a most poetic passage at the end of the book, she attempts to describe the amazing *ex tempore* beauty of Antigua through affirmative predications of negative terms used to express inexpressible beauty:

> No real sunset could look like that; no real seawater could strike that many shades of blue at once; no real sky could be that shade of blue—another shade of blue, completely different from the shades of blue seen in the sea—and no real cloud could be that white and float just that way in that blue sky; no real day could be that sort of sunny and bright, making everything seem transparent and shallow; and no real night could be that sort of black, making everything seem thick and deep and bottomless. (77)

The hyperbolic aesthetisation goes on until, through a stylistic fade out, the unreality of the beauty morphs into the unreality of its exact opposite. This is where poetry gets satirical overtones: "no real grass is that particular shade of dilapidated, rundown green (not enough rain); no real

[18] On the contrary an unmarked or "preferred" answer is one that is expected, like an answer to a question, a greeting to a greeting, etc. (See Jeffries and McIntyre 2010, 102).

cows look that poorly as they feed on the unreal-looking grass in the unreal-looking pasture, and no real cows look that miserable as some unreal-looking egrets sit on their backs eating insects" (78). The aesthetization of such poverty becomes indecent: Kincaid forces us to swing from one extreme polarity to the other in the same stylistic breath, making us perceive the Antiguan poverty in an acute way.

2.2. The confiscation of debate and the paradox of negation

In *A Small Place*, negation does not always have the indirectness we have just underlined. It also serves the primordial function of denying the truth of a statement. Kincaid resorts to negation to declare that the terms of the debate she raises are not debatable: "all masters of every stripe are rubbish, and all slaves of every stripe are noble and exalted, there can be no question about this" (80). Here are the unchangeable premises from which all conclusions must follow. She confiscates the possibility of negating her negative statements. She makes "metalinguistic negation" [19] impossible: it cannot be asserted in any other terms, according to her, because it does not belong to the realm of assertability but to the realm of truth. Kincaid transforms her assertions into facts, thus frustrating any potential counter-argument. In the following nominalisations which are lexically incorporated negations, "the irrevocableness of their bad deeds" (23-24), "for not only did we have to suffer the unspeakableness of slavery" (10), she seems to set in (nominalized) stone the harm that was done and that cannot be erased[20]. There can be no positive rectification to what happened:

> But nothing can erase my rage—not an apology, not a large sum of money, not the death of the criminal—for this wrong can never be made right, and only the impossible can make me still: can a way be found to make what happened not have happened? (32)

[19] Metalinguistic negation is defined as "a means for objecting to a previous utterance". Laurence R. Horn draws here from Oswald Ducrot's distinction between a descriptive negation ("a comment on fact", preserving presuppositions) and metalinguistic/polemic negation ("a comment on utterances", challenging presuppositions) (Horn 1985, 38).

[20] Metalinguistic negation is impossible on negations that are lexically incorporated: if one can say "I'm not happy, I'm ecstatic", one cannot perform the same metalinguistic reanalysis with morphologically incorporated negations: "I'm unhappy, I'm ecstatic" (Carston 1998, 335). In Kincaid's text, the nominalisations make any reanalysis impossible.

There can be no crossing back to positivity: what remains to live with is perpetual loss and mourning[21].

Kincaid's use of negation seems paradoxically to evoke and reinforce the positive polarity that serves as the point of reference in *A Small Place*: through negation, she reveals that the norms with which she assesses the state of Antigua are those of western culture:

> They have nothing to compare this incredible constant with, no big historical moment to compare the way they are now to the way they used to be. No industrial Revolution, no revolution of any kind, no Age of anything, no world wars, no decades of turbulence balanced by decades of calm. Nothing, then, natural or unnatural, to leave a mark on their character. It is just a little island. (80)

As Simpson puts it, the negative is a marked form and yet it "seems to be stalked, as it were, by the shadow of a positive polarity" (Simpson 2003, 139)[22]. Here Kincaid's negations seem to be overshadowed by the positive polarity embodied by western references. The reading grid through which she evaluates Antigua's present is of English conception. In doing so, Kincaid may be illustrating the fact that she is condemned to speak and see through the language of the criminal.

Conclusion

However, the writer stylistically demonstrates that she is not the passive and captive victim of a language. She uses pragmatic weapons against the English tongue, minorising it from within[23], namely through the eroding work of negation and the subtle play with deixis. Kincaid does

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[21] Here lies maybe a form of life that has a certain positivity to it. We may talk of a depathologizing form of negation as Soto-Crespo, drawing on Edward Said's *Culture and Imperialism*, speaks of depathologized mourning as regards Kincaid's work: "for this diaspora writer, mourning is not a psychological stage that must be overcome; rather mourning is the culturally normative yet highly political strategy through which a diaspora writer makes transcultural connections" (Soto-Crespo 2002, 371).

[22] In cognitive stylistics (*Text World Theory*), negation constitutes a subworld disrupting the parameters of the matrix world (see Hidalgo-Downing 2000, Sorlin forthcoming). Antiguans's negated world can here be said to be subordinated to the parameters of the English western world.

[23] Kincaid's repetitive style and mesmerizing orality would deserve a whole paper (see Simmons 1994 for instance).

not incorporate West Indian broken English as a form of linguistic resistance to the major language (for Kincaid this is "the English", she writes in one of her novels, "that instantly reveals the humiliation of history, the humiliation of the past not remade into art" [My Brother 108]) but she manages to create different viewpoints from which to reassess naturalized certitudes. In the shadow of the (positive) standard language, Kincaid imparts on English a renewed forceful character that can hardly leave the white western reader indifferent.

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Une traversée stylistique de *Crossings* de Chuang Hua

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Avant d'entamer la traversée du roman, il convient de s'arrêter un instant sur son seuil, c'est-à-dire son paratexte. En croisant le titre, qui prend toute la base de la page, avec le nom de l'auteur, qui est imprimé à gauche à la verticale sur le mode traditionnel de l'écriture chinoise et recouvre à moitié un visage de femme chinoise, la couverture[1] signale très efficacement à celui qui s'empare du livre que ce dernier va l'entraîner dans un va-et-vient entre culture occidentale et culture chinoise. *Crossings*, d'inspiration autobiographique, raconte en effet l'histoire d'une jeune sino-américaine, Fourth Jane Chuang Hua, et de sa famille, et nous fait voyager entre la Chine, l'Europe et les Etats-Unis. En reprenant le même type de présentation mais en l'inversant (titre anglais inscrit dans une verticalité orientale, nom chinois à l'horizontal), les premières pages intérieures font émerger l'autre sens du mot *crossing*, soit la notion de croisement via celle d'hybridité : hybridité des identités dans la diégèse, et de la forme pour ce roman sino-américain de 1968 qui choisit le mode de l'expérimentation moderniste d'inspiration occidentale[2]. Dans ce contexte esthétique, on ne sera pas surpris que la troisième chose que le paratexte

[1] Initialement publié en 1968 par *The Dial Press* et passé largement inaperçu, c'est la réédition – alors qu'il était épuisé – en 1986 par *Northeastern University Press* avec une postface de la romancière sino-américaine contemporaine Amy Ling qui donne une seconde vie au roman. Nous faisons ici référence à l'édition *New Directions Paperbooks* publiée en 2007, qui conserve la postface d'Amy Ling et qui est la plus facilement accessible aujourd'hui.

[2] Dans sa postface au roman, Amy Ling évoque l'influence de Flaubert, Hemingway, Faulkner. (217)

suggère soit la dimension réflexive du roman, les choix de mise en page (encadrement de la colonne de lettres composant le nom de l'auteur sur la couverture et le titre dans les pages intérieures) faisant immanquablement penser aux mots croisés, ou *crosswords*. Cette visée métalinguistique se confirme tout en se doublant d'une dimension métanarrative lorsqu'à la page 105 du roman, soit à l'approche de la moitié du récit, le verbe *Cross* emplit l'espace d'une phrase : « Cross. You don't belong there. You belong with us. » (105) Par-delà son interprétation diégétique première liée à la scène où elle apparaît, cette injonction peut se comprendre comme une adresse au lecteur, le lecteur qui, en pénétrant dans le roman, traverse la frontière entre réel et imaginaire et entame un voyage. C'est ce voyage du lecteur et sa traversée mouvementée d'une œuvre difficile que nous nous proposons d'étudier, en lien à l'arrière-plan diégétique et thématique du livre.

« I feel a terrible danger crossing » (196), avoue la protagoniste à son père alors qu'elle s'apprête à quitter les Etats-Unis pour la France. Cette phrase nous rappelle qu'une traversée est généralement d'autant plus significative qu'elle implique des risques, des obstacles à franchir. Or dans le contexte où apparaît cette réplique la nature du danger évoqué, pourtant terrible, reste flou, tout comme le sens plus global de la phrase, qui joue sur une construction amphibologique. En effet, la première interprétation possible est la crainte pour l'héroïne de s'engager dans cette nouvelle traversée transatlantique ; mais le contexte n'empêche pas d'y lire autre chose : Fourth Jane perçoit l'arrivée d'un danger. Dans un cas, la traversée se fait de l'énonciateur comme centre déictique vers le lointain (*I feel a danger in the act of crossing / I'm afraid of crossing*) ; dans l'autre, la traversée se fait du lointain vers l'énonciateur (*I perceive a danger crossing, approaching toward me*). En d'autres termes, deux mouvements contradictoires semblent se superposer et rester en suspens dans cette phrase, annulant de ce fait le sens même du motif de la traversée, son orientation mais aussi sa signification exacte pour le lecteur. Là où le terme *Crossing*, qui pourtant donne son titre au roman, suscite avant tout l'image d'un acte orienté, signifiant, le récit s'applique à brouiller toute logique de direction, l'impression dominante pour les personnages et le lecteur étant celle d'un égarement, voire même d'une impasse. Nous le verrons, plus qu'à un passage dynamique, *crossing* renvoie davantage au lieu de passage lui-même (*crossing* en anglais désigne aussi le passage clouté ou le passage à niveau), lieu du mouvement et de directions

multiples et contradictoires, mais aussi d'un éternel entre-deux qui court le risque de se faire mortifère ou peut au contraire s'avérer non-lieu vital.

Dans une première partie intitulée « Le sens de la traversée ? », nous montrerons que le roman tout entier nie paradoxalement l'acte signifiant de la traversée, pourtant suggéré, et met en scène la perte du sens, dans ses deux acceptions, pour l'héroïne. Dans un deuxième temps, nous analyserons les conditions narratologiques et stylistiques de la traversée mouvementée du livre pour le lecteur, clairement engagé dans un parcours mimétique de l'héroïne et menacé comme elle d'échouement. Il restera cependant à envisager comment *Crossings*, conçu selon une logique « rhizomique », valorise ce que nous avons choisi d'appeler « l'Empire du milieu », non-lieu de passage et de tous les possibles. Il nous rappelle, selon les termes de Gilles Deleuze et Félix Guattari dans *Mille Plateaux*, que « *[e]ntre* les choses ne désigne pas une relation localisable qui va de l'une à l'autre et réciproquement, mais une direction perpendiculaire, un mouvement transversal qui emporte l'une et l'autre, ruisseau sans début ni fin, qui ronge ses deux rives et prend de la vitesse au milieu. » (37)

Le sens de la traversée ?

Il faut tout de même dans un premier temps reconnaître que le roman porte bien son nom. Il est le roman des traversées, dans une pure acception géographique : traversées des continents et des océans pour la famille de Fourth Jane, qui a émigré une première fois de la Chine vers l'Angleterre afin d'échapper au communisme, puis vers les Etats-Unis pour des raisons restées inexpliquées. Fourth Jane, qui a connu ces déplacements successifs puisqu'elle fait partie des enfants nés en Chine, décide de partir s'installer, au moins provisoirement, à Paris. Après un aller-retour transatlantique au moment des fêtes de Noël, le roman se clôt sur sa décision de rentrer aux Etats-Unis, le dernier chapitre[3] se concluant sur ces lignes :

> Then she turned and made her way back as if in dream waited while noiseless traffic sped by for the light to change at the intersection. The light changed. She shook away her daze, crossed the street and entered the

[3] Ce dernier chapitre est suivi d'un chapitre très court qui fait davantage office de prologue, et sur lequel nous reviendrons à la fin de notre étude.

> house. She took her suitcases out of the closets and began to pack for the return trip home. (214)

L'utilisation symbolique de la croisée des chemins et de la traversée de la rue, associée à la clôture sur le mot *home* confèrent, au bout du récit, une visée téléologique à ce motif de la traversée. Il y a aboutissement conjoint des parcours diégétique et narratif, et la certitude du chemin trouvé.

Parce que l'Amérique est le pays d'adoption dans lequel Fourth Jane a longtemps ressenti un sentiment d'aliénation, cette fin semble aussi raconter le croisement réussi de deux appartenances :

> For years I used to think I was dying in America because I could not have China. Quite unexpectedly one day it ended when I realized I had it in me and not being able to be there physically no longer mattered. […] Farm house, field, solitary tree, the distant mountains have fused, have become one with the American landscape. I can't separate any more. […] I belong to both, am both. (121-125)

Il n'y a plus là traversée d'un point à un autre, mais fusion – hybridation – en un point de deux extrémités. Pourtant, ce sens-là de *crossing* s'efface tout au long du roman au profit du premier, celui renvoyant à l'acte de déplacement entre deux points clairement différenciés. Une fois arrivée aux Etats-Unis, la famille se replie dans une zone culturelle protégée, érige une frontière « ethnographique » (Chiu 110) qui se veut infranchissable. Lorsque le fils ainé épouse une occidentale, l'arrivée du couple dans la maison, sorte de camp retranché pour les membres de la famille, est décrite comme une série d'effractions sur un mode hyperbolique qui reflète le point de vue de Fourth Jane, pour qui la Chine et les Etats-Unis sont encore à ce stade deux entités bien distinctes :

> The barbarian stood outside the barred gate of the wall. After fruitless years of patient search, with gnawing heart, she found a weakness along the immense wall encircling the garden, found, followed, married Fifth James and entered the garden at dusk. (51 – on note l'alliteration en f qui semble cibler *Fifth James* et mime l'intrusion inexorable dans l'espace fermé)
> She [the Barbarian] walked behind James through the gate of the tall white fence separating the kitchen lawn from the main garden, waved in by smell of lilacs in full bloom clustered along the length of the fence […]. (52 – la répétition de *gate* et *fence* sur un mode circulaire tente désespérément d'ériger dans l'espace du texte cette barrière qui a cédé)
> She [the Barbarian] moved across the room, swinging her pouch, and stopped in front of the three-paneled coromandel screen upon which were transfixed ladies and attendants frozen in gesture and pose under porticos and in courtyards inclining over arched bridges admiring weeping willows. She continued her way to the open door from which she had first entered

> and peered into the dark garden drowned in smell of lilac and hum of crickets. (54 – la fixité symbolique de la scène traditionnelle représentée sur le *paravent*, fixité d'autant plus marquée lorsqu'elle se met en scène sur un pont, lieu de passage par excellence, se laisse balayer par la fluidité de phrases sans ponctuation qui, mieux que tout, disent le mouvement qu'une barrière n'a pu entraver)

Dans ces trois citations, tout comme plus généralement dans le roman, l'emphase sur le moment du franchissement d'une ligne frontière vient renforcer ce motif de la traversée, qui envahit l'espace du texte (traversée de seuils, de rues, de ponts…) et en devient un élément métaphorique structurant. La traversée, mouvement orienté, apporte donc du sens au texte, le vectorise. Un passage du roman apparaît d'ailleurs comme une invitation métatexuelle à lire ce supplément de sens (signification) qu'apporte un mouvement orienté :

> She turned the pages to Missouri and found the river, then turned more pages to find the source. Entranced by its length the river flowed through seven states, she traced the course of the water, her lips moved in silence and wonder, linking names of colors beasts saints trees ideas Indian rocks the names of men, a holy procession signifying man's enduring tenure. (185-186)

Il s'agit bien ici de retracer le parcours depuis un point originel et à travers « sept états » –symboliques – pour, au bout, trouver du sens. Cependant, ce mouvement interprétatif ne va pas de soi. On note tout d'abord une aporie dans le fait que l'image d'un fleuve, d'un flux vienne signifier l'idée de *tenure* ; s'il est difficile à traduire directement, ce terme semble recouvrir à la fois l'endurance de l'homme (or en d'autres endroits du roman, la traversée se fait plus traditionnellement métaphore de la mort) et la notion d'emprise, la capacité à « tenir une position ». D'ailleurs, à y regarder de plus près, le personnage réflecteur semble se dissoudre dans le flux, qu'elle ne maîtrise donc plus : *she traced* a par avance été englouti dans *Entranced*[4] (sur les plans à la fois sémantique et orthographique) et, si Fourth Jane a cherché à remonter à la source (en « tournant davantage de pages », donc *a priori* dans un mouvement d'ordre croissant des pages à contre-courant d'une remontée), elle semble perdre de vue la quête du point d'aboutissement.

[4] L'impression de recouvrement de *she traced* par *Entranced* est encouragée par le fait que, dans un premier mouvement de lecture, *Entranced* semble se rapporter à la jeune femme.

Plus globalement, un peu à l'image de cette réinterprétation d'un extrait ponctuel, le roman déborde de toute part notre première lecture qui, induite par la valeur censément programmatique du titre, fait de la traversée un motif structurant de la vie des personnages et du récit. La traversée est en effet bien davantage associée à la perte du sens. Le lecteur est en quelque sorte alerté dès la deuxième page, et la première utilisation du verbe *cross* :

> She decided to take a chance on the bus' not appearing for the moment and crossed the empty street to buy a pack of cigarettes in a tobacco shop.
>
> He was watching her while she recrossed the street, thoughtful and on guard, his hands in the pockets of his short ash-colored raincoat. […]. (8)

La première traversée évoquée par le récit est une traversée futile vers un but insignifiant, immédiatement annulée par un mouvement contraire. D'autre part, l'ancrage flou du point du vue (*He was watching her* semble nous mettre soudain à distance de Fourth Jane, regardée depuis la position d'un inconnu sur le trottoir, mais la fin de la phrase pose plutôt l'homme en train de l'observer comme l'objet du regard de Fourth Jane) entretenu par l'ambiguïté du référent de *thoughtful and on guard* (qui paraît se rapporter à l'homme mais pourrait tout autant renvoyer à Fourth Jane) apporte un élément de confusion dans la double traversée décrite, le lecteur, qui ne sait trop quel est son point d'identification, ayant du mal à se situer d'un pur point de vue spatial.

A cet égard, le pluriel du titre n'est pas à négliger, et la multiplication même des traversées contribue au brouillage des directions, voire souvent, comme on vient de le noter, à l'annulation des itinéraires. « She had packed and unpacked so often, always leaving from and returning to the same point, she knew the gestures by heart, could repeat them in sleep » (75) : cette description d'un mouvement ramenant au point de départ mais qui voudrait encore faire croire à un semblant de sens, se voit invalidée quelques pages plus loin dans un passage qui en donne une version délirante :

> The door to Ngmah's cubicle burst open. Seventh Jill, hair hanging loose to the waist, emerged barefoot and blinked in the light. Without a word she ran through the waiting room, ran past the elevators, flung open the door that led in the corridor, ran past his closed door, ran the length of the U-shaped corridor and ran all the way back to where she started from. She stopped short before the door of the cubicle, reentered the dark, climbed back on the couch by Ngmah's side, curled up her legs and placed her head back on Ngmah's lap. (84-85 – la stérilité du mouvement se confirme par

> l'attitude régressive que signale la position en fœtus adoptée à la fin de la scène par Seventh Jill, sœur cadette de Fourth Jane)

La frénésie des déplacements dans le roman cache d'ailleurs mal une hantise de la paralysie : « On certain days moving from one room to another in her apartment was the only displacement she felt capable of undertaking » (116), ou « She stood in the center of the carpet of faded greens and blues and whites in which she discerned oases and deserts, scorpions and camels, departures, wanderings and homecomings woven inextricably there » (187) : les itinéraires se confondent et ne sont ici qu'imaginaires chez un personnage devenu statique. Dans la réalité, la traversée se voit explicitement associée à l'image de l'échouement : « If I did not follow fast enough he would cross the street before the light changed leaving me stranded on the corner while traffic zoomed left and right » (142), et surtout à quelques pages de la fin :

> She closed her eyes […] gliding on the black lake infinitely deep, sleep, […].
> Like her, boats becalmed today, limping, sinking, no unfurling of spinnakers no haul in and release of ropes callusing hands or dodging swinging booms, no strain of scrambling, sprays in the wind. Let her sleep.
> But the sky was full of hard white light which penetrated her tightly closed eyelids. The hostile water would engulf her far from the shore.
> We are not moving! We are not moving!
> Easy there.
> Let's get back to shore we'll never reach the other side. I don't want to die in the middle of this unknown lake […].
> They landed on a strip, the strand end of a curl, all red rock that jutted out of the water. (199-200)

Au terme de la traversée, elle-même vécue comme un enlisement et engloutissement, le choix du substantif *strand* au moment de la mention de l'accostage vient, par l'ambiguïté du terme[5], nier l'aboutissement du déplacement.

On note enfin que cette scène est suspendue dans un entre-deux entre rêve et réalité qu'entretiennent les références au sommeil, récurrentes tout au long du roman, tout comme les scènes de rêve, plus présentes vers la fin du récit. Fourth Jane, à mesure de ces traversées vers l'espace indéfini du sommeil, donne l'impression de s'évanouir dans une zone incertaine, bien loin d'un point d'arrivée précis. Il faut donc sans

[5] Il renvoie en tant que verbe à la notion d'échouement.

doute en dernière analyse également percevoir dans le mot *crossing* l'image du trait noir ou du signe X symbolisant l'acte d'effacement : *to cross off*, *to delete.* D'ailleurs, dans le passage cité plus haut où l'héroïne évoque une hybridation réussie (« I belong to both [countries], am both »), le pronom personnel *I* a disparu. Et un moment, Fourth Jane demande à son amant parisien : « Conjugate for me the subjunctive of to live » (133), confirmant son passage dans une autre dimension, celle de l'irréel. Elle ajoute alors « I confuse between present and imperfect » ; cette phrase a une résonance toute particulière pour le lecteur, lui aussi le plus souvent égaré dans une zone temporelle, et géographique, des plus confuses. Sa traversée du roman est un perpétuel égarement.

L'égarement du lecteur

Selon Yichin Shen, « the unspecified spatial and temporal settings, chronological leaps, disjointed narrative structure of *Crossings* pose a great challenge to piece all details together in a logical manner. » (275) Le roman se présente en effet comme un kaléidoscope de scènes rendu d'autant plus complexe que l'ancrage temporel et spatial de chaque épisode reste souvent indéterminé et que les changements de lieux et dates peuvent se faire à l'intérieur d'un même chapitre, d'une même page, voire d'un même paragraphe. Finissent par se confondre le moment présent situé à Paris (relation amoureuse entre Fourth Jane et un journaliste français), un passé américain immédiatement antécédent (la rupture de Fourth Jane avec un précédent amant et le choix d'un avortement), et divers moments – plus ou moins éloignés – du passé, scènes familiales associées à différents lieux (USA, Chine, Europe). Se rajoutent enfin des scènes fantasmées ou appartenant à un autre niveau diégétique (scène de cinéma ou film familial tourné en super 8). Comme le souligne Amy Ling dans son article « A Rumble in the Silence: *Crossings* by Chuang Hua », « some confusion is inevitable at the initial reading. The central story, central only because the book begins and ends with it, is the gradual development and decline of a love affair between Fourth Jane and a Parisian journalist. This affair, set in the present, is constantly invaded by Jane's past, by memories of family, by dreams, nightmares and visions, by crossings geographic and chronological. » (30)

Cette explication fait ressortir le rôle central de l'épisode parisien, point du récit à partir duquel se déploient les fragments analeptiques,

parfois enchâssés. Cependant, si au début du roman les ruptures de chronologie restent assez facilement repérables grâce à des indices qui balisent ces traversées temporelles, le récit ne cesse de se complexifier au fil des pages, les déplacements narratifs se faisant de plus en plus nombreux et rapides et le narrateur multipliant les faux indices, ou tout au moins les indices ambigus (un détail qu'on croyait révélateur de tel ou tel épisode s'avère finalement renvoyer à une autre scène). Les points de « raccord » narratif (Genette, 102) entre niveaux premier et second, ou second et troisième, restent donc extrêmement flous, impression décuplée par l'emploi quasi systématique des pronoms personnels *he* et *she* – sans la transition par leur nom – pour se référer aux personnages, notamment au moment même du passage d'un niveau temporel à un autre. Le lecteur ne peut repérer quand il franchit le seuil d'une anachronie temporelle, et évolue dans la zone mouvante mais non orientée de l'achronie pure et simple ; dans les termes de Genette, « la fréquence même des interpolations et leur enchevêtrement réciproque brouillent […] les choses d'une manière qui reste parfois sans issue pour le 'simple' lecteur, et même pour l'analyste le plus résolu. » (c'est nous qui soulignons – 115) Un détail mérite d'être relevé : la première scène à Paris, fragment initial de ce récit premier censé servir de point de repère, décrit la rencontre des deux futurs amants à un arrêt de bus, l'un en route vers « the Square », l'autre vers « the Circle » ; prenant finalement un taxi ensemble, leur parcours s'avère semé d'embûches, et anticipe ainsi notre propre voyage dans le texte, notre tentative pour trouver un sens au roman, et à notre lecture, relevant en effet de la quadrature du cercle… D'autant que, on l'aura compris, les toponymes anglais sont d'emblée une fausse piste, alors que le lieu où se déroule cette scène – et les suivantes – entre les deux amants, c'est-à-dire Paris, n'est à aucun moment explicité dans le roman et doit être patiemment reconstruit par le lecteur à l'aide d'indices disséminés.

Voici le premier échange entre les deux personnages :

> Their glances met when she looked up. […]
> Does one wait here for the bus to the Square?
> The Square was not precisely where she had intended to get off but was near enough, judging by the map, so she said Square to simplify her question in a language she was not yet accustomed to.
> Yes.
> She hesitated.
> Yes, they all go to the Square. […]
> Well I really don't want the Square I want to go to the Boulevard. (9)

La précision *she said Square to simplify her question in a language she was not yet accustomed to* ne fait qu'introduire un brouillage supplémentaire puisque le mot *Square* est censément prononcé en français, l'absence de guillemets pour l'introduire apparaissant d'autant plus pernicieuse que le substantif anglais se tisse au reste de la phrase sans indiquer le moindre décrochage. De nouvelles frontières cèdent, et continueront à le faire ailleurs dans le roman, comme ici : « Dyadya said in Chinese We are together here today to honor our mother » (27) ou « Ngmah held up the cake to Grandmother. Blow blow voices cried in English and Chinese » (30), ou encore « Relieved by this postponement of the central question she carefully replied in English I want to get married » (194) : par habitude, le lecteur perçoit dans ce dernier exemple un décalage qui n'y est plus (la phrase est bien prononcée en anglais), mais c'est tout l'échange qui précède qu'il est alors amené à reconsidérer (les répliques précédentes étaient en fait en chinois).

Ce va-et-vient continu est un facteur supplémentaire de désorientation, mais c'est dans la manipulation plus générale des modes de discours que se dit la stratégie du narrateur pour égarer le lecteur, et plus spécifiquement pour lui faire perdre la notion de frontières ou de seuils franchis et tout espoir de traversées clairement perceptibles. Comme l'écrit Laurence Rosier dans un article théorique sur les discours rapportés intitulé « Les discours rapportés. Histoire, théorie, pratiques. Représentation », « les frontières entre DD et DI existent. Cependant, un grand nombre de discours cités indifférencie l'opposition DD/DI. Les critères syntactico-typographiques sont baladeurs. » (4) Chuang Hua oblitère systématiquement toutes les formes de balisage du discours direct, notamment dans les dialogues où elle n'utilise ni guillemets, « très importants comme marqueurs de passage à du discours […], marque emblématique […] du Discours Direct » (Hanote et Chuquet, 9), ni autre indice typographique (tirets par exemple), et omet toute proposition introductive, ou « framing clause » selon Toolan (120) ; Hanote et Chuquet utilisent aussi le terme d' « encadrement », et Françoise Rullier-Theuret parle de « points de suture visibles entre les différents niveaux de l'énonciation » à propos des incises (Salbayre et Arnaud-Vincent, 72). C'est donc bien la possibilité d'un bornage clair que refuse le texte : « La **frontière typographique** matérialisée par les guillemets fait de cette dissociation un trait immédiatement repérable par le lecteur, parfois même avant le déchiffrement du matériau verbal proprement dit », expliquent

Nathalie Vincent-Arnaud et Sébastien Salbayre (68), et Hanote et Chuquet parlent pour ce type de cas d'absence totale de « marque-frontière » (10). Le roman entraîne alors le lecteur dans une perpétuelle errance entre récit et discours, ou entre discours et discours, le flou énonciatif ne permettant pas toujours de discriminer les locuteurs, et tout étant fait même parfois pour nous amener à les confondre, comme lorsqu'une même réplique, ou une réplique très similaire, se répète à quelques lignes d'intervalle. C'est par exemple le cas dès la page 10-11 avec la question « Are you a journalist ? » posée successivement par les deux interlocuteurs, ce qui brouille le sens de l'échange (la direction). A la page 96, « May I come in ? » est repris avec une légère différence (« May we come in ? ») un peu plus bas dans la page ; la scène ayant changé entre temps, c'est ici la frontière, déjà fragile, entre deux épisodes différents qui est annulée.

On ne sera pas surpris, dans ce contexte, que le narrateur recoure également au Style Indirect Libre pour rapporter le discours ou les pensées, SIL dont l'ambivalence intrinsèque est soulignée dans tous les ouvrages traitant des modes de discours. « Le DIL ne peut en aucun cas être circonscrit, » écrit Monique De Mattia-Viviès au début de son ouvrage *Le discours indirect libre au risque de la grammaire : le cas de l'anglais* (15), nous ramenant ainsi à la problématique des frontières et de la traversée. Le SIL nous suspend dans une zone énonciative indéterminée en raison de la superposition énonciative incertaine du personnage et du narrateur : « on ne sait pas qui parle parce que la syntaxe ne nous permet pas de façon claire d'attribuer le dit. » (Rosier, 6) Voici l'exemple d'un passage où certaines phrases relèvent du SIL:

> Ngmah sat in her study overlooking the park. She was was she the most beautiful of them all? She was altering the seams of a dress she intended to wear for her birthday dinner. She had spent more than twenty years letting out a fraction of an inch here, taking in a fraction there, lengthening and shortening. What a relief finally to go to the Far East to have clothes cut expertly and sewn to measure.
>
> She made small even stitches, sewing neatly and rhythmically in time with her thoughts. All those lovely dresses that would be hers. The dress for James's wedding, what material should it be, brocade or lace, what woman among those eligible will he choose, help him choose. (15)

La fin de l'exemple précédent fait tomber, au détour d'une phrase, une démarcation supplémentaire, celle entre DIL et DDL (passage de *would* à *will*). Ces traversées sans marquage d'un mode de discours à l'autre

deviennent l'une des constantes du texte, comme dans ce passage qui pousse les jeux de brouillage à l'extrême :

> He shut the door and held her tightly. […] Finally she said how happy she was to see him though she still had not really had a chance to look at him because he was kissing her hair. Almost missed him she continued bending her head back so that she could finally look at him just arrived truly not more than five minutes and if he had come ten minutes ago they would have missed each other. They hugged and kissed and she said how dirty she was she hadn't even brushed her teeth. She chatted breathlessly and touched him and smiled and chatted and laughed. He remained silent, eyes avoiding hers as if listening for another voice but continued to kiss her softly […. She] had more to add about her trip, breathless inconsequential sentences, phrases incomplete, exclamations, but always with reference to him how she had missed him while doing this and that. She had wondered if he had remained in town during all these weeks she had kept up with news from his city read that the weather had been hideously cold the worst winter in one hundred years. Yes he still had a cold and a sore throat and she had walked and walked and walked to find him a rose-colored sweater which he had once told her he wanted and she thought that she could surely find it in her own city she had almost made the trip really to find and return with a rose-colored sweater, wait, not true he said and she broke away from him […]. (151-152)

Dans ce passage, les frontières se font mouvantes sur plusieurs plans :
→ entre récit et discours, en raison notamment de l'absence de toute ponctuation qui viendrait clairement démarquer l'un et l'autre, comme dans *she could finally look at him just arrived truly […]*. On note par ailleurs qu'il est impossible de savoir où recommence le récit après *she said how happy she was to see him*, possiblement dès *though she still had not really had a chance to look at him* ou seulement à partir de *because he was kissing her hair*. A la phrase suivante, *she continued* se lit dans un premier temps comme une proposition introductive de *Almost missed him*, mais le reste de la phrase l'intègre rétrospectivement comme partie du récit (*she continued bending her head back*).
→ entre récit narrativisé – ou « Narrative Report of Speech Act » dans la terminologie de Leech and Short dans *Style in Fiction* (323) ou encore « Narrator's Presentation of Speech Act » selon la terminologie plus récente de Michael Short (31) – et récit rapporté : *she had more to add about the trip… how she had missed him while doing this and that.* Alors que *how she had missed him while doing this and that*, avec sa qualité orale, donne l'impression de faire basculer la phrase dans du DIL, il apparaît évident que *while doing this and that* ne peut être qu'un résumé des différents exemples que donne Fourth Jane à son amant, et relève

donc du « sommaire de discours »[6], ramenant ainsi plutôt à du discours narrativisé très général.

→ entre discours indirect et discours indirect libre : *She had wondered if he had remained in town […]*. Là où les premiers mots ont les allures d'une proposition introductive, ce sont probablement bien des mots que le personnage prononce plus ou moins *verbatim* et qui sont alors retranscrits en DIL (l'original serait par exemple « I often wondered if […] »). La suite de la phrase peut à son tour être soit une poursuite sur ce mode (le personnage formule effectivement les choses ainsi « if you remained in town all these weeks »), soit une version en discours narrativisé d'une série de phrases plus développées (« I often wondered what you decided to do while I was gone, if you stayed in Paris or went away […] » par exemple). La suite (*read that the weather had been hideously cold*) reproduit exactement le même type d'ambiguïté : flou sur le premier verbe qui peut appartenir soit à l' « énoncé rapportant » soit à l' « énoncé rapporté » (Hanote et Chuquet, 7), et sur la nature du mode de discours pour la suite (discours rapporté ou narrativisé).

→ entre locuteurs : c'est bien sûr le cas de la dernière phrase qui fait passer du discours de Fourth Jane à celui de son amant sans démarcation aucune, le dernier renversement s'accompagnant d'un changement du DIL à du Discours Direct (*wait, not true he said* dans une version qui est elle-même à cheval entre du DD et du DDL étant donné l'absence – habituelle dans le roman – de guillemets).

Dans sa déstructuration, le passage ne fait pas que mimer l'excitation amoureuse des retrouvailles et dans le même temps l'absence de vrai dialogue entre les amants. Certains fragments (*inconsequential sentences, phrases incomplete*, mais aussi *as if listening for another voice* qui peut renvoyer au mécanisme même du SIL et son dédoublement énonciatif) prennent une dimension métalinguistique qui confirme l'importance pour eux-mêmes de ces jeux d'oscillation narratologique sans fin.

Les manipulations incessantes mènent même le lecteur aux confins du possible, lieu impraticable qui ne peut correspondre à un point

[6] Mick Short propose dans son article « Discourse Presentation and Speech (and Writing, but not Thought) Summary », de distinguer, dans le discours narrativisé, les cas où une proposition unique est résumée et ramenée à son acte de langage (*proposition-domain summary*) et une autre forme de sommaire qui renvoie à une portion plus large de discours, qu'il qualifie de *discourse-domain summary*. (33)

d'aboutissement, même si l'exemple le plus frappant qui peut en être donné se situe à deux pages de la fin du roman :

> Would she like to walk him to his office? No she would rather go home. They turned away from each other at the same time. She took ten paces toward home when all at once she spun around and cried his name. Laughing he retraced his steps. What is it? When will he call? Look that won't do at all. Can he call in the morning? Impossible. (213 – c'est nous qui soulignons)

Les deux dernières questions ne sont théoriquement pas possibles selon les modes de discours répertoriés : il y a en effet changement de pronom – *you* à *he* – mais pas du temps : *will/can*. Un peu à l'image des figures picturales impossibles, le texte nous suspend dans une sorte de non-lieu incertain.

De tels choix narratologiques proposent une actualisation textuelle à la fois de la confusion identitaire de l'héroïne et de son rêve d'hybridation : chaque phrase de dialogue est à la fois une chose et une autre, voire une chose et son contraire. Cependant, l'effet premier pour le lecteur est un sentiment très concret de désorientation, effet que renforce très souvent la déconstruction de la ponctuation également dans des passages de récit. Les lignes du texte ne soutiennent plus la lecture comme expérience d'une traversée. Parfois proche du *dé-lire,* elles sont devenues une succession de lignes de fuite, dans lesquelles semblent s'abîmer, ou s'échouer le lecteur.

> Mais selon Deleuze et Guattari, toujours dans *Mille Plateaux* :
> Où allez-vous ? d'où partez-vous ? où voulez-vous en venir ? sont des questions bien inutiles. […C]hercher un commencement, ou un fondement, impliquent une fausse conception du voyage et du mouvement (méthodique, pédagogique, initiatique, symbolique…). Mais [il y a] une autre manière de voyager comme de se mouvoir, partir au milieu, par le milieu, entrer et sortir, non pas commencer ni finir. (36)

L'empire du milieu

Il y a une obsession du milieu dans le roman, obsession des positions intermédiaires (Fouth Jane est la quatrième dans une fratrie de sept enfants, et son nom chinois *Chuang-Hua* associe le composant Chuang, donné à tous les fils de la famille, et Hua, présent dans les noms de toutes les filles), et plus encore obsession des positions véritablement liminales : le roman fait usage, jusqu'à la saturation, des images de seuils, de portes, de fenêtres, particulièrement présentes dans les débuts de

chapitres, soit précisément au passage d'une section à une autre. Ces éléments de l'histoire nous disent quelque chose de la visée esthétique de l'auteure, puisqu'ils actualisent la position dans laquelle cette dernière tient constamment son lecteur : entre deux temps, entre deux lieux, entre deux modes de discours… Son roman « n'est pas fait d'unités, mais de dimensions, ou plutôt de directions mouvantes. Il n'a pas de commencement ni de fin, mais toujours un milieu, par lequel il pousse et déborde. » (Deleuze et Guattari, 31) En d'autres termes, il suit la logique d'un rhizome : « Il n'y a pas de points ou de positions dans un rhizome, comme on en trouve dans une structure, un arbre, une racine. Il n'y a que des lignes. » (15)

Dans *Mille Plateaux*, Deleuze et Guattari opposent ce qu'ils appellent le *rhizome-canal* à l'*arbre-racine* (31) ; le roman semble porter en lui cette opposition ontologique, le motif de l'arbre et de ses racines et celui du fleuve/ruisseau jouant un rôle symbolique prépondérant dans le récit. On relève deux descriptions appuyées d'épisodes de plantation :

> [Dyadya] dug trenches fifteen inches wide and eight inches deep with a ridge three to four inches high down the center of the trench. He placed plants on top of this ridge at intervals of fifteen to eighteen inches, carefully spreading out the roots of each plant. With his bare hands he worked the soil through and over the roots to a depth of two inches above the crowns and subsequently filled the trenches gradually. (127)
>
> [Dyadya carried the apple tree] out to the terrace and in the last light planted it in the red fir box into which he first poured a sack of soil. With his bare hands he scooped a hollow in the center, unwrapped the burlap from the hardened earth caked around the roots and swung stem and root into the hollow. She steadied the tree while he emptied another sack of soil till the earth was level with the box edge. He pressed the soil firmly around the stem then smoothed it over. She fetched a jug of water which he poured in slow circular motions around the tree. They watched the water soak and disappear slowly into the soil. (189)

Comme le suggère la fin de la citation, à l'opposé de ces racines qui représentent un ancrage ferme, l'eau échappe à toute emprise. Par-delà l'évocation ponctuelle de points ou voies d'eau[7], la représentation sans

[7] Voir plus haut les descriptions du fleuve Missouri (185-186) ou d'un lac (199-200), auxquelles peuvent être ajoutés deux autres exemples : « She stood at the end of the skiff skimming the surface of the water, her hands clutching a long pole which she drove in and out of watery spaces covered in pools of mist and reed patches » (43), et « All at once they gained the sunbathed high road which ran along the edge of the broad river. / They crossed the bridge and drove through marshland landscape. Miles of shallow canals and

démarcation du discours qui donne au style direct ou indirect des allures – de plus en plus marquées à mesure qu'on avance dans le roman – de *stream of consciousness*[8] puisque les paroles se déversent sous forme d'un flux désorganisé sur la page, inscrit le roman dans un mode rhizomique, celui d'une « circulation d'états » (Deleuze et Guattari, 32), de mouvances aléatoires.

Ce questionnement symbolique entre deux logiques renvoie bien sûr aux sujets traités par le roman : la question de l'identité (essentialiste, ou plurielle et variable), le chaos informe du monde de la modernité face à l'ordre de la tradition (de nombreuses références sont faites à une logique d'ordre, notamment lors un passage où Ngmah raconte sa façon méticuleuse, systématique, de faire le ménage (pages 165 à 171)). Le roman, lui, fait clairement le choix de la « matière, plus immédiate, plus fluide » sur la « substance formée » (Deleuze et Guattari, 138), ou encore, il transforme « les compositions d'ordre en composantes de passages » (Deleuze et Guattari, 139). Il nous faut en effet revenir à ce sens du mot *crossing* : non pas la traversée elle-même, l'acte orienté, mais le lieu ouvert de la traversée, « passage » qui, précisément parce qu'il est un entre-deux lieux, un non-lieu, devient le lieu de tous les possibles.

Conclusion

Après le dernier chapitre narratif qui se clôt sur le retour aux Etats-Unis de Fourth Jane, « the return trip home » (213), le récit propose une sorte de chapitre prologue, espace de transition donc, bref paragraphe qui semble suspendu hors du temps puisqu'il décrit au présent le grand-père chinois de l'héroïne en train de pratiquer une gymnastique qui ressemble à une forme de Tai Chi :

> Grandfather practices calisthenics. In the yard of his former gate keeper's house he makes studied movements of limbs and body. He is frail and each gesture is very precise. His eyes squint in the sun. His sight is clear. He

freight tracks cut patterns in the russet marsh grass » (188), ce dernier exemple étant d'autant plus frappant qu'il se situe juste avant la description de la plantation du pommier qui vient d'être citée dans le corps de l'article, et après l'évocation d'une calligraphie représentant "a bare branched tree in a freeze as solid and deep as the rocks upon which it roots." (188)

[8] Nous utilisons le terme avant tout pour ce qu'il suggère d'un point de vue formel, les pensées des personnages étant beaucoup plus rarement représentées que les paroles.

> retreats, he advances, and with each change of movement he inhales and exhales. The air comes out of his mouth in puffs of vapor which dissolve in the morning air. (215)

Au moment où Fourth Jane fait le choix de repartir à l'Ouest, son souvenir l'attire vers l'Orient, dernier changement de direction, dernières traversées contradictoires du roman. Et l'ouverture sur cette pratique culturelle chinoise ancestrale au moment même où un mouvement semble sur le point de se clore (retour clôturant à la maison) apparaît bien sûr éminemment symbolique : *He retreats, advances, and with each change of movement he inhales and exhales*. Avec la description de cette succession fluide et vitale de mouvements contradictoires, cette séquence fait écho aux deux références au Tao présentes dans le roman (pages 72 et 116). En effet, selon Lesley Chin Douglass, « Flux is a central principal of the *Tao*: […] a crossing-to necessitates a crossing-fro » (62), ou selon la traduction du texte de Lao Tseu cité par la critique: « Turning back is how the way moves. » (62) Il fallait bien un –s à *Crossings* pour que ce titre prenne tout son sens / ses sens, et l'expérience de lecture ne peut qu'être erratique, confuse, en prolongement de ce conseil de Fourth Jane à son amant lorsqu'elle lui offre un exemplaire du *Tao Te Ching*: « It's the very best translation in your language. You should start reading from the back and go forward. » (118) La formulation imprécise suggère un parcours irréalisable, et est donc peut-être avant tout une invitation à l'égarement.

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L'Écriture de l'espace et du déplacement dans *The Buddha in the Attic* de Julie Otsuka

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L'avènement de l'ère Meiji, en 1868, fait sortir le Japon de sa politique isolationniste (*Sakoku*) et le pays se lance dans une modernisation rapide de la société. Si le Japon réussit cette mutation spectaculaire, celle-ci s'accompagne de crises sociales, culturelles et économiques. Les régions agricoles du sud du pays, notamment, souffrent et l'émigration aux Etats-Unis est perçue comme une chance permettant de s'arracher à un avenir peu enviable.

Le roman de Julie Otsuka, *The Buddha in the Attic* (2011), traite du sort des femmes japonaises envoyées aux Etats-Unis en tant qu'épouses d'émigrés japonais déjà installés. Ces mariages arrangés étaient organisés par le biais d'échanges épistolaires accompagnés de photographies, d'où le nom de *Picture Brides*. L'histoire des *Picture Brides* Japonaises, longtemps passée sous silence, est maintenant mieux connue, tout comme l'est celle de la déportation des Japonais ou des américains d'origine japonaise au début de la deuxième guerre mondiale[1].

Deux mouvements fondamentaux encadrent donc le roman : la traversée maritime des *Picture Brides* qui marque le déplacement comme un élément fondateur de leur identité et leur déportation au moment même où les Japonais commencent leur intégration dans la société américaine. Ces deux déplacements, constitutifs de l'identité nippo-

[1] Ce volet de l'histoire est évoqué dans *The Buddha* mais est plus précisément l'objet du premier roman de l'auteur, *When the Emperor Was Divine* (2002).

américaine, le premier dicté par la situation socio-économique, le second par l'entrée en guerre des Etats-Unis, inscrivent l'espace et les déplacements, voulus ou contraints, au cœur du roman.

La caractéristique majeure de *The Buddha* est l'utilisation de la première personne du pluriel afin de rendre, grâce à ce que l'auteur nomme le « choral narrator » (Otsuka, 2012), la pluralité des expériences individuelles[2]. Une autre des caractéristiques de l'écriture de Julie Otsuka est l'utilisation de l'anaphore dite rhétorique. Cette figure de style est, dans le roman, souvent associée à la thématique spatiale ainsi qu'au choix de la première personne du pluriel comme l'explique l'auteur :

> In *Buddha*, there is no unity of place or character – all the stories are being told simultaneously in cities and towns and labor camps throughout California. So I'd say one of the biggest challenges was to create these parallel worlds and bring them to life simultaneously on the page. (Otsuka, 2012)

Afin de rendre ces mondes parallèles suffisamment crédibles, un soin particulier devait être apporté à la description des lieux. Les considérations techniques rejoignent ici une logique thématique. On s'intéressera donc à l'utilisation de l'anaphore rhétorique dans le roman, celle-ci ayant une double portée. La tension entre ancrage déictique et espaces fantasmés sera ensuite envisagée avant de se pencher sur l'opposition entre « home » et errance, centrale au roman. Enfin, on verra comment l'absence permet de dépasser les tensions et de laisser poindre une réconciliation possible par l'écriture.

1. L'ambivalence de l'anaphore spatiale

Avant de s'intéresser au texte d'Otsuka, il faut envisager l'anaphore comme figure rhétorique afin d'en évaluer la portée. Selon Dupriez (1984, 46), l'anaphore est la répétition du même mot en tête de phrase dont l'effet est de créer « des accumulations logiques ou disparates ». Leech (2008, 20-21) considère l'anaphore comme un puissant outil de *foregrounding* :

[2] Cet aspect ne sera pas repris dans cet article. On se reportera à Jobert (2015) pour une analyse de l'utilisation de la première personne du pluriel dans le roman.

> Anaphora, at least in H.W. Fowler's sense (marked repetition of a word or phrase in successive clauses or sentences), operates predominantly on the plane of individual formal (lexical or grammatical) items. […] A comparison of formal and phonological schematic figures reveals that we cannot always handle the different linguistic levels in isolation from one another. The presence of formal schematic patterning to some extent implies the presence of phonological schematic patterning (i.e. to repeat a word is to repeat the sounds of which it is composed).

Quelques exemples permettent de rendre compte de l'effet de l'anaphore chez Julie Otsuka ainsi que du lien avec l'espace. Dans les exemples qui suivent, la notation spatiale ne fait pas partie de l'anaphore (« we gave birth ») mais c'est la répétition qui permet l'évocation de lieux différents :

> We gave birth under oak trees […] We gave birth beside woodstoves […] We gave birth on windy islands […] We gave birth in dusty vineyard camps […] We gave birth on remote farms […] (55)

Le procédé permet de souligner les différentes expériences individuelles des japonaises et de spécifier des destins singuliers tout en maintenant le sentiment d'un sort commun : c'est là tout l'intérêt de la figure de style adroitement associée à la première personne du pluriel.

Mais le procédé attire l'attention du lecteur sur l'élément mis en relief qui devient, en stylistique cognitive, la « figure » par opposition au « ground »[3]. Or, comme l'explique clairement Stockwell (2002, 18), l'élément ne retenant pas l'attention du lecteur est considéré comme « neglect », c'est-à-dire qu'il est « désélectionné ». On perçoit clairement l'ambivalence de l'anaphore : soit elle attire l'attention du lecteur sur l'artifice au détriment du contenu propositionnel de l'énoncé, soit, précisément parce que la répétition implique l'absence d'informations nouvelles, le lecteur désélectionne le segment répété et se concentre sur ce qui suit. Le lecteur expérimenté, celui dont « l'attention » n'est pas accaparée par les artifices rhétoriques, ne peut qu'être intrigué par la tendance de Julie Otsuka à inscrire le leurre au cœur de son écriture,

[3] Jeffries & McIntyre (2010, 133-4) expliquent : « The psychological reality of foregrounding has been demonstrated in empirical tests […], the results of which suggest that readers do indeed attach more interpretative significance to foregrounded elements of texts. The concept of **figure and ground** adds a further cognitive dimension to the notion of foregrounding by providing an explanation of why we are attracted to deviant and parallel structures ».

brouillant ainsi certains réseaux de signifiés. Les exemples qui suivent décrivent la première nuit entre les *Picture Brides* et leurs époux :

> That night our husbands **took us quickly**. **They took us calmly**. **They took us gently**, but firmly, and without saying a word. […] **They took us** flat on our backs on the bare floor of the Minute Motel. **They took us downtown**, in second-rate rooms at the Kumamoto Inn. **They took us in the best hotels** in San Francisco that a yellow man could set foot in at the time. […] **They took us for granted** and assumed we would do for them whatever it was we were told. […] **They took us** even though we bit them. **They took us** even though we hit them. (19-20)

La cohésion par répétition lexicale est dense en raison de l'anaphore rhétorique « they took us ». Les premières phrases, ainsi que les deux dernières évoquent clairement des relations sexuelles, certaines consenties, les autres non. La répétition, qui peut être perçue comme mimant l'acte sexuel, incite le lecteur à ne retenir que la violence faite à ces femmes malgré certaines expériences connotées positivement. La répétition du même tour accélère le rythme et confère au passage une régularité enivrante. Ainsi, le lecteur dont l'attention peut être accaparée par le rythme obsédant n'est pas nécessairement sensible au glissement sémantique opéré : « they took us downtown » est ambigu. Il s'agit soit du déplacement physique, soit de l'acte sexuel ; « They took us in the best hotels » ne l'est pas (on a bien la préposition « in » et non « to ») mais la proximité avec la phrase précédente créé un trouble. Enfin, dans « they took us for granted », le verbe a un sens figuré mais relève du cliché : son usage est banal et donc non saillant. Cohésion lexicale, structurelle et sémantique conspirent pour brouiller le sens. C'est une banalité que de dire que tout texte fonctionne sur plusieurs niveaux interprétatifs. Comme on le verra, l'écriture de Julie Otsuka joue habilement sur ces différents niveaux avec suffisamment de subtilité pour que le lecteur puisse se laisser abuser.

Une dichotomie importante dans la culture japonaise est la différence entre le côté *omote* (面), le visible et le côté *ura* (裏), le caché. Le côté *omote* est visible de tous mais n'en est pas pour autant négligeable. C'est lui qui permet l'accès au côté *ura*, présent mais moins visible[4]. L'anaphore rhétorique, et particulièrement l'anaphore rhétorique

[4] Yoshizawa (2008) développe : « *Omote,* c'est l'endroit. Le recto, le côté pile, le visible. […] *Ura*, c'est l'envers. Le verso, le côté face, et non pas l'invisible, mais le caché. Ce qui

spatiale, semble fonctionner de manière comparable : il peut s'agir d'un leurre consistant à contrôler l'attention du lecteur mais seule l'observation de ce leurre permet l'accès au sens dans son entièreté.

2. Ancrage déictique et espaces fantasmés

L'injonction inaugurale, titre du premier chapitre, *Come, Japanese !*, situe résolument le centre déictique aux Etats-Unis et peut être interprétée comme une marque de bienvenue adressée à la communauté japonaise. On apprend toutefois qu'il s'agit du titre d'un ouvrage de propagande écrit à l'attention des japonaises avec, *Guidance for Going to America* et, plus pragmatique encore, *Ten Ways to Please Your Husband* (11). Si le titre du premier ancre la perspective aux Etats-Unis, la voix narrative est située sur le bateau, en compagnie des *Picture Brides*. La tension déictique ainsi créée est d'autant plus palpable que les vingt-quatre paragraphes qui composent le premier chapitre commencent par l'anaphore « On the boat », avec ou sans variante. Ce bateau représente un espace intermédiaire, par essence toujours fluctuant, qui ne se rattache déjà plus au Japon et pas encore aux Etats-Unis. L'anaphore contribue à dilater le temps de la traversée et à faire partager au lecteur la nausée éprouvée par les passagères. Le chapitre permet enfin de préciser les contours de cette société éphémère qui se construit progressivement. On reconnaît la représentation groupiste de la société japonaise fondée sur une organisation stricte. La répétition des tours « some of us », qui s'opposent à « others of us » est le signe discursif de cette construction sociale[5]. Le bateau est le lieu où le groupe des *Picture Brides* s'organise spatialement :

> **On the boat** we slept **down below**, **in steerage**, **where** it was filthy and dim. Our beds were **narrow** metal racks stacked **one on top of the other** and our mattresses were hard and thin and darkened with the stains of other journeys, other lives. […] Scraps of food **littered the passageways between berths** and the floors were wet and slick. There was one porthole, and in the evening, after the hatch was **closed**, the darkness filled with whispers. (4)

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ne saute pas aux yeux immédiatement, qui reste caché, pour peu qu'on ne fasse l'effort de le découvrir. Et bien entendu, le lecteur aura d'emblée compris qu'au Japon, ce qui compte est le *Ura*, bien plus que l'*Omote*... ».

[5] C'est la notion de *uchi* ou *ie* qui est en cause ici, c'est-à-dire le foyer organisé, qui s'oppose à *soto*, l'extérieur. Voir Nakano (1986).

La précision de la description confère un sentiment d'étroitesse, d'enfermement et la promiscuité. Les femmes sont entassées dans les entrailles du navire, loin des cabines de première classe. Cette description concrète préfigure la position sociale qu'occuperont les jeunes femmes : en bas de l'échelle sociale, sans espoir de pouvoir dépasser leur condition. La comparaison des photographies des maris offre un moyen de s'évader temporairement de ce non-lieu :

> Some of them were **standing on sidewalks in front of wooden A-frame houses** with white picket fences and neatly mowed lawns, and some were **leaning in driveways against model T Fords**. Some were **sitting in studios on stiff high-backed** chairs with their hands neatly folded and staring straight into the camera, as though they were ready to take on the world. (4)

Les photos posées figurent une tentative de prendre le contrôle des lieux et des emblèmes de la société que ces jeunes Japonais aspirent à intégrer. Le statut social des époux ne leur est conféré que par les objets-totems de l'*American Way of Life*. L'artificialité des poses suggère au lecteur que la façade donnée à voir n'est pas la réalité. A leur arrivée, les *Pictures Brides* découvrent que les photographies ne sont pas celles des maris ou qu'elles sont, au mieux, plutôt anciennes : ce qui est donné à voir n'est qu'un leurre, pour les *Picture* Brides et pour le lecteur naïf, trop facilement convaincu des vertus du « melting pot ». Les discussions nocturnes dans les bannettes sont d'autres occasions de s'extraire de ce milieu confiné. Les informations glanées par les femmes sur le monde qui les attend sont une source d'espoir et de crainte :

> The people there were said to eat nothing but meat and their bodies were covered with hair (we were mostly Buddhist, and did not eat meat, and only had hair in the appropriate places). […] The women were loud and tall […]. The language was ten times as difficult as our own and the customs were unfathomly strange. Books were read from back to front […] The opposite of white was not red, but black. […] But even the more reluctant of us had to admit that it was better to marry a stranger in America than grow old with a farmer from the village. Because in America the women did not have to work in the fields and there was plenty of rice and firewood for all. And wherever you went the men held open the doors and tipped their hats and called out, "Ladies first" and "After you". (7)

Le mode de vie américain semble être à l'opposé de leur culture d'origine et nécessite une actualisation de tous leurs schèmes cognitifs. Les contours de cette Amérique fantasmée se précisent au gré des rencontres faites sur

le bateau. L'universitaire Américain répond avec bienveillance et humour aux nombreuses questions qui lui sont posées :

> And was it true that the women in America did not have to kneel down before their husbands or cover their mouths when they laughed? (Charles stared at a passing ship on the horizon and then sighed and said, "Sadly, yes".) And did the men and women **there** dance cheek to cheek all night long? (Only on Saturdays, Charles explained). (14)

Le « there » en question, envisagé comme « a country of giants », ou « an alien land » (7), n'existe que de manière parcellaire et floue, qu'en tant que mise en relation de clichés. Son caractère indistinct, défini en négatif par *not here*, est d'une grande plasticité référentielle et devient un terme idéal car capable d'embrasser une multitude de significations. En contrepoint, une cartographie extrêmement précise du Japon est présentée. L'origine des passagères est détaillée jusqu'à saturation en l'espace d'une page et demie (8-9) : Kyoto, Nara, Yamaguchi, Yamanashi, Tokyo, Kagoshima, Hokkaido, Hiroshima, Lake Biwa, Niigata, Kumamoto, Fukushima, Nagoya etc. Cette surdétermination de l'espace des origines résonne comme une dernière tentative d'ancrage identitaire au moment précis du déracinement total et définitif : « Because we were on the boat now, the past was behind us, and there was no going back » (14). Les deux dernières phrases du chapitre juxtaposent deux points de vue narratifs afin de donner plus de force à l'effet :

> *This is America,* we would say to ourselves, *there is no need to worry*. And we would be wrong. (18)

3. « Home » et errance

Dans un premier temps, l'installation des Japonais aux Etats-Unis est marquée par l'errance :

> We settled on the **edges of their towns**, when they would let us. And when they would not –*Do no let sundown find you in this county*, their signs sometimes said – we **traveled on**. **We wandered** from one labor camp to the next in their hot dusty valleys. (23)

Les verbes utilisés soulignent l'indétermination spatiale : *traveled on* est intransitif et le sémantisme de *wander* souligne l'absence de but. La locution « from one labor camp to the next » confirme le caractère

indistinct du périple. Même une installation en marge des villes n'est pas toujours possible. Les menaces implicites incitent donc à un mouvement perpétuel, inconciliable avec l'ancrage spatial.

Contrairement à la longue liste des villes japonaises, les références aux villes américaines n'indiquent aucune appartenance géographique mais soulignent au contraire la précarité : Sacramento, San Joaquin, Watsonville, Fresno, Bacon Island, Holland tract etc. permettent de suivre le tracé des différents mouvements migratoires. Qui plus est, tous ces lieux sont associés à des compléments indiquant la sortie de la sphère du Moi, pour reprendre la terminologie de Joly & O'Kelly (1990), ce qui inscrit, un peu plus encore, la distance entre les sujets le lieu : « We worked **their** land », We picked **their** grapes », « **We** got down **our** knees and dug up **their** potatoes » (23). La tension *we / they*, omniprésente dans le roman, est ici portée à son paroxysme. Les toponymes américains n'ont donc pas le même statut signifiant que les nombreuses villes japonaises égrenées plus tôt. Contrairement à ce qu'une lecture cursive pourrait laisser penser, il n'y a pas d'équivalence entre les lieux mais une opposition fondamentale.

De manière presque paradoxale, cette errance inscrit les immigrés Japonais dans une réalité historique américaine bien connue, celle de la Grande Dépression. En devenant les compagnons de route des *Okies* et des *Arkies*, auxquels il est fait plusieurs fois référence, ils entrent dans l'histoire du prolétariat américain. Julie Otsuka est très discrète sur le glissement chronologique qu'elle opère. Au moment de la Grande Dépression, la plupart des « Japonais » sont déjà des citoyens nés sur le sol américain (des *Nissei*) alors que les *Picture Brides* sont des *Isseï* (immigrées de la première génération). Ce qui compte pour l'auteur est la fresque historique et le destin collectif, non les individualités. Les Japonais entrent dans l'histoire américaine en tant que travailleurs dont les employeurs disposent à loisir. De manière caractéristique, les premiers mots appris sont *All right* et *Go home* (24), à savoir les mots indispensables pour pouvoir comprendre le contremaître. Mais cette notion de *home* résiste à la définition. Comme à l'habitude, Julie Otsuka recourt à l'anaphore et à des phrases dépouillées pour faire entendre son message : en l'espace d'un paragraphe, le mot *home* est répété quatorze fois dans des énoncés qui nient précisément cette notion :

> **Home** was a cot in one of their bunkhouses at the Fair Ranch in Yolo. **Home** was a long tent beneath a leafy plum tree at Kettleman's. **Home**

> was a wooden shanty in Camp No. 7 on the Barnhart Tract out in Lodi. […] **Home** was a bed of straw in John Lyman's barn alongside his prize horses and cows. **Home** was a corner of the washhouse at Stockon's Cannery Ranch. **Home** was a bunk in a rusty boxcar in Lompoc Ranch. **Home** was an old chicken coop in Willows that the Chinese had lived in before us. **Home** was a flea-ridden mattress in a corner of a parking shed in Dixon. **Home** was a bed of hay atop three apple crates beneath an apple tree in Fred Stadleman's apple orchard? **Home** was a spot on the floor of an abandoned schoolhouse in Marysville. **Home** was a patch of earth in a pear orchard in Auburn not far from the banks of the American River […] **Home** was wherever the crops were ripe and ready for picking […] **Home** was wherever our husbands were. **Home** was by the side of a man who had been shovelling up weeds for the boss for years. (24-5)

On ne peut être que frappé par la précision de la description de l'espace qui vient conjurer le sentiment de déracinement et de précarité. A la fin du paragraphe, cette précision s'estompe de manière presque imperceptible et seul le travail (« wherever the crops were ripe … ») et les maris servent de repères. Dans cet environnement où la vie se résume au travail, seule l'observation du ciel permet de retrouver un environnement familier :

> […] we lay awake every evening staring up at the **American stars**, which looked no different from ours: **there**, **up above us**, was the Cowherd Star, the Weaver Maiden Star, the Wood Star, the Water Star. "Same latitude," our husbands explained. (25)

Les noms donnés aux étoiles « américaines » sont en fait ceux de l'astronomie chinoise[6]. Cette appropriation par la langue des éléments cosmiques est rassurante. Les notations *There* et *up above us* renforcent en outre l'importance du lien que tout individu entretient avec l'univers dans la culture japonaise. Ainsi, dans le roman, *Home* reste étranger au sol américain comme l'atteste le nombre d'expressions associant le foyer (*home*) au Japon : « […] back home in Japan » (26), « […] home in Japan » (28), « […] back home in Japan » (53) etc. Il n'y a toutefois aucune idéalisation et on ne trouve pas, chez Julie Otsuka, de représentation d'un Japon mythique aux cerisiers éternellement en fleurs. On a, au contraire, la description d'une vie dure et austère où les sentiments sont exprimés avec sobriété.

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[6] Ainsi, *The Water Star* est Mercure, *The Wood Star* est Jupiter, The Weaver Maiden Star est Véga, et *The Cowherd Star* est Altaïr De même, les références temporelles reprennent le calendrier chinois : « the year of the Rooster », « the year of the Dog and the Dragon and the Rat » (57).

Sur le sol américain, les *Nihonjin-gai*, ou quartiers japonais, constituent des espaces intermédiaires : « We stayed **at home**, in J-town, where we felt safe among our own » (52). Ces quartiers, véritables condensés de la culture d'origine, deviennent des caricatures :

> And all of this took place on a four-block-long stretch of town that was more Japanese than the village we'd left behind in Japan. *If I close my eyes I don't even know I'm living in a foreign land.* (51-2)

Les *J-towns* deviennent ainsi synonymes de *home*, mais sont autant d'objectivations de l'échec de l'intégration, un signe incontestable de ghettoïsation. On y achète du tofu, on y trouve des chaussures à sa pointure et l'on s'y fait soigner par l'acuponcteur. L'illusion n'est toutefois que temporaire :

> Whenever we left J-town and wandered through the broad, clean streets of **their** cities we tried not to draw attention to ourselves. **We** dressed like **they** did. **We** walked **like they did**. We made sure not to travel in large groups. **We** made ourselves small for **them** – *If you stay in your place they'll leave you alone* – and did **our best** not to offend. Still, **they** gave **us** a hard time. (52)

La tension *we / they,* réitérée à l'envi, souligne ici encore le caractère vain de la tentative d'intégration et les Japonais rêvent déjà d'une autre Terre Promise :

> Argentina, perhaps. Or Mexico. Or São Paulo, Brazil. Or Harbin, Manchuria, where our husbands told us a Japanese could live like a Prince. *My brother went there last year and made a killing*. We would start all over again. (52-3)

Parmi d'autres possibles, le rêve chinois ou, plus précisément, Manchou, prend le relai du rêve américain mais de funestes associations y sont attachées. En effet, c'est près de Harbin que l'armée impériale japonaise implanta une unité chargée de faire des expérimentations sur des cobayes humains. L'expression « made a killing » est donc à prendre au sens propre. Il s'agit d'une critique indirecte du Japon des années trente et les Américains comme les Japonais sont renvoyés sobrement mais fermement dos à dos par l'auteur.

Le positionnement incertain des individus, plus tout à fait Japonais mais pas encore Américains, installés mais prêts à partir, donne naissance à une fêlure identitaire. Les enfants, parfaitement intégrés linguistiquement, continuent à rêver en japonais mais préfèrent utiliser des noms américains que leurs parents sont incapables de prononcer. Chez les *Isseï*, cette fêlure se fait plus profonde, particulièrement chez les femmes :

> We gulped down our meals three times a day without saying a word to our husbands so we could hurry back out into the fields […] We spread our legs for them every evening but were so exhausted we often fell asleep before they were done. We washed their clothes for them once a week in tubs of boiling hot water. We cooked for them. We cleaned for them. We helped them chop wood. **But it was not we who were cooking and cleaning and chopping, it was somebody else. And often our husbands did not even notice we'd disappeared**. (37)

Cette présence absente, d'abord ressentie individuellement devient, à la suite de l'ordre d'évacuation, un phénomène collectif.

4. Partir, c'est rester un peu

Suite à l'attaque de Pearl Harbor par la flotte japonaise le 7 décembre 1941, le Président Roosevelt promulgue l'Executive Order 9066 qui marque le début de la déportation des Japonais et des Américains d'origine japonaise dans des camps. Contrairement à *When the Emperor Was Divine* qui s'ouvre sur la découverte de l'injonction placardée dans toutes les villes de la côte ouest, *The Buddha in the Attic* est plus elliptique et ne s'intéresse qu'à l'effet (perlocutoire) du message officiel :

> Many of us had lost everything and left saying nothing at all. All of us left wearing white numbered identification tags tied to our collars and lapels. (105)

L'intégralité de l'avant-dernier chapitre est consacrée à cet exode. Le même verbe, *leave*, est répété dans chacune des phrases que contient le chapitre, ce qui figure un nombre considérable de départs, présentés à la voix active. D'un point de vue spatial, *leave* indique un déplacement relatif à un point calculé par rapport au sujet de l'énoncé et ne nécessite pas de nommer la destination, ce qui correspond à l'expérience des déportés. Cela permet l'expression de nombreuses nuances de sens tout en conférant au passage une grande cohésion. Typiquement, sous la plume

de l'auteur, les énoncés à la première personne du pluriel contiennent des circonstants de manière :

> Some of us left wearing our very best clothes. Others of us left wearing the only clothes we had. (105)

La même structure est utilisée avec des individus différenciés mais, dans de tels cas, le lieu du départ est précisé :

> Yasuko left her apartment in Long Beach […] (107)
> Kiyono left the farm on White Road […] (108)

Les descriptions physiques et psychologiques s'entremêlent pour conférer un plus grand réalisme au passage. A cet égard, l'utilisation du *there* existentiel est efficace et est réinvesti de sa charge déictique : « there were children from San Benito », « There was a girl from a remote almond ranch on Oakdale », « there were three young boys » (112) etc. Au milieu de ces énoncés signifiant le départ, un glissement sémantique subtil, caractéristique de l'écriture de Julie Otsuka, est opéré :

> Kimiko left her purse behind […]
> Takako left a bag of rice […]
> Misayo left out a pair of wooden sandals […] (109)

Et surtout :

> Haruko left a tiny laughing brass Buddha up high, in a corner of the attic, where he is still laughing to this day. (109)

La forte cohésion par répétition lexicale rend le glissement presque imperceptible. Or, il est fondamental dans la mesure où, dans ces cas, le verbe *leave* signifie presque le contraire de partir : à chaque départ, on laisse quelque chose derrière, un petit bout de soi objectivé par la statue en cuivre du Buddha moqueur. Or, c'est précisément ce que font les japonais qui, au début du dernier chapitre n'ont jamais été aussi présents que depuis leur départ.

Le dernier chapitre, intitulé, *A Disappearance*, est le lieu d'un changement radical de point de vue. La narration est toujours à la première personne du pluriel mais c'est la perspective américaine qui est proposée. De même, le passage du prétérit au présent (simple ou parfait)

confère une impression de bilan à l'ensemble. La « voix », terme laissé dans l'indétermination à dessein, reste toutefois la même : le rythme hypnotique des premiers chapitres reste inchangé comme en témoignent les trois premières phrases :

> The | Japa | nese have | disap | peared from our | town. Their | houses are | boarded | up and | empty | now. Their | mail | boxes have be | gun to | over | flow. (115)

L'objet n'est pas de plaquer un schéma rythmique contraignant à la prose d'Otsuka mais de souligner la régularité envoutante de celle-ci, scellée par la rime (*town / now*) et par la rime pour l'œil (<ow> / *flow*). On remarque en outre une continuité stylistique malgré le changement de point de vue. La disparition des Japonais (*empty now*) créé un trop plein émotionnel objectivé par le courrier qui s'accumule (*overflow)* et, sur le plan auditif, par le téléphone qui sonne dans le silence (« In one of their kitchens – Emi Saito's – a black telephone rings and rings. » (115). L'objectivation de l'absence passe aussi par le carnet d'appel que remplit l'institutrice chaque jour :

> Their teacher says that the hardest part of her day now is taking roll. **She points out three empty desks**: Oscar Tajima, Alice Okamoto, and her favourite, Delores Niwa. "*So shy.*" Every morning she calls out their names, but of course, they never answer. "So I keep **marking them absent**" (118)

L'institutrice désigne le vide et inscrit l'absence graphiquement. Dans la ville, c'est l'inscription de la déportation sur les édits officiels qui a déclenché le départ. Mais le temps s'écoule et, si les signes de la présence des Japonais sont toujours perceptibles, ceux-ci se font plus rares. Le passage du temps finit par effacer les traces graphiques de leur présence :

> With each passing day the notices on the telephone poles grow increasingly faint. And then, one morning, there is not a single notice to be found, and for a moment the town feels oddly naked, and it is almost as if the Japanese were never here at all. (121)

Seules des rumeurs parviennent concernant le passage de *ghost trains* (127) remplis de Japonais et de camps dans le désert érigés à la hâte. Les Japonais, au moment du départ, ne connaissaient pas leur destination, les Américains ne connaissent pas leur localisation :

> All we know is that the Japanese are out there somewhere, in one place or another, and we shall probably not meet them again in this world. (129)

Dans la dernière phrase du roman, la tension spatiale reprend ses droits : les Japonais ne sont plus là (*here*) et c'est l'indéfinition spatiale qui est surdéterminée (*out there / somewhere / in some place or another*).

En relatant quelque quarante ans d'histoire nippo-américaine, Julie Otsuka réinscrit, littéralement, dans l'histoire ce volet souvent passé sous silence. Si la dénonciation est toujours présente, elle est plus apaisée que dans *When the Emperor Was Divine*. Adopter le point de vue américain dans le dernier chapitre ne rééquilibre certes pas la perspective mais permet de ne pas transformer *The Buddha* en roman à charge. En insistant sur la diversité des réactions au départ des Japonais, Julie Otsuka renonce au manichéisme.

Toutefois, à l'instar des trois enfants absents de la salle de classe dont le nom est japonais mais le prénom est américain, Julie Otsuka est la représentante de deux cultures et se revendique plus comme une Américaine d'origine japonaise que comme nippo-américaine. Cette double appartenance est inscrite dans son nom et elle se montre capable d'exprimer avec autant de nuance les contradictions des deux cultures qui fondent son identité. Ainsi, l'anaphore semble être un outil de prédilection qui permet d'insister sur un point et, dans le même temps, d'en signifier un autre. Cet outil, qui peut rendre l'écriture pesante quand il est utilisé systématiquement, permet, sous la plume inspirée de Julie Otsuka, d'exprimer les deux points de vue une écriture qui dénonce et réinscrit le destin des Nippo-Américains dans l'histoire mais qui invite à l'apaisement.

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Closing Ranks and Crossing Lines: loyalty and truth in the poems of Wilfred Owen

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> But chiefly I thought of the very strange look on all faces in that camp; an incomprehensible look, which a man will never see in England, though wars should be in England; nor can it be seen in any battle. But only in Étaples.
> It was not despair, or terror, for it was a blindfold look, and without expression, like a dead rabbit's.
> It will never be painted, and no actor will ever seize it. And to describe it, I think I must go back and be with them.
> Wilfred Owen, Letter to Susan Owen. 31st December 1917.
> (Hibberd 1973, 86)

Wilfred Owen, one of the best-known poets of the First World War, was killed in northern France on 4th Nov 1918 just one week before the Armistice. He was shot as he was helping his men to cross the Sambre Canal. Owen's most widely studied war poems, written between the spring of 1917 and October 1918, show that the poet was committed to re-creating the battlefield for those who would never experience it. Recording the reality of the front as he himself had experienced it, while remaining loyal to the men with whom he had shared it, Owen defines the inner conflict his poetic enterprise engendered in a letter to his mother, asking "And am I not myself a conscientious objector with a very seared conscience?" (Letter to Susan Owen. May 1917. Hibberd 1973, 68). Acutely aware that he was making public a truth that belonged to a generation, Owen was tormented by an inner conflict which can be traced in his poems.

Owen was driven as a soldier and as a poet by a deep desire to bear witness to the tragic events unfolding on the Front. The desire to report back to those whose understanding of events depended on him was to shape Owen's life. It can be traced in his earliest correspondence. Prior to enlisting, Owen had observed surgical operations in a military hospital near Bordeaux. In September 1914, it was clearly with a didactic aim that he wrote to his brother of the macabre goings-on there. The letter included diagrams of injuries and the justification: "I deliberately tell you all this to educate you to the actualities of the war" (Stallworthy 1974, 110). It is in fact difficult to dissociate Owen's desire to convey truth and his desire to be a poet. Another letter written before he had experienced war shows that it was precisely a Keatsian ambition to convey beauty and truth that made Owen aspire to be a poet. This time to his mother, he wrote in March 1915: "A boy, I guessed that the fullest, largest liveable life was that of a Poet. I know it now... There is one title I prize, one clear call audible, one Sphere where I may influence for Truth, one workshop where I may send forth Beauty, one mode of living entirely congenial to me..."(Hibberd 1973, 53). Not surprisingly, there is often a correlation between events recounted by Owen in his correspondence and those which provide subject-matter for the poems. The poem 'The Sentry' recounts a tragedy Owen had witnessed at close-hand in January 1917. Over a year before he wrote of hypothermic soldiers in 'Exposure', Owen had written home about being "marooned on a frozen desert" and about frost-bitten casualties, marvelling at the fact that "only one of [his] party actually froze to death" (Hibberd 1973, 64). Owen himself declared "I think every poem, and every figure of speech should be a *matter of experience*" (Stallworthy 1974, 240).

Owen's creative impulse was all the stronger as within weeks of arriving in northern France, the poet had become aware that the reality of war stood in stark contrast to the ideas being spread about by the propagandists on the Home Front. The discrepancy between what the poet discovered on arriving in France in January 1917 and what he knew was being circulated in newspapers, films and exhibitions back home was intolerable. In one of his earliest letters to his mother from the Front, he wrote: "Those 'Somme Pictures' are the laughing stock of the army – like the trenches on exhibition in Kensington" (Hibberd 1973, 63). Having quickly established that the truth of war was far removed from what was to be believed on the Home Front, Owen's intolerance of the discrepancy between the soldiers' truth and the truth conveyed by pro-war propaganda

was to grow stronger as his experience of war deepened. Towards the end of the war, photographs in the newspapers of smiling wounded men exacerbated his anger. Driven by an ambition to set the record straight, he set out to undermine the effect of the pictures on public opinion with his own portrait of returning soldiers, those he defined as "the sunk-eyed wounded". Hence in the poem 'Smile, Smile, Smile', Owen presents his own wounded men, "half-limbed readers" scanning those same papers in which "broad smiles appear each week". In the poem, the smiles exchanged by the wounded become the symbol of a clear-sightedness exclusively theirs, *knowing* smiles manifesting the men's shared knowledge of a lesser-known truth: "The half-limbed readers did not chafe/ But smiled at one another curiously/Like secret men who know their secret safe" ('Smile, Smile, Smile', 18-20).

Clearly then, Owen's poetic art was fuelled by anger against the warmongering patriot and by a sense of responsibility towards the men who were fighting. The truth about the war was one exclusively shared by the men fighting on the Front. Owen's sense of loyalty towards these men and his desire for faithfulness to a reality exclusively theirs underpin many of his poems. In a short preface meant to introduce his poems in a future publication, Owen had declared his poetic principles: "the true Poets must be truthful" (Hibberd 1973, 137). I propose to study four poems which show, in different ways, how Owen's art is essentially shaped by two inseparable and sometimes conflicting notions: truth and loyalty towards the men to whom that truth belonged.

It has been said that Owen's greatest achievement was to preserve in poetry the sights and sounds of the battlefield, to recreate the battlefield for those who would never – must never - experience it. "All a poet can do today is warn" Owen wrote in his preface (Hibberd 1973, 137). Owen's ambition to "warn" helps explain why his poems carry truth in its starkest form and why they are characterized by such an abundance of graphic detail. Graphic detail, because it appeals to sight, makes the strongest impression on the reader. The abundance of detail reflects the poet's ambition to purvey truth in its fullest form. A letter written to his mother during his first month of active service shows that for Owen, withholding detail was tantamount to deception: "I can see no excuse for *deceiving* you about these last 4 days. I have suffered seventh hell". (16th January 1917. Hibberd 1973, 61). This falsely apologetic statement introduces a detailed account of all the horrors of the previous four days. This same ambition not to omit any element appears in the poems. In Owen's densely

descriptive poetry, physical suffering finds visual representation, and thus is immediately and universally perceived. But Owen knew that no accumulation of visual detail could ever get across the atrocity of the battlefield to the reader. Although Owen's poetry relies heavily on visual effect, for Owen, sharing in the war experience implied more than *witnessing* it; it meant *hearing* and *feeling* it in all one's being. The poet's capacity for feeling appears in a letter written after just a few weeks of war: "I have not seen any dead. I have done worse. In the dank air I have *perceived* it, and in the darkness, *felt*". (19th January 1917. Hibberd 1973, 63). It is no surprise that Owen's poems consistently appeal to all five senses. Sharing in the truth involves sensory experience. Being convinced that to apprehend the truth of the war experience, one had not only to see but to smell it, hear it, taste it, touch it, Owen set out to recreate in his poetry the sensory perceptions of the battlefield. And, as the most intimate and traumatic sensory perception creates a state of sensory confusion and eludes linguistic representation, Owen resorts to synesthesia. Sensory impressions merge and collide and the semantic fields exploited to express those impressions cross and overlap. For example, touch (pain) and sight are aligned in "the hurt of the colour of blood" ('Insensibility'). Sound and sight merge in "bullets streak the silence" ('Exposure') where the men's senses are acutely heightened as they watch and listen in fear. The repugnant horror of death which overwhelms all the senses is expressed through the merging of colour and smell in "green thick odour of [Death's] breath" ('The Next War'). Owen's use of synaesthesia testifies to the destabilizing impact of the war experience. More precisely, it reflects the *unseen* disorientation caused by trauma. Just a month before he died, Owen wrote Siegfried Sassoon a letter which attests to his understanding of the power of poetry to bring about in the reader a hyper-sensitive state in which all the senses collide in true synaesthetic fashion:

> It is a strange truth: that your *Counter-Attack* frightened me more much than the real one: though the boy by my side, shot through the head, lay on top of me, soaking my shoulder, for half an hour.
> Catalogue? Photograph? Can you photograph the crimson-hot iron as it cools from the smelting? That is what Jones' blood looked like, and felt like. My senses are charred.
>
> (Stallworthy 1974, 279)

Significantly, it was that same poetry of Sassoon's which Owen praised for its ability to capture truth. He recommended it to his sister, telling her

"My dear, except in one or two of my letters, (alas!) you will find nothing so perfectly truthfully descriptive of war… *Now* you see why I have always extolled Poetry" (Owen & Bell 1967, 489). For Owen, poetry could serve as a medium for getting the truth across to the non-combatant because in a good poem, the experience undergone by the combatant could, potentially, be reproduced in the reader. Acutely aware of the power of poetic realism to influence the reader emotionally, Owen also wrote poems in which poetic realism serves to influence the reader morally and intellectually.

'Dulce et Decorum Est' is one such poem. It was written while Owen was convalescing in Craiglockhart War Hospital in the summer of 1917. An early draft bears the inscription "To Jessie Pope etc" which has been crossed out and replaced by "To a certain Poetess". Jessie Pope had published the jingoistic propagandist poem 'The Call' in 1915, a piece believed to have inspired Owen to write 'Dulce et Decorum Est' in reaction against it. In 'Dulce et Decorum Est', by juxtaposing a realistic account of a gas attack and Horace's Latin motto, Owen denounces the discrepancy between the reality of war as he knew it and the common view that to die for one's country was "sweet and decorous". 'Dulce et Decorum Est' offers a graphic account of a gas attack on a group of exhausted soldiers as they try to reach a rest camp. The speaker expresses his helplessness as he watches a fellow soldier, panic-stricken and unable to fit his mask quickly enough, choking to death. As well as graphic detail, the poem contains many examples of devices used to create evocative *sound* effects. The alliterative power of the guttural plosive /g/ in "wagon", "flung", "hanging", "gargling" (18-22) conveys the violence felt by the speaker. The assonance achieved through the repetition of the diphthong /aI/ evokes pain in "white eyes writhing" (19). Onomatopoeia conveys the sound of blood spilling into lungs: "Come gargling from the froth-corrupted lungs" (22). And when language seems inadequate in the face of the unprecedented horror, Owen resorts to a neologism: 'guttering' (16). But 'Dulce et Decorum Est', which leaves such a lasting impression thanks to its powerful realism, is not solely aimed at sharing the soldier's experience with those who were not there. The scene depicted serves above all as a factual basis for a truth which has wide-reaching *moral* implications. This becomes clear as the poem's third stanza announces a shift in focus and the speaker confronts the patriot. The pronoun "you" is suddenly introduced and an apostrophe begins: "If in some smothering dreams you too could pace/Behind the wagon.../And watch..." (17-19).

The syntax of this final stanza is impeded by the abundant factual details which run over from the previous description: twice a conditional clause is introduced and twice a plethora of details is interposed, delaying the moment at which the proposition can be completed. Eight lines of the stanza (which comprises twelve) are given over to the twice–repeated conditional "if you... could". The first conditional clause serves to evoke the visual ("And watch...") and the second to evoke the audible ("If you could hear..."). The noun clause which is the direct object of the verb "watch" takes up almost two lines and that of "hear" over three lines, both being expanded by figures that appeal not only to sight ("His hanging face, like a devil's", 20) but also to hearing ("the blood/Come gargling...", 21-22) and taste ("bitter as the cud...", 21-23). Of course this recourse to figures of sensory perception serves to strengthen the evocative power of the poem as a whole. It also results in rhetorical suspension as we now realise that the preceding stanzas in fact constitute the *exemplum* which makes the *moralitas* all the more convincing. The patriot has been made to understand that it is because he knows nothing of the truth previously expounded that he might propagate that "old Lie" from which the poem takes its title: "Dulce et Decorum Est Pro Patria Mori". Not only does the tragedy recounted leave the reader feeling deeply disturbed, it also leads directly and naturally to a truth for which it provides the factual basis. The death recounted here is neither sweet nor decorous.

Other poems conjure scenes of the battlefield and at the same time expose the reflection the battlefield inspires. This method which involves exposing the suffering of war and the thoughts the suffering inspires characterizes much of Owen's work. These poems carry private thoughts which are meaningful to the reader only if the context which gives rise to them is also shared. They serve to expose to the reader an inner truth that the soldiers carried with them, that "truth untold"[1] to which access is gained solely through a heightened sense of awareness exclusive to the battlefield. What is striking is that paradoxically, these private inner truths are presented as being those of the group as a whole, truths of collective significance, something that the men shared. In 'Exposure', a first person plural narrative reveals the soldiers' sensations during their long hours on the open battlefield, exposed to the elements, as they watch and wait. All sensory perception here is collective, as underlined by the first person

[1] See Owen's poem 'Strange Meeting'.

plural: "*Our* brains ache…", "Watching, *we* hear…", "Pale flakes come feeling for *our* faces-/*We* cringe… *we* drowse…". The simple present tense is used throughout, creating the impression that the poem is a direct transcription of a stream of consciousness and conferring timeless significance on what is relayed. The second part of the poem then focuses on the men's mental wanderings as hypothermia and exhaustion progressively drive them into a semi-conscious state. The poem's final stanzas express a growing feeling of alienation as the soldiers' thoughts turn to home and then back to the present and to their motives for fighting. The men's thoughts, like the sensations focused on in the first stanzas, are presented as collective and thus conveyed through a first person plural. The antepenultimate stanza ends "We turn back to our dying". Even death is envisaged collectively. In the stanza devoted to thoughts of home, collective significance is reinforced through the choice of plural nouns and generic references rather than personal or specific ones: "Shutters and doors all closed: on us the doors are closed-" (29). The men's beliefs and innermost convictions are finally summarized in a stanza which, in its syntax and in its use of generic references, has the ring of a collective profession of faith:

> Since we believe not otherwise can kind fires burn;
> Now ever suns smile true on child, or field, or fruit.
> For God's invincible spring our love is made afraid;
> Therefore, not loath, we lie out here; therefore were born,
> For love of God seems dying.

In 'Exposure', Owen's achievement is twofold: the most intimate, inherently private truths of suffering individuals are exposed and at the same time, those inner truths are shown to have collective significance. The "truth untold", once again, is not that of one man but that of a generation and as such it cannot be dismissed.

A later poem, 'Spring Offensive' also turns the reader's attention to private but no less collective inner truth. Like 'Exposure', it mainly focuses on physical suffering as it recounts an episode of slaughter: the soldiers bravely top a hill and race straight into a storm of fire ("And instantly the whole sky burned/ With fury against them", 29-30). Once again, the speaker's thoughts are inspired by the carnage recounted in the poem. But unlike the speaker in 'Exposure', the speaker in 'Spring Offensive' has a wider perspective over the scene for he is not involved in the action. The third person plural is used throughout; the narrator is an extradiegetic one.

The episode is recounted in the simple past tense which sets it in a clearly-defined past. This temporal and spatial distance does not however bring an impersonal, objective account. On the contrary, the speaker *interprets* the scene: he claims that the sky "burned/ With fury" (29) against the soldiers as they came under enemy fire, he saw how [butter]cups opened to collect the blood as it was shed (30- 31) and in the showers of earth and rock blasted into the air by the falling shells, he saw "hell's upsurge" (35). The speaker's attempt to make sense of the scene is played out in the poem. The attempt entails considering divergent views: "*Some say* God caught them even before they fell" (37, my italics). In this quest for understanding, the speaker's external status appears to be a handicap. Only those who took part can know the truth. The speaker must therefore turn to the soldiers involved. The final stanza thus opens with a question reminding us that the answers lie with the survivors : "But what say such as from existence' brink/ Ventured but drave too swift to sink" (38-39). The same stanza ends with a question which highlights the devastating power of trauma masked by silence: "Why speak they not of comrades that went under?" The answer to the question – the truth – is unspeakable. The men's silence attests to the complexity of the battlefield experience. Above all, it reflects the paradoxical nature of victory – both positively connoted and yet morally unacceptable. Finally, let it be noted here that between the questions which frame the final stanza, the speaker depicts the very same scene as in lines 27-37. This time, his choice of terms betrays his perfect understanding of the paradoxical mixture of glory and unbearable shame that has reduced the survivors to silence. That the speaker is perfectly familiar with the devastating paradoxes of battlefield victory can be seen, for example, in his oxymoronic phrasing: the survivors "out-fiended" the fiends of hell (41) and the returning soldiers owe their survival to "superhuman inhumanities" (42). The quest for understanding is a mock quest. The vision of the speaker in lines 40-45 is the vision of the silent men. It is their collective unspoken truth, complex and unspeakable[2].

It can be seen that Owen draws attention to both visible and *in*visible truth. Not surprisingly, the inner truth, that which generally remains unseen and unexpressed, often morally questionable, is the more

[2] See also the last lines of 'The Send-Off'. In answer to the question of whether the departing soldiers will return, this poem concludes "A few, a few, too few for drums and yells,/ May creep back, *silent*, to village wells" (my italics).

difficult to encapsulate in poetry. But in his role as purveyor of truth, Owen is reluctant to moderate or to mitigate. On the contrary, he is careful to preserve in his poetry the full complexity of the soldier's experience. It would appear that it is precisely this complexity in its truest and most disturbing form that he aims to get across to the reader.

In 'Apologia Pro Poemate Meo', Owen confides a complex truth structured around a number of disturbing paradoxes and morally unacceptable ideas. The title can be translated as "a defence or justification for my poem". An earlier draft bears the rejected title "*The Unsaid*". Indeed the poem seems to reflect a precise strategy aimed at reinforcing the poet's legitimacy as a spokesman for those who had no voice. And it is fraught with tension which, I suggest, arises from Owen's inability to reconcile two roles: that of the poet determined to put across the truth and that of the officer whose every action was dictated by loyalty to his men.

If the poet is to deliver the truth intact, then the paradoxes of the battlefield can only be relayed not resolved. In its simplest form, paradox is expressed through juxtaposition of contradictory terms or references. The poem's opening stanza delivers the first series of incompatible elements. It begins "I, too, saw God through mud", and evokes "wretches [that] smiled" and "more glory… than blood" in the eyes of soldiers in action (1-3). The speaker compares the laughter heard at the front with that of children (4). On the battlefield, faces are both "seraphic" and "foul" (16). Stanza 7, the last of seven stanzas devoted to conjuring scenes of the battlefield, brings a similar concentration of noun phrases composed of irreconcilable elements as the speaker recalls "beauty/In the hoarse oaths", "music in the silentness", "peace where shell-storms spouted…" (25-29). Other paradoxical images and concepts are woven into the text. No attempt is made by the poet to reconcile these incompatible elements. No mediation takes place. The paradoxes are those of the battlefield, delivered intact in the poem. The poem plays with the reader's expectations and challenges understanding. For example, death is defined as "absurd" (6). But this morally acceptable idea is immediately undermined by what follows within the same statement: "and life absurder". Hence, a common idea is used to secure the reader's approval but then a second idea – equally as true but far less morally acceptable – is evoked, destroying the logic of the previous one. All of these features appear to point to one clear aim: Owen forces the non-combatant to confront the complexity of the deepest and most disturbing truths he had

himself perceived in war. As if aware of the difficulty the non-combatant would encounter in trying to apprehend what is exposed here, the poet resorts to a number of devices which betray his ambition to convince the reader of the veracity of the facts and of his legitimacy as a spokesman.

If we look at *pronouns*, we find the speaker moving between "I" and "we", as if to reflect both his individuality and his being part of a larger group. The poem opens "I, too, saw…" and the actions related in the first stanza are those of a third party ("wretches", "their eyes", "their laughs"). In the second stanza however, the first person plural pronoun is introduced and the speaker's status switches from witness to participant: "For power was on *us* as *we* slashed bones bare" (7, my italics). This switch to "we" can no doubt be explained by the speaker's desire to indicate that he was not alone in perpetrating such barbaric actions: responsibility for "slashing bones bare" lies with a group not an individual. But a second reason may be put forward. The switch, which manifests the inclusion of the speaker in the action, immediately follows a disturbing statement: "Merry it was to laugh there-/Where death becomes absurd and life absurder" (5-6). This is a collective, general truth as attested by the impersonal structure "Merry it was…" But it is something that can only have been ascertained through the speaker's direct involvement and as such, a truth which relies on his status as participant for corroboration. It is this involvement that the speaker manifests by choosing "we". That the statement given in lines 5-6 is dependent on the experience recounted in lines 7-8 is confirmed by the use of "For". Despite the full stop at the end of line 6, lines 7-8 bring an explanation for what is put forward. Such a disturbing truth must be rooted in first-hand experience.

Stanza 3 announces a switch from "we" back to "I" as the speaker relates how he advanced "Past the entanglement" of wounded men into the front line among the dead and dying. The switch back to "I" betrays a desire to underline an *exclusive* status — the speaker moves *beyond* the other men, *alone*. It is precisely because he crosses the line that the speaker gains access to an otherwise unattainable truth. The experience is collective but the vision is exclusive. Stanza 4 thus begins "And *witnessed*…" and describes the exultation seen in the faces of men as they kill others. In stanza 7, the dual status of the speaker, both observer and participant, appears clearly: "*I* have perceived much beauty/In the hoarse oaths that kept *our* courage straight" (my italics). The speaker's legitimacy as spokesman is all the stronger for his dual status.

The same desire to reinforce his legitimacy as a spokesman appears in the speaker's choice of tenses. Stanza one begins "I, too, *saw*…", and stanza two continues in the simple past, a straightforward choice for narrating a chronology of past events. But stanza three opens "I, too have dropped off Fear" as the simple past tense gives way to the present perfect. A link is forged with the present, with the moment of enunciation. This link is reiterated at the beginning of stanza 5 and of stanza 7 (which both begin "I have…"). The significance of the immediate past in relation to the present is thereby underlined: the speaker's present judgements are seen to be founded upon recent experience. In stanza 5, personal experience even serves as a basis for a re-definition of love, the logical link between the definition and the experience again being expressed by "for": "For love is not...", 19). It is the exclusive experience recounted in the poem which leads to – and serves as justification for – a conclusion encapsulating an exclusive truth.

Seven of the poem's nine stanzas are given over to exposing, in a confessional tone, the paradoxes of war and the complex personal experience in which those paradoxes are rooted. The poem is underpinned by a strategy aimed at confirming the speaker's legitimacy as purveyor of truth by constantly linking the truth expounded and the experience which led to that truth. 'Apologia Pro Poemate Meo' aspires to be an authoritative text. It is a testimony in which Owen asserts his authority as an author. The poet successfully retrieves the truth about war from the realms of common misconceptions and delivers it whole, in its starkest form. But the first line of the penultimate stanza of the poem marks a sudden change in tone. It is as if the speaker, suddenly regretting his brutal honesty, has been taken by remorse for having shared something not quite his to share. Could it be that truth and loyalty are incompatible? As from line 29, beginning "Nevertheless", a protective, defensive tone takes over. The last two stanzas take the form of an apostrophe. The penultimate stanza is fully taken up by a subordinate clause which, like the subordinate "if" clause in 'Dulce et Decorum Est', provides a last opportunity to recount the horror (here summarized more concisely). The final stanza is made up of injunctions against the reader, dictating what the latter may and may not do and there is judgement about "worth". The use of "shall" brings an authoritarian tone recalling Biblical discourse. Short decisive utterances express hostility towards the reader. It is above all the speaker's sense of responsibility towards his men which appears here: "You shall not come to think them well content/ By any jest of mine" (35).

His final verdict is one of bitter scorn and leaves no hope of reconciliation with the non-combatant. 'Apologia Pro Poemate Meo' leaves the reader with a lasting sense of uneasiness. Ironically, here, it is the reader who is alienated not the soldier as the soldier-poet effectively closes ranks with his fellows. Owen seems to conclude at the end of this, his *apologia*, that some truths are better withheld[3]. His dilemma, arising out of his conflicting desires to get the truth of war across to those who would never otherwise find it while all the time protecting the honour of those who had lost their lives and limbs finding it, has been played out in the poem.

Only four of Owen's poems were published in his lifetime and sadly, in his assessment of his achievement both as an officer and a poet, Owen was deeply dissatisfied with the latter. In one of his last letters to his mother in October 1918, he wrote: "I came out in order to help these boys – directly by leading them as well as an officer can; indirectly, by watching their sufferings that I may speak of them as well as a pleader can. I have done the first" (Stallworthy 1974, 278). Thankfully, today, Owen's achievement is widely acknowledged and his message of truth has been clearly heard. Tim Kendall affirms: "Together, [Sassoon] and Owen were in large measure responsible for a public perception of the war's futility which is still prevalent today" (Kendall 2013, 152). Wilfred Owen would have been delighted with recent reviews of his work, particularly those which will mark 2014, this the centenary of the start of World War I.

[3] It is no doubt these truths that Owen refers to in 'Strange Meeting' as "truths that lie too deep for taint" (36).

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Slippery harmonies abound
The voyage out in John Ashbery's *Flow Chart* (1992)

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In 1509, Pope Julius II asked a 26-year-old Raphael to decorate his flat in the Vatican. On the walls of the *Stanza della Segnatura*, four large frescoes were therefore painted in 1511. They illustrated Theology, Philosophy, Justice and Poetry. On the ceiling above *Parnassus*, there then appeared a winged lady in between an inscription on the right, NVMINE, symbolizing the divine, and another, on the left, AFFLATVR, meaning inspiration. John Ashbery's 1992-*Flow Chart* is in the same intermediary position. Here is a paradoxical quandary as the poem is a desperate attempt to grasp the elusive meaning of existence, all fleeting glimpses, inchoative impressions, disquieting sensations, and eschatological anxieties. Though the poet is a pilgrim of inwardness, there is a hurdle which he does not overcome. These 215 pages therefore exude a sense of effort, and the text does not smack of the expected *tour de force*. When reading this self-styled conundrum, the bemused reader should not feel at a loss though. The composer's aim is clearly stated in the very title of this delivery: poetic experience amounts to hazardous waylaying wherein slippery harmonies abound. The poet's task is therefore to grasp the essence at the heart of the real thing. Since he relies on Wordsworth's "growth of a poet's mind" (2008, 435), his method is an unmediated transcription of the rambling vagaries of imagination so as to encapsulate the unravelling of life. This emotional and logical compound therefore requires commitment and exclusive concentration on wear and tear, evanescence, and ephemera, such dribs and drabs as delineate the left-over of language. My aim is to deal with this poet's spasmodic utterance, not

only as the token of a convoluted cast of mind but as an insubordinate questioning of the efficiency of language.

The instruction manual

One would hence feel surprised to hear from the outset that Ashbery's claim is moral. His wary postmodern outlook is that an unremittingly eventful reality can in no way be transcendental. What's what is neither exhilarating nor distressing; it is just to be experienced progressively. This is the end of metaphysics. One must therefore scrupulously if not apathetically jot down sense and sensation. Such sluggishness is meant to bear the hallmark of simplicity. The reading experience can then only be one of amazement. Wonder is not enough though. The poet wants to tie that awe into an emotional world which should be as admirable as it is complex. This opus thus shapes a twentieth-century American epic, after Whitman's *Song of Myself*. It is to be appraised alongside Ginsberg's *Howl*, or Williams's *Paterson*.

Despite its singularity, *Flow Chart* belongs to the tradition of the epic poem whose subject-matter is bewilderingly idiosyncratic as it is, heart and soul, removed from stateliness: this poem is avowedly an examination of one's thought processes, a stream of consciousness with all foibles and quirks on the forefront, not to mention the relieving fart (1992, 201), the opportune swear-word "fucking" (1992, 18), and the tell-tale coarse word "cock" (1992, 103). Such is too that strange catachresis as is the outcome of an incongruous characterization, "and when it came time to ask him / for the antidote, the dolmens appeared robed in white, and backlit, / and they thought it was an optical illusion" (1992, 120). Here is an enigmatic Magrittean *Betrayal of Images*: *Ceci n'est pas une pipe*. One is also struck by the faulty well-to-do borrowing from Latin *fons et origo*, *ne*(r)*mine dissentiente* (1992, 77), the learned mention to Bentham's *Panopticon* (1992, 84), the witty name-dropping for trite realities (dieffenbachia), (1992, 98). They are all a hotchpotch of seemingly disjunctive and irrelevant remarks which signal that *non sequitur* is no hindrance in this poem and in life, since such inferences as do not follow from the premises are part and parcel of the poet's perception of that real world, which he perennially disregards as "it". One should also bear in mind that a flowchart represents an algorithm showing the succeeding

steps of a demonstration. They are figured out as orderly boxes, and they are connected with arrows. Splitting the nameplate of his poetic endeavour in two is not innocuous then. This chronicle of his existential intuitions, come what may, is meant to be at once authentic and exemplary. Such a cautionary tale is therefore to be understood as an ode to the disunion of immediacy. Milton's aim in *Paradise Lost* was none other (I, 254-5), (1991, 362):

> The mind is its own place, and in itself
> Can make a heaven of hell, a hell of heaven.

Critics have variously described this sheer flight of fancy as mind-boggling, unknowable, contemplative, ethereal, uncanny, whimsical, and implacable. Much has been proclaimed about Ashbery's musicality (Cazé, 2008, 164-176). Such fits and starts have also been described by Henri Quéré as intermittencies of meaning (1992, 84):

> Le modèle de la «syncope» qui conjugue hiatus et intermittences, qui alterne lucidité et moments d'absence, en foi de quoi les programmes afférents de supplémentation apportent du liant ou, comme le disait Virginia Woolf, un quelconque « solvant ». C'est ici la question de la dystaxie, du chaînon manquant, du point aveugle, du trou noir, ou c'est encore – les exemples ne manquent pas – la trame de récit tissée par Alain Robbe-Grillet entre nombre de toiles de Magritte sous le nom enjôleur et enrôleur de *La belle captive*.

Since my purpose is to deal with this poet's unconformable eloquence, one may consider it as the token of a difficult visibility. This style yet bears out a meaning, though of the most idiosyncratic ilk. It posits that concatenation is prevalent on congruence and coherence, and that parataxis is the imprint of discrimination rather than hypotaxis which is deemed a snare for dupes. In this restless delivery, vision and sound supersede sense. They are the abstraction of the poet's belief in the diffuseness of meaninglessness in speech and life. Williams's *Paterson* opens up with the same seminal assertion (I, 17-22), (1981, 232-233):

> — Say it, no ideas but in things —
> nothing but the blank faces of the houses
> and cylindrical trees
> bent, forked by preconception and accident —
> split, furrowed, creased, mottled, stained —
> secret — into the body of the light!

Ashbery is looking for the same secret; he similarly deals with the big questions: time and space, being and not being, experiencing and enduring. He nonetheless claims that there is no understanding to be gained thereof. When he looks at the fronts of houses, he sees no faces, even though blank, for he does not credit Williams's "preconception". His inspiration is purely accidental; it is merely to keep searching the body of the light. He then gradually comes to concur that he is just gazing at a flash. When he watches façades, he maintains that his retina is barely stamped with the image of a blaze. Such as it is, that is the essence of poetic licence. Commitment to immediacy then implies combing through, rummaging around and roving within one's mindscape, as a theorist who is on the look-out for the abstracted, and puzzled state of Ginsberg, who in the inaugural lines of *Howl* summarized the plight of the gays in the doped hallucination of a hotel front (1-6), (2007, 134):

> I saw the best minds of my generation destroyed by madness, starving hysterical naked,
> dragging themselves through the negro streets at dawn looking for an angry fix,
> angel-headed hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night,

None of the hipster's ilk, the New York school poet does not call for a fix, though. In *Flow Chart*, he nevertheless inaugurates the same "ancient heavenly connection" as made Ginsberg see a "starry dynamo in the machinery of night". Ashbery just describes someone rowing on a sad river, past the writer-reader. Both are said to be uncanny characters who do not reason. He glides past the sights which he mentally registers. His fear is to overlook these intense, stochastic odds and ends. He therefore beckons to the reader to focus on the page and only so. He actually credits Keats's negative capability, that poetic ability to ignore one's mental identity by spontaneously and sympathetically immersing it within the subject under examination (Rollins, 1958, I, 193):

> to form a Man of Achievement especially in literature and which Shakespeare possessed so enormously—I mean negative capability, that is when man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason.

Ashbery thereby deems that it is daily life which he is simultaneously encountering and charting, at the behest of numerous halts, logjams and deadlocks. Despite the risk of a pathetic fallacy, the

result is eventually meant to be pithy (Ruskin, 2009, 71). This is the windfall of the unrelenting unfurling of a poem whose articulation erases appropriateness to matter. Loss thereby acquires a symbolic, mythical portent (1992, 16-19):

> And those who sense something
> squeamish, in his arrival know enough not to look up
> from the page they are reading, the plaited lines that extend
> like a bronze chain into eternity.

Beyond the reminder of such a Golden Chain as Zeus struck in heaven to bind the gods to man (VIII, 18-27), which Homer depicted in the *Iliad* (2003, 129), *Flow Chart* is not only an experience in squeamishness but one of queasiness. There is no scorn or irony in this ingenious posture, as here, reluctance is to be taken literally. Ashbery's creed is that knowledge is nothing but the heave of nausea, an encounter with the unwaveringly disappointing, and an inkling of the grotesque. Word for word, the poem is about a man of letters, a rower, someone who only exists once the page has been scribbled or perused. The collision with the unpalatable remainder of experience only matters. The modicum of ignorance between the thing and the word withstands understanding. Everything is devised to fit in with the absolute truth for which this dishevelled text stands. Hence, only emotion matters. Rhetoric prevails on dialectics. More than a conjuring trick, discourse therefore plays with illusion and reality. A mixture of spatial and temporal perceptions, it makes one profoundly uncomfortable, astounded and musing. Meditation is here a stretching of time and a losing of one's self (1992, 5):

> Let the book end there, some few
> said, but that was of course impossible; the growth must persist
> into areas darkened and dangerous, undermined
> by the curse of that death breeze, until one is handed a skull
> as a birthday present, and each closing paragraph of the novella is
> underlined: *To be continued*, that there should be no peace
> in the present, no sleep save in glimpses of the future
> on the crystal ball's thick, bubble-like surface.

The structure of inspiration is here stated: there is nothing worth examining beyond the text. The book should therefore end where it begins, for lack of any conventional, topical reference. One is nonetheless summoned to comply with the requirement that the poem will develop on its own. The reader must then accept to be locked up within that self-

contained unit. Any external occurrence, be it pleasant or unpleasant, is thereby declared irrelevant. Reading thereby becomes tiresome since one is time and again hampered in a desire to understand what is being studied. It is nevertheless spiritually lifting. The poet's vision of life is no less than an endless succession of aborted impressions, transient memories, and short-lived images, just as the mention of the unexpected skull, proffered as a birthday present summons up the ephemeral reference to Hamlet's pondering on his forlorn self. In *Flow Chart*, the outside world is only a figment of the imagination; its perception is unsatisfactory. The famed *non sequitur*, which is a hindrance to cognizance, derails the course of examination towards a more seminal intuition, upon which the author believes he has unwittingly hit, only to let go, and start anew. As such, linguistic vagrancy, which is often based on semantic inconsistency, is a charting of contentment then disappointment, an itch of knowledge which one keeps hoping for, in a justifiably meaningless existence, were it not for the significant exploration of the author's cast of mind. Here is what Whitman asserted in *Song of myself*, "I celebrate myself, and sing myself, / And what I assume you shall assume, / For every atom belonging to me as good belongs to you" (1973, 28). This also implies the reader's alienation, namely a transitory pliability to frustration. Such is the result of a constant hovering between two courses, the thing itself, and its foil, inspiration.

Meliora probant, deteriora sequuntur

This wrong quotation (1992, 34), which is inspired by Ovid's *Video meliora proboque*, / *Deteriora sequor*, (VII, 20), in *Metamorphoses* (2008, 156) means that he sees goodness, and approves of it, but does evil. It is one of the contrivances which testify to this alienation experienced by the reader who is thereby summoned to a trite joke about wedlock, "Marrying little with less". Much in little, *multum in parvo*: the poet's grand aim is thus allusively stated (1992, 34). No matter how disorderly, fitful, vulnerable, unreliable and distracting that poem appears to be, it is nonetheless a meticulous attempt to devise a system of speculation grounding knowledge of nature upon that of the divine one. That theosophy is deemed profounder than empirical science. It ran against the grain of the neo-platonic metaphysics, which started from the perfection of the one and only: "every particular thing has a One of its own to which it

may be traced; the All has its One, its Prior but not yet the Absolute One; through this we reach that Absolute One, where all such reference comes to an end." (Plotinus 1991, 245). This mystical disquisition was a bid to show the genesis of the perfect being by contrariwise rooting it in imperfect beings (Drabble, 115). Its aim was to examine the transition from non-being into being (Goodrick-Clarke, 90). According to Jacob Boehme, the unfathomable (*Ungrund*) is an unconscious, dark vacuum which gradually becomes aware of its own legitimacy through its ability to create. There is then no such reality as an absolute void; it is ingrained with a desire of being. The duty of the theosopher is to make it happen (Boehme, 2006):

> Thou must learn to distinguish well betwixt the *Thing*, and that which only is an *Image* thereof; betwixt that Sovereignty which is *substantial*, and the inward Growth or Nature, and that which is *imaginary*, and in an *outward* Form, or Semblance, betwixt that which is properly *Angelical*, and that which is no more than *bestial*. If thou rulest now over the Creatures externally only, and not from the right *internal* Ground of thy renewed Nature; then thy Will and Ruling is verily in a *bestial* Kind or Manner, and thine at best is but a sort of *imaginary* or transitory Governement, being void of that which is substantial and permanent, the which only thou art to desire and press after. Thus by thy outwardly lording it over the Creatures, it is most easy for thee to lose the Substance and the Reality, while thou hast nought remaining but the Image or Shadow only of the first and original Lordship; wherein thou art made capable to be again invested, if thou beest but wise, and takest thy Investiture from the supreme Lord in the right Course and Manner.

Beyond the religious mention of a superior entity as is an angel, this dissenting contention states that the deity of being is to be surmised within the thing itself and not as a remote reference, far above man's grasp. That flowchart runs counter positive deduction. Ashbery's primordial intuition is similar to the mystics' negative induction. He therefore roots his perceptual groping around, his quest for meaning, into the irking disconnectedness of reality. It baffles imagination on account of its demotic triviality and flimsiness. Needless to say, the poet's pursuit may seem quixotic, if not hubristic, yet it is his way of grasping the deeply embedded permanence of the real thing, beyond its superficial disorientation. *Non sequitur* must be accepted, since it contradicts dialectics. This is not a superadded, if not superfluous adornment to the author's rhetoric, but it is the prime constituent, and the vocal music of his mystical rendering of the imperfection of wholeness. It goes without saying that it actually bears the hallmark of a deconstructive inspiration. The

divine itself, *numine*, is discontinuous, so the poet's inspiration, his *afflatur*, is disintegrating. Weird then though they may seem his mental images prove a conventional scriptural mimicry: *ut pictura poesis*. Wordsworth's *Prelude* commences likewise (15-19, 375):

> The earth is all above: with a heart
> Joyous, nor scared at its own liberty,
> I look about, and should the guide I chuse
> Be nothing better than a wandering cloud,
> I cannot miss my way.

Ashbery's guide too is nothing better than a wandering cloud. Yet, a writer, who is openly bent on probing the innermost recesses of his coincident psyche may at times verge on psittacism, that mechanical repetition of received words and images as reflects neither true reasoning nor feeling. Without the sobering assistance of reason, this speech may be reduced to soliloquy, if not delirium tremens. Man seems to be incurably detained within himself. Yet, instead of the ranting ejaculations of a psychotic bellowing on top of a bridge above the speeding highway, as in Kevin Spacey's film, *Interstate 84*, *Flow Chart* is striking for the author's avoidance of orating, his reticence. For being in no position to account for the crime he had unwittingly witnessed, the misfit in the film would later silently jump out of another bridge, above the Hudson. A man, apparently at a loss in the maze of the uses of this world, his last fit of verbose anger is but a dress rehearsal which foreshadows his self-defining suicide in the river. Similarly, beyond his otherwise fanciful garrulousness, his famed ellipsis, asyndeton, brachylogy, aposiopesis, and the syllepsis which is called a zeugma, the poet's purpose is to highlight that, for all its eccentricity, language is nothing but the structure of perception which shields from the anonymity of silence. He openly asserts it in the first part (1992, 14):

> Our privacy ends where the clouds' begins, just here, just at
> this bit of anonymity on the seashore. And we have the right
> to be confirmed, just as animals or even plants do, provided we go away and leave
> every essential piece of the architecture of us behind. Surely then, what we work
> for must be met
> with approval sometime even though *we* haven't the right to issue any such thing.

The poet's suspension of disbelief is osmosis with the anonymous; his orthodoxy is a belief in Baudelaire's correspondences. This connection is to be surmised deep within the wrinkle that fuses the reassuring bulk of a cloud with the auspicious or ominous latency of infinity. He does not content himself with agreeing that seeing *is* believing, he writes that seeing is, first and foremost, asseverating one's very existence, just like an animal which discards any claim at intellection. He would imagination were the mere impression of what existed before man was given an opportunity to register it. Like Emerson, his motto is that "language is fossil poetry" (2000, 296). Beauty is, to the letter, in the eye of the beholder. It is an intrusion on his psyche, a breach of his laid-back soundness of mind, which is based on a customary trust in the reliability of matter. One therefore has to invoke some presence, and it is that evocation which attracts him. Quéré described that stylistic reticence as the stonemason's construction (1992, 145):

> C'est pourquoi, reprenant les distinctions désormais classiques entre l'« énonciation énoncée » et l'« énoncé énoncé », elle se livre parallèlement à une sorte d'anamnèse qui ramène dans le champ de la réflexion et l'«acte d'énonciation», qui définit l'écriture en son surgissement ou son imminence, et l'«énonciation en acte», dont les contours prégnants fondent le discours en son immanence.

Ashbery's practise of poetry is therefore to yoke a deceiving past and a hostile present. It is also to wedge in the threat of the future. His wish is to abstract them all into inspired eloquence. Conventional though this chronicler's creed may be, the reader is yet at a loss, without the bearings which the referential illusion signals. All twists and turns made apparent, his style is nothing but the unexpurgated transcription of immediacy. It runs counter the arbitrary connection of signifier and signified. Even when he feels out of sorts or shrouded in confusion, here is a man who is shorn of delusion, fanaticism or arrogance. Confusion is the seedbed of creation. It is the inevitable upshot of his wilful mixture of anamnesis and prolepsis. That is no window dressing but the yardstick which one uses to gauge the instability of any sense of self; in a story, his own hence the reader's, as comes out fragmented. The poem is a proof of its own begetting, a register of the passing of time, the waywardness of ideas, and the hopelessness of a coherent narrative, all pangs of remorse and flashes of inspiration unashamedly flaunted. They must be transcribed at once. Such an endeavour is exhausting for the poet and it is not the least mind-boggling for the reader, hence, his "squeamishness" and one's queasiness. Ashbery's

alleged difficult visibility stems from the sheer impossibility of grasping the real world. His lyricism is his assumed thrust forward, by trial and error. *Flow Chart* is thereby paradoxical as it is as accurate a rendering of indeterminacy as possible. Strange though it may seem, the poet's posture credits Bentham's stricture against poetry: "it can apply itself to no subject but at the expense of utility and truth" (2011, 512).

Ashbery's refusal to comply with traditional, chronological forms of linear narratives is imbued with his deep sense of musicality: "for me, poetry is very much the time it takes to unroll, the way music does… it's not a static, contemplatable thing like a painting or a piece of sculpture" (1992, 167). That stance is redolent of Plotinus's *charis* (emanation) (1991, 47), rather than Plato's *summetria* (symmetrical perfection) (2008, 137): "Indeed, one can almost see the answers spelled out / in quires of the sky" (1992, 81). This ambivalent hint is no stroke of luck. The poet thereby enhances the double meaning of "quire" as being simultaneously the choir, which makes one fantasize about the music of the spheres, and the reams of sheets which are to be turned into a poem. Such is his definition of the Pythia, the priestess of Apollo at Delphi, who delivered the oracles. The poet later on declares that "just as the forms / begin to float away like mesmerized smoke, the resolution, or some resolution occurs." (1992, 81) The mathematical utilitarianism of geometrical shapes is thus relinquished. It is replaced by another unaccountable intimation, a trace or a trail which he keeps triangulating. In *Flow Chart* (1992, 3), he mentions "A Wave". This poem is another of his meandering pursuits of the same "diagram". There, he berates conventional poetical posturing as it is exhausted, jejune and dull, the Keatsian or Wordsworthian "patchwork landscape of childhood," or "The still life of crushed, red fruit in the sky"(Ashbery 1985, 330). For him (Ashbery 1985, 336),

> It's all attitudinizing, maybe, images reflected off
> Some mirrored surface we cannot see, and they seem both solid
> As a suburban home and graceful phantasms, at ease
> In any testing climate you may contrive.

How can one feel safe groping for "some mirrored surface we cannot see"? This anguish is a perennial characteristic of his style. Normally, when writing is disconnected from any referential value, it is worryingly ineffectual. His attitude is then to consider that writing can be genuinely exacting as it galvanizes that "testing climate" (Ashbery 1985,

336) which is as singularly unreliable as a glimpse which one descries in a mirror. Both writer and reader must therefore accept to be left in the lurch, looking for the fleeting reflection of an invisible entity. His chase is that of a ghost, a shimmer or a mark on the wall. It consequently becomes mesmerizing. Such an experience actually epitomizes the heartfelt turmoil and discontent caused by things that lack substance: abstractions, indications, glimmers of hope, visual fallacies and flashes in the pan. Just as in 1390, William Langland developed the proselyte dream vision–the Visio of a narcoleptic Will alongside the observant Vita of Dowel in *Piers Plowman* (2009)–Ashbery's pledge is to draft an egocentric guidance book, a poetics travelogue. Here is not only a writer's commitment but it is also a reading protocol. There is no gainsaying that such a coin of vantage is supposed to be laid back, and impregnated with the studied carelessness in writing, the Renaissance detachment called *sprezzatura*, which defines the courtier (Castiglione 1967, 56). Both writer and reader yet feel restless. In "The Instruction Manual" (1955), he enthused upon that paradox, when he elated about his desultory flight of fancy from "the instruction manual on the uses of a new metal," (1985, 5) to "dim Guadalajara! City of rose-colored flowers! / City I wanted most to see, and most did not see, in Mexico!" (1985, 5) In *Flow Chart*, he now bemoans, "Back to the instruction manual which has made me dream of / Guadalajara" (1992, 12) Lyrical moments are thus the sequel of those moments of surprise, which Plato depicted in *The Republic* (VII, 514a-520) (2008, 167) as the myth of the cave. Ashbery's query is similar to a dream that stems from the real world, out of a cave which some men left when they were attracted by the light outside, down to knowledge maybe, or for that matter, Guadalajara. Reminiscence, which Plato described in *Phaedo*, (1996, 72) must then be steeped in the waters of oblivion, so as to regain efficient awareness of quiddity. When put in Ashbery's very words, in "A Wave" (1985, 337), one becomes aware that:

> But there is something else—call it a consistent eventfulness
> A common appreciation of the way things have of enfolding
> When your attention is distracted for a moment, and then
> It's all bumps and history, as though this crusted surface
> Had always been around, didn't just happen to come into being
> A short time ago.

That "consistent eventfulness" of things "enfolding" is the stigma of the leftover of language. It is ultimately characterized by such "bumps and history" as he expatiates on. They actually insert a pause within any

unveiling of the truth. That is followed by acceleration. It is all typical of a remembrance of things past as periodically glides into a reality in the offing. The reader then cannot but experience it. He is therefore stunned by that unknown which *non sequitur* summons up in his perception. One realizes that it is a deepening and a thickening of what has always been known, namely that language is the undisputed source of thought, *fons et origo, nemine dissentiente* (1992, 77). In between these Latin quotations the inductive comma and its consequence, a pause, are the deductive scope which defines poetry, just as the allegory of poetry sits in between NUMINE and AFFLATUR.

Reading *Flow Chart* is accepting that difficult reversal of situations. It is accepting that perennial squeamishness which is to make one repeatedly queasy, and irked. Since language prevails on ideas, man's vaunted arrogance in his all-encompassing intelligence is, from now on, to be reviled. That faculty is only subservient to linguistic rules. This may sound as a gladiatorial academic tussle. Wittgenstein once tossed a poker at Popper, at a meeting of the *Cambridge Moral Science Club*, as they argued about whether philosophical issues were real or just linguistic puzzles. The poet is there at it, fathoming out the meaning of contingency, and begging to differ that anything may be reliable. It is a leap of faith, since it is his will to be all at sea, wont on finding that "something else" ("A Wave"), the nebula of unformed ideas, a-not-yet-in-words feeling, a *doppelganger* of the classical imagination, the remnant of language. In order to read and relish *Flow Chart*, one must disregard one's internal sense of harmony and balance; one must bring the process of self-measurement to a standstill. Any re-internalization of the poem is ineffectual. The text is puzzling because it is essentially other. It is estrangement and alienation. That is best summarized in the author's recourse to silence, that intellectual pause, whose rhetorical equivalent is *non sequitur*. Anacoluthon and ellipsis therefore become seminal because they generate a process of acceleration, a quickening of the mind as is felt at having hit upon the truth, but only temporarily so. There is then no other solution but to let go, to meditate another metaphor.

Being and time

Since *Flow Chart* disencumbers space for any quest for existence, Ashbery concurs with Heidegger that mankind has lost the "nearness and shelter" of Being. Both philosopher and poet buttress the same demanding albeit scornful creed that man is no longer at home in the world as primitive man was. Thought is disunited from entity so that only a few can delude themselves in the hope of regaining oneness with self. Metaphysics is skulduggery and there is no revealing of the truth (Heidegger 2008, 261),

> To say that an assertion "*is true*" signifies that it uncovers the entity as it is in itself. Such an assertion asserts, points out, 'lets' the entity 'be seen' (*alètheia*) in its uncoveredness. The *Being-true* (truth) of the assertion must be understood as *Being-uncovering*. Thus truth has by no means the structure of an agreement between knowing and the object in the sense of a likening of one entity (the subject) to another (the Object).

Such is Ashbery's commitment against any anguish for disclosure, any epiphanic temptation. The fleeting nature of realness is constantly to be borne in mind. Alethic modalities (from the Greek *alètheia* meaning truth) are such approximations as what is possible, necessary, impossible, contingent rather than the epistemic modalities which are what is known, believed or the deontic modalities which are what is compulsory, permissible, optional. To furthermore think that Ashbery is at loggerheads with Wordsworth who, in the preface to *Lyrical Ballads*, asserted that perception "takes its origins from emotion recollected in tranquillity," (2008, 611), immediacy is then the paradoxical letterhead of both actuality and discrimination. The bard is undeniably keen on calling things to mind. He is nevertheless steeped in the clod-hopping abrasiveness of instantaneity. He cannot but be simultaneously hence paradoxically passionate and reasonable. He would then rather exhibit the "supposed irritability of men of genius", *Genus irritabile vatum* (2, 2,102), (Horace 1970, 137). Coleridge accounted for that so-called irritability as being "a debility and dimness of the imaginative power, and a consequent necessity of reliance on the immediate impressions of the senses, do, we well know, render the mind liable to superstition and fanaticism" (Coleridge, 2008, 171). Ashbery is therefore ensnared between the devil and the deep sea. He might be blamed for self-complacently yielding to mawkishness if not sloppiness. He is yet not blurring the line between the high and the low. There is no mixture between the idiosyncratic and the pathological. His

relying on the supposedly berated immediate impressions of the senses is but a component of a psychoanalytic cure, which Lacan described as a return to the slime, the use of the unadulterated language of the tribe (1966, 90):

> L'assomption jubilatoire de son image spéculaire par l'être encore plongé dans l'impuissance motrice et la dépendance du nourrissage qu'est le petit homme à ce stade *infans*, nous paraîtra dès lors manifester en une situation exemplaire la matrice symbolique où le *je* se précipite en une forme primordiale, avant qu'il ne s'objective dans la dialectique de l'identification à l'autre et que le langage ne lui restitue dans l'universel sa fonction de sujet.

This universal speech is akin to poetry. The poet should hence be considered as a wanderer of waywardness. He would henceforth be turned into a "*pouâte*", Lacan's very word to describe those who try to breach the obstacle which syntax and grammar erect in front of man's barbarity. Such a haughtiness, not to say churlishness, is his means to accede a symbolic formulation. This demeanour has been called a "mirror-stage" (1966, 128-129):

> Ainsi c'est une ponctuation heureuse qui donne son sens au discours du sujet. (…) C'est ainsi que la régression peut s'opérer, qui n'est que l'actualisation dans le discours des relations fantasmatiques restituées par un *ego* à chaque étape de la décomposition de sa structure. Car enfin cette régression n'est pas réelle; elle ne se manifeste même dans le langage que par des inflexions, des tournures, des «trébuchements si légiers» qu'ils ne sauraient à l'extrême dépasser l'artifice du parler «babyish» chez l'adulte. Lui imputer la réalité d'une relation actuelle à l'objet revient à projeter le sujet dans une illusion aliénante qui ne fait que répercuter un alibi du psychanalyste.

These moments of hesitation between the eloquence of speech and the fantastic regression of one's decomposition are encapsulated in the slip of the tongue, the slip of the pen, and the lapse of memory. According to Freud, a parapraxis is no innocent gesture but a result of the operation of conscious wishes or conflicts which could be used to reveal the working of the unconscious in the normal, healthy individual (Freud, 213). Since it also transcribes those moments of uncertainty, which Lacan labelled "babyish", the language of poetry is therefore a more refined, ergo, more pristine way of handling reality than dialectics which is woven into pragmatism. Ashbery's *Flow Chart*'s helter-skelter diction, his constant equivocation and loose-ended delivery are thus but an attempt to chase

the unsoiled purport of actuality, without the realistic sifting of a well-bred, matter-of-fact, coherent appropriateness. This poet is quintessentially a fool and a thief of fire, someone who believes in his inner self to be true to life, in the teeth of outer reality, which he distrusts. If the sensation is valid for him, it can therefore be exemplary. The endless transcription of what intermittently comes and goes is then the meaning of life.

This sample of confessional poetry is yet no warts and all biography. How can his style be at once so "babyish" and so sophisticated? In the second part of the poem, he describes himself as "engaged in tearing down the gnarled structure, exposing the pores of the evidence for all to see" (1992, 74). This article of faith is once again a theft of fire. There is yet no blaming him for being affected with an Adonis complex. That paradox stems from his wish to strike a balance between the above-mentioned incompatible characteristics. A babyish confessional tone is supposedly full of the airs and graces, the titter, the wailing and whining, and the expostulation of someone who walks by, natural and defenceless. It testifies to that "necessity of reliance on the immediate impressions of the senses" which Coleridge singled out (2008, 171). There is more to it than meets the eye. Ashbery's sophisticated technique of gradual mental unveiling is a way of shielding his deep-rooted anguish. His world-view is actually ingrained with Schopenhauer's radical pessimism. In *The World as Will and Idea*, he observed that if the universe were, in all likelihood, "the aimless and hence incomprehensible game of an eternal necessity", it nevertheless was, as such, the embodiment of "an absolutely free will" (2014, 164). All natural phenomena were therefore but the successive degrees of an objectification: "Therefore all ends in disappointment" (1992, 100). For Ashbery as well as for Schopenhauer, like idleness, existential willpower is the root of all evil, since it diverts one from desire and pain to "boredom", in a never-ending cycle (1992, 14-15):

> There is not postage for
> this boredom either really so that it keeps
> returning, might be said never to have gone away at all,
> except for the media with which it keeps getting compared. I say, the other
> reaches really tickle you, when you have a chance.

The paradox which singles out the endless return of tediousness in a discontinuous symbol of evanescence is wittily highlighted in a reminiscence of the media, the be-all and end-all of mundane narrow-

mindedness; the wish to know all in as clipped a form as possible. Even so, intelligence can free itself from that human bondage by art, which is the unselfish, disinterested contemplation of Plato's Ideas (1996, 89). The genuine food of the soul is to be found in some knowledge of such ideas as corporeal nature shuns. When empathy makes one aware of the nature of willpower as in music, it rids one of egocentrism. Asceticism too is the negation of all desires. If *discordia concors* stems from the sheer unreality of realness, the poet's ethics is to adopt the humble stance of someone who is aware that his work is meant to be outrageous. Intelligence is here declared to be pure mimicry of experience. One's aim is hence to bridge the gap between the thing and the word. This enhances the ontological unreliability of reality, (1992, 16-17):

> It doesn't matter whether or not
> you like the striations, because, in the time it takes to consider them,
> they will have merged, the rich man's house become a kettle, the wreath
> in the sink turned to something else, and still the potion holds,
> prominent.

This authorial posture which tries to snatch the blighted hope of a by-now improbable carpe diem betokens deep-seated pessimism. It highlights the impossibility of seizing the day (1992, 53):

> here we stand, the breeze is pleasant so let's take
> our time and sing one more song, eyes rolling,
> *and roam at will, timeless*:

Since the poet resorts to italics, the bland inconclusiveness of these lines is no stroke of luck: how can one "*roam at will, timeless*"? This commitment to a sense of loss is enhanced by italics. They beckon to the reader to mind the step. The contrast between timelessness and the calendar are here to annul any intuition of a meaningful immediacy, as if the onlooker were unremittingly sent on a wild-goose chase (1992, 27):

> O
> paradise, to lie in the hammock with one's book and drink,
> not hearing the murmur of consternation as it moves progressively
> up the decibel scale.

Stating that his elation is inevitably marred by the overpowering hubbub of disappointment, his purpose is to fathom the innermost recesses of language. His realm is yet not to examine the elusive adequacy

of signifier and signified. His is "this chasm of repeated words," "so as to fit the notch of infinity as defined by a long arc of distant crows returning to the distant / coppice" (1992, 9). Such a labyrinthine, kaleidoscopic meandering does not prove autistic though. His meditation is about the elongation of time and the ensuing ruin of the self. What if the rift between *Flow* and *Chart* were to highlight that *non sequitur* is the wellspring of metaphorical construing? His reference to the *Panopticon* is hence no learned ostentation. It is the requirement which he affixes to his trade as a poet who knows that a jail is *sui generis* a place to watch and check inmates. So is poetry with words. The most efficient architecture was hence to place them under permanent scrutiny, (Bentham 2011, 284):

> It is obvious that, in all these instances, the more constantly the persons to be inspected are under the eyes of the persons who should inspect them, the more perfectly will the purpose of the establishment have been attained. Ideal perfection, if that were the object, would require that each person should actually be in that predicament, during every instant of time. This being impossible, the next thing to be wished for is, that, at every instant, seeing reason to believe as much, and not being able to satisfy himself to the contrary, he should *conceive* himself to be so.

The predictable consequence was that of an additional madness due to a humiliating loss of identity. No matter how outwardly finicky, that permanent gaze could only be a jump out of the frying pan into the fire. Be that as it may, the plight of the poet is to supersede reassuring intelligibility as is based on the unconquerable stability of an external reality by another (1992, 174):

> Thus, all things would happen simultaneously and on the same plane, and
> existence, freed
> from the chain of causality, could work on important projects unconnected to
> itself and so
> conceive a new architecture that would be nowhere, a hunger for nothing, desire
> desiring itself,
> play organized according to theology with a cut-off date, before large façades.
> And these
> urges, if that's what they are, would exist already without propriety, without the need
> or possibility of fulfilment, what the bass clarinet is to the orchestra,

This desire desiring itself is no sample of psittacism; it is the ever looming threat of disorientation. Ashbery is to be deemed a champion of abstraction, not a hireling of estrangement. *Flow Chart* is a utopia by an enquirer who is looking high and low on the frontiers of knowledge. And as language is the poet's sweet tooth, the poem is full of its simultaneously contradictory languor and vehemence, for being under the poet's persevering watchfulness. Reality should therefore not be blamed for its obvious lack of identity, but the author can. Ashbery's tell-tale reticence throughout, is thus nothing but his awareness that he is violating the language which he is resorting to, when he deprives it of any stable reference. In "Paradoxes and Oxymorons", he did not mince matters about it (2008, 698, 1-4):

> This poem is concerned with language on a very plain level
> Look at it talking to you. You look out a window
> Or pretend to fidget. You have it but you don't have it.
> You miss it. It misses you. You miss each other.

Hide-and-seek is thus the predicament wherein he is immersed. It is the cause of his restlessness, too.

Conclusion

The reader should not be taken aback that, in this voyage out, this fathoming of the unknown, slippery harmonies abound. When Hopkins blamed Yeats for lacking of the why and wherefore of inspiration in "Mosada", which he declared to be a "strained and unworkable allegory" (Yeats 1977, 64-65), he was likewise indicting a lack of verisimilitude. That creed was rooted in the sanity of adequacy between word and thing. Try as one might, the reader must accept that in *Flow Chart*, the supposedly irking semantic disruptions, the alleged lapses in cognizance are moments of interrogative silence. This poem is Pandora's Box for unwittingly freeing evil at the expense of hope. The stochastic rhythm is but the rhetorical instance that the author is trying to lessen the strain of an imagination that is bent on reaching to the sky, by being inspired by nothing else but itself; *exit* NUMINE, *enter* AFFLATUR. Ashbery is actually no less than dreaming dreams. They are insubstantial, inconsequential, a pie in the sky. They are therefore tiring. His *non sequitur* is the quantum of solace which he sometimes allots himself. *Flow*

Chart is of a piece with Virginia Woolf's interior monologue in *The Voyage Out* wherein she tried to get to grips with the chaotic ebb and flow of awareness before its structuring in language, the tunnelling process of *moments of being*. If ever it is mistaken, Robert Browning did not say it otherwise when in a sententious illumination, he enquired in "The Faultless Painter" about Andrea Del Sarto (1994, 433),

> Ah, but a man's reach should exceed his grasp,
> Or what's a heaven for?

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Crossing New Frontiers? Investigating style from a multimodal perspective

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In the publication of the proceedings of the 2006 PALA conference entitled "The State of Stylistics", Mick Short underlines that stylistics as a discipline has gained ground because of a "concentration on detailed and systematic textual analysis related to stylistics-based theories of textual understanding". He adds that although stylistics should continue to be a 'broad church', it should not be driven "by all the agendas and rapidly-changing fashions of nearby areas" and that new areas of analysis should be subjected to "the same level of scrutiny and care" that have always been used (2010, 1). Interestingly enough, although this was written just eight years ago, the "new approaches and analytical methodologies" that are referred to do not include the latest buzzword: multimodality. Yet, the last two decades have witnessed a growing interest in multimodal stylistics, an interest that is reflected in the various calls for papers[1] at recent conferences. So what is multimodal stylistics and why are people saying such wonderful things about it? Does it really present a new frontier for stylistics and should stylisticians boldly go where no stylistician went before?

In order to try to answer these questions, I will start by examining what is understood by the term, before investigating some of the methodological frameworks available and what they might offer the stylistician, and finally I will suggest some of the areas that need further exploration.

[1] Cf. the calls for papers for PALA 2014 and IALS 2014

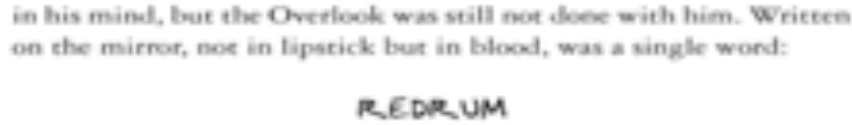
What do we mean by multimodal stylistics?

Generally speaking, multimodal texts are those which integrate more than one semiotic mode in their communicative functions (Kress and Van Leeuwen, 1996, 183). Thus, multimodality refers to "approaches that understand communication and representation to be more than about language, and which attend to the full range of communicational forms people use – image, gesture, gaze, posture and so on – and the relationships between them" (Jewitt 2009, 14). Multimodality therefore "steps away from the notion that language always plays the central role in interaction, without denying that it often does" (Norris 2004, 3). In other words, all modes can potentially play a role in creating meaning, and the term mode refers to "semiotic resources for making meaning that are employed in a culture – such as image, writing, gesture, gaze, speech, posture''(Jewitt 2009,1).

Multimodal stylistics therefore aims to use literary stylistics with multimodal theory to analyse texts. Within the printed text, this implies paying attention to the visual elements: the choice of typeface, colour, lay-out, illustrations and so on. These visual elements are considered to be as important as the linguistic text and the role of multimodal stylistics is to demonstrate how the different semiotic resources interact to produce meaning.

Of course texts that use verbal and visual means to create meaning are nothing new. Tristram Shandy (1767) immediately springs to mind, as do the illustrations in Thackeray's work (Fisher 1995), or Blake's *Songs of Innocence and of Experience* (1794). But these are illustrations of what Drucker (1994, 97) would call a marked text, a text that "aggressively situates the reader in relation to the various levels of enunciation in the text (…) with manipulative utilization of the strategies of graphic design". It is indeed these marked texts that have tended – for obvious reasons - to be analysed by multimodal stylisticians. But what of unmarked texts? What of the book we pick up to read on a train journey? Even the most conventional work of prose will have its specific typography, layout, and possibly illustrations, so that there are grounds for arguing that any text is multimodal, and in recent years publishers have indeed begun to experiment more freely with different typefaces and illustrations. Texts that twenty or so years ago would have been presented in a uniform typeface, now contain varied typefaces, often linked to the kind of text they are supposed to be representing. In *The Lost Child of Philomena Lee,* a written letter is indicated by indentation, aligned "flush left" and in

a smaller typeface than the rest of the text, while the text of an email is justified and given a totally different typeface. One illustration of the change that has occurred in recent years is to be found in *Doctor Sleep* the sequel to Stephen King's *The Shining*. In *The Shining* the famous message – *redrum* – is written on the mirror and given no specific typeface; it simply appears in capital letters. Some 37 years later, in the sequel *Doctor Sleep,* the same message appears again on the mirror, but this time it is given its own specific typeface:


in his mind, but the Overlook was still not done with him. Written on the mirror, not in lipstick but in blood, was a single word:

REDRUM

Multimodal Stylistics – the methodological framework

One of the problems that multimodal stylistics faces is the need for a methodological framework. In so far as multimodality implies many modes, each mode already has its own theoretical framework whether it be visual design, semiotics, or narratology. The theoretical framework that has been used most often in multimodal stylistics is Halliday's social semiotics/systemic functional grammar (SFG) as elaborated and practised by Kress and Van Leeuwen. This approach is based on the theory that language, spoken and written, is structured in such a way that it produces simultaneously three different but interwoven types of meaning or metafunctions: ideational, interpersonal and textual.

Ideational meaning is concerned with how people represent what they experience in the world. In language, this can be found in grammatical choices and the different kinds of processes used to describe experience, or in the lexicon. Kress and Van Leeuwen (1996) suggest that this function is realized in image by certain features of composition and systems of vectoriality. Interpersonal meaning refers to social interaction, how a writer or speaker positions themselves with regard to a subject or to the reader/addressee. Modality is one example of interpersonal meaning in language. In images the interpersonal metafunction is achieved by the systems of the gaze, size of frame, and angle. Finally, textual meaning is concerned with how meaning is organized into a coherent text, and how the text relates to its context. Cohesion, thematic structure are some of the linguistic expressions of this metafunction, while images use composition, framing and salience.

The initial research in this domain focussed on the relationship between image and text. However, in an issue of *Visual Communication* (2005), Van Leeuwen argues that typography can also be analysed in terms of these three metafunctions. The ideational metafunction is fulfilled when typography represents meanings or actions. A word that is presented as a question or an order through typography illustrates typography being used ideationally, and when typography frames various elements in a text, making them salient, then it is realising textual meaning. In this theoretical approach, image and typography are broken down into constituent parts in a manner reminiscent of the way phonologists describe language as having a limited number of discrete phonemes that are bundles of features. For typography, for example, Van Leeuwen outlines the following distinctive features: weight, expansion, slope, curvature, connectivity, orientation, regularity. Yet while these distinctive features may play an important role in "marked" texts such as advertisements, brochures and the like, one cannot help wondering whether such distinctions are so helpful when we examine how typography, illustrations and lay-out contribute to meaning in a mass market paperback. Moreover, if we focus too narrowly on the specific features of any particular mode we are in danger of neglecting how the various modes may actually form a single entity.

How do verbal and non-verbal features interact?

If we adopt the point of view that "the body of the text is not exclusively linguistic" (McGann 1991, 13), then how exactly do the linguistic and the non-linguistic features interconnect? Following Royce, I shall adopt the premise that "visual and verbal modes co-occurring in page-based multimodal text complement each other semantically to produce a single textual phenomenon in a relationship which can be referred to as intersemiotic complementarity" (2007,103). In other words, one mode provides further information about the other to realize a coherent unified text. As Van Leeuwen points out, "much of the cohesive work that used to be done by language is now realised, not through linguistic resources, but through layout, colour and typography" (2006, 139).

In order to have a clearer idea of what any specific visual element may or may not contribute to the meaning of a text, I will, as far as possible, be comparing different editions of novels published in the last fifteen years or so, and more precisely American English (AmE) and

British English (BrE) editions of the same novel. The advantage of this is that the two editions – in so far as they differ – offer instantaneous examples of the role played by editorial choice in the presentation of text. If such changes are made, it seems fair to assume that the editors – and perhaps authors – (though how far they are consulted is a matter of debate) consider these changes to be meaningful, and in so far as publishing is an important economic exercise, then it is also fair to assume that such changes are made because the editors believe that they will make a book more sellable.

The comparison between AmE and BrE editions will lead us to also consider sociocultural elements based on the principle that "all modes have, like language, been shaped through their cultural, historical and social uses to realize social functions as required by different communities" (Jewitt 2013, 251). The sociocultural approach to modes is sometimes neglected in multimodal stylistics.

When visual and verbal modes converge …

There are various models that seek to account for how visual and verbal modes may complement each other, such as Royce (2007), Martinec and Salway (2005) and Kong (2006), but they tend to focus on one specific form of the visual mode, especially text-image relations. Given that many of these approaches are concerned with texts other than novels, and that they rarely look at different kinds of visual elements, I shall broadly focus on the rhetorical organisation of the text to see how illustrations layout and typography may all elaborate the text and vice versa.

Lay-out and linguistic text converge most obviously when a new paragraph is used to present new information, but a new paragraph can also provide a way to foreground information. In the following example from Jean-Christophe Grangé's *L'Empire des Loups* (translated into *Empire of the Wolves* in the UK and republished under a slightly different title in the United States *The Empire of the Wolves*) the first simple sentence creates suspense:

> Mais elle avait trouvé beaucoup mieux ici.
> Un refuge. (*L'empire des Loups,* 34)
>
> But she had in fact found far more.
> A refuge. (*Empire of the Wolves,* 17)

Something of a higher quality is being referred to through the use of the comparative: *beaucoup mieux* / *far more*. But the referent itself is not immediately given. That new information is introduced in the form of a truncated sentence in the next paragraph. The layout therefore foregrounds the new information visually just as the syntax foregrounds it linguistically. Interestingly enough, the US edition has chosen a more conventional means to present the new information, opting not for a new paragraph but the use of a hyphen:

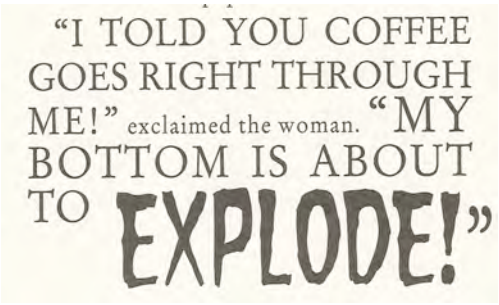
> But she had in fact found far more – a refuge.
> (*The Empire of the Wolves*, 17)

Illustrations can, in similar fashion, be just as iconic. The following is taken from the children's book *Demon Dentist* by David Walliams:

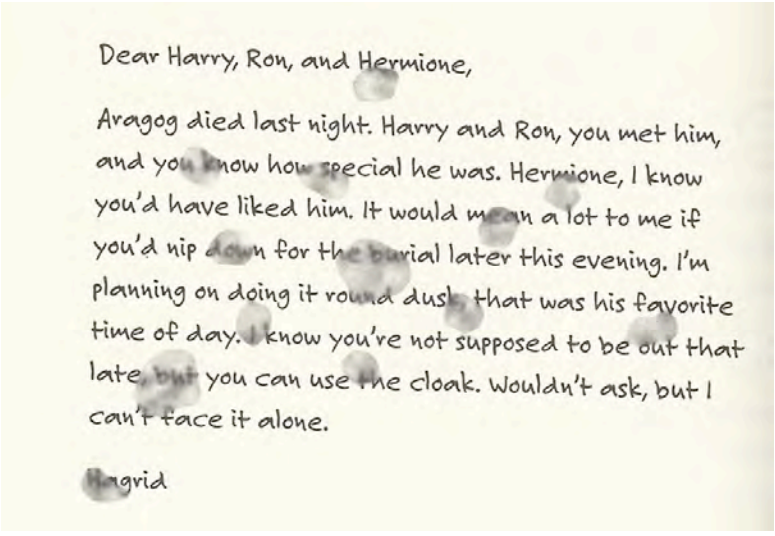
In the illustration, the visual aspects of the text are represented in the illustration, although the illustration elaborates the linguistic text, providing more physical detail about the helpers, for example. Both text and illustration can be understood independently, so that both play an equally important role (Martinec and Salway 2005, 343).

With regard to typeface, size can be used to compliment the message conveyed by the text. In *Demon Dentist* by David Walliams, the words pronounced by the woman in the following extract are in larger size font and in capitals which both convey the idea of shouting and thus mirror the meaning of the verb "exclaimed" and the use of the

exclamation mark. The final word "explode" is given extra emphasis by the use of bold type, a different typeface, and its position in relation to the rest of the text.



The AmE edition of *Harry Potter and the Half-Blood Prince* shows just how innovative and creative typeface can be. The various characters are all given their own unique signature or style of handwriting, and when Harry Potter in receives a letter from Hagrid, we learn that the letter is "covered in large blotches where the ink had run". These blotches are visually reproduced on the page in the US edition. The BrE edition, on the other hand, is uniform throughout.



For Bringhurst the complementarity of typeface and text is of utmost important, and in his seminal work *Elements of Typographic Style*, he actively encourages using typefaces "whose individual spirit and character is in keeping with the text" (1993, 99). The publishers HarperCollins seem to have given some thought to the choice of typeface for *The Professor and the Madman*, the AmE edition of Simon Winchester's tale of the making of the Oxford English Dictionary. The publishers explain in the colophon that

> Monotype Bell, as cut by Richard Austin in 1788 for English printer John Bell, is used for the main text of this book. Clarendon, named for the Clarendon Press at Oxford, printing site of the great dictionary, is used for the extracts within the chapters. The dictionary entry opening is set in Times Roman, designed for the Times of London, and historically attributed to Stanley Morrison.

The choice of typefaces thus reveals a desire to select those with historical associations corresponding to the subject of the book, and in keeping with a text dealing with a British institution.

However, the idea that a network is formed simply by the verbal and visual modes converging doesn't take us very far, not does it account for all the possible relations between the two modes. If we are thinking of how cohesive ties are formed between image and text then another possible approach is to look at whether the cohesive ties that exist in the linguistic text, can also function between the material and linguistic text. Halliday and Hasan (1976) examine a number of ways in which lexicogrammatical relations contribute to cohesion, one of which I propose to examine here: the system of reference.

Exophoric and endophoric reference

If in order to interpret an element of the material text or the visual elements, we need to look at the linguistic text, or vice versa, then we arguably have a case of what Halliday and Hasan refer to as endophoric reference. This can be backward pointing (anaphoric) or forward pointing (cataphoric). Identification of a referent may also come from exophoric or situational reference, "a term used by some linguists to refer to the process or result of a linguistic unit referring directly to the extralinguistic situation accompanying an utterance (Crystal 2003, 170). Since exophoric reference cannot be interpreted in terms of what is in the text itself then

Halliday and Hasan consider that it is not cohesive. This needs further investigation.

If we turn now to look at some examples of how this may help us be more precise about the relationship between the visual and verbal modes, the illustration from David Walliams' *Demon Dentist*, commented upon previously, functions cohesively because it refers back to the preceding text. It is an example of endoanaphoric reference. Similarly, typeface can also function cohesively, with anaphoric reference. In order to illustrate this point I want to turn to examine the use of italics in Jean Chirstophe Grangé's *l'Empire des loups.* One of the features of the narrative style of this novel is the way the various characters recall the words spoken to them on previous occasions, thus creating a network of associations - and these remembered words appear in italics in the original text and in the BrE edition:

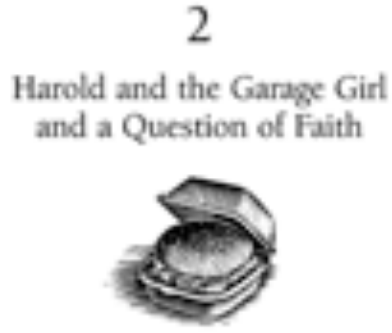
> For a few seconds, he tried to think his way under the skin of that Turk. On the night of 13 November 2001, when she saw the hooded Wolves arrive, she had thought that it was all over for her. But the killers had grabbed the girl next to her. A red-head who looked like her previous self. *That woman had suffered enormous stress.* It was putting it mildly. (*Empire of the Wolves*, 236)

In this extract, the policeman Schiffer is remembering a doctor's words spoken earlier:

> "That woman had suffered enormous stress. So much so, you could say she had been traumatized." (*Empire of the Wolves*, 235)

This use of italics seeks here to remind the reader that the words have already been spoken by another character; the text doesn't actually say Schiffer remembered what the doctor had said – it is the italics that point back to the preceding text. The omnipresent use of italics in the novel creates a network of echoes that demonstrates it is possible for multimodal cohesive relations to operate over several pages.

Where an illustration is placed in relation to the text is also important. In *The Unlikely Pilgrimage of Harold Fry*, the BrE edition uses illustrations to anticipate the forthcoming action – each illustration refers to a keypoint in the ensuing narrative. Thus the picture of the burger at the beginning of Chapter Two, which at first sight has no connection with the title of the chapter,



points forward to the meal Harold eats at the service station and the fact that he learns how to heat a burger in a microwave - an event that he proudly relates to his surprised wife who thinks that he cannot even slice bread without making a mess. As with anaphoric reference, cataphoric reference also relies on the reader's interpretation, on the reader making the connection. However, the relations that are being created with these illustrations are more complex than simply pointing forward to the forthcoming text. The very first chapter heading, *Harold and the Letter* followed by the illustration, can be read two ways: it can refer both to the letter that Harold receives and which sets events in motion and to his written reply that he goes to post and which starts him on his pilgrimage to Berwick upon Tweed.

In this chapter, the word "post box" is used four times, without including the related lexical items such as post a letter etc. So the reader is prompted to understand the importance of the pillar box, which appears

as the opening illustration. It therefore becomes difficult to decide whether the text elaborates upon the illustration or vice versa. Moreover, I would suggest that the tight link between text and illustration in this first chapter encourages the reader to look for further cohesive ties between the illustrations at the start of subsequent chapters and the text that follows. In other words, in Chapter 1 the image is salient not only through its position on the page but also through the use of lexical repetition, and because of this the reader is encouraged to view the following illustrations as being equally salient.

In fact without that initial foregrounding, we might well take the illustrations at the beginning of each chapter as being merely decorative, especially as some of them depict plants or seemingly minor events that occur during Harold's journey. The AmE edition has removed these illustrations, the chapter headings are all uniform, but the illustrations do appear on a map at the beginning of the novel, and are placed on the map at the corresponding stages of Harold's journey.

Although Halliday and Hasan exclude exophoric reference from their definition of cohesion, the distinction between exophoric and endophoric reference is often less clear-cut and, as Cornish (2010) has argued, we need also to see anaphora as more than a simply grammatical text-based phenomenon. In fact, the socio-cultural context that the text – both verbal and visual– presupposes, cannot be excluded from the equation. This becomes apparent when we compare BrE and AmE editions of the same novel: the choice of certain illustrations for one or the other edition underlines the role played by the material text in appealing to shared knowledge.

One such example of the use of exophoric reference that builds on shared knowledge is the use of the Hogwarts' school emblem and Latin motto, which features in the British edition of the *Harry Potter* series. This reminds the British reader of the blazer badges to be found on British school uniform. So s/he is immediately situated within the British cultural framework of stories based on public schools. We could argue this mirrors the way in which Rowling combines reality and fantasy within the fiction. As such it is part of the overall background and the network of references to the everyday life of a British schoolchild, but it is omitted in the AmE edition presumably because it does not carry the same cultural references.

The map to be found in the AmE edition of *The Unlikely Pilgrimage of Harold Fry* is another case in point. The elements that feature on the map are not necessarily the same elements that are to be

found at the beginning of the chapters in the BrE edition. The primrose, for example is missing as is the horse chestnut – both are native species to the British Isles, but less identifiable for an AmE reader. More importantly, the pillar box, instead of displaying the royal cipher as in the British edition, has the first word "post" written on it. One might surmise that this choice of design has been made to guarantee that the pillar box is correctly identified as such by non-British readers. Similarly landmarks such as the Isle of Man, the Isle of Wight and France are all identified on the map in the AmE edition, but not in the BrE edition.

Illustrations and typography can also be used to evoke a specific genre, thus influencing the reader's interpretation of a text, based on his or her sociocultural knowledge of what constitutes a particular genre. The inclusion of black and white photographs in *The Lost Child of Philomena Lee* suggests that the text is more factual, a biography rather than a novel. The photographs are omitted from the AmE edition which does not seek to focus so much on the biographical aspect of the book as to emphasise the film tie-in (it features a preface by Dame Judi Dench who plays the title role in the film). *Schindler's List*, on the other hand, which is the AmE edition of *Schindler's Ark*, contains a number of photographs used as a background for the chapter headings. They lend a note of authenticity to the work which is classed by Simon and Schuster not just as fiction but also as Judaica. The back cover emphasises this aspect of the novel: it is based on a "true story" and in this "milestone of Holocaust literature, Thomas Keneally uses the actual testimony of the *Schindlerjuden*". The blurb on the back cover of the BrE edition talks of "the extraordinary story of Oskar Schindler" but does not seek to focus on any link between the story and real events.

Analyzing the material text in terms of Halliday and Hasan's system of reference does not however provide all the answers, even if it does enable to be more specific about some of the cohesive ties. Considering visual and verbal modes in relation to each other does not address the question as to whether the visual elements have no role of their own – nor does it really consider whether the two modes may actually diverge. Moreover, by concentrating on the verbal and visual elements as forming a whole, there is the danger of neglecting the individual role that can potentially be played by the visual elements.

When the visual mode provides meaning not in the written mode

The visual elements can actually convey meaning not found in the linguistic text. Quentin Blake's illustrations for David Walliams' fiction are a case in point. In *Demon Dentist*, characters are not introduced with a lengthy description but with a drawing.

Typeface can also supply meaning not clearly given by the linguistic text. Italics are traditionally used today to foreground individual words or passages, to appeal to the reader, to signal that what follows is different from the roman type of the surrounding text. Not only are italics a visible sign of difference, but as reading studies have pointed out, italics literally slow down the reading process, inviting the reader to linger over the passage that is marked out in this fashion. For Dubois (1977), italics epitomise Jakobson's conative function. He compares the use of italics to the use of the second person pronoun or the imperative that seeks to influence the reader in some way, to engage him or her. However, if italics immediately call out to the reader, attract his/her attention, their exact meaning is left to the reader to interpret.

One writer who makes frequent use of italics is Reginald Hill in his Dalziel and Pascoe detective novels. In these novels, italics serve to introduce a different narrative voice, one which recounts events outside

the main narrative, often serving to introduce a flashback. In *The Death of Dalziel* italics are used at one point to refer to events in which Dalziel himself did not take part, events which Pascoe is keen to keep to himself: " None of this did he care to reveal to Dalziel" (2007, 8). Similarly, at the beginning of Alexandra Darcy's *Me and Mr Darcy*, italics are also used to introduce a different voice, this time the narrator commenting on the text itself and the events that are happening:

> It is a truth universally acknowledged that a single girl in possession of her right mind must be in want of a decent man.
> *There's just one problem …*
> '…so we had a drink each and shared a pizza, but you asked for two extra toppings on your half, which means you owe … Hang on a minute, I've got a calculator on my BlackBerry …'
> Sitting in a little Italian restaurant in Manhattan's Lower East Side, I stare across the checked tablecloth and watch, dumbfounded, as my date pulls out his CrackBerry and proceeds to cheerfully divvy up the bill.
> *… where on earth do you find a decent man these days?*
> I'm having dinner with John, a thirty-something architect I met briefly at a friend's birthday party last weekend. (2007, 1)

When the visual mode and the verbal mode diverge:

It is perhaps inevitable that when different editions of a work exist, some divergences may occur between visual elements and the linguistic text, so that far from being cohesive the two may even contradict each other. This occurs notably when various visual aspects of the text have been modified in the AmE edition of a novel to accommodate the U.S. reader.

Changes in layout can influence how we interpret a text. In the introductory chapter to Reginald Hill's *The Death of Dalziel*, entitled "Mill Street", we find a series of truncated sentences without punctuation or use of capital letters to indicate the start of new sentence. In the UK edition the text is justified, whereas in the US edition *Death comes for the Fat Man* the text is centred. The change in layout results in a different reading experience. The text now resembles a poem and could be read so accordingly.

Similarly in Monica Ali's *Brick Lane,* the BrE edition has opted to present Hasina's letters in italics and aligned the text flush left. As such it could be argued that the printed text represents Hasina's handwritten letters, which at one point are described as being "written in a scrawl" (BLa: 47). In the AmE edition the letters are also presented in italic type,

but the justified lines give a neatness to the text, that is not in keeping with the idea of it being carelessly handwritten. By normalizing the layout the individualism of Hasina, her rebelliousness, is lost.

The decision to mark the first word of each chapter in bold capital letters in the AmE edition of *The Lost Child of Philomena Lee* can also affect the reading experience. Chapter Fourteen begins with direct speech and the use of an imperative: **'DON'T** you tell me what to do … and *don't* tell me how to feel!' The common use of capitals in emails to express shouting encourages the reader here to interpret the first "don"t" as being pronounced more loudly, as loudly as the second "don't" which is in italics. In the BrE edition, the first "don"t" is not in italics, indicating that it is only the second which is to be emphasised. The change in typeface in the AmE edition has introduced a potentially different reading.

So just how innovative is multimodal stylistics and what are its advantages?

As mentioned at the beginning of this article, multimodal texts are not new; what is new is their proliferation. Nor is the interest in multimodality totally new either. Research in bibliography and editorial theory, for example, has long underlined the need to examine what Jerome McGann calls bibliographic (*sic*) codes « typefaces, bindings, book prices, page format, and all those textual phenomena usually regarded as (at best) peripheral to 'poetry' or 'the text as such' » (1991,13) From theories on multiple authorship (Stillinger 1991) to a sociology of texts (McKenzie 1999) or a socialization of texts (McGann 1991). Similarly, Genette's study of the paratext also points to those aspects of a work that serve « to *present* it, in the usual sense of the verb but also in the strongest sense: *to make present,* to ensure the text's presence in the world, its 'reception' and consumption » (1997,1) and Shillingsburg has also underlined the importance of text as matter, as a combination of the linguistic text and its physical form.

One of the advantages of multimodal stylistics is that it underlines the relationship between the linguistic text and the bibliographical codes. While Genette's term paratext suggests something to be found on the margins, multimodal stylistics seeks to demonstrate that the relationship between paratextual elements and the linguistic text is far more central to the reading experience. McGann's term "a laced network" is therefore

more accurate to describe the relationship between visual and verbal elements, in so far as it underlines the difficulty of trying to separate one from the other.

By focussing our attention on textual elements that may well lay outside the author's control, multimodal stylistics invites us to consider the different agents in the production process working together, and thus brings back into the limelight the shadowy figure of the editorial team, underlining the fact that between the author's manuscript and the book we pick up at the local store, various people have interpreted the text before offering the text for interpretation to others. The cover designer has focused on a theme or aspect that s/he feels will attract the reader. The proof-reader has added a comma, the copyeditor may have changed the use of italics. This shift towards the text as material object has repercussions on how we consider the author: no longer a romantic figure locked away in some ivory tower, s/he is just one player, albeit an important one, in the production and processes involved in editing texts. As McGann argues in *Black Riders* the 'composition' of poetry is not completed – indeed, it has scarcely begun – when the writer scripts words on a page; and even at this initial moment of the imagination's work the scene is a social one. What kind of instrument is the writer using, what kind of paper? And in what social or institutional context is the writing being carried out? (1993, 112).

Perhaps one aspect of multimodal stylistics that needs developing is the interdisciplinary approach. When van Leeuwen comments that "most research on typography has concerned itself only with legibility" (2006, 141), this does not represent the whole picture. A great deal of research has been carried out by those most qualified in the field, but as so often, what has not happened is an interdisciplinary approach. Many of the stylisticians interested in multimodality understandably focus on a particular aspect of a text such as image or typography, understandably given that each visual mode works differently. Finally from our brief study, it has emerged that sociocultural factors play an integral part in the visual mode and also need to be included in any multimodal analysis. The editor adapts the visual mode to suit the cultural requirements of the readership, but also to respond to economic constraints in the choice of paper, spacing typeface etc.

So if we're talking of a 'laced network' when examining the verbal and visual modes – it is a complicated set of relationships - a set of

relationships that cannot simply be examined through the interaction between the verbal and visual modes but which needs also to include the reader, the editors, how they modify and interpret the text.

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Style, Key and the New Poetics of TV News

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1. Introduction: Style in/Styling the News

In this paper I address the theme of 'Crossing' through a discursive analysis of intertextual 'borrowing' and recontextualisation (van Leeuwen 2008) in relation to the genre of television news. Television news reports are often seen as ordinary, taken for granted, mundane kinds of texts which are reproduced and consumed on a daily basis in the business of providing national and international news (Montgomery 2007). On closer examination however, the way that television news is presented to its viewing audience is continually under review by broadcasting networks, and thus is constantly changing with the introduction of new technologies and experiments with new formats, both in its physical presentation in the studio, and the editing choices made in constructing a news report. One example of the presentational changes that daily news broadcasts have undergone is the number of news anchors used. In 1984, the BBC1's early evening six o'clock news bulletin was launched with two presenters, but at the end of 2007 it changed back again to a single news reader. The news presenters in later evening news broadcasts now move out from behind the news desk to stand in front it, while the morning news programmes often feature presenters in more relaxed settings, sitting on a sofa with a low coffee table in front of them (Fitzgerald and Mackay 2012).

Over the years, the presentation of the content of news reports has similarly undergone changes in design and formatting. This includes drawing increasingly on textual resources from other contexts, genres and domains of discourse, in order to represent the events, the participants and the information in news stories on TV. Van Leeuwen (2008) has noted that in the process of transporting the discursive practices of

representation (of social actors and activities) from one context of meaning to another, these practices are not simply resituated, but are often also evaluated, legitimised, justified or critiqued. The crossing of textual boundaries – the inter-textual (Bahktin 1981) and the inter-discursive (Fairclough 1995) relationships between texts is a practice more traditionally associated with literary textual genres than with the factual production of news discourse. However, as I will argue in the following analysis of a data set of news reports taken from BBC networks in the UK, news reporting – despite its supposedly factual nature – seems to be increasingly drawing on other genres in order to tell its stories (Thornborrow and Haarman 2012).

Context

This intertextual 'turn' in TV news discourse is visible across both public service and independent news channels in the UK. The initial impetus for this investigation stemmed from an observation that BBC2's flagship news and current affairs programme *Newsnight*, among others, was increasingly drawing on a wide range of texts in its headline presentations of a news story. At the same time, concurrent research on a comparative project investigating the discourse of television news across four European member states (IntUne 2005-2009) revealed that this practice was particularly noticeable in the UK, while absent from the presentation of news in the other three countries (France, Italy and Poland). Despite the globalisation of media formats, and the growth in international 24 hour rolling news channels, TV national news is not a generically stable form across cultures, and its style of presentation and production varies from one place to another. This analysis therefore offers a contribution to broader research themes relating to the changing discourses of broadcast news and the increasing hybridity of discourse genres within current practices of news reporting (Ekström and Tolson 2013)

Style and the news

As Jakobson (1960) reminds us, style is never a neutral matter, and stylistic choices inevitably affect the delivery and interpretation of a 'message'. Coupland (2007) also argues that style affects both genre and key (Hymes 1972, Goffman 1974), and that shifts in style can result in the reshaping of conventional speech genres (Bakhtin 1986). My analysis focuses on these questions of cross generic borrowings, on the range of stylistic devices used in TV news reports. I examine first how intertextual

resources are activated in the discourse of broadcast news to bring about shifts of style and key in relation to the story being told, what I term the increasing 'artfulness' in the presentation of news, and second, how this artfulness may function to frame, in the sense of legitimise or critique, the news item and its subsequent potential interpretations. In conclusion I discuss the effect of this artfulness on the styling of news as a discourse genre.

2. Data: method and analysis

In order to illustrate the 'artful' styling of a news item and the kind of intertextual practices this involves, I turn now to a brief example, a short extract from *Newsnight* (BBC2, 05-04-2007). The topic of the news report was the release and subsequent return of fourteen British navy personnel who had been arrested/captured/taken hostage (depending on one's point of view) when their boat had entered Iranian waters two weeks earlier. The structural presentation of the headline clip for this story is as follows: against a soundtrack of an 'eastern' sounding string instrumental, we first see individual, square-framed photographs of the fourteen crew members appearing, one by one, on the screen, then fading out. The camera then cuts to a quite dark and fuzzy-focused image of the crew standing still in a line, against an indistinct brownish background, waiting to board a plane. The caption below this image reads 'The Return'. Next we hear the news reader Kirsty Wark say:

> 'First in captivity, now in freedom, the drama of the detainees has been played out on our TV screens'

Accompanying this verbal text, the shot changes and we see the detainees slowly positioning themselves into a line, as the screen gradually brightens to gradually show them standing still again as in the first shot. We now see the background in full colour and clear focus: they are on the tarmac at an airport. This introductory, headline clip lasts a total of 20 seconds.

Figure 1

The 'drama' that has been 'played out on our screens' is being indexed here on several levels: first of all by the use of a non-diegetic soundtrack which connotes a rather mysterious, eastern rather than western, setting (van Leeuwen 1999: 170-181); secondly by the use of stylised images and camera shots from fictional film 'drama' rather than a factual news story, and by the on-screen text *The Return*, which appears like the title of a film (see figure 1). Put together, these elements work to produce a multimodal styling of the story of the sailors' return. This particular news headline is produced using generic recontextualisation which frames the story through musical, visual and textual forms more frequently associated with the opening shots of fictional film genres, not news.

Framing in news

The concept of framing is a complex one, and the way I use it here draws partly on Hartley's (1982) model of the structure of television news, where the 'frame' is the opening segment of a news report, our initial encounter with the story as news, and partly on Entman's argument that 'through repetition, placement, and reinforcing associations with each other, the words and images that comprise the [news] frame render one basic interpretation more readily discernible, comprehensible and memorable than others' (1991: 7). From a discursive perspective, then, the framing devices which produce a particular 'styling' of a news item may consist of a combination of textual choices: the use of intertextual reference, the use of metaphor and metonymy, and the selection of voices and forms of address. But framing a news story also relates to how the visual/verbal synchrony between text and image is constructed in a report, as well as to the choice of visual images and soundtrack, all of which function to produce particular meanings and interpretations that are

foregrounded through the relationships between what we hear and what we see while watching TV news.

A question of key?

Given that the predominant news values in our culture (Galtung and Ruge 1965) are those of negativity, recency and superlativeness, it is hardly suprising that most of the headline stories on TV news deal with 'big' topics, serious issues that are generally 'bad' news. Turning to an earlier example from the mid-nineties, before many of the current intertextual practices I discuss here had become the norm, we find the serious keying of an introduction to a report on *Newsnight* on the Northern Ireland peace negotiations. The story is headlined as 'Crisis in Northern Ireland Peace Process' and as it is introduced, we see the news reader Jon Snow standing in the studio in front of a big screen, static close-up image of John Major. His headline to the report is as follows:

Good evening. The Prime Minister struggles to salvage his northern Ireland peace initiative after its biggest battering yet.

The introduction to this extended report is quite long and is accompanied by a sequence of images, all of which are in direct indexical relationship to the words spoken by the newsreader. For instance, when we hear Snow mentioning the Northern Ireland Assembly, the on screen image is of the Stormont building in Belfast. The following table shows this direct relationship between the visual and the verbal tracks in the opening segment of the report:

Verbal track	Visual track
we examine how the leaked plan provides for a new Stormont assembly to delegate some of its power to a north south policy making body	long shot of Stormont Assembly buildings in Belfast
Unionist John Taylor and Ian Paisley will be explaining why they reject it	mid shot of two men sitting at a table with papers
John Hume leader of the nationalist SDLP and Sinn Fein's Gerry Adams will tell us whether it's enough of a concession to Irish Unity and do the	close up head/shoulder image of JH close up head/shoulder image of GA
deputy leader of Ireland Fianna Foil and the Northern Ireland minister Sir Michael Mates recognise that John Major may now have to backtrack on the deal he's negotiating with the Irish government	close up head/shoulder image DLFF close up head/shoulder image of MM against Westminster background

How then does this introduction frame the report? Apart from the two instances of alliteration in the opening headlines (struggles/salvage and biggest/battering) there is no evidence of any verbal play in this segment. We see shots of people sitting at tables, facing direct to camera in studio locations in Belfast, Dublin and London. The result of these choices is thus to produce a serious key for the framing of the story, with no use of intertextuality or visual recontextualisations. The participants are where we expect them to be: in a television studio, round a table, or on a visual link, ready to discuss the 'crisis.'

However, when we move on to a later example from 1999, the following headline presentation demonstrates a very different approach to the use of language play and the combination of verbal and visual information. The newsreader is Jeremy Paxman who introduces a news item about John Prescott, deputy prime minister of the Labour government at the time:

> "John Prescott **steamed** into the Commons today and **blew his top** (.) but is this veteran reaching the **end of the line**?"

On screen we see a short, 8 second clip featuring a well known image from a children's story 'Thomas the Tank Engine', against the background of the Houses of Parliament at Westminster. The relationship between what we hear and what we see is no longer directly indexical as in the example above, but rather metonymic.

Figure 2

The introduction to this news story draws on several textual resources. The intertextual reference to the cartoon character 'Thomas the

Tank Engine' as a visual frame represents Prescott as a steam engine pulling the labour government train behind him, while a waving, smiling Tony Blair hangs out of the door as the train collapses behind him and Prescott's smile turns to a scowl. The selection of this semantic field, the figurative, idiomatic use of 'steamed into the commons', 'blew his top' and 'reached the end of the line' in the verbal track, combined with the recontextualisation of 'Thomas the Tank', styles this headline through visual and verbal play and produces a much more ironic, mocking key in framing the upcoming report than that used to frame the story of John Major's northern Ireland crisis discussed above.

In this initial analysis of three short texts, I have shown how the stylistic choices in the way a news story is framed in the headline – through the use of intertextuality, recontextualisation, metaphor and visual/verbal synchrony – produce a particular keying of the upcoming report which can be more or less serious, more or less playful and ironic. In the item about John Prescott just discussed, the less serious, more ironic key is produced by the representational choices made in relation to the message content, which foreground a particular set of meanings in relation to the news story's main character: not just an angry John Prescott 'steaming' into the commons and losing his tempter (blowing his top) but also suggesting that like the steam train, John Prescott is old fashioned, 'old' labour, out-dated and maybe out of the government.

While it is perhaps no surprise that *Newsnight*, as the BBC's flagship current affairs programme targeting a late evening audience which is generally assumed to be well-informed and up-to-date with national and international political events, should take an ironic, sceptical and knowing stance to the stories it covers, the styling of news is not limited to this news programme. I now turn to an example of visual framing in news headlines taken from the early evening BBC1 6 o'clock news which targets a much wider audience. It relates to the 50th anniversary of the signing of the European 'Treaty of Rome' in 2007, and the news item features a similar use of stylised visuals which serve to frame the report.

Happy Birthday Europe

The introduction to this item contains an image of a birthday cake with blue icing, one candle and decorated with revolving yellow stars on the screen behind the news reader:

Figure 3

The accompanying headline is as follows:

> It's 50 years since the treaty which marked the birth of the European Union was signed in Rome. But it is **a happy birthday**? Our European editor Mark Mardell has been **to sample opinion** in some of Europe's capitals.

The use of this graphic of the blue cake as a backdrop to the question 'Is it a happy birthday?' is followed by the pun 'to sample opinion', clearly linking the verbal and visual texts through evoking the semantic field of food. After describing the EU as 'a controversial club', Mardell's report continues to use this play on the meanings of the word 'sample' in his voiceover for clips from various places around Europe which feature people eating. Beer and sausages for a party in Berlin, spaghetti for lunch in Italy, and a canteen in Denmark where students are shown eating sandwiches. The sampling of 'opinion' is realised by vox pops from two young people in each capital city. The combination of the stylised birthday cake graphic in EU colours, the question 'is it a happy birthday?' and the wordplay around the use of 'sample' produces a frame to this story that is particularly sceptical in its key (for a further analysis of this story, see Thornborrow, Haarman and Duguid 2012).

Sarkozy at the summit

A further use of stylised graphics can bee seen in this news item relating to the G20 summit meeting held in London in early 2009 during the height of the financial crisis. The rumours circulating just prior to the

meeting was that France's then president Nicolas Sarkozy was threatening to walk out in protest against what was generally seen as an alliance between Barack Obama and UK prime minister Gordon Brown which put them at odds with other European leaders. Jeremy Paxman is the newsreader:

> Tonight Barack Obama brought the biggest entourage and made the most noise as leaders from across the world pour into the capital but Nicolas Sarkozy says (.) he's off if he doesn't get what he wants. Is there room for compromise between Anglo-saxon and European views of what needs to be done?

From the onscreen image of Paxman speaking, at the short pause after 'Sarkozy says' the screen cuts to a visual still graphic showing the leaders sitting behind a long table, and, accompanying the words 'if he doesn't get what he wants', in the manner of a Monty Python-esque animation, the cut-out figure of Sarkozy gets up, glides behind the others to the door (to a soundtrack of footsteps) opens the door and goes out (to a soundtrack of the door slamming shut).

This clip is interesting on various levels in terms of its use here in a news headline. Firstly, it portrays something that has not yet happened, the 'news' is talk and rumour about a future event that may, or may not, occur. Secondly, the borrowing of a style of

Figure 4

graphic animation and diegetic soundtrack usually associated with comedy sketch shows carries its own set of connotations for those familiar with the genre. And thirdly, the visual recontextualisation of world leaders as

cardboard cut-out figures, with a petulant Sarkozy slamming the door to accompany the verbal track 'Nicolas Sarkozy says (.) he's off if he doesn't get what he wants' creates a mismatch between the gravity of the crisis and of this summit meeting, and the flippant language used in the headline. Obama's entourage 'made the most noise'; here the expressions 'he's off' and 'if he doesn't get what he wants' are colloquial reductions of what may well be highly complex discussions.

In examining these examples my aim has been to show how the factual genre of TV news draws on other non-factual genres as a resource for framing news stories in headline texts. As a result of the intertextual and recontextualising resources used in these sequences, we encounter the news story within a frame that, through a range of different stylistic devices in both the visual and verbal texts, produces a particular keying of that story. In the last three examples, this key was essentially ironic, mocking and non-serious. Are we therefore being asked to interpret the upcoming story within the same frame? Viewers are clearly being invited to do something - in each of the last three headlines analysed here, the verbal track ends with an interrogative:

> has this veteran reached the end of the line?
> but is it a happy birthday?
> is there room for compromise between Anglo-saxon and European views of what needs to be done?

The use of an interrogative closing in headline texts is becoming generically routine; the framing segment of many news stories now frequently ends with a question. Combined with the use of many of the devices illustrated above, I would argue that the effect of this formal device is very often an invitation to the viewer to to take up a questioning stance in relation to the topic at hand, to be sceptical and to assume that, in the course of the news report, the answer that will emerge to the question posed is likely to be, as appropriate, 'probably/probably not'.

In the final section of this paper, rather than just focusing on headline texts, I turn to the stylistic devices used in a more extended report about the financial crisis in 2009, and consider the possible effect of this stylisation on the interpretive stances made available for the viewer.

The financial crisis

My last example concerns a *Newsnight* report on the global financial crisis in 2009. The news story here was the publication of an economic forecast predicting that things were possibly beginning to improve. The report features interviews with some key figures and players: Ben Bernanke, an economist, a fund manager, an academic. It is, as we will see, structured around an extended metaphor that is made to do a considerable amount of representative work in the report, in both the verbal and the visual texts. The anchor is Jeremy Paxman and his opening link to the report is as follows (note again the question which closes this section 'what is up?' before the transition to the report itself):

> it wasn't a particularly spectacular day on the stockmarkets today but there does seem a new mood abroad (.) bank shares have improved and even oil went up a dollar a barrel today too (.) no one in their right mind is saying the end is nigh (.) but what is up? first tonight Alex Ritson reports

The metaphor, the economy is a plane, appears visually and verbally during the first few seconds of the report as follows:

> AR: Riding this downturn is pretty scary given the current trajectory
> but now the man piloting the US financial system has broken ranks (.)
> Ben Bernanke says we're going to pull out of our crash dive
> later this year

The semantic field being mobilised here draws on a set of commonplace idiomatic representations often found in texts topicalising changes in the economy – an abstract and complex concept which is routinely personified in media reports in terms of its 'growth', 'health', or 'recovery'. Here, however, the dominant representational trope is from a semantic field of movement of various kinds and in various directions:

> *Downturn, trajectory, riding, piloting, to break ranks, to pull out of, a crash dive*

Accompanying the voiceover text is a CGI, showing first of all the nose of a plane descending into what turns out to be a graph, with a set of descriptive terms on one axis and dates on the other, as shown in Figure 5 below:

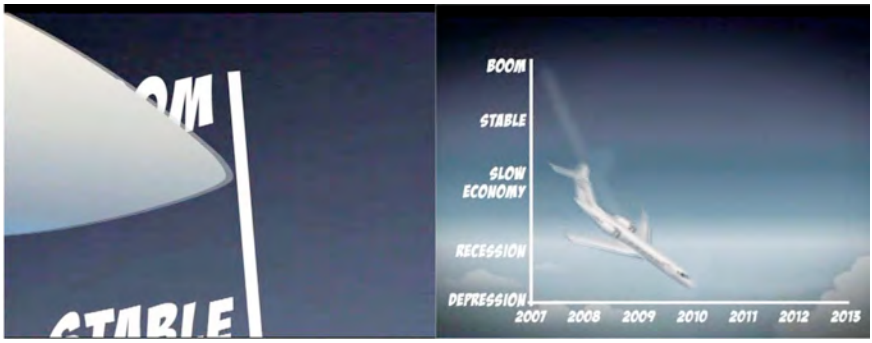

Figure 5

The verbal metaphor is thus also realised on the visual level where we see the large nose of a plane appearing from the left of the screen then swooping down to the crash just before 2010 and gradually pulling back up again. The plane here becomes literally the 'vehicle' indexing the 'tenor', the economy, through the shared representational field of movement, the 'mode'. The metaphoric extensions then fall into place, planes have pilots who can ride the downturn, break rank and pull out of a crash dive.

The visual and verbal play around movement and spatial position is continued in other parts of the report where the verbal text making reference to movement is accompanied by camera movement in the same direction, up or down. Below are some further illustrations of this verbal/visual synchrony between text and image, where the camera moves up and down to follow the topical representation in the report. First here we see the move is from street level to the top of a building:

given all that bad news you'd think that Ben Bernanke would have every reason to be pretty dour he is not he's optimistic and there are a few a small number of people **in significant positions in the financial world** who agree with him	Ritson walking in street Gestures to financial building behind him Close up head shot
But hang on (.) aren't we in the worst recession depression whatever you want to call it for seventy years (.) so what can Ben Bernanke and other optimists **see on the horizon from their lofty economic vantage points** that the rest of us are missing	Ritson walks out onto rooftop of building Long shot of London skyline, windows, door, other city buildings

In the verbal track, the reference to 'significant positions in the world', 'on the horizon' and 'lofty economic vantage points' is indexed in the visual track as we move from a close-up shot of Ritson talking to camera in front of the Lloyds building in the City of London, to a long shot of him walking out to with another man on what we are led to assume is the roof of that same building overlooking London, followed by long shots of the London skyline, some windows, and finally other city buildings. The people in 'significant positions' are thus metonymically indexed by the Lloyds building (one assumes, then, bankers), while the shots from the top of the building literally index the 'the horizon' and 'their lofty economic vantage points'.

The following extract uses the same device of verbal and visual synchrony to provide a visual representation of the language used in the verbal track. We move now literally back down to street level with the words 'street level barometer' as Ritson walks out of the building to interview a fund manager standing in front of it:

Okay so that's that macro economic theory but what about that street level barometer of confidence (.) who would invest in jittery stock markets in the current climate (.) this man would	Cut to mid shot of street Ritson walks out of building onto street

So with the figurative expression 'street level barometer' the camera brings us back on street level, with the fund mangers and traders.

Three final extracts complete this visual/verbal extended metaphoric device representing the economy as a plane in the reporter voice-over and the final sign-off:

the problem with economic forecasts is that there are as many of them (.) as there are economists and if you speak to people **away from the financial world** they think it could take an awful lot longer (.)	Ritson in street Ritson looks up, camera pans up building Graph appears above roof, slowly enlarges in foreground
But a year on from Bear Stearns stock markets **are soaring** again aren't they? and that's after **soaring** last week (.) the problem is (.) it could be the wrong kind of recovery	mid shot of Bear Stearns doorway camera pans up building to sky, back down to doorway
So **downturn upturn loop the loop** everyone has their own theory on when we're going **to pull out** of this (.) but the same people who are confidently predicting the future completely failed to see this crash coming (.) so should we believe them now?	Two-tone faded colour long shot of street camera pulls up from street up through clouds to skyline, full colour restored

The range of expressions used to denote aeronautical movement: 'defying gravity', 'soaring again' and the final trope 'downturn upturn loop the loop' and 'pull out of' are visually represented on screen by the camera movement, as well as with another graphic 'the economic forecast' that appears up in the sky above the city (see figure 6), and by the final contrast of the sepia coloured shot of the street gradually moving up to blue skies and back to full colour. We therefore do not just hear the words, we are moved through the visual representations of the ups and downs of the global economy in the multimodal combinations of word, image and camera work. Once again we might notice that the sign off to this report is another question: so should we believe them now?

Figure 6

3. Concluding discussion: The new poetics of news?

Returning to Jakobson's definition of the poetic function of language as a focus on the selection and combination of formal features of language, and the use of this function to produce a particular styling of a message, I have argued in this paper that contemporary news discourse is also being styled in order to create a set of available meanings in relation to news stories. Syling, as Coupland (2007) points out, always involves the motivated production of meaning' and in the news headlines and reports examined here, I have analysed the way that the selection of sounds and visual techniques used in news presentation, as well as selections in graphical representations borrowed from other, non-factual genres, can function to frame a news story and set up a range of potential meanings and interpretations of the message being delivered.

Similarly, the choice of metaphoric representations in relation to a given news story can serve as a kind of structuring mechanism for an extended report, as we saw in the final example of the report of the financial crisis above. The production of this report was based on combinations of visual and verbal synchronies in the graphics, the camera shots, and the language used in order to to represent the messages it contained in a highly stylised manner. The new poetics of TV news is,

then, this tendency to draw upon a range of representational resources from other genres and discourses in order to frame news stories in particular ways. Style however also affects genre, and shifts in style can in some cases reshape and transform conventional genres of speech and discourse. It seems that this intentional, deliberate, and artful styling of the news as a discourse genre can now be found across different channels and news broadcasters, although I have only focussed here on data taken from the BBC.

One important question remains; what is the effect of this artfulness on the way we interpret news? Styling frequently produces a shift of key, which in turn broadens the scope of potential meanings in relation to the story, and I noted above that one of the outcomes of this 'new poetics' of news is often the creation of a particular stance vis-à-vis the story which sets up a position of scepticism on the part of the broadcaster as well as the viewers. As was argued in relation to the 50th anniversary of the Treaty of Rome coverage, the keying of that story was both reductive and distancing: they are having a party but we know there is nothing much to celebrate, was the dominant message of this news item.

The new poetics of television news thus moves beyond the 'principles of intelligibility' proposed by Martin Montgomery which are based on 'the presumption of shared reference between the verbal track and the visual track' and which, he argues, 'achieve a kind of closure between what we can see and hear represented in televisual news discourse' (2005: 245). What we are being offered through the styling of many news reports today seems rather to be opening up a range of potential references and meanings through intertextual and visual/verbal play, rather than pinning down a single meaning and thus achieving closure between the verbal and visual tracks.

There is an argument that has been circulating for some time about the way information is now presented, perceived as the pervasive, generalised 'dumbing down' of public discourse – the reduction to a simplest, shortest common denominator of message and meaning that challenges no one and demands little effort on the part of the viewing audience. It may well be that part of the industry's motivation to use easily recognisable references from popular culture and simplified computer generated graphics may well be to render the content of 'the news' more intelligible, less boring, more watchable, and thus to increase viewing

figures. However, I would argue that since this artfulness is clearly visible across channels and in late evening broadcasts with a more specialist target audience, as well as in early evening news programmes drawing in the mainstream wider audience, it is doing more than that. The principle of neutralism that has long been central to UK broadcast news and that is realised though various strategies of balance, footing and stance on the part of news producers and reporters (see Clayman and Heritage 2002), now seems to be giving way to a principle of scepticism, putting viewers in a different kind of relationship to news, whereby they are constantly being invited to take up a much more sceptical stance towards the information they are being given about people, events and the current state of national and international affairs: 'can we believe them now?'

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Passer d'un thème à l'autre : construction de la cohésion / cohérence dans la *stand-up comedy*

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Le but de ce travail est de se pencher sur la cohésion discursive au sein d'un genre où son étude est négligée, celui de la *stand-up comedy*. Quelques rares auteurs se sont intéressés à ce genre d'un point de vue linguistique (Schwarz 2010, Kumbini et Karjo s.d.), mais les études sont bien peu développées ; or il se trouve que l'adoption d'un point de vue linguistique semble pouvoir illustrer de manière tout à fait intéressante la nature de la *stand-up comedy* ; par ailleurs, les spectacles semblent aussi pouvoir apporter un éclairage particulier aux interrogations sur les modes de construction de la cohésion, et les rapports entre cohésion et cohérence. Nous nous proposons donc, dans le cadre de cet article, de tenter de présenter synthétiquement les, ou des, modes de construction de la cohésion/ cohérence dans des spectacles de *stand-up* à partir de l'analyse d'exemples choisis, et de discuter quelques-unes de leurs implications. Pour ce faire, nous commencerons par quelques remarques préalables sur la cohésion/ cohérence discursive et sur la *stand-up comedy* ; nous proposerons ensuite une approche de la continuité dans des spectacles britanniques datant du début des années 1990 jusqu'en 2013 (le détail du corpus est donné ci-dessous). Nous terminerons par un bilan visant à mettre en avant ce que les remarques proposées permettent de conclure, en ayant deux points de vue parallèles à l'esprit : nous reviendrons à la fois sur ce que les éléments décrits disent de la *stand-up comedy* en tant que genre, et sur ce que la *stand-up comedy* peut apporter aux études sur la cohésion discursive.

Stand-up comedy, cohésion discursive, et cohésion dans la *stand-up comedy*

Cohésion discursive

La cohésion discursive fait partie intégrante du domaine des études linguistiques et stylistiques ; le sujet est discuté notamment dans les approches fonctionnelles, le travail fondateur de Halliday et Hasan (1976), *Cohesion in English*, restant une référence sur le sujet. Leur analyse de la cohésion distinguant cinq grands types de mode de construction : référence, substitution, ellipse, conjonction, cohésion lexicale, continue de constituer une toile de fond fréquemment utilisée pour les études portant sur ce domaine. L'Analyse de la Conversation s'est aussi emparée de ces questions, en s'interrogeant notamment sur la *topic continuity* : dans une conversation spontanée, qui par défaut n'est plutôt pas organisée et planifiée à l'avance, on peut se demander dans quelle mesure on peut rendre compte du passage d'un thème (*topic*) à l'autre ; un certain nombre des études situées dans ce domaine ont suggéré qu'en dépit d'une multiplicité de thèmes abordés, deux thèmes connexes sont souvent connectés par des liens locaux, et que donc il y a bien une certaine forme de *topic continuity* (on passe du voisin au chien du voisin, puis aux chiens en général, puis aux animaux, puis à la SPA, par exemple ; sans qu'il y ait un lien entre le premier et le dernier élément, il y a des liens locaux à chaque maillon de la chaîne, cf. Levinson 1983). Les marqueurs de cohésion ont fait l'objet également d'études variées se réclamant d'écoles diverses, et l'ensemble de ces travaux constituent une toile de fond sur ce que sont les marqueurs linguistiques de continuité : ainsi les déictiques (par exemple, en relation avec la narration, Duchan et al. 1995), les anaphoriques, l'emploi de certaines formes aspectuelles, la détermination, les connecteurs logiques… ont tous été abordés dans une perspective cohésive ; l'ampleur de la littérature rend impossible un résumé dans le cadre de ces quelques pages. Un certain nombre de conclusions ont été proposées, qui, en dehors de différences individuelles, vont toutes dans le sens de l'importance du marquage de la cohésion par et dans la langue.

Cohésion/cohérence

Les marqueurs linguistiques sont l'expression de la présence de liens à un niveau éventuellement plus abstrait, logique et/ou cognitif ; si l'on introduit un marqueur comme *parce que*, c'est en raison du fait qu'il existe un rapport qui peut être conçu comme un lien de cause/ conséquence entre deux éléments. On peut évoquer, cependant, une

relation qui se constitue dans les deux sens : si les liens existent, ceux-ci sont exprimés dans la langue, mais la langue, par la présence même de marqueurs spécifiques, contribue également à élaborer ces liens. Les marqueurs de cohésion peuvent ainsi participer à la création de la cohérence pour la personne qui parle, et, de manière non négligeable, également pour la personne qui écoute (ou lit), et qui est amenée à (re)construire ces liens. C'est généralement l'existence de ces deux niveaux qui est mise en avant lorsque la différence est faite entre *cohésion*, qui a à voir avec les éléments linguistiques utilisés, et la *cohérence*, qui se situe au niveau plus abstrait de la présence de connexions entre divers éléments. L'un et l'autre ont tendance à se rencontrer de manière concomitante, et à fonctionner de concert : nous verrons cependant avec certains de nos exemples que le couplage entre les deux n'est pas forcément avéré, ceci pouvant être rapproché de la création de certains effets humoristiques.

Cohésion aux niveaux macro- et micro-structurels ; cohésion et genre

Nous avons évoqué jusqu'ici des marqueurs de cohésion avant tout locaux : pour les éléments cités (déictiques, anaphoriques, aspect, présence et/ou absence d'un connecteur donné…), il a été question avant tout de la structuration de l'énoncé, et/ou de la construction de liens entre énoncés successifs. La cohérence ne se détecte cependant pas forcément au niveau local, et les marqueurs de cohésion ne sont pas non plus toujours à appréhender dans une approche linéaire du texte et/ou du discours. Bien au contraire, un certain nombre de marqueurs fonctionne(raie)nt non pas pour construire une relation entre éléments consécutifs, mais à un niveau plus large, dont l'amplitude n'est d'ailleurs pas toujours facile à déterminer. L'Analyse de la Conversation fournit aussi également des outils que nous allons utiliser dans notre approche. La présence de structures plus larges, de *macrostructures* (par exemple, Coulthard et Montgomery [1981 :15]), a été mise en avant : un discours suivi est potentiellement organisé en diverses séquences, dont l'organisation, aussi bien interne (construction d'une unité) que relative (passage d'une séquence à l'autre), doit être examinée. Il a aussi été fréquemment signalé que les séquences introductives et conclusives ont des caractéristiques spécifiques (de nouveau, entre autres, Levinson : 1983). Les marqueurs peuvent fonctionner à un niveau local ou un niveau

plus large, dépassant le seul niveau interénoncés[1] ; c'est le cas également pour l'emploi, intéressant mais complexe, des mots du discours (et/ou marqueurs discursifs, marqueurs pragmatiques, en anglais : *discourse particles*, *discourse markers*, *pragmatic markers*) tels que *oh*, *so*, *by the way*, *anyway*, *you know*, qui jouent un rôle non négligeable dans la construction de la cohésion et cohérence, et que nous reprendrons plus bas (nous nous appuierons principalement dans le cadre de ces quelques pages sur le travail fondateur de Schriffrin : 1987). Ces approches ont d'ailleurs conduit à des analyses différenciées de la construction de la cohésion selon les genres (de nouveau, entre autres, Coulthard et Montgomery : 1981). Les études de genre occupent une place de plus en plus développée dans la littérature linguistique, où l'on reconnaît de plus en plus volontiers l'influence du genre sur la langue utilisée, non seulement au niveau du lexique ou des habitudes de présentation, mais également au niveau des constructions et de l'organisation même de la formulation. L'analyse des séquences introductives et conclusives a d'ailleurs très tôt été couplée à une approche générique : dans Levinson (1983), un des exemples proposés est celui de la conversation téléphonique en tant que type de discours. La *stand-up comedy* est extrêmement peu évoquée dans ces approches, ce qui renforce l'intérêt de se pencher sur ce type de document.

Stand-up comedy

Dans la mesure où il ne sera pas possible de présenter la *stand-up comedy* en détail, nous renverrons le lecteur à certains ouvrages qui proposent d'en mettre en avant certaines caractéristiques, comme par exemple Double (1991 ; 2014). La *stand-up comedy* est en plaine expansion un peu partout dans le monde ; ce n'est pourtant pas un genre nouveau. Certains (dont, en partie, Double : 2014) la font remonter aux *vaudevilles* américains, et, pour le Royaume-Uni, au *music hall* et aux *variety shows*, même si son mode de fonctionnement actuel a certainement ses spécificités. Toujours selon Double (2014), selon l'OED les premières occurrences remontent à 1966, mais l'emploi du terme pourrait en réalité remonter au moins à la toute fin des années 1950. La *stand-up comedy* est très vivante dans les pays anglophones, notamment aux Etats-Unis et au Royaume-Uni ; le genre est cependant devenu

[1] *It* peut ainsi faire référence très largement au contenu de tout un paragraphe, et un connecteur comme *parce que* relier non pas deux énoncés mais deux pans d'un raisonnement.

populaire un peu partout dans le monde, Kambini et Karjo [s.d.] s'appuient ainsi sur les spectacles de comédiens indonésiens. Il peut être difficile de la définir, surtout en quelques lignes ; Double (2014) note à plusieurs reprises les difficultés qu'il a eues à le faire, chacun des comédiens s'appropriant par ailleurs le genre pour se démarquer des autres. On pourra cependant évoquer quelques caractéristiques saillantes. Le comédien[2] est par défaut seul en scène, avec pour unique accessoire un microphone. Le décor peut être totalement absent, même s'il peut aussi parfois constituer une toile de fond[3]. Une caractéristique notable du genre est que les comédiens parlent en leur nom propre, c'est-à-dire qu'il n'y a pas de retrait *systématique* dans un rôle ; ceci ne signifie pas pour autant qu'il n'y a *jamais* prise de rôle, ni même que le spectacle est forcément à vocation autobiographique (le comédien se met en scène : il s'agit bien de représentations), mais le comédien s'adresse directement en tant qu'individu au public qui se trouve devant lui (Double : 2014 parle du lien au « présent » pour évoquer cette dimension). Ceci suppose la chute du « quatrième mur », frontière invisible séparant la scène des spectateurs au théâtre. L'interaction avec le public n'est pas forcément effective dans la mesure où les spectateurs ne sont pas encouragés à prendre la parole, sauf éventuellement à certains moments (par exemple, dans les spectacles de J. Carr, S. Millican, S. Lock, L. Mack, B. Bailey, A. Davies) ; il reste que ceci donne aux représentations une dimension à la fois monologique et dialogique tout à fait particulière. La chute du quatrième mur peut encourager chez certains spectateurs une pratique parfois tolérée, mais souvent redoutée, par les comédiens, celle du *heckling* : le *heckling* consiste à interrompre la personne sur scène avec des questions ou des remarques, bienveillantes ou agressives, afin de l'interpeller et/ou de le déstabiliser. Une réponse rapide, efficace, est alors attendue ; certains

[2] Nous emploierons le masculin pour éviter les lourdeurs ; il y a certes plus d'hommes que de femmes, mais les femmes sont également bien présentes (cf. S. Millican et J. Brand ici évoquées).

[3] L'arrière-plan typique, hérité des premières petites salles dans lesquelles les comédiens se produisaient, est le mur de briques. Des décors sont cependant utilisés dans les spectacles de R. Noble, B. Bailey, ou le travail sur l'arrière-scène peut être davantage élaboré (pour E. Izzard, utilisation de rideaux, de spots lumineux, de projections au mur) ; d'autres, comme D. Moran, B. Bailey, J. Carr, utilisent des écrans sur lesquels des images ou des vidéos sont projetés. La signification ce ces décors n'est pas toujours évidente ; ils peuvent surtout contribuer à donner un ton ou à renforcer une thématique ; les décors mécaniques surréalistes de R. Noble pour *Mindblender*, par exemple, sont en accord le ton de ses spectacles souvent décalés et s'appuyant beaucoup sur l'improvisation et les diversions, et les écrits projetés derrière E. Izzard (*Definite Article, Stripped*) sont en lien avec le titre et/ou avec certains aspects du contenu.

humoristes, comme J. Carr, sont connus pour leur sens de la répartie. L'improvisation peut, par ailleurs, avoir sa place dans la performance de manière plus ou moins marquée, selon les spectacles et les comédiens, ce qui fait qu'une performance du même spectacle pourra différer d'une autre, au moins sous certains aspects. La plupart du temps, il n'y a pas de sujet établi pour l'ensemble du spectacle : les thématiques sont supposées être variées et elles souvent modifiées en cours de représentation, ce qui nous intéressera, bien entendu, particulièrement ici. Les titres des spectacles sont très souvent très vagues ; ils définissent au plus une thématique, ou un ton, mais ne définissent jamais un domaine spécifiquement abordé. Enfin, bien entendu, il s'agit de comédie : l'ensemble de la performance se doit d'être humoristique, et le rythme est généralement très soutenu.

Corpus, et quelques remarques méthodologiques précédant l'analyse

Les remarques qui vont suivre portent sur des spectacles de *stand-up* britannique datant des années 1990 jusqu'à 2013. Il s'agit d'un ensemble de spectacles de comédiens tous actifs et populaires actuellement en Grande-Bretagne ; les femmes sont moins nombreuses mais sont présentes. Nous en avons inclus deux : S. Millican et J. Brand. Les centres d'intérêt, le mode de traitement, ainsi que le public visé (âge, sexe, attentes socio-culturelles…) peuvent varier d'un comédien à l'autre, mais tous ceux qui sont cités ici se produisent généralement sur les mêmes scènes et se retrouvent dans les mêmes festivals, et, pour certains d'entre eux, dans les mêmes émissions de télévision. La plupart d'entre eux (voire tous) font partie de la scène dite « alternative », ou en sont les héritiers. Les spectacles visionnés sont ceux de : Bill Bailey (1964-), Jo Brand (1957-), Jimmy Carr (1972-), Alan Davies (1966-), Omid Djalili (1965-), Eddie Izzard (1962-), Sean Lock (1963-), Lee Mack (1968-), Sarah Millican (1975-), Dylan Moran (1971-), Ross Noble (1976-), Dara O'Briain (1972-), et Tim Vine (1967-)[4]. En termes chronologiques, le premier spectacle date de 1996 (Eddie Izzard, *Definite Article*) et les cinq plus récents datent de 2013 (Bill Bailey, *Qualmpeddler* ; Ross Noble, *Mindblender* ; Eddie Izzard, *Force Majeure* ; Jimmy Carr, *Laughing and Talking* ; Alan Davies, *Life is Pain*). Certains spectacles et exemples seront cités de façon plus précise et/ou récurrente dans le cadre de cet article,

[4] Les références précises des spectacles sont indiquées en bibliographie.

pour lesquel il a fallu faire des choix ; l'écoute de l'ensemble des spectacles a cependant contribué à la mise en place des caractéristiques soulignées.

Nous nous concentrerons donc dans cette étude sur l'organisation des spectacles et ce qui peut constribuer à l'analyse de la cohésion et de la cohérence. Nous n'intégrerons donc pas de remarques générales sur l'humour : seuls les éléments pouvant éclairer les questions débattues seront brièvement mentionnés. Les remarques sont faites à partir de transcriptions s'appuyant sur l'écoute des spectacles enregistrés, permettant des écoutes multiples au besoin. On rappellera, en guise de préambule à l'analyse, que les sujets abordés dans ces spectacles sont supposés être variés : l'une des tensions à l'œuvre est donc celle de la construction d'un éventuel ensemble à partir d'éléments disparates.

Cohésion/cohérence et continuité thématique dans un corpus de *stand-up comedy* britannique (1990-2013)

Nous proposons dans cette partie une description commentée de divers phénomènes qui ont été constatés ; nous proposerons une discussion synthétique dans les remarques conclusives. Après examen des différents modes de construction, il semble que, pour la construction de la cohésion, les spectacles peuvent s'analyser au moins à trois niveaux :

- un niveau *macro*, où l'on considère la continuité et la structuration de l'ensemble du spectacle[5] ;
- un niveau *intermédiaire*, où l'on s'intéresse à la structuration de l'intérieur des séquences, c'est-à-dire de sous-ensembles relativement homogènes ;
- et le niveau plus individuel des énoncés où l'on se concentre sur les *marqueurs de cohésion* utilisés (et notamment, les connecteurs et mots du discours).

Il peut y avoir interaction entre ces divers niveaux, comme nous le montrerons également ; mais la distinction entre ceux-ci permet d'avoir une grille de lecture et de présentation plus différenciée, et donc de rendre compte des modes de construction de façon plus complète et détaillée.

[5] Nous nous situons donc en lien avec l'analyse des phénomènes de macrostructure évoquée en première partie de l'étude.

Niveau « macro » (1) : séquences introductives et conclusives

On peut dans un premier temps se pencher sur les séquences introductives et conclusives évoquées dans la partie précédente ; le problème peut être de savoir d'une part si elles existent, et d'autre part, si elles ont des singularités. Il semble que l'on puisse apporter à ces deux questions une réponse positive. On redira qu'en Analyse de la Conversation, les séquences de début et de fin sont considérées comme potentiellement singulières, leur statut initial ou final conduisant à des particularités de forme et de fond. Pour comparaison, on rappellera ce qui a été proposé pour les conversations téléphoniques (cf. Levinson 1983) : les premiers tours d'une conversation téléphonique ont tendance à être de types récurrents : appel (sonnerie/ réponse à celle-ci), reconnaissance des interlocuteurs entre eux si celle-ci n'a pas été automatique (si la voix seule, ou un élément contextuel autre, n'a pas permis l'identification du locuteur), salutations, échange sur la situation des interlocuteurs (santé, nouvelles des proches…), introduction du thème constituant la raison de l'appel, qui engage ensuite généralement la conversation vers le noyau de celle-ci. De son côté, la fin est généralement amorcée par une sous-séquence constituée d'un rappel du thème général et de la réponse donnée, s'il y en a une, et l'on termine, de nouveau, sur des salutations. Il va de soi que des variations sont possibles en fonction de besoins communicatifs particuliers ; il s'agit avant tout d'une forme de scénario typique contribuant à constituer, donc, un genre, ou dans le cas d'une conversation téléphonique, éventuellement un sous-genre (de conversation).

Si elles existent, les séquences *introductives* sont, bien entendu, localisées en début de performance. On notera que les spectacles que nous citons sont tous des spectacles individuels. Il existe également des spectacles collectifs, qui sont plutôt le fait de comédiens débutants, qui font ainsi leurs armes et que les producteurs ou propriétaires de salle mettent de cette manière en contact avec leur public. Ces spectacles collégiaux sont généralement animés par une personne plus expérimentée, ou plus célèbre, qui présente le premier comédien qui à son tour en présente un autre, ou bien la personne plus illustre présente chacun des comédiens. Cet animateur d'un type particulier est le *compère* du spectacle, ou encore *host*, ou *Master of Ceremony*. Les spectacles individuels gardent paradoxalement l'empreinte de ces spectacles collectifs dans la mesure où le comédien, même seul, est souvent d'abord présenté

par une voix *off*, parfois la sienne propre[6], le plus souvent celle de quelqu'un d'autre, en employant une formulation du type : *Ladies and gentlemen, please welcome X !*. On peut alors éventuellement considérer que ceci constitue une première séquence, pré-introductive, qui sert à mettre en route de la représentation. Le comédien entre ensuite en scène ; l'entrée est généralement silencieuse, accompagnée d'applaudissements. Le premier tour de parole des comédiens peut alors être une marque de remerciement. Ceci peut être perçu comme étant paradoxal car le remerciement, qui est ici une première prise de parole, est une marque de réponse – il s'agit en l'occurrence d'une réponse aux applaudissements (*Thank you*), qui peuvent donc constituer la première partie d'une première paire adjacente[7]. En l'absence de ce tour, le comédien passe directement aux salutations ; celles-ci s'accompagnent très souvent du nom de lieu en guise de terme d'adresse (*Hello London !*), et ceci conduit aussi de manière récurrente à une séquence plus ou moins développée sur le lieu de la performance (le temps qu'il fait, quelques clichés locaux, la situation du moment – un festival en cours, des problèmes d'accès, etc.). Suite à ceci, le comédien glisse vers un autre thème ou lance son premier thème (nous y revenons ci-dessous), et le corps du spectacle commence. Il pourrait donc être possible de résumer ainsi le scénario typique d'ouverture d'un spectacle :

1.	[cf. *Compère*] Présentation du comédien/ du spectacle en voix off
2.	Arrivée physique/ applaudissements.
3.	(Applaudissements)/ *Thank you.*
4.	*S*alutation + nom de lieu => remarques locales/ situationnelles…
5.	Introduction du premier thème, et début du spectacle.

Tableau 1. Séquence introductive.

Si l'on revient sur cette description pour la commenter, on voit que les salutations amorcent une interaction que l'on peut rapprocher de la conversation : on comparera ceci avec une entrée sur scène de théâtre traditionnel, où ce type de tour ne se rencontre pas. Par ailleurs, le fait que le premier tour verbal puisse être une forme qui n'est pas habituellement initiale (on remercie quelqu'un *de* quelque chose) peut aussi être

[6] S'il y a une première partie, le comédien peut être alors à la fois *compère* et acteur principal du spectacle.

[7] Une paire adjacente est un ensemble de deux tours nécessairement conjoints formant une unité minimale de séquenciation.

rapproché de cette même dimension, dans la mesure où le comédien répond à la salle, et donc interagit avec celle-ci. On note, par ailleurs, la possible présence de liens entre genres, notamment avec les concerts de musique populaire (pop-rock), avec lequel certains éléments de vocabulaire sont par ailleurs partagés (cf. le terme de *gig*, pour faire référence à une représentation ; certains comédiens se produisent également dans les mêmes salles de concert ou les stades que les musiciens de rock) : le fait de remercier, de saluer en citant le nom de la ville, crée un lien entre ces performances et celles de ces concerts. A un tout autre niveau, puisque ces séquences constituent une sorte de scénario typique, il est possible de considérer que se construit un horizon d'attente : les spectateurs familiers du genre s'attendent à un tel scénario, ce qui permet alors aux comédiens qui le souhaitent de jouer avec ces conventions ; ainsi dans Izzard (1998) une séquence introductive sur San Francisco finit par constituer une séquence entière par sa longueur ; elle devient à la fois une séquence introductive et une partie du corps du spectacle.

Si les conventions de début de spectacle font que l'on a des séquences assez reconnaissables, la construction du corps du spectacle est, comme on peut s'y attendre, plus complexe et plus variable. La limite entre ce qui constitue la fin de l'introduction et le début du spectacle est d'ailleurs parfois compliquée à poser. La forme que prend le passage vers ce qui peut constituer le premier thème de la représentation varie grandement. J. Carr commence par quelques blagues[8] qu'il entrecoupe de marques d'initialisation explicites (cf. exemple [1]), ce qui prolonge la séquence introductive tout en la mêlant avec le début du spectacle :

(1) […]
A*. Let's crack on, shall we ?*
[…]
B. *And – we're off* ! (Carr: 2013)

Ces deux énoncés ont une fonction *méta-* ; on signale directement aux spectateurs que l'on va commencer. Selon une autre méthode, il est possible d'être de nouveau très explicite, en liant la mention du premier thème et une marque d'initialisation. E. Izzard (2013) introduit ainsi très ouvertement le premier thème:

[8] J. Carr utilise aussi fréquemment les *one-liners* (blagues courtes), ce qui lui permet de construire ce genre de début.

(2) *Where should we start the show tonight? Ah, yes,* human sacrifice – that's a good place. (Izzard: 2013)

L'initialisation reste dans ce cas explicite, dans la mesure où le fait même que l'on va commencer par un thème donné est énoncé ; l'annonce du premier thème peut également être brutale, sans aucun amorçage :

(3) *Yes, so, erm…* I was going to be in the Army when I was a kid (Izzard: 1998)[9]

Dans d'autres spectacles, le comédien s'appuie sur des glissements successifs (cf. *infra* pour une analyse de ces « glissements »). Après une séquence qui peut petre considérée comme un prolongement de l'introduction (remarques locales/ situationnelles) ou le début du spectacle, Bailey utilise l'auto-présentation pour embrayer sur un premier thème :

(4) I'm Bill Bailey. I'm in TV shows. I ***live in Hammersmith***.
=> à partir de la mention du toponyme, il poursuit sur les accents régionaux. (Bailey 2013)

Il semble donc difficile de proposer un seul et unique mode d'amorçage de la première séquence. Les séquences introductives sont, elles, semble-t-il toujours présentes dans les spectacles étudiés ; elles instaurent le début de celui-ci et permettent de construire un premier lien avec le public.

Si l'on s'intéresse aux séquences conclusives, la *stand-up comedy* a également des spécificités ; est notamment remarquable la présence routinisée de fausses fins. Les spectacles de *stand-up* comportent de façon habituelle un *encore*[10] qui constitue une séquence détachée du reste, encadrée par une première sortie et la sortie définitive. Cette convention n'est pas utilisée dans tous les spectacles (on ne la trouve pas dans Davies (2013), Izzard (2009), par exemple), mais elle est très fréquente. La première sortie est construite comme un départ (annonce de la fin du spectacle, salutations), mais elle est suivie d'un retour. Le départ en lui-

[9] Nous revenons ci-dessous sur l'emploi de *so* dans un contexte comme celui-ci, et examinons également une possible implication du fait d'employer un GN pour annoncer un thème.

[10] C'est le mot d'origine française qui est utilisé en anglais, comme pour *compère*.

même (qu'il s'agisse du premier départ, feint, ou du départ définitif) est souvent très abrupt (*This was my show. Goodbye*, accompagné d'un salut rapide et d'une sortie immédiate ; cf., fréquemment, E. Izzard), et les rappels successifs provoqués par des applaudissements que l'on peut trouver au théâtre sont généralement absents. On peut proposer que les séquences finales ont la structuration suivante :

(XXX : fin du corps du spectacle) 1. ***Fausse fin***: *This is the end./Goodbye.*, etc. + Sortie. => Applaudissements. 2. Retour (immédiat ou quasi-immédiat) du comédien sur scène => *encore* 3. Renouvellement des salutations. Salut. Départ en coulisses.

Tableau 2. Séquence conclusive.

La nature de la séquence supplémentaire varie, encore une fois, selon les comédiens : il s'agit parfois d'une séquence plus libre[11] (danses, pour O. Djalili ; passage plus strictement musical pour B. Bailey, mais B. Bailey utilise également de nombreux passages musicaux dans le reste du spectacle) ; elle se situe aussi fréquemment dans la stricte continuité du ton du spectacle. De nouveau, un lien se dessine avec les spectacles de musique pop-rock, dans lesquels il est d'usage d'avoir des rappels ; par ailleurs, la simple présence de marques de salutation de type *Goodbye,* absentes des spectacles de théâtre, donne de nouveau aux performances une dimension au moins partiellement dialogique.

Macro (2) et niveau intermédiaire : Structuration du corps du spectacle et des séquences

Les remarques à suivre concernent toujours avant tout la *macro-structure*, car les procédés évoqués sont utilisés pour organiser l'ensemble du spectacle et lier les séquences entre elles ; ces procédés peuvent cependant aussi se retrouver à l'intérieur d'une séquence, lorsqu'il s'agit de l'unifier. Dans la mesure où il s'agit de créer une certaine unité, les divers niveaux où sont utilisés ces modes de structuration peuvent fonctionner de concert, la structuration de l'intérieur d'une séquence et celle de l'ensemble d'un spectacle pouvant à la fois se différencier et avoir des points communs.

[11] La variation semble exister moins fréquemment sur la séquence initiale, mais L. Mack (2010) introduit bien une première séquence (pré-)introductive en proposant un faux tour de magie dans lequel il fait faussement disparaître un jeune spectateur (le spectacle est interdit aux moins de 15 ans).

Le contenu du corps d'un spectacle est, donc, bien moins facilement prévisible que le début et la fin de celui-ci, et la dispersion thématique constitue, pour rappel, une dimension caractéristique du genre. Faire une simple liste chronologique des thèmes abordés peut donc conduire à dresser un inventaire tout à fait disparate. Un extrait du spectacle de B. Bailey (2013) situé au début de celui-ci sera pris comme exemple : la mention de Hammersmith et des accents locaux est suivie de remarques sur les Tories et les Libéraux Démocrates au pouvoir (dont D. Cameron, N. Clegg), sur Margaret Thatcher, la montée du UKIP, la célébrité, puis une anecdote est relatée à propos de Chantelle Houghton (participante à des émissions de télé-réalité), la mention de cette anecdote est suivie de remarques sur la dissonance cognitive, sur les paroles dans le rap, le nom des parties du corps, de nouveau, D. Cameron, les diagrammes de Venn, *Hamlet* en danois, et Gandalph (personnage du *Seigneur des Anneaux*). Pourtant, même si certains ne semblent pas vraiment chercher à construire un ensemble (c'est le cas pour Tim Vine qui se spécialise dans les *one-liners*[12]) , pour nombre de comédiens il s'agit cependant bien de construire un ensemble malgré la diversité[13]. Certains comédiens ont recours à des modes de construction élaborés et parfois inventifs.

Nous considérerons ici cinq modes hétérogènes de structuration : les *greffages*, *l'exploitation de déplacements* sur scène et/ou d'accessoires à des fins organisationnelles, la *non-clôture*, la *répétition structurelle*, *l'annonce explicite* du traitement d'un thème[14].

L'un des moyens employés pour créer de la cohésion à partir de matériau disparate est le ***greffage*** : ce procédé consiste à réinjecter du

[12] On rappellera qu'il s'agit d'une blague très courte constituée d'une phrase ou deux. Même si dans le spectacle de Tim Vine, quelques-unes de ces blagues peuvent se répondre (plusieurs peuvent porter sur le même thème), la structure ne semble pas privilégiée. Les parties du spectacle de Jimmy Carr s'appuyant sur des *one-liners* sont également constituées de fragments juxtaposés

[13] Dans les ouvrages pratiques destinés aux comédiens, ce problème de savoir comment constituer un ensemble malgré la disparité du matériel utilisé est parfois abordé. Les comédiens s'expriment également à ce sujet en signalant que c'est un problème difficile. (Nous ne pouvons pas développer davantage ici).

[14] L'intégration entre ces différents modes devra faire l'objet de plus amples analyses, en distinguant plus strictement, le cas échéant, différentes techniques, ou en montrant en quoi la distinction entre, par exemple, les modes verbaux et non-verbaux est en réalité potentiellement peu pertinente dans un genre comme celui-ci.

matériel préalablement employé à des intervalles plus ou moins réguliers dans la suite du spectacle. Cette technique, qui correspond à ce que l'on appelle en anglais *callback(s)*, est employée par divers comédiens ; elle a été mise au point particulièrement par E. Izzard, qui en a fait un mode récurrent de structuration de ses spectacles. Le recours à ce procédé est chez lui délibéré ; il s'est exprimé à ce sujet[15]. Un personnage évoqué plus tôt dans le spectacle est de nouveau convoqué dans une autre séquence, ce qui crée un effet d'ensemble malgré la diversité des situations abordées. Ce retour peut conduire à une certaine étrangeté : un dinosaure peut ainsi être amené à conduire une voiture, mais dans la mesure où les spectacles comprennent une dimension surréaliste revendiquée, ces retours ajoutent au ton décalé tout en construisant la cohésion de l'ensemble. Le procédé peut s'appuyer sur d'autres types de matériau : B. Bailey s'appuie ainsi sur l'emploi de certaines formulations, soit en répétant certains termes, ou bien en employant des schémas récurrents. Dans *Qualmpeddler* (2013), l'expression *Turns out* est ainsi utilisée une première fois en relation avec l'anecdote relatée sur Chantelle Houghton. Elle est ensuite réutilisée à plusieurs reprises ; ce rappel crée une cohésion entre diverses parties hétérogènes du spectacle. B. Bailey opère de la même manière en créant un premier acronyme, puis en s'appuyant sur divers acronymes à des moments distincts ; le même procédé est utilisé pour des mots précédés de *hashtag*. A. Davies (2013), qui , de son côté, semble peu utiliser cette technique, réutilise cependant deux anecdotes à divers moments du spectacle (les habits d'enfant, et les critiques reçues de la part d'ex-petites amies), avec un effet structurel comparable.

Un autre moyen, non-linguistique et davantage scénique, consiste à faire coïncider l'emploi d'***accessoires*** ou de ***changements de position sur scène*** avec des changements thématiques forts. Les accessoires sont peu utilisés par les *stand-up comedians* ; il y a cependant des exceptions. B. Bailey, qui est également musicien, combine des passages parlés et des passages musicaux ; le fait de changer d'instrument ou de se déplacer pour aller en chercher un autre permet de réinitialiser une séquence et ainsi de constituer un nouveau départ dans la structure d'ensemble. B. Bailey, D. Moran et J. Carr utilisent aussi par ailleurs des écrans ; J. Carr

[15] « In my stories all are separate vignettes, so I realized that the closer you can get to do it |i.e. *create structure* (CC)], is have the characters all come back in that you've introduced in the big final scene, which I worked out in *Definite Article*, I think, when they all turned up at the end. » (commentaire audio, DVD *Force Majeure*, 2013).

combine l'utilisation de projections de diapositives avec un déplacement sur scène (il s'installe à un bureau), ce qui contribue à créer une séquence autonome. D'autres, comme S. Millican, S. Lock, interrompent le spectacle pour poser des questions à l'assistance et interagir avec eux ; ils s'appuient alors sur des questionnaires, et la prise en main, puis l'abandon, du questionnaire contribue à créer une séquence indépendante.

B. Bailey (2013) utilise également la ***non-clôture***. Une anecdote ou une blague est laissée délibérément en suspens. Un autre sujet est abordé, et le thème abandonné semble l'avoir été définitivement. La résolution ou la chute est donnée, mais plus tard ; le fait de revenir sur l'histoire de départ la remet en mémoire, ce qui contribue également à édifier une structuration d'ensemble. Une anecdote sur une chouette trouvée en Chine est ainsi racontée, sans qu'il soit question de ce qui est arrivé à l'animal en fin de compte. En toute fin de spectacle, une vidéo est projetée où l'on voit une chouette sauvée d'une mort programmée s'envoler vers le ciel.

Une autre façon de structurer le spectacle est la ***répétition structurelle*** : des éléments introducteurs de *format* identique structurent les séquences de manière récursive. Cette technique a également été notée dans B. Bailey (2013), qui introduit trois séquences successives sur le même modèle :

(5) *So anyway, I was in South Africa…*
… So I was in America, obviously…
… So I was in China, obviously…

Le procédé est proche de celui de l'anaphore rhétorique, déplacée au niveau des paragraphes et de séquences. Le contenu de chacune de ces séquences reste dissemblable ; c'est la répétition structurelle qui contribue à créer une unification. L'unité est cependant aussi introduite de manière potentiellement ironique, puisque la mise en place d'une cohésion au niveau formel semble associée à une absence de cohérence pour ce qui est du contenu ; nous y revenons ci-dessous.

Enfin, comme cela a déjà été en partie signalé pour les séquences introductives (cf. exemples |1] et |2]), les comédiens annoncent parfois un thème à l'aide de ***formulations explicites*** ; un thème est simplement présenté comme un sujet nouveau. Les types de formulations peuvent varier, mais l'annonce peut notamment se faire grâce à la simple mention

d'un groupe nominal, précédé ou non d'un mot du discours ((*so –) X* !). De manière légèrement détournée, mais toujours transparente, certains utilisent une question assez fortement orientée pour pouvoir être considérée comme une marque semi-explicite de ré-initialisation (« *Anyone from X ?* » pour parler de X ; L. Mack, A. Davies, B. Bailey). Le passage d'un thème à l'autre se fait alors sur fond de discontinuité revendiquée. L'annonce même contribue cependant à construire une cohérence discursive dans la mesure où elle *signale* l'absence de continuité entre ce qui précède et ce qui suit, tout en orientant l'attention des spectateurs vers une nouvelle séquence. On notera que l'emploi de ce procédé peut dire quelque chose de la *stand-up comedy* en tant que genre : si certains éléments qui ont été mentionnés plus tôt les rapprochent davantage de la conversation et du dialogue, la répétition structurelle mentionnée dans le paragraphe précédent, ainsi que l'emploi de GN pour annoncer un thème, ne sont absolument pas typiques de conversations courantes. L'emploi de ce procédé rappelle davantage la parole publique argumentative, soit, par exemple, le discours politique, ou didactique.

Niveau intermédiaire(2) : passage d'un thème à l'autre à l'intérieur d'une séquence donnée

La liste des thèmes abordés est, donc, hétérogène. Il est cependant possible de nuancer le propos si l'on s'appuie cette fois-ci non plus simplement sur une énumération des sujets, mais sur la façon dont on passe successivement de l'un à l'autre. A l'intérieur des séquences, en effet, peuvent à la fois être décelées une discontinuité et une (certaine) continuité. Si l'on revient sur l'extrait du spectacle de B. Bailey (2013) cité ci-dessus, on rappellera la liste de thèmes suivante :

(6) *Hammersmith / accents -> Conservateurs et Lib Dems -> Thatcher/ UKIP -> célébrité -> Chantelle -> dissonance cognitive -> paroles dans le rap -> noms de parties du corps -> diagrammes de Venn ->* Hamlet *en danois -> Gandalph*

Donner ces thèmes sous forme de liste discrète est une simplification, puisque les thèmes ne sont pas forcément tous annoncés comme tels, et les frontières entre les uns et les autres ne sont pas toujours marquées. Si l'on y regarde cependant de plus près et que l'on inclut ces thèmes dans leur contexte discursif, il s'avère que la diversité peut souvent être attribuée à des *glissements successifs* plutôt qu'à des ruptures. Dans cette séquence, la mention des Conservateurs et des Libéraux Démocrates au pouvoir conduit à introduire une thématique politique, et c'est cette

thématique qui est poursuivie avec la mention de Margaret Thatcher et du UKIP. Le statut des hommes politiques en tant que célébrités d'un type particulier (Margaret Thatcher est une femme politique mais également un personnage célèbre) mène à son tour à une discussion de la « culture de la célébrité », qui conduit ensuite à la mention de la télé-réalité ; ceci permet alors au comédien de relater une anecdote liée à l'une de ses starlettes, Chantelle Houghton, qui témoigne d'une ignorance assez évidente de cette jeune femme car celle-ci a déclaré ne pas savoir que le soleil et la lune étaient deux astres différents. L'anecdote continue d'illustrer la vacuité de la culture de la célébrité, tout en conduisant, par l'intermédiaire de l'annonce d'une deuxième anecdote liée à Chantelle, vers une discussion de la dissonance cognitive (différence perçue entre deux conceptions existant de manière simultanée dans un même cerveau) ; la dissonance cognitive conduit à une discussion de la dissonance en musique, à la pauvreté des paroles du rap ; la deuxième anecdote sur Chantelle est ensuite introduite, où il et question du nom des parties du corps, ce qui mène à l'ouverture d'une discussion sur ce thème. Un retour sur Cameron conduit ensuite à la discussion des diagrammes de Venn, puisque malgré des goûts extrêmement différents, B. Bailey signale qu'il partage pourtant avec le Premier Ministre un intérêt pour une série danoise. Ceci mène à *Hamlet* en danois, et à Gandalph. Malgré une hétérogénéité thématique évidente, on procède donc à l'intérieur de la séquence par *glissements* plutôt que par sauts ; on peut aussi noter la présence d'*embranchements* (deux anecdotes sont citées : on prend la première, puis la deuxième), et de retours vers un thème prélablement posé (exemple de D. Cameron). On retrouve donc encore un lien possible avec la conversation spontanée, où le passage d'un thème à l'autre peut également se faire par une série de glissements et de retours après diversions[16]. Il reste que la discontinuité est tolérée : un principe pragmatique d'ensemble pourrait être posé selon lequel les spectateurs sont prêts à accepter des sauts thématiques qui ne seraient pas forcément permis aussi facilement dans d'autres contextes. Il est cependant également important de considérer la manière dont ces thèmes sont insérés dans un discours d'ensemble, car elle rend leur succession moins improbable que ce qu'une simple liste peut laisser croire.

[16] Le fait qu'il y ait ces liens permet également éventuellement de favoriser la mémorisation, car une absence de liens complète rendrait celle-ci d'autant plus difficile.

Niveau individuel/ formulations : mots du discours

Les marqueurs de cohésion sont multiples ; il ne sera question ici que de quelques emplois de ***mots du discours***. L'anaphore, l'ellipse, les connecteurs, sont tous utilisés ; leurs emplois ne semblent pas forcément spécifiques à ce type de contexte ; les mots du discours semblent cependant au moins avoir des emplois intéressants, *so*, *right*, et *anyway*, notamment. Les mots du discours sont fréquemment utilisés, avec de possibles idiosyncrasies : *so* est très présent globalement, il est employé fréquemment par E. Izzard, notamment dans ses premiers spectacles ; J. Brand semble lui préférer *right*[17]. Les marqueurs discursifs permettent la gestion de l'information dans le cadre du spectacle, aussi bien pour le comédien qu'en interaction avec les spectateurs. Se retrouvent ici des fonction(s) notées, entre autres, dans Schriffrin (1987) ; les mots du discours peuvent permettre la gestion du contenu pour le locuteur, mais aussi la gestion de l'information dans la situation interlocutive. *Right* par exemple peut venir conclure une séquence, pour permettre ensuite l'ouverture d'une autre séquence (potentiellement, avec *so*)[18]. Il peut alors être aussi intéressant de voir si les mots du discours peuvent avoir des emplois (plus) particuliers. On posera pour cette très brève analyse que *so* peut marquer une forme de continuité avec ce qui précède (cf. Shriffrin [1987 : 220], « so seems to be marking a 'result' in an explanation[19] »). Dans l'exemple (5), notamment lorsqu'il est utilisé conjointement avec *obviously* (*So I was in X, obviously*), *so* permet de construire une relation apparemment « logique » entre ce qui suit et ce qui précède. Cependant, le lien est par ailleurs absent dans le contenu. La cohésion est donc construite en l'absence de cohérence, ce qui peut contribuer à la création d'un effet humoristique. *So, yeah…* en (3), introduit également un thème totalement inattendu ; cette annonce déconcertante provoque un effet comique, mais la présence de *so, yeah…* n'y est peut-être pas non plus étrangère, dans la mesure où elle contribue à créer une attente. L'emploi des marqueurs de cohésion contribue donc à la construction de l'ensemble, et on retrouve des caractéristiques habituelles des mots du discours ; leur emploi peut être également détourné dans la mesure où les spectateurs sont invités à s'amuser d'une cohésion construite sur des liens

[17] Les deux ne sont pas incompatibles ; il s'agirait ici à la fois de noter la fréquence et le type d'emploi.

[18] Travail en cours.

[19] Les emplois de *so* vont évidemment bien au-delà de ce qui est signalé dans ces quelques lignes. La caractéristique évoquée semble pouvoir expliquer de manière pertinente les deux exemples proposés ; elle est donc retenue provisoirement.

manifestement absents. Par ailleurs, en dehors de leurs fonctions cohésives classiques, certains mots du discours peuvent devenir des traits stylistiques personnels, des *gimmicks* reconnaissables, ce qui modifie également leur fonction – *so, yeah…* est devenu typique des premières prestations d'E. Izzard, et s'est transformé en signature stylistique. Les emplois des mots du discours ont donc des caractéristiques communes avec ce qui a déjà été pu dire d'eux par ailleurs, et en même temps, leurs fonctions peuvent être exploitées de manière plus particulière en relation avec les contraintes du genre : humour, tolérance plus grande à la discontinuité, et possibilité de jouer avec l'absence de cohérence, création de *gimmicks*.

Conclusions

Il a été question de proposer ici une caractérisation d'ensemble d'un certain nombre de procédés de construction de la cohésion discursive dans la *stand-up comedy*. Au terme de l'analyse, il est possible de proposer un certain nombre de conclusions.

L'étude des marques de cohésion telle qu'elle a été effectuée ici permet de suggérer que la *stand-up comedy* se situe à la croisée de divers chemins :

- le genre peut être rapproché pour partie de la conversation spontanée, en raison de la présence d'un certain dialogisme, de la présence de glissements thématiques successifs dans l'organisation de la continuité thématique : ces caractéristiques donnent à la *stand-up comedy* une dimension conversationnelle ;
- cependant, la nature dialogique de la *stand-up comedy*, dont témoigne la présence de salutations, de séquences interactives, de deuxièmes parties de paires adjacentes dont la première partie ne peut être attribuée qu'à l'assistance comme *Thank you*, reste paradoxale, puisque la relation interlocutive est extrêmement déséquilibrée : l'un des locuteurs monopolise la parole et il s'agit donc également d'un monologue. On peut cette fois-ci penser à la parole professorale telle qu'elle se déploie dans une conférence, par exemple ;
- la présence de certains modes de construction comme la répétition structurale, nécessairement travaillée, l'annonce de thèmes sous forme d'un seul groupe nominal, ne sont pas des caractéristiques d'une parole dialogique, familière ou spontanée, mais au contraire

montrent que la parole des comédiens est aussi une parole publique, ayant une dimension rhétorique et persuasive marquée. Ces propriétés font davantage penser au discours didactique (car il est nécessaire également d'orienter les spectateurs et de faciliter leur compréhension), et aux discours publics visant à informer ou persuader (conférences publiques, discours politiques) ;
- enfin, la fonction fondamentalement récréative des spectacles d'humour conduit les comédiens à parfois exploiter la cohésion comme l'un des moteurs possibles de la mise en place d'effets comiques.

L'ensemble de ces caractéristiques peut contribuer à définir la *stand-up comedy* comme genre : c'est dans la présence conjointe de toutes ces propriétés que résiderait sa spécificité. Un lien entre les conventions de la stand-up comedy et celles du concert pop-rock a également été noté ; il y aurait là des communautés de pratique qui peuvent continuer à être explorées.

Pour ce qui est de l'apport de la *stand-up comedy* aux études linguistiques des marques de cohésion, il semble que les éléments suivants au moins puissent être mis en avant :
- l'étude de l'emploi des mots du discours doit être poursuivie, car ces marqueurs sont très utilisés dans les spectacles, et leurs propriétés de *gimmicks,* leur emploi comme *fillers* et/ou éventuellement comme marqueurs de registre ou de connivence demandent encore à être exploités ;
- le jeu effectué sur l'utilisation d'une marque de cohésion en l'absence de cohérence n'est peut-être pas entièrement spécifique au genre, mais la présence d'exemples où la cohésion est construite sciemment en absence de cohérence pour créer un effet comique contribue à éclairer les liens entre les deux, et notamment, permet de constater l'existence d'emplois divergents liés à la fonction récréative qu'il semble important de pouvoir prendre en compte ;
- les procédés inventifs de création d'un ensemble à partir d'éléments disparates, comme le *greffage* (*callbacks*), doivent être intégrés au répertoire des modes de construction de la cohésion d'un discours, et il semble que la *stand-up comedy* apporte ici un éclairage tout à fait particulier à l'analyse du discours en tant qu'entité cohésive.

Un des prolongements envisagé est également de comparer le type de narrativité à l'œuvre dans la *stand-up comedy* avec ce qui a été montré de la narration dans d'autres genres, notamment la narration littéraire, ou le récit oral d'anecdotes et/ou la description (cf., entre autres, Labov 1997, 2001, 2004, 2006, Labov et Waletsky 1967, Slobin 2005) ; il semble en effet que l'on ait affaire à la fois à des modes de construction de la narration potentiellement classiques (via la cohésion, le découpage en séquences…), mais la stand-up comedy semble pouvoir apporter également un éclairage intéressant à cette question, au moins en raison du caractère discontinu des spectacles comme de la nécessaire présence de l'humour.

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Found in Translation: The Standard in Jhumpa Lahiri's "Interpreter of Maladies"

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Though English is rarely the mother tongue of Indian writers, it is, as well as Hindi and the respective regional languages of each region, one of the official languages and is taught in the schools. English in India today, according to *The Oxford Concise Dictionary* has the following status:

> It is the state language in Manipur; Meghalyan Nagaland, and Tripura, and the official language of eight union territories the Andaman and Nicobar Islands, Arunachal Pradesh; Chadigarth; Dadar and Nagar Haveli; Delhi; Lakshadwip; Mizoram; and Pondicherry. It is used in the legal system, pan-Indian and regional administration, the armed forces, national business, and the media. English and Hindi are the *link languages* in a complex multilingual society, in which English is both a *library language* and a *literary language*. The National Academy of Letters/Sahitya Akademi recognizes Indian English literature as a national literature.

In this paper, I will examine how Jhumpa Lahiri's use of two spoken Standard Englishes — American Standard English, and Indian Standard English is at the heart of the narrative tension in her story. These two Englishes work as a complimentary motif against the backdrop of the Standard written English of the main third person narrative voice. We will examine the characteristics of the two spoken Standard Englishes, paying particular attention to Standard Indian English. We will then examine what Lecercle has termed the metatext of culture in regards to this story to attempt to elucidate how "Interpreter of Maladies", and perhaps other

Postcolonial or diasporic literature work in many ways like works found in translation.[1]

Standard English and India

As Tony Bex points out: "Since the seventeenth century the concept of Standard English has referred to a 'common core of language', an ideal or value to be met, the 'true' meanings behind words, the language of the literati, and those items of vocabulary listed in the *Oxford English Dictionary*. More often than not, however, linguists and educationalists attempt to unite all these senses, giving rise to paradoxical and confusing theses." (Bex & Watts 1999, 86) We will take as a starting point Trudgill's definition of what Standard English is not:

> • Standard English is not a language since it is only one variety of English among many. It is the variety associated with the Education system in all the English speaking countries in the world and is therefore the variety spoken by those referred to as 'educated people'; and it is the variety taught to non-native learners.
> • Standard English is not an accent. Standard English speakers can be found in all English-speaking countries, and it goes without saying that they speak this variety with different non-RP accents depending on whether they come from Scotland or the USA or New Zealand or wherever.
> • Standard English is not a style. […] We characterize styles (see Trudgill 1992) as varieties of the English language, viewed from the point of view of formality. Styles are varieties of language which can be arranged on a continuum ranging from very formal to very informal.
> • Standard English is not a register. […] In English, this is almost exclusively a matter of lexis, although some registers, notably the registers of law are known to have special syntactic characteristics. (Trudgill 2002, 118-123)

[1] Though technically speaking Lahiri is an American author, I have taken the liberty to include "Interpreter of Maladies" in the category of Postcolonial literature because the dilemma developed in this story and Lahiri's work in general is central to the postcolonial debate on identity. Her characters are, to borrow and extend from Rushdie's contention that 'British Indians are 'translated ' men. "Rushdie] opposed the commonly held view that something gets lost in translation believing that something can also be gained. This gain is mirrored in the pollinated and enriched language and culture that results from the act of translation – not just of bearing across but of a fertile coming together". (Prasad1999, 41)

He concludes that spoken Standard English is a dialect - a sub-variety of English.

> Sub-varieties of language are usually referred to as *dialects* and languages are often described as consisting of dialects. As a named dialect, like Cockney or Scouse, or Yorkshire, it is entirely normal that we should spell the name of the Standard English dialect with capital letters. (Trudgill 2002, 123)

In the specific case of India, of the 1635 languages inventoried in India in 2001, Hindi and English are the two official languages. According to that census, English is the primary language of only 230 000 Indians, but it is the second language of more than 86 million people and the third language of 39 million (*The Times of India,* March 14 2010 ***timesofindia.indiatimes****.com/****india/Indias****peak-****English****...*). This implies that in Indian fiction, English-speaking Indian characters are speaking in translation.

Postcolonial Literature and Translation:

"Interpreter of Maladies" is the title story of a collection by the same name by Jhumpa Lahiri. Lahiri was born in London to Bengali parents, but numerous trips to Calcutta as a child left an indelible print on her:

> India is the place where my parents are from, a place I visited frequently for extended time and formed relationships with people and with my relatives and felt a tie over time even though it was a sort or parenthesis in my life to be there" (Charters [2003] 2011, 773)

In her "Interpreter of Maladies", an American Bengali family, Mr. and Mrs. Das and their three children are being toured around Hindu temples by their guide, Mr. Kapasi, who elsewhere uses his linguistic dexterity for his main job which is to translate/interpret the maladies of patients to a doctor who does not understand Gujarati — one of the four Indian languages Mr. Kapasi speaks. Portrayed as a totally self-centred woman, Mrs. Das begins to take interest in Mr. Kapasi when she finds out about his job. The interest she shows in him triggers off a totally unrealistic fantasy in Mr. Kapasi, who suddenly imagines he has found a kindred spirit, with whom he will carry on a long correspondence leading to an intimate relationship.

Finding herself alone with him, Mrs. Das confides in him that Bobby, their second child, is not her husband's. He was conceived during the brief visit of a Punjabi friend of her husband's, who was in town for a job interview. She asks Mr. Kapasi to interpret her pain the way he does for the patients in the doctor's office. Her confession bursts Mr. Kapasi's fantasy bubble. When he hesitatingly but correctly interprets it as guilt – she storms off.

Mrs. Das' taking offence at what she first believes to be an erroneous translation of her woes, but which in fact hits the nail on the head can be seen as a metaphor on translation and reception. As Bassnett and Trivendi underline:

> Translation is not an innocent transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems. […]
>
> (Bassnett &Trivendi 1999, 2)

Lahiri is translating culture, but not only Indian culture, she is also translating the culture of the Bengali/American family. Of her stories, Lahiri has said "the characters I am drawn to all face some barrier of communication. I like to write about people who think in a way they can't fully express." (Charters 2011, 773) The different Standard Englishes employed add a supplementary hurdle, and thus some of the same challenges in regards to literary analysis that we are confronted with in a translated text are also found in a postcolonial text.

First of all we must settle on a definition of Standard English. Here is what Trudgill has to say about it:

> Standard English is that variety of English which is usually used in print, and which is normally taught in schools and to non-native speakers learning the language. It is also the variety which is normally spoken by educated people and used in news broadcasts and other similar situations. The difference between standard and non-standard, it should be noted, has nothing in principle to do with differences between formal and colloquial language, or with concepts such as 'bad language'. Standard English has colloquial as well as formal variants, and Standard English speakers swear as much as others. (Trudgill 1995, 6–7)

However, within this very broad definition of Standard English we need to work with another subcategory which is Indian English. Pingali details the different Englishes in India the following way.

> Since it is a second language, it is believed that Indians can never reach the same competence as a native speaker. These terms imply overtly and

> implicitly that the Indian variety of English is substandard. However Kachru (1965, 1982) does make a distinction between the different types of IE that are used in India, ranging them on a cline of bilingualism that consists of three measuring points. The lowest ranked are the uneducated speakers who are at the zero point or the basilect – these include such people as guides, vendors and domestic staff. The central point or the mesolect consists of speakers who are less than well educated and generally are clerks, notaries etc. The ambilingual point or the acrolect is that of educated speakers such as civil servants, educationists, creative writers etc. The samples of the second variety are labelled Babu English. Indian English as used by the third category of people is even equated with British standard English. […] The division among the varieties is not absolute and there is considerable overlap in this cline. That there is a standard variety of Indian English is accepted. This standard has been called educated Indian English and the circularity in giving this name has been acknowledged by both Parasher (1991) and Hosali (1999). (Pingali 2009; 14)

There is thus a Standard Indian English used by educated Indians.

Indian English or the English of India

"But we do not face a language barrier. What need is there for an interpreter?" Mr. Kapasi remarks to Mrs. Das when she asks him to interpret her pain. But though the words they both speak are in English, it is not the same language. Between the Indian English of Mr. Kapasi, through whose eyes most of the story is seen, the American colloquial English of the Das, the diverse types of English of the Lahiri's international readers, and the two narrative voices, various language and cultural codes are being deployed. And it is this multitude of codes Lahiri deftly wields in her telling that is one of the chief sources of tension in the story. Mr. Kapasi's English will be placed in the category of Standard Indian English. It is formal and perceived by the reader as stilted. It is the English of an educated man, but of a self-educated man:

> He was a self-educated man. In a series of notebooks, in the evenings before his parents settled his marriage, he had listed the common etymologies of words, and at one point in his life he was confident that he could converse, if given the opportunity in English, French, Russian, Portuguese, and Italian, not to mention Hindi, Bengali, Orissi, and Gujurati". (Lahiri, 781)

The only western language he now speaks is English. But in order to fathom the effect of his English on our understanding of the story, we

must first discern what characterizes the English used in India. Pingali sums up the use of Indian English in the following way:

> The role of English is therefore seen as that of a high language, used for certain specified purposes. Dasgupta (1993) argues that a diglossic situation prevails in India, where one variety of language ranks higher relative to the others, with English occupying the high position. In fact, he calls it 'the Auntie tongue' and emphasises that it is an 'other' language. At the level of the family and friends, English has restricted use. The topic being discussed is often a crucial determining factor for the language. Politics, education, medicine are likely to be discussed in English. Relationships and emotions are likely to be discussed in one's own language, especially by those who consider English to be a second language. Yet, personal letters are also written in English. Overall, it is quite clear that English is not used in domains that are more emotional and non-intellectual. English is the language of the intellect and formality. (Pingali, 6)

It is interesting to note that Mr. Kapasi's emotions, are delivered to the reader through the intermingling of two narrative voices: the third person focalised thoughts of the tour guide as he ponders the foreignness of the Das family, and the more objective external focalisation of another authorial narrative voice. There is something of a stilted tone in Mr. Kapasi's exchanges in English with Mr. and Mrs. Das. This stilted tone contrasts sharply with the fluidity of the Standard written English of the main extra diegetic narrative voice, which surreptitiously glides into the innermost thoughts of Mr. Kapasi.

Same words different messages

The "high language" of Standard Indian English is thus Mr. Kapasi's vehicle of communication. But it comes across as stilted and foreign to the western reader. However it is not only Mr. Kapasi who comes across as foreign. The rather unflattering portrait of the Das couple in this story (Mrs. Das' complete disregard for her children, the couple bickering about whose turn it is to accompany the young child to the toilets, Mr. Das' incapacity to act when the monkeys are attacking Bobby) is enhanced by their use of English. Let us take as an example the following dialogue:

> Mrs. Das reached the car. "How long's the trip?" she asked, shutting the door.
> "About two and a half hours," Mr. Kapasi replied.

> At this Mrs. Das gave an impatient sigh as though she had been traveling her whole life without a pause. She fanned herself with a folded Bombay film magazine written in English.
> "I thought the Sun Temple is only eighteen miles north of Puri," Mr. Das said tapping on the tour book.
> "The roads to Konorak are poor. Actually it is a distance of fifty-two miles," Mr. Kapasi explained (Lahiri, 778)

Though both Mr. and Mrs. Das are college educated, we note that Mrs. Das is reading a film magazine. The indirect speech syntax of Mr. Das is incorrect according to the prescriptive grammar of Standard English. As the introductory verb in the main clause is in the preterit, the verb in the subordinate should also be in the preterit, and not in the present. The interesting point here is, according to Pingali, this non respect of the concordance of grammatical tense is a characteristic of Standard Indian English: "When a sentence is complex, the tense across the clauses often does not match as it does in native varieties of English." (Pingali, 44)

The contracted forms, which are standard for conversational English, are systematically used by the Das couple, whereas Mr. Kapasi systematically uses the full forms. This also concords to what we find in Pingali — in all the examples of spoken forms given in her book, there are no contracted forms. It is perhaps for this reason that Mr. Kapasi's English seems wooden. He is speaking like a foreign text. His syntax and lexical terms are more complex than necessary. "Actually it's fifty-two miles from here', His use of the redundant 'It is a distance of"… reads like the poor translation of a syntax of a foreign language. This too concords with Pingali. In chosen samples of Indian English, she explains that one way Indian authors have of Indianizing English is to complexify the syntax. (Pingali, 133, 134).

The fact that the information in the guidebook does not correspond to the reality is another tongue-in-cheek reference to the fact that the practical information in guide books can never quite capture the immensity and complexity of India.

> When Bobby asks why the driver is sitting on the wrong side, Mr. Kapasi responds:
> "Oh yes, I am well aware. […] I see it on *Dallas*, the steering wheels are on the left-hand side."

Here again, there are no contracted forms in Mr. Kapasi's speech and the predicative adjective "aware" is normally used as a prepositional adjective or followed by a nominalization introduced by "that". All the examples proposed by The *Oxford Advanced Learner's Dictionary*

stipulate the above or alternatively to propose "aware" being pre-modified by an adverb.

The reference to *Dallas*, a programme no longer available at the time in the US, is Mr. Kapasi's reference for America. If Mr. and Mrs. Das are portrayed as nearly a caricature of the American tourist, the fact that the only cultural reference that Mr. Kapasi can refer to is the defunct TV series is yet another indication that his cultural references are not developed or current enough to be able to fully grasp everything the Das family says or does.

From the colloquial Standard English of the Das couple, which Mr. Kapasi does not fully understand, to the stilted Standard Indian English of M. Kapasi, Lahiri's short story illustrates the difficult task of translating English into English.

" Romantic", "Straw in the throat" and the Metatext of Culture

One of the main challenges in translation studies is what to do with the cultural question. Jean-Jacques Lecercle's term "the remainder" (Lecercle, 1990) is taken up by Venuti for whom this component should be an intrinsic part of any good translation. The remainder, according to Lecercle is that dimension of language that is there beneath the surface and resists the prescriptive rules of grammar. It is the factor in language that resists the confines of rules; it is the "other" of *Langue*. (Lecercle, 141) Venuti reminds translators that the intrinsic foreignness of the text must remain in the final translation so that readers be made constantly aware that they are reading a translation. (Venuti 1999, 67) In "Interpreter of Maladies", this intrinsic foreignness is maintained throughout the story thanks to Lahiri's juggling with the different types of English. How words both possess and not possess their ordinary meanings is a dominant trait of the story. The metatext of culture Tymoczoko explains is:

> the range of cultural factors that a writer must address when writing to a receiving audience composed partially or primarily of people from another culture. The culture or tradition of a post- colonial writer acts as a metatext which is rewritten — explicitly and implicitly, as both background and foreground in the act of literary creation. (Tymoczoko,20-21).

In an age of Internet, the notion of unfamiliar cultural information may appear obsolete. But what, in fact, do we 'know' about India — that poverty and misery run rampant, that there are thousands of gods, as

many languages, and cows are considered sacred? Our knowledge of India, if it is summed up so scantly, is as caricatured as Mr. Kapasi's notion of the U.S. based on what he has seen on the defunct TV series *Dallas.* It is in Lahiri's capturing of the metatext of culture itself that she invites the reader to nuance their oversimplified vision of India. In fact the cultural information mentioned above is scattered throughout her text, but with an interesting twist in that it is not only Mr. Kapasi and India that emerge as foreign, but also the Das, not to mention the reader. Just as the Englishes seem the same but are not, Mr. and Mrs. Das look Indian but are not. They are as foreign to India as India is to them.

When Mr. Kapasi explains his regular job to Mr. and Mrs. Das, as being an interpreter for a doctor who doesn't understand Gujarati, Mrs. Das' reaction is strange. She responds by saying that his job is " so romantic." (Lahiri, 776) To the more than justified question from her husband, "What's so romantic about it?" she answers, "I don't know. Something." Readers cannot help but ask themselves if she herself understands the word. Why does Lahiri put a word that makes no sense in the mouth of her protagonist? Mrs. Das continues:

> "Tell us more about your job, Mr. Kapasi."
> "What would you like to know, madame?"
> "I don't know," she shrugged, munching on some puffed rice and licking the mustard oil from the corners of her mouth. "**Tell us a typical situation**." She settled back in her seat, her head tilted in a patch of sun, and closed her eyes. "I want to picture what happens."
> "Very well. The other day a man came in with a pain in his throat."
> "Did he smoke cigarettes?"
> "No. It was very curious. He complained that he felt as if there were long pieces of straw in his throat. When I told the doctor he was able to prescribe the proper medication."
> "That's so neat."
> "Yes", Mr. Kapasi agreed after some hesitation.
> "So these patients are totally dependent on you," Mrs. Das said. She spoke slowly, as if she were thinking aloud. "In a way more dependent on you than the doctor." (778)

Mr. Kapasi uses the formal "madame", and once again there is a grammatical mistake in Standard English, but correct in Indian English: "Tell us a typical situation." Here we have the verb "tell" incorrectly used

transitively,[2] but it is Mrs. Das who makes the mistake and not Mr. Kapasi. Mr. Kapasi hesitates when Mrs. Das uses the term "so neat". What Mrs. Das' erroneous use of the word "romantic" does accomplish is the setting off of a romantic fantasy where Mr. Kapasi imagines a continuing epistolary relationship with the woman. Mr. Kapasi becomes exotic in his own eyes, when seen through the eyes of Mrs. Das. As for Mrs. Das, her fantasy is only poetic. And when Mr. Kapasi cannot find a poetic metaphor for her pain, branding it out loud as "guilt" and to himself as a "common, trivial little secret", though Mrs. Das is furious, her rushing off in anger suggests that Mr. Kapasi's diagnosis has struck a chord.

Along with these the two versions of Standard English, which illustrate the cultural load which comes with any language in order for it to be understood, Lahiri adds another Standard English which corresponds to the standardized correct written English learned in school. This is the English of the predominant narrative voice. It is through this narrative voice that Lahiri portrays what Tymoczko refers to as the translational dimension of postcolonial writing:

> […] The primary difference is that, unlike translation, post-colonial writers are not transposing a text. As background to their literary works, they are transposing a culture – to be understood as a language, a cognitive system, a literature (comprised of a system of texts, genres, tale types and so on), a material culture, a social system and legal framework, a history and so forth. […] A translator by contrast, has seemingly a much more limited domain, only a single text to transpose. (Tymoczko 1999, 19)

Culture exposed as a language and the inherent conflict therein is evident from the first paragraph.

> At the tea stall Mr. and Mrs. Das bickered about who should take Tina to the toilet. Eventually Mrs. Das relented when Mr. Das pointed out that he had given the girl her bath the night before. In the rearview mirror Mr. Kapasi watched as Mrs. Das emerged slowly from his bulky Ambassador, dragging her shaved largely bare legs across the back seat. She did not hold the little girl's hand as they walked to the rest room. (Lahiri, 774)

From the bickering of the parents and the multitude of negative terms — verbs: *bicker*, *relented*, *dragging*, *did not hold the little girl's*

[2] The verb "tell" is transitive in expressions like "tell the truth", "tell a story. But other than these set expressions "tell" takes the preposition "about", or "of". Or it is bi-transitive (i.e. She told them the truth).

hand; nouns: *toilet*, *rearview mirror*, *back seat*, to Mr. Kapasi's alert observation of Mrs. Das' *shaved largely bare legs* the reader is given indicators of two distinct cognitive systems, the decoding of which or rather, the failure to do so, are vital to the development of the story. One paragraph further down mentions the abortive first greeting; the traditional *namaste* Indian greeting, Mr. Kapasi pressing his palms together in greeting, and Mr. Das squeezing hands like an American, so Mr. Kapasi "felt it in his elbow". All these point to details relating to the cultural metatext that Lahiri weaves into her story in order to intimate that the "standard" in regards to cultural guidelines is the starting point for communication even more so than the language.

The tea stall, the names Kapasi and Das, and the anachronism in the names "Tina" and "Bobby' — obviously not Indian — all surreptitiously introduce the cultural metatext from the very first lines. For Mr. Kapasi,the fact that a father might be called upon to take his daughter to the toilet let alone give her a bath are surely causes for surprise, or again the shaved, largely bare legs of Mrs. Das as they slip into the car. All this indicates culturally loaded notions that invite interpretation. Bare legs on hot summer days are par for the course in the Western English world. But here there is an added sexual connotation which is obvious, to the reader, but not to Mrs. Das. Had those legs been seen through the eyes of a Westerner, they would have only been seen as shapely. The mention of "shaved" and largely "bare", introduces a dimension of degree that indicates Mrs. Das' legs are being judged according to Indian standards, where legs are concealed.

But the interesting point here is Lahiri's portrait of Mr. and Mrs. Das. Oblivious of and insensitive to the cultural codes of the country of their parents, they are perceived as utterly out of place. Just like the different Englishes that can be understood on the surface but are resilient to everything they imply, Mr. and Mrs. Das are perceived as Indians only on the surface. We note the only dimension conserved from their heritage, turns out to be the fact that their marriage was probably arranged as well — not as systematically as Mr. Kapasi's — but arranged just the same. Mr. and Mrs. Das are almost caricatures of the American tourists and when the caricatured portrait of India that I mentioned above is introduced into the text, it is through the insensitive eyes of a blasé Mr. Das who wants to get a photo of a "guy" over on the side of the road :

> "Hey, do you mind stopping the car. I just want to get a shot of this guy."
> Mr. Kapasi pulled over to the side of the road as Mr. Das took a picture of a barefoot man, his head wrapped in a dirty turban, seated on top of a cart

> of grain sacks pulled by a pair of bullocks. Both the man and the bullocks were emaciated." (Lahiri, 779).

The "guy" in question in a sadhu—a holy man who has surrendered his life to aestheticism and meditation so as to escape the cycle of rebirth and to be dissolved into the divine. And this brings us to yet another element of translation in the text and that is the meaning of the names Lahiri has given to her characters.

According to the Hindi-English dictionary "das" means « surrender to God », and Raj means "rule". and Kapasi means "swindler" or "cheat" The reader, of course, is not required to translate foreign names into English to understand the story. But since we are dealing with how translation issues are vital to the pleasure we faind in the text, when the names are translated, we cannot help but detect a little tongue-in-cheek irony on the part of Lahiri. Raj (Mr. Das) seems to *rule* nothing in his family. He cannot even protect Bobby from the monkeys because of his cowardly fear. Mr. and Mrs. Das, have not *surrendered* themselves to God (or the gods), but Mrs. Das pain is portrayed as stemming not only from her guilt-provoking affair, but of having had to surrender to diasporic codes. Like many of Lahiri's characters she is not portrayed as moving freely between two cultures giving her greater depth and breadth, but on the contrary, bogged down by both. She thus emerges as shallow and superficial. Her husband has been *cheated* on by his wife and best friend and *swindled* of his fatherhood. Mrs. Das herself feels *swindled* by Mr. Kapasi's failure to apply an attractive metaphor on her suffering. In short she feels swindled by his interpretation. But cheated though she might initially feel, there seems to be no doubt that Mr. Kapasi's interpretation does ring a bell for Mrs. Das. (not clear).

The Challenge of Translation

Mrs. Das has not been swindled. Mr. Kapasi has hit the nail on the head. And though she storms off in a huff, an important truth has been made known to her. Mr. Kapasi is not depicted in any way as a swindling tour guide. Though tour guides are, according to Pingali traditionally on the lowest rung of the English linguistic ladder, Mr. Kapasi has broken free from that stereotype through his own perseverance and openness to language. This openness to language is also what is asked of the reader. In a short story, where every word counts, we cannot help but be interested in the description of the temple given to us twice — the description in the

guidebook that Mr. Das is reading, and the description given by the extradiegetic narrative voice:

> Mr. Das read […]
> 'Each wheel is divided into eight thick and thin spokes, dividing the day into eight equal parts. The rims are carved with designs of birds and animals, whereas the medallions in the spokes are carved with women in luxurious positions.'
> What he referred to were the countless friezes of entwined naked bodies making love in various positions, women clinging to the necks of men, their knees wrapped eternally around their lovers' thighs. (Lahiri: 782)

The narrative voice, in translating the erotic references in more explicit terms, is translating them for the reader, who in turn will have to try and make sense of a culture where a husband never sees his wife naked, but where the Kama Sutra decorates the places of worship.

Pingali explains the very reserved relationships Indian couples entertain amongst each other, the wife's never referring to her husband by name, and where even the pronoun "you" is considered too direct. (Pingali, 86-88)

The reader will have to make sense of a culture where an English grammar school teacher earns less than a doctor's assistant and where the death of a child will be buried in a syntax that includes its mention in a long enumeration of other inconveniences.

> He had taken the job as an interpreter after his first son, at the age of seven, contracted typhoid–that was how he had first made his acquaintance with the doctor. At the time Mr. Kapasi had been teaching English in a grammar school and he bartered his skills as an interpreter to pay the increasingly exorbitant medical bills. In the end the boy died one evening in his mother's arms; his limbs burning with typhoid, but then there was the funeral to pay for, and the other children who were born soon enough, and the newer, bigger house, and the good schools and the tutors, and the fine shoes, and the television, and the countless other ways he tried to console his wife and to keep her from crying in her sleep, so when the doctor offered to pay him twice as much as he earned at the grammar school, he accepted. (Lahiri: 786)

The tragic loss of the Kapasis' child is simply included in an enumeration of material and familial problems and thus somewhat loses its hierarchy. Compare this to the way the narrative voice divulges Mrs. Das' dark secret. There is first a long passage in direct speech during which Mrs. Das munches away at puffed rice and tells Mr. Kapasi her story:

> "My entire life I saw him every weekend, either at our house or theirs. We were sent upstairs to play together while our parents joked about marriage.

> Imagine! They never caught us at anything, though in a way I think it was all more or less a set up. The things we did those Friday and Saturday nights, while our parents sat downstairs drinking tea… I could tell you stories, Mr. Kapasi." (Lahiri: 785)

The cultural and social code of America encourages the divulging of private matters and thus enables Mrs. Das' to divulge intimate details of her life to a complete stranger. The passage continues:

> After marrying so young she was overwhelmed by it all, having a child so quickly, and nursing, and warming up bottles of milk and testing their temperature against her wrist while Raj was at work, dressed in sweaters, and corduroy pants, teaching his students about rocks and dinosaurs. Raj never looked cross or harried, or plump as she had become after the first baby. (Lahiri, 785)

This passage, where the voice of Mrs. Das and the narrator mingle in a sort of indirect speech, conveys the humdrum of any young housewife overwhelmed with the change a new baby brings. As with the evocation of Mr. Kapasi's hardships, the structure used is polysyndeton to enumerate her problems, but the passage is shorter, and the narrative voice recounting the events does it in chronological order tends to accentuate the banality of the events. And unlike the evocation of Mr. Kapasi's tragedy this lament does not incite more than a possible commiseration for Mrs. Das on the part of the reader. The cold clinical account of the sexual encounter between Mrs. Das and her husband's old friend sends a chill up the spine:

> Bobby was conceived in the afternoon, on a sofa littered with rubber teething toys, after the friend learned that London pharmaceutical company had hired him, while Ronny cried to be freed from his playpen. She made no protest when the friend touched the small of her back as she was about to make a pot of coffee, then pulled her against his crisp, navy suit. He made love to her swiftly, in silence, with an expertise she had never known without the meaningful expressions and smiles Raj always insisted on afterward. (Lahiri 785)

The passage serves as a cohesive link to Mr. Kapasi's musings at the beginning of the story: *"Mr. Kapasi noticed that this child was paler than the other two children",* (Lahiri 783), and again it is the main narrative voice speaking and not the voice of Mrs. Das' colloquial American. We cannot help but be struck by these shifts in cultural viewpoint which enable Lahiri to confront two sets of standards, the Western diasporic one echoed through Mrs. Das, the Asian one echoed through Mr. Kapasi, and the relay between the two communicated through the main narrative

voice. As Sherry Simon has pointed out: "Every culture speaks a language traversed by two kinds of codes: the complicit idioms of the vernacular and the vehicular codes of international communication." (Simon 1999, 58) But every culture speaks a language traversed by standard social codes specific to their culture.

The achievement of "Interpreter of Maladies" is Lahiri's orchestration of these different social code standards, as well as the different Standard Englishes to create the narrative tension in her story. To do so she also had to take into consideration the cultural standards and background of her reader for whom the cultural codes of India and that of the diaspora might very well be foreign. Her text becomes the relay between these various standards and it is thus that Lahiri has herself become on interpreter herself of sorts. "Interpreter of Maladies" is indeed a work on translation where the concept of the "remainder" is fully integrated. The success of the short story comes from Lahiri's capacity to work the "remainder" into her text, weaving in, as Venuti has explained, the multiplicity of meanings susceptible to be revealed but also to obstruct the transparency of language. (Venuti 216).)

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Peptides, proteins and peeling active ingredients: exploring 'scientific' language in English and French cosmetics advertising[1]

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1. Cosmetics, science and pseudo-science

The discourse of current beauty advertising can be characterised by the construction of 'consumer femininity' or 'commodified femininity' (Talbot 2010; Benwell and Stokoe 2006) in which femininity is a bodily characteristic which requires products for its upkeep and continual improved appearance (Gill 2007: 91). In much contemporary advertising, consumers are bombarded with various 'scientific' claims, lexis and imagery on product marketing materials for beauty products. Perhaps in an attempt to differentiate their product in an ever-growing market, brands are turning to science to help authenticate various cosmetics. Contemporary Western advertising copy is often saturated with references to DNA, cell coding, systems and formulas, in addition to scientific-sounding ingredients such as hyaluronic acid, bioactive glycoproteins, and biotechnological peptides. Jeffries (2007) notes that pseudo-scientific discourse is a feature used in UK female-targeted magazines in an attempt to sound authoritative. With regard to cosmetics advertising in particular, Coupland (2003; 2007) has addressed 'scientific' language in the context of anti-ageing skincare advertising, arguing that from a marketer's perspective, authenticity may be increased. This article aims to build on these observations by conducting a large-scale critical linguistic analysis of

[1] Some of the content from this article appeared in RINGROW, H. 2013. « The 'scientific' language of beauty advertisements. » Babel: The Language Magazine. Issue 4. (38-43).

pseudo-scientific discourse in contemporary French and English cosmetics advertising discourse.

If we consider definitions of 'scientific' and 'pseudo-scientific', the Oxford Dictionaries online (http://www.oxforddictionaries.com) definite 'scientific' as

> 1 - based on or characterised by the methods and principles of science: relating to or used in science; scientific instruments
> 2 - (*informal*) systematic; methodical.

'Pseudo-scientific' is identified as the adjectival from of 'pseudo-science' which is defined as:

> A collection of beliefs or practices mistakenly regarded as being based on scientific method.

These two terms were searched for as keywords in the magazine section of the Corpus of Contemporary American English (COCA) in order to view some real-life examples in context. The search was confined to the sub-category 'Magazines' and the first 30-50 items were informally examined by the author. 'Scientific' examples provided evidence of definitions 1 and 2, but notably 2. 'Scientific' often appeared before nouns such as 'research', 'data' and 'literature', as can be viewed in the sample concordance lines reproduced below:

Fig. 1: Sample concordance lines for ‘scientific’ from COCA

'Pseudo-scientific' occurred a total of 12 times in the magazine category of CODA and all these keywords in context are provided. These all support the definition of pseudo-science provided by Oxford Dictionaries online given above. There may however be increasingly negative connotations associated with the use of the adjective 'pseudo-science' in context, for example: '[….] the archaic system of pseudo-scientific racial labelling' (20); '[…] racist, pseudo-scientific Hutu antiTutsism' (3); and '[…] truly homophobic and pseudo-scientific books on AIDS' (8):

Fig. 2: Sample concordance lines for ‘pseudo-scientific’ from COCA

In practice, when analysing cosmetics advertising language it can often be difficult to differentiate between that which is based on science and that which simply *sounds* as if this is the case. The terms 'scientific' and 'pseudo-scientific' are used interchangeably as near-synonyms throughout this article.

In the data analysed, a substantial number of both textual and visual elements of 'scientific' language in advertising is explored. This article will examine the phenomenon of a scientific discourse to sell cosmetics, with particular reference to cosmetics science and current research investigating the science behind the claims made in beauty advertisements. The analysis proper takes the form of qualitative discussion of textual scientific or pseudoscientific elements from the data, whilst quantitative analysis is employed to compare frequencies in the occurrence of this language feature in the English with the French data under investigation.

As noted previously, the language of cosmetics elements employs a scientific, or, more accurately, *pseudo*-scientific discourse in advertising copy as a persuasive technique to convince the consumer of the product's efficacy. Increased use of scientific language in beauty advertisements may be symptomatic of the broader growing trend of so-called 'cosmeceuticals', the term being a blend of 'cosmetic' and 'pharmaceutical'. The US Food and Drug Administration website states that this term is used in the cosmetics industry with the general meaning that it is a cosmetic with drug-like benefits (*Cosmeceutical* 2000). The legal distinction between drugs and cosmetics is that drugs are products which cure, treat, mitigate or prevent disease or that affect the structure or function of the human body. Cosmetics, however, do not. An example of what could constitute a cosmeceutical is an Alpha Hydroxy Acid (AHA): an exfoliant which can remove the surface layer of skin to treat scars, winkles, acne and lighten skin. As removing a layer of skin could be regarded as affecting body structure, this could be considered a drug under FDA regulations *(Alpha Hydroxy Acids in Cosmetics* 2011*).*

It would perhaps be expected for AHAs and other cosmeceutical product advertising to contain some scientific discourse due to the nature of the cosmetic being advertised; however, this language occurs in products which are generally *not* classed as cosmeceuticals. In some ways the use of scientific-sounding language could be seen as a slightly unusual technique in beauty advertising as there is not always necessarily a clear connection – known as the level of *congruence* – between the scientific

register and the cosmetic being promoted. The presence of scientific or scientific-sounding lexis can be related to a trend throughout advertising language, and beauty advertising in particular: the presence of a problem-solution discourse (see Hoey 1983, 2001; Jeffries 2007, Mills 1995), in which cosmetics are 'treatments' for various 'problems': eyelashes are too short; skin is too pale; hair is too flat. Using a language of science may be an attempt by the brand to reassure the consumer that the beauty products are founded on scientific research. This is not to say that the brands do not conduct research, or that the product may not deliver any of its claimed benefits; however, often the claims are not unproblematic, which will be discussed in the following section.

2. Exploring scientific claims in beauty advertising

There are some well-researched popular online resources available to help the consumer find out more about what the claims mean and what research lies behind them. Of particular note are the Beauty Brains, Paula Begoun, and Ben Goldacre.

The Beauty Brains are a team of cosmetics scientists who answer queries regarding advertising claims and offer various beauty advice on their website www.thebeautybrains.com (which has the tagline 'Real scientists answer your beauty questions') and in their recent book (Romanowski 2011) questions addressed include 'What's the difference between unscented and fragrance-free?' and 'What Does "Reduces the Appearance of" Mean in Beauty Claims?'.

Paula Begoun, known as the Cosmetics Cop, commissions research into scientific ingredients and scientific claims in cosmetics advertising, with a particular emphasis on informing consumers about which products could be irritating to their skin and hair, in addition to dispelling various myths perpetuated by the beauty industry. Her guide to cosmetics claims on advertising and advice on purchases also includes an extensive cosmetics dictionary (2012). An ingredient dictionary which provides links to research on various ingredients can be found on her website (http://www.paulaschoice.com/, http://www.paulaschoice.co.uk). It should be noted that Begoun has developed her own range of beauty products which she sells on the same website; nonetheless her product recommendations are comprised of numerous brands.

Ben Goldacre is a UK academic, physician and scientist who has written extensively on what he terms 'bad science' in popular domains,

particularly within the British media. In his books, blog (www.badscience.net) and newspaper column http://www.guardian.co.uk /science/series/badscience), Goldacre deciphers various scientific claims often found in popular discourses, particularly within media domains. In his book *Bad Science* (2009) he has a chapter dedicated to explaining and often countering cosmetics advertising claims.

Some key themes emerged from the above resources exploring the claims of the scientific register of cosmetics advertising discourse. Firstly, although a particular ingredient may indeed have benefits in a laboratory context, this does not necessarily mean it will have a positive effect on a consumer's skin. As higher concentrations of certain powerful ingredients may irritate and damage skin's outer layer, legal regulation may insist that only low levels be included in cosmetics formulas, and therefore the results could be less effective (Goldacre 2009: 22). Additionally, it should be noted that cosmetics companies are not required by law to display the dose or concentration on the label (Goldacre 2009: 22). Secondly, the cream may not have been tested on human skin, and therefore topical applications may offer reduced or little benefit. As Goldacre (2009) elaborates:

> The beauty companies are not necessarily being dishonest when advertising copy claims: "Molecule X-GEN 24 is proven to significantly improve skin cell-turnover", but this may be misleading if a. this was tested on lab animals, and b. the 0.5% of the product it makes up is unlikely to have any such benefits (Goldacre 2009: 23).

Whilst the advertising copy may lead the consumer to believe that our body, skin and hair requires various ingredients for proper cell turnover, growth, function and vitality, but this is not always the case:

> Classically, cosmetics companies will take highly theoretical textbookish information about the way that cells work – the components at a molecular level, or the behaviour of cells in a glass dish – and then pretend it's the same as the ultimate issue of whether something makes you look nice. 'This molecular component', they will say, with a flourish, 'is crucial for collagen formulation'. And that will be perfectly true (along with many other amino acids which are used by your body to assemble protein in joints, skin, and everywhere else), but there is no reason to believe that anyone is deficient in it, or that smearing it on your face will make any difference to your appearance (Goldacre 2009: 23-24).

Recent advertising claims have included references to DNA and cell renewal, which are both refuted by Goldacre, who argues: 'it's

spectacularly unlikely that DNA – a very large molecule indeed – would be absorbed by your skin, or indeed be any use for the synthetic activity happening in it, even if it was' (2009: 24). Similarly, the Beauty Brains reiterate that skin creams cannot affect cell production or metabolism (Romanowski 2001: 65). However, the advertising copy might say that creams, lotions or serums 'help' stimulate cell production which is vague and in theory could be true (Romanowski 2011: 65). Indeed, it should be noted in this context that the Advertising Standards Authority (UK) and the Autorité de Régulation Professionnelle de la Publicité (France) respond to consumer complaints regarding advertising which is offensive, misleading or untruthful. However, even if advertisers often do use legally appropriate terms, which is generally the case, in some instances the language used still remains problematic or difficult to decipher.

Another important caveat is that the claims on advertising copy apply to the entire product, not just the key or active ingredients mentioned (Goldacre 2009: 25). Therefore, if a facial moisturiser has a claim such as 'contains collagen – skin hydration is improved after only one application', this may lead the consumer to infer that it is *collagen* which is the main factor in its hydrating benefits, which may not necessarily be the case, as other ingredients could contribute. Goldacre summarises this as follows:

> Look closely at the label or advert, and you will routinely find that you are being played in an elaborate semantic game, with the complicity of the regulators: it's rare to find an explicit claim that rubbing this particular magic ingredient on your face will make you look better. The claim is made for the cream *as a whole* and it is true for the cream as a whole, because as you now know, all moisturising creams – even a cheap litre tub of Diprobase – will moisturise (Goldacre 2009: 25, original emphasis).

With regard to the actual scientific research behind the product advertising claims, this may be difficult to determine. In many, but not all, cases, the only studies which exist are those commissioned by the brand itself, or the industry, which inevitably raises issues of bias. In addition, this research is seldom retrievable in published academic forms (Goldacre 2009: 21-23). This is not to say that extensive research does not exist, but in many cases the real lack of availability, transparency and independent studies mean it is often difficult to evaluate claims made on the advertising copy (Goldacre 2009: 21-23). A further issue is that consumers may have neither the time nor resources to investigate these issues for themselves,

and whilst there is a wealth of information available on the internet, it is often conflicting and confusing.

It should be emphasised consumers do not necessarily buy products based solely on scientific claims but for numerous other reasons: luxury, status, brand loyalty, convenience, and the experience of purchase, to name but a few. However, scientific discourse might influence a consumer to some extent, even if Dodds, Tseëlon and Weitkamp's (2008) exploratory study suggests consumers (at least those in a scientific context) may be sceptical about such claims (see 1.9 for more on this topic). Goldacre (2009: 26-17) links the use or abuse of science in cosmetics advertising to broader, gendered issues, arguing that scientific-sounding beauty advertisements are used to sell products mostly to a demographic of attractive young women, who tend to be unrepresented in a scientific context. Therefore, if we contextualise the research at hand, the potential misrepresentation of science in these advertisements is a key issue with regard to consumer response, gender, and purchasing behaviour.

3. Methodology

The main methodology of this article comprises close linguistic analysis of 'scientific' discourse from a corpus of cosmetics advertisements. The main framework for analysis is Feminist Critical Discourse Analysis (FCDA). In broad terms, FCDA critically approaches texts using a range of linguistic methods with a feminist impetus, and the term is generally attributed to Lazar (2005). The data is comprised of 495 cosmetics advertisements, of which 249 are French and 246 English, taken from Metropolitan French and British English editions of *Elle* and *Cosmopolitan* magazines, May to September 2011 inclusive. The corpus is specialised in that it contains texts from a particular genre and time period, and comparable in that it contains similar representative components in the two sub-corpora (McEnery, Xiao and Tono 2006: 46-47). Comparable French-English critical discourse analysis of advertising have not been prevalent; one notable exception being Kuhn and Lick (2009).The corpus was created using ATLAS.ti software, and is therefore an example of computer-facilitated analysis (Dörnyei 2007: 262-266; Friese 2012: 1-2). Baker (2009) has emphasised the benefits of utilising corpus methodologies in Critical Discourse Analysis research. Each advertisement was examined and then tagged for all instances of what might be classed as 'scientific' discourse, and thus the various

manifestations of this were uncovered via 'bottom-up', data-focused research (Sunderland 2004). The foci for qualitative analysis are as follows: 'Scientific' ingredients (1.4); 'Scientific' product names (1.5); Use of figures and statistics as authentication (1.6); and Product design and features (1.7). It should be noted that these were some of the key manifestations of scientific discourse found in the corpus; however, there were others but discussion of more categories would go beyond the scope of this article.

Following the qualitative discussion, statistical methods are employed to compare the frequencies of scientific language in the French data with the English data (section 7.6) and thus this article also makes used of a mixed-methods approach. As two samples (French advertisements and English advertisements) are being compared and contrasted, the chi-square test is used to measure significance. This investigates if there is any *real* difference between the two data sets. Quantitative research methods, summarised very broadly by the questions 'how much?' or 'how many?' (Rasinger 2008: 10-11), are therefore applied to the data under analysis as an additional measure to strengthen qualitative findings.

4. 'Scientific' ingredients

References to various scientific, or perhaps more often, scientific-sounding ingredients were found throughout the corpus. Where the same advertisement appears in both English and French in the corpus, the brand translation of the text is used. Otherwise, the author's own translation has been provided. Advertisements tended to refer to one or two specific ingredients used in their product formulations, for example:

> [Formule anti-choc au] **pro-silicium** [pro-silicum] (*Bourjous* Vernis 10 Jours [10-Day Nail Polish], *Elle* France 22 June 2011)
>
> **Glycoprotéines bioactives** [Bioactive glycoproteins, my translation] (*Six* Crème Nuit Régénérante [Regenerating Night Cream], *Elle* France 6 May 2011)
>
> **La viniférine** [viniferine, my translation] (*Claudalie* Vinoperfect [anti-ageing moisturiser], *Elle* France 8 July 2011)
>
> **Peptide biotechnologique** [biotechnological peptide, my translation] (*Lierac* Body-Slim slimming cream, *Cosmopolitan* France May 2011)

> **Le Super Acide Hyaluronique-Bio** [organic super hyaluronic acid, my translation] (*Shiseido* WrinkleResist 24, *Elle* France 17 July 2011)

Arguably, the consumer does not necessarily know what these ingredients do or how they work. Their function is often elaborated in the body copy of the advertisement, which may outline the ingredient and its benefit, for example:

Improved efficacy with 5X more **Hyaluronic Acid**, **an ingredient** produced naturally in the skin **that binds with moisture to give a plumping effect** (*Eucerin* Hyaluron-Filler day cream, *Elle* UK September 2011).

At other times, the ingredients may be somewhat vague or referred to a combination of possible ingredients, which are inferred to have positive effects:

> **Activateur de microcirculation** [microcirculation activator, my translation] (*Vichy* Aqua Destock cellulite treatment, *Cosmopolitan* France May 2011)
>
> **Anti-pollution and anti-oxidant ingredients** (*Neutrogena* Multi-Defence Daily Moisturiser, *Cosmopolitan* UK June 2011)
>
> **A cocktail of minerals and plant extracts** (*Clarins* Skin Illusion foundation, *Cosmopolitan* UK May 2011)
>
> **A unique blend of peeling active ingredients** (Vichy Normaderm skin care *Cosmopolitan* May UK 2011)

Some ingredients were patented and/or had been (re)named by the company, which added to the scientific register. Short descriptions of what the ingredient actually were often, but not always, found in the advertising copy. For example, **LR2412** (*Lancôme* Visionnaire LR2412 4%, *Elle* France 9 September 2011) is explained as 'une molécule' [a molecule] in the main body of the advertisement, whereas **Pro-Gen®** (*L'Oréal* Youth Code face cream and serum, *Cosmopolitan* May UK 2011) was not, but in the context of the advertisement the consumer infers it is an ingredient linked in some way to DNA or skin regeneration.

As discussed earlier in the article, these ingredients might not always be effective in a cream format, due to low concentrations or issues with storage. Nonetheless, their presence in a beauty advertisement is used as a persuasive strategy to help convince the consumer that their products do actually work due to these active ingredients. Rhode (2010) links

pseudo-scientific discourse to the continual quest for self-improvement perpetuated in the media discourse:

> Advances in science and technology have created new opportunities for "self-improvement" and corresponding pressures to take advantage of them […] Other appearance-related products, now cloaked in a veneer of pseudo science, promise effortless perfection. "Space age slenderiser" and "poly-u collagen peptides" offer to shed consumers' unwanted pounds and wrinkles overnight (Rhode 2010: 8).

There may therefore be a connection between pseudo-scientific discourse and problem-solution discourses in female-targeted cosmetics advertising, in that the solutions are 'scientised' and made to appear more authentic or effective. 'Scientised' is used here to mean 'made to sound (more) scientific'.

5. 'Scientific' product names

In addition to the scientific-sounding product ingredients, several advertisements from the corpus contained product names which had scientific connotations. This may be a deliberate strategy by the brand to bestow upon their product associations of science and consequentially authenticity and connections to cosmetic research. Examples include:

Rexaline (anti-wrinkle treatment) (*Elle* France 10 June 2011)

Lierac Paris **Body-Slim Concentré Multi-Action** [Body-Slim Multi-Action Concentrate] (*Cosmopolitan* France May 2011)

Shesido **WrinkleResist 24** [skincare range] (*Elle* France 17 July 2011)

Lancôme **Visionnaire LR2412.g 4%** (*Elle* France 9 September 2011)
E45 **DermaRestore Endless Moisture** lotion (*Elle* UK August 2011)
Garnier **ExfoBrusher** (*Cosmopolitan* UK July 2011)
Lancôme **Génifique Activateur de Jeunesse** [Youth Activating Concentrate Serum] (*Elle* France 20 May 2011)

L'Oréal **Lash Architect 4D** mascara (*Cosmopolitan* UK June 2011)

Palmers **Cocoa Butter Formulas** (*Cosmopolitan* UK June 2011)

Clinique **Pore Refining Solutions** (*Cosmopolitan* UK September 2011)

L'Oréal **Revitalift Total Repair 10** (*Elle* France 16 August 2011)

These scientific-sounding product names were especially frequent in higher-end skincare brands in which, considering the brand literature as a whole, attempted to consistently emphasise their links to scientific research and general health. Three such brands are *Vichy*, *Eucerin* and *Clinique*, and some examples of their product names are listed below:

> *Vichy* **Normaderm Tri-Activ Anti-Imperfection Care** (*Cosmopolitan* UK May 2011)
>
> *Clinique* **Even Better concentré anti-taches correction teint** [official translation: clinical dark spot corrector] (*Cosmopolitan* France May 2011)
>
> *Vichy* **Liftactiv Dermasource** (*Elle* UK June 2011)
>
> *Eucerin* **Hylaruon-Filler Jour** [Hyaluron-Filler Day cream, *Elle* France 13 May 2011)
>
> *Vichy* **Liftactiv 10 sérum** [serum] (*Elle* France 18 September 2011)
>
> *Eucerin* **AQUAporin ACTIVE** Moisturising Cream (*Elle* UK May 2011)

For these brands in particular, in addition to many others, the connection between cosmetics and science is an integral component of their marketing strategies. Eucerin's most recent slogan is 'skin science that shows' and their webpage contains a section outlining 'Our philosophy of dermo-cosmetic skin care', displaying lexis of 'a medico-scientific register or voice' (Fairclough 1992: 171-176; *Our Philosophy* 2014).

6. Use of figures and statistics as authentication

Figures and statistics are often associated with a scientific or technical register, and in the advertisements under analysis they were often employed to emphasise the concentration of the product's active ingredient, for example:

> **10x more concentrated in Pro-Gen®** (*L'Oréal* Youth Code face cream and serum, *Cosmopolitan* UK May 2011).
>
> **5x PLUS d'Acide Hylaruonique** [Five times more Hyaluronic Acid, my translation] (*Eucerin* Hylauron-Filler Jour [Day cream], *Elle* France 13 May 2011)

> **La caféine active dosée à 10%, combinée à l'extrait de sureau** [10% strength caffeine combined with elderberry extract, my translation] (*Lierac* Body-Slim soin minceur [slimming cream], *Elle* France 20 May 2011)
>
> **Caféine pure 3%** [3% pure caffeine, my translation] (*Vichy* Aqua-Destock [slimming cream], *Cosmopolitan* France May 2011).

Statistics were often employed to express how many women were satisfied with the product's results in brand trials or tests, for example:

> **94% des femmes recommanderaient ce produit à leurs amies**
> [94% of women would recommend this product to their friends, my translation]
> (*Lierac* Body-Slim soin minceur [slimming cream], *Elle* France 20 May 2011)

The consumer should however be wary of these types of statistics, as the number of women in the test group can vary enormously according to product. For example, the advertisement for Aveeno Skin Relief Lotion stated that:

> **90% of women felt their skin was more soothed and hydrated after only one day** (*Aveeno* Skin Relief Lotion, *Cosmopolitan* May UK 2011)

The asterisk at the bottom clarified that this was 90% of 191 women, which translates to 172 women. For comparative purposes, another advertisement for *Lancôme* Visionnaire LR2412 4% anti-ageing serum claimed the product was:

> **[…] si puissant que plus d'1 femme sur 2 tentée par une intervention esthétique a l'intention de la reporter** […] so powerful that more than half of women considering a cosmetic procedure said they would delay it (*Lancôme* Visionnaire LR2412 4%, *Elle* France 9 September 2011)

The advertisement stated that this referred to 34 women, therefore 17 women in total said they would delay having cosmetic surgery due to using this product. These kinds of statistics may have been deliberately chosen and worded to present the product in a particular light. The use of '1 in 2' is a natural frequency, which may be more easily understood and assimilated, as opposed to percentages (Goldacre 2009: 257). If the sample groups are small, this has the potential to make any good consumer experiences in trials appear disproportionate in the percentages. From a marketing perspective, positive test results can be used to convince company employees and executives '[…] that the cream merits the money and effort that will be put behind it' (Tungate 2011: 143).

Other statistics focused on how long the product's effects lasted, how well the product could perform, or its originality, for example:

> **Anti-frizz 48 heures** [48 hours Anti-Frizz] (*Elsève* Liss-Intense shampoo and conditioner, *Cosmopolitan* France August 2011)
>
> **80% more colour radiance protection** (**lab test, *LOréal* Elvive Colour Protect, *Elle* UK June 2011)
>
> **préserve l'éclat pendant 7 semaines** [preserves colour for 7 weeks, my translation] (**test instrumental) (*Dessenge* Réveil'Color [Colour Revtialise] shampoo], *Elle* France 13 May 2011)
>
> **20 brevets déposés** (20 patents pending) (*Lancôme* Visionnaire LR2412 4%,
> *Elle* France 9 September 2011)
>
> **À 28 jours: Silhouette affinée** [After 28 days: a toned figure, my translation] (*Vichy* Aqua-Destock [slimming cream], *Cosmopolitan* France May 2011)
>
> **1 seule application par jour suffit pour 24h d'efficacité** [Once-a-day application remains effective for 24 hours, my translation] (*Elancyl* Offensive Cellulite [cellulite cream], *Elle* France 19 August 2011)

Use of statistics in the corpus was used to emphasise product benefits or product reviews in a more authentic, mathematical format. Often, the use of a 'linguistic disclaimer' could be found in relation to these figures, for example:

> Lasts ***up to*** 24 hours (*Maybelline* The Falsies mascara, *Cosmopolitan* UK July **2011).**

In theory, therefore, the product could last 1 hour and the sentence would be true at a basic propositional level. However, the implicature is likely to be that the product lasts, at least if not 24 hours, a substantial length of time. This is certainly not to say that this particular product does *not* last for 24 hours; however, more generally this kind of linguistic ambiguity may enable advertisers to make increased claims about their product.

7. Product design and features

Another element of scientific discourse in the cosmetics advertisements analysed is an emphasis on product features and product

design. These have been included in this discussion as they attempt to increase the science-like nature of these advertisements, in particular the notion that the product has been well-designed, thus improving its overall efficacy, such as a rotator brush on the mascara to capture even the shortest eyelashes. With regard to problem-solution discourse in advertising, often the text on product design and features in the corpus emphasised a design flaw or problem which was then solved. In some cases, consumers may or may not be aware of the problem's existence before viewing the ad: the excess mascara wiper on the mascara brush tube (to avoid messy spillage and wastage of product); the pump bottle (for accurately measuring the amount of product necessary for one application); foundations with attached brushes (to improve the finish of the make-up and avoid orange hands); facial cleansers with bristles (to disperse product and exfoliate the skin). By extrapolation, other products which do not have these features may be viewed as more wasteful, less user-friendly and inadequately-designed. Product design and features were often described in a technical register with medico-scientific connotations. These tended to take the form of noun phrases which implied superior design and ease of application, as the following examples demonstrate:

> **Pointe biseautée** [slanted tip –on applicator brush, my translation] (*Bourjous* Vernis 10 Jours [10 Day Nail Polish], *Elle* France 22 June 2011)
>
> **Ultra-wide micro-diffusion spray** (*Garnier* Sublime Bronze self-tan, *Cosmopolitan* UK June 2011)
>
> **La 1ère brosse millioniser** [The first Millioniser brush] (*L'Oréal* Volume Million Lashes mascara, *Elle* France 13 May)
>
> **Our 1st pen applicator** (*Maybelline* ColorSensational Lipstain, *Cosmopolitan* UK September 2011)
>
> **Spoon brush** (*Maybelline* The Falsies mascara, *Cosmopolitan* UK July 2011)
> **Application gets easy: non drip mousse. As easy to apply as a shampoo** (*Casting Crème* Sublime Mousse hair colour, *Cosmopolitan* UK July 2011)

These examples emphasise innovative product packing and design, which create the impression of enabling the consumer to get the best out of that particular cosmetic.

8. Statistical analysis: French/English comparisons

The French data contained 166 advertisements displaying some element of scientific language out of 247 total advertisements, whilst the English data contained 118 advertisements displaying some scientific language out of a total 246 advertisements. Expressed as percentages, 67% of all French advertisements in the corpus contained scientific discourse, compared to 48% of all English advertisements, as shown in the tables and charts below. Scientific language was found to be a more commonly-occurring feature in the French data under analysis as opposed to the English data.

Advertisements in the corpus	495
Of which	
Total French ads	249
Total English ads	246
Total number of ads which were tagged with "Scientific"	
Number of French "scientific" ads (out of total number of French ads)	**166 / 249** = 67%
Number of English "scientific" ads (out of total number of English ads)	**118 / 246** = 48%

Fig. 3: Advertisements containing 'scientific' discourse

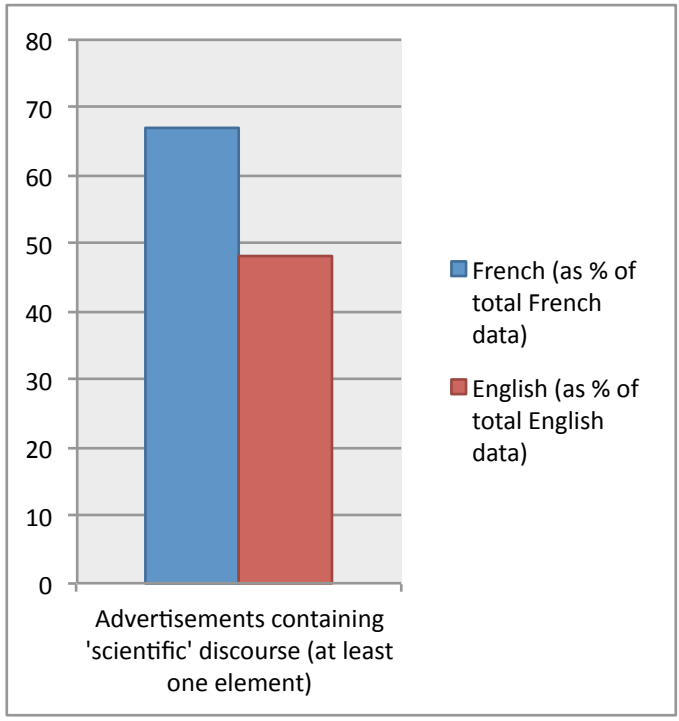

Fig. 4: Occurrence of 'scientific' language in the French and English data

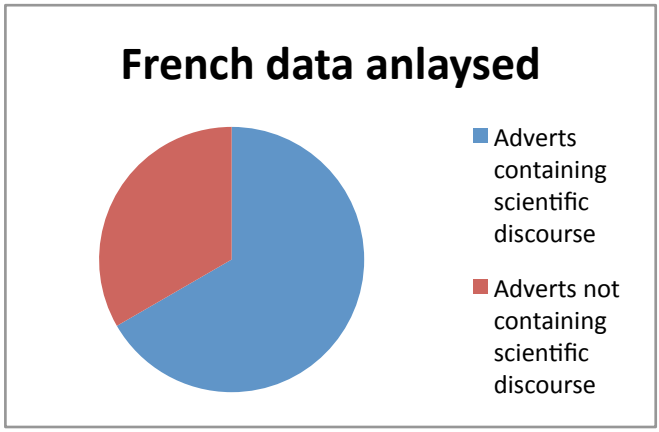

Fig. 5: French advertisements containing 'scientific' discourse

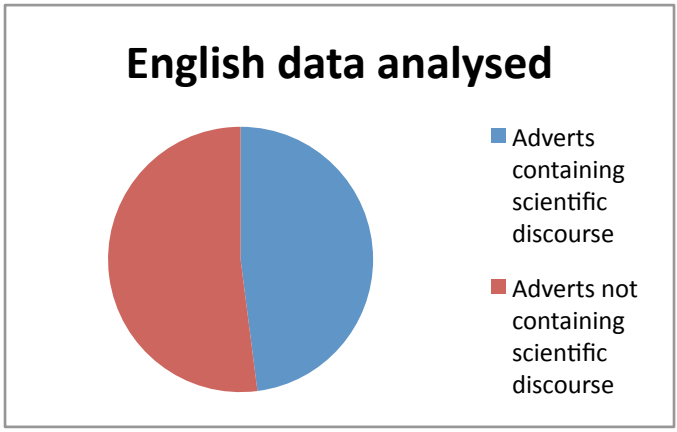

Fig. 6: English advertisements containing 'scientific' discourse

A chi-square test was conducted to determine whether there was a statistically significant difference between the frequency of French advertisements containing an element(s) of 'scientific' discourse and the frequency of English advertisements containing an element(s) of 'scientific' discourse. Although raw figures and percentages do indicate differences in the data and may point to trends, the use of statistical research methods enables the researcher to comment upon whether the differences are statistically meaningful at a particular margin of error. The null hypothesis states that there is no significant difference between the two groups (Crawley 2005: 3) and is often hoped to be proven wrong in certain research contexts (Woods, Fletcher and Hughes 1986: 120). In this case, the null hypothesis states that the differences in frequency between the French advertisements containing 'scientific' discourse and the English advertisements containing an element(s) of 'scientific' discourse are random. The alternative hypothesis is that the differences in the number of French and English advertisements containing 'scientific' discourse is due to significant differences between the two data sets. The chi-square test was conducted using SPSS and produced a p value of 0.001. As p= 0.001, this value is less than 0.05 (5%) which is the generally agreed significance level (Crawley 2005: 3). We can fail to accept the null hypothesis in favour of the alternative hypothesis and conclude that the differences between this language feature in the French and English data are significant and not random.

The statistically significant predominance of the occurrence in the French data over the English data was a major finding of this article. One possible explanation for this phenomenon is the predominance of 'slimming creams' and other related topical firming and toning treatments in France. One 2004 newspaper article estimated that whilst British women spend up to £30 million a year on slimming creams, the French market was worth £50 million annually, with a 10% market increase in France every year from 1992 to 2004 (Sparks 2004). In L'Hussier's (2012) study of the slimming practices of working-class women in Northern France, use of topical firming creams featured as a physical technique employed by study participants.

These creams, along with many other cosmetic products, are sold predominantly in pharmacies and 'parapharmacies' in France, where the employees generally offer advice on product suitability and usage to the consumer, which is not generally the case in the UK. This may serve to increase the authenticity of these products as there may be an increased connection with these creams to health and well-being.

The language used to advertise slimming creams specifically often uses scientific or pseudo-scientific language, which could be due to the nature of product: the brand may be keen to describe what ingredients facilitate skin-firming, what studies have been done and consumer trials of the product. On one level, the predominance of these products in the French market meant that more advertisements of this kind appeared in the corpus. This could contribute towards an explanation of the predominance of French advertisements from the corpus displaying elements of scientific language. However, on a more general level, it could be suggested that if both French advertising copywriters and consumers are more accustomed to this type of register and jargon due to the popularity of these creams, then this discourse has influenced or infiltrated other beauty product marketing. More research would of course be needed to substantiate this claim; nonetheless the findings here may provide a useful starting point.

9. Conclusions

Before drawing any firm conclusions, it is worth considering the potential reader response to the pseudo-scientific discourse analysed in this article. Dodds, Tseëlon and Weitkamp's (2008) research focuses on British consumer attitudes towards use of scientific claims in

advertisements for functional foods (such as probiotic yoghurts) and cosmetics. These two products are similar in that scientific, or pseudoscientific, claims are used to persuade potential consumers of product benefits (2008: 211) and they are also 'experience' products in that product evaluation takes place after product purchase and usage (2008: 212). The study aimed to explore whether women found scientific or scientific-sounding claims believable in the context of advertisements for cosmetics and functional foods (Dodds, Tseëlon and Weitkamp 2008: 214). They concluded that the consumer's scientific awareness is a component of how they interpret and critically assess advertising claims which draw on science, as participants tended to display scepticism over pseudoscientific claims in cosmetics advertising (Dodds, Tseëlon and Weitkamp 2008: 211-212). The participants in this particular study tended to be more incredulous, as opposed to confused over the claims made:

> In general, a strong sense of doubt of the credibility of "advertising scientific discourse" was evidenced with regards to advertisements making scientific or pseudoscientific claims for cosmetic products. There was concern that they made false promises, and claims (visual or explicit) that were not supportable. Some particularly felt that the use of jargon (e.g. epidermal disorganization, micro-cysts) was off-putting. This supports the view from Economics of Information theory that claims based on science and pseudoscience are viewed sceptically although in this scientifically aware population this appears to be because the participants found the pseudoscientific language unbelievable rather than difficult to interpret (Dodds, Tseëlon and Weitkamp 2008: 220).

The focus groups for this study were relatively small, consisting of three focus groups each comprised of 4–6 female participants, as this was designed to be an exploratory investigation (Dodds, Tseëlon and Weitkamp 2008: 215). The participants in this study had all worked in a scientific environment and had studied science to a certain level and were therefore likely to have a higher level of scientific awareness than other members of the British public. This was a deliberate decision by the researchers: if the participants in the focus groups had difficulty making sense of the claims, then a member of the public with very little or no scientific background may struggle even more (Dodds, Tseëlon and Weitkamp 2008: 213). Their study provides a useful context for analysis in this article, particularly with regard to considering the potential effectiveness of a scientific register and vocabulary in beauty advertising.

This article explored the phenomenon of scientific and pseudoscientific language in the cosmetics advertisements from the corpus. The qualitative linguistic analysis focused on 'scientific' ingredients; 'scientific' product names; use of figures and statistics as authentication; visual and textual elements on product design and features; visuals showing product effects; and miscellaneous scientific lexis. Statistical analysis using the chi-square test showed that the French data under analysis used more scientific discourse than the English advertisements. The subsequent discussion suggested possible reasons for this, with consideration of the popularity of slimming creams in France. Expressed as percentages, 67% of the French data contained advertisements displaying some element of scientific language, compared with 48% of the English advertisements. This finding provides a useful starting point for future research over a longer time period to ascertain whether scientific language is a more salient feature in French advertising discourse.

Additionally, it should be noted that a related phenomenon of a natural 'chemical-free' discourse was discovered whilst analysing the data, often employed to create positive connotations on products labelled 'organic' or 'natural'. In these examples, the use of scientific jargon does occur but is often used in a slightly different way, with the suffix *–free* added to the lexical item: *paraben-free, sulphate-free,* etc. This kind of lexis is often combined with listing 'natural' ingredients on the product. This was identified as an interesting parallel to the scientific language analysed, with both 'natural' and 'scientific' lexis using a particular kind of jargon in order to represent their product in a certain light. Any detailed discussion would go beyond the scope of this article; however; it should be emphasised that this 'natural' discourse runs in parallel to the 'scientific' discourse and its manifestations in French and English cosmetics advertisements would be a key area for further research, especially in the context of popular UK media discourses constructing 'natural as good' and 'synthetic/artificial as bad'.

It should be emphasised that the majority of product advertisements are not necessarily being dishonest on their advertising copy; rather the scientific elements may be presented in such a way that the consumer has a particular understanding. However, an advertisement does have the potential to represent science in a problematic way, when in reality the human body is a complex organism which cannot necessarily be dramatically altered by a beauty moisturising cream contained 3% collagen extract (see Goldacre 2009: 24). Indeed, Dodds, Tseëlon and

Weitkamp (2008) highlighted that consumers may be sceptical of these claims. A related issue is that consumers may not have the time or the facilities to do further research themselves into various product ingredients or the trials mentioned. For some consumers, the scientific lexis or the mention of studies may be a positive factor in choosing a particular brand over another.

This article has intended to demonstrate how cosmetics advertising creates and facilitates a connection between science and beauty which is reinforced through use of a scientific language and register. This may not necessarily be an obvious connection at first. However, access to 'popular science' articles in the media could mean consumers are more aware of scientific language and are increasingly interested in finding out the facts behind the claims (although some of these popular articles may be misleading; see Goldacre 2009). Improved product formulations may also mean that there is a demand for brands to mention their research and various ingredients. On another level, as the market for cosmetics is continuing to increase at an enormous rate, brand marketing managers may turn to various linguistic strategies to differentiate their product from countless others.

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Résumés

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Abstract
In her description of her native island (Antigua), Jamaica Kincaid invites the reader for a generic crossing in *A Small Place*—the book is not a novel but an essay—and, more importantly, an ideological crossing: the author brings us to think the colonial and post-colonial wound from the point of view of the colonised. If this work deserves a stylistic treatment, it is for the penetrating force of its rhetoric of anger. In its subtle resort to stylistic devices and linguistic tools, Kincaid's style is disarming. Not only does it forcibly interpellate the reader with the second person pronoun "you" but it gives pragmatic strength to utterances that seem to be particularly simple on the surface. What will be highlighted in this paper is the powerfulness of the writing: it will primarily focus on the play with personal pronouns and the abundant use of negation, under all its forms, where Kincaid's satire skilfully finds its place.

Key words
Personal pronouns – deixis – negation – pragmatics – irony – satire – ideology

Résumé
Dans la description que fait Jamaica Kincaid de son île natale (Antigua), le lecteur est amené à faire une traversée générique—*A Small Place* n'est en effet pas un roman mais un essai—mais aussi et surtout une traversée idéologique : l'écrivain nous invite à penser la blessure coloniale et post-coloniale depuis le point de vue du colonisé. Si cet essai est redevable d'une étude stylistique, c'est qu'il met en scène une rhétorique de la colère armée d'une force poétique particulièrement pénétrante. Dans l'utilisation délicate qu'il fait de procédés poétiques et d'outils linguistiques, le style de Kincaid est désarmant. Non seulement procède-t-il à une interpellation du lecteur au moyen du pronom personnel « you », mais il donne une force pragmatique vigoureuse à des énoncés d'une simplicité apparente. C'est la puissance de cette écriture que nous nous proposons ici de mettre en lumière : nous nous focaliserons en particulier sur le jeu des pronoms personnels et sur le recours abondant à la négation, déclinée sous toutes ses formes, où se love habilement la satire de Kincaid.

Mots clés
Pronoms personnels – déictiques – négation – pragmatique – ironie – satire – idéologie

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Marie-Agnès GAY is Professor of American Literature at the University Jean Moulin – Lyon 3. She specializes in 20th- and 21st-century American fiction. She has notably published on F. Scott Fitzgerald, Richard Ford, Allan Gurganus, and Asian American writers, her latest field of study.

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Abstract
This paper analyses the narratological and stylistic conditions that turn the reading of Chuang Hua's novel into a rough crossing. By playing on complex narrative anachronies and by doing away with all standard markers of speech presentation, the text turns into an uncertain space in which the reader easily gets lost. More than to the action of crossing itself, a dynamic and oriented act, the term chosen for the title of the novel seems best to apply to the place where one crosses, a place of endless yet vital in-betweenness which emphasizes the potentialities of movement as such. Rejecting points or positions to the benefit of multiple and chaotic *lignes de fuite*, Chuang Hua makes the choice of rhizomic logic, in keeping with the fluid demands of hybrid identity.

Keywords
Chinese American literature, narrative anachronies, speech modes, rhizome

Résumé
Cet article analyse les conditions narratologiques et stylistiques qui transforment la lecture du roman de Chuang Hua en traversée mouvementée. En jouant sur des anachronies narratives complexes et en éliminant tous les marqueurs standards de présentation du discours, le texte se transforme en un espace incertain dans lequel le lecteur se perd facilement. Plus qu'à l'action de traverser en elle-même, acte dynamique et orienté, le terme choisi pour le titre du roman semble avant tout renvoyer au lieu de passage lui-même, lieu d'un entre-deux infini mais vital qui met en avant les potentialités du mouvement en tant que tel. En rejetant les points ou les positions au profit de multiples et chaotiques lignes de fuite, Chuang Hua fait le choix d'une logique rhizomique, en lien avec les exigences de fluidité d'une identité hybride.

Mots-clés
Littérature sino-américaine, anachronies narratives, modes de discours, rhizome

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Résumé : l'objet de cet article est d'étudier le rôle central de l'espace et des déplacements dans *The Buddha in the Attic*. En effet, loin de n'être une donnée extra-linguistique parmi d'autres, l'espace (et sa représentation) devient un thème essentiel. Plus encore, l'étude de l'espace permet de mieux appréhender le positionnement des immigrés japonais dans leur histoire collective et d'apprécier l'importance l'écriture de Julie Otsuka dans le processus de réconciliation.

Mots-clés
Espace – anaphore rhétorique – immigration – « Picture Brides »

Abstract : The main objective of this article is to study the importance of space in *The Buddha in the Attic.* Indeed, far from being just an element of the overall backdrop, space (and its representation) is a major theme. Furthermore, this study will shed light on the place of Japanese immigrants in their collective history and assess the role of Julie Otsuka's writing in the reconciliation process at work.

Keywords
Space – anaphora – immigration – Picture Brides

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Abstract
One of the best-known poets of the First World War, Wilfred Owen was tormented by an inner conflict which, I suggest, can be traced in several of his poems. I propose to study four such poems to show how Owen's art is essentially shaped by two inseparable and sometimes conflicting aims, making known an otherwise untold truth while remaining loyal to the men to whom that truth belonged.

Keywords
Wilfred Owen – World War One Poetry

Résumé
Wilfred Owen est l'un des poètes de guerre les plus connus. Persuadé qu'il devait porter témoignage, ce poète-soldat, témoin des atrocités du Front, se donna pour objectif de faire connaître l'indicible vérité à travers la poésie. Son œuvre porte les traces du conflit intérieur qu'engendra cette entreprise.

Mots-clés
Wilfred Owen – Poésie de la Première Guerre Mondiale

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Bertrand LENTSCH, *chaire supérieure*, teaches English at the *lycée* Clemenceau in Nantes. In 1996, he defended a dissertation, entitled *La Création poétique chez John Ashbery: thèmes, structures et style*, under the supervision of Professor Henri Suhamy. A member of SFEVE and the *Société de Stylistique Anglaise*, he has published articles on Christina Rossetti and John Henry Newman.

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Abstract
Were it not for some wary yet bemused critics, who have praised its brinkmanship rather than its eloquent myth-making, *Flow Chart* has so far all but gone unnoticed. Much of a disconcerting experience, this long, idiosyncratic poem has more to offer. It is a quixotic if not hubristic validation of the meaningful insignificance of fleeting glimpses. A voyage out, it is the realization that *non sequitur* is the hallmark of thought and speech. Beyond the author's typically unruly delivery, the reader is gradually made aware that language is ultimately paratactic rather than hypotactic, as it is mapping the delusion of a universal speech which would minutely register while experiencing. My aim is to show that this opus is not only another of the poet's musical compositions or painterly artefacts. It reveals the pessimistic outlook of someone getting to grips with the radical alterity of reality. Indeed, the inconvenience of this method of paraphrasing existence, without, hopefully, much loss in translation, is that it annihilates any sense of actuality. It destroys the so-called referential illusion. The average reader could then object to false emotionalism; John Ruskin would find fault with the pathetic fallacy. Starting from Ashbery's celebrated quirks of diction, I would like to enhance that notwithstanding his unremitting discontinuity, he shares the lyrical stance of uncensored forebears like Whitman, Ginsberg, or William Carlos Williams. Coming out with an "Instruction Manual" on the undecipherable uses of this world, he is, like Wordsworth, in *The Prelude*, musing on a "wandering

cloud". He yet gazes at it within himself instead of looking above. The poem is another self-portrait in a convex mirror. One's bewilderment is therefore the upshot of the poet's codification: an American epic, this is an ode to the disunion of the real thing. Syllepsis and aposiopesis are here nothing but the wordsmith's quanta of solace. *Flow Chart* is an intense experiment in probing the boundaries of accepted literary practise.

Key-words
Non sequitur, parataxis, Negative Capability, syllepsis, brachylogy, anacoluthon, ellipsis, discordia concors.

Résumé
A l'exception de quelques critiques tant circonspects que stupéfaits, qui ont loué sa stratégie du bord de l'abîme plutôt que son éloquence mythographique, *Flow Chart* est à ce jour passé presque inaperçu. Ce long poème idiosyncratique, plutôt déroutant, est néanmoins instructif. Il s'agit d'une validation donquichottesque, voire impudente, de l'insignifiance significative des visions fugaces. Cette traversée des apparences aboutit à la compréhension que les symboles contingents attestent la pensée et la parole. Au-delà de la faconde erratique, typique de cet auteur, le lecteur se rend peu à peu compte que le langage est en dernière analyse parataxique et non hypotaxique puisqu'il dresse le relevé d'un fantasme, celui d'une langue universelle, qui enregistrerait minutieusement ce qu'elle éprouve simultanément. Mon propos est de montrer que cet ouvrage n'est pas une autre des compositions musicales ou des créations picturales de ce poète. Il témoigne du point de vue pessimiste de celui qui prend l'altérité radicale du réel à bras-le-corps. En effet, l'inconvénient de cette façon de paraphraser l'existence, sans, du moins l'espère-t-on, trop en perdre lors de la traduction, est la destruction de toute sensation de réalité. L'illusion référentielle est ainsi réduite à néant. Le lecteur moyen pourrait alors mettre en cause le sentimentalisme ; John Ruskin protesterait contre l'illusion pathétique. Prenant appui sur les célèbres excentricités du langage d'Ashbery, j'aimerais souligner qu'en dépit de sa discontinuité inlassable, il s'inscrit dans la même veine lyrique que des prédécesseurs incontestés, comme Whitman, Ginsberg ou William Carlos Williams. Lorsqu'il produit un mode d'emploi des usages énigmatiques de ce monde, il est, à l'instar de Wordsworth, dans *Le Prélude*, en train de méditer sur un nuage qui passe. Au lieu de lever les yeux au ciel, il le fixe pourtant au fond de lui-même. Le poème est un autre autoportrait dans

un miroir convexe. La stupéfaction est donc induite par le code du poète : cette épopée américaine est une ode à la dislocation du réel. La syllepse et l'aposiopèse ne sont dès lors que le lot de consolation de l'artisan des mots. *Flow Chart* est l'expérience intense de celui qui sonde les limites d'une pratique littéraire consacrée.

Mots-clés
Non sequitur, parataxe, dépersonnalisation mimétique, syllepse, brachylogie, anacoluthe, ellipse, discordia concors.

Linda PILLIÈRE

Linda PILLIÈRE is Professor of English language and linguistics at Aix Marseille University. She has published in the fields of stylistics, intralingual translation and discourse analysis. Her current research interests include multimodal discourse analysis of American English and British English texts, narrative voice, and style and ideology in translation

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Abstract
The last twenty years or so have seen a growing interest in the role of multimodal stylistics. This article seeks to analyze and place in perspective some of the recent approaches to multimodality. If we are to consider that "the body of the text is not exclusively linguistic" (McGann 1991, 13), but rather a "laced network of linguistic and bibliographical codes", what exactly is the role played by these non-verbal features and how exactly should we analyse them? In order to address these questions, I shall analyse a number of multimodal features (layout, illustrations and typography) to be found in a corpus of contemporary fiction. After investigating various ways in which the verbal and nonverbal modes may combine, using Halliday and Hasan's concepts of textual cohesion, I will

suggest that other factors need also to be taken into account, notably sociocultural factors.

Keywords
Multimodal, stylistics, typography, layout, illustrations, semiotics, cohesion, sociocultural

Résumé
Cet article examine l'évolution de l'analyse multimodale des textes ces dernières années, et propose une mise en perspective de certaines approches. Si nous adoptons le point de vue de McGann (1991) qui affirme que le texte n'est pas exclusivement linguistique mais un tissage de réseaux formé de « codes bibliographiques » et linguistiques, quel est le rôle exact de ces aspects non-linguistiques, et comment faut-il les analyser? Pour répondre à ces questions, nous procédons à l'analyse multimodale des images, des mises en page et de la typographie d'un corpus de romans contemporains. Après avoir examiné comment les deux modes – verbal et non-verbal – se combinent en s'appuyant sur la théorie de cohésion textuelle développée par Halliday et Hasan, nous essayons de démontrer que d'autres facteurs doivent aussi être pris en compte, notamment le contexte socioculturel.

Mots-clés
Multimodal, stylistique, typographie, mise en page, images, sémiotique, cohésion, socioculturel

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Abstract
This article addresses the phenomenon of intertextuality as part of the shifting norms in current discourses of broadcast news. Using approaches from stylistic theory and multimodal discourse analysis, I examine the increasing use of intertextual features more usually associated with fictional genres in contemporary television news, and the effect of this 'artfulness' on the production of meanings in the factual genre of news reports.

Keywords
Genre ; intertextuality ; key ; multimodality ; recontextualisation ; style ; TV news

Résumé
Cet article porte sur les aspects intertextuels des discours des journaux télévisés britanniques : discours dont les normes sont en train de changer. Notre analyse de ces textes s'appuie sur une approche basée sur la théorique stylistique et sur la méthodologie de la multi-modalité, ce qui permet d'examiner non seulement les relations verbales mais aussi les relations construites entre texte, image et son. Le phénomène de l'intertextualité, que l'on associe plus souvent aux genres littéraires ou cinématographes fictionnels, devient de plus en plus fréquent dans les reportages des informations à la télévision. Nous examinons l'effet de cette intertextualité 'artistique' sur le sens et les interprétations potentielles des discours factuels des journaux télévisés des chaines britanniques.

Mots-clés
Genre ; intertextualité ; informations télévisées ; 'key' ; multi-modalité ; recontextualisation ; style

Catherine CHAUVIN

Catherine CHAUVIN est Maître de Conférences à l'Université de Lorraine (Nancy), où elle enseigne la grammaire, la linguistique, la langue orale et la traductologie. Elle s'intéresse notamment à l'étude de la sémantique des relations spatiales ; auteur de divers articles, elle a également dirigé un numéro spécial de *Faits de Langues* sur ce sujet en 2013. Elle a également publié sur l'expressivité, la représentation des variétés dans la fiction, les énoncés sans sujet et/ou sans verbe en anglais, et a présenté récemment plusieurs communications sur l'analyse linguistique de l'humour.

Catherine CHAUVIN is Senior Lecturer at Université de Lorraine (Nancy, France), where she teaches grammar, linguistics, phonetics and translation studies. One of her main interests is the expression of spatial relations; she has published several articles on the topic and edited a recent issue of the journal *Faits de Langues* (2013) entitled *Sémantique des relations spatiales*. She is also the author of papers on expressivity, the representation of varieties in fiction, subjectless and/or verbless utterances in English, and recently she has also presented several papers on the linguistic analysis of humour.

Résumé

L'article examine divers modes de construction de la cohésion et de la cohérence dans un corpus de spectacles de *stand-up comedy* britannique contemporaine (1990-2013). Les modes de construction sont décrits et analysés, et les conséquences sur la définition de la *stand-up comedy* en tant que genre examinés. L'apport de la *stand-up comedy* aux études sur le genre est évoqué, ainsi que les aspects du corpus qui semblent apporter un éclairage intéressant aux études de la cohésion. Il est suggéré que c'est dans un ensemble de procédés utilisés concomitamment que l'on peut trouver un mode de caractérisation intéressant de la *stand-up comedy* ; certains procédés, comme celui du greffage, ou l'emploi de certains mots du discours, sont plus particulièrement discutés.

Mots clés

Stand-up comedy ; genre ; cohésion ; cohérence ; mots du discours ; greffage.

Abstract
This paper proposes to see how cohesion is created in standup comedy shows, adopting a linguistic point of view. The analysis is based upon a series of British gigs dating from the 1990s to 2013. A series of ways in which cohesion is built is listed and analyzed, and the consequences on how stand-up can be defined as a genre are examined. The reverse point of view of what the study of stand-up comedy can bring to linguistic studies is also examined, and the import of callbacks as a device is particularly brought to the fore, as well as the use of some discourse markers.

Keywords
Stand-up comedy; genre; cohesion; coherence; discourse markers; callbacks.

Lynn BLIN

Lynn BLIN is Assistant Professor of Linguistics and Translation at Paul Valéry University, Montpellier III. Her interest in the link between grammar and style led to her Ph.D. on coordinate grammatical structures in Alice Munro's « Friend of My Youth ». Her interest in Standard English and translation was initiated during a brief visiting professorship in India in 2012, where she taught translation. She is currently working on the grammar of humour.

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Abstract
The concept of standard spoken English is a confusing one. As Peter Trudgill (2002) points out, there is not even a consensus about whether it should be written with an upper case or lower case "s". This is further complexified by the fact that the term is not used the same way by

linguists and non-linguists. (Trudgill, 117) In the following paper I will be examining how the different nuances of Standard English are the source for the essential narrative tension in Jhumpa Lahiri's "Interpreter of Maladies". After exploring the characteristics of these Englishes, the paper will demonstrate how the different facets of interpretation play a predominant role in the narrative and conclude with a reflection on to what extent reading a postcolonial work is comparable to reading works found in translation.

Keywords
standard, postcolonial, translation, culture, cultural metatext, remainder

Résumé
Le concept d'anglais parlé standard est difficile à cerner. Comme le souligne Peter Trudgill, il n'y a même pas de consensus sur comment l'écrire – avec un « s » majuscule ou non. Le fait que le terme « anglais standard » n'a pas la même connotation chez les linguistes et nonlinguistes ne simplifie pas le débat. Dans cet article, j'examine comment les différents types d'anglais standard employés dans la nouvelle de Jhumpa Lahiri, « Interpreter of Maladies », sont source de tension narrative. Nous examinerons les différentes caractéristiques des différents anglais pour tenter de déterminer jusqu'à quel point lire une œuvre postcoloniale est comparable à lire une œuvre en traduction.

Mots-clefs
Standard, postcolonial, traduction, culture, métatexte culturel, le reste

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Abstract
Cosmetics brands are increasingly employing a 'scientific' or, perhaps more accurately, a pseudo-scientific discourse in their advertisements to

help authenticate a particular product in the global beauty marketplace. These advertisements often create and reinforce a connection between beauty and science. This article explores this current phenomenon through critical linguistic analysis of a corpus of Metropolitan French and British English beauty advertisements from May to September 2011. The article also draws on broader issues relating to the use of pseudo-scientific discourse in cosmetics advertising, including questions of (mis)representation of science, consumer response, gender, and advertising regulation in both French and English contexts.

Keywords
Advertising discourse; critical discourse analysis; language and gender; cross-cultural linguistics; pseudo-scientific language

Résumé
Les marques de produits cosmétiques utilisent de plus en plus souvent un discours « scientifique » ou, plus précisément, « pseudo-scientifique » afin de différencier leurs produits sur le marché de la cosmétique. La publicité cherche à créer ou à renforcer les liens entre science et beauté. Cet article explore ce phénomène et analyse, dans le cadre de la *Critical Discourse Analysis*, un corpus de français métropolitain et d'anglais britannique constitué de publicités réunies entre mai et septembre 2011. Cet article aborde aussi des questions plus larges ayant trait à l'utilisation du discours scientifique, aux réactions des consommateurs à ce type de discours, à l'importance du genre ainsi qu'à la législation française et britannique en matière de discours scientifique.

Mots-clefs
Discours publicitaire, *Critical Discourse Analysis*, langue et genre, linguistique transculturelle, langage pseudo-scientifique.

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Mise en page et impression
Service Édition
de l'Université Jean Moulin Lyon 3
– Mars 2015 –